

FROM A DESIGN MUSEUM TOWARDS A EUROPEAN CULTURAL PLACE - THE DESIGN MILIEU

*Strategies for European Design Culture
in the globalization era*

Doctoral Studies in Design XXIV CYCLE
PhD Candidate SUSANA GONZAGA



DOTTORATO DI RICERCA IN DESIGN
POLITECNICO DI MILANO, DIPARTIMENTO INDACO



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 **DOTTORATO DI RICERCA IN DESIGN**
POLITECNICO DI MILANO, DIPARTIMENTO INDACO



For you, my special and beloved Marta

*“You are a European and civilized man, except for one thing,
which is that you are victim of Portuguese education.
You admire Paris, and all big cities.
If you had been educated abroad, and had lived under the influx of
a great European culture, as I had, you would not notice big cities.
They would all be inside of you.”*

Fernando Pessoa (poet) talks to Mário de Sá-Carneiro (poet), 1928

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To Ricardo, “quand on n’a que l’amour / à souffrir en partage/ au jour du grand voyage/ Qu’est notre grand amour/ quand on n’a que l’amour/ mon amour toi et moi pour qu’éclatent de joiu; chaque heure et chaque jour” in our love songs...

ABSTRACT

The aim of this thesis is to establish the strategic lines for the creation of a place dedicated to European Design. Based on the survey and study of European Design museums, and by analyzing their typologies, missions, relationships with local and audience, we verified that the European museology trend focuses mainly on the conservation and communication of industrial production artifacts mostly of nationalistic nature, with little differentiation from its peers, be it in the available services, be it in museum strategies.

Based on the theoretical-critical background of the design culture and of the Museum Studies, we have associated the evolution of the subject to: the globalization of the creation and production processes; new cultural ways and expressions; and the European Union's strategies for the creation of transcultural environments.

By crossing these macro-areas with the results obtained in the mapping of the design museums we were able to formulate the following hypothesis: are the places dedicated to design communicating its diversity, plurality and multiplicity of expressions in the contemporary European society?

From this hypothesis comes the research question that guided this investigation. How can we build a systemic and holistic vision of the European design culture, through its exhibition places and relationship with its audience?

To compose this plan, design museums, as well as Design Week/Festival events and Design Districts were specified as the main agents in the conservation, dissemination, exhibition and divulgation of design in Europe. By resorting to a qualitative methodology to analyze each of these agents, and to the Ground Theory instruments, we were able to, on one hand; determine the diachronic portrait of this cultural system, and on the other, to obtain the results of its social and cultural impact.

The contrast of these results has given us empirical evidence that provides a project opportunity. Thus appears the *Design Milieu* concept. It is a place that spotlights the plurality of the European project practice and compares it to itself and the world.

It is a place that gathers a museum's curatorial and tutorial features; with the cultural, interventional, performing and contemporary character of an event; and with close relationships with the community (public and professional) embedded in the urban territory, as a district.

INTRODUCTION

*“Time as the World has two hemispheres: one high and visible,
which is the past.
Other one lower and invisible, is the future.
In between are time horizons.
Those are the instants of the present in which we are living.
Where past ends and future begins.”*

Priest Antonio Vieira, 1608-1697

Design is changing. In the past 20 years design has branched out in many new directions. Being a discipline strongly connected with the future, by its modus operandi or by working towards innovation, design acts within contemporary society activities. It reaches many areas of every day’s private and public life as few practices do. Therefore the issues addressed by design are changing, as well as its tools.

Design is a multifaceted and broad concept with no commonly agreed definition. There is an agreement that design can be both a verb and a noun — an activity (to design) and the results of this activity (a design) — but the understanding of what the activity of design actually entails varies. This lack of definition and common understanding results in lack of common knowledge about what design is.

On the other hand in some countries, design is seen as an important activity therefore they have a design policy in place, such as Finland, the UK, Denmark or New Zealand.

Paola Antonelli (2011) says that “Design and design-related experiments are propelling us further and further into the unknown”. She claims that the new territories for design and designers, are now far from the modernism and its functionalism dogma of “less is more”. Design is more and more about designing interfaces. Whether by designing the “skin” and “shell” of objects as an interface or animate them from within. Designers are now using the whole world to communicate and are set on a path that is transforming it into an information parkour and enriching our lives with emotion, motion, direction, depth, and freedom.

Therefore Design in this century is assuming new directions. The traditional specifications like graphic design, interior design, product design and so fourth are beginning to blur.

Obviously Graphic design is still central to organizations, particularly in the creation and reinforcement of identities and brands, whether at a level of the organization itself (cf. corporate identity) or in designing products, services or environments. Interface design still creates the visual language, the 'look and feel', of computer interfaces, be it for a website, a software or a mobile device. Still design as evolved into strategic and as medium. Actually is a key to build effective communication that helps us in everyday life.

Due to this many design interpretations, notions and practices, it was fundamental for this research to find a theoretical background that sustained the perspective that Design no longer concerns only the attribution of forms, functions or aesthetics to artifacts. It became a more complex and systemic discipline.

It's not our intention to reach, in this research, to a design definition, as we saw, it's impossible and not the aim. This "non common settle" is something that has to do with nature of the discipline itself. With plurality and diversity. And is precisely here, where lies its charm and enchantment.

ARTICULATING THE THEME AND THE RESEARCH QUESTIONS

My Phd started with the aim of researching about design museums. I've chosen the PhD program of the Politecnico di Milano precisely because of the opportunity to work among the experts that though and designed the museological concept of the Triennale Design Museum.

This theme has always interested me, I've always had the sensation, that design museums didn't follow the evolution of the discipline. That they were more focused on telling about the past, then thinking about the future. Most of the times that I've visited a design museum, I left with the sensation that there could be another way of telling history. Maybe in a more holistic, exciting and innovative experience, rather than mirror other museological methodologies. It was this conviction that lead the first research moments of the PhD.

The first hypothesis was to verify which museological strategy do Design Museum's follow. Does it refer to design ontology?

As this is a research financed by the Portuguese governmental foundation (FCT), and my own previous research practice was on Portuguese Design History, the purpose of this research work was to gain international knowledge to be applied later on, in the construction of a national design museum in Portugal.

In order to respond to the previous hypothesis, and therefore to the development of the research, was necessary to establish the theoretical basis, that could translate the vision of what could be the ontology of contemporary design.

So this thesis is mainly founded in two author's positions:

Margolin's definition of product milieu:

"The human-made material and immaterial objects, activities, and services; complex systems or environments that constitute the domain of the artificial represent the aggregate of objects, activities, services and environments that fills the lifeworld."

And on Julier's research on the transformation of design scenario into "Material Culture":

that studies the interrelationships between design artefacts, in all their manifestations, the work of designers, design production (including marketing, advertising and distribution), mediation and their consumption.

Having the design culture and the Museum Studies as a theoretical-critical background we have associated the Design discipline evolution with the following topics: the globalization of the creation and production processes; new cultural forms and expressions; and the European Union's strategies for the creation of transcultural environments. By crossing these macro-areas with the results obtained in the mapping of the design museums we were able to formulate the second hypothesis: are the places dedicated to design communicating its diversity, plurality and multiplicity of expressions in the contemporary European society? From this hypothesis comes out the research question that guided this investigation. How can we build a systemic and holistic vision of the European design culture, through its exhibition places and relationship with its audience?

To compose this plan, Design Museums weren't enough to represent what was going on in Europe around design themes. By tracing the European museums map and their activities, the results shown by some best practices we could verify they were not working isolated. Rather they cooperate within their communities, in design events hosting or even curating special exhibitions. At this point expanding the research to the study of Design Weeks/Festival and Design Districts seemed fundamental to answer to the rise of the third hypothesis: is design transforming itself in a cultural agent? Can we define a cultural system, driven by design?

By resorting to a qualitative methodology to analyse each of these agents, and to the Ground Theory instruments, we were able to, on one hand: determine the diachronic portrait of this cultural system, and on the other, to obtain the results of its social and cultural impact.

If we look to the development that Design had in the last 20 years, we notice at brand new directions that point out even the immaterial character that this discipline has reached. So for that concern this study, we've notice that in Europe is arising a cultural design system. This system is here made from the interaction between three entities:

- The Design Museums: All public museums that present themselves with the mission of collecting, conserving and exhibit design artefacts.

- *The Design Districts: All organized urban districts that have a trade mark with the mission of connecting different hospitable, cultural and business services with creative industries production.*
- *The Design Weeks: All temporary design events, with a organizational and management structure, created for cultural, innovation and Design promotion purposes.*

This research does not want to unify what is really broad, contradictory and diverse. It calls for diversity and symbolic meanings, it call to the open nature of the discipline.

AIMS AND PURPOSE OF THE RESEARCH

As told before, this thesis started with the aim of study the main agents in the conservation, dissemination, exhibition and divulgation of design in Europe.

During the second phase of the research, the data obtained have raise an important gap: there's no single entity who dedicates to the study, collection and research of what means "European design" assumed as an holistic system.

This result pointed out another aim: to establish strategic guidelines for the creation of a dynamic and permanent place that heightens a holistic perception of European Design. A place that dedicated to the material culture, viewed in a systemic and interdisciplinary perspective, that appeals for participation and communication of the plurality aspects that characterize the European design practice.

The idea of establishing a place that puts in confront the European design could seem as utopic. In times where the European Union basis are been questioned, propose something that pretends to create a collective identity, and not merely focus on each country best practices, could sound naïve. Although confronting us with emergent and strong economies, can't be done by a single country. If Europe still presents itself as a group made of single parts, its possibilities in the global world decreases largely. This can be explained with a simple example. Analysing the records achieved in the last London Olympic Games 2012, the United States and China have excel on winning medals. Some European countries have win with more or less expression, but without any comparison. Lets look at this the other way around. Why not assume the European Union, as an effective union of states, and not only an economic strategy for economic survival. Back to the example of the Olympics, if the amount of medals was measured by the ones obtained by the EU, then we could be compared with the US and China. If not, we were ahead of them. This simple example can also be applied to design. How can we understand the direction that each European country is following in their design thinking, research and practice? If we don't find a way of correlate them, and then compare it with the others, design in Europe will continue to be seen as the Italian, the French, the English one. Within a global world, where we project in a place and produce somewhere else, boosting the European design, is no longer by the ability

in manufacturing, but for the ability in being creative, innovators and knowledge constructors. So why not propose a place that amplify the “Design made in Europe”?

As the future growth of the European economy depends increasingly on our strengths in creativity, innovation and ideas, areas in which Europe has a pre-eminent record achievement, we have to find ways to maximize the potential of these skills in order to maintain international competitiveness and expand its position as one of the world leaders.

This research meets also the EC request for the study of the economic and cultural impact of Design in the EU, through The European Design Innovation Initiative; and strategic European Union guidelines for developing cultural strategies for transnational heritage exchange and networking, that also encounter ICOM directives for the future development of Museums.

Accordingly the present study will contribute to:

- *Individuate, define and characterize the principal agents for collecting, disseminating, exhibit and diffuse de Design practice in Europe.*
- *Establish the guidelines for the creation of a permanent and hybrid place, dedicated to the research, exhibition and development of the European material and immaterial Design production.*
- *Reveal new research and project opportunities, as well as to help to strengthen the European identity and enhance a more heuristic and diffuse comprehension of the Design discipline. Meeting also the political Portuguese will to implement new European connections through the development of the creative industries.*

STRUCTURE AND METHODOLOGY OF THE RESEARCH

This research thesis is divided in four parts. A first part dedicated to the construction of a theoretical background on the subject; the second refers to the research methodology, data collection and analyses, the third part to the construction of a meta-project concept for the Design Milieu, and its application in Porto.

The first part is related to the study of the elements that contribute for the cultural design scenario in Europe. We intend to analyse if design as became on itself a cultural agent as a natural evolution of the discipline. In that sense, we no longer consider design as merely project activity that defines objects. But a potential generator of value. The relationship between design culture and design as a culture producer are here debated.

Divided in four chapters, each one tries through literature review and some data collection make a portrait, either historical as well as defining the contemporary scenarios of the evolution of the applied arts museums towards design museums; the design weeks, that trough data collection we verify that this is a 21st phenomena, increasing in quantity and in quality. The fourth chapter is dedicated to design districts,

that despite smaller sample still exist in Europe, that are also increasing and helping to redefine cities social and urban landscapes.

The second part refers to all the data collection, interviews and surveys about the social impact that these three entities have in the actual panorama.

For that matter choosing qualitative research as one of the main methodology it due to a lack of theory and literature review about design big events such as the design weeks and districts. For what concerns design museums, there's more information, but Museum studies haven't yet dedicate much attention on this specific topic.

On other hand according to Charmaz (2006), Henwood (2007). The choice of the grounded theory method (GTM) help to understand the why and how design evolved to a cultural agent. The tools of the Ground theory compromises a systematic, inductive and comparative approach for conducting inquiry for the purpose of constructing theory (the method is designed to encourage researcher's persistent interaction with their data, while remaining constantly involved with their emerging analyses. Data collection and analysis proceed simultaneously and each informs and streamlines the other. The GMT builds empirical checks into the analytic process and leads researchers to examine all possible theoretical explanations for their empirical findings. The iterative process of moving back and forth between empirical data and emerging analysis makes the collected data progressively more focused and the analysis successively more theoretical. In this second part, the use of this methodology enabled us to generalise on:

- *Best practices in each of these cultural entities;*
- *Form and function typologies;*
- *Relationship typologies (entities and its audience, territory, object and time)*
- *Concluding that in becoming a cultural agent, Design coincides with its own evolution.*

The discussions of the results obtained in this second moment with the theoretic construction of the first part, lead to the third part of this work: the research outcomes.

In the third part we applied a mixed methodology, which embraces a sequential, current and transformative strategies of inquiry. (Merriam; 2008)

The results achieved in the previous parts, gave us empirical evidence that provides a project opportunity. Thus appears the Design Milieu concept. It could be intended as a possible evolution of a design museum, or a brand new place.

This part is divided in three chapters. Here we try to do a phenomenological analysis that lead to the establishment of the concept of the place.

This concept is presented in two steps. In the second chapter is introduced as a meta-project concept, featuring its mission, aims and functions. Still in a conceptual phase, it was designed an abstract concept that could be applied into any city that has an amount of characteristics defined during this phase.

In the chapter three the meta-project concept is validated. For that we resort to interviews with European curators, local decision makers and site analysis. The chosen city was Porto, has it reveals to have the great conditions to host the Design Milieu.

In the final part, the conclusions, we make an overview of the overall research project, discussing the results, methodology and findings. The meta-project that have emerged from the generalizations are here compared and confronted with research hypothesis, and if it responds to the research question.

In this last part we also present the research limitations and possible future developments whether for the Design Milieu as a project, as well its implications to the design research and contribution for design practice.

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THE EUROPEAN
CULTURAL DESIGN
SCENARIO
A THEORETICAL
BACKGROUND

PART 1





FOREWORD

The culture of design is a fascinating theme. For diverse motives and reasons, maybe due to the character mutable and flexible of the discipline, the design definitions, practices and concepts about are infinite as design possibilities are. According about the ontology of the discipline is an inglorious effort as each designer, company and even design centres or regulator institutions have its own interpretation. But precisely this is the most interesting aspect. It demonstrates its own character: the ability to change, the continuous evolution and adaption. Growing and innovating into new fields of the human existence.

This first part of the thesis is divided in four chapters. Each one intends to establish the theoretical background and foundations of the research theme from a historical-critical point of view. The themes of the design culture are articulated with the contemporary European strategies for economic and cultural ascendant of Europe in confrontation with the growing economies as China, South America or even the EUA.

The chapters 2, 3 and 4 are dedicated to the contextualization and analysis of the design museums, Design Weeks and the Design Districts as the main actors in the European design culture system. Being through their historical evolution, by highlighting some best practices and case studies, as for their social and cultural impact either in the public as well as for their contribution for design culture itself.

CHAPTER 1

DESIGN & CULTURE OR CULTURE OF DESIGN

1.1

DESIGN CULTURE: ESTABLISHING CRITERIA

What is Design Culture?

According to the material culture research group, directed by Guy Julier, Design Culture is the academic study of the interrelationships between design artefacts, in all their manifestations, the work of designers, design production (including marketing, advertising and distribution), mediation and their consumption.

Concurring the opinion of Daniel Koh, Singapore-based art director, the *design culture* refers to the communication field: it is a term “to define the way designers think and work through different mediums. Different thought processes/approaches but one common objective: to communicate. Design is a way of life; it’s all around us. We should make things better”. It is something designers do but is also something that is ‘all around’ (Koh, 2004).

The *design culture* is part of the flows of global culture (Julier, 2008); it is located within network society and is also an instrument for it. Because of the fluid and uncertain context of knowledge, the *design culture* cannot be fixed, homogeneous or homogenizing.

The *design culture* expresses itself as an attitude, a value and a wish to improve things. And, at last, its visual, material, spatial and textual manifestations can have high level of complexity. To explain the multi-levelled existence of the *design culture* and map out some of its qualities, here are some definitions by Julier (2008), extracted from the introduction of his book «The culture of design».

The *design culture* is potentially a generator of value. It is therefore about formal characteristics (what artefacts look like), how these are formed and the various meanings and functions that design performs. We are living through amazing times. Digital media, biotechnologies, sustainability, demographic trends, globalization, changing personal and political structures are all opening new challenges and possibilities for design. There is unprecedented growth of the use of design throughout the world. At the same time, design practice is becoming increasingly demanding. The profession requires advanced, creative thinkers who can understand complex circumstances and propose innovative responses. (<http://www.designculture.info/main/descultintro.htm>)

Still according to Julier's opinion, Design could be defined as a highly entrepreneurial profession and at the same time a maturing academic discipline. It has become a source of public entertainment, but also a vehicle of political coercion and symbolism. It is also an informal indicator of economic performance, cultural regeneration and social well-being. In the field of intellectual and commercial human activity there exists just few practices that allow to reach into so many areas of everyday private and public life, as well as few professions have increased their presence in the economy and cultural import as much as design has in the past two decades.

Becoming a global phenomenon, with a new global generation of design consumers, it is no longer a 'value-added' extra applied to a restricted range of domestic objects; rather it extends, for example, to the planning and shaping of digital interfaces in computer games and websites, to larger-scale leisure and retail spaces and even the creation of a country's public image (Julier, 2008, p. 1).

On the other hand, Manzini, (2006) stresses that design can be understood as culture, practice and community of operators, has deeply changed its relationship with the other actors of production and consumption systems and with society in general.

The phenomenology of contemporary Design demonstrates a strong contradiction between the multiplying and differentiation of those fields in which designers should operate (and a specialization is required) and the contemporary crisis of consolidated disciplines (and then the demand of interdisciplinary tools and concepts, common for different design practices). The observation on the contemporary design practice and culture shows how disciplines and specializations (not only in the design field) merge together and blur, making it difficult to define boundaries. The world we live in is fluid where everything lose a clear definition: the society seems not to have its own solidity, each project tends to be flexible, each choice reversible. The forms that appear are instable, their existence and duration are the result of a series of phenomena in which the combination asks to all the involved actors a great design ability. Each person must redefine constantly his/her own objectives and invent new manners and behaviors: constantly operating in a design – understood according to the Italian term 'progettuale' – and strategic way.

In a fluid world the focus is on the degree of openness (and not on the definition of boundaries anymore) and on the definition of central topics and problems, and tools and methods to face them. In this context Design can be understood according to two concepts:

* design as "culture and practice": triple skill to have a vision (an idea that we would like to obtain), to know about the available resources, and to start an appropriate strategy up (to reach the wished result we must use the available resources); * design as "strategy" related to the skill of acting for some objectives, without an exhaustive knowledge about all those data of the system which we are operating in, but being able to consider the opportunities that they offer, step by step. Everybody should get designerly and strategically ways of thinking and doing, especially companies, public cultural administrations, groups, cities and territories. Design means also giving some specific aims and finding a way to reach them.

Then, who are the designers today? Which role have they got in this world of pseudo- designers? Designers are “project experts” that act in the contemporary complex network of actors/interlocutors (i.e. companies, institutions, local authorities, final users) as particular process facilitators. They are experts because they use specific skills and expertise to make some events, oriented to a specific result, be realized. They use design tools to facilitate the convergence of several actors toward shared ideas and possible solutions, suggesting solutions and/or scenarios. They formalize efficiently what emerges from the collective discussion of the group of project, developing those ideas on which the meeting/convergence of the necessary partners manifests (different involved actors, different fields, different results).

Designers are also promoters of diffused design skills, that let people and communities be able to better design independently their future. It can be also added that, thanks to the statement of the natural human creativity as a key factor for the economy and society, there exists a “creative class” that depends on the personal attitude to design. The contemporary society is characterized by the designerly way of doing as an central element for the economies and also a value that changes the social dynamics of relationships, cultural elaborations, consumption, geographical localization.

Designers have new and different roles compared with the past; for example, today they are more involved in the corporation’s decision making processes. The design approach seems to offer new contributions to the literature and interpretation of reality; in other words it is possible to define Design as a cognitive tool, so as a “knowledge agent”.

Julier (2008, p. 4) seeks to give clarity to Design’s definitions: «The word ‘design’ denotes the activities of planning and devising as well as the outcome of these processes, such as drawing, plan or manufactured object. It is both a verb and a noun. However, the term ‘design culture’ also gets close to being adjectival. It suggests the qualities by which design is practiced – and Julier uses the the word ‘practiced’ very deliberately to infer the ways that is undertaken, but also the ways that it is lived, perceived, understood and enacted in everyday life. As such, design culture exists at a very local level. It maybe embedded in the working systems, knowledge and relationships of designers and/or in the quotidian actions of design users. But it may also work more widely and publicly, fostered within discursive systems of power, economic structures and dynamics or social relations».

Design is an interdisciplinary discipline, characterized both by complexity and systematicity; as seen till this point, it can be understood in terms of culture, practice, “knowledge agent” and science.

However the many definitions and approaches that may be, Design is a holistic approach which allows a range of considerations beyond aesthetics to be taken into account, including functionality, ergonomics, usability, accessibility, product safety, sustainability, cost and intangibles such as brand and culture. The aim of design could be competitiveness and differentiation on international markets — as in the Danish definition — or it could be sustainability and quality of life, as highlighted in the definition of the UK Design Council. User considerations are at the core of design activities, and balanced against other considerations such as cost and environmental impact.

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Design is about products, services, systems, environments and communication. Many designers work in manufacturing firms, dealing with products and packaging, but design can also be applied to services — private and public — as well as to systems, as in the case of urban planning, and even to experiences. A service designer may for example look at how a patient experiences being taken to emergency or a bank customer visiting their bank.

In the interesting case of “The Future of Design Culture” by Bruce Mau in 2004, in his website (www.massivechange.com), they discuss the sense of *design culture* towards future global change.

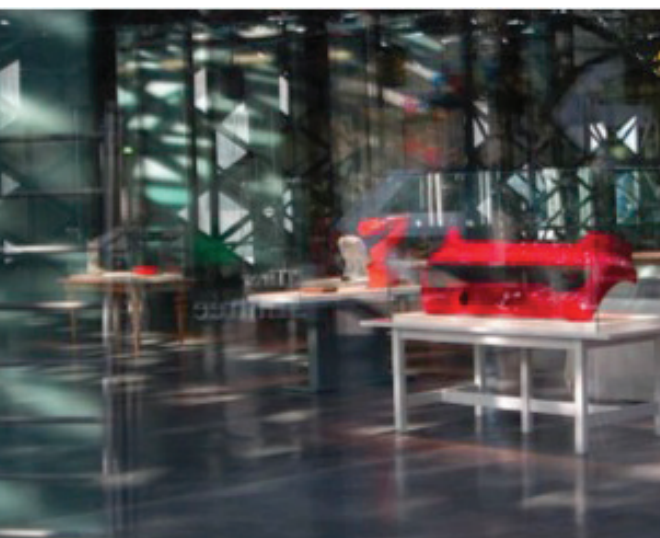
Julier on other side provides a representation of the *design culture* domains: production, designers and consumption are link together and they constantly inform each other in an endless cycle of change. Production, designers and consumption individually have some influence on the form of objects, spaces and images, but these in turn are not neutral playing an active part in influencing or making sense of the systems of their provision.

It is the interaction and intersection of these three domains and their interactions with designed artefacts that is of prime interest to the study of design culture (Julier, 2008, p.13).

Design and designers have become signs themselves. These signs are largely visual, and based on a cult of the creative artist. It is banal when compared to the complexities of design in the economy and culture, not to mention modern production technology, but

Once you start questioning what you see, you understand a little bit more about the evolution of things. Design is not a simple invention “the lightbulb above your head” but design comes out of long processes and many years of history with some important breaking points. But in order to break with the past, you need to know how things were before, why the past was not good enough and why you need to go other ways. Konstantin Grcic

*Biennale Internationale Design
Saint-Etienne 2010*



is alive and well in the press and electronic media. Design became fashionable, a trend in itself. This promotion, either from designers or design promotion organizations like mega events such as design weeks, pops up everywhere.

Ilpo KosKinen points out that this massive and banal design promotion, mainly by the media that sometimes pass a design writing may be based on romantic notions of creativity, this culture its not banal in its consequences. It could pass the idea of a “celebrity culture” (Koskinen) that works against the self-image of the profession, pushing it into a conservative, artistic direction at the expense of technology and social concerns.

1.2 DESIGN AS CULTURAL AGENT IN THE CONTEMPORARY SOCIETY

Design is changing. The issues it addresses are changing. Its tools are changing. Whether aware of it or not, people who design are changing. There is nothing strange or new in this: in a society in transformation, design, by its very nature, cannot but change.
(Ezio Manzini '10)

In the past 20 years, design has branched out in many new directions. There are many different ways in which one can be a designer today. (Antonelli ,2011)

Being a discipline strongly connected with the future, by its *modus operandi* or by working towards innovation, design acts within contemporary society activities. It reaches many areas of everyday's private and public life as few practices do. Therefore the issues addressed by design are changing, as well as its tools.

Design is a multifaceted and broad concept with no commonly agreed definition. There is agreement that design can be both a verb and a noun — an activity (to design) and the results of this activity (a design) — but the understanding of what the activity of design actually entails varies. This lack of definition and common understanding results in a lack of statistical data on design across countries and on its economic importance as an activity as well as a sector. The exception is the area of design protection, where statistics on designs registered as intellectual property rights exist. Some relevant and illustrative definitions of design come from countries that have a design policy in place, such as Finland, the UK, Denmark and New Zealand.

“Design means planning which takes aesthetic and ethical considerations, usability and marketing into account and which is targeted at businesses in industry, trade and services and at public sector organizations. The object of design may be a product, a service, communications, the living environment, and a corporate or organizational identity.”

The UK Department of Trade and Industry (DTI) said the following about design: *“Design is a structured creative process. Design is readily associated with industrial product design for manufactured products — specifically the ‘look’ of a product. However, the application of design is much broader, for example designing for function; for aesthetic appeal; for ease of manufacture; for sustainability; and designing for reliability or quality and business processes themselves. Service design affects how customers will experience the delivery of a service, such as a bank or a fast food restaurant. Elements of design, particularly graphic design, will form part of product, service and company branding and advertising strategy.”*

Among international organisations, ICSID (The International Council of Societies of Industrial Design) defines design in the following manner:

“Design is a creative activity whose aim is to establish the multi-faceted qualities of objects, processes, services and their systems in whole life cycles. Therefore, design is the central factor of innovative humanisation of technologies and the crucial factor of cultural and economic exchange.”

Many designers work in manufacturing firms, dealing with products and packaging, but design can also be applied to services — private and public — as well as to systems, as in the case of urban planning, and even to experiences. A service designer may for example look at how a patient experiences being taken to emergency or a bank customer visiting their bank. Urban designers look, for example, at how elderly or disabled people experience a visit to the town centre from an accessibility point of view. Business model design is an activity linked to organizational innovation.

Graphic design is central to the visual communication of organizations, particularly in the creation and reinforcement of identities and brands, whether at level of the organization itself (cf. corporate identity) or at the level of its products, services or environments. Interface design creates the visual language, the ‘look and feel’, of computer interfaces, be it a website, a software or a mobile device.

In short, design as an activity can and often does take place in any organization.

In the beginnings of the 70s a strong social and political transformation changed the conservative structures of Europe and US generating a chain of events that would change the world geopolitics. Industrial production changes significantly with the introduction of new raw materials and production techniques. In 1980 Alvin Toffler called it the third industrial revolution. Like its precedents, it also fundamentally changed the social, economic and urban development, reforming not only our ways of thinking and living as well as to design. One of the most striking effects of this third industrial revolution is clearly the globalization. At first, started with the industrial and productive system, then consumer goods and definitely by the mobile telecommunications and the Internet. This massive change started a new society, with new values, ideas and streams. It's the Network Society, the cross-cultural society defined by Castells in 2004.

This revolution has had a huge urban impact, mainly in Europe. The European cities began to register more quickly than expected or thinkable, large unoccupied areas. Where previously were industrial or manufacturing blocks, administrative and residential facilities, are now abandon skeletons with no predictable destination. These holes consist of a large urban real estate, often strategic located, began to be a difficult problem to manage by the local governments and stakeholders. What destiny for this heritage of industrial archeology and the new urban voids that they generate?

Sociologists, thinkers, urban planners, architects and designers started to question the issue, trying to establish new concepts and destinations for these sites, but the debate is still open. Despite some remarkable top-down initiatives for urban renewal such as St. Etienne's *Citè du design*, or the more recent conversation of Lodz's industrial sites into a contemporary art district, the great innovation of this phenomena is nevertheless the bottom-up initiatives, often directed by the local creative communities.

These groups organized by people from different creative backgrounds, have found a fertile ground to develop new urban ideas and solutions for the urgent society problems that arise from the new status quo, in a more spontaneous, effective and rapid way. The first examples in the late 90's beginning of 00's, were set off as "guerrilla actions", simple interventions, or spontaneous actions from local communities. Like the Gordon Matta Clark work, or Archigram, Ant Farm, Ufa Frabrike, among others. Although these groups were not always composed of planners, architects or designers their manifestations had showed great creative power and answers to urban and social issues. Even if some times this reflected an ad hoc way of working, more intended as polemics than to question conventional practice. Projects such as N55 Protest Rocket, a project that aimed "bomb" the green city spaces with seeds or the illicit "Operation: Ivy League" created by the self-proclaimed "anarchitects" The Space Hijackers, who installed ivy on sites around central London as a protest against corporate architecture, or the project "Sit in" Liverpool, all of these examples function more in a reactive way then revolutionary.

These manifestations have awakened thinkers, as they gain social and economic power. Florida: 2005; Landry: 2004; and Zukin: 2005, to quote a few, describe them as the third revolution society, as being a more visual, creative and symbolic one. The contemporary cultural power to create an image, to frame a vision of the city has become more important as publics have become more mobile and diverse, than traditional institutions. This happens because (see Zukin; 2005)the notion of a city depends on how people perceive and combine the traditional economic factors of land, labour and capital, but also the symbolic level of order and disorder and the uses of aesthetics power. In the symbolic economy the concepts of a city become unified with the material practices of finance, labour, art, performance and design. These notions have created the perfect environment for flourishing an increasing amount of cultural and urban manifestations, which are reshaping, as showed, European urban landscape.

The creative activities - Activities originated from individual creativity, skill and talent, with potential to the creation of jobs and wealth, by the generation and exploration of intellectual

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property, integrate a group of disciplines such as architecture, music, advertising, visual arts and antiques, video and computer games, craftwork and jewelry, design, performing arts, (UK Creative Industries Taskforce, Department of Culture) have never been so preponderant as they are nowadays. They've grown considerably over the past century, as the number of professionals as well as educational courses. Yet the most rapid and punctuated growth occurred over the past two decades or so. In the 50's, for instance, only 15 % of the workforce was related to the creative areas of the economy. But over the past two decades, creativity has become the driving force of our economy and the creative sector has exploded. In 2004 the Demos report revealed that 25 to more than 30% of the total workforce in the developed nations, was engaged in science and engineering, research and development, technology-based industries, in the arts, music, culture, aesthetics and design industries.

As these assessments are being made, one must not lose sight of what this creative society can offer in terms of innovation and opportunities especially due to its social impact, for what they propose as alternative lifestyles, reinventing our daily lives and reoccupying urban space with new uses (Mirko Zardini, 2008), at the same time they open a brand new territory for designers and architects to think and develop new quality designs to new fruition's, relational and engaging spaces.

Cities are places full of dynamic, creative tensions arising from population density and spatial proximity (UNESCO, 1996), which makes them the places *par excellence* for the emergence of possible alternative solutions and the *Hotbed* for innovative and sustainable development strategies updated to cope with the far-reaching cultural, economic and technological shifts that are reshaping society (Creative Economy Report, 2008). The cross-fertilization that occurs when people of different cultural, social and ethnic backgrounds mix

STREET ART INTERVENTION in Lisbon, 2010
by Gêmeos



breeds innovative thinking and gives way to creative solutions to both old and new problems. Among with the diversity, creativity and cultural activity that increase cities' quality of place, supporting the revitalization of run-down areas, enabling more innovative problem-solving and thinking in all sectors. They also work as powerful channels for community development and engagement, providing opportunities for economic growth (Evans et al., 2006). All this exciting phenomena gave ground and impulse for the so-called Social Innovation. This refers to new ideas regarding the social sphere (Mulgan, 2007), i.e. new ideas that work to meet pressing unmet needs and improve peoples' lives. Assuming that creativity and culture play a fundamental role in economic growth, it also can be a motor for shifting from the present economic paradigm to a new one, more sustainable from a social, environmental and individual perspective. Nowadays civil society is more engaged than ever before in the search for solutions for social problems emerging from the melting pot that characterizes the XXI century city

Meanwhile, contemporary panorama points out knowledge and creativity to play a key role in social, economic and production scene. They are essential inputs in goods and services that compete in knowledge in that so called experience economy. In this context, culture is increasingly seen as an economic asset instead of a money consuming, luxury activity affordable in times of economic wealth. (Ray and Anderson, 2000)

This awareness constitutes a major shift in the cultural and economic policy of European cities and regions (Rutten, 2006). The emergent changes are already taking place and we can watch that human cleverness, motivations, imagination and creativity are replacing location, natural resources and market access as urban resources (Landry, 2000). And this is an important issue not to be ignored, as society is changing into different approaches and new demands, changing the landscape with new interventions more culture enriching then material.

1.3 DESIGN AS A EUROPEAN UNION (EU) STRATEGY

A particular importance of design as a key discipline and activity to bring ideas to the market, has been recognized in the Innovation Union Europe's 2020 flagship initiative. In line with the commitment taken in the Innovation Union, the European Commission will launch in 2011 the European Design Innovation Initiative to exploit the full potential of design for innovation and to reinforce the link between design, innovation and competitiveness. The goal of the initiative is to:

- *Raise the awareness of design as a driver of innovation in Europe;*
- *Enhance its role as a key discipline to bring ideas to market transforming them into user-friendly and appealing products, processes or services by enterprises and public services in the EU.*

European Design Leadership Board was set up to steer the initiative. To ensure the crucial link between design and innovation, the Board is composed of members with diverse backgrounds (i.e. business sector, higher education, designers, national and regional agencies promoting design and innovation).

The Leadership Board, together with the Secretariat of the European Design Innovation Initiative (chosen following the call for tenders) and the European Commission will develop a joint vision, priorities and actions to better integrate design into innovation policy. (<http://ec.europa.eu/>)

The first meeting of the newly established European Design Leadership Board, which took place in Helsinki on Friday, the 27th May 2011. The newly established board of fifteen members from umbrella organizations, design promotion institutions, leading academics, industrialists and designers will steer the European Design Innovation Initiative (EDII) with the aim to exploit the full potential of design for innovation and to reinforce the link between design, innovation and competitiveness. The European Design Innovation Initiative is to be launched by Commissioner Tajani as a component of the Innovation Union later this summer. The Innovation Union is one of seven flagship initiatives of EU's growth strategy: Europe 2020, following BEDA's Design Manifesto requesting that the European Commission include design as a key driver in its innovation policy.

Beyond the recognized drivers of innovation in other policy domains, such as education and entrepreneurship, some countries in the EU and beyond have started looking at drivers of innovation not previously examined in a policy context. Notably, some of Europe's leading innovation nations have included user-driven or user-centred innovation as cornerstones of their national innovation strategies. It is seen as a way of providing innovative products, services and systems that correspond better to user needs and therefore are more competitive.

The same countries that explore the potential of user-driven or user-centred innovation are leading nations as regards the development of national design policies. User-driven innovation is often closely associated with design, involving tools and methodologies developed and used by designers.

On 7 April 2009, the Commission published a working document on Design as a driver of user-centred innovation. It provides an analysis of the rationale for making design an integral part of European innovation policy. On the basis of this document, the Commission launched a public consultation aiming at finding out if more should be done at EU level in the area of design and - if so - what.

The results of the consultation on design as a driver of user-centred innovation are very encouraging. The Commission received in total 535 online replies - 309 from organizations, 226 from individuals. 91 percent of responding organizations consider that design is very important for the future competitiveness of the EU economy. 96 percent consider that initiatives in support of design should be an integral part of innovation policy in general, 91 percent that initiatives in support of design should be taken at EU level in addition to Member State and regional level.

The Industrial Innovation - Design for innovation a EU program are developing with the European Design Leadership Board a all program towards a more consist view of the European design. To this purpose, on September 2012 will be presented during Helsinki Design Capital, their proposal consisting in six strategic areas for design action:

- *Europe in the World;*
- *Design in Europe's Innovation system;*
- *Design in Europe's enterprises;*
- *Design in Europe's public sector;*
- *Design in Europe's research system;*
- *Design in Europe's education system;*

For decades, design has not been an issue in the EU strategies. All these initiatives, new in a conservator environment such as the EU reveal a great mind-set transformation on and top-down government decision makers. Using Design strategies and tools that put together a group of entrepreneurs, decision makers from the business world, EU policy makers and education and research professionals for a co-design workshop in Brussels, is a real great step forward.

“Each of the Design Leadership Board members got to invite experts in design, industry, business and community outreach to take part in the workshop. The participants were divided into seven groups, each headed by one of our facilitators, who helped and mediated the co-design process.” Say's Christian Bason, Director of Innovation at MindLab.

The aim of the workshop, that occurred last March 2012 was to brainstorm, discuss and prioritize the following three key challenges:

- *How to implement design in innovation processes for the benefit of society, enterprises and public sector?*
- *How to develop Europe's design competencies and knowledge for the 21st century?*
- *How to valorize design “made in Europe”?*

Even though the results of these studies, meetings and so on, will not be known till the end of this thesis, is nevertheless an important step towards an European intention that goes further than recognizing design as an economic strategy. But rather as a European expression, a cultural agent that can project and help to spread the European design knowledge as an innovation skill.

CHAPTER 2

DESIGN MUSEUMS, LEADING OR LIVING

2.1 FROM MUSEUM STUDIES TO DESIGN MUSEOLOGY

During centuries the museum main function was to collect and preserve evidence and property. To preserve the prominence of the power of great empires over times and generations. Today we are far from the notion of a museum as a merely “deposit of works of art”. This notion that have origin the art museum, that has somehow been responsible for the design of traditional museums of the 19th and 20th century.

If it's true that the safeguarding of the assets is still an important and the main basic function in nowadays museums, it's also true that in the dawn of the 21st century, museums all over the world have faced growing challenges that question their organization methods; their attitude towards society, the way and interpretation toward the collections, the communication to the external and different kinds of audiences, and the way they make themselves known in the world.

“Museums provide a structured platform for interactions between cultures, which makes them ideal ambassadors for intercultural communication”. An Laishun, 2009

Exhibition at TRAPOLT MUSEUM, Copenhagen



The transition of the millennium started to bring new important insights to the debate about Museums and their future, mainly in Europe and North America. The concept of what is a “museum” began to be questionable and some authors defended the interaction between the old museums institutions to meet the challenges of their communities. R. Lumley, (1989) pointed that in the 21st century, the word “Museum” will conquer new significs, questioning what will be the meaning of what it means living in the old continent. “It’s no longer a museum in the restrictive meaning of a building or institution, but as a powerful social metaphor and as a way in which societies represent the relationship with their own History and the others”. This debate is no longer finished and it’s transversal to almost all museology typologies. This is no longer a History, Art or Sciences Museums problem. It’s an identity crisis that all museums are facing.

The notion of the democratization of knowledge (Landry, 2007) that have the heart in the 19th century, saw in the museum the natural concept of cultural institution, whose purpose was to uplift and improve the broader public to suit the emerging conditions of the industrial era and the nation state. But in the decors of the last century and the challenges that the new one have brought to the world such big and fast transformations, that a transformation momentum is happening and drives with it an identity crisis. The museums are faced with these challenges within different and structure levels. (Landry, 2007) suggest that the museum identity crisis is almost at the level of understanding the difference lets say between a museum and a shop, a school or a sports centre.

“ICOM 2010 will provide opportunities to contribute to museum development addressing all forms of heritage: tangible, intangible, movable, immovable, cultural and natural. The museum will be considered as a PROCESS, as a FORUM, and as a CONSTRUCT”.
ICOM’s 22nd general conferences, 2010

The relevant and the most innovating venue that ICOM presents deals directly with Design Discourse. The museum seen as a process, forum and constructor of knowledge and culture is absolutely what design museums should stand for. Mainly because this is exactly the critic point about DM’s and the design as a discipline. Each case should have something original to say - many grounded deeply in their locality whilst others may stretch horizons far more widely. But like a lattice work the overall Network represents an under-considered strength showing distinctiveness, diversity and difference.

Therefore as far as museums are concerned, the abyss between the old and the new is incredibly huge, as the conflict between generations is. Nowadays there seems to be no room for the old school of thought that steel defends that museums should maintain themselves as an unshaken culture authority that contributes by its own language to the heritage of the civilizations. This current seems incapable of understanding the community where it stands, and affront themselves with an enormous identity crisis as they seem to go in another and completely different direction from the one society and museums culture are following. As the sociologists Pierre Bordieu, Alain Darbel, (1989) provocatively pointed about museums and their relation with the community,

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“Even in the smallest details, museums reveal their real function, which is to reinforce among some people the feeling of belonging and others the feeling of exclusion.”

Pierre Bordieu, Alain Darbel

Fortunately some of the contemporary museology currents are introducing new and more interesting thoughts to this debate. We have to say that this evolution is mainly appointed by the International Council of Museums (ICOM) that in the decors of his existence has contribute enormously for establishing guidelines to this area. If we analyse the ICOM statues during the last 60 years of his existence, we realize how the role of museums has changed. In 1995 they first include the concept of serving the community. “Nowadays a museum is also a business”. (K. Hudson, 2004) Museums in the 21st century are at the cross roads of major transformations in the global economy and environment. They are in a position to address the urgent need for safeguarding cultural diversity and bio-diversity as the common heritage of humanity. As An Laishun (2009) understands, the museums nowadays provide a structured platform for interactions between cultures, which makes them ideal ambassadors for intercultural communication.

“Today’s cultural environment is a flexible articulation of traits and features, a multinational puzzle where new significance is assigned to concepts such territory, heritage, identity, culture and museum. This prompts the need to examine the ways by which culture and citizenship develop, and to better understand the interfaces between the global and the local, the public and the private, the individual and the common spheres.”
(Scheiner, 2010)

Konstantin Grcic “Comfort exhibition 2010” each vitrine of objects is set a top a different table, plintb, platform.image © designboom



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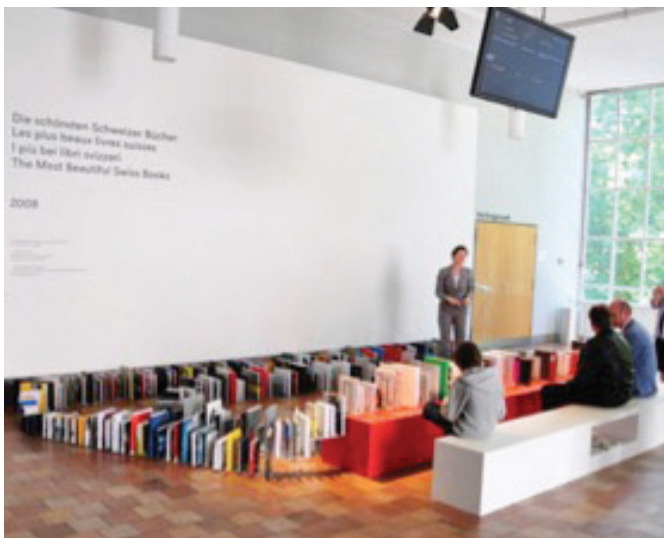
When the author refers to today's cultural environment, indeed shows us how quick the culture paradigm change. Consequently rises the inevitable question, can we, as human beings, deal with such a faster and hallucinating velocity of changing? Bauman (2008) says that in this era of easy and instantly connection, the communication between the *momentum* experience and everything that precedes it or that follows it, should be absolutely interrupted. The sociologist, affirm that even though this affirmation is a paradox, we can't as humanity, continue to live in such a society that reign the culture of the *ephemera*.

In fact, the articulation between the institutions and the society is fundamental in order to create venues that people recognize as important. We face ourselves with the incapacity to deal with everything that is produced in real time. This velocity of production brings to the museums a very delicate problem. What and how can we conserve the contemporary production? If we address to the ICOM Statutes, adopted by the 22nd General Assembly (Vienna, Austria, 24 August 2007) where it was established that:

“A museum is a non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment.”

Putting together these two concepts, the question that arises is even more complex to answer. The Museums nowadays have to deal with a high complex system. It's no longer a cultural and knowledge preoccupation. The institutions deal (see Figure 1) with a very complex system that creates and put together areas that are new to the traditional ways.

MUDAC,
SWITZERLAND, 2009



According to David Flemming issues presented in the ICOM congress in Seoul 2004, and with the ones presented by ICOM - Italy during a country congress in Milan 2009, the institutions have to deal mainly with five macro areas of concern, which are:



DIAGRAM OF MUSEUMS interdisciplinary interceptions of the several disciplines with challenges they address in the 21st century

- *Social change - a role increasingly seen as central to museums, that is the impact museums can have in helping bring about social change through learning.*
- *Technological Change - is rapid and keeps raising the stakes for museums.*
- *Cultural authority – a key characteristic of museums, which are powerful places for dialogue and discussion. Museums are trusted and revered by many people. Museums can open up access, then the ‘authority’ can be shared.*
- *People – not objects are at the heart of the museum function. Objects are the means, people are the ends. Opening museums to the community engaging knowledge, entertainment, services and education. Finding new publics, attracting them to museums, such as emigrants and teenagers, and not informed public.*
- *Collections and collecting - it is becoming more difficult and expensive to care for collections, and more of a challenge to collect.*

These big macro areas related to economical, collecting and public produce a table of constraints where we are able to individuate some of the major issues that, for instance, the economical crisis that has been happening in the last two years provoke in museums scenario. As we can see in the diagram above, the lack of funds generate by itself several problems not only in acquisitions that maybe could be in stand by, but it could be seen as an opportunity to generate new creative and more sustainable solutions that helpfully can be a venue to invite the community to participate in possible new partnerships.

It seems that a major part of the European design museums have some difficulties approaching design and museum concepts. The practice of questioning established systems

of power has led artists to examine the role and mechanisms of cultural institutions. Sponsor, art and commerce.

Museums are not simply collectors, taxonomic repertoire or displays, they are still acting as a medium that gives significance and an aura of authenticity.

Much recent debate on the value of the public arts sector (including museums and galleries) has focused on its measurable contribution to the national economy via the creative industries, tourism and a vibrant art market, and to the quality of life of individuals and communities. It is certainly the case that the UK's museums play an important role in raising social capital, encouraging inclusion and kick-starting urban regeneration. Less has been said however, on the ways in which the practice of Arts and Humanities research underpins these initiatives, particularly in the context of the museum exhibition and display.

Acting on this conviction, the Vitra design museum initiated the European Museum Network Conference called MUSCON back in 1996. This annual conference offers a unique platform for museums with a focus on design, architecture and contemporary art. Even if this network major aim is creating a network that promoted the mobility and sheer-ness of temporary exhibitions, although this is an important contribution to the debate of the actual issues that design and contemporary art museums affront. For Landry [2003], the constitution of museums networks suggests there are many stories still to be told and they can be told in many ways.

SYNTHESIZES THE MACRO AREAS of the two council's preoccupations and aims for the next decade. Even though it could be argued if we can merge these institutions objectives, we think that the crosswords between the macro points presented by ICOM, can influence and enlarge the debate inside the Design and art Discourse that MUSCON presents.

ICOM	MUSCON
museums , heart of the city	SHerp*
.museums and Society	.the Social museum
. museums and Environment	. Key part are museums playing in social change
. museums and Culture	. Social media; networking in museums
. museums and Economy	. Sustainable exhibition design and/or sustainable Industrial design of the 20th and 21st century
. museums and innovation	
	*Short term/emergency exhibition replacement program.

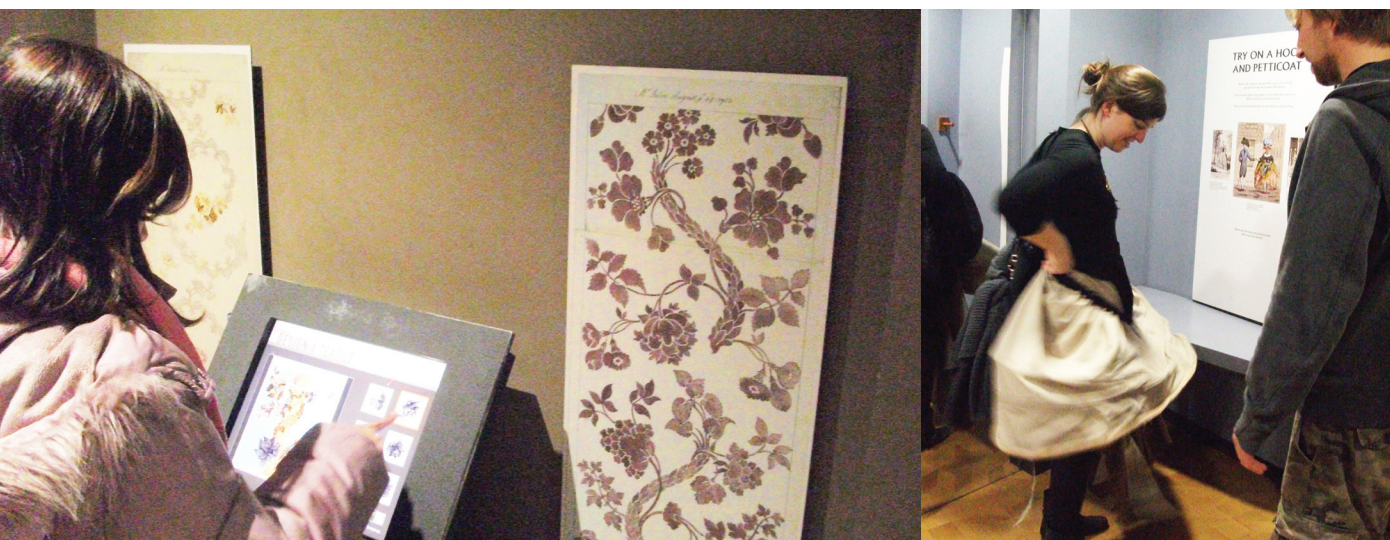
Considering the design discipline as enlarge so much its own field of action, and the Muscon presents a group of strategies to enlarge and give some kind of relevance to the design museums, it seems strange that furniture still prevails as the main design museums collection strategy. It's true, though, that some began as decorative art museums, like the Victoria & Albert Museum in London and Musée des Arts-Décoratifs in Paris. They tend to see furniture as a more logical development of their historic interest in fine craftsmanship, than the design of, say, cars or computer software. But even among the newer design museums, as the Vitra design museum near Basel was set up specifically to explore furniture, which also dominates the programming of the more dynamic small institutions, like MUDAC in Lausanne and Z33 in Hasselt, Belgium.

But isn't it odd that something that was designed to do just that should occupy more cultural space than arguably more useful and complex objects? And will it be as important to the design history of this century, as it was to the last? (Rawsthorn, 2007)

So we could say that we have a conflict of interests here. The Design Culture point of view and the museological History based organizations. This brings us back to the public issue. How do we communicate and show the new design fields and approaches as the intangible tendency that design is getting. For instance Service Design, information design, interface design, Interiors Design, Design for sustainability, Design Thinking, and so forth?

Indeed the vast networks of museums suggest there are many stories still to be told and they can be told in many ways. Each may have something original to say - many grounded deeply in their locality whilst others may stretch horizons far more widely. But like a lattice work the overall network represents an under-considered strength showing distinctiveness, diversity and difference. (Charles Landry, 2003)

Interaction and learning approaches at the V&A, London. Photo shoot by the author in 2010



Therefore we need to consider that the issues addressed by design are changing, as well as its tools. Design museums in Europe should follow this evolution, helping to create a more holistic vision of the discipline. Design stands today on the fault line between old and young in societies around the world. Designers will increasingly find themselves acting as mediators between the old world and the new – between institutions, ways of thinking, educational models and practical methods that belong to the 20th century and those that are fast emerging in this, the new century.

Design museums, should act as a cultural authorities responding to demands addressed above. Not just merely displaying artefacts, but promoting design culture, cultivate integration between different people (young and new, north and south hemisphere, west and east) not just by using new technologies as a medium, but building different levels of communication and therefore knowledge, that responds to the professionals, public, researchers, and global society as well.

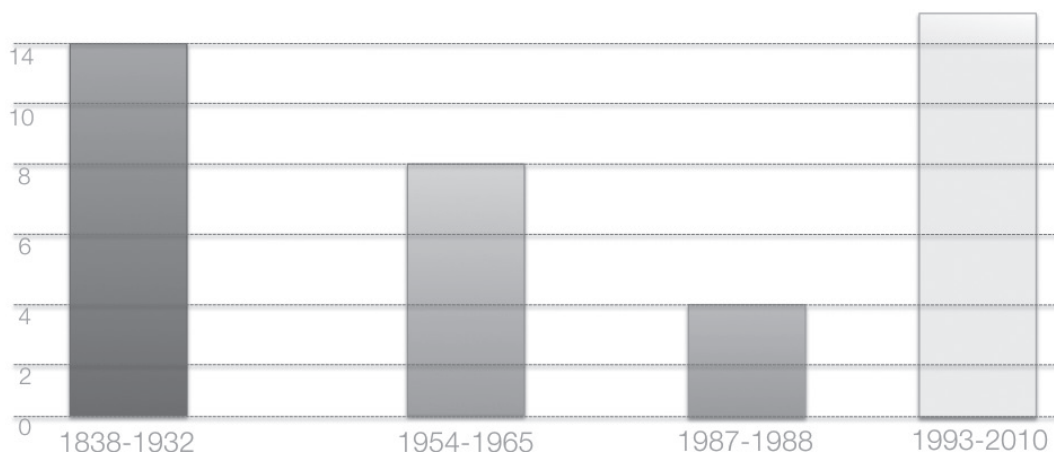
2.2 FROM APPLIED ARTS TO DESIGN MUSEUMS

“To secure the quality of museum work in the long run, and even more importantly in times of economic crisis, we should focus on networking and cooperations.”

Alexander von Vegesack, Director of Vitra Design Museum 2010

CHRONOLOGIC OPENING OF DESIGN MUSEUMS

As we can see, the transition of the 19th to the 20th century coincides with the appearance of applied arts museums. During the post war period appear the archive museums and monothematic museums; the third phase corresponds to the paradigm change. Vitra and London Design Museum appear with new concepts about design museology. The dawn of the millennium brought again a new leaf in design museum openings. This transition points out a new nature, one that mixes historical with curatorial narratives.



In the 1980s we first witnessed a dichotomy between the design museum versus the traditional decorative arts museum. The dichotomy emerged with the creation of two new design museums: Vitra design museum and the design museum in London. These two institutions – both small and both focused exclusively on modern and contemporary design – necessitated a new approach towards the presentation of historical and contemporary design/decorative art. Decorative Arts museums such as the V&A in London or the decorative arts museum of Helsinki began as museums of contemporary design at their inception, but over the course of a hundred years, we think it is fair to say that their collections and expertise in contemporary, late twentieth century design was thin and the active links to industry – an integral part of their founding principles – had weakened. Faced with a new type of privately funded design museum, and by civic museums which were increasingly presenting contemporary design exhibitions, were the traditional decorative arts museums to focus solely on the masterworks of previous centuries, catering to a small but educated elite of decorative arts lovers, or were they to mask the past, and focus their marketing budgets and temporary exhibition programming on the contemporary?

In the case of the government sponsored V&A, concerns were expressed at the central government Department for Culture, the main financial supporter of the V&A, about the fact that attendance had dipped just below the annual 1 million visitor mark and the consequent need for the Museum to revitalize its programs – Now, of course, is doing very successfully. In order to “contemporize” the brand in the early 1990s, the V&A staged contemporary design exhibitions with the recruitment of contemporary design curators such as Gareth Williams; large, temporary exhibitions on Branding, Vivienne Westwood or Versace, brought new audiences into their hallowed galleries; the highly successful series of Friday night events, the “Now” gallery, installations of Ron Arad juxtaposed with the medieval treasury, new works from Milan Salone del Mobile, etc, all sought to engage new audiences in the institution and build audience levels back up above the 1 million level where the V&A had been in the 1980s.

At museums like the Design Museum or Vitra Design Museum, with small staffs and relatively small collections, the institutions could focus in depth on temporary exhibitions: on themes which were clearly appealing to the growing tide of interest in modernism, the Bauhaus, American mid-century Modernism, and the presentation of popular culture from Coca Cola bottles to Issey Miyake. They could exploit the success of a Museum of Modern Art’s curatorial approach to design, but without the curatorial friction which invariably exists between fine art and design departments housed within an art museum. While the design museum London and the Vitra design museum were mere Davids in comparison to the Goliaths, they nevertheless exhibited an envious ability to be nimble on their feet, grow audiences and capture headlines.

So we could say that we have a conflict of interests here. The Design Culture point of view and the museological History based organizations. This brings us back to the public issue. How do we communicate and show the new design fields and approaches as the

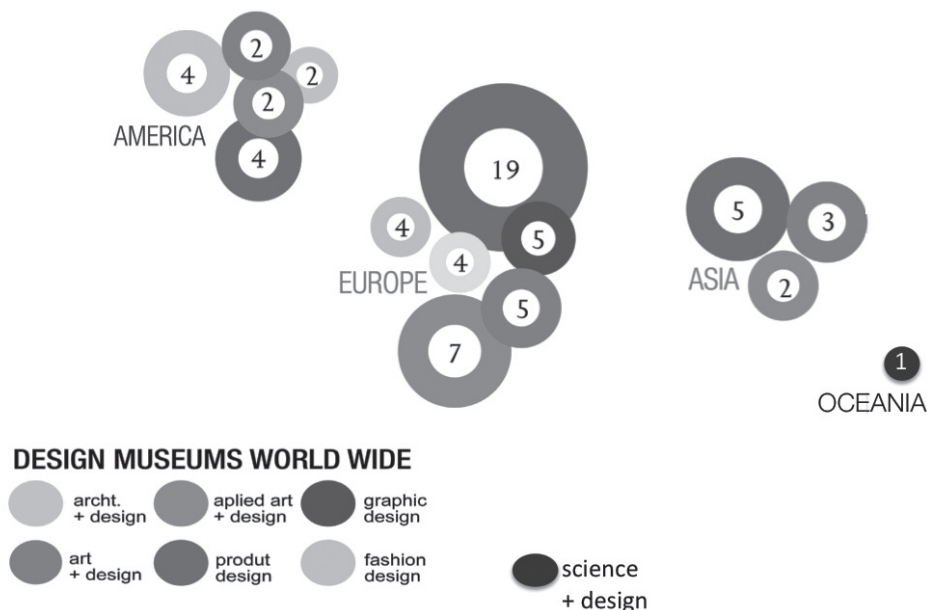
intangible tendency that design is getting. For instance Service Design, Information Design, Interface Design, Interiors Design, Design for Sustainability, Design Thinking, and so forth?

2.3 DESIGN MUSEUMS BY THEIR TYPOLOGICAL APPROACHES.

In order to categorize the museums, It was used a grounded theory methodology. Building a substantive theory involves the identification of a core category (Merriam, 2011) and a constant comparative method of data analysis. Basically, the constant comparative method involves comparing one segment of data with another to determine similarities and differences. Data are grouped together on a similar dimension. The dimension is tentatively given a name. It becomes a category. The overall object of this analysis is to identify patterns in the data. These patterns are arranged in relationships to each other. This inductive comparative nature provides a systematic strategy for analysing the data set given by the museums mission, and descriptions.

Our definition though, of a design museum is more ample. In order to reach criteria we join the ICOM museum definition introduced above, with the one by ICSID.

“Design is a creative activity whose aim is to establish the multi-faceted qualities of objects, processes, services and their systems in whole life cycles. Therefore, design is the central factor of innovative humanisation of technologies and the crucial factor of cultural and economic exchange.”



PART 1

THE EUROPEAN CULTURAL DESIGN SCENARIO - A THEORETICAL BACKGROUND

Even if we considered that is extremely difficult and dangerous to define what is design nowadays, a starting point should be achieved, though, in order to select the field of research. In that sense we've reached this primary criteria about what all means could be considered a design museum:

- It's any institution that by their means conserve, exhibits and communicate the nature of design discipline, throughout the ways of its own expression, the Design Culture in all its field of activity and manifestation.

Architecture + Design; applied Arts + Design; Contemporary/modern Art + Design; Product Design; Graphic Design; Fashion Design and Science + Design
Organizing them by typologies gave us the opportunity to study the museological approaches that they follow, and the possible impact on constructors of Design culture. By the means they try to achieve in the design discipline in their community / country.

The DM's in North America could be defined as having the main aspects as museology approach,

In America - Audience/ visitors Oriented - Didactic Purposes - Contemporary Design Approaches - Interpretative Museographic Strategy

In Europe - Historical Oriented - Didactic Purposes - Diffuse approaches - Narrative Constructor, as museographic strategy

In Asia - Industry Oriented - Didactic Purposes - Analytic museographic strategy - Identity constructor Oriented

EXHIBITIONS BANNER

At the Cooper-Hewitt NYC. Photo by the author



As conclusion of these data, we can observe that the didactic, educative purposes prevail in most of the initiatives analysed. Another conclusion is to understand how these different strategies serves the DM's public and how can we characterize them.

2.4 BEST PRACTICES IN EUROPE IN INTERDISCIPLINARY APPROACHES

In the design museums leading strategies, we can find some of the best practices that are enlarging and adapting to the new demands of the creative and knowledge society. The complex curatorial programs and commercial activities engaged with design studios and artists developed within some design museums shows that this is not merely a statement of how policy objectives overlap with the museum interests. It shows the evolution of an alternative identity. The cases of the Victoria & Albert Museum (V&A) Museum, the MAK of Vienna or the new experience of the consortium BMW- Guggenheim reveal a more heuristic approach to the new social, economical and urban demands that design faces nowadays.

The V&A Museum is a key resource for anyone connected with the creative industries. Its vast collections represent an extraordinarily rich storehouse of ideas for artists and designers of all kinds. Art and design of the past can play a vital role in fostering innovation and creativity in the future.

INSTALLATION "TIMBER-WEAVE"
at the V&A for the London Design Festival 2011



Over 35% of the V&A's visitors are made up of people working in the creative industries. This audience encompasses not only architects, designers, artists, performers and other practitioners who are actively involved in the creation and manufacture of art and design, but also all those people who work in associated areas and professions, such as publishing and media, production and marketing, galleries and events, training and teaching. With a strong emphasis on industry-led content and audience participation, this series represents an innovative way of recharging creative batteries, sharing new ideas, and making contact with new people.

V&A Connects features workshops, debates, discussions and demonstrations that cover every area of design, architecture and fashion. Each event is devised in collaboration with an industry partner – RIBA, D&AD, the Design Council and others – and brings together a range of innovative practitioners, writers, business people, and thinkers.

The partners devise the theme and the content for the evening, based on their knowledge of the interests and needs of others working in their sector. The primary aim is to stimulate creativity, entrepreneurship, and the exchange of skills and ideas. But, the events also provide a great opportunity for networking, socializing, and meeting other industry professionals.

On the other hand as a centre of design for Scotland, the V&A at Dundee will highlight the importance of design in everyday life and will be a powerful advocate for investment in the highest qualities of design. It will be the catalyst for new projects, companies, institutions and initiatives across Scotland.

Another extraordinary example of integrating and evolution from a traditional museum to a leading one in the design culture scenario is the MAK Vienna. They regard themselves as a laboratory of artistic production and a research center of social awareness. The powerful ideas created here today will serve as models for tomorrow. With an extraordinary collection of applied and contemporary art, as well as radical exhibition precepts, the MAK serves a dual purpose as a conservator of significant art objects and as a center for the scientific research of art with a special emphasis on its on-site production, preservation, and reorientation.

Founded in 1864 as the Imperial and Royal Austrian Museum of Art and Industry, the MAK has pursued a continued commitment to combine practice and theory, art and industry, production and reproduction. The School of Applied Arts, originally an outgrowth of the Museum, was later developed into an independent institution, known today as the University of Applied Arts.

Since 2002 Peter Noever has been working on the realization of the project CAT – Contemporary Art Tower in Vienna, developed by designer Noever/Mu"ller/Embacher, formulating a radical new programmatic strategy which fulfils the complex demands of contemporary artistic production and its reception in several different respects.

One of the two anti-aircraft (flak) towers at Vienna's Arenbergpark shall be adapted for the purpose of creating an international center of contemporary art.

The pioneering idea of CAT is to invite selected international artists to produce, as Artists-in-

CHAPTER 2
DESIGN MUSEUMS:
LEADING OR
LIVING

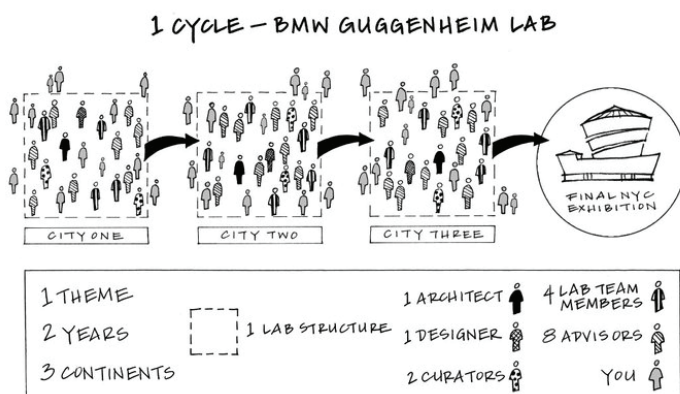
Residence, art works on site that relate to the specific and historical context of the flak tower and respond to its history and present day state. Both the production and the exhibition of the artworks will be open to the public. What this will lead to is a unique and irremovable 21st Century Art Collection that originates outside the art market.

Even though, this example was not designed in Europe, it represents nevertheless an innovative approach, introducing, maybe, a brand new way of museums organization and engaging strategies with the communities and audiences. The BMW Guggenheim Lab is a mobile laboratory that will travel to nine major cities worldwide over six years. Led by international, interdisciplinary teams of emerging talents in the areas of urbanism, architecture, art, design, science, technology, education, and sustainability, the BMW Guggenheim Lab will address issues of contemporary urban life through programs and public discourse. Its goal is the exploration of new ideas, experimentation, and ultimately the creation of forward-thinking solutions for urban life.

According to Maria Nacanor, senior curator of the Guggenheim NY and responsible for this project, The Lab is an indication of new tendencies in museum practice that favor active experiences rather than passive contemplation and that encourage participation. It also encourages the crucial value of the local, precisely to avoid this feeling that we are seeing the same thing over and over again. The future of museums will rely on a balance between these two directions.

Being aware that museums often work as a motor for urban and cultural requalification, this proposal intends to extend the idea of the museums away from the rather static conception of a repository of objects towards an alternative identity and directions, more heuristic to the new social, economical and urban demands that design faces nowadays.

*A conceptual diagram of the BMW Guggenheim lab;
 Model of the architectural "mobile" structure*



CHAPTER 3

DESIGN WEEKS AND FESTIVALS, A TWENTY-FIRST CENTURY PHENOMENA

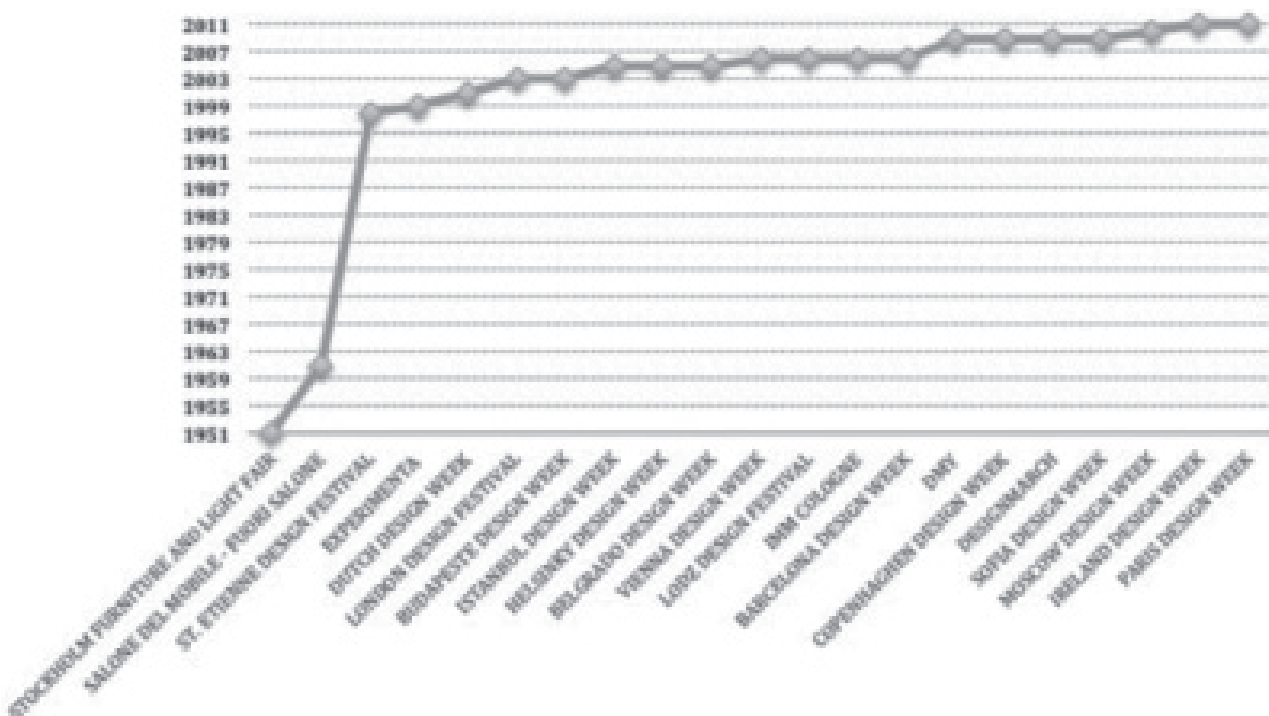
3.1

FESTIVALS AND DESIGN WEEKS, FROM BUSINESS TO CULTURAL ASSESSMENTS

There are at least three design events, organized by associations or city managers.

The Saint-Étienne International Design Biennial created in 1998, one year later in Lisbon, the EXPERIMENTA DESIGN, have never stopped to evolve, enrich and organize around a central goal: to democratize design, making it accessible to all audiences through a broad vision of the design profession and its many applications.

EUROPEAN DESIGN WEEKS CHRONOLOGY



CHAPTER 3
DESIGN WEEKS AND
FESTIVALS, A TWENTY-FIRST
CENTURY PHENOMENA

From the chic European metropolis of London to smaller American cities such as Salt Lake City, so-called “design weeks” are starting to take place nearly every month around the world. Generally speaking, these citywide –or even nationwide– events are held to help boost local economies and tourism by engaging the public on the topic of design. What seem a brand new tendency around design, in fact started after the second World War in Stockholm with the first furniture and lighting design trade fair. The famous Italian Salone del Mobile was first launched eight years after. Both of them were for three decades the most representative design fairs in Europe. One for the north European design, that always had a different design culture, and the Milan fair to improve mainly Italian furniture producers, gaining year after year more projection and relevance in the international scenario till today. Among Maison et Object in Paris and the Dutch design fair, all the other examples have a completely different objective. Trade and business is no longer the main goal, but exhibiting new talents, prototypes, small and independent productions, and help to promote and develop design thinking became the principal aims of these events. Curiously the passage between the trade fairs and the design cultural events was made by unique events: the design biennales: the Saint-Étienne International Design Biennial created in 1998, and one year later the EXPERIMENTA DESIGN in Lisbon. Both of them have never stopped to evolve, enrich and organize around their central goal: to democratize design, making it accessible to all audiences through a broad vision of the design profession and its many applications.

USE LESS' INSTALLATION THAT
WAS APART OF EXPERIMENTA DESIGN 2011 – JOIO DESIGN

What yesterday was high technology, today is a pyramid of garbage. We live in a consumerist society that encourages us to accumulate objects, a contrast between the obsession of ruining ourselves with the purchase of the most modern product and the complete disregard for items that quickly become obsolete, useless. Placed in the The Court of Boa Hora, once a symbol of power in modern society, of justice, today is a building vacant, abandoned, forgotten for not fitting the parameters of this same society which makes this building the most appropriate place to display an intervention with this theme



The Experimenta open its first edition in 1999. Started with a group of designers that engage in order to create in Lisbon a design event that helped to reach design to a broader public. They present themselves as a knowledge production unit and an active communication platform for design, architecture and project culture. Its main raw material is creativity and its primary field of action is culture and culture's permanent transformation, from a contemporary, inclusive and multidisciplinary perspective. It strives to intervene incisively in the processes of thinking, producing and promoting culture in Portugal, with an eye towards generating a positive, transnational repercussion. In the pursuit of these goals, Experimenta conceives, fosters and promotes projects by Portuguese design practitioners, creative artists and institutions whilst establishing a network of contacts and partnerships with like-minded, international counterparts. Experimenta is grounded in the contemporary context, exploring various fields of artistic intervention and cultural production by bringing together different areas of activity, experience and knowledge and intersecting them transversely, positioning design as an operative discipline and work methodology. Experimenta is a strategic partner for all those who view culture as a catalyst for stimuli and as a key factor for development at all levels, in Portugal as well as abroad. Operating in the field of contemporary design, architecture and communication, it combines culture and economy, industry and image, research and development. It seeks to make a relevant contribution to the redefinition of the boundaries that prompt new thought, new aesthetic outlines for the world and new opportunities for human development.

In 2008, Saint-Étienne International Design Biennial, has welcomed 85000 visitors (up 6% compared to 2006 and up 35% compared to 2004) spread over two weeks of opening, of which 15000 were students (up 47% compared to 2006). Media event, the Biennial has also received 270 journalists who came to comment the exhibitions and meet the designers, contractors and representatives of public institutions.

The Cité du design, public establishment set up in 2005 by the Saint-Étienne City and its agglomeration Saint-Etienne Métropole, aims to develop the uses and the benefits of design by increasing the meeting opportunities between professionals of the area, companies and private individuals.

This young institution fits the whole reconversion process of a city that has been the leader of the Industrial Revolution for two centuries. Product of the Saint-Etienne history, the Cité du design was born of a local will and a strong dynamism, initiated in particular by the Saint-Etienne higher school of art and design – ESADSE (former regional school of fine arts – ERBASE), that created the Saint-Etienne International Design Biennial in 1998.

Furthermore, Saint-Étienne Métropole, the city of Saint-Étienne, the Rhône Alpes region and the State-Ministry of Culture accompany the development of the Cité du design through their involvement in the COEP (Public Institution of Cultural Cooperation), a new legal tool that translates public partnerships and boost the deployment of its activities. This new organization has been active since January 2010.

CHAPTER 3
DESIGN WEEKS AND
FESTIVALS, A TWENTY-FIRST
CENTURY PHENOMENA

First staged in 2003, the London Design Festival is one of the world's most important annual design events. The nine-day Festival programme is made up of over 300 events and exhibitions staged by 200 partner organizations across the design spectrum and from around the world. The Festival is both a cultural and a commercial event. The programme ranges from major international exhibitions to trade events, installations to talks and seminars, from product launches to receptions, private views and parties. The majority of events are free of charge - enabling visitors to participate, listen, learn, commission and make purchases.

The Festival is funded through a combination of public and private sources.

The first Paris Design Week, held from 12 to 18 September, exceeded all expectations, 60000 visitors, more than 100 participating venues and events held each evening of the week in every area of Paris . The success of the event – which was intended as a public celebration of the design phenomenon and organized by SAFI under the aegis of the Office of the French Secretary of State for Commerce, Artisanal industry and Tourism, with the support of the Île-de-France region – was down to the quality of its programme and the choice, months in advance, of the most favorable dates for distributors. A meeting of the general public and the private and public sectors 60000 visitors were drawn to Paris Design Week, including 10000 who came to the “now! le off” exhibition at the Cité de la Mode et du Design and 3000 to the “Particule 14” exhibition at the Lieu du Design. International visitors included both professionals and private individuals, as highlighted by the Poltrona Frau group's representative, Goran Topalovitch, who received a stream of visitors to the group's showrooms during Paris Design Week, with a large majority coming from outside France.

LONDON DESIGN WEEKS
Installation for London Design Festival 2011 at V&A



PART 1
THE EUROPEAN CULTURAL DESIGN
SCENARIO - A THEORETICAL
BACKGROUND

The German case is quite different from the Paris one. Last year's (2011) edition of the DMY International Design in the last year (2011) the festival has closed with a resounding success and a record visitor turnout of 32482 tradespeople, collectors, curators, journalists and the design-minded public. Over 700 designers showcased new products and projects and gave insights into the design processes. Numerous workshops shed a light upon new material developments and open source design and gave designers and visitors the opportunity to jointly create objects and new applications. Aside from the central exhibition, about 50 galleries, museums and design institutions invited visitors to satellite exhibitions throughout the city.

The whole of Ireland will buzz with design activities and events when the Design Week 2010 in association with Crown Paints is launched on November 1st this year. The main purpose of Design Week is to highlight the important contribution good design makes to the cultural and economic life of Ireland through fostering a reputation for creative excellence and innovation. By concentrating a large number of design events over a short period of a week in November, the aim is to focus attention on a selection of the best design activity throughout Ireland and also highlight the work of a number of major international designers.

Design Week is an umbrella brand and works in partnership with a wide network of Irish design organisations and representative bodies. These range from professional design bodies, creative enterprises, design companies and studios, 3rd level design colleges and paper and print suppliers.

The basic idea for Design Week is quite simple; a range of partnership organisations agree to stage an event or series of events around the time of Design Week providing an exciting snapshot of a very eclectic Irish design scene.

*Major exhibition of the DMY in June 2011
at Airport Berlin Tempelhof*



A key feature of this year's programme is the huge increase in the number of events happening throughout the island of Ireland. Numerous lectures, exhibitions, film screenings, conferences and seminars are taking place in Cork, Belfast, Kilkenny, Louth, Carlow, Drogheda, Tullamore and Dublin and there is the hope that this trend will spread to other centres in Ireland.

Design Week is still a young event but this year's programme with over 50 individual events shows just how much potential the week has and how, in the coming years, it can help enhance Ireland's reputation for creativity and innovation.

Other example is the Łódź Art Centre, a centre of art and culture located in an antique industrial complex. It has been operating since 2005. The uniqueness of the former factory's surroundings has encouraged all kinds of artistic projects, especially festivals like Łódź Design, Łódź Biennale and Fotofestiwal.

Apart from periodical events, Łódź Art Centre stages individual exhibitions, and organizes conferences and educational workshops. Moreover, the centre develops artistic and promotional projects in cooperation with other cultural institutions in Łódź and in other Polish cities. In 2007, Łódź Art Centre initiated efforts that encouraged Łódź to bid for the title of the European Capital of Culture 2016. In 2010, the centre become the city's official operator of the bid.

Łódź Art Centre was created by a group of young and dynamic animators of culture, promotion experts and curators, who have together joined forces to establish the image of Łódź as a modern and culture-friendly city.

In combination with Polish designs, the festival aims to present the latest trends of designs done all over the world. In short, the exhibitions will promote design in general – from functional forms and graphics to architecture and fashion. Łódź Design cooperates with the best Polish and foreign cultural centres and design academies.

3.2 THE "FESTIVAL MANIA"

From the chic European metropolis of London to smaller American cities such as Salt Lake City, so-called "design weeks" are starting to take place nearly every month around the world. Generally speaking, these citywide –or even nationwide– events are held to help boost local economies and tourism by engaging the public on the topic of design. The growing list is staggering. Tokyo Design Week just kicked off in late October and will occur through November 6. Salt Lake City's first Design Week will launch on November 14. Last month, Moscow Design Week, Dutch Design Week, Los Angeles Design Week, Mexico City Design Week, and the United States' National Design Week took place. In September, Beijing Design Week, the London Design Festival, and the first Paris Design Week were held. Egypt hosted its first Design Week last year; and South Africa holds one annually during the Design Indaba conference and trade show in Cape Town in February.

PART 1
THE EUROPEAN CULTURAL DESIGN
SCENARIO - A THEORETICAL
BACKGROUND

But not all cities have the rich design histories of London, Milan, or New York, and may not be known as design destinations. Design is still a budding industry in China, for instance. So it's hard to predict just how effective a design week can be in any setting. Still, there's clearly a lot of optimism regarding design weeks, given the number of cities that are hosting or launching such initiatives. The key to success might be for organizers, sponsors, and participants to plan design weeks that showcase and promote the unique creative character of the host city, rather than try to mimic other cities' strategies with the hope that the same types and numbers of visitors will attend.

"With a few exceptions, like Milan's, design weeks don't exist primarily for those few thousand people who make the international rounds; they're there for the cities they take place in," said Chen. "Each design week is different, just as every city is different," he continued. "But if you see design, creativity and innovation as being important to your local economy, then, if the audience is there, a design week is actually a fairly cost-effective way of supporting and nurturing all that."

"In the short, nine-year lifetime of the London Design Festival, we first counted other similar events on one hand," said Ben Evans, director of the London Design Festival, in a phone interview. "Now there are nearly 100 around the world."

But during an era of ongoing global financial challenges, it's easy to wonder how this ever-expanding roster of international design-related events adds to economic growth. Do they create new businesses, beyond just showing off cool new products?

SALONE DEL MOBILE 2011

Installations promoted by INTERNI for Fuori Salone at Università Statale, Milan 2012

Street performance Milan Fuori Salone Brera Design District, 2012



“There has been an explosion in the world’s interest in design. And so cities are using design as means to promote themselves,” Evans said. “Design weeks are a magnet for creative talent. And they attract investments.”

As if the design community didn’t have quite enough jet setting to do in September already, with Copenhagen, Helsinki, London, Lisbon and Vienna all staging city-wide mini-Salons this month, Paris now wants in as well. Piggy backing on the success of biannual professional interior design fair Maison & Objet, the city is staging the first ever Paris Design Week, boasting around 100 citywide events and issuing a call to arms to French creative in the process. Does the world really need another design capital? Zut alors.
(Alice Ratshord)

3.3 MAKING DESIGN ACCESSIBLE AND ENGAGING

Beyond the trade show effect, design weeks can demystify the role of designers and encourage young people to join creative industries, ranging from the design side of consumer-goods manufacturing to start-ups that design new technologies. Corporations also sponsor or showcase daring design concepts at design week events to market and publicize their brands. Electronics giant Philips, for instance, presented thought-provoking design concepts for new appliances that rely on bacteria, fungi, and bathroom waste for power at Dutch Design Week this year. Such strategy appears to be working.

The main purpose of this kind of design events is generally to link different cities and countries together in order to enable the exchange of ideas and thoughts. The cooperation will also enable design week organizers to bring together touring exhibitions which might otherwise be too heavy on individual design weeks cost-wise. The cooperation will also make it possible to develop sponsorship agreements between global brands and different countries’ design weeks.

As Ben Evans, the director of the London Design Festival, refers: “Why reinvent the wheel if the processes can be made easier through cooperation?”

Clearly, design weeks can bring together otherwise disparate demographics to exchange ideas, cross-pollinate concepts, and find future employees and partners. In this way, design weeks could have a lasting impact, beyond encouraging tourism and sales of beautiful furniture and other objects on view.

It’s actually quite surprising that different design events haven’t cooperated much until now. Helsinki Design Week is the first to partner to both the London Design Festival

and Dutch Design Week. The aim, however, is to broaden the cooperation.

This year Helsinki Design Week will be seen at both the Eindhoven and London design weeks. The London Design Festival will display designer Aamu Song's REDDRESS project which has also been seen in Helsinki. At Dutch Design Week, Finnish design is represented through the Pekka of Finland exhibition, organized in cooperation with the Finnish Cultural Institute. The exhibition introduces Finnish illustrations and illustrators.

This raises a question: why is this kind of cooperation only taking place now? Korkman, director of the project says "There have been earlier attempts. Now the World Design Capital project has given us more muscles to increase the network. This is one of the projects that offer continuity," Korkman explains. "It will keep growing even after the WDC year's hype has slowed down. Our aim is to find organizations that have a similar DNA to us. The participating design weeks must have some things in common with us in order for the cooperation to work."

3.4 PROMOTING LOCAL VERSUS GLOBAL

There are now over 80 cities with design events and we are all trying to do the same thing – promote design in each city. According to Ben Evans, it's not about competitors but a network of friends.

The World Design Weeks project which will be launched at Helsinki Design Week 2012, aims to create and strengthen the cooperation and synergies between different countries' design weeks. Helsinki Design Week will be the engine of the project together with the London Design Festival, Dutch Design Week and a couple other design weeks.

According to Kari Korkman, the founder and producer of Helsinki Design Week, the World Design Weeks activities have been kept limited on purpose. The concept has been developed with a few partners. At the moment the design week network includes Helsinki Design Week, Dutch Design Week, London Design Festival, Istanbul Design Week, Berlin-based DMY and Vienna Design Week.

One of the concepts that have been examined is Designpartners100 launched by Helsinki Design Week a few years ago. It is an exhibition of one hundred topical design pieces. The aim is to organize the exhibition concept as a touring international design exhibition.

"One of the options is to let World Design Weeks representatives select an international Top 80 and to complete the overview with a selection of another 20 national products per country," says Hans Robertus, the director of Dutch Design Week.

Helsinki Design Week's other aim is to concretely facilitate the internationalization of Finnish design companies and designers through the network.

“Our approach is very pragmatic,” says Kari Korkman. “If, for example, someone wants to attend to a design week somewhere else, then we’ll have a network that will give us information and help with bookings.”

The first fruits of the cooperation emerged in 2010 when Helsinki Design Week created the Trend Book in cooperation with the Dutch Design Week. The book was sold in Finland and the Netherlands and it compiled over one hundred Finnish and Dutch specialists’ views on the future. The writers represent various fields including entertainment, design, health and well-being as well as technology.

The actual launch of the World Design Weeks project will take place during Helsinki Design Week when the plans for 2012 will also be published. The plans include a joint Design Weeks event, filling the entire Cable Factory and this year’s new venue the Old Customs Warehouse.

It’s actually quite surprising that different design events haven’t cooperated much until now. Helsinki Design Week is the first to partner to both the London Design Festival and Dutch Design Week. The aim, however, is to broaden the cooperation.

This year Helsinki Design Week will be seen at both the Eindhoven and London design weeks. The London Design Festival will display designer Aamu Song’s REDDRESS project which has also been seen in Helsinki. At Dutch Design Week, Finnish design is represented through the Pekka of Finland exhibition, organized in cooperation with the Finnish Cultural Institute. The exhibition introduces Finnish illustrations and illustrators.

Each design week lasts for approximately one week and it’s difficult even for a specialist to keep up with the schedules. The World Design Weeks cooperation, however, enables the building of joint network media. Through the network media the design weeks can stay active throughout the year. The network also makes it possible to follow the schedules and contents of different events and share ideas.

“Through the network media we can form a two-way online-offline network,” says Helsinki Design Week’s founder Kari Korkman, referring to events and communication within the network and outside of it, in real life.

The discussion of shaping our future with the impetus of creative industries - those people behind architecture, branding, urban planning, design, fashion, film, publishing, media, advertising etc - by bringing key representatives of the creative community – the direct dialogue with key representatives of the local and national administration, as well as with key international stakeholders.

Some of the Design weeks try to nurture the conditions for growth of smart jobs that require international connections, global information and education.

The Belgrade DW is among few cultural festivals in Europe that teach the audience how to adapt to fast changes in today’s global economy, through concrete examples showcased by world famous creative. The quality and innovative nature of BDW’s content is unprecedented in the region, named “top five” or “top ten” creative festivals in the world by media experts such as International Herald Tribune, Icon, Abitare and Financial Times.

The Vienna Design Week aim is to show and enable people to experience the many-faceted creative work in the fields of product, furniture and industrial design as well as experimental design. Design has been and is an important field in the production of culture: it shapes our material culture, our everyday life and our consumer world, it influences our lifestyles and fashions and most fundamentally our aesthetic sense and judgements. This wide-ranging impact is a reason both to celebrate design and to examine it critically, and Vienna design week has made both of these its mission. A Platform for Design in cooperation with many partners – from Vienna museums to production and retail companies to designers from all over the world – the whole of Vienna becomes a platform and showplace of design. Vienna Design Week doesn't have the character of a trade fair but instead offers a variety of venues and approaches specific to Vienna. The festival sets out to be “international but localised”, with an abiding interest to cooperate with the flourishing design scenes of Central and Eastern Europe, and certainly beyond. Bringing to Vienna an important international design show every October is another example of the long-due international exchange. It also presents and promotes design that in the first instance withdraws from the scheme of utility value and functionality in order to create awareness and pose questions or also simply just to have fun. The exploration of materials, mood values and the interaction between people and objects lie at the centre of design practice and consequently are important points of reference within Vienna design week.

Resuming is an interplay among a large diversity of people with different training, focal points, and approaches. It involves institutions like museums and universities; galleries; businesses, from the small manufacturer to the large concern with its global presence; designers in all branches and of all ages; and experts on design-related terrain under this constantly growing rubric: a social network revolving around design.

CHAPTER 4

DESIGN DISTRICTS, THE NEW ECONOMIC DRIVERS

4.1 THE FOUNDATIONS OF A CITY NETWORK

Since ancient times cities are a symbol of power, innovation, culture, knowledge and wealth. They are places of transformation par excellence, which enhance creativity or violence, chaos or order.

Contemporary cities compete with each other, no longer in seek for military superiority, but for the power to attract and retain highly qualified people. People that can enhance creativity, innovation and development for new solutions, such as technical, social, or artistic ones. However, capable of expressing new poetics, qualities and meanings for the nowadays widespread territories, and their various urban environments and configurations.

In that sense the contemporary dynamic condition of cities appeals for the need to identify new design tools, as advanced as the context where applied.

During the 60's of the 20th century, a new strong social and political transformation started to shake the conservative structures of Europe and US generating a chain of events that would change the world geopolitics. Industrial production changes significantly with the introduction of new raw materials and production techniques. In 1980, Alvin Toffler called it the third industrial revolution. Like the precedents it also fundamentally changed the social, economic and urban development, reforming not only our ways of thinking and living but also the design. One of the most striking effects of this third industrial revolution is clearly the globalization phenomenon.

At first, started with the industrial and productive system, then consumer goods and definitely by the mobile telecommunications and the Internet. This massive change started a new society, with new values, ideas and streams. It's the Network Society, the cross-cultural society defined by Castells in 2004.

This revolution has had a huge urban impact, mainly in Europe. The European cities began to register more quickly than expected or even thinkable, large unoccupied areas. Where previously were industrial or manufacturing blocks, administrative and residential facilities, are now abandon skeletons with no predictable destination. These holes consist of a large urban real estate, often strategic located, began to be a difficult problem to manage by the local governments and stakeholders. What destiny for this heritage of industrial archeology and the new urban voids that they generate?

Sociologists, thinkers, urban planners, architects and designers started to question the issue, trying to establish new concepts and destinations for these sites, but the debate is still open. Despite some remarkable top-down initiatives for urban renewal such as St. Etienne's Cité du design, or the more recent conversation of Lodz's industrial sites into a contemporary art district, the great innovation of this phenomena is nevertheless the bottom-up initiatives, often directed by the local creative communities.

These groups organized by people from different creative backgrounds, have found a fertile ground to develop new urban ideas and solutions for the urgent society problems that arise from the new status quo, in a more spontaneous, effective and rapid way.

The first examples in the late 90's beginning of 00's, were set off as "guerrilla actions", simple interventions, or spontaneous actions from local communities. Like the Gordon Matta Clark work, or Archigram, Ant Farm, Ufa Frabrike, among others. Although these groups where not always consist of planners, architects or designers their manifestations had showed great creative power and answers to urban and social issues. Even if some times reflect an ad hoc way of working, more intended as polemics that question conventional practice. Projects such as N55 Protest Rocket, a project that aimed "bomb" the green city spaces with seeds or the illicit "Operation: Ivy League" created by the self-proclaimed "anarchitects" The Space Hijackers, who installed ivy on sites around central London as a protest against corporate architecture, or the project "Sit in" Liverpool, all of these examples function more in a reactive way then revolutionary.

These manifestations have awakened thinkers, as they gain social and economic power. Florida: 2005; Landry: 2004; and Zukin: 2005, to quote a few, describe them as the third revolution society, as being more visual, creative and symbolic one. The contemporary cultural power to create an image, to frame a vision of the city has become more important as publics have become more mobile and diverse, than traditional institutions. This happens because (see Zukin; 2005) the notion of a city depends on how people perceive and combine the traditional economic factors of land, labour and capital, but also the symbolic level of order and disorder and the uses of aesthetics power. In the symbolic economy, the concepts of a city become unified with the material practices of finance, labour, art, performance and design. These notions have created the perfect environment for flourishing an increasing amount of cultural and urban manifestations, which are reshaping, as showed, European urban landscape.

The creative activities - Activities originated from individual creativity, skill and talent, with potential to the creation of jobs and wealth, by the generation and exploration of intellectual property, integrate a group of disciplines such as architecture, music, advertising, visual arts and antiques, video and computer games, craftwork and jewelry, design, performing arts, (UK Creative Industries Taskforce, Department of Culture) - have never been so preponderant has they are nowadays. They've grown considerably over the past century, as well as the number of professionals and educational courses. Yet the most rapid and punctu-

ated growth occurred over the past two decades or so. In the 50's, for instance, only 15 % of the workforce was related to the creative areas of the economy. But over the past two decades, creativity has become the driving force of our economy and the creative sector has exploded. In 2004 the Demos report revealed that 25 to more than 30% of the total workforce in the developed nations, was engaged in science and engineering, research and development, technology-based industries, in the arts, music, culture, aesthetics and design industries.

As these assessments are being made, one must not lose sight of what this creative society can offer in terms of innovation and opportunities especially due to its social impact, for what they propose as alternative lifestyles, reinventing our daily lives and reoccupying urban space with new uses (Mirko Zardini, 2008), at the same time they open a brand new territory for designers and architects to think and develop new quality designs to new fruitions, relational and engaging spaces.

The general consensus is now that new jobs will not be created in either the manufacturing or service industries, but solely in the creative sector, in smart, small companies which employ technology in an imaginative way; because (mass) production will be automated further; all aspects of administration will be taken over by the computer, and the Internet will make many services superfluous.

On the other hand, it is precisely the new technologies which enable design and production to be implemented on a differentiated and customised basis, in other words to manufacture products in small batches, and to create niche products and products for new requirements in a manner which saves on resources. Of course jobs will also be created in this dynamic process, which are not directly entrepreneurial in nature and can be offered by urban location. The network will provide a basis for independence and decisive competitive advantages; together people will establish exciting small companies to manufacture new products.

The case of urban spaces, organized by design, that by its means and organizational structure create a cultural district is quite recent phenomena in Europe. In fact, for what I manage to find out during this research, only 12 cases of structured and organized design districts emerged.

So we can say its a phenomena in development, due mainly to the success that this kind of urban organization. The firsts cases appear in the USA, being the first one the Miami Design Districts and later on the NYC cases, all generally created in ex industrial and abandoned areas of the city.

The cultural districts appear also as a response to the shift between the industrial and post industrialism economy. The urban centres, more or less all over Europe and US engage in the developments of cultural policies which are defined in economic terms. Julier (2008) and Santagata (2007) call the cultural industries also came to appreciated for their symbolic capital in contributing to the self-image of a place and its population as dynamic, creative and entrepreneurial.

4.2 OFFERING A HOSPITABLE AND CREATIVE CITY THROUGH DESIGN

Cities are places full of dynamic, creative tensions arising from population density and spatial proximity (UNESCO, 1996), which makes them the places par excellence for the emergence of possible alternative solutions and the Hotbed for innovative and sustainable development strategies updated to cope with the far-reaching cultural, economic and technological shifts that are reshaping society (Creative Economy Report, 2008). The cross-fertilization that occurs when people of different cultural, social and ethnic backgrounds mix breeds innovative thinking and gives way to creative solutions to both old and new problems. Among with the diversity, creativity and cultural activity that increase cities' quality of place, supporting the revitalization of run-down areas, enabling more innovative problem-solving and thinking in all sectors. They also work as powerful channels for community development and engagement, providing opportunities for economic growth (Evans et al., 2006). All this exciting phenomena gave ground and impulse for the so-called Social Innovation. This refers to new ideas regarding the social sphere (Mulgan, 2007), i.e. new ideas that work to meet pressing unmet needs and improve peoples' lives. Assuming that creativity and culture play a fundamental role in economic growth, it also can be a motor for shifting from the present economic paradigm to a new one, more sustainable from a social, environmental and individual perspective. Nowadays civil society is more engaged than ever before in the search for solutions for social problems emerging from the melting pot that characterizes the 21th century city.

Meanwhile, the contemporary panorama points out knowledge and creativity to play a key role in social, economic and production scene. They are essential inputs in goods and services that compete in knowledge in that so called experience economy. In this context, culture is increasingly seen as an economic asset instead of a money consuming, luxury activity affordable in times of economic wealth. (Ray and Anderson, 2000) This awareness constitutes a major shift in the cultural and economic policy of European cities and regions (Rutten, 2006). The emergent changes are already taking place and we can watch that human cleverness, motivations, imagination and creativity are replacing location, natural resources and market access as urban resources (Landry, 2000). And this is an important issue not to be ignored, as society is changing into different approaches and new demands, changing the landscape with new interventions more culture enriching than material.

From several cases, one pointed has the most structured case is the Helsinki one. Born with the intention of help cultural tourism, has become one of the most success cases in Europe.

The Design District project was planned from the very beginning in close partnership with various tourism organizations. The results of this partnership include summertime Design Walking Tours on Mondays and Fridays. The guided tours are carried out in co-oper-

ation with Helsinki Experts and the Helsinki City Tourist & Convention Bureau. Individual visitors can also choose walking tours by theme, browsing the Design District website.

The networking of businesses and other stakeholders in the field offers opportunities for joint marketing and the organisation of major events in the area. Many of the events have already reached classic status. Every summer, shops adopt extended opening hours during the Design District Week. The programme of the week also includes meetings with artists, great discount offers, workshops and demonstrations and much more. Design guides are on hand in the area and the week culminates with the Design Bazaar. On Sunday, the restaurants and cafes in the area serve up fabulous brunches.

The Design District is also strongly involved with its own programming during The Night of the Arts, Helsinki Design Week and the Habitare fair. At the Fashion Fair in October, the fashion businesses operating in the Design District are prominently on display at their joint stand.

Other example of a Design District initiative is the case of “Creative Amsterdam”. It’s not a traditional urban scenario motivated by consumption or goods. It’s an association that intends to stimulate the creative industries in seven cities of the Amsterdam Metropolitan Area. The programme was initiated in 2007 with a pledge by the region’s local government and other organisations to cooperate.

Many companies establish operational bases here because the area is easily accessible, creatives want to live here, and innovation and commerce go hand in hand. However, it is not always easy for creative players to find one another. This is what Creative Amsterdam intends to change. Creative Amsterdam aims to promote*:

- *The establishment of (international) creative companies in the region*
- *The sale of products and services from creative companies in the region to (international) buyers*
- *The attractiveness of the region to international creative talent.*

Design districts have a real importance in the local economies, because they concentrate information and activities, and bring industries together in a single physical and digital location. This helps the region’s creative companies to find the right facilities to stimulate their entrepreneurialism. Facilitating networks by improving services to foreign companies and to start-ups and growth companies, also enhance the promotion of the creative industries in the region and helps to attract national and international attention.

In the Ehrenfeld district case, the location, its profile and its small-scale, post industrial and intercultural infrastructure, make it predestined for innovative, experimental and creative development based on SMEs, design, innovative technologies, alternative marketing, communication and tourism.

The design districts propose a new integrative, dynamic strategy. Contemporary awareness of the need for economic and social change are a prerequisite for the projects for new situations or for the existing ones. The Ehrenfeld case for instance, predicts a change towards more humane capitalism, using resources sparingly, the intelligent use of new technologies, sustainable urban development including alternative models for living and working, in other words also social sustainability, a new and innovative body of entrepreneurs who act responsibly, a new orientation towards quality (of processes, products, etc.).

What kind of consequences do design districts have for design? On the positive side, they provide exposure to design, and make it easy for media to puff design, creating markets for design and services around design. They certainly improve the image of their host cities. However, there are problems too. For example, the District works against many interests of the design community, focusing attention to traditional design objects rather than complex systems and more high-paying specialties of design. As this conjuncture suggests, design districts may be relevant players in design.

Thematic districts, and the design driven ones, in a theoretical point of view, join or create a “cooperative” use of facilities, resources and infrastructure, a new job system, a participative fundamental approach and autonomous definition of objectives. Requires the protection of a biotope, an experimental stage and the opportunity to “win over” – space, buildings, areas and, of course, people: in other words, the city.

*

The Creative Board is an advisory board that advises Creative Amsterdam in the realization of its objectives. The Board consists of a number of important icons, talents and representative organisations from a wide range of disciplines in the creative industry. Many of the members of the board are successful and enterprising experts that have gained (inter) national celebrity. Coaching; financing; housing; network; promotions; creative metropolis; Amsterdam; creative industries. (www.creativeamsterdam.nl)

4.3 DESIGNING THE CITY FROM WITHIN

The shape of a city, as we all know, changes more quickly than the heart of a mortal” Julien Gracq

Alexander the Great had a dream of creating a city that demonstrated to the world the power of one man and his empire was realized in Dinocrates’ glorious urban designs. The architectural and symbolic values of the metropolis settled in Alexandria, as clear definitions about public and private spaces, urban centers developed around the main public services, have influenced urban planners and consequently the cities structures up to today. The fascination that city has always offered to mankind is its ability to regenerate from the urban, architectural, symbolic or sociological point of view. Although these parameters are attached in the conception of an urban space, they can be analyzed per se as a focus of innovation that triggered the deep paradigmatic changes that punctuate the historical evolution of the city.

The model of the capital, as a synonym for a structure that is able to enhance its strong political, military, economic, cultural and religious power prevails since ancient times. But its continued growth and evolution has never had such strong and quick changes as those occurring in the post-industrial revolution. In no more than a century, the World has had such a fast and deep changes, as no unprecedented times in human history

Roughly a century ago, the US and European economies and societies transitioned from agricultural to industrial systems. There was a massive movement of people from rural communities to rapidly growing urban industries centers. This set in motion a whole series of sweeping demographic, social, economic and cultural shifts. (Florida; 2004)

The sociological changes demanded profound urban reforms. New spaces were determined whether they were residential, industrial or for leisure. Public spaces gained prominence and importance in the symbolic dimension of the city.

The dialogue between the private and public spaces, internal or external areas, gains new values. The organization of urban streets, avenues, neighborhood blocks, squares and green areas pass to the planimetry of the private residence, now organized in height, in corridors, halls and rooms. (Branzi; 2010) This configuration was first used for the Royal palaces or public buildings. At the turning point of the 19th to the 20th century the problematic of the social housing, and the construction of new concepts and paradigms for designing new social houses, gain preponderance into the academics circles. Where new theories and praxis were fully explored.

The visionary city of Buckminster Fuller or the Urban Plans designed by Le Corbusier, are great examples for both continents. The modern movement believed that the city was the main territorial decision center where the architectural container was the most

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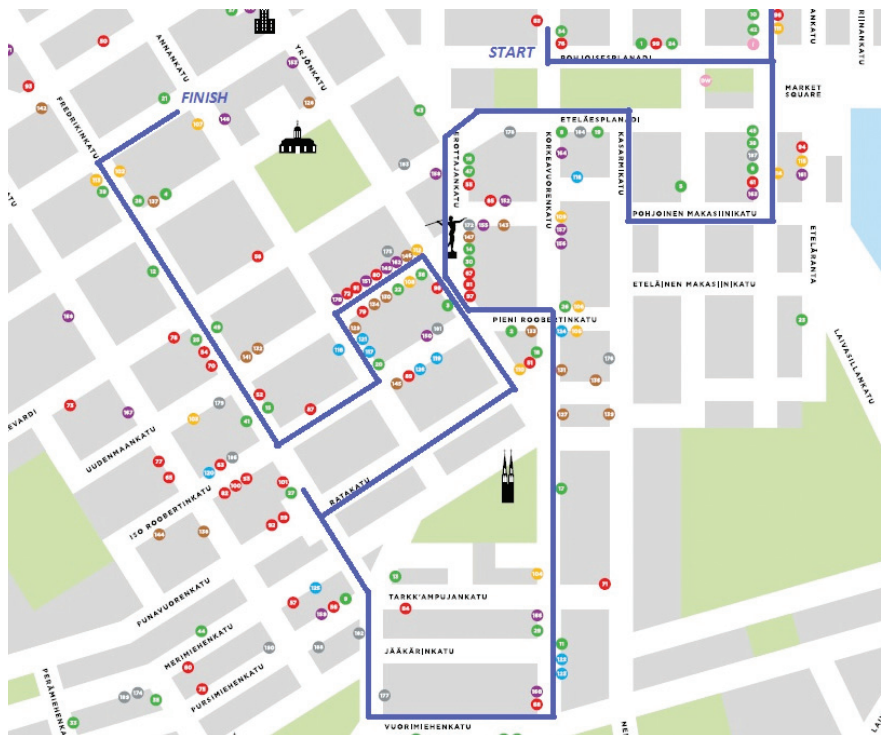
important cultural agent. Their conceptions based on city with one center, free of architectural barriers for traffic circulation, definitive and unchangeable, profoundly marked the landscape of some of the European cities.

These centers usually in downtown have been dominated by retail and great consumption areas. Big department stores offer a wide range of goods and services.

During the post industrial era, however, another type of high-end district began to appear. Focusing mainly in clothing and fashion accessories. In smaller and slightly less luxurious scale, several other districts have followed suit, specializing in high-end goods. Even if at first these arrangements didn't appear as organized districts, but as streets or neighborhoods, their symbolic asset immediately entered in peoples imaginaries, like Champ's Elysee in Paris or Place Vandôme, the New Bond Street in London or Via Montenapoleone in Milan. This kind of non-organized fashion districts flourished throughout Europe, organizing the city landscape and much more deeply, the symbolic concept of a place.

The Design District Helsinki, for instance, plays a large role in boosting Helsinki's reputation as a city of design. In the heart of the district there's the design museum, the Museum of Finnish Architecture and Design Forum Finland, a gallery and a shop that presents the latest trends in Finnish Design. Around it there's a cluster of creative businesses directed by a neighbourhood association that comprises nearly 200 members. They offer residents and visitors shopping, dining, accommodation and experiences. All the members are marked by a black sticker saying "Design District".

DESIGN DISTRICT HELSINKI is a neighbourhood and a state of mind.
It is 25 streets and 200 spots on a map from shops to galleries and from design studios to design hotels.
It is creativity, uniqueness, experiences, design and Finnish urban culture



PART 1
THE EUROPEAN CULTURAL DESIGN
SCENARIO - A THEORETICAL
BACKGROUND

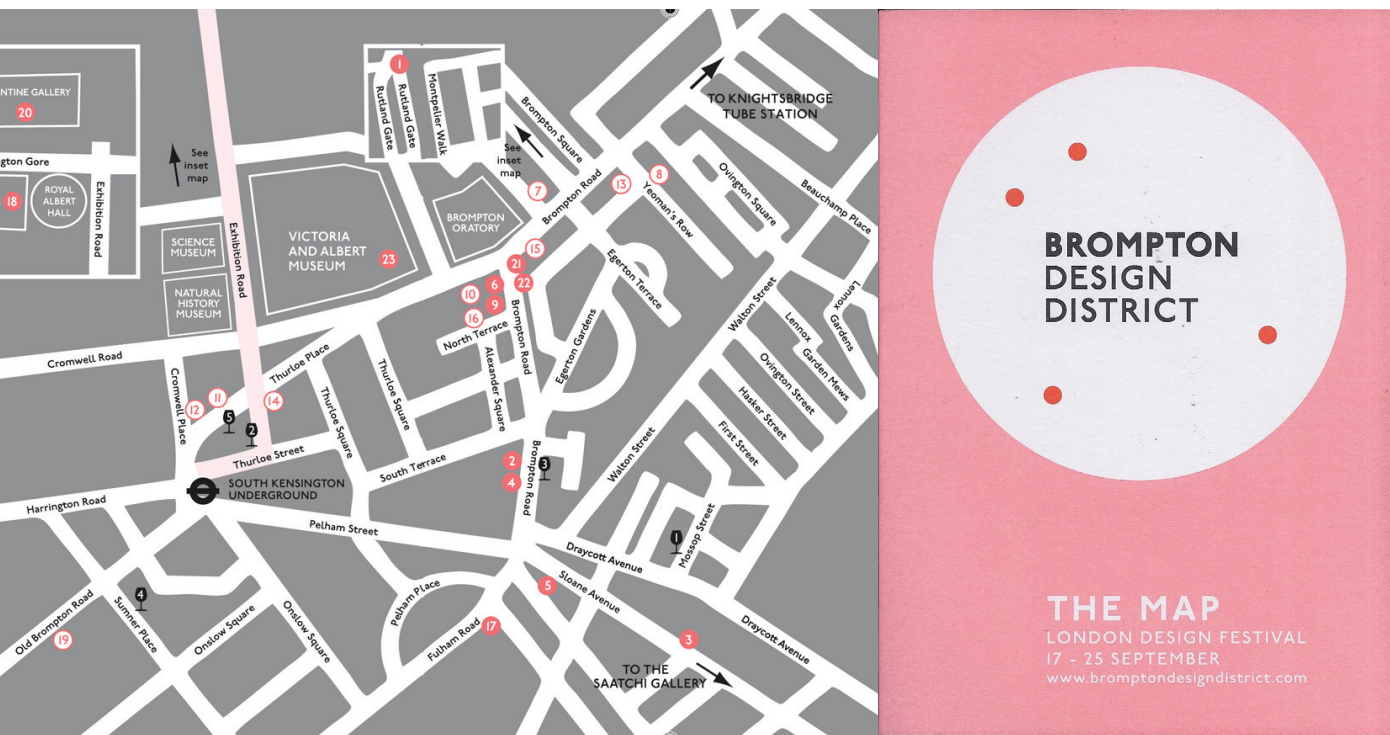
Design District Helsinki is a neighbourhood and a state of mind. It is 25 streets and 200 spots on a map from shops to galleries and from design studios to design hotels. It is creativity, uniqueness, experiences, design and Finnish urban culture.

The idea is simple: the stickers will tell the consumer that the shop sells design products that are creative, artistic and unique. You can buy clothes, antique, jewellery or just simply walk in and admire the art and design. There is a map of all the shops of the design district and you can plan your shopping route with it. Design district is more than shopping: there are also many art galleries and cafes, like in the Design Forum on Erottaja.

Other interesting urban redesign is the The Brompton Design District, initiated by South Kensington Estates and local partners, was launched in 2007 to increase the presence of new design in an area renowned for its historic links with art, design, and education since the founding of the Victoria and Albert Museum and the Royal College of Art 150 years ago. Stretching from the Serpentine Gallery and the Royal College of Art to Brompton Cross, the district has been recognised as a dynamic hub for design in London, showcasing rising stars of new design alongside established European names.

Leading design shops, exhibition spaces and institutions on and around London's Brompton Road joined forces, in 2008, in order to become the Brompton Design District. Initiated by South Kensington Estates and local organisations, the Brompton Design District re-established the presence of new design in an area renowned for its important design shops as well as its historic links with design and education since the founding of the Victoria and Albert Museum and Royal College of Art, 150 years ago.

BROMPTON DESIGN DISTRICT



Every year the collaboration continues to grow with new happenings at the world-renown institutions, pop-up design exhibitions, events and talks in leading design showrooms and temporary shops and sales in disused buildings.

The initiative has included temporary installations in shops and shop windows by Martino Gamper and Caravan; roaming galleries by curators Rachael Barraclough and Libby Sellers; a temporary bar designed and run by RCA students, and, for the last few years, an established programme of events and exhibitors during the annual London Design Festival. The collaboration is made up of Brompton's established design shops, showrooms and public and private institutions and companies.

When successfully established, these organizations provide the district with many benefits, for instance businesses need to advertise less, small businesses do not have to invest in marketing, consumers have to invest less time in locating the goods they are interested in. But there are snakes in paradise. If these neighborhoods are successfully transformed into design districts, other areas in the city may want to emulate the success story. These districts may thus fall victim to their own success not just by attracting the wrong kind of companies, but also externally by inviting competition.

4.4 SOME CASES OF DESIGN DISTRICTS URBAN TYPOLOGIES

Design districts and design weeks are changing the face of several cities around Europe, and the world. In the last twenty years design district have appeared in several cities under various names. (Koskinen, 2009) These districts specialize in selling and manufacturing goods whose retail values are based in their symbolic quality. I.e. these areas are in most of the cities easily distinguishable due to their business population: shops specialized in furniture, art, design and similar goods, and with them a group of specialized professionals from the design industries.

The new cultural economy of postindustrial cities is invariably located in gentrified zones. Downtown areas which formerly housed warehouses, small-scale workshops units or struggling specialist shops are converted into night clubs, design bars and restaurants, private art galleries or craft studios and offices for other participants in the creative industries. (Julier, 2008)

When the public and the media recognize these areas, people, goods and services are directed to these neighbourhoods. These cultural constructs shape de cityscape and direct entrepreneurs' location decisions as well as consumer behaviour. In some cases a virtuous cycle develops. Merchants locate in the neighbourhood because they know that consumers go there for design. (Koskinen, 2009)

SANTOS DISTRICT

Lisbon Design District mainly focused in furniture shops and restaurants, and a design school



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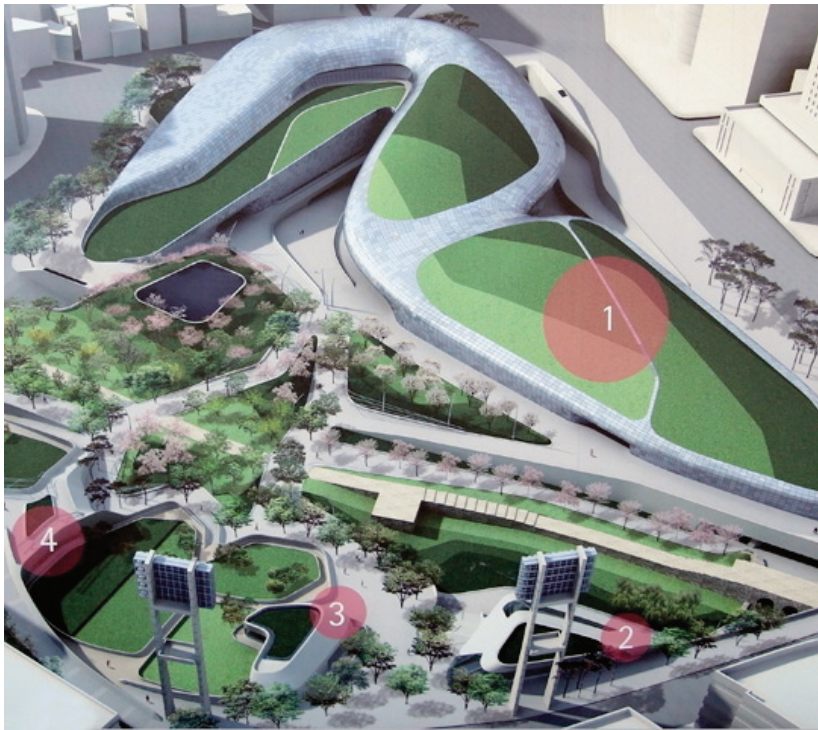
Design districts established to promote certain neighborhoods through design. In some cases, these organizations are juridical persons that provide means for local businesses to identify common interests, create strategies for promoting the districts, and pool resources to realize these strategies while avoiding problems typical of creating and delivering common goods. Once a district organization exists, and is able to organize activities, establish communication systems like Web sites, and shopping maps, for instance. These districts attract certain types of customers and businesses, pushing development in an increasingly more artistic and design-oriented direction. If successful, these districts become like self-fulfilling prophecies.

As mention above, the design districts are mainly urban areas that have attract investors and design industry professionals to particular urban areas. But assuming the multiple city characteristics, these initiatives have also integrated different urban solutions to host their creative environment. In order to illustrate better the way that these infrastructures shape the city landscape I'll present three different cases:

The Dongdaemun Design Plaza in Seoul, the Docks en Seine in Paris and the LX Factory in Lisbon. They where chosen because they illustrate the newest directions that districts are assuming. Either because Asia wants to be ahead of Europe in what design might concern, so decided to create a enormous design hub in around an ancient and degraded part of the city, or because a district can be established in one single building, like Docks en Seine or as an agent for transforming an ex industrial facility area in a city center, as Lx Factory did.

THE DONGDAEMUN
DESIGN PLAZA

Night view of entrance to Dongdaemoon Design Plaza and Park



Having opened in December 2011, the Dongdaemun is distributed in a total area of an ex park with 85 400m² approx. and is the house of Seoul Design Foundation. Designed by the “ArchiStar” Zaha Hadid, for the Seoul Design Capital of 2010, it intends to be the no more no less than “world’s design hub where knowledge and information on design are generated, gathered and disseminated”.

The form of the Dongdaemun Design Plaza and Park revolves around the ancient city wall, which forms the central element of the composition, creating a continuous landscape that physically links the park and plaza together. The fluid language of the design, by inference and analogy, acts as a catalyst by promoting fluid thinking and interaction across all the design disciplines, whilst also encouraging the greatest degree of interaction between the activities of the Plaza and the public.

Despite the Korean design foundation ambitious plans for the national design, the DDP has an interesting proposal in what promoting the Asian design is concerned. This combined investment in education and research, together with the city’s public cultural programmes that could inspire new generations of designers, helping to maintain Korean industry’s more prepared to embrace their competitors. As the DDP affirm, their intention is that this design center work as a platform for Korean designers and design firms to maximize their capacities so that they can enhance competitiveness; in order to reach that goal, the Business incubator and the Seoul design Foundation intend to embrace design companies into a global stage; and help to functioning as a centre of design knowledge through creation of global networks between leading institutions and organizations.

As main facilities, the Seoul design district offers:

- *A Design Gallery especially dedicated to design and design intelligence ;*
- *A space for design and culture activities and events open to citizens;*
- *A test bed and pilot area for DDP programs and contents;*
- *An event Hall*
- *An exhibition hall for professional and amateur designers*
- *A comprehensive culture space for performance, events, education, etc.*
- *A digital archive*
- *A Design and Media Lab*
- *A business incubating centre*
- *Gangnam Trend center*
- *The Dongdaemun Stadium*
- *The Memorial, a place for all citizens remembering the Dongdaemun Stadium and those who have the memory of the lives around it.*
- *A Historical Museum of 2778 pieces of 2575 cases with remains founded at the construction site of Dongdaemun History & Culture Park.*
- *Commercial and galleries area*
- *Lectures and design activities with the audience.*

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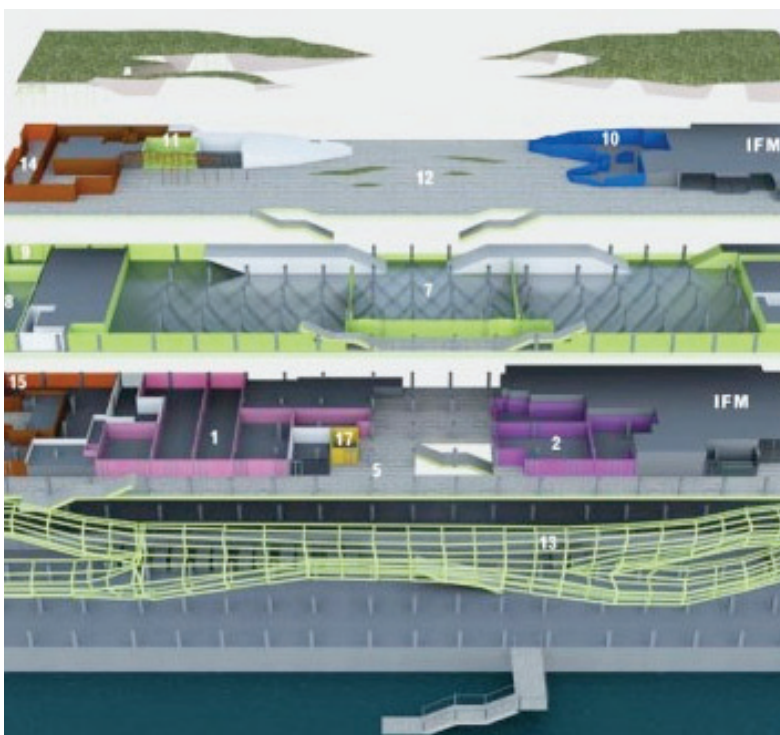
Zaha Hadid says about the project “A fundamental aim of the scheme is to bring delight and inspiration to the people of Seoul by establishing a cultural hub in the centre of one of the busiest and most historic districts of the city”.

Another interesting aspect of this project is the introduction of the entertainment aspect, the idea that a design district can create and engage a wide range of public with design disciplines. Not exclusively by traditional means, as museums or design events, but by being a place for leisure, relaxation, and refuge. The design integrates the Park and Plaza seamlessly as one landscape element, blurring the boundary between architecture and nature. Informed by the Korean painting traditions depicting grand visions of the ever-changing aspects of nature, the Park reinterprets elements of traditional Korean garden design: reflecting pools, lotus ponds, pebble beds and bamboo groves, with no single feature dominating the perspective. Integrating the traditional Korean cultural aspect into a complex architectural structure, like Zahid’s design, reinforces the desire of putting Korea under the spotlight of the design consumers, thinkers and professionals around the world.

THE DOCKS EN SEINE PARIS
OR CITÉ DE LA MODE ET DU DESIGN

Paris has many places connected with contemporary art, as the Pompidou Centre, or the Gaïte Lyrique, or even the renovated Palais de Tokyo, just to name a few. But it was missing an all-encompassing hub for fashion and design. In the last edition of the Maison & Object in February 2012, Paris launched its first edition of a Design week. But a district exclusively dedicated to design, opened also last May (2012), although the structure was already functioning in a discreet way since 2010.

THE DOCKS EN SEINE PARIS
OR CITÉ DE LA MODE ET DU DESIGN



PART 1
THE EUROPEAN CULTURAL DESIGN
SCENARIO - A THEORETICAL
BACKGROUND

Designed by the architects Jakob+MacFarlane, whose projects have included Georges restaurant at the Pompidou Center in 2000, the 155,00-square-foot industrial angular lime green caterpillar-like structure is difficult to miss. Stretching along the quays between Austerlitz and Bercy, Les Docks adds color to the southeastern Parisian backyard filled with nondescript glass-and-aluminium office towers.

When fully open, Les Docks will consist of a range of fashionable retail outlets as well as restaurants, bars and a cafe. The space was inaugurated with a Balenciaga and Comme les Garçons show. Other events like gigs and club nights are set to start and most bars and restaurants will officially open in September.

The studio of Maison Yiqing Yin, the up-and-coming high-end prêt-à-porter label is already open, along with an outpost of the Musée Galliera, Paris's fashion museum, currently closed for renovation until spring 2013. A PGL by Pigalle concept store is also set to open its doors at Les Docks; it is the second boutique for the store's founder, Stéphane Ashpool. Fashion and design outlets aside, in the coming months, Les Docks will be home to four stylish bars and restaurants: Café Praliné, Wanderlust, Moon Roof and Le Baron. The cultural heart of the project, Wanderlust, a venture by the creators of the Social Club, will fill 21500 square feet with a club, restaurant, terrace and pavilion. Together with galleries, restaurants, shops and clubs, the Docks en Seine also host the Fashion design school, and galleries for new talents exhibitions.

LX
FACTORY

It's in the year 1846 that a textile company called Companhia de Fiação e Tecidos Lisbonense, one of the most important manufacturing companies in Lisbon's history, set-

LX FACTORY



bles in the Alcantara district. Only 6 years ago it decided to close doors, after a painful path of realizing that the textile industry had been lost a long time ago. Like many industrial complexes in Lisbon, Nobody was interested in opening the factory again for an industrial purpose. In the Alcantara district, it started to become a habit that if the building was standing empty for more than six months, the municipality would tear it down, given that it is very expensive to have to maintain these buildings. But that's not what happened with this textile factory. Before the city could decide anything, it had been already sold to the real estate company Mainside. They soon unveiled plans to turn the 23,000 square meters of old warehouse into a creative mini-city inside Lisbon.

After decades on the periphery of Europe's art and design scene, Lisbon is edging its way towards centre stage thanks to some daring and innovative developments. From a growing and relevant cultural offer, that each year is becoming more sophisticated, the LX Factory is one of the most visited arts centers in the city of Lisbon. A place where the past and present converge. Here, visitors can participate and interact in various cultural events that project this place into the center of the creative industry of the city.

Nowadays LX factory is even more alive than it was twenty years ago. It's changed into a vibrant island of creative industry. Already more than 80 small creative companies have won the fight for a little spot in LX factory: designers, architects, visual artists, casting-companies, DJ's, clubs, photographers and many more. The rent for a studio or room in LX factory is very low. For only six to twelve Euros a company can be part of this creative center.

"If you want to be big in the alternative, creative scene, you should find a studio in LX factory. It's the cultural hotspot of the last five years," says Sofia Fince, a young designer who used to work in LX factory.

Every year, the Arts Center plays host to several significant artistic events, one of which is a cultural event called "Open Day". This event is held, to open the doors of LX Factory to the general public and showcase the work of almost 150 resident artists and 80 small companies, while immersing participants in a deep and diverse celebration of contemporary arts. Other activities hosted there include acting, yoga, and dance workshops; as well various conferences and exhibitions. These activities are usually held during holiday seasons, mostly between July and August.

You can still feel the industrial history with every step you take in LX factory. There were no efforts taken to modernize the space, or to give it a new look. Maintaining the historical vibe was always part of the plan. You can see the old engines, wires and ropes everywhere, even the safety signs haven't been removed. Like in the case of the Ler Devagar Bookshop (the literal translation would be Slow Reading) filled, from the floor up to the ceiling, with the latest and also old books, about almost everything, ranging from the architectures of Madeira to the novels of Jack the Ripper. In addition, visitors can also have a relaxed meal or a snack at Cantina LX, the local restaurant that still preserves the industrial look and feel in decoration, while adding to the charm of the center.

Being a ground for the union of contemporary arts in Lisbon, visiting LX Factory in Lisbon is a great way to marvel at Lisbon's rich culture and arts. Here, visitors can participate in events that underline the city's vibrant contemporary art scene.

UNDERSTANDING
THE EUROPEAN
DESIGN CULTURE BY
COLLECTING AND
ANALYSING THE
THREE CULTURAL
AGENTS BY THEIR
MISSION, COLLECTION,
STRUCTURE AND
SOCIAL FUNCTION
A QUALITATIVE
RESEARCH

PART 2





FOREWORD

This second part of the thesis corresponds to the analysis of quantitative and qualitative data considered essential to understand the way and the how design as became a cultural agent. After the literature review, this second part aims, throughout two different methodological tools obtain results that show the precise aspects of the relationship of the spaces of culture, i.e the design museums, design weeks and design districts.

The data collection and analyses in this part was made in two key methodological moments: quantitative data obtained through surveys to a wide audience. The second one qualitative, with data collected through the results achieved by desk research, interviews with curators, museum directors and entrepreneurs.

For each one of the elements, was created a map that identifies visually the amount and concentration of design cultural services geographically. All of them were studied using the same criteria on order to verify and compare them. This second part aims primarily to create the bases of an empirical knowledge about a cultural European system generated by design.

CHAPTER 1

METHODOLOGY

AND DATA COLLECTION

1.1

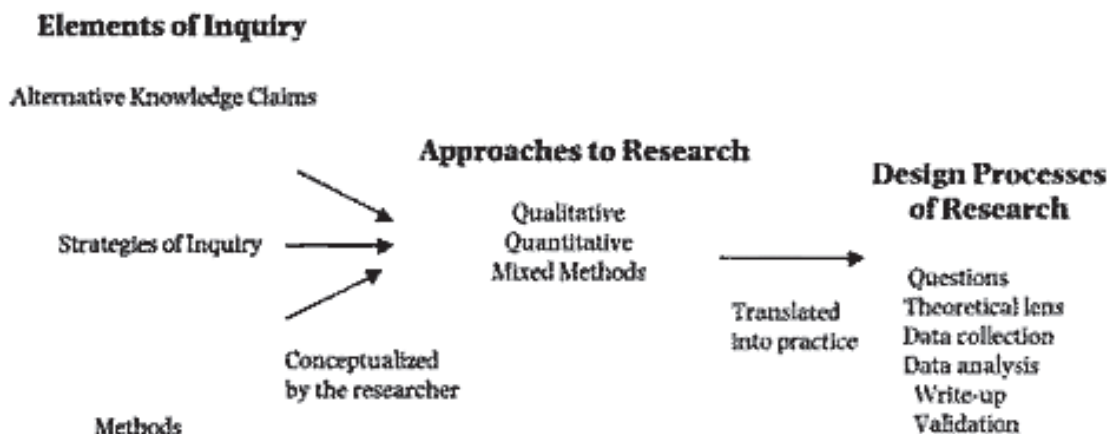
THE QUALITATIVE

RESEARCH STRATEGY

Qualitative research is often regarded as a precursor to quantitative research, in that it is often used to generate possible leads and ideas which can be used to formulate a realistic and testable hypothesis. (Bogdan & Biklen, 2007) They involve also the process of collecting, analysing, interpreting and writing the results of a study. (Creswell, 2003) For these reasons, these qualitative methods are often closely allied with interviews, survey design techniques and individual case studies, as a way to reinforce and evaluate findings over a broader scale.

In design practice, most often related to industrial design, a qualitative study might assess whether the completed design solution are accepted by the market or not. In its broadest sense, research is a systematic process by which we know more about something that we did before engaging in the process.

DESIGN RESEARCH APPROACHES
Knowledge Claims, Strategies of Inquiry, and Methods Leading to Approches and the Design Process
by Merriam



Research is typically divided into the categories of basic and applied. Basic research is motivated by intellectual interest in a phenomenon and has its goal the extension of knowledge (Merriam, 2011) and applied research is undertaken to improve the quality of practice of a particular discipline.

A form of applied research common to many of us in fields of social practice is evaluation studies. The difference between evaluation and research, which both forms of systematic inquiry, lies in the questions asked, not in the methods used, for the methods in each are essentially the same. Evaluations research collects data or evidence on the worth or value of a program, process or technique. Its main purpose is to establish a basis for decision-making. As Patton (2002) explain, when one examines and judges accomplishments of effectiveness is conducted systematically and empirically through careful data collection and thoughtful analysis, one is engaged in evaluation research.

For understanding the European cultural system, a very ambitious and complex theme, the choice of a qualitative, or interpretative research, was mainly directed by the nature of this field. It was impossible to know and study in deep all the cases, and examples, as being often a reality socially constructed. That is, its was impossible to a single observable reality. Rather there are multiple realities, or interpretations of a single event. As Creswell points:

“In this worldview, individuals seek understanding of the world in which they live and work. They develop subjective meanings of their experiences... these meanings are varied and multiple, leading the researcher to look for the complexity of views... often these subjective meanings are negotiated socially and historically. In other words, they are not simply imprinted on individuals but are formed through interaction with others (hence social constructivism) and through historical and cultural norms that operate in individuals’ lives.” (Creswell, 2003)

In order to understand each one of the three cultural elements, the main questions addressed where:

- *What emerges from all these initiatives?*
- *In what sense are contributing to design discourse and design practice?*
- *What impact have in the society?*

Using Qualitative research methods, after the formulation of these open-ended questions; It proceed by the collecting and analysing of the followings methods: interview data, observation data, document data and visual and audiovisual data. Also considered text and image analysis.

By individuating each single element of the groups, we can conclude that the European cultural system produced by design, is mainly conducted by the design museums with 67%, after the design weeks with 23% of prominence and finally the design districts with 10%.

1.2 THE GROUNDED THEORY TOOLS OF INQUIRY

Grounded theory, in which the researcher attempts to derive a general, abstract theory of a process, action or interaction grounded in the views of participants in a study. This process involves using multiple stages of data collection and the refinement and interrelationship of categories of information (Strauss & Corbin, 2007).

The two primary characteristics of this model are the constant comparison of data with emerging categories and theoretical sampling of differing groups to maximize the similarities and the differences of information. This theory is particularly useful for addressing questions about the process, that is, how something changes over time.

The data for these study comes from interviews, observations, and a wide variety of documentary materials. So for this study we've mapped the three cultural entities. During the first year of the PhD, we've identify:

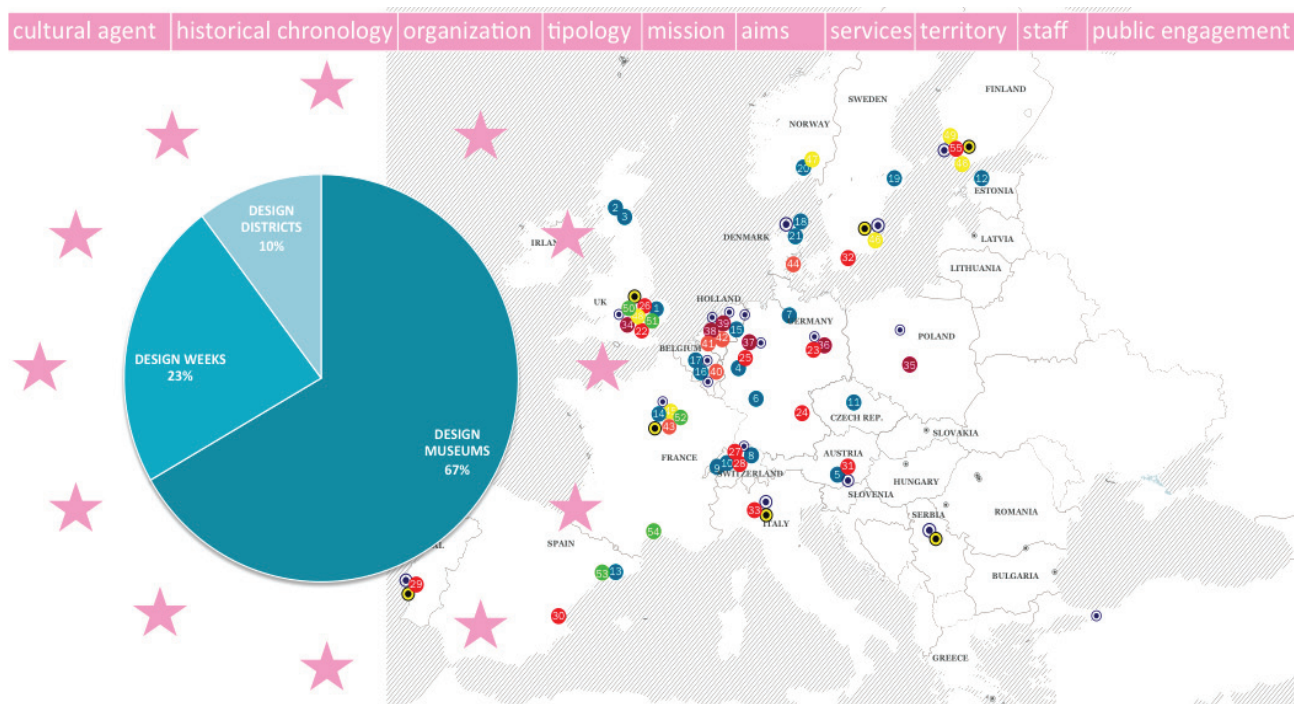
- 54 Design Museums
- 20 Design Meeks
- 10 Design Mistricts

In order to characterize them, and following the methods of the Ground theory the data collection was guided by theoretical sampling in which we jointly collect, categorize and analyse in a comparative method.

Data was grouped together on a similar dimension, from this name became a category.

METHODOLOGY

Qualitative research criteria of inquiry. The European cultural system divided in three agents in which design museums are the majority of elements, followed by design weeks and finally by 10% of design district around the 27 european countries.



Afterwards each one of the entities has been analysed using the same criteria, as the overall idea was to find patterns that could be arranged in relationships between each other. In order to complete the data collection, and following the methodology criteria to gather a more accurate perspective on the subject, the second step was the observation phase. So we've visited:

- *43 Museums*
- *3 Design Weeks*
- *6 Design Districts*

After the observation phase, the confrontation with the audience and with professionals was fundamental to compare their insights with the results of a vast audience, data collection and observation results. For this phase we've interviewed:

- *7 Curators*
- *1 Creative Agency Director*
- *2 Design District Directors*
- *1 Design Week Director*
- *Produced an international public survey. The sample is on 359 people of 26 countries around the world and from a wide range of professional areas.*

Before categorizing and reaching to final conclusions, for each one of the cultural agents have been studied all the cases found, under the following criteria:

- *Identify type of Cultural Agent*
- *Bistorical Chronology*
- *Management Organization*
- *Artefact Typology*
- *Mission*
- *Aims*
- *Available Services*
- *Architectural urban organization (territory)*
- *Staff*
- *Public Engagement*

CHAPTER 2

DESIGN MUSEUMS, THE KNOWLEDGE CONSTRUCTORS

2.1 EUROPEAN DESIGN MUSEUMS MAP

During the research process, we managed to find out that in a worldwide scenario, there are about 78 DM's. This is a growing number, as next November 2012, for instance, Moscow will inaugurate its own design museum. We designed the European map by desk research that respected the following criteria:

- *Individuate all the institutions that presented themselves as design museum. (mouseion + designate).*
- *Orany public institution that by their means conserve, exhibits and communicate the nature of design discipline, throughout the ways of its own expression, the Design Culture in all its field of activity and manifestation.*

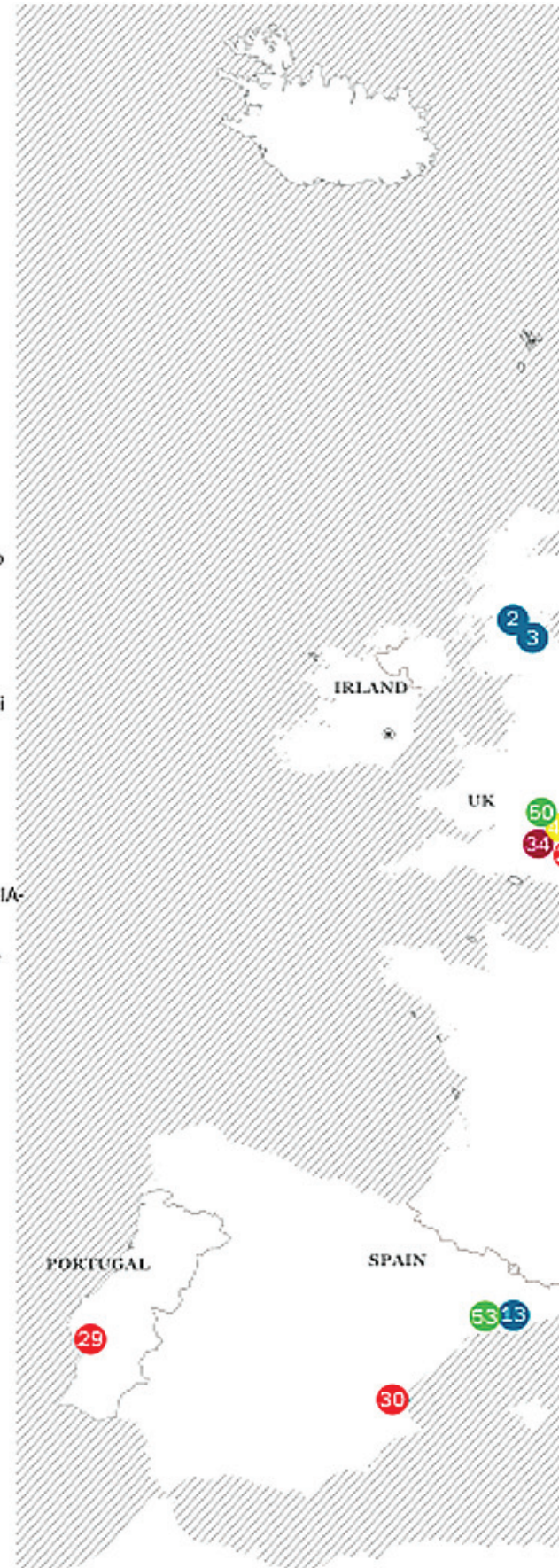
In the present study, the private company's museums, were not considered, exception made to Vitra Design Musuem for its importance in the development of the design museology.

So we consider all the applied arts musuems that include in their collections, artifacts from the 20th century till nowadays. Curiously to those that defend that applied arts museum could not be considered a design museum... A great part of them as already excluded the "applied art" from its designation. I believe this is not only a marketing strategy, but a consideration that design is not only about form and function, but a much more complex discipline that involves not only objects but also the material and immaterial production.

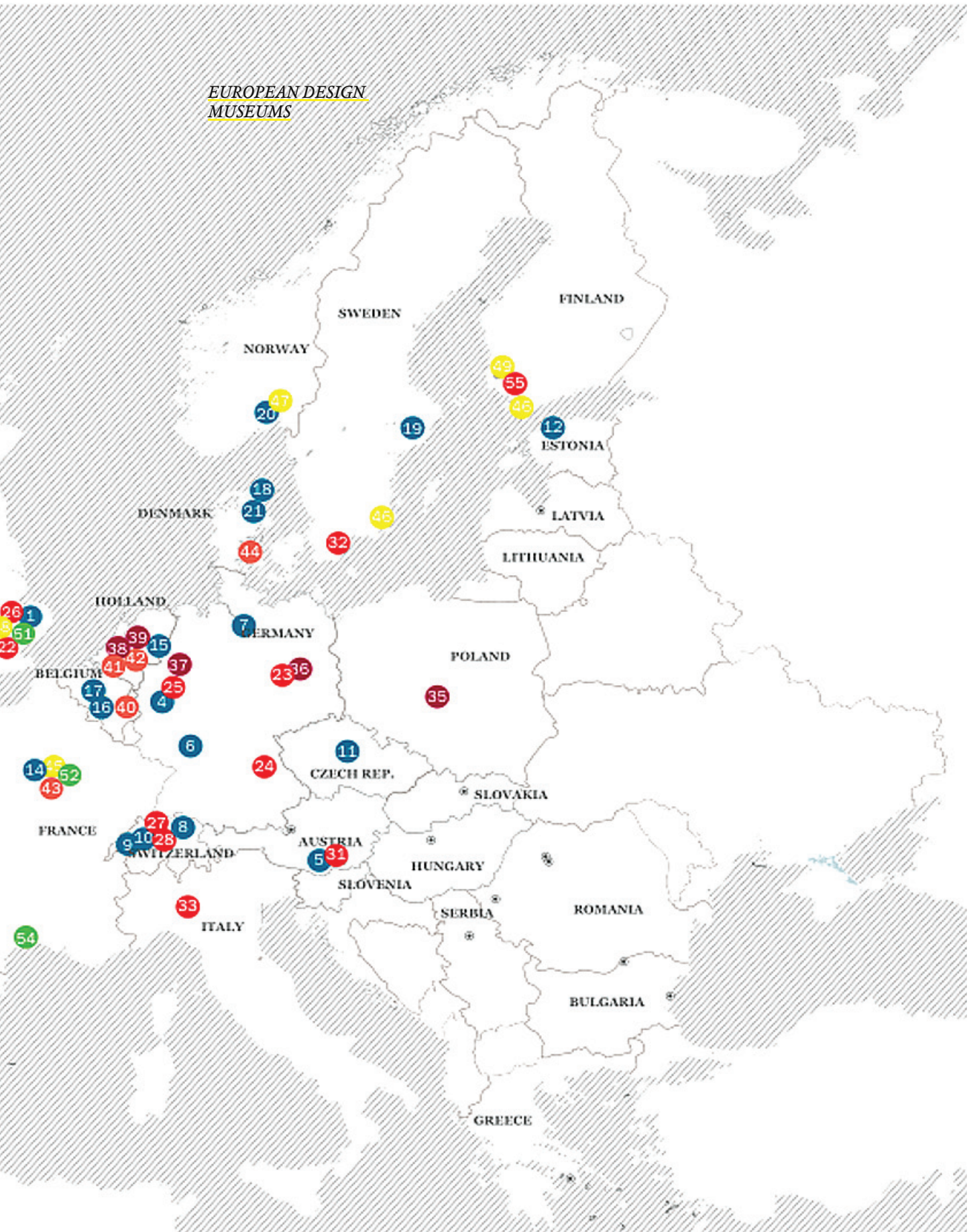
The European map, allows us to:

- *Understand the geographic distribution of the museums. Even if most of them are at the capitals of each country, depending on the orientation of the museum, their destination could be in smaller or less renewal locations. Such as Basel, or Marseille or Nuremberg, for instance.*
- *Understand the design museum collection orientation by country and by Europe region. We see that in the north and center of Europe we have a major concentration of applied art museums, being the industrial ones more concentrate in the center of Europe like in the Netherlands and Germany, mainly.*
- *The nationalists design museums are mainly in the north of Europe, except for the case of the hub in Barcelona.*

- | | |
|---|--|
| 1 VICTORIA&ALBERT-London | 35 WILANOW MUZEUM PLAKATU
- Warsaw |
| 2 KEVINGROVE - Glasgow | 36 MUSEUM KOMMUNIKATION
- Berlin |
| 3 THE LIGHTHOUSE-Glasgow | 37 MUSEUM FOLKWANG - Essen |
| 4 MAK- Cologne | 38 MUSEUM VON COMMUNICATE
- Amsterdam |
| 5 MAK- Wien | 39 GRAPHIC DESIGN MUSEUM
- Breda |
| 6 MAK- Frankfurt | 40 Z33 - Hasselt |
| 7 MK GEWERBE- Hamburg | 41 CENTRAL MUSEUM - Utrech |
| 8 GEWERBEMUSEUM-Winterthur | 42 BOUMANS VAN BUNING
- Rotterdam |
| 9 MUSEUM BELLERIVE - Zurich | 43 GEORGES POMPIDOU - Paris |
| 10 MUDAC- Lausanne | 44 DESIGNMUSEUM DANMARK
- København |
| 11 M DECORATIVE ARTS - Prague | 45 MUSEÉ LE CORBUSIER -Paris |
| 12 ESTONIAN MUSEUM of APPLIED
ART and DESIGN - Tallinn | 46 FORM DESIGN CENTER- Malmö |
| 13 DISSENY HUB- Barcelona | 47 THE NATIONAL MUSEUM A&D
- Oslo |
| 14 ARTS DECORATIFS- Paris | 48 MODA - London |
| 15 STEDELIJK MUSEUM
-Amsterdam | 49 ALVAR ALTO MUSEUM - Helsinki |
| 16 MUSEÉ ROYAUX D'ART- Brussels | 50 FASHION MUSEUM - London |
| 17 DESIGN MUSEÉ GENT- Gent | 51 FTM- London |
| 18 THAPOLT- Copenhagen | 52 MUSEÉ DE LA MODE ET DU
TEXTILE- Paris |
| 19 ROHSSKA MUSEET- Stockholm | 53 MUSEU TEXTIL E INDUMENTARIA-
Barcelona |
| 20 KUNSTINDUSTRIMUSEET - Oslo | 54 MUSEÉ DE LA MODE- Marseille |
| 21 KUNSTINDUSTRIMUSEET
- Kopenhagen | |
| 22 DESIGN MUSEUM-London | |
| 23 BAUHAUS ARCHIVE-Berlin | |
| 24 NEUE SAMLUNG - Noremberg | |
| 25 RED HOT- Frankfurt | |
| 26 WERKBUND ARCHIVE-London | |
| 27 M FÜR GESTALTUNG- Zurich | |
| 28 VITRA DESIGN MUSEUM- Basel | |
| 29 MUDE- Lisbon | |
| 30 ALFARO HOFMAN- Valencia | |
| 31 HOFMOBILIENDEPOT MOBEL
- Wien | |
| 32 GLASSMUSEET - Ebeltoft | |
| 33 LA TRIENNALE DESIGN MUSEUM
- Milan | |



*EUROPEAN DESIGN
MUSEUMS*



2.2 DATA FINDINGS

After collecting all the data through desk research, interviews and literature review, we present the main conclusion that we've reached by each one of the categories are:

TYPE OF CULTURAL AGENT

Design Museum

HISTORICAL CHRONOLOGY

*First Institution is the Ceentralmuseum in the Netherlands inaugurated in 1838.
The last one to open in Europe was La Triennale design museum (2008) in Italy.*

MANAGEMENT ORGANIZATION

*85% of the institutions are governmental, managed with public funds.
70% are sponsored by companies or other institutional funding's.
15% are private institutions, funded exclusively with private funding's.
100% Top-down initiatives*

ORGANIZING BY TYPOLOGY

*38% applied arts
24% product design
11% graphic design
9% art & design
9% architecture & design
9% fashion design*

MISSION

*100% historical preservation purposes
100% collect purposes
97% permanent collections
90% temporary exhibitions
60% educational programs
15% research purposes*

AIMS

*Identity Constructors
Safeguards and memory constructors
Sense and aesthetic constructors*

SERVICES

90% offer curatorial exhibitions

CHAPTER 2
DESIGN MUSEUMS.
THE KNOWLEDGE
CONSTRUCTORS

- 100% have Thematic shops*
- 80% Restaurants – Coffee Shops*
- 50% Lectures – Workshops*
- 20% Publications*

TERRITORY RAPPORT

- 96% Located in city centres*
- 4% Located in periphery urban areas*
- 85% Are Historical buildings*
- 12% Are buildings designed by Archistars*
- 3% Are anonymous/ uncharacteristic buildings*

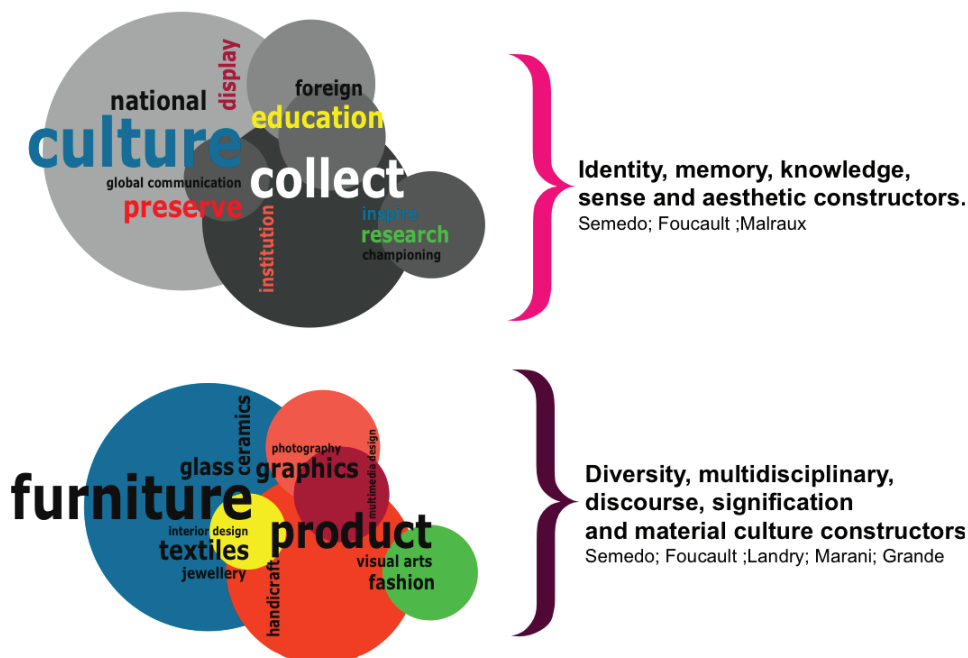
STAFF

- 100% have in their staff museum professionals*
- 97% have curators in residence*
- 50% appeals to invite curators*
- 90% appeals to designers as external professionals mainly for: Exhibition design; lightning design; web design; editorial and communication design;*

PUBLIC ENGAGEMENT STRATEGIES

- 32% don't have any particular audience/public engagement strategies*
- 21% strait connections and collaborative work with local universities, or local communities*
- 12% are partners or have special events with local design events*

DESIGN MUSEUMS MISSIONS
COLLECTIONS MACRO THEMES



As shows the figure below, the main aspects mention in the design museums depart from cultural agents as the main objective of the institutions, as collecting more national then foreign design artifacts.

After verifying the permanent collections themes the main core is verified by the percentage of cases that centred their collection on furniture objects, as well in industrial products like domestic facilities, textile, traditional industries like ceramics and glass, are as well a topic with great prominence in this kind of museums.

We can also verify that interior design projects, or visual arts, are the less represented. This could be, probably due to the difficulty in the conservation and display of this kind of products.

In order to compare data, from the themes of the permanent collections, we also collect all the cases of temporary exhibitions that were shown during 2011.

As we can see in the figure next page (2011 Temporary Exhibits Themes), the main attention during that year was mainly concerned with monographic exhibitions from a wide range of artist fields. From Cartier-Bresson to Ron Arad, Jasper Morrison or Sagmaister: another exhibition at Les Art Decoratives.

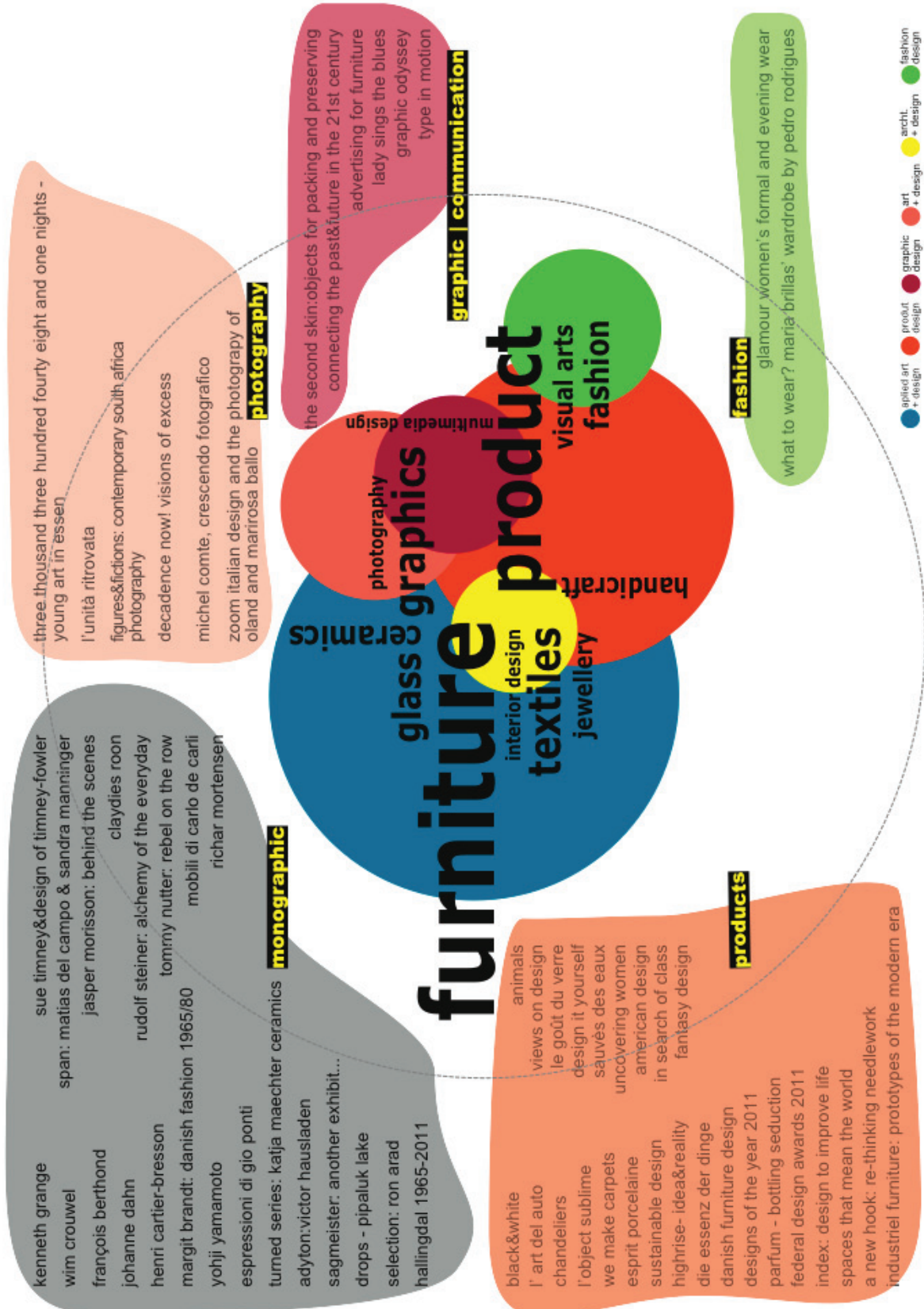
The second reflexion on design concerning temporary exhibitions was dedicated to product design, design wards like “Index: Design to improve life” at the designmuseum in Copenhagen, ceramics, thematic overviews like the Animals, at Musée de Arts Decoratives or “Spaces that mean the world” an exhibition at the German Poster Museum.

Fashion design is beginning also to have expression on design museums, so is photography. We can consider that the fact of putting other artistic expression within these kind of spaces seems to be an attempt to bring to the design museums a more holistic vision of the discipline. But as we can see by the themes exhibit during 2011, this is still a very shy tendency in Europe.

As Margolin often refers, (2009) it is the strange paradox between the pervasive presence of Design in the social world and its marginality within the community of historians. Design is not a strange theme to historians, or sociologists. As a matter of fact is a very researched topic. So as Margolin stresses, maybe the fault is not on Design’s limitations as a subject, but maybe in the lack of interest of design historians in searching a more holistic way of studding it, and in case of the museums, in telling and exhibition it in a more broad way.

2011 TEMPORARY EXHIBITS THEMES

Diagram of all temporary exhibitions shown in design museums during 2011, organized by macro themes



2.3

INTERVIEWS

HIGHLIGHT

Following the ground theory tools, it seemed fundamental to observe and talk to museums professionals in order to compare my desk research findings with the personal experience of the people that work on the field. My main interest in these interviews was to find out:

- *In what way museum's mission, according to the curators, was reached in their collections, exhibitions and activities.*
- *In what manner and ways design museums work (or not) with design professionals.*
- *To discover the museum community engagements strategies.*
- *In what way they consider that museum contribute to design practice.*

Susanna Pettersson, Director of the Alvar Aalto Museum, argues Design is an overwhelming concept that must cover the whole museum experience from front desk services to exhibition design, advertising and communication, just to mention a few aspects. Design is not only the visible solutions one sees when visiting the museum, either onsite or online or via mobile services, it's about the attitude how the museum encounters the visitors.

Susanna also explained to me the contribution for the Design discipline, thinking and practice in her country, in this very moment we're re-branding the museum and its products. We hope to create a new best practise in terms of well-designed museum experience. We're just about to start working with Reinwardt Academy, Amsterdam, in order to develop something outstanding and new. In that sense we're, surely, on the cutting edge.

Ida van Zijl, Senior Curator of the Centraal Museum, told me the museum strife's for reflection and discussion, both are important in the field of design. "We try to give a general idea of the developments in the field, by means of the permanent collection and more infatuated in the temporary exhibitions."

Claudia Cattaneo, Co-director of the Gewerbemuseum, declared that in her opinion Design is as a process in a changing society – in its actual and historical aspects. The collection and exhibitions reflect the Design discipline and practice, through social, technological and economical changes, changes of taste, consumption and social needs.

1. *Museums are able to establish communication with all different segments of the public and to put for discussion the whole range of aspects of design in relation to social needs.*
2. *Archives are social memory and memory of the culture of objects.*

In the Scotland museum the collection and exhibitions reflect the Design discipline and practice, explaining and integrating the good design. This is integral to everything

they display. They limit the use of text in their museums so visual and other means of interpretation are actively used.

All the interviewers told me they work with designers exclusively for specific design projects related to the exhibitions. Such as lightning designers, exhibition designers, communication and web site projects. For what concern designers as consultants or strategic decisions, only the Alvar Aalto museum and Z33 declared working with designers in a more holistic way. The other museums staff are historical and museum professionals. Unfortunately, neither the London Design Museum or the V&A have responded to my attempts to interview the resident curators. But it's of common knowledge that these institutions work with designers in their collections and strategic decisions making. To mention of course that this sample doesn't correspond to all cases. But this can justify why some museums are more in line with the current design museology evolution than others.

2.4 GENERALIZING

In Europe, as we saw, the design activity is very diffuse, and the design museums are in the major of cases very small institutions. Sometimes we find some initiatives with a unique character, sometimes not. When touring around European design museums we often confront ourselves with the same kind of products, information and displays. This is not a very innovative situation.

From a social viewpoint, design museums are powerful instruments for the shaping of society, individual consciousness and knowledge (Hill,2005). Both Bennett (1995) and Hooper Greenhill (1992) have examined the ways in which modern museums produced a self-improving, disciplined population. Bennett has identified museums, from the nineteenth century onward, as the most notable element of a trend in which culture was enlisted in the task of governing.

Foucault's ideas (1972) about power lead us to see the museum as a social institution, a producer of knowledge and a public building shaping space. This conception takes in to account the use museums make of theoretical disciplines, design and the deployment of internal space, and of the people and things within that space. Maroevic (1998) has noted that design includes culture, knowledge and values. (Hyun-Kyung Lee; pag10)

Margolin (2009) claims that the design historians, and obviously ones that work directly in museums should have a more wide vision of the material culture. Not just analysing the single objects as components of daily life, but relating them to larger economic and social forces. This could be an example of how material culture can be incorporated within a large, historical narrative.

One of the exhibitions that changed the way of curators and historians relate to their collections, was without doubt “Design and the elastic mind” in 2008 at Moma, curated by Paola Antonelli. She managed to put design in a broad way and perspective, seen and analysed by other disciplines that not being design related, needed design to communicate their findings to the world. She managed to insert information and data visualization inside the art museum aura.

After analysing and observing either the permanent and temporary collections, where we still see chairs, lamps, stoves and automobiles i.e all the products about real consumption, and less from corporate identities or digital fonts, services or sustainability or digital interfaces. If design museums and design historians, continue to focus in the past, as knowledge constructors, there will hardly be a change in the paradigm of what design is. Neither in Europe, neither in the world.

In an other hand, if design historians, as Margolin argues, are to present themselves as valuable contributors to such collective historical research, they have to make a persuasive case for the relevance of their knowledge outside of their field. To understand better the past, present and future of the design discipline, it is no longer possible to isolate it from other fields of knowledge. Like in our everyday lives it is impossible to understand them without including the environment and context where we all live in: interconnected.

CHAPTER 3

DESIGN WEEKS,

THE DESIGN INCUBATORS

3.1

EUROPEAN DESIGN WEEKS MAP

The Design weeks represent nowadays, even though they occur in at least 20 different cities around Europe, only 23% of impact in the European cultural design system. These design events have a particularly calendar during the year. The most important aspect in the organization of the calendar is not to be coincident with the Milan Salone del Mobile. This event is still nevertheless the most important one in the world.

As we saw in the Chapter 3 in the first part of this study, the design weeks are recent phenomena. The boom started in the beginning of this century. In the last decade this kind of events has triplicate. In number, in quantity of exposers, companies associated, kind of events available and in the involvement and creation of city networks that they are able to build. The design events involve citizens and international audiences. They attract the media who gives them worldwide coverage, professionals, opinion makers and cultural tourists.

3.2

DATA FINDINGS

After collecting all the data through desk research, interviews and literature review, we present the main findings of what we've gather on each one of the analysed categories:

TYPE OF CULTURAL AGENT:

Design Weeks

HISTORICAL CHRONOLOGY:

The first edition occurred in 1951, the Stockholm furniture & Light fair

The last one in 2012, Paris Design Week

MANAGEMENT ORGANIZATION:

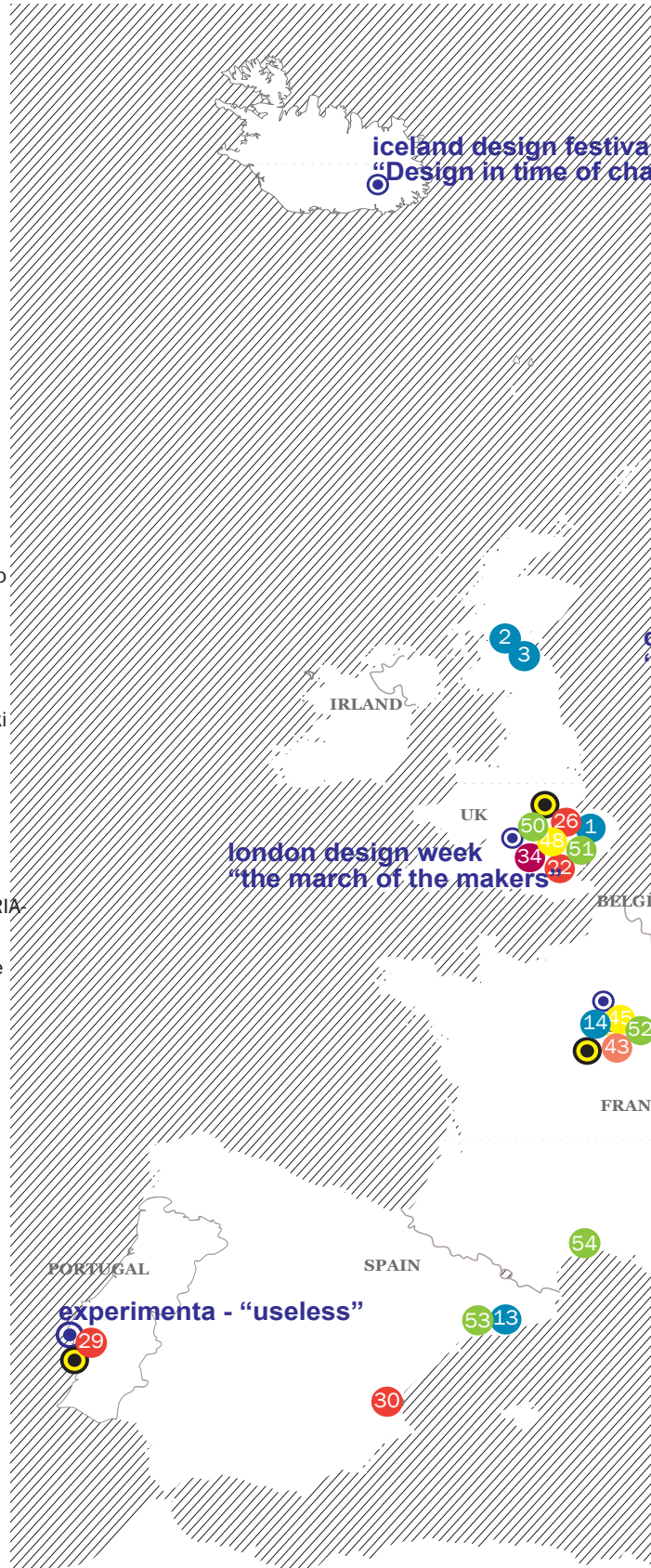
16,7 are founded by government or public founds.

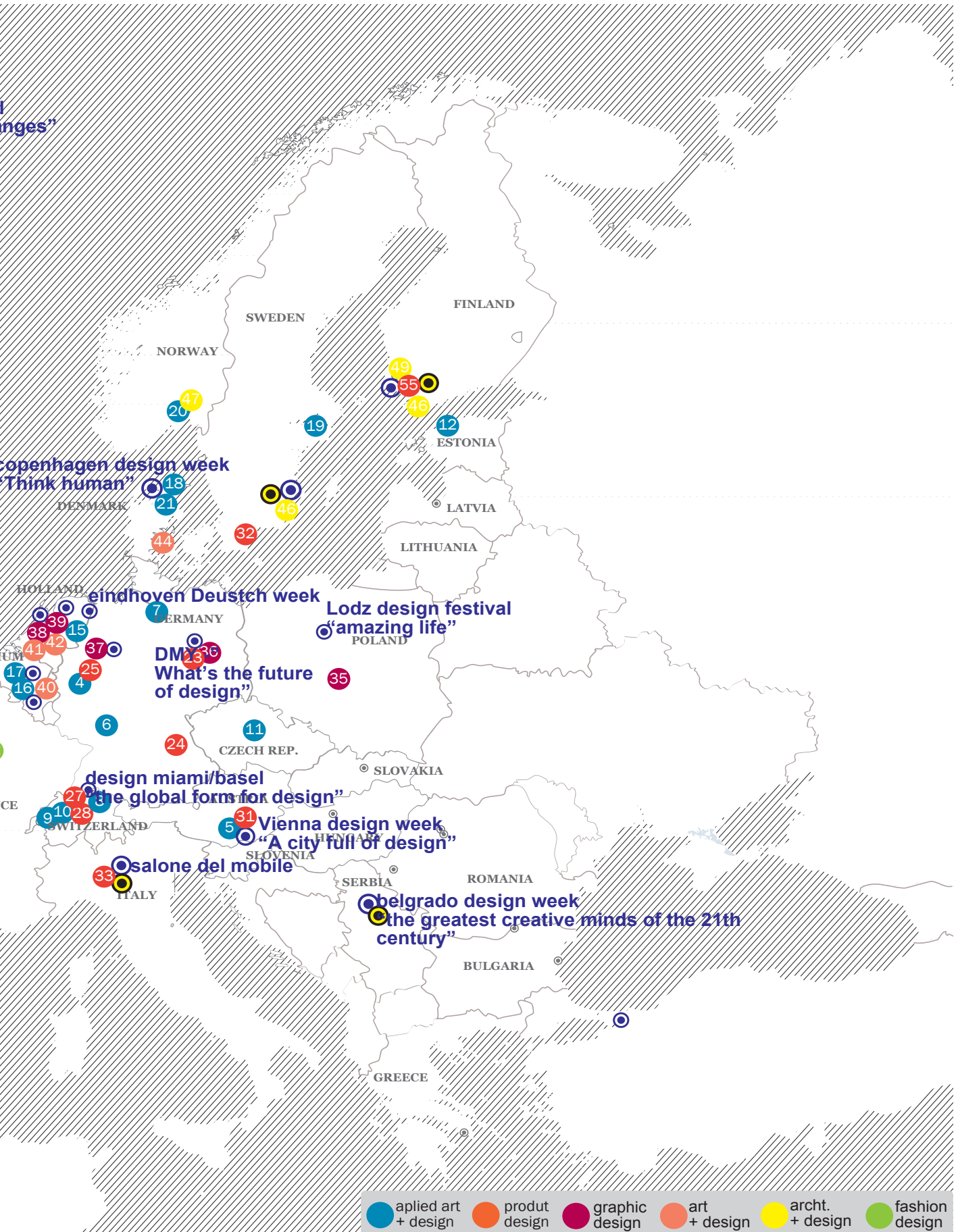
16,7 are Ngo's organizations, depending on voluntary work.

PART 2

UNDERSTANDING THE EUROPEAN DESIGN CULTURE BY COLLECTING AND ANALYSING THE THREE CULTURAL AGENTS BY THEIR MISSION, COLLECTION, STRUCTURE AND SOCIAL FUNCTION. A QUALITATIVE RESEARCH

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| 1 VICTORIA&ALBERT-London | 35 WILANOW MUZEUM PLAKATU - Warsaw |
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| 23 BAUHAUS ARCHIVE-Berlin | |
| 24 NEUE SAMLUNG - Noremberg | DESIGN DISTRICTS |
| 25 RED HOT- Frankfurt | |
| 26 WERKBUND ARCHIVE-London | |
| 27 M FUR GESTALTUNG- Zurich | |
| 28 VITRA DESIGN MUSEUM- Basel | |
| 29 MUDE- Lisbon | |
| 30 ALFARO HOFMAN- Valencia | |
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| 32 GLASSMUSEET - Ebeltoft | |
| 33 LA TRIENNALE DESIGN MUSEUM - Milan | |
| 55 DESIGNMUSEO-HELSINKI | |
| 34 M BRANDS & ADVERTISMENT | |





20% are organized by Design Centres
20,8% by Trade Fairs
25% by Design Groups, Studios or Associations
Design Weeks are mainly Bottom-up initiatives

ORGANIZING BY TYPOLOGY

4 core is Trade business fairs
2 Biannual Design Events
14 with Cultural Design promotion and purposes

MISSION & AIMS

Creation of international professional networks
Young talents support
Design innovation promotion
Development of the local creative industries
Multidisciplinary initiatives
Core Business

SERVICES

Curatorial exhibitions
Design awards
Showrooms
Lectures
Thematic workshops
Entertainments-leisure activities
Children and family activities
Multidisciplinary proposals

TERRITORY RAPPORT

100% in urban territories
90% of the different events are spread throughout the city
10% only are located in one single spot
100% are temporary exhibitions/events

STAFF

Cultural managers
Architects
Designers
Creative industries – agencies
Voluntary work
Industry associations

PUBLIC ENGAGEMENT STRATEGIES

International public

International media coverage

Professionals

Local non informed public and visitors

3.3 INTERVIEWS HIGHLIGHT

Still, there's clearly a lot of optimism regarding design weeks, given the number of cities that are hosting or launching such initiatives. The key to success might be for organizers, sponsors, and participants to plan design weeks that showcase and promote the unique creative character of the host city, rather than try to mimic other cities' strategies with the hope that the same types and numbers of visitors will attend.

"With a few exceptions, like Milan's, design weeks don't exist primarily for those few thousand people who make the international rounds; they're there for the cities they take place in," said Chen.

"Each design week is different, just as every city is different," he continued. "But if you see design, creativity and innovation as being important to your local economy, then, if the audience is there, a design week is actually a fairly cost-effective way of supporting and nurturing all that."

But not all cities have the rich design histories of London, Milan, or New York, and may not be known as design destinations. Design is still a budding industry in China, for instance. So it's hard to predict just how effective a design week can be in any setting. Evans' the director of the London Design Festival, comment encapsulates the basic idea behind the World Design Weeks project well. Why reinvent the wheel if the processes can be made easier through cooperation?

The purpose of the project is to link different cities and countries together in order to enable the exchange of ideas and thoughts. The cooperation will also enable design week organizers to bring together touring exhibitions that might otherwise be too heavy on individual design weeks cost-wise. The cooperation will also make it possible to develop sponsorship agreements between global brands and different countries' design weeks.

3.4 GENERALIZING

The Design weeks is a phenomenon of the 21st century. They've started as design trade fairs, but in the dawn of the 21st century, and by the change of paradigm instructed by St. Etienne's and Experimenta biennales, design events started to evolve from business and marketing promotion strategies to a more interventional and cultural assesses.

Another fact is that these events to continue to appear each year. Despite the economic crises, all cities want to organize a design massive event. Attracted by great number of visitors, and by the buzz they generate in the cities involved, design became the new trendy entertainment.

Last but not least, the fact that most of these events are organized by non governmental organizations, or civil associations. Work with volunteers and manage to get the involvement of company sponsors and public institution in their more extend program events.

CHAPTER 4

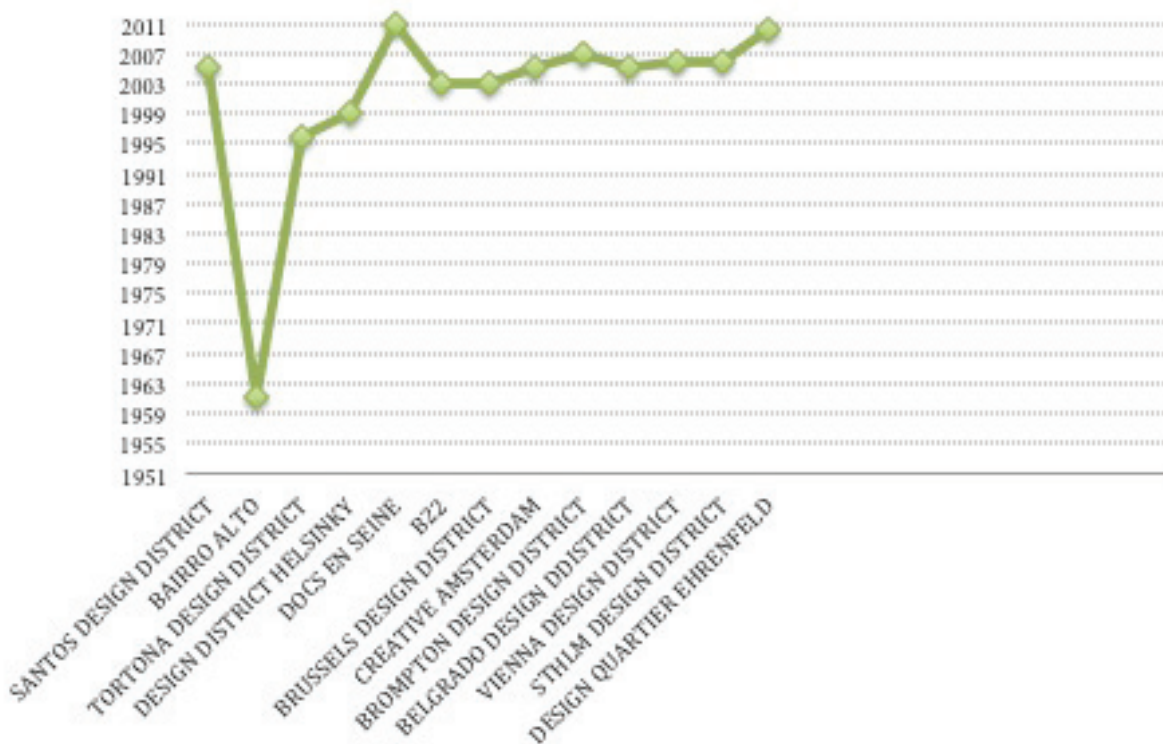
DESIGN DISTRICTS, THE DESIGN ENGAGERS

4.1 EUROPEAN DESIGN DISTRICTS MAP

In 1890 Alfred Marshal had already poited out the relevance of establishing industry clusters. The industrial districts, still according to Marshal, should respond to 5 principal prerogatives:

- *More autonomy and liberty in the flux of ideas and information;*
- *Faster way to spread-out innovation, techniques and processes, even organizational ones;*
- *Fosters the development of the business around these clusters;*
- *Prize reduction by unity; increase in machinery and development of high-tech and specialized production techniques;*
- *Promote the creation of a stable market, thanks to specialized labour and high concentration of specialized industries;*

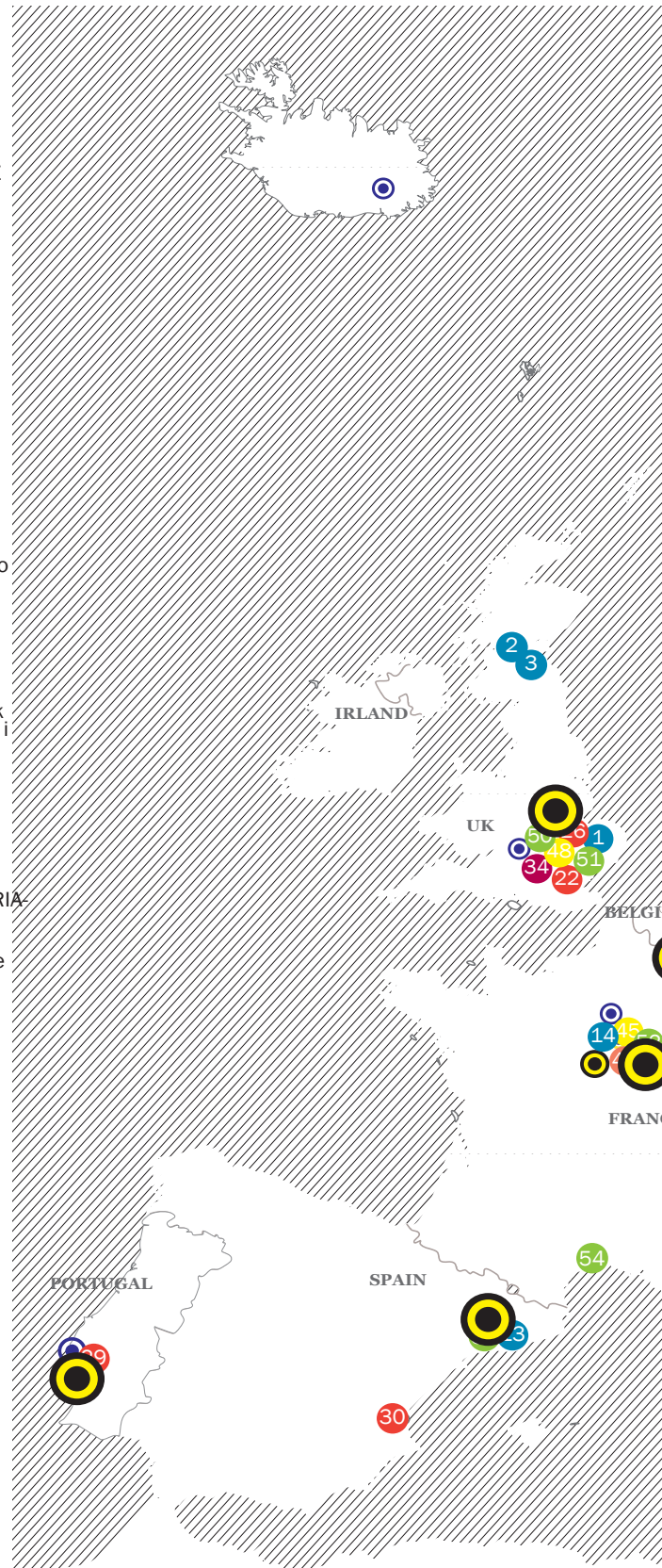
EUROPEAN DESIGN WEEKS CHRONOLOGY

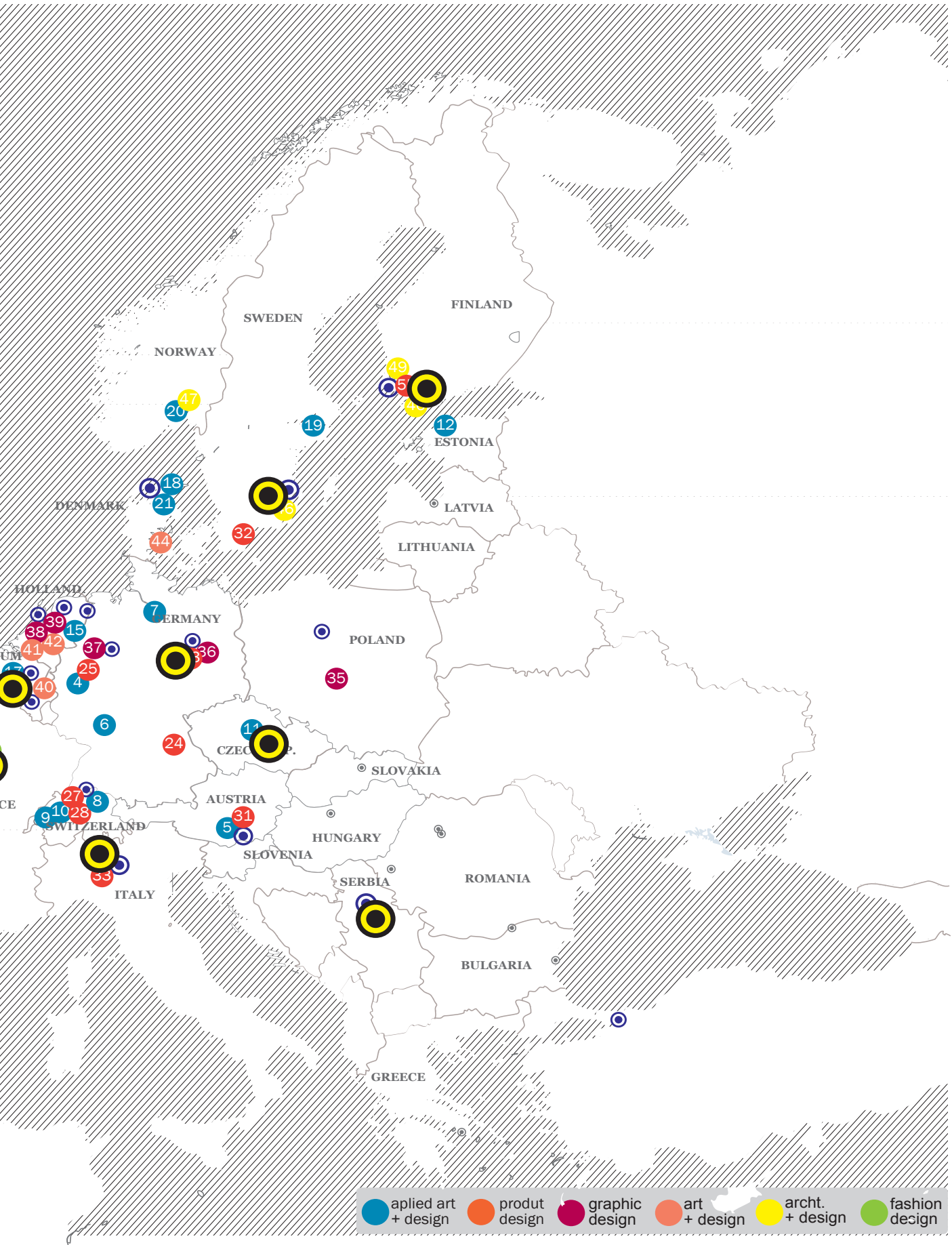


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Defined more than one century ago, these normatives are still relevant and pertinent for the development of any kind of district. Silicon-valley in California is still a great example of a industry cluster, or even in Italy, where the “Distretti industriali” is still preeminent and with great significance to Italian economy and innovation development.

It’s fundamental to clarify that a group of small industries, shops or studios, doesn’t mean we are speaking about a district. According to Santagata (2007) one of the most important characteristics of a district is the interdependency among the companies and services that originate. So it’s the idiosyncratic, peculiarity, local aggregation, cultural nature and production of artifacts that nurture the nature of a district.

Design Districts are still a very recent occasion. In the last decade they have grown and developed in a very spread way around all Europe. The economic crisis that the world is facing since 2008, has increased the development of new creative clusters, which are still growing and affirm themselves. Responding to new social and economic demands. Start-ups and incubators centres are flourishing, as the old European model of labour is crawling. It’s still impossible to map all these initiatives, that can be felt around Europe. Berlin has a lot of recovering buildings occupied by artists, as Amsterdam, Lisbon, Porto, Paris, Brussels and so fourth. The ones that we’ve worked on, are the ones that are already established as a brand and with specific mission regarding design activities or related.

4.2

DATA FINDINGS

After collecting all the data through desk research, interviews and literature review, we present the main findings of what we’ve gather on each one of the analysed categories:

TYPE OF CULTURAL AGENT

Design Districts

HISTORICAL CHRONOLOGY

The first district appeared in Lisbon in 1961

The last one in 2011, in Paris Docks en Seine

MANAGEMENT ORGANIZATION

75% are managed by NGO’s

15% by Design Groups, studios or retail associations

5% by city/local governance

ORGANIZING BY TYPOLOGY

100% for the promotion of creative industries, and commerce

MISSION & AIMS

Creation of professional networks

Promotion of local retail commerce

Development of the local creative industries

Collaboration and inclusion of other business cores

Branding and identity

SERVICES

Design Shops

Studios; Architecture; Design; Photography, Fashion, etc

Food; Drinks and Hotels

Art and Design Galleries

Showrooms

Small Workshops

TERRITORY RAPPORT

100% in urban territories

90% organized in urban quartiers or neighbourhoods

10% organized in buildings or ex industrial facilities

STAFF

District managed by an organization

Each single activity have is private management strategies and staff.

PUBLIC ENGAGEMENT STRATEGIES

“Open days”

“White night” events

Participation actively during design weeks

Street performances or events

Participation on local commemorations

Sales

Street markets and thematic markets, like craftsman, biological products or local and traditional handmade products.

4.3

GENERALIZING

All the design districts are strictly urban. They can be created if the available city area is not dispersive, and if one entity wants to manage and be trustee interested in developing and coordinate the project. In order to develop the district it is necessary to work collaboratively involving different cultural agents:

Institutions – museums; theatres; galleries

Retail shops – design artifacts; fashion; bookshops; jewellery shops

Hospitable infrastructures- hotels, restaurants, clubs, coffee shops

The analysed Design districts have three main cores:

- *Mainly connected with interior design and furniture retail shops and hospitable services*
- *Strongly connected with arts and culture, strictly involved with the local design week/festival*
- *Strongly connected to fashion and entertainment;*
- *Strongly connected with local activities and production*

Julier, quoting Mommass, believes that the conscious creation or nourishment of these clusters or milieux is becoming an archetypal instrument in the urban cultural planning toolbox. Julier stresses that this horizontal moves in cultural regeneration is more nuanced as in the case of the museums or festivals. In the case of cultural districts, the horizontal organization, the establishment of collaborative relationships are key factor for the success that these examples have. People actually feel they built something on their own scale, needs and motivations.

Creative quarters are promoted for their agency in urban regeneration. They come to represent a wide identity of transformation and the entrepreneurial selfhood of the city, refers Julier (2008)

CHAPTER 5

MUSEUMS

AND AUDIENCE

5.1

"SOCIAL AND CULTURAL IMPACT OF MUSEUMS IN CONTEMPORARY SOCIETY" A PUBLIC SURVEY, EXPECTATIONS AND AIMS

During the data collection through visiting the museums, it wasn't very clear the perception people had about museums, or particularly about design museums. Many studies and surveys have been made, but few refer to design aspects like display, collections, and relationship with the environment (interiors, architecture, city). During a national museum congress organized by ICOM Italy, in Milan 2010 that I attended, ISTAT launched a 5 years national survey about Italian museums and their audience. The survey pointed out some interesting aspects about the different audiences that currently visit museums, and their expectations about the Italian offer. Other aim was to study the frequency of the visits by age and by region. Even though not being specific about a museum typology, the survey inspired me to develop one in order to understand the public notions about what is a museum, about their emotional expectations and experiences when visiting a museum, and mainly understanding from a very wide range of public their possible interest in design museums and design weeks. So it became fundamental to design a survey with close questions with multiple and defined answers and two open questions about design museums and design weeks in order to have more expressive and oriented answers.

The survey has the following goals:

- *Evaluate notions people have about museums in general, testing if the actual ICOM definition of museum is noticed by people.*
- *Analyse the frequency people visit temporary or permanent collections*
- *Analyse what kind of services are most appreciated*
- *Verify people's emotional relationship with the architecture type of building, interiors, communication, or the visit itself.*
- *Verify the sufficiency of the information usually available*
- *Verify if a non specialized public visits design museums*
- *Analyse their expectations and motivations when visiting a DM*
- *Verifying the perception of a DM could have as knowledge constructor about the discipline*
- *Questioning about use and touch in design museums*
- *Verify people's reaction and frequency regarding design weeks.*

Due to the complexity and extension of the inquiry, it was divided in three parts (as it can be seen in the appendix)

- *The first part directed to Museums in general*
- *The second to design museums*
- *The third one for design weeks*

The full questionnaire is available in the appendix.

As this survey occurred during the beginning of my second year of the PhD, the integration of the design weeks and design districts has not yet been done. Reason why there's a lack of prominence of these two aspects in the survey.

Assuming that a wide range of population can go to a museum, and probably have done it at least once on his/her life time, we've decided that what we needed to achieve the goals of the survey was to do it with among a non specified adult range of the population. One of the aspect though, that was important was to have as much as possible responses from different professional areas, and mostly from Europe countries.

5.2

PUBLIC CHARACTERIZATION, CRITERIA AND TOOLS

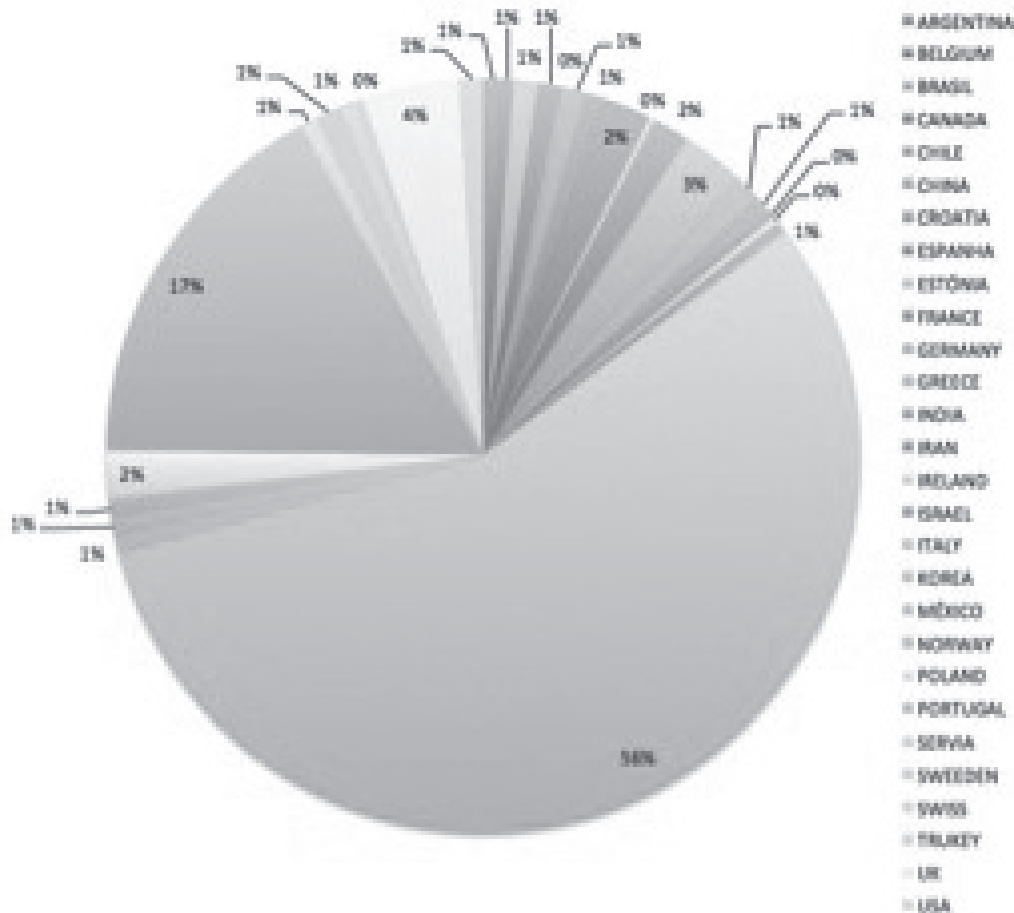
Defining the public is a very important requisite when designing a survey. Deciding if we need specify groups of population in order to have more accurate data or if the goals concern the general population are typically pre-requisites when establishing an inquiry. (Czaja, Blair, 2005)

The questionnaire was made in a word format, because most of the reachable population were students, and the best situation for them to answer was during the classes. Other part of the answers were obtained by forwarding the questionnaire with the help of friends, and the international office from the Politecnico di Milano that spread the questionnaire among their fellow schools.

With this form of obtaining data, the results were not as intended before, because most of the answers came from design professional areas.

CHART 1

TOTAL POPULATION SAMPLE DIVIDED
BY GEOGRAPHIC PROVINIENCE



The population sample that we've obtained corresponds to a total of 383 responses, from 28 countries. All the final results were reached with statist's formulas based on the average obtained in each question.

Other aspect that this survey allowed to verify was where and in what circumstances people go to museums.

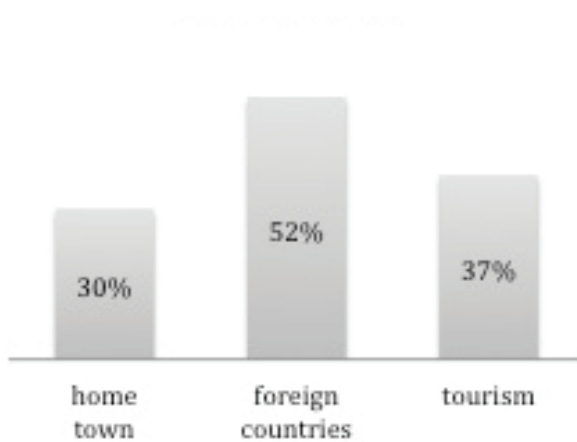
I was interested in finding out if people usually visit museums in their cities, or usually by tourism purposes. I had that intuition because of my Portuguese background, and in fact people visit more museums in other countries 52% then in their own or for tourism purposes 37%. Again in the results by country this statics change a little. In the UK, France and Germany for cultural and amount of available offer, people often go to museums in their hometown. (you can see on the appendix the Excel sheet work where these data is fully discriminated)

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CHART 2

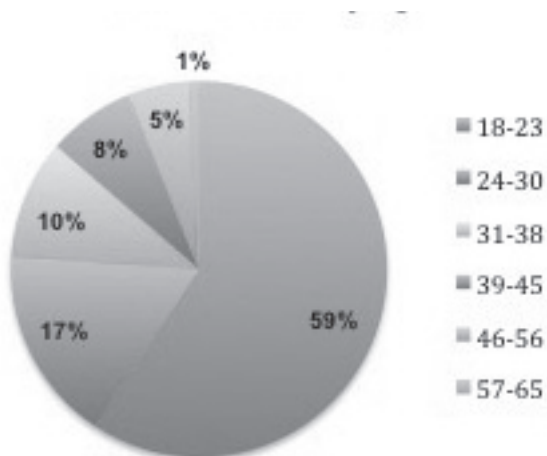
VISITS MOTIVATION BY MUSUEMS LOCATION



In the end, it reveals other kind of answers that we didn't expect, for instance that a great percentage has never visited a design museum. The range of responses, went much further than expected also in geographic terms. We've got responses from Asia, North and South America. Even though we didn't have a number of answers that could be compared with the ones from Europe, it also gave us a different understanding from what a museum is, and mainly the kind of architectural building they associate with the world "Museum".

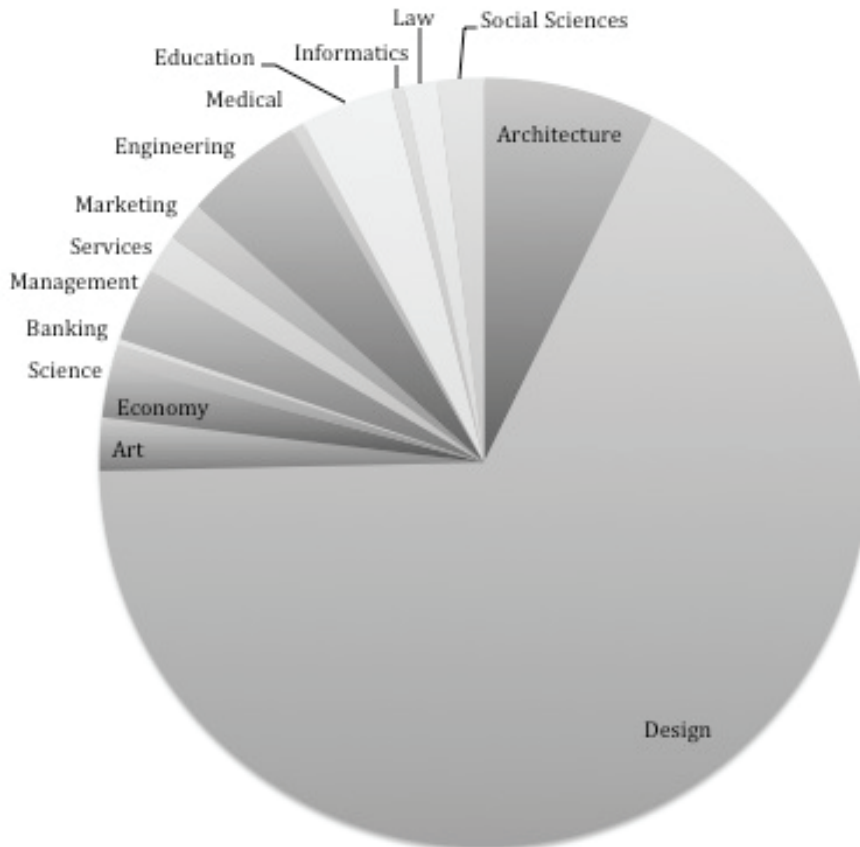
CHART 3

TOTAL POPULATION SAMPLE DIVIDED BY AGE GROUPS



The public questioned are from 18 up to 65 years old. (Chart n°3)
For data collection and statistic analysis responses obtained were divided by groups of age, country and profession. (chart n° 4)

CHART 4
TOTAL POPULATION SAMPLE DIVIDED
BY PROFESSIONAL GROUPS



Differentiating like this the data, we could see parameters that in other way were impossible to verify. Like differences in museum concepts by country and age, in culture background and expectations regarding the visits. This parameters differ a lot for instance between Italy and England, or between Portugal and Germany. We also could verify, against the initial expectations, that the professional background doesn't influence the attendance for example to a design museum, or in the comprehension of the information, or in the choice of the kind of museum visited. In order to reach the final statistic results, that have gave us exceptional insights for later developments on the research, we've grouped all the answers in final comprehensive charts.

The choice of presenting the final results like this was due two main motives that occurred during the realization of the survey. The first of all, because 59% of the responses sample came from the group age 18-23 years old. It's a very significant number that circumscribes the final results.

This fact is justified by the facility on getting answers among the faculty campus, and by the help that other fellows from other universities have given us, by facilitating the questionnaire to their students.

The other fact concerns the geographic majority of the answers. 56% responses are from Italy against 44% from the rest of the world.

In order to have a clear answer about the design museums and design weeks frequency or visits, the data is very interesting if confronted with the big numbers that the organizers usually give against museum information. Specially if considered that a great percentage of the population that responded to this questionnaire are Italians, design students, some of them living in Milan.

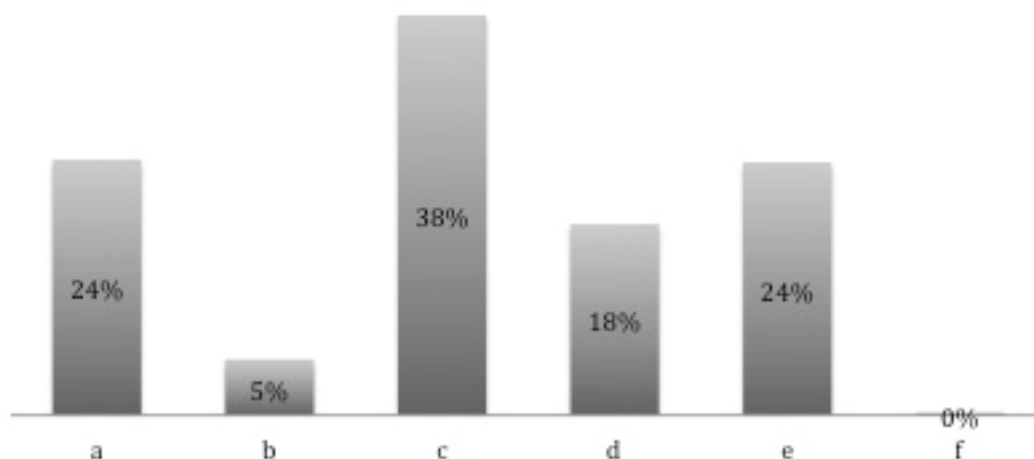
In this sample, 77% has visited at least one design museum. Regarding design weeks only 57% of the sample has actually visited them.

Nevertheless this confrontation in the final charts allowed us to also gather interesting information to discuss and analyse.

5.3 RESULTS REGARDING MUSEUMS CONCEPTS

In order to understand people's notion about museums in contemporary environments, the first question gave multiple response options, all based in the ICOM actual definition about a museum nowadays.

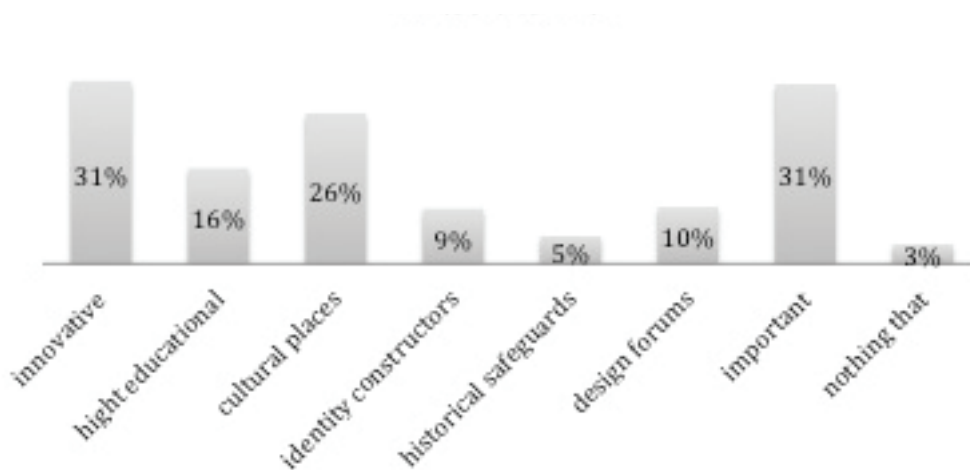
CHART 5
PERCEPTIONS ABOUT
MUSEUMS CONCEPT



- a) *A non-profit institution with a permanent character that preserves and exhibits, both tangible and intangible evidence of people and their environment.*
- b) *A research institution that acquires disseminates and explains the purpose of study.*
- c) *An educational institution that preserves and exhibits.*
- d) *An establishment of dissemination, exhibition and entertainment*
- e) *A place that combines all the above points.*
- f) *A place where do not coexist any of the above aspects*

So as we can see in the chart n° 5, people see museums as an educational institution that preserves and exhibits. The geographic and different culture backgrounds mentioned above, in this case gave very interesting aspects. In Portugal 50 % of the responses correspond to the option “E” and in the UK the “A” option obtained 37%. Italy 48% corresponds to the “C” option. Nevertheless relevant is the fact that people don’t relate museums with research.

CHART 6
PERCEPTIONS ABOUT DESIGN MUSEUMS



About the perceptions people have about design museums is interesting to verify people consider exequo as being both innovative as an important contributor to the design discipline (31%). Other relevant aspect is that they are understood as cultural places. (26%) Concerning people’s perception about the collections of the design museums, there’s an interesting aspect to refer here. Against the prior expectations regarding this question, that was expectable that it was mostly furniture and industrial design, the response was otherwise: 47% of the responses consider the collections as referring to contemporary design themes. Confronting this question with the one about people’s motivation to visit a Design museum, we see that curiosity (31%) and personal and cultural purposes (37%) are the principal reasons. (Chart 7) This reveals, as I can read it, that design is very connected with a sense of a trendy and creativity activity, that people are interested in understanding it and be somehow part of it. (Chart 8)

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This can also be compared and then confirmed, when we have 56% of the answers saying that their knowledge about design increased after the visit. This chart is another way very ambiguous as the sum of the “No” and “didn’t respond” is 41%. These results can be understood in my opinion in different perspectives. One, is obvious that when somebody goes to a museum, always learns something new. Or in the case of design, sees the artifacts that, in so many cases, people know by seeing in books, we also have the notion of scale, proportions, materials and so on. The important issue here is why people considered that they didn’t have learned anything. It could depend on each museum they have visited. On the other hand could be, because sometimes design museums are not that fascinating in adding new information, or in relating information, to people already informed, or highly informed like professionals. (Chart 9)

CHART 7

PERCEPTIONS ABOUT DESIGN MUSEOLOGIC THEMES

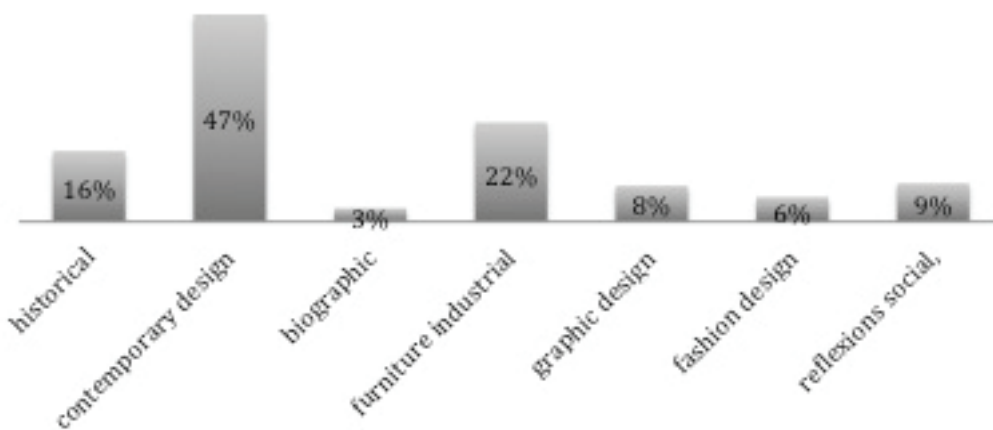


CHART 8

VISITS MOTIVATIONS

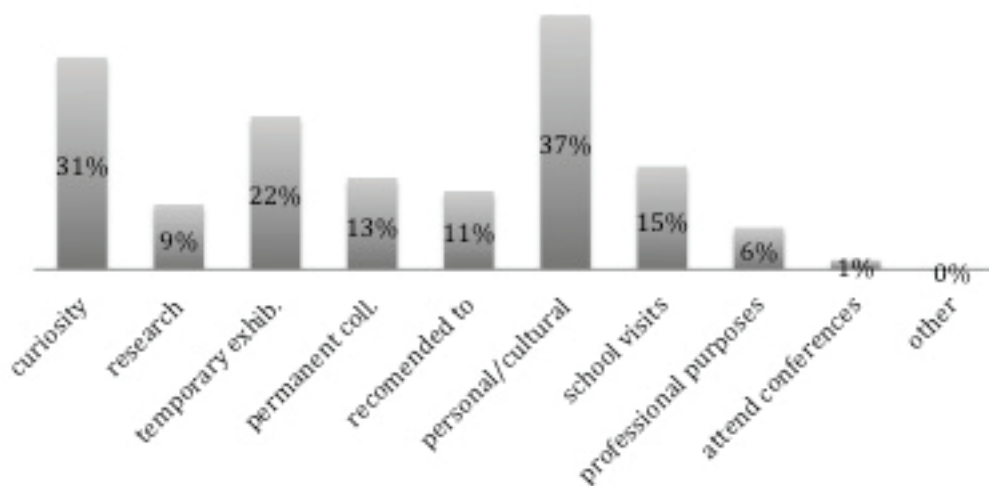
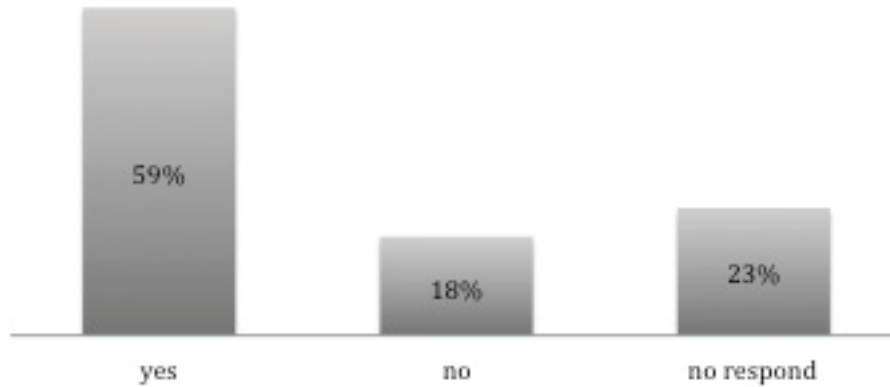


CHART 9

INCREASE OF KNOWLEDGE
IN THE DISCIPLINE



5.4 RESULTS REGARDING ARCHITECTURE AND INTERIORS, INFORMATION AND COMMUNICATION DISPLAYS

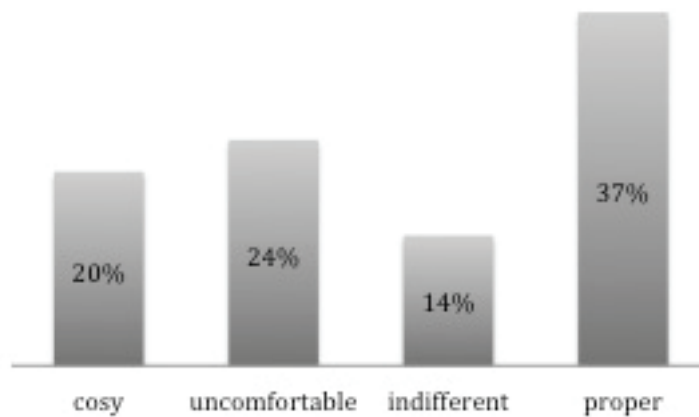
Museums have always occupied privileged real estate areas among the city tissue. Usually emblematic buildings, with more or less relationship with their surroundings. The Frank Gehry's project for Vitra design museum in 87 and the other for Bilbao Guggenheim in the end of the 90's infatuated again great museums architecture as powerful economic and cultural drivers, and once again have put museums in the center of the cultural system.

Responding to the archetype people have in mind when the word "Museum" is mentioned 59% of the responses declared they do associate with a High level architecture/design building. Again confronting the data by country we see differences between the ones that considered Neoclassic buildings as an archetype type of building (32%). An interesting fact though, is the recovering of old buildings is already in the mindset of 24% of the population as an architectural concept for museums. (see appendix)

For what concerns the interior design of museums, 37% considerer as being proper, but 24 % consider them as being uncomfortable. (Chart 10)

CHART 10

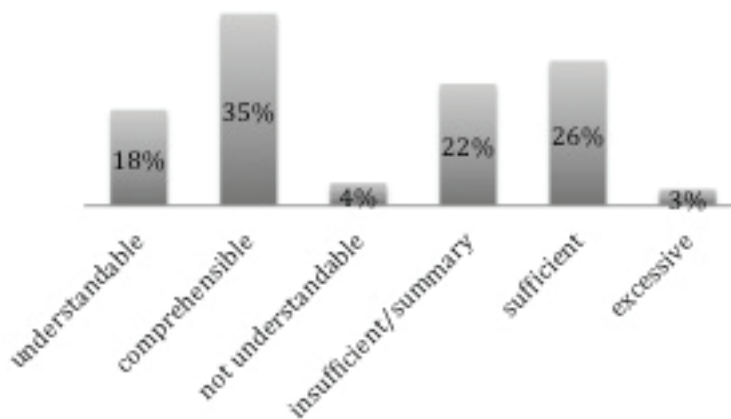
PERCEPTION ABOUT INTERIOR DESIGN ON MUSEUMS



Considering the information and communication displays available, the sample considered about the information usually presented as being 35% comprehensible, 26% as being sufficient almost contrasting with the 22% that considered them insufficient. (chart 11) These data in confrontation with the importance of audio-guides that are an information support, the sample considered exequo, as fundamental, as well as an economic resource of the museum. 27% declared not necessary. (see appendix)

CHART 11

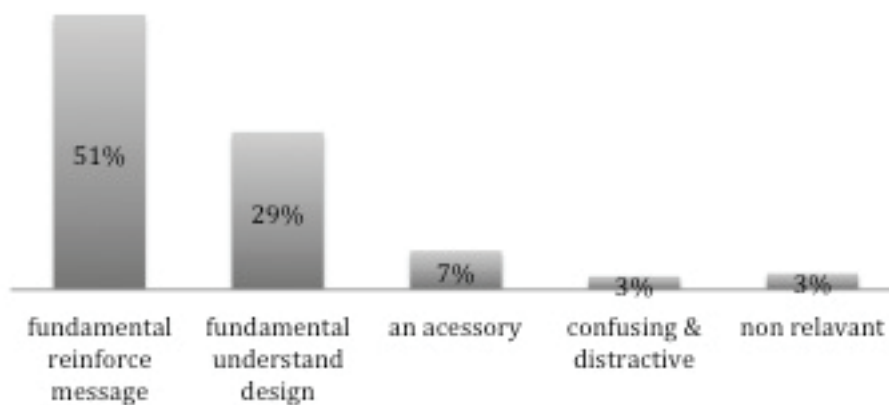
AVALIATION OF THE INFORMATION AVAILABLE



As a vehicle of information and playing a fundamental role in communicating the museums standards and collections, also in design museums, the layout and exhibition design was considered by 51% as fundamental to reinforce the message of the exhibition, 29% considerer also fundamental to understand better design discipline. Some consider that as confusing or distracting even as not relevant. Even if the question refers to design museums specifically. (Chart 12)

The results on the interpretation of the exhibition layout could be justified by Maroivic (1998) when he explains that when an exhibition is being designed, the “strategy” in the organization of materials, the general design atmosphere are the technique of the exhibitions. He considers them to be part of a conceptual identity of the exhibition, which is related to its structural identity. He links purpose as a part of the conceptual identity of the exhibition to its functional identity. Considering the exhibition a more complex structure than the museum object, and the object the matter of which the exhibition is created, he maintains that the actual identity of the object subserves the conceptual identity of the exhibition. This means that the exhibition is always created in the present and is no identical to the past, and that the exhibition bears the marks of a creative medium or a current information system.

CHART 12
PERCEPTION ABOUT EXHIBITION DESIGN

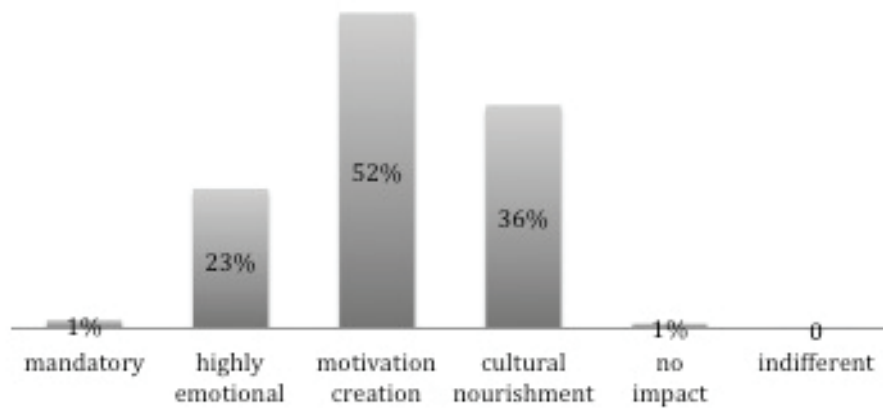


5.5 RESULTS REGARDING EXPERIENCE AND LEARNING

Visiting a museum could be mandatory, for instance if we are studying, and its part of our school program, or it can be an emotional and personal experience, one that could be remembered for numerous reasons, as an important moment in one’s live path. In this inquiry we find out, that 52% of the population goes to a museum as source of inspiration and creation. 36% considerer as an activity of cultural nourishment and 23% reveal it as a highly emotional experience. (chart 13)

CHART 13

VISITES EMOTIONAL EXPERIENCE



These emotions involvements are for 56% a learning process or to 55% an contemplation activity. Interaction in museums is referred only by 18% of the sample. Curiously when speaking about design museums, the experience of using or touching is considered as fundamental to 67%.

When asked to the sample, what do they remember from the last visit, the results are surprising. To 43%, visiting the museum with friends or family is an important referent. So this stresses the fact that visiting a museum is an experience that people like to share.

The fact most recall is the building and location of the museum with 84% of the responses, followed by the memory of the artifacts (56%).

We can conclude that when visiting a museum, one retains the place, the subject and the people. (chart 14)

CHART 14

VISITES EMOTIONAL EXPERIENCE

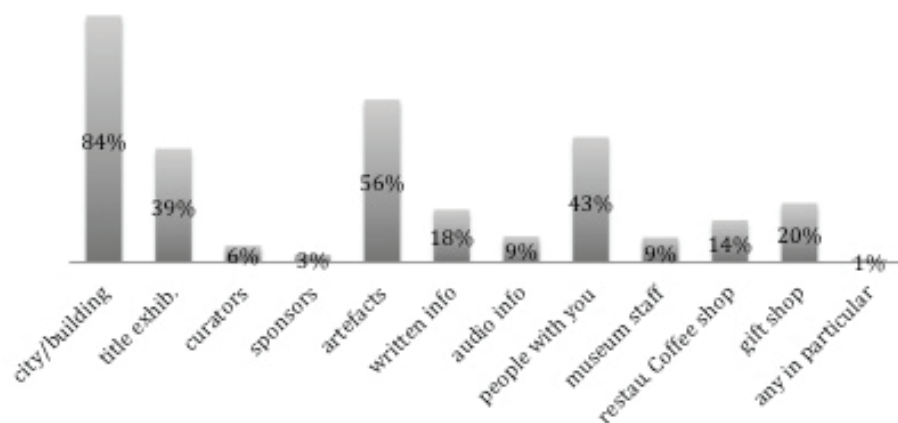
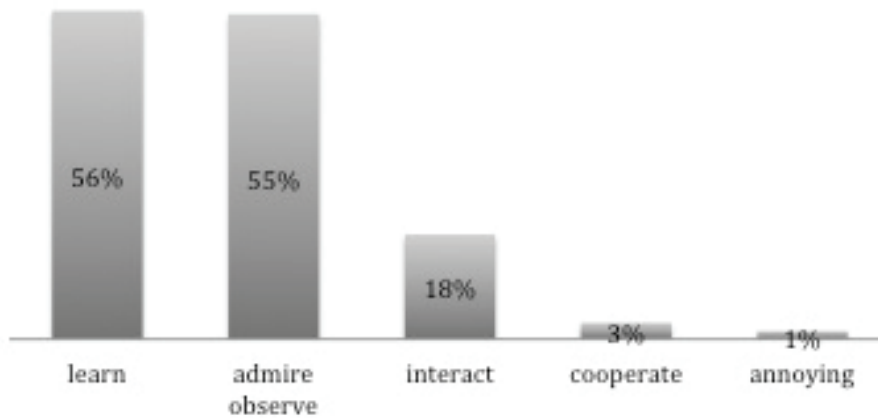


CHART 15

VISITORS' EMOTIONAL EXPERIENCE



5.6
GENERALIZING

This survey allows us to see that in a population sample of 386 persons, 77% have visited a design museum against 43% that never have been in a design week.

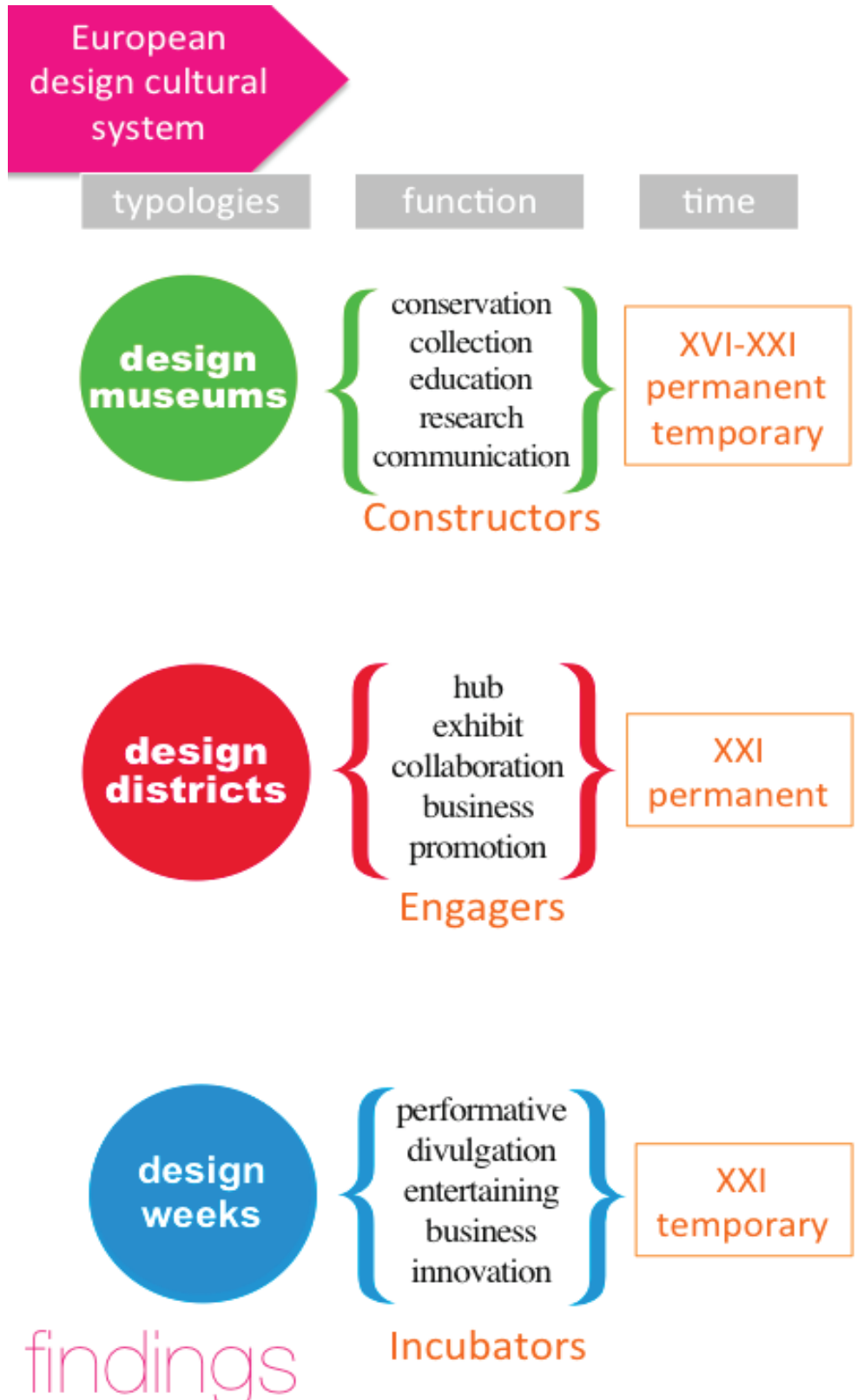
It was interesting verifying that most of the European population have a clear notion about what is a museum in its complexity, and as a fundamental knowledge constructor. People go to museums to have an emotional experience, to learn, for using all the available services that contemporary museums have to offer.

If the temporary exhibitions are the main reason that attract people to museums, nurturing is a light motive as well. Contemporary art or art museums are still the most visited, but design museums attract curiosity, media recommend them and they are also considered as innovative places, as identity constructors. For some, design museums reflect on social and cultural issues that design persuades, as well as they are historical safeguards.

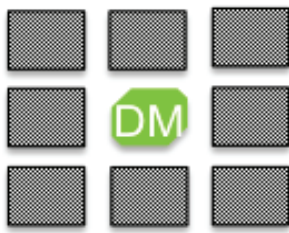
One of the aspects this survey brings out concerns information and the interior design. The results point out to inputs that could be thought when designing exhibitions or organizing collections.

CHAPTER 6

DISCUSSIONS



urban connections

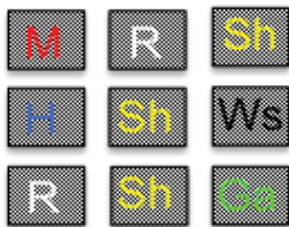


Autonomous & permanent institution

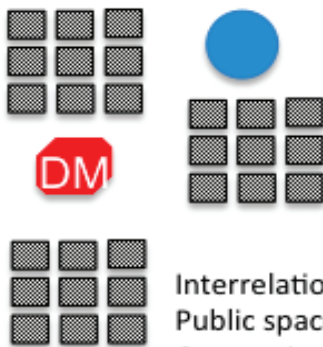
territory



public



Interrelationship between
M: museums; R: restaurants
Sh: shops; Ga: Galleries;
H: Hotels



Interrelationship between
Public spaces, districts;
Companies, media, schools



One of the first hypothesis of this research was to find out if the places dedicated to design activities were communicating its diversity, plurality and multiplicity of expressions in the contemporary European society.

By the analysis that we've done by single cultural agent, and now confronting each other, we can have a response to the main research question that guided this thesis: How can we build a systemic and holistic vision of the European design culture, through its exhibition places and relationship with its audience?

In order to created this systemic and holist vision, and by the confrontation of each one like shown in the figure of the previous page, we can reach the conclusion that design museums concern their main functions in the conservation, collecting, educating and communicating to the public their subjects. Museums are constructors of society knowledge and cultural assessments, by means of their permanent, historical timeframe help in the construction of knowledge about the design discipline in their local action zone. The relationship with the city is precise, they are autonomous organizations which connect with the city and with its public, centred in a strategy that could predict temporary exhibitions or participation in some design events in partnership with other organizations. The audience and public relationship with the museum is through admiration and observation. Artifacts are displayed in vitrines or in a chronologic alignment, strengthening the feeling of authenticity and aura of the artifacts.

Design districts, on the other hand are clusters based on cooperativism and association of different activities that organize themselves in a city area. It could be like a quartier or in a building. Their goal is working in collaboration, enhancing the power and promotion of each associated much further than they could ever reach alone. The urban organization engages it inhabitants and attracts other business clusters, like hotels, restaurants and entertainment infrastructures. The nature of these districts is to maintained themselves as a hub of creativity in the city scenario, engaging people permanently, using strategies like small events, specific communication procedures, like web sites, creation of brands that help to embrace all the entrepreneurs established in the area, and to create the notion of a district. This inter relationship engage the city with design activities, giving it a trendy and more pleasant routine and feeling of belonging than a museum does.

The big design events usually called design weeks or festivals, have the purpose of involving the city and the world in a intensive week of events correlated with design. The main goal is to promote innovation through design. Design weeks are incubators of new perspectives and trends to the design practice. Involves culture and industry in a performative and entertaining way. By its intensive and concentrate nature, the agenda is fully filled with exhibitions, performances, fairs, lectures, workshops, press releases, public and private parties, spread throughout the city territory.

The design weeks are becoming more closely related to a festival, or to a big design party. This idea is gaining more and more preponderance by the non-specialized public. Nevertheless design weeks help to incubate new design perspectives and approaches engaging it with a wide audience as no other cultural agent does.

Correlating these three entities we can create a cultural system designed driven. Assuming its cultural relevance to create an European material culture knowledge.

Since:

- There isn't one element that concerns only the European design, historically or in the new paths design is assuming.

- If design weeks attract more public in a small period of time than a museum does in one year, their strategies need to be more carefully study in order to be applied to engage the public with design in a more attractive and exciting way.

- Cultural actions driven by design in Europe are in the 21st century a bottom-up spontaneous initiatives. This reflects how society is changing, working and living. Every day we notice new social innovation projects that deal directly with their problems and their local issues, thinking and working towards a more flexible system.

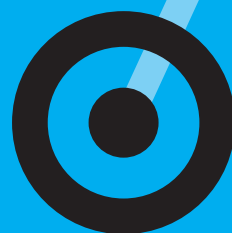
- This trend on collaboration and networking could already been seen as each one of the elements is trying to build up network partnerships for exhibition purposes. As Muscon works for design museums, World Design Weeks project for the design weeks and COMEDIA for the creative industries.

If we connect the best practices of each single agent and show how they are developing new strategies that correspond to design discipline evolution, to public requirements and urban regenerations needs, we can create a new system that reflect, collect and promote European design as an all. Using each one's best practices.

A system that works together in a collaborative way towards design reflexion, knowledge building about what European design is currently. How can we as Europeans continue to innovate, to be ahead in design thinking, if we still operate with a intrinsic nationalism? How can we as professionals be more prepared to face new design practices of the new imposing empires like Asia and South America, for instance, if we don't know ourselves?

SHARING DESIGN
KNOWLEDGE,
INCUBATING NEW
APPROACHES ENGAGING
AND CONFRONTING
THE EUROPEAN DESIGN
WITH NEW TERRITORIES
- ESTABLISHING THE
CONCEPTUAL
FRAMEWORK FOR
EUROPEAN DESIGN
PRODUCTION -
RESEARCH OUTCOMES

PART 3





FOREWORD

This third part refers itself to the results of the theorization of the first part with the results of the second. Intercepting the highlights of each one of the cultural entities, we have a project opportunity, for creating a new concept for a European design place.

A place that gathers a museum's curatorial and tutorial features; with the cultural, interventional, performing and contemporary character of an event; and with close relationships with the community (public and professional) embedded in the urban territory, as a district.

Divided in three chapters, this part will present the pertinence of a European design place, in a multidisciplinary and transcultural way.

The final chapter presents the attempt of implementing it at Porto, Portugal. By defining local characteristics, partners and relationship with the creative communities and the urban territory.

CHAPTER 1

SHARING KNOWLEDGE FOR THE CONSTRUCTION OF A EUROPEAN DESIGN IDENTITY

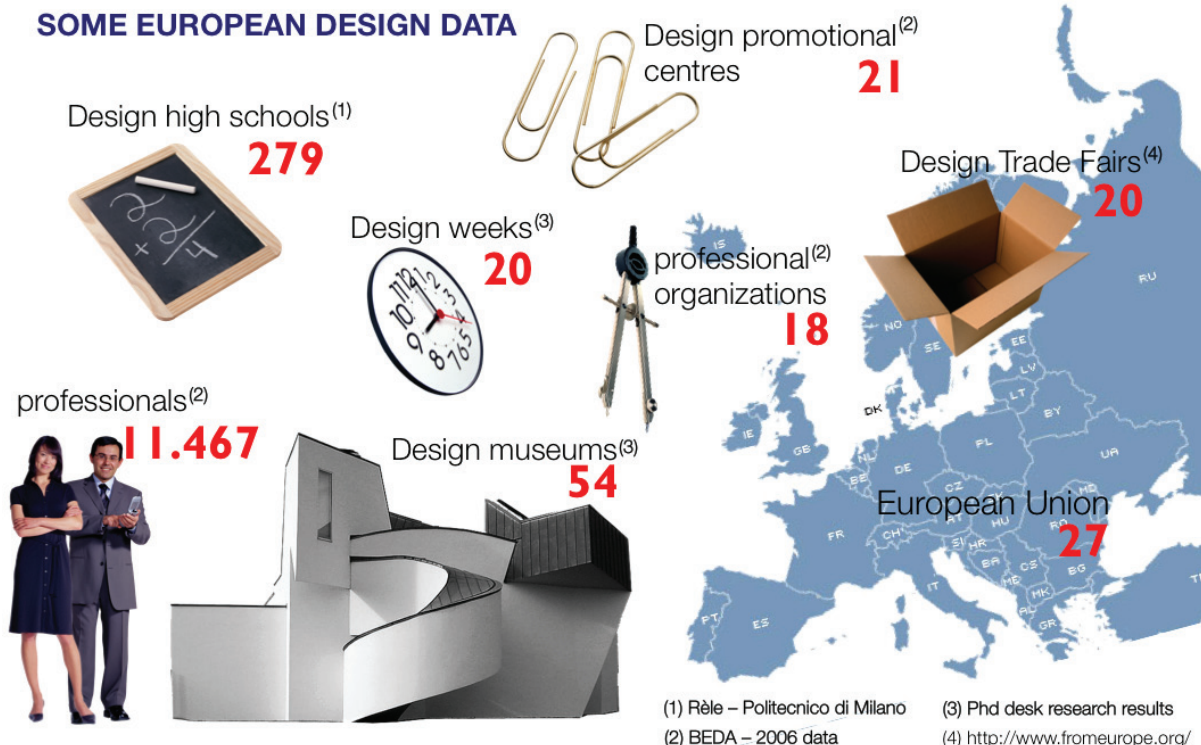
1.1

WHY A EUROPEAN DESIGN PLACE?

In Europe there are more than 54 Design Museums, cities all over Europe are organizing design events or “design weeks”, cultural districts more or less organized are popping-up recovering city voids, left by delocalization or closed industries.

*EUROPEAN DESIGN DATA,
Data collected in 2010, this map intends
to show a design scenario around Europe.*

SOME EUROPEAN DESIGN DATA



Around Europe there's this buzz going on in turn of material culture. Design schools and bachelors in design proliferate each year. A big mass of professionals is increasing largely and producing. Even if there aren't yet exact numbers about the amount of design students in Europe, according to RELE external relations office of the Politecnico, there are at least 279 design schools just in Europe. As we can see in the figure of the previous page (European Design Data)

Of course we are confronting the amount of professionals, with design centres or with design schools. The point is exactly to show the abundance and dispersion of the amount of entities that seem to work with the same intentions: promoting design as fundamental discipline to help to organize and decide the ways and styles that dictate our lifestyles.

But for strange reasons, only in 2011 the EU become interested in understanding the economic and social impact of design related activities. As far as this research could find out, the study is not yet completed.

Is it possible to create a single European cultural identity from the individual cultural identities of the people and nations that make up Europe? One might speak of a single European design to the extent that there are many designs that transmit the cultural values, which characterize the diversity of Europe. This is of particular importance at a time when the single way of thinking appears to predominate. Europe, because of its signs of identity, is a proof that the ways of thinking are and can be varied. Each region's cultural identity is perfectly compatible with its desire for integration into a larger community. The political principles of subsidiarity can be applied as cultural principles. Today, it is possible to maintain local, regional and supranational cultural identities.

Even better, new cultural identities are being created from interconnection, from people communicating with each other. Student exchanges, tourism within Europe, commercial relations, finance mobility and the mobility of markets and people, are all creating new shared signs of identity, without detriment to people's own, original signs of identity. The disappearance of 'bloc' politics and the hegemony of a single large power provide old Europe with a new role of cultural prominence.

In such an environment it is necessary to build links and bridges that facilitate the encounter between individuals and between social groups. Links may be more or less ephemeral, but bridges are usually solid structures that extend over the abyss, creating new pathways that enable connection, opening up to the unknown, and simultaneously putting what is known within better reach. They allow us to meet others on their own ground and offer an alternative space for others to meet us. To build a bridge it is necessary to have a certain compatibility of levels that will enable the building of its pillars. It is thus important to perceive other cultures in difference, not above or below our own culture, but horizontally, in the same level, making it possible to fix pillars that will support a solid structure for cultural encounters in between spaces.

The key concepts are acceptance of difference: accessibility. Connection and tolerance.

According to BEDA reports (2005), Europe needs a design policy to help member states initiate mature policies for development and to offer arguments to support appropriate investment in the promotion of design as an integral aspect of economic growth.

The integration of former Eastern bloc countries is a new cultural contribution that can be defined as a culture of diversity, an eclectic culture, a culture of a thousand movements – anything but a single culture. Competitiveness based on differentiation is possible.

Global competition based on local values is possible. Globalization does not exclude the development of products and brands with strong emotional and symbolic associations, based on strong cultural bases. Indeed, this development is very desirable. Supranational organisations devoted to research, development and innovation in the field of design can be created, or the existing ones can be supported in order to allow them to communicate their results. Articulate market players with tradition in dialogue and cooperation: companies, cultural institutions, art spaces, artists, universities, science parks, research centres, municipalities, media, can:

- *Contribute to the increase of the critical mass of the sector, providing meeting places and space for interest convergence.*
- *Contribute to the differentiation of territorial competitive strategies and for the urban regeneration processes in cities and places of high patrimonial value.*

Europe's design industry not only makes a vital cultural and economic contribution at home but can also set a new direction for manufactures and business around the world. The role of design and the creative enterprise and cultural contribution with which is associated, is a key economic issue.

Europe is in a unique position to export a whole range of design-related activities to the rest of the world. This position of leadership has developed over many generations but will not last indefinitely. It needs to be nurtured in order to Europe's competitive advantage to be maintained over the long term. That completion is now intense, as Asia countries in particular develop centres of design and innovation. As Julier (2008) stresses out, if design acts as the vanguard of structural change, and indeed produces a cultural map by which these changes can be recognize, then it deserves examination.

We are not defending a common design identity. We are defending a plurality of expressions, means, insights and values of a richness of procedures that make design in Europe so interesting. It's own diversity and plurality. It's not about being ethnocentric, but being a place that celebrates the culture of diversity, that questions itself and confront itself with the world. And is also a design practice trend. Be plural, participative, and collaborative. One that questions the practice itself continuously. That seeks other ways of production or communication structures. Design is the interface between the material and immaterial culture (s).

Defending an European design place, one that puts together this multiplicity and empowers a transcultural vision of a "multistate", employs a wide range of discursive features: not ones of modernity, but also risk, heritage, subculture, public space and a sense of , as Julier (2008) says to generate a sense of "Europeanity".

1.2 THE MUSEUM IS NO LONGER THE MUSE'S HOUSE

Today's cultural environment is a flexible articulation of traits and features, a multinational puzzle where new significance is assigned to concepts such as territory, heritage, identity and culture. This prompts the need to examine the ways by which culture and citizenship develop, and to better understand the interfaces between the global and local, the public and the private, the individual and the common spheres. (Scheiner, 2010)

In an era where the watchword is crisis and restraint, also in museums, the demand for new innovative and creative solutions based on collaboration and creativity strategies emerges as differentiating advantages. Are the Design Museums responding accorded to? Can they actively contribute to the actual cultural and social paradigm shift introducing the new design challenges, procedures and the new design approaches?

According to OECD Observer, preferred features across the world to resolve these issues are for Innovation, Technology, and Environmental, Cultural, Economic and Social Sustainability issues. Another main aspect regards the multiple social innovation and bottom-up initiatives that are appearing worldwide, as mentioned in above chapters. These new approaches could be applied also to institutions like museums, creating new dialogues between old traditions and new solutions, especially Design Museums. Being a discipline in continuous transformation, so the institutions that represent it should be. Design museums, as design discipline itself should look to these new inputs with attention as they may be defining new practices. As Myerson (2011) refers "Design stands today on the fault line between old and young in societies around the world. (...) Designers will increasingly find themselves acting as mediators between the old world and the new – between institutions, ways of thinking, educational models and practical methods that belong to the 20th century and those that are fast emerging in this, the new century."

Therefore museums are concerned there's no room for institutions that maintain themselves as an unshaken culture authority using obsolete narratives. One of the problems in European Design Museums seems to be the focus. Mainly centred in world industrial Design, its hard to define their particular differences. There are some examples though, that give innovative contributions to the design discourse and practice, as been demonstrate in the first part of this thesis. Nevertheless small institutions, could start to accompany more the fluxes of these important social changes and therefore design new fields, and become involved in more participatory projects, either with the community, or with design schools and local creative clusters.

As conclusion, a Design Museum should act as identity constructor, a safeguard of the material culture diversity as a common heritage of humanity. In order to reach this aim, Design Museology should respond to its own ontological discourse, creating institutions that responded towards contemporary design practices creating dialogues between the community and these new design venues.

1.3

DESIGN MILIEU,
A THEORETICAL CONSTRUCTION

We still have not sufficiently changed the paradigm of what design is. “We now write about stoves and automobiles, corporate identity and digital fonts, but we have little to say about design outside the realm of consumption.” Margolin (2009)

There are a lot of activities called as design, many of them respond to a large industrial market demand. A market that needs innovation under multiple forms. From functionality to sustainability. Branzi (2010) give us a very interesting notion about it: design is an expressive culture that responds to a social and widespread creativity.

After the analysis of the data obtained in the first and second part of this thesis, emerged as a natural procedure the need to establish a new concept that could embrace the complexity of European design. Embracing its historical evolution till its future paths. In order to reach a concept, complex like the subject in itself, it recalls for the need of defining what could be the main design areas, common in the European design. Not by production specificities, but by design practice, design knowledge, design research and design education. These seem to be the only criteria for creating a solid base to discuss and analyse the European design by its diversity and multidisciplinary.

Still, Design as practice is a precarious and creative activity that in recent years has shifted from being a problem-solving activity to a problem-processing one, and thus from a multidisciplinary to interdisciplinary activity (Julier, 2008). Donald Schön (1983) speaks about an “epistemology of practice” referring to the design. Generally speaking, practice is a sort of research: in the statement of the problem, objectives and methods are structured in an interdependent way, and the investigation is a transition where knowing and doing are inseparable.

According to this viewpoint, one of the tasks of a designer consists in the direction of processes: the designer is able to explicit a strategic way for the enterprise starting from its own resources. About strategy and method of practice, Bruno Munari (1981) affirms that the design method is a set of necessary actions, organized according to a logical order given by the experience. Its aim is reaching the best result through the least effort.

In Herbert Simon’s opinion (1969) though, design is about the concept of design practice as the core of each professional training; it is the main characteristic that distinguishes professional activities from sciences. Moreover Simon (1996) defines design as a core human activity because everybody can devise actions aimed at changing existing situations into preferred ones. The actions he talks about are a rational set of procedures in response to a defined problem.

Many theoreticians share a common assumption: the importance of design practice as “a site and medium” for design research, and by consequence, the need of approaches and methods for design research, philosophically and methodologically compatible with a relational and qualitative notion of design (Franz, 1998).

A debate still open is about the Design research: can Design be considered in terms of academic research discipline? As all new disciplines, different research mentalities and basic approaches start to emerge, while very contradictory interests are expressed by those who a priori deny that design has the potential to develop into a field of academic research (Schneider, 2007). What is agreed on, instead, is that design belongs to a third area of human knowledge “[...] concerned with the making and doing aspects of human activity [...]” distinct from the sciences and the humanities. The literature on this issue is huge, but some quotes are here reported. Curiously the government of New Zealand defines design as follows:

“Design is an integrated process. It is a methodology (or a way of thinking) which guides the synthesis of creativity, technology, scientific and commercial disciplines to produce unique (and superior) products, services, and communications.”

“Scientists try to identify the components of existing structures, designers try to shape the components of new structures” (Alexander, 1964).

“Design is not science, and is not art – or a branch of any other discipline. It has its own purposes, values, measures and procedures” (Owen, 2000).

“Design is not a subset or derivative of science, or a form of art, nor is it a mid point between the two. We hold the idea that design is its own tradition of inquiry, as well as action and is among the oldest of traditions” (Nelson and Stolterman, 2003).

In particular, Bruce Archer (1981) argues that: «Design, in its most general education sense, where it is equated with Science and the Humanities, is defined as the area of human experience, skill and understanding that reflects man’s concern with the appreciation and adaptation of his surroundings in the light of his material and spiritual needs». He also argues for the existence of a different approach to knowledge and a different manner of knowing, which is distinct from those in the science and humanities:

“Where Science is the collected body of theoretical knowledge based upon observation, measurement, hypothesis and test, and the Humanities is the collected body of interpretive knowledge based upon contemplation, criticism, evaluation and discourse, the third area is the collected body of practical knowledge based upon sensibility, invention, validation and implementation”.

Design thinking, and design knowledge, communicating and knowing are particular aspects that contribute to define the “designerly ways of knowing”. The designing aptitude – of design – becomes a crucial key for the interpretation of contemporaneity. It is intrinsically a systemic activity, it doesn’t tend to reduce of variables at stake, but instead to model and reconfigure some variables functionally to the prefiguration of possible solutions (Penati, 2004).

One of the design skills is being able to build and visualize possible models of reality, useful to suggest and direct some strategic decisions of an organization. Designer’s skills of

being able to integrate multidisciplinary knowledge and representing concepts through meta-forces and images are available for decision processes to facilitate the exchange and collective creativity of multifunctional groups, or used to offer the projections of future scenarios and possible solutions (Zurlo, 1999). Design is able to answer concretely the contemporary needs of the industrial production: design has become unceasing activity of research, to support the dynamics of market and society. Today designers must be able to understand and manage the complexity of the context in which they live and refer to; for this reason a cultural and knowledge specificity, that in the past wasn't felt as necessary, is today requested.

In the case of industrial products, for example, the design activity (research and practice) has become a complex phenomenon with a creative nature that keeps its strengthened references between the cultural and formal values of artifacts and its innovative elements among the technological, business, and use variables.

When refereeing to design education, where Design is understood in all its senses of practice and research, has to interact and manage it. For this reason the design education world is looking for any theoretical and practical solutions to train future practitioners to complex knowledge and way of doing.

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About the complexity of the design process in the development of a framework for both design education and design research, Findeli (2001) states: «If we further accept the fact that the canonical, linear, causal, and instrumental model is no longer adequate to describe the complexity of the design process, we are invited to adopt a new model whose theoretical framework is inspired by system science, complexity theory, and practical philosophy». In framing their research approach, Findeli and De Coninck (2002) find it convenient to complement the “traditional” approach to research by enhancing a specific training, a kind of “complex intelligence”. The principle is to develop an epistemological and methodological training that permits research candidates to capture, describe and model complex design situations and then simulate, take decision, intervene, act and evaluate the results obtained.

This kind of “constructive” thinking is most appropriate as a framework for knowledge generation because of the nature of the research processes. The “constructive” thinking is related to what Charles S. Peirce called abductive reasoning (March, 1976), and it is the most appropriate for design knowledge generation, because “deduction proves that something must be; induction shows that something actually is operative; abduction merely suggests that something may be” (Hartshorne & Weiss, 1998).

Settling the *Design Milieu* aims to the research and analysis of European material culture, these should translate in exhibitions capable of communicating to a wider public the fruits of the knowledge that has been reached.

The importance of the way an exhibition is designed, has already been explained in the second part of this work, nevertheless we can not forget that despite its form, ways and means, an exhibition is a form for transmission of contextualized and condensed knowledge. If we are speaking about a complex, many-layered message as this one is, the way to transfer the knowledge works is very important. The way exhibitions could be displayed in the territory or inside the *Design Milieu*, will function as a medium between the construction of knowledge and the *Design Milieu* as a knowledge producer, simultaneously. This synthesis may become a part of the future knowledge that will be transmitted to future visitors of a future exhibition that will deal with the same kind of theme. It's like a poetic message, full with cultural and sociologic connotations. The role of the *Design Milieu* is to mediate the information, from its selection to the final exhibition and discussions.

Neurath, (1974) in Maroevic, (1998) states that the “transformers duty is to understand the data, collect information from experts, decide about what is worth transmitting to the public, and about the way in which this is made intelligible and linked with general knowledge”.

Thus *Design Milieu* will have to deal with the symbolic nature of its exhibition material, as vast and complex as the European design is. However the equilibrium between the representation and presentation of knowledge must be kept in mind. Making it visible and sharable in order to translate the European design in a systemic way.

This could be an opportunity to provide future scenarios and develop new interfaces solutions. *Design Milieu* as tool for knowledge allows to organize knowledge and connections between different entities, being able to coordinate and communicate information for innovation and creation of new market fields and scenarios.

1.4

THE DESIGN MILIEU AS A HYBRID CONCEPT FOR MULTIDISCIPLINARY DESIGN COMMUNITIES

When dealing with a complex range of design fields, and due to its complexity that refers to a wide variety of artifacts, as in their nature, type of production, symbolic aspects and so fourth, the *Design Milieu* has a very complex role to deal with. Trying to discuss what is “European design” requires a multidisciplinary and interdisciplinary team. Interdisciplinary as Margolin also refers is the basis to construct the foundations of a prominent project such as this. Design disciplines deals also with sociologic, anthropologic, technologic and economic fields. In order to understand this in the European “modus operandi” only a multidisciplinary team can do it. Design process is interactive. It can only be effective if it is a constant process of revisiting the problem, reanalyzing it and synthesizing revised solutions (Swann, 2002).

Rather than establish the design foundations, there’s the need for establishing a new concept for discussion european design.

Putting together the findings reached in the second part:

- There isn't one element of the system that concerns only the European design;
- Some Design Museums are approaching new engaging strategies: workshops; creative communities programs; partnerships with universities and local design weeks.
- Design districts are increasing in quality and quantity all over the major cities in Europe. Help to develop the local economies, through creative activities, networking with other cities infrastructures, improving local economy and tourism;
- Design weeks attract more public in a small period of time than a museum in one year. Ex: Design museum Milano 16,500 against 350.000 Salone del Mobile.
- Each one of theses elements is trying to build up network partnerships for exhibition purposes. Muscon (DM) the design weeks, COMEDIA for the creative industries

Assuming design weeks as a cultural element, due to their activities and cultural assignments, we can consider that it points out into new venues for the design discipline. So in a timeframe we could say they are future oriented.

Design museums, as seen before, are knowledge orientated, focusing most in conserving, collecting and communicating the past.

Design districts thus, are connected with daily bases activities; focus on the development of local activities. So they point out towards the enhancement of the territory and the city, continuously.

Translating this information into a diagram, and considering time as an axis, as well as the functions we find out a gap between them. What could be beyond time and functions hemispheres?

CHAPTER 1
SHARING KNOWLEDGE
FOR THE CONSTRUCTION
OF A EUROPEAN DESIGN
IDENTITY

The diagram below shows a project opportunity. Through all the data, literature and analysis collection done until this research moment, we didn't find any place that combines the concept of a milieu as Margolin intends: "the human-made material and immaterial objects, activities, and services; complex systems or environments that constitute the domain of the artificial represent the aggregate of objects, activities, services and environments that fills the lifeworld. Or the Augè's definition of Place "the scene of an experience of relations with the world"

The author's believe that a place is an emergent, embodied, multi-layered experience of the physical environment.

In order to a local to be considered as a "Place", Augè proposes four levels of experience:

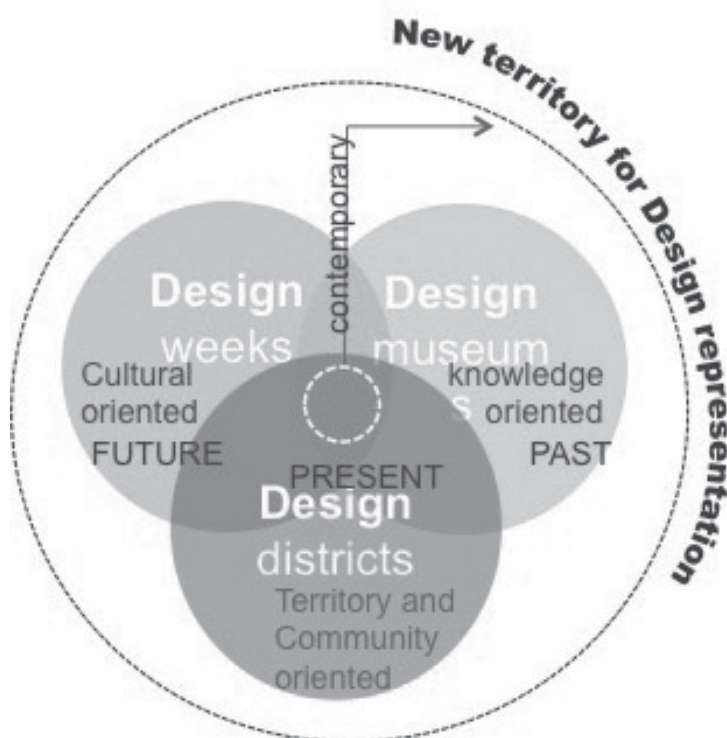
- Personal: acts by identity, memory and emotion*
- Cultural: community, history; knowledge*
- Social: collaborative; interactional, interpersonal*
- Physical: sensory, accommodation, perception*

Merging Marc Augè's definition of place with the definition created by Luciano Crespi for Neotopie:

"places that offer multiple hospitable forms that allows diverse users to share and enjoy, to rescue some "lost areas" from their atopic destiny, to introduce new high values into society, places where the private and public dimensions can freely live together" (Crespi, 2009)

TERRITORY OF DESIGN CULTURE

Diagram of the three cultural entities, synthetizing time and functions.



We can create a concept for a place dedicated to the European design, that combines all the contemporary design expressions, in a multidisciplinary way, in a physical and public space that help to enhance identity and memory; that work towards construction of a material culture history in a sensory, hospitable form in the urban landscape.

A research, collective, collaborative, forum, experience, interactive, interdisciplinary, creative, urban place where multidisciplinary European Design practices can co-exist, dialogue, live, grow, develop and showed for public fruition, delight, participation and education.

The *Design Milieu* concept could be described as a hybrid place, dedicated to European material and immaterial design production.

Located in urban areas, it intends to coordinate a network of design museums, districts and events that could be interested in participate into the construction of a platform to develop new temporary design exhibition, new curatorial programs and promote innovative design solutions, communicating it under design criteria and tools to a wider audience.

Concluding, the *Design Milieu* aspires to work using the best practices of each existing entity:

- *the curatorial, cultural and research character of a museum (knowledge constructor);*
- *the innovation, multidisciplinary, and performativity character of a design week (incubator)*
- *with the creative, social, economic and network potential of a district. (engager)*

CHAPTER 1
SHARING KNOWLEDGE
FOR THE CONSTRUCTION
OF A EUROPEAN DESIGN
IDENTITY

DESIGN MILIEU
CONCEPT DIAGRAM



CHAPTER 2

DESIGN MILIEU

A META-PROJECT CONCEPT

2.1

THE DESIGN MILIEU MISSION AND AIMS: COLLABORATION, NETWORKING AND COORDINATION

Is now widely acknowledged that a country's cultural heritage is a resource for economic development. In all its forms

- *Tangible i.e: art, monuments, museums, libraries, etc,*
- *Intangible like music, theatres, festivals and landscape, both urban and natural.*
- *Material, material culture (design production)*

Culture is capital and it should be understood, specially in this particular economic period that we are now facing, that culture production if well invested, generates jobs and revenue, as well as develops in the inhabitants a sense of self-esteem, identity and belonging.

Design process is iterative. It can only be effective if it is a constant process of re-visiting the problem, reanalyzing it and synthesizing revised solutions (Swann, 2002). Going back to meta-design, it can be said that in this phase the opportunity for creativity can be established: the perspective of meta-design (Fischer & Giaccardi, 2005) characterizes objectives, techniques, and processes to allow users to act as designers and be creative. Here the term 'design' should be understood in the sense of 'project', that has origin from the Latin *pro* *jectus* and permits to state that everybody can 'project' and idea, an action (so design), contributing to the construction of new knowledge. According to this, the need for meta-design is founded on the observation that design, in the real world, requires open systems that users can modify and evolve.

Meta-design has the potential to establish a new level of social creativity by providing resources for users to become active and creative contributors in personally meaningful activities that arise in unpredictable environments. Meta-design supports informed participation (Brown & Duguid, 2000), then addresses the challenges associated with open-ended and multidisciplinary design problems. These problems, involving a combination of social and technological issues, don't have "right" answers, and the knowledge to understand and resolve them changes rapidly. To successfully cope with informed participation requires social changes as well as new interactive systems that provide the opportunity and resources for social debate and discussion rather than merely delivering predigested information to users (Ciuccarelli & Valsecchi, 2007).

The meta-design phase is here so deeply argued because of its potentiality in establishing the criteria for the *Design Milieu* place, and for the multidisciplinary theoretical notions into the design process (training the design culture).

Now, going back to refer to the design context, that of products, interiors, communication artifacts, it can be stated that within the design process, meta-design is the most interdisciplinary and creative phase in which the designer must collect information through a systematic research, then analyze the data and organize it in a way it can be easily understood, discussed with the help of other expertise and disciplines, then finally synthesized to conceive a design concept.

It is through the personal research, the confront and sharing with the others and other disciplinary fields, the personal reflection, precisely the “reflection-in-action” (Schön, 1983), that the learner becomes aware, assimilates new knowledge, try to find several solutions to the main problem.

MISSION

Design Milieu is a coordination platform for multiple design expression confrontation; its aims are boosting the knowledge and understanding of the complexity of the European design.

DESIGN MILIEU INTENDS TO:

- Revitalize void urban areas/buildings
- Be a knowledge constructor: curatorial + cultural + research
- Be an Incubator: innovation + multidisciplinary + performative + promotion
- Be Engaging: creative + social + economic + networking

2.2

THE ELASTIC, INCUBATOR AND CONFRONTATION PLACE FOR MULTIDISCIPLINARY SCENARIOS

“Intercultural dialogue is a process that comprises an open and respectful exchange or interaction between individuals, groups and organisations with different cultural backgrounds or world views. Among its aims are: to develop a deeper understanding of diverse perspectives and practices; to increase participation and the freedom and ability to make choices; to foster equality; and to enhance creative processes”. (from the EU and Council of Europe official documents)

After establishing the meta-project aims above, the first example that occurred to me was the Moma’s 2008 exhibition “Design and the elastic mind”. The aspects that Paola Antonelli wanted to achieve, concerned the old question about the relationship between “making” and “thinking” and about how we come to know about the World and how we gain knowledge. Obviously the common model is still the two-poled opinions of “either

we stand back and analyze things”, or else we “make” things. But especially in design (research), at the interface to other disciplines, it becomes obvious, that both worlds seem to actually grow together. Cogdell (2008) publishes on Design Issues an essay about this exhibition. On her opinion, Antonelli’s selection of works succeeded in bringing to public attention many of the most recent trends in digital design conception and production. These include not only the seemingly magical powers of instant realization of complex virtual designs through 3D printing technologies, but also the very significant sharing of theories, tools, and methods across academic disciplines that is permeating research and product development based upon the design principles of complex adaptive systems, both natural and cultural. The idea of confronting design with science is not new, but Antonelli have done it in a particularly way. Unraveling this heady multidisciplinary terrain is no small feat, as the more than two hundred works on display revealed. As I understand the major innovative aspect that this exhibition brought, was the fact that for the first time, an art museum puts together significant architects, designers, scientists, mathematicians, programmers, and venture capitalists to discuss the cross-fertilization of design across the disciplines. In this case, design and science.

The meta-project concept for The *Design Milieu* pretends also to be elastic. Not only by incorporating Antonelli’s point of view, of design as a integrative agent of multidisciplinary fields, but also elastic on its way of showing, exhibiting, collecting, and engaging – either the public, partners and professionals. Design is the “elastic” path that involves people with the city, with Europe and with the world, through design.

Design Milieu aspires - despite the fact that it refers to the European design - to promote design in itself. Acting as a commissionaire, an incubator for new design scenarios, and by providing a place for confrontation of the old and new design solutions, in continuous relationship with other scientific and humanistic sciences. i.e through a multidisciplinary and inter-disciplinary way.

DESIGN MILIEU AIMS TO BOOST:

- *new design solution for urban territories,*
- *new solutions for public spaces,*
- *new temporary exhibition solutions;*
- *new design proceedings*
- *new sustainable, wealth, elderly, and environmental solutions*
- *new design services*
- *new hospitable solutions*
- *new social and local strategies to empower entrepreneurs and start-ups both for local and Europe benefice*
- *new public interfaces and engaging strategies through design*
- *Investment in design research*
- *empower design thinking*
- *empower design education*

2.3

A POSSIBLE ORGANIZATION STRUCTURE

As seen in the first part of this research work, the European Union has a specific program managed by The Culture team of the Education, Audiovisual and Culture Executive Agency (EACEA). This agency also helps to implement most of the activities of the Culture Programme (2007 – 2013).

The aim of the multi-annual Programme is to encourage and support cultural cooperation within Europe in order to bring the European common cultural heritage to the fore. The Programme proposes funding opportunities to all cultural sections and all categories of cultural operators contributing to the development of cultural cooperation at an European level, with a view to encouraging the emergence of European citizenship.

THE PROGRAMME MAINLY PROMOTES:

- *trans national mobility of cultural players;*
- *trans national circulation of artistic and cultural works and products;*
- *intercultural dialogue and exchanges.*

With a total budget of 400 million EUR for 2007 – 2013 the Programme allows to co-finance around 300 different cultural actions per year.

Based and financed by this program several networks dedicated to museums appeared in Europe in the last years.

Chosen as good examples, the next four cases show the practices at the organizational, aims and communication levels, which could inspire the organizational structure for a complex and ambitious project like the *Design Milieu*.

LEM

“The Learning Museum” is a network project funded by the Lifelong Learning Programme Grundtvig (2010-2013) which aims to establish a permanent network and webspace for museums and adult educators to participate in a learning society and in a knowledge based Europe. To keep up with change, museums are not only expected to be learning places, but learning organisations themselves: learning from the communities, from the public, from their stakeholders, and also from other agencies, with whom they have to build alliances to accomplish the ambitious objectives set by policies at national and European level and meet the challenges of the future decades.

Starting with 23 partners from 17 European countries and the United States of America, LEM aims to create a network of museums and cultural heritage organisations, to insure that they can play an active role with regard to lifelong learning and to raise awareness among decision makers at national and European level. It will do so through working groups focusing on specific issues, international conferences and meetings, the publication and dissemination of thematic reports and the piloting of a mobility scheme for mu-

seum educators within the partner countries to support peer learning and the exchange of knowledge at European level.

Through its partners and associates, LEM expects to reach the global museum and heritage community and a large part of the adult education sector.

This project has been funded with the support of the European Commission.

NEMO

Network Of European Museum Organizations

It is made up of museum organisations within the countries of the European Union (EU) as well as representatives from the countries associated with the EU.

NEMO ensures museums are an integral part of European life by promoting their work and value to policy makers and by providing museums with information, networking and opportunities for co-operation.

- *It is an independent network of museum associations and similar bodies representing the museum community of Europe.*
- *Connects European museums and their organisations to help to ensure their place in the cultural development of Europe.*
- *Fosters European policies that help museums in fulfilling their role as keepers of cultural heritage by promoting their importance to European policy makers.*
- *Supports European museums in their aim to learn from each other by networking and co-operation and shows them ways to participate in the existing European cultural policies in its function as an information channel between European institutions and museums.*
- *Believes that museums are key players in safeguarding cultural heritage and that they are central figures on the way for a better understanding within Europe.*

Generally speaking NEMO is a informal structure that provides to museums relevant information on EU initiatives, connects European institutions on all issues relevant to museums.

- *It promotes the role and importance of museums to European policy makers*
- *It encourages the exchange of information between museums and museum organisations throughout Europe*
- *Organizes meetings and liaison with relevant officials of the European Commission and representatives of the European Parliament, as well as with other key representatives in the EU*
- *Responses to policy issues such as copyright, funding programmes, statistics, and the role of museums*
- *Promotes meetings with other groups of the European Union, such as representatives of countries holding the presidency and those planning it, other Commission Directorates and allied bodies*
- *Liaison with other organisations and networks having similar interests in culture*

The organization communicates with its partners through its newsletter NEMO-

News, the website www.ne-mo.org and an annual meeting with representatives from member countries. The executive meets at least twice a year.

The executive and chairman are nominated for a period of two years at the annual meeting. The chairmanship rotates among the member countries. The secretariat and the office of NEMO follow the chairman accordingly.

MAPFORID

This is the more simple case respecting EUROPEANA or MEMO. Nevertheless the *Museums as Places for Intercultural Dialogue* (MAP for ID 2007-2009) project, aims to develop the potential and practice of museums as places of intercultural dialogue and to promote a more active engagement with the communities they serve.

THE PROJECT HAS

Created a research group made up by the museums involved in the project to identify good practice case studies and analyse them with the intention of extracting the elements that make them commendable and transferable to other contexts;

Has communication strategies, this project elaborated a repost of activities and research, as well as a website.

EUROPEANA

It is a professional knowledge-sharing platform, being also an on-going project with high level objectives, that works through a web platform. They intend to build a huge database for all European heritage. This project aims to serve European citizens, heritage institutions and heritage professionals.

FOR USERS:

Europeana is a single access point to millions of books, paintings, films, museum objects and archival records that have been digitised throughout Europe. It is an authoritative source of information coming from European cultural and scientific institutions.

FOR HERITAGE INSTITUTIONS:

Europeana is an opportunity to reach out to more users, increase their web traffic, enhance their users' experience and build new partnerships.

FOR PROFESSIONALS IN THE HERITAGE SECTOR:

Europeana is a platform for knowledge exchange between librarians, curators, archivists and the creative industries.

FOR POLICY-MAKERS AND FUNDERS:

Europeana is a prestigious initiative endorsed by the European Commission, and is a means to stimulate creative economy and promote cultural tourism.

Europeana works in close partnership with thousands of organisations and institutions in Europe from all domains, largely related to aggregating or providing data and technology solutions.

Knowledge sharing is a key reason of the project. There are critical issues that all

European cultural institutions deal with, including object modelling, semantic and technical interoperability of data, multilingual access, IPR and business models for sustainability. Europeana works with digital library experts, thinkers and practitioners from all over the world in these areas and knowledge is shared across the network via workshops, publications, seminars and conferences.

These examples show cased, that building a European network for design is possible, either if it is ambitious and maybe difficult to put in practice. For the case we propose a organic organization structure, i.e a association established within the European Cultural program.

As the *Design Milieu* serves at the European design in a multidisciplinary way, the organizational structure should function in a democratic and flexible mode, coordinated by the CEO group.

CEO GROUP FUNCTIONS:

- Entrust for managing the association*
- Coordinate and define the scientific board*
- Implementation of the networking process*
- *Create and establish promotion actions*
- Manage the fundings, and economical viability*

SCIENTIFIC BOARD FUNCTIONS:

- *Coordinate multidisciplinary teams (designers; curators; historical professionals; scientists; engineers; architects, and so fourth)*
- *Entrust for creating critical mass, and exhibition themes around the Design Milieu objectives.*

RESEARCH GROUP FUNCTIONS:

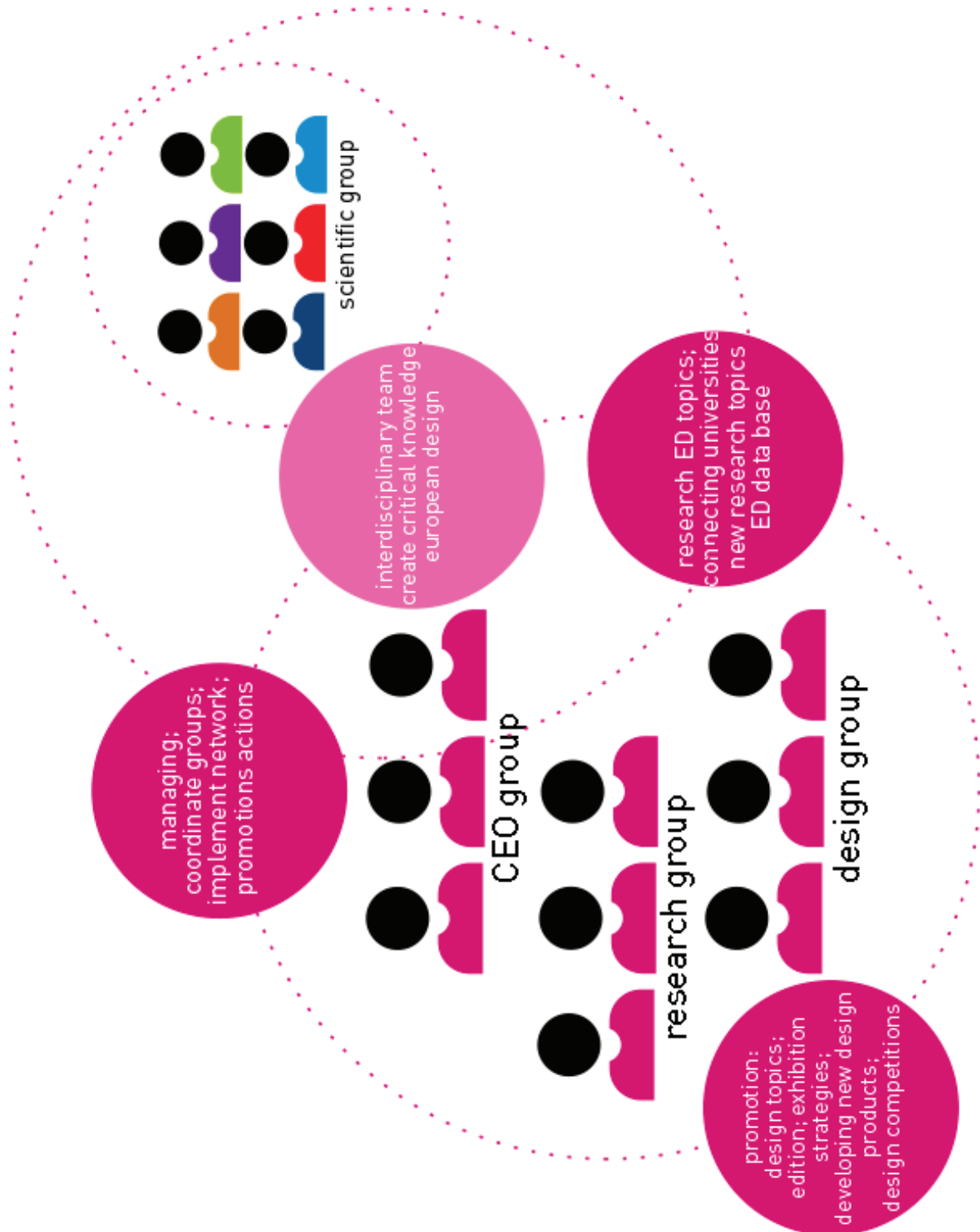
- *Entrust to create relationships with universities for new fields of design research;*
- *Be able to develop research projects around the theme of the European design, design weeks and new venues for design thinking and practice.*

DESIGN LAB FUNCTIONS:

- *Entrust to create, promote and establish new design topics, edition and communication supports and exhibition strategies.*
- *Promotes and commissions new design projects, competitions, awards and for branding the Design Milieu.*

ORGANIZATION STRUCTURE

Diagram of the working teams and their responsibilities



2.4 ENGAGING THE AUDIENCE AND THE CITY THROUGH DESIGN

As sed before, the *Design Milieu* intends to contribute for the revitalization of void urban areas, ex-industrial facilities, or abandoned quarters. Cities all around the world are full of these places, with no destination predicted or postpone destinies.

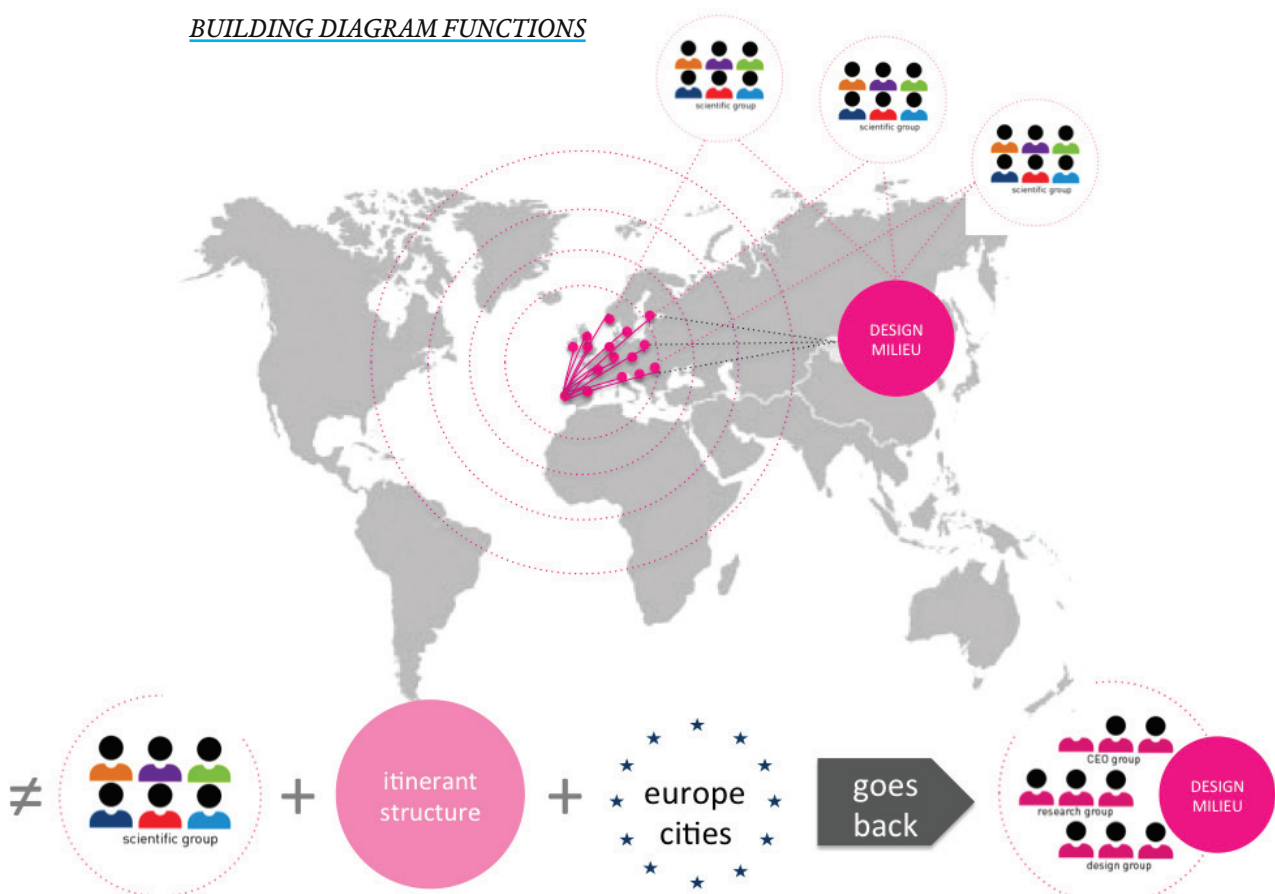
*THUS THIS META-PROJECT PREDICT TO ACT
IN THE CITY IN TWO DIFFERENT LEVELS:*

*- Occupy and rebuild one of these areas to settle the main building headquarters.
This building should act as an interface between the city and design. This continuous interaction and ssharing enhance knowledge and people participation in the quotidian of the Milieu goings-on.*

In this building will function:

- in a ground level, to help to reinforce the engagement with the public and city there will be areas for shops; laboratories, restaurants; bookshop and a temporary exhibition area;*
- in a second level, auditorium and exhibition zone*
- in a third level the research and design labs, as well as the administrative offices.*

BUILDING DIAGRAM FUNCTIONS



Please note that this is not mandatory design form. Its just a meta-concept in order to help to define the main activities preditedcted at the phase to work inside the building.

In order to foster the connection with the inhabitants, and all the communities the *Design Milieu* activities and exhibition will be spread among the local partners. So we can attend a *Design Milieu* conference in the auditorium of a local university, or a lecture in the design district, a temporary design event in downtown area, or an workshop in a design studio, for instance. The core idea is to force the *Design Milieu* activities to deal with the city where it is represented.

CITY PROGRAM

- Design Milieu place ●
- Open talks ●
- Open workshops/ thematic ●
- Open Dmilieu itinerary structure; ●
- Temporary exhibitions ●
- Performance/events ●



CHAPTER 3

PORTO AS TERRITORY FOR EXPERIENCE

*One day, in a restaurant, out of time and space,
They had served me love as cold “feijoada”.
Delicately I said to the kitchen missionary
that I prefer it hot.
Feijoada (the Porto’s one) cold is never eaten.*

Álvaro de Campos, in “Poemas”
Fernando Pessoa heteronym

3.1 THE CITY'S OPPORTUNITY

“At Oporto there’s creativity hidden in vacant buildings, in private home basements, in the drawers of old desks, in the lamps placed with an apparently carelessness in dark city corners” Pedro Pires

The city of Porto, was founded in 1123 and is the second-largest city in Portugal, after Lisbon. Located along Douro river side in northern part of the country, Porto is one of the oldest European centres. With an area of 41.66 km² includes a population of 237,584 (2011) inhabitants distributed within 15 civil parishes. The urban area of Porto, which extends beyond the administrative limits of the city, has a population of 1.3 million (2011) in an area of 389 km² making it the second-largest urban area in Portugal. The Porto metropolitan area includes approximately 1.7 million people and is recognized as a Gamma-level Global city by the Globalization and World Cities*, being one of the five cities in the peninsula with global city status (the others being Madrid, Barcelona, Lisbon and Valencia. Was also registered as World Heritage Site by UNESCO in 1996.

* GAWC RESEARCH NETWORK

Centred in the Geography Department at Loughborough University, this research network focuses upon the external relations of world cities. Although the world/global city literature is premised upon the existence of world-wide transactions, most of the research effort has gone into studying the internal structures of individual cities and comparative analyses of the same.

For years, Porto's motto was, in essence, "You've tried the wine; now try the city!"

Nowadays Porto is a city with great creativity activity. Historically it always has been like this. Portuguese great artists, writers and poets like Sophia de Mello Breyner (1919-2004), Eça de Queiroz (1845-1900), painter Júlio Resende (1917-2011), sculptor Soares dos Reis (1847-1889), painter Angelo de Sousa (1938-2011), film director Manoel de Oliveira, architects Álvaro Siza Vieira or Eduardo Souto de Moura, just to name a few, developed their work and contributed to a continuous feeling of a boiling creative milieu at Porto.

Even though between the 80's and 90's the city lived years of some urbanism, social and cultural decadence, with a lot of creative people moving away to other cities, in the last years we've watch a revitalisation of the city without precedents. In 2011 and 2012, Porto has win diverse prizes as best city for tourism or cultural purposes*. The Wallpaper magazine has also selected the city of Porto as one of the candidates for 2012 for the Best City Design Awards, together with Berlin, Mexico City, Guangzhou and London. Wallpaper highlights several reasons for having placed Porto among the best, such as the "downtown cultural life...revitalized by an active student and artist community" the "granite homes", the contemporary architecture and its "gastronomic scene" with stunning restaurants and great chefs, that don't forget the traditional flavours. <http://www.wallpaper.com/design-awards/2012#55559>

**European Consumers Choice is an independent non-profit-making organisation based in Brussels and developed to reward companies for their best design, innovations and for the ease of use of their product. European Consumers Choice in partnership with tourism offices also rewards the best holiday destinations in Europe. Using Eurostat's annual tourism data and experts' professional advice, a central jury selects 20 towns to compete for the "European Best Destination" title. European citizens vote online to select their preferred destination and the town which receives most votes (over a period of 21 days) is awarded the trophy for best European destination (Lisbon 2010, Copenhagen 2011, Porto 2012). <http://www.europeanconsumerschoice.org/>*

The cultural and urban city renewal started mainly with the creation of the modern art museum "Casa de Serralves", based initially in a handsome rose-colored Art Deco mansion of the 1930's, classified as a national landmark in 1996. The Serralves Foundation, born of a partnership between the Portuguese Government, corporations and individuals intended to bring Portugal into the international community of contemporary art. The museum new building, designed by Siza Vieira opened in 1999, serving as a curtain-raiser among the "Casa da Música" – House of Music, designed by Rem Koolhaas to Oporto's international debut as European Capital of Culture, shared with Rotterdam, in the year 2001. Even if Casa da Música only opened in 2005 due to the complexity of the building structure. These two major cultural centers, as well as the downtown UNESCO heritage gave to the city a new dynamic that was able to revitalize the creative potential.

The city culture offer has been enlarged mainly by actions of cultural activism, promoted initially by Marina Costa when she started the project "Arts & Parts" at Rua Miguel Bombarda. The success of this project soon attracted art galleries that "occupied" the old and

PART 3

SHARING DESIGN KNOWLEDGE, INCUBATING NEW APPROACHES ENGAGING AND CONFRONTING THE EUROPEAN DESIGN WITH NEW TERRITORIES – ESTABLISHING THE CONCEPTUAL FRAMEWORK FOR EUROPEAN DESIGN PRODUCTION – RESEARCH OUTCOMES



13,4 milions of celulare phones
41,6 cars / 100 inhabitants
96,6% use's regularly a computer
92,7% internet
84,6% mobile phone
18% more poors than 2007
37% of the time watching TV
91% of PIB
17,3% over 65 years
4,2 milions enternainment tikects sold
51% read a book
0,61% PIB companies have spent in I&R
53,4% of the young students finish high-school
84 Kg /person in rycicling
29% agreed with gay mariage
95,8% of houses has sanitary facilities
17% of monoparental families*
*data relative a 2007



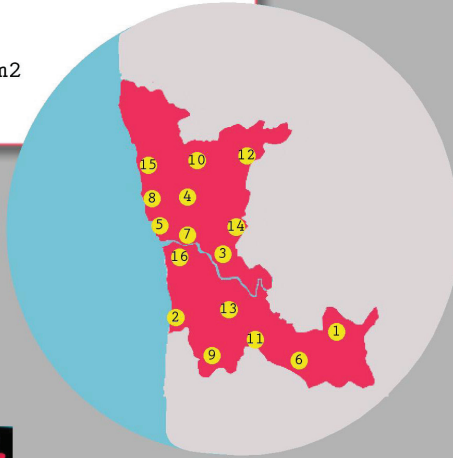
Oporto Metropolitan Area

1.684.901 inhabitants

2.089 Km2

875 inh/km2

16 Cities



Oporto Metropolitan Area

- 1 Arouca
- 2 Espinho
- 3 Gondomar
- 4 Maia
- 5 Matosinhos
- 6 Oliveira de Azeméis
- 7 Porto
- 8 Póvoa do Varzim
- 9 Santa Maria da Feira
- 10 Santo Tirso
- 11 São João da Madeira
- 12 Trofa
- 13 Vale de Cambra
- 14 Valongo
- 15 Vila do Conde
- 16 Vila Nova de Gaia

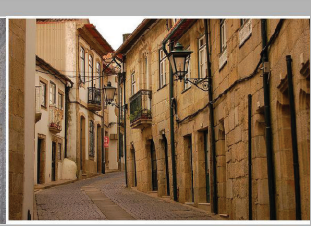
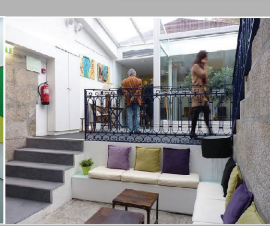
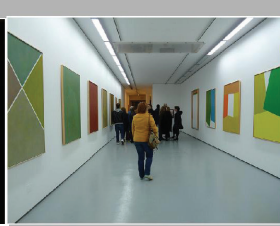
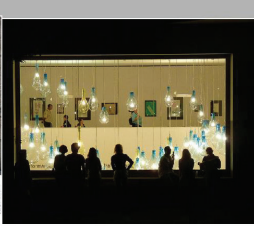


is constituted as a platform that, through knowledge, information, promotion and coordination of the Creative Industries sector, contributes to development of entrepreneurship and creative economy. The vision: position of the North of Portugal among the most creative regions in Europe.



The strategic priorities are
 attract new activities and new business
 reinforce urban mobility
 reinforce energetical and environmental sustainability
 promote urban requalification and social cohesion
 reduct public services costs.

- 22 museums
- 54 art galleries
- 8 theaters
- 6 librarians
- 1 Cultural Center
- 8 Universities
- 31 High Degree Institutes
- 150 Hotels
- 4 industrial associations
- 1 creative industries agency
- 1 international sapce Fair
- 7 International Art Festivals
- 1 International Airport
- Porto, Unesco World Heritage



PART 3

SHARING DESIGN KNOWLEDGE, INCUBATING NEW APPROACHES ENGAGING AND CONFRONTING THE EUROPEAN DESIGN WITH NEW TERRITORIES - ESTABLISHING THE CONCEPTUAL FRAMEWORK FOR EUROPEAN DESIGN PRODUCTION - RESEARCH OUTCOMES

traditional neighbour shops. Meanwhile design shops and fusion restaurants, hotels and alternative product shops; among with the trimester event of the openings of the art galleries to the street have create a spontaneous art district in a neglected residential area of the city. These cooperativism and associative bottom-up initiatives have contaminated the city, attracting new and spontaneous activities that have been emerging in the city, attracting the public from the peripheral industrial facilities again to the historical and

inspiring streets of the city centre. The interesting aspect about what's happening at Porto, is the character of these non homogeneous or specific movements. They could be organized in numerous nucleus or in single proposals. These could be more or less organized among each other or with more or less solidarity. This phenomenon is obvious in the cluster of the street "Galeria de Paris" where was born a new urban area with a trendy night life, hotels, restaurants, and recovered shops with vintage products or fashion designers clothes. A gathering place for who wants to have an active cultural and social lifestyle. Among the art institutions, museums and cultural districts the city has also an important cluster of creative agencies. ADDICT is one of the most important in the Metropolitan area. It presents itself as a platform that through knowledge, information, promotion and coordination of the creative industries sector, contributes to the development of entrepreneurship and creative economy. Their objective is to position the North of Portugal among the most creative regions in Europe, by:

STREET MARKET;
SERRALVES;
MBOMBARDA;



- *Consolidate clustering in progress, strengthening and deepening it.*
- *Articulate market players with no tradition of dialogue and cooperation: companies, cultural institutions, art spaces, artists, universities, science parks, research centres, municipalities, media.*
- *Contribute to the increase of the critical mass of the sector, providing meeting places and space for interest convergence.*
- *Contribute to the differentiation of territorial competitive strategies and for the urban regeneration processes in cities and places of high patrimonial value.*
- *Strengthen, qualify and promote the mechanisms of network articulation and work.*
- *Deepen the relation between knowledge production centres and corporate activity.*
- *Attract young college students to the development of creative business.*
- *Leverage and internationalize the region's and country's main creative players and business.*
- *Generate new dynamics in the market of creative economy by increasing the production of new contents, promoting the retention of talent in the region and country.*
- *Inform and involve the community in what concerns the development of the creative economy and ecology (clarification on financing opportunities and incentives, promotion of events, disseminating information, preserving and orientating talent, etc.). * (Addict 2012)*

Addict has contributed with a group of interesting activities that aim to promote the region, the city and the local creative communities. One of the most successful has been the Creative Portugal@Porto, that is now on its third edition. Among these initiatives there is also the Creative Places Labs, the Creative Places Contest, organized by Youth Foundation and a Speed Meeting action to associated members of ADDICT.

Creative Portugal | Conferences 2012 happened this year between June 21st and June 23rd, and was a privileged place to meet people and share ideas. The main objective is to enhance creativity as a driving force to social and economic development of territories.

This year the participatory approach was the main driver. The participants acted as active agents in the process of sharing information, motivating the debate and the reflection not only in the conferences but also in the speed meeting event and in the fieldtrip to Guimarães – European Capital of Culture 2012.

The Creative Places Labs showed to be a valuable instrument to transfer and share information among creative agents and urban planners.

Furthermore, it ensured a wide reflection, focusing in creative strategies that boost the social and economic development of territories.

Functioning has a platform Addict joins a great group of companies that are their associates. Either from high technology companies, to small design studios.

Among this more institutional organizations, Porto has also an interesting sort of fabric of small creative agencies that give dynamism to the design and communication market, that can be defined in the half path between art and more consumer design position, which gives them a more glamorous and special position in the culture market. We can

mention R2 (<http://www.r2design.pt/r2design>), “This is Pacifica” (<http://www.thisispacifica.com>), the “Nixfuste” (<http://www.nixfuste.pt>) “Readymind” (<http://www.readymind.eu>) or Martino&Jana (<http://www.martinojanadesign.com>). Just to name a few. Their remarkable work put Porto at the same quality level of Amsterdam or other European metropolis. Even though almost all of these cases have been bottom-up initiatives, the governmental organization The AMPorto, (metropolitan Porto area) have been decisive by helping and promoting these movements. This city hall association pretends to work in a associative way in order to define the major strategies for the region. Their main priorities for the period 2010-15 are to attract new activities and new business, reinforce urban mobility, energetically and environmental sustainability. To promote urban requalification and social cohesion and reduce public services costs.

Considering the metropolitan area, Porto has to offer in terms of cultural, teaching, hospitality and international infrastructures:

- 22 museums
- 54 art galleries
- 8 theatres
- 6 libraries
- 1 cultural centre
- 8 universities
- 31 high degree institutions
- 150 hotels
- 4 industrial associations
- 1 creative industry agency
- 1 international space fair
- 7 international cultural festivals
- 1 international airport

Porto emerges in this scenario as a city with exceptional characteristics to hold and expand a Design Milieu. It has scale, quality and excellent human capital.

3.2

DEFINING LOCAL AND EUROPEAN PARTNERSHIPS

As told before, Porto offers a interesting group of facilities that can help to build the base for a solid network that enhances the potential of a participatory, collaborative and most of all multidisciplinary project.

In order to apply this meta-project at Porto, it is mandatory to raise the interest of several partners.

- *be involved in the European Cultural Program and with the existing museum platforms that already are in the field.*
- *Involve the local Metropolitan Porto Area, in order to have governmental support*

- *Involve the Addict agency as well as smaller local art and creative industries districts with international venues that could be interesting in exchanging opportunities;*
- *Connect local universities as well as research unities among Europe in collaborative research projects about material culture, and in research European design in particular.*
- *Involve local museums and hospitable institutions in order to help to host in a more holistic way a place like Design Milieu.*
- *Collaborate with local and European designers, to hence new design solutions, develop design thinking and practice.*
- *Involve Muscon into the Design Milieu, empowering the network connections and museum interconnections, as well as involve smaller museums with a more design oriented museological project.*
- *Involve Beda as representing European design professionals and design centres. This could be an opportunity to define European design strategies between professionals, researchers, companies and create multidisciplinary teams.*
- *Involve the design world capital as adviser partner, to help to construct the meta-project more consistently.*
- *Involve the World Design week's association in temporary research and curatorial projects, helping to collect the memory of these events and help to connect new design trends and procedures into the Design Milieu.*

3.3 DISCUSSING THE META-PROJECT WITH CURATORS; CREATIVE AGENCIES AND CULTURAL DISTRICTS - HIGHLIGHTS

When the concept, mission and functions of the *Design Milieu* where defined, and in order to structure and analyse the possible reception and its adaptation to a real context, I prepared a serial of meetings and interviews to discuss and receive the insights to the project.

For this matter, I divided it in two phases. The interviews with Design Museums curators in a first stage and in a second one, a serial of meetings with Porto's expertise people that have contributed with their insights to the Design Milieu at Porto.

During this interview phase I have contacted all the directors or senior curators from all design museums present in the map made for this research. Despite my efforts in trying to speak by e-mail or by personal interviews, unfortunately some of them were not available or didn't respond. Nevertheless, I have to acknowledge the availability and help of Claudia Cattaneo Co-director Gewerbemuseum , Renate Flagmeier Chef curator of werkbundarchiv; dr. Mienke Simon Thomas senior curator decorative arts, Museum Boijmans Van Beuningen; Ida van Zijl Curator design and applied arts Centraalmuseum; Susanna Pettersson, Director, Alvar Aalto Museum; Anne Perry Senior Designer, Culture and Sport Glasgow, Glasgow Museums Resource Centre.

As well as the vice-president of the ADDICT agency, professor Vasco Branco; Marina Costa from the CC Bombarda; professor and designer Francisco Providencia from Aveiro University and coordinator of the research centre of the museology and Portuguese Design History.

The interest of question design museum curators, was mainly in understanding their perspectives about possible engaging strategies, and what they considerer about the idea of creating a European design place.

SUSANNA PETTERSON said:

Design is an overwhelming concept that must cover the whole museum experience from front desk services to exhibition design, advertising and communication just to mention a few aspects. Design is not only the visible solutions one sees when visiting the museum either onsite or online or via mobile services: it's about the attitude how the museum encounters the visitors.

As a museum historian I would strongly recommend to emphasise on strong visions and quality based collection policy. If a "European Design Museum" can create a platform for genuine content driven collection then it might have potential. On the other hand, if the European concept is based on consensus and national representation selected by numerous boards, it doesn't work. There needs to be a visionary professional or a dedicated team willing to take risks that makes the selection and creates the buzz-effect. That's the only recipe for a great collection, and a museum with real strength and character.

CLAUDIA CATTANEO from the Gewerbemuseum, told:

1. Museums are able to establish communication with all different segments of the public and to put for discussion the whole range of aspects of design in relation to social needs. 2.

Archives are social memory and memory of the culture of objects

From your point of view, how does the collection and exhibitions reflect the Design discipline and practice? It reflects social, technological and economical changes, changes of taste, consumption and social needs.

Regarding the relevance of creating a European design museum, I think it could work as a network / internet platform yes; as a traditional museum no; because there are already several institutions with a European level.

ANNE PERRY, gives us another point of view, as the Scotland Museum has changed all its politics and museological strategies into the creation of a single unity that manages the collection throughout Glasgow.

From your point of view, how does the museum contribute for the Design discipline, thinking and practice in your country?

Anne replied, that he approach to design in museums can be very traditional in Scotland but Glasgow museums has a very contemporary approach which was first delivered in the Kelvingrove museum and has been developed through our exhibition programme and in the new riverside museum.

Concerning the museum approach to the contemporary design fields such as information design, interiors design, multimedia design, service design, sustainability, Anne argues that:

“we actively encourage innovation approaches to design and interpretation through design, using multimedia and sustainable design when materials are specified”

BARRY SHEEHAN from the Dublin design week, answered me:

“Susana you are correct about the design becoming a cultural agent and here in Dublin the City Council is getting behind design as a driver of the creative city (we were shortlisted as a World Design Capital 2014). It will be great to collaborate in a wider project that deals with several Europe design networks. I’ll be happy to ear about your developments.”

These interviews have helped to better understand that each museum follows its own strategy, that it is not easy to cooperate among museums due to exhibitions mobility or exchange artifacts between institutions.

It also allowed to perceive that the smaller museums are interested in collaborative and innovative strategies, and the idea of creating a fuzz around European design could be an interesting step to Europe design collections.

The second phase was to redesign the proposal, and present the meta-project concept to Porto.

In an informal meeting in April 2012 at Oporto, with the participation of Vasco Branco from the ADDICT agency, Francisco Providencia from Aveiro University, Marina Costa from the district CCBombarda e Ema Sara Ribeiro from Ó! Gallerie, we discuss the relevance, ways and means that this project could be applied in the city.

The first positive point was the fact that the president of the AMP, generally briefed about this research project, was very interested in the future developments of this informal think thank and in the idea of establishing at Porto a place like *Design Milieu*.

Presented the aims and function of the meta-project the participants comments were:

VASCO BRANCO, considered that this proposal could be an excellent opportunity for Porto and Portugal. Because its a European cultural place, he considered it as a very pertinent topic that could help to enhance, not only the discipline itself, but fostering a European identity, reflecting on the directions design took and could take in the future. For the Addict agency it could be a good chance to establish international connections, helping Portuguese industry to reach new markets and develop new innovation skills. They are open to participate as partners, helping designing the proposal for the European program.

FRANCISCO PROVIDENCIA, designer and researcher at Aveiro University in design, considered a very big topic to be handled by one single entity. He suggested though, that it could be a great opportunity to build a European database of the material culture, available for researchers and professionals. We also question why not a web platform in-

stead of a physical place. About the meta-project concept he also added, that it's an interesting concept, that could function not only in one city, but reproduced in several Europe cities. Like this, he considered, this proposal could reach more public and constitute scientific groups more plural and transcultural.

MARINA COSTA E SARA RIBEIRO, argued that this is an excellent project that could help the economic development of the north zone of Portugal. By creating jobs and occasions for growth and wealth. Both for young artist as well as to creative industries, promote local tourism and involve the general public into a more holistic comprehension about the design. Making people know for what and whom design works for, what are design concerns and mainly how design helps people in their quotidian lives. Even if, people, most of the time, don't realize the design relevance in their daily activities.

Concluding, the results of this meeting were very positive, in a informal way, people from diverse professionals areas meet to discuss a project that could help their city and Portugal, through design systemic thinking.

3.4

CONNECTING THE CITY INFRASTRUCTURES WITH THE DESIGN MILIEU ACTIVITIES

Due to the multidisciplinary and collaborative nature of the *Design Milieu* concept, the main idea is to spread the activities and functions within the already existing infrastructures that Porto offers.

If the institutional organizations like ATM, the city hall, the Addict agency or museums, at Porto there are several small spaces that are increasing in quality and relevance in the art and design territories. Be it in national or in international scenarios.



The *Design Milieu* proposes to work in partnership with:

MAUS HÁBITOS

Lets start from the name that can be translated to Bad Habits. Designed by Daniel Pires in 2001, the project wanted to be a place of real cultural intervention. In that sense it had to be expressive and fertile, otherwise it could finish in a simply decorative dimension. Therefore it can be well behaved. It has to be innovative, subversive, transgressive.

This is not a common art gallery, even though receives innumerable exhibitions. It isn't an Italian stage, but offers the best conditions to plays and concerts. It's not a traditional school, but has a full workshops program in multiple artistic fields.

Within 600m2 in the 4th floor of an old parking building in the downtown of Porto, the Bad Habits entitles itself as Interventional Cultural Space with an interdisciplinary character. The cross between different languages, disciplines, freedom and fruition of multiple expressions has given to this project an unique place within Porto's cultural scenario. This is a place where young artists, performers or anyone with a good idea can came and express it, make an exhibition or perform a concert. It also hosts renowned artists and links a desert part of the city area with its inhabitants and city visitors.

PLANO B

Open since 2007, Plan B as well as "Maus Hábitos" is a multidisciplinary space, that links a night club with art. Designed by the architects Bernardo Fonseca, Filipe Teixeira and João Carlos musician and plastic artist, this is one of the pioneers cultural spaces in down town area. The space is divided in two levels. The first with the cafeteria and exhibition room and the underground floor multiple rooms where one can dance different music styles, or see happenings, performances, concerts and even theatre plays. The events, workshops or lectures turn around about design, arts, architecture, literature and so forth.

MAUS HÁBITOS PLANO B



CC MIGUEL BOMBARDA

Opened since 2007, Centro Comercial Bombarda intends to be an alternative shopping center, where the difference is fundamental. It combines art galleries with innovative spaces that are always alert to new trends in decoration, design, accessories, furniture and architecture. It hosts several innovative spaces like the Ò! Gallery, entirely dedicated to illustration, or Ribeira Alta. A shop of author accessories, bags and wallets, handcrafted candles, hats, 'havaianas' and clothing for women, chairs and carpets or exhibitions and workshops. We've found all this in an urban workspace that has recently opened and has enlarged Miguel Bombarda's offer, almost opposite to the Muuda store. That's a new store created by two friends used to scroll through the various handicrafts' fairs around, where they have the opportunity now to present their colourful original pieces, full creative details that really make a difference. For those who like to dress and to be surrounded by unique objects, here is the suggestion of a nice space with a particularly welcoming environment.

DAMA AFLITA GALLERIE

Dama Aflita, is a gallery dedicated to Illustration and Drawing, located on the 84th, Picaria st., in Porto. A project created by Júlio Dolbeth, Rui Vitorino Santos e Lígia Guedes, all professors at the Art and Design faculty, this gallery is promoted by the cultural association homonym.

It aims is to promote the development of Illustration, Drawing and its authors.

The Dama Aflita Association searches links between multidisciplinary activities where Illustration and Drawing are the main engine, through shows and regular exhibitions as well the creation of satellite events such as workshops, publications, urban interventions, among others.

CC MIGUEL BOMBARDA DAMA AFLITA GALLERIE



PART 3

SHARING DESIGN KNOWLEDGE, INCUBATING NEW APPROACHES ENGAGING AND CONFRONTING THE EUROPEAN DESIGN WITH NEW TERRITORIES - ESTABLISHING THE CONCEPTUAL FRAMEWORK FOR EUROPEAN DESIGN PRODUCTION - RESEARCH OUTCOMES

The gallery favours the exchange of experiences between various areas of activity of Illustration, built from local identities and global contemporary events.

These are just some innovative cases in Porto, but the city is full of creative places, open to create synergies among which other and help to contribute for a bigger project that could benefit not only the city, but also in a wide range, bigger than each one working for themselves.

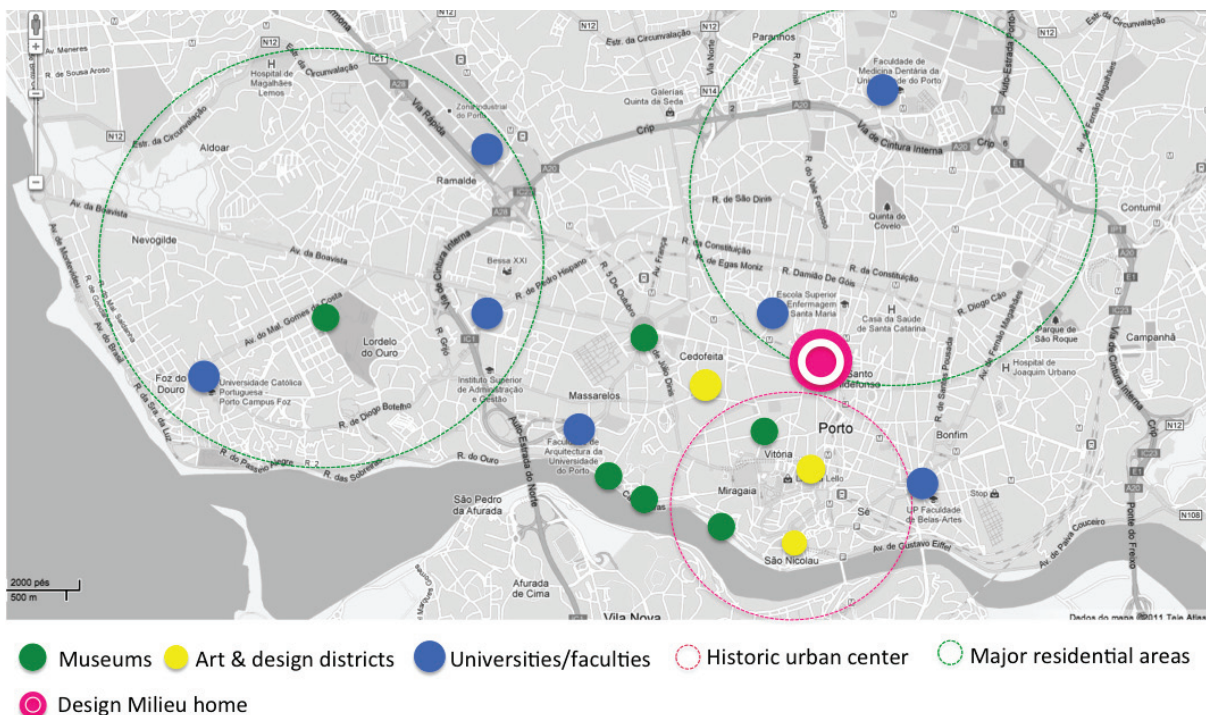
Concluding, The *Design Milieu* at Porto intend to establish partnerships with:

- local creative agency
- local governmental decision makers
- universities, not only design ones, but also with Porto University fostering multidisciplinary groups
- work with the region museums
- work with art and design districts
- bring to the city, the Europe design discussion.

3.6 THE DESIGN MILIEU AT PORTO META-PROJECT LAYOUT

This research doesn't intent to achieve a definitely design project layout. It's not the aim of this research to point out formal design solutions, for what con-

PORTO DESIGN MILIEU IMG

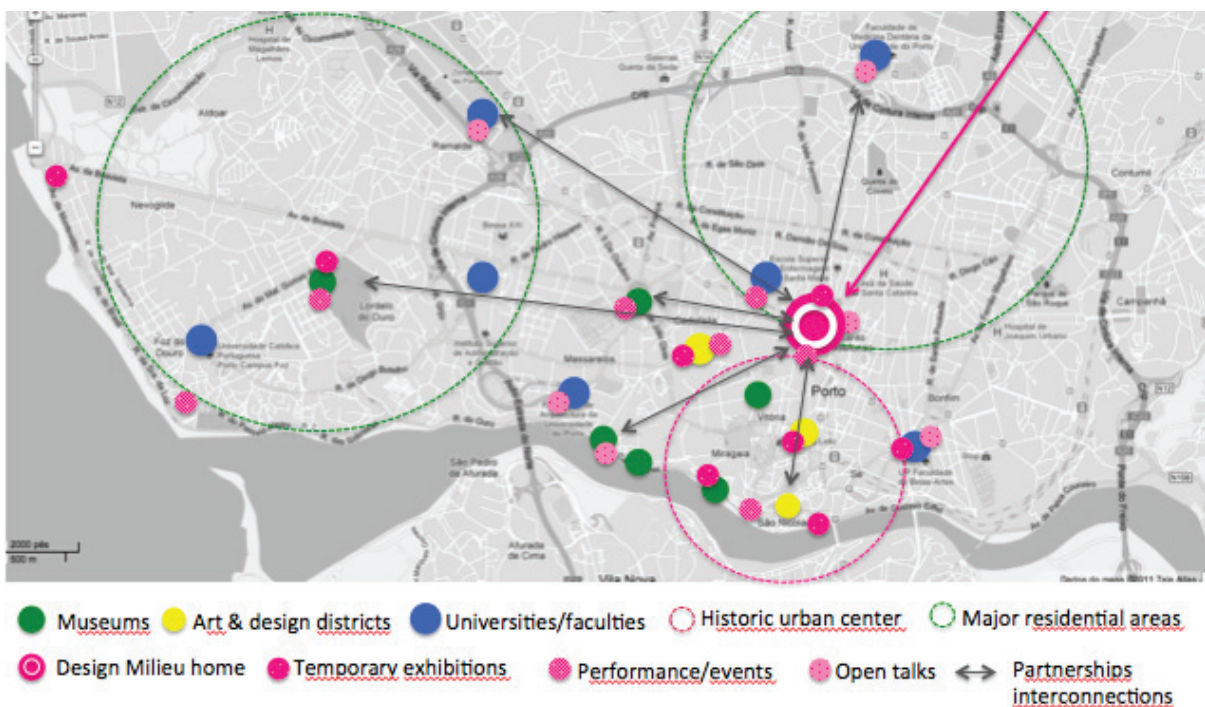
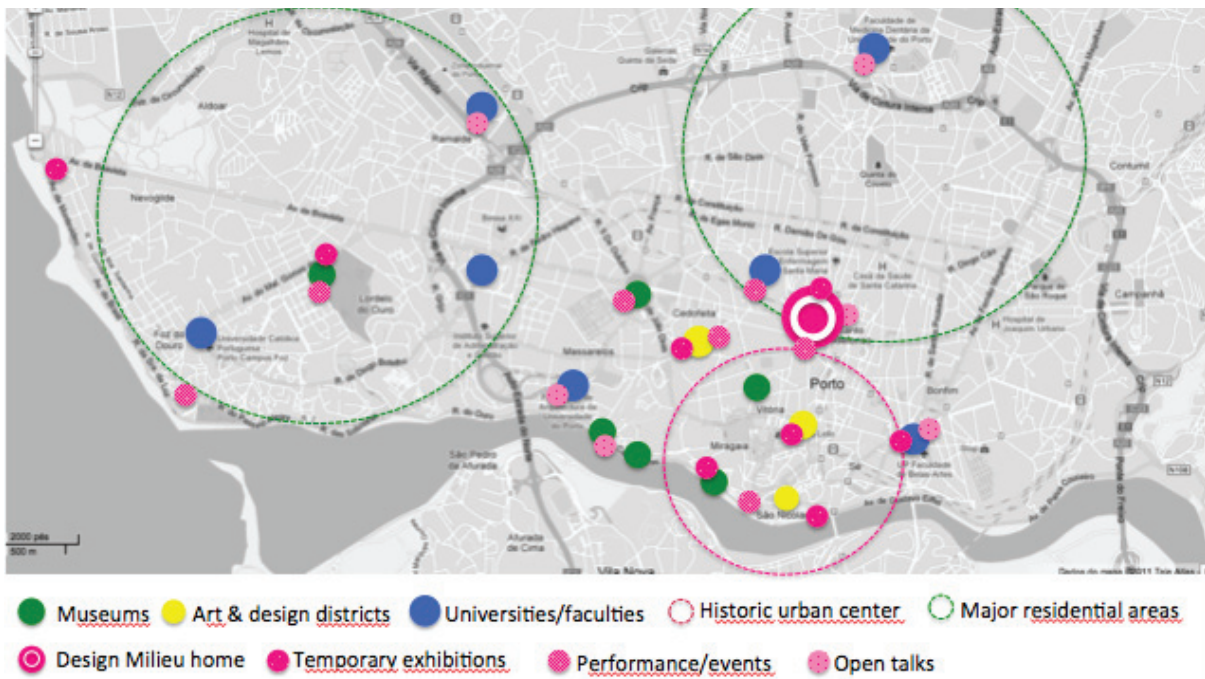


CHAPTER 3
PORTO AS TERRITORY
FOR EXPERIENCE

cerns the building for instance or for an exhibition proposal. The intention is to reach a possible meta-project concept layout that explains as good as possible the application of the concept in a specific territory.

The first map, show the synthesis of the city analysis, by identifying in the urban territory the location of the principal entities that could act as partners of the Design Milieu. The choice of locating The Design Milieu at Sto. Ildefonso quartier, is due:
- its privileged location between the residential areas and the city centre. Nowadays the center of Porto is attracting more people due to the creative districts, but is mainly a

PORTO URBAN RELASHANSHIPS
MILIEU ACTIVITIES



services area, with few inhabitants. This spot could also “close” a triangle made from Casa da Musica, Serralves Museum, with Design.

- *Its well served by public transportations and is located also in the end of the shopping street Santa Catarina, one of the most old and emblematic shopping street at Porto.*
- *It's a located in a “in between space”, links the historical part of the city, with the creative districts and universities. The Design Milieu could help to connect Porto inhabitants in a more dynamic city paths trough the implementation of this Place.*

As we can see in this third map, the predict activities, like lectures, open talks, exhibitions and so fourth, will be spread throughout the city. Either relating it with the partners, or using the public spaces. This diagram doesn't mean that all this activities will happened at the same time. It just to demonstrate the elastic concept of the Design Milieu that can use it's on place, as well spread it along the city. This strategy helps to engage the audience with design activities, as well as to the city life, projecting this actions into Europe. Suggesting new destinations and themes, proposing new directions to the “DESIGN MADE IN EUROPE”.

3.7 PORTO EXPECTATIONS

Hosting a site with this kind of characteristics will be an exceptional opportunity for the local development. To the reinforcement of the effort of the addict agency, for the universities research projection.

In an economic level, is unquestionable all the benefits that a structure like this could possible bring to the city, and therefor to Portugal.

In the serious economic situation that the country is passing, and with the north region being one of the most affected by unemployment, a project like Design Milieu will not only bring the possibility of more job offers, but as well by its corporative and participatory nature, all the creative industries associate with the project could largely benefit with it.

The international projection of a *Design Milieu*, that intends to spread to the world the idea of a plural and diversity of the European design, can bring to a pheripheral country, a brand new perspective for innovation and growth. Something that seem so far way from the government ideals that bring no results or hope in the creation of new scenarios for the country development.

PORTO//SET_2012

design milieu

PART 3

SHARING DESIGN KNOWLEDGE, INCUBATING NEW APPROACHES ENGAGING
AND CONFRONTING THE EUROPEAN DESIGN WITH NEW TERRITORIES
ESTABLISHING THE CONCEPTUAL FRAMEWORK FOR EUROPEAN DESIGN PRODUCTION
RESEARCH OUTCOMES

PART 2

UNDERSTANDING THE EUROPEAN DESIGN CULTURE BY COLLECTING
AND ANALYSING THE THREE CULTURAL AGENTS BY THEIR MISSION,
COLLECTION, STRUCTURE AND SOCIAL FUNCTION. A QUALITATIVE RESEARCH

PART 1

THE EUROPEAN CULTURAL DESIGN
SCENARIO - A THEORETICAL
BACKGROUND



CONCLUSIONS_

PART 4





FOREWORD

In this final part we make an overview of overall research project, discussing the results, methodology and findings. The meta-project that have emerged from the generalizations are here compared and confronted with research hypothesis, and if it responds to the research question.

In this last part we also present the research limitations and possible future developments whether for the Design Milieu as a project, as well its implications to the design research and contribution for design practice.

.

1 OVERVIEW CONCLUSIONS

This research started with the premise of studying the design museums in Europe and their museological evolution, conducted by the hypothesis if these were based on design ontology.

For that reason we first define a background theoretical support for design. What are its domains and understanding of possible boundaries. In conclusion, as shown previously, design since the industrial revolution has evolved in so many directions as society did. The technological, economical, sociologic and cultural transformations that occurred in the 20th century marked as well design practice and theory. Design has become a discipline, a branch of knowledge founded on practice. In producing interfaces that help people to live and deal with every day activities. Design as also became more than an interface producer. It became a service. A cultural promoter. Design became an event producer that engages wide publics both local and international. Society is realizing these assessments, assuming and integrating this creative wave with the possibilities that it can offer in terms of innovation and opportunities, especially due to its economic and social impact, for what they propose as alternative lifestyles, reinventing our daily lives and reoccupying urban space with new uses, reshaping urban territories with new insights, be them for new environmentally, sustainable or artistic proposals.

So in order to respond to design ontology we need to understand its development, constant evolution and its complex systemic domain. What the study of the museums revealed, could be discussed in terms of:

- *Museums in general face new challenges. They cannot stand as old depositories, closed to what's happening in their surroundings. This is true for all museums categories. The social migrations to the big metropolis brings along new cross-fertilization scenarios, that museums have to respond to. As well as attending to different cultural backgrounds as to literacy issues. This challenges allied to economic crises that we are facing since 2008, also changed the old museum paradigms. As for what concerns collections acquisitions models, as for demanding more active reactions in order to acclaim the public attention and interest. Design is now for Museums a strategic and fundamental tool. In designing new ways and means in order to be more appealing, engaging and exciting experience. Sophisticated multimedia and interaction devices appear in the most conservative museum, design exhibition is no longer defining materials, lightening and communication displays. Is a complete project that connects contexts with artifacts, translating information in a more multi layer, symbolic and interrelated knowledge.*
- *This is also true for design museums. The shift from the applied arts to design museums or material culture museums is synonymous of this social and knowledge evolution. But more relevant than this, is the diachronic evolution of design museums and design practice. This evolution didn't happened contemporarily, but in a long time frame, we can verify that design paradigms changed as well as its safeguards have done.*

The answer for the first hypothesis is that design museums do respond to design ontology. What happens if we look to the European scenario that initially points out the hypothesis, was due to the fact that some examples are design museum specialized either in some production techniques or in national design.

This multiplicity of design directions can give us also the answer to the second hypothesis, which was if they respond to the diversity of design practice. If we look at it as an European scene, the answer could be yes, they do. But for reaching this answer, one person must visit all of them in order to reach that knowledge. What happens in great part of the examples studied is that we can find the same artifacts in a big number of museums. We can argue, that being design connected to industrial production, then the artifacts can be represented in many institutions. We can also argue, that for building design history knowledge there are some artifacts that can be considered fundamental for that purpose. But the aura of authenticity and uniqueness somehow loses relevance.

If design museums have and still continue to be made world wide, (Moscow inaugurates its design museum in October 2012, or the Holon Museum in Israel opened in 2010, or the Beijing design museum is expected to open in 2013), the design weeks have pump up all around the world, in an incredible way. From Mexico to Los Angeles, Buenos Aires or São Paulo design Festivals, or mega design events, have create a world wide fuzz around Design. These events attract more people than other kind of design related activities. When the design trade fairs, evolved from business main core of action to a culture assesses, design gain new territories for expression. By creating in the urban spaces – performances and exhibitions - that came out from the enclosed walls of museum or fair pavilions exclusive for specialized public, to the wide open space of the city, design gained another aura. It became accessible, innovative, creative and inspiring. The ephemeral nature of these events, gave design something that museums no longer do. Uniqueness.

Design districts on the other hand, are a sort of extension and connection between the museums and the design events. When a city does host a district it helps to engage the design structures in a more inclusive way. Linking the knowledge and practice in daily basis.

So connecting these three entities we can give an answer to the research question that guide this investigation. How can we build a systemic and holistic vision of the European design culture, through its exhibition places and relationship with its audience?

The answer lies within the construction of a new concept. One that could spotlight the plurality of the European design practice and compare it to itself and with the world.

A place that gathers a museum's curatorial and tutorial features; with the cultural, interventional, performing and contemporary character of an event; and with close relationship with the community (public and professional) embedded in the urban territory, as a district, in a permanent way.

This concept could be seen as a natural evolution of design museums, and probably is. As shown through some best practices, design museums are more active and straighten research projects, engaging with creative industries.

The relevance and innovative aspect of this thesis is in the fact that it deals with Europe, and design made in Europe. Connecting all the cultural agents, in order to build critical mass that reflects, study and contributes for a European common knowledge about design.

Therefore, Design Milieu pretends to establish a systemic and interdisciplinary perspective through its functions and actions. It's a concept that could be applied in multiple cities or in just one. The design Milieu aims to:

- *Creates opportunities for innovation, reflection and exploration of new paths for European design, using a transcultural strategy.*
- *Promotes a heuristic understanding of the subject's culture, through its research component and simultaneously through its spread actions in the urban space.*
- *Supports the creation of new project opportunities, through its functions.*
- *Operates as a hybrid and elastic platform that coordinates a network of cooperation with existing design museums, design festivals, creative communities, universities, researchers, designers, and other possible areas of interaction.*
- *Aims to contribute to the construction of a European identity printed in its material culture.*

The validation of this concept was done through the contextualization in a specific urban territory. In this research, and as an example, it was tested at Porto, in Portugal. This verification has allowed us to evaluate the feasibility of the strategic lines previously determined in an application situation.

Porto offers a group of characteristic optimal for the implementation of a project of this nature. But as said before, this is a concept model that can also be multiplied in other European cities. In order to make it possible, it has to be promoted by the European Union through its specific cultural program due to the complexity of the project and subject. It also needs the participation of other institutions, such as Muscon, BEDA and the World Design Week's Association in order to construct a complete and broad platform.

1.2 LIMITATIONS AND CRITICAL ASPECTS OF THE RESEARCH

This is a very huge topic for single investigation, and a very ambitious one. The first limitation came exactly in mapping either museums as well as districts. Most of the time they don't have in their names indication of the purposes of the entity. Like the examples of the Hub Barcelona, or Z33 in Gent, that don't have design museum in their designation. The same happens with some local districts that probably exist, but were very hard to be found. So the sample made for the research, could be incomplete.

Another limitation concerns field observation. Dealing with 27 countries it's impossible during the PhD program to do an accurate field observation. As well as in interviewing

the professionals. This is a critic aspect. Most of the people contacted didn't collaborate or answered. To a PhD research, collaborating with field professionals gives fundamental insights that help to build a more complete knowledge. Nevertheless, I've to thank to all the professionals that have collaborated gladly, understanding the pertinence of the subject. For what concerns the validation of the results, it was also very difficult. It has to be considered that has been made a meta-project verification. Due to the complexity of the project proposal it's difficult to validate and verify some of the Design Milieu guidelines. The best approach that I reached was to discuss them with professionals of highly relevant institutions at Porto, and with the opinion of some design museum curators. Although it seems as the best way to validate, it's my opinion that the Design Milieu concept needs to be discussed furthermore with a multidisciplinary board of experts.

Other limitation of the research has to deal with Europe cultural issues. Despite the fact we live in an economic unity, we still carry the weight of hundreds of history of wars and competitiveness among the European countries. Proposing a unity in Europe through design could become a difficult issue to put in practice. It is my hope and expectation, that this shifting moment that we are all living, changes also Europe mind-set to an effectively cooperation union.

1.3 IMPLICATIONS FOR FUTURE RESEARCH AND PRACTICE

As the field of material culture and ways and means of communication knowledge are so vast, this thesis opens up new perspectives that could be divided in three major topics: for what concerns the research in design; implication for design practice and future developments of the design Milieu project.

TO DESIGN RESEARCH:

- *This thesis, by proposing the study of the European design, as a material culture producer, opens up a new research field that could be linked and connected with interdisciplinary research groups, like museums studies, design history, semiotics and other fields of human sciences.*
- *For what concerns the theme of design, as a cultural agent, the discussion is still wide open giving a vast camp for research in this design field. Is my opinion that this thesis suggests an in deep research specially concerned with the analysis of the design solutions for temporary events, its ways and means, organizational typologies and it implication for professionals and design practice, knowledge and education.*

FOR DESIGN PRACTICE:

- *This research helps to contribute for design thinking towards an incentive in looking for a wider scale of action, rather than focus on our own backyard. It enhances the importance of collaboration and networking is nowadays fundamental for design practice. Either because the design process is changing as well as the market and social demands.*
- *Leads to innovation in the whole of experiences, learning and content productions provided by the perspectives that the cooperation between creative industries and material culture could enhance.*

REGARDING THE DESIGN MILIEU META-PROJECT

- *The meta-project should continue to be more developed in order to pass to a project concept and enrich its functions and operative methods.*
- *The next step would be a web platform that helps to create the network process, for curatorial purposes, knowledge sharing and project development. It is already known that nowadays the primary in sharing expertise is fed by the Net and practiced by communities that makes possible the expression of creativity and the related innovation.*
- *Develop a think-tank group that could develop the project concept to be able to apply to the EU programs for transcultural exchanges, or to the NEMO or EUREPEANA projects.*

As Germain Brazin said,
Involution is necessary to any evolution
(1967)

CHAPTER 1
METHODOLOGY
AND DATA
COLLECTION

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APPENDICES

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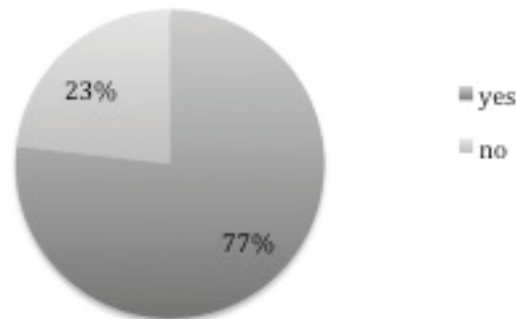
FOREWORD

This second part of the thesis corresponds to the analysis of quantitative and qualitative data considered essential to understand the way and how design as became a cultural agent. After the literature review, this second part aims throughout two different methodological tools obtain results that show the precise aspects of the relationship of the spaces of culture, i.e the design museums, design weeks and design districts.

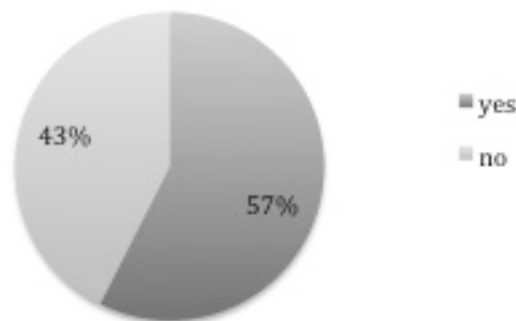
The data collection and analyses in this part was made in two key methodological moments: quantitative data obtained through surveys to a wide audience. The second one qualitative, with data collected through the results achieved by desk research, interviews with curators, museum directors and entrepreneurs.

For each one of the elements, was created a map that identifies visually the amount and concentration of design cultural services geographically. All of them were studied using the same criteria on order to verify and compare them. This second part aims primarily to create the bases of an empirical knowledge about a cultural European system generated by design.

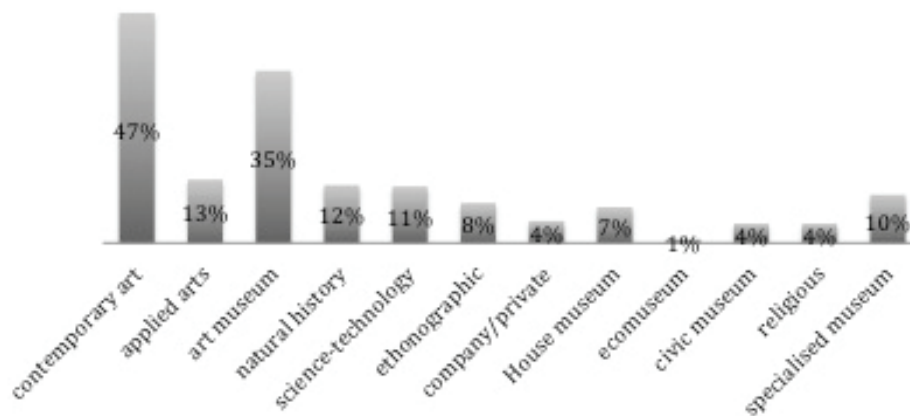
Total results for Design Museums ever visited



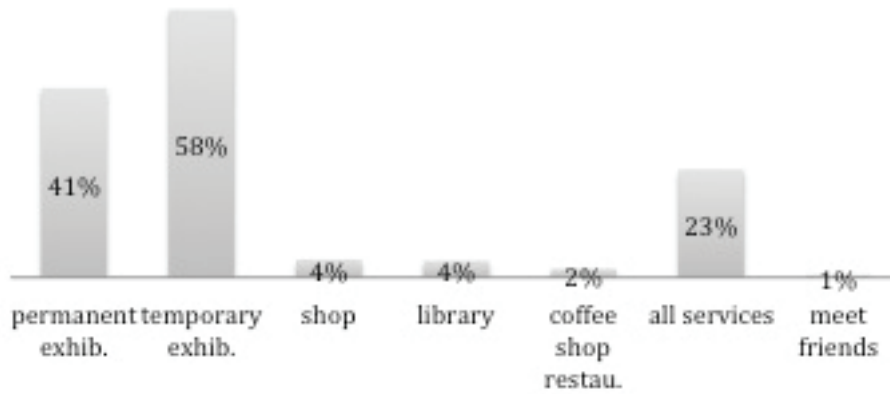
Total results for Biennale/Design week ever visited



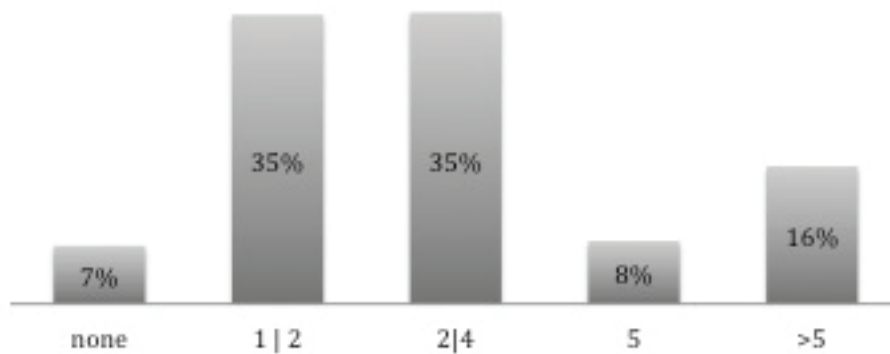
category of museums visited last year



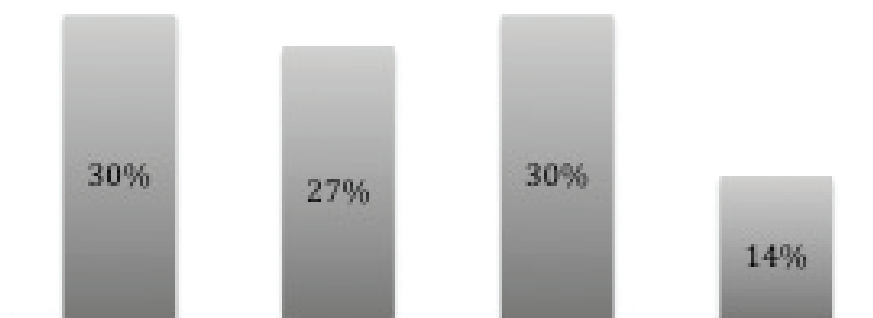
Services most used



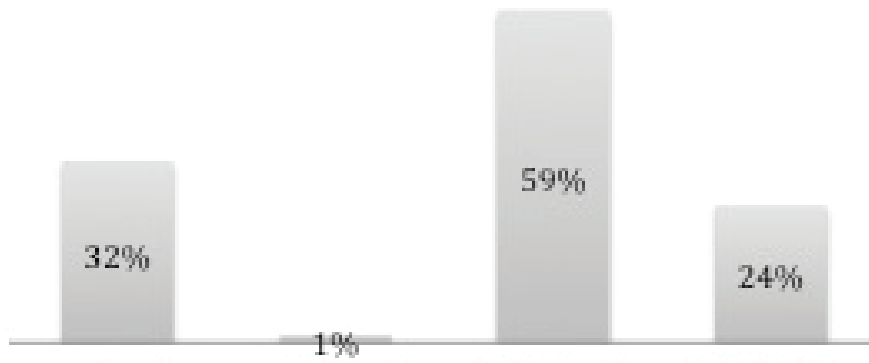
permanent collections visited a year



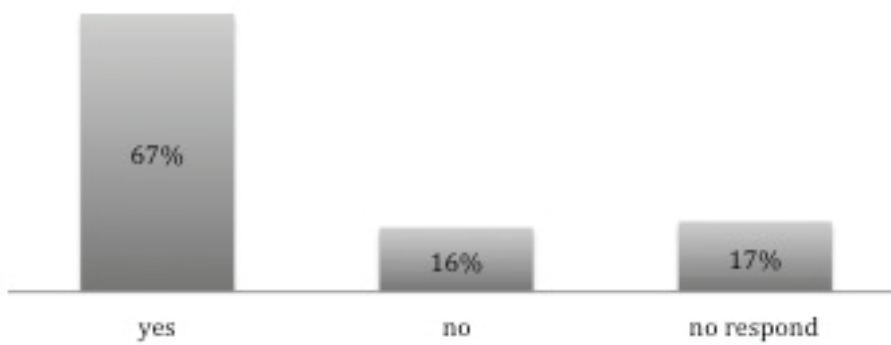
audio and guide tours



Architectural typology



Importance of use/touch in Design Museums





**POLITECNICO
DI MILANO**

FCT Fundação para a Ciência e a Tecnologia
MINISTÉRIO DA CIÊNCIA, TECNOLOGIA E ENSINO SUPERIOR

PhD in Design XXIV ciclo – 2010 - UDr Interni
Researcher: Susana Gonzaga | Tutor: Prof. Luciano Crespi

SURVEY ON THE SOCIAL AND CULTURAL IMPACT OF DESIGN MUSEUMS IN CONTEMPORARY SOCIETY

Study for the elaboration of a PhD research, regarding the creation of an European Design Museum. Collaboration between Politecnico di Milano – Italy and Fundação para a Ciência e a Tecnologia, Lisboa – Portugal

I PART – GENERAL INFORMATION

- > Museum: Alvar Aalto Museum, Helsinki and Jyväskylä, Finland
- > Director: Dr. Susanna Pettersson
- > Curator's – in residence: 0
- > Last external Curator' invited: attached to projects
- > Visitants per year: 33 500
- > Public administration: Yes..... No.....x.....
- > Private institution: Yes..x..... No.....

STAFF:

- > How many dependants:

20-25 museum professionals, outsourced services such as museum shops, cafes, and guides adds 12 more to the total

- > External consultants:

the external professionals are linked to various projects such as publications, conferences, exhibitions and such, the amount varies between 10-30 on an annual basis

- > Does the institution work regularly with designers? Yes...x..... No.....

For what purpose:

.Design exhibition	x	.Editorial designx	Curatorial consultancyx
.Lightening Design	x	.Communication x	Research purposesx
.Web design	x	.Education Servicesx	Interior Designx

II PART – MUSEUM COLLECTION

- > Permanent collections exhibition (themes): Alvar Aalto: life and work
- >Temporary exhibitions (how many per year?) 3-5

> Temporary exhibition macro themes: Aalto's design and architecture; design and architecture in general; contemporary art that is content wise linked to Aalto's legacy

-From the Museological point of view, what are the main concerns regarding Design in Museum's mission?

Design is an overwhelming concept that must cover the whole museum experience from front desk services to exhibition design, advertising and communication just to mention a few aspects. *Design* is not only the visible solutions one sees when visiting the museum either onsite or online or via mobile services: *it's about the attitude how the museum encounters the visitors.*

.....
- From your point of view, how does the collection and exhibitions reflect the Design discipline and practice?

In our case the key issue is Alvar Aalto's legacy. We rely on sustainable solutions. Clear design, clear concepts. We aim to use the best possible designers only. Therefore collections and exhibitions are the standing point and can't be separated from design.

.....
-From your point of view, how does the museum contribute for the Design discipline, thinking and practice in your country?

At this very moment we're re-branding the museum and its' products. We hope to create a new best practise in terms of well-designed museum experience. We're just about to start working with Reinwardt Academy, Amsterdam, in order to develop something outstanding and new. In that sense we're, surely, on the cutting edge.

.....
- What's the museum approach to the contemporary design fields such as information design, interiors design, multimedia design, service design, sustainable design and so on?

See above.

.....
- Does the museum have any community engaging programme?
(for instance: to designers, entrepreneurs, universities, and local civil community)

Yes.

.....
- In your opinion what's the most particular aspect of your museum, which distinguishes it from its peers?
Alvar Aalto Museum is internationally one of the best-known museums of the country, thanks to the strong Alvar Aalto brand. It houses the world's largest Aalto Collection and serves as the centre for Aalto research. Alvar Aalto Museum has three unique

sites classified as modern house museums (Aalto's home, Aalto's Studio, Aalto's Experimental House) as well as the more traditional museum with collection displays and temporary exhibitions. Combination of Aalto's design and architecture is a unique one. The visitors can still engage themselves with the idea of originality and authenticity when visiting the sites, be part of the Aalto narrative. And even purchase an Aalto of their own since his design objects are still in production.

The museum is also a keen developer of the museum practice.

.....

-Do you think it could be relevant, to create a European Design Museum?

As a museum historian I would strongly recommend to emphasise on strong visions and quality based collection policy. If a "European Design Museum" can create a platform for genuine content driven collection then it might have potential. On the other hand, if the European concept is based on consensus and national representation selected by numerous boards, it doesn't work. There needs to be a visionary professional or a dedicated team willing to take risks that makes the selection and creates the buzz-effect. That's the only recipe for a great collection, and a museum with real strength and character.

.....

Thank you,

Susana Gonzaga
PhD student
Interior Research Unity
Dipartimento INDACO
Via Durando 38/A
20158 Milano



**POLITECNICO
DI MILANO**

FCT Fundação para a Ciência e a Tecnologia
MINISTÉRIO DA CIÊNCIA, TECNOLOGIA E ENSINO SUPERIOR

PhD in Design XXIV ciclo – 2010 - UDr Interni
Researcher: Susana Gonzaga | Tutor: Prof. Luciano Crespi

SURVEY ON THE SOCIAL AND CULTURAL IMPACT OF MUSEUMS IN CONTEMPORARY SOCIETY

THE FOLLOWING SURVEY SERVES ONLY THIS RESEARCH PURPOSES. IN THAT SENSE ALL THE PERSONAL DATA REGARDS EXCLUSIVLY THAT AIM, THEREFORE ARE TOTALLY ANONIMUS AND CONFIDENTIAL.

THE ANAGRAPHIC DATA SERVES ONLY FOR FRAMING THE BACKGROUND OF THE PUBLIC THAT VISIT'S MUSEUMS.

MARK WITH AN "X" OR HIGHLITH YOUR ANSWER FROM THE OPTIONS. YOU MAY CHOSE TWO OPTIONS PER QUESTION. WHEN ASKED PLEASE WRITE YOUR ANSWER.

WHEN FINISHED YOU KINDLY SEEND IT TO THE FOLLOWING E-MAIL:
gonzaga.museum.survey@gmail.com

THANK YOU SO MUCH FOR YOUR COLABBORATION

ANAGRAPHIC DATA

. Age:

14-17 18-23 24-30 **31-38** 39-45 46-56
57-65 + 65

. City of Residence----Milano-----

. Nationality -----Italian-----

. Professional area

Student (mark area of studies)

Architecture	Design	Art	Economy	Services
Banking	Management	Retail	Marketing	Engineering
Medical	Science	Journalism	Education	Tourism
Informatics	Law	Biology	Social Sciences	Manufactory

I PART - MUSEUMS

1- Which one of the following definitions you associate with MUSEUM:

- A non-profit institution with a permanent character that preserves and exhibits, both tangible and intangible evidence of people and their environment.
- A research institution that acquires disseminates and explains the purpose of study.
- An educational institution that preserves and exhibits.
- An establishment of dissemination, exhibition and entertainment.

- e) **A place that combines all the above points.**
 - f) A place where do not coexist any of the above aspects.
- 2- As a concept, a Museum comes to you as a place where you can mainly:
- a) **Learn**
 - b) Admire/ observe
 - c) Interact
 - d) Cooperate
 - e) Totally boring
- 3- When visiting a Museum, you believe that experience is:
- a) Mandatory
 - b) **Highly emotional**
 - c) Source of motivation/ creation
 - d) Cultural nourishment
 - e) No experiential impact
 - f) Indifferent
- 4- When you go to a Museum, usually do it for visiting:
- a) **The permanent exhibition**
 - b) **The temporary exhibition's**
 - c) The museum shop
 - d) The library
 - e) The coffee shop/ restaurant
 - f) All the available services
 - g) Meet friends
- 5- What kind of architectural typology does the word MUSEUM raises in you:
- a) Neoclassic
 - b) Ecclesiastics
 - c) **High level architecture /design building**
 - d) An old building, recovered to new usages (ex-factory, ex-school, etc.)
- 6- The interiors design are usually:
- a) Cosy
 - b) **Cold and uncomfortable**
 - c) Its indifferent
 - d) Proper
- 7- Regarding the information available, you usually consider as:
- a) Understandable
 - b) Comprehensible
 - c) Not understandable
 - d) Insufficient/summary
 - e) **Sufficient**
 - f) Excessive
- 8- Regarding the audio and guide tours, you consider as:
- a) Fundamental
 - b) Not necessary
 - c) **An economical resource of the museum**
 - d) Indifferent
- 9- In the **last year** how many Museum's, permanent collection, had you visit?
- a) None
 - b) **1-2**

- c) 2-4
- d) 5
- e) + 5

10- In **the last** year how many Museum's, temporary exhibition, had you visit?

- a) None
- b) 1-2
- c) 2-4**
- d) 5
- e) + 5

11- From yours last visit you remember: (sign as many alternatives as you remember)

- a) City/ place/ building**
- b) Title of the exhibition**
- c) Curator's
- d) Sponsor's
- e) Artefact's (you are able to describe more/or at least 5 artefact's)
- f) Written information
- g) Audio information
- h) The people who you where with
- i) The museum staff
- j) The restaurant/ coffee shop
- k) Gift shop
- l) You can't remember any in particular

12- From the following category of museums, which one belongs the last Museum you visited?

- a) Contemporary Art
- b) Applied Arts
- c) Art Museum / *Pinacotec*
- d) Natural History
- e) Science - Technology
- f) Ethnographic/ Anthropologic
- g) Company/Private Museum
- h) Private Museum / House Museums
- i) Open / EcoMuseum
- j) Civic Museum
- k) Religious
- l) Specialised Museum (glass, ceramics, transports, etc)

13- You usually visit museums

- a) Home town – city of residence
- b) Tourism – foreign countries
- c) Whenever you visit a city

II PART - DESIGN MUSEUMS

1- Have you ever visited a Design Museum?

- a) Yes
- b) No

Name it (+)-----

2- If **YES**, as you remember it, the exhibition museological approach was:

- a) Historical
- b) Contemporary Design themes
- c) Biographic
- d) Mainly furniture and industrial design

APPENDICE 3
TEMPLATE OF THE QUESTIONNAIRES PRESENTED
TO THE PUBLIC

- e) Graphic Design
- f) Fashion Design
- g) Reflexions on social, economic and cultural contemporary issues

3- You have visited due:

- a) Curiosity
- b) Research
- c) To see the temporary exhibition
- d) To see the permanent collection
- e) You where recommended to, by friends, magazines, etc
- f) Personal interest – cultural purposes
- g) Education purposes – school visits
- h) Professional purposes
- i) To attend conferences - lectures
- j) Other-----

4- You considerer about Design Museums as being:

- a) Innovative
- b) High educational
- c) Cultural places
- d) Identity constructors
- e) Historical safeguards
- f) Design forums
- g) An important contribution to Design discipline
- h) Nothing in particular that distinct's it.

5- Do you consider that your prior knowledge about Design was reinforced after visiting a design museum?

- a) Yes
 - b) No
- In what sense: -----

6- You consider the layout/ design of the exhibition

- a) Fundamental to reinforce the message
- b) Fundamental to understand better Design
- c) An accessory
- d) Confusing and distractive
- e) Non relevant

7- Do you consider relevant “using or touch” in a design museum?

- a) Yes
 - b) No
- In what sense: -----


8- Have you ever visited any Biennale / “Design Week”?

- a) Yes
 - b) No
- Name it (+)-----

The End!

Please remember sending it to gonzaga.museum.survey@gmail.com
Thank you for your collaboration and for helping Design Research

APPENDICE 4
EXCEL DATA BASE FOR DESIGN DISTRICTS

EUROPEAN DESIGN DISTRICTS MAP							
NAME	LOCATION	FOUNDATION	urban TYPOLOGY	stakeholders	inictives/events	ORGANIZERS	web site
SANTOS DESIGN DISTRICT	LISBOA- PT	2005	urban quartier	9 design shops 2 B&B 1 art gallerie 5 restaurants 2 Beauty spa's	action promotional		www.santosdesigndistrict.com/
BAIRRO ALTO	LISBOA- PT	1961	historic center neighbourhood	50th edition	775 EVENTS		http://www.thelissbonconnection.com/
TORTONA DESIGN DISTRICT	MILANO-IT	1996	ex-industrial area	55 atelier di fotografia, 16 di design, 11 di moda; 27 studi per web e multimedia, 19 per edizioni e TV; 31 centri di ricerca collegati alle attività precedenti e anche un teatro di sperimentazione, il Teatro Libero di via Savona,	2 major exhibitions talks & events		http://www.zonatorona.it/
DESIGN DISTRICT HELSINKY	HELSINKY-FI	1999	urban quartier		160 events		http://www.designdistrict.fi/
DOCS EN SEINE	PARIS-FR	2011	one single complex building	cultural stimulation, social cohesion economic enhancement	360 EVENTS		www.paris-docks-en-seine.fr
BZZ	BARCELONA-SP	2003	urban quartier	the march of the makers	>200 EVENTS		http://www.designdistrictgroup.com/content/barcelona-bzz
BRUSSELS DESIGN DISTRICT	BRUXELS- B	2003	ex-industrial area	COULEUR LOCALE	120 EXHIBITIONS WORKSHOPS FASHION EVENTS 100 DIFFERENT VENUES		http://brusselsdesigndistrict.com/home.php#
CREATIVE AMSTERDAM	AMSTERDAM-NL	2005		Platform for designers and industries	17 national and international exhibitions 6 national and international workshops 24 universities 21 conferences, seminars, panels		www.ccaa.nl
BROMPTON DESIGN DISTRICT	LONDON-UK	2007	urban quartier	Design delivers meaning	exhibitions, seminars, workshops, fashion shows and shopping experiences, as well as open days in private homes, public buildings, and design studios.		http://www.bromptondesigndistrict.com/
BELGRADO DESIGN DDISTRICT	BELGRADO- Serbia	2005	ex-industrial area	the greates creative minds of the 21st century	53 events exhibitions, workshops parties congerences labs		http://belgrade.designdistrict.blogspot.com/p/gde-emo.html
VIENNA DESIGN DISTRICT	VIENNA - AUS	2006	urban quartier	a city full of design	120 events talks Debut Laboratory Carte Blanche Education		http://www.viennadesignweek.at/
STHLM DESIGN DISTRICT	STOCK- SE	2006	urban quartier	CHANGE	9 major exhibitions lectures awards education workshops children programmes		http://sthldesigndistrict.se/wp/
DESIGN QUARTIER EHRENFELD	COLOGNE-DE	2010	ex-industrial area	creative industries	podesignfestival; design parcours ; passagen 2012	North Rhine-  Design Quartier Ehrenfeld	d-q-e.net/

DESIGN MUSEUMS

EUROPE	AMERICA	ASIA	OCEANIA
LA TRIENNALE	XXXXX	XXX	XXXX

name: Triennale Design Musuem
adress: Milano - Italy
foundation date: xxxx
director: xxxx
main curators: xxxx
exhibition area: xxxx
visitors: xxxx
link: xxxx

mission:
 xxxxxObis eario volest aut pa pos aped mi, omnihil in-iscip saperum quia imet faccuprate evellere pligentes ad molum eosa seria is as modipsu ntotam restibeaquam quam quas etusciam, officii quis in eiumqui te mi, ommo que et, te pe sunt ipsam, nonserspictie prati repuda consedi onserum nobissim facepeliqui digent molorae molorempero mi, sectus non nobis esti dipsusa iliaers picillitat.
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SERVICES

library	coffee shop	gift shop	research centre	educational centre	family + child prog.	restore

COMMUNICATION SYSTEM

guide visits	written info	publishing	audio visits	video info	interactive systems	lectures workshops

COLLECTION TYPOLOGY

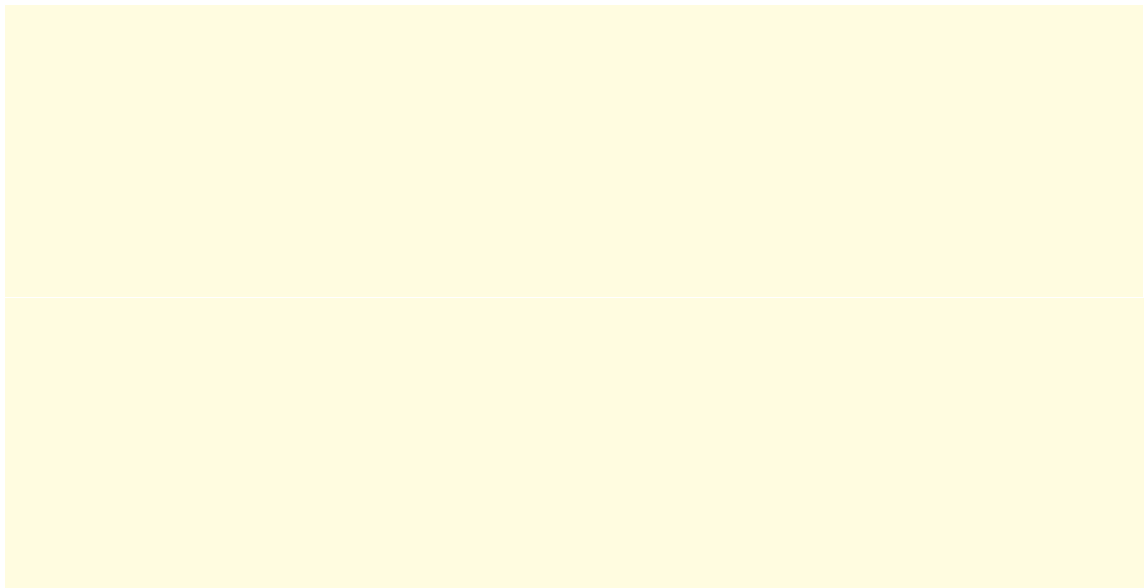
product	graphic	fashion	architec + D	aplied arts + D	modern art + D	science +D

EXIBHITION TYPOLOGY

HISTORICAL VISUAL	INTERPRETATIVE CURATIAL	EXPERIENCIAL SIGNIFICANT
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MUSEOLOGICAL APPROACH

DEDUCTIVE	INDUTIVE	ADBUTIVE
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APPENDICE 6
EXCEL DATA BASE OF DESIGN MUSEUMS

-

MUSEUM	SITE	DIRECTOR	MAIL	CATEGORIA
ASIA				
JAPÃO				
JIDA (TOK)	http://jida-dm.syncline.jp/en/top/	Wataru Nagasaka Director , Someya Director Japan Industrial Designers' Association Wataru Nagasaka	jjdasec@jida.or.jp	PRODUTO EMPRESA
IDCN (NAGY)	http://www.idcn.jp/e/	Chairperson/ President: Hiroshi Kondo	voice@idcn.jp	INTERNATIONAL DESIGN CENTER GRÁFICO/PRODUTO
21_21 design sight (TOK)	http://www.2121designsight.jp/de	Issey Miyake; Taku Satoh; Naoto Fukasawa ; Noriko Kawakami	info@2121designsight.jp	ARTE E DESIGN CONTEMPORANEOS
MOMAK (KYOTO)	http://www.momak.go.jp/English/	Masaaki OZAKI	info@ma7.momak.go.jp	ARTE E DESIGN
CHINA				
MOCA (SHANGAI)	http://www.mocashanghai.org/	Samuel Kung	info@mocashanghai.org	ARTES APLICADAS MODA/ PRODUTO
BEIJIN DM	N TEM			UNIVERSIDADE/MUSEU
THAILAND				
TCDC- THAILAND CREATIVE DESIGN CENTRE (BGK)	http://www.tcdc.or.th/home.php	Apisit Laistrooglai		
KOREA				
HANGARA DM (SE)	http://www.sac.or.kr/enq/about/Hall_design.jsp			GLOBAL DESIGN
AUSTRALIA				
PHM (SDY)	http://www.powerhousemuseum.com/m/home.php			SCIENCE/DESIGN
CENTER F DESIGN (MELBIL)	http://www.cfd.rmit.edu.au/			SUSTAINABLE DESIGN CENTER/RMIT
THE NATIONAL DC (MELBU)	http://www.nationaldesigncentre.com/		info@melbournedesiqnmarket.com.au	
ISRAEL				
DESIGN MUSEUM HOLON (TELV)	http://www.dmh.org.il/default.aspx			PRODUTO
AMERICA				
EUA				
MODA (ATL)	http://www.museumofdesign.org/	Brenda Galina, PhD	bgalina@museumofdesign	design global, architect.
CHICAGO ATHENEUM	http://www.chi-atheneum.org/			
A+D (LA)	http://www.aplusd.org/			
COOPER-HEWITT (NYC)	http://www.cooperhewitt.org/			
FIT (NYC)	http://fitnyc.edu/3662.asp			
MAD (NYC)	www.madmuseum.org/			
MOMA (NYC)	http://www.moma.org/			
THE METROPOLITAN (NYC)	http://www.metmuseum.org/works_of_art/			
THE GOLDSTEIN MD (MINS)	http://goldstein.che.umn.edu/	Lin Nelson-Mayson	gmd@umn.edu	textiles, graphic design, and decorative arts objects

APPENDICE 6
EXCEL DATA BASE OF DESIGN MUSEUMS P

=

CANADA				
DX Design Exchange	http://www.dx.org/index.cfm?page=1	PARA DIRECTOR VER http://www.dexiqner.com/jump/news/20709	INFO@DX.ORG	various design disciplines
COSTUME MUSEUM	http://www.costumemuseum.com/		info@costumemuseum.com	
THE BATA SHOE	http://www.batashoemuseum.ca/			
TEXTILE MUSEUM	http://www.textilemuseum.ca/		info@textilemuseum.ca	textiles artifacts
COSTA RICA				
MUSEO DE ARTE E DISEÑO	http://www.madc.ac.cr/mambo452/index.php			contemporary art and design
EUROPA				
INGLATERRA				
v&A (L)	http://www.vam.ac.uk	Mark Jones	Paintings, Designs, Photographs & Prints E-mail: pdp@vam.ac.uk	art and design
DESIGN MUSEUM	http://designmuseum.org/	Deyan Sudjic	info@designmuseum.org	contemporary design
FTM	http://www.ftmlondon.org/	Maryclaire Ramsey	info@ftmlondon.org	contemporary fashion, textiles and jewellery
MODA	http://www.moda.mdx.ac.uk		moda@mdx.ac.uk	domestic design and architecture
THE LIGHTHOUSE (GW)	http://www.thelighthouse.co.uk/	???????????		
THE M BRANDS P ADV	http://www.museumofbrands.com	Robert Opie	info@museumofbrands.com	
Glasgow Museums KEVINGROVE ART GALLE	http://collections.glasgowmuseum	Project Co-ordinator : Lawrence Fitzgerald		
ALEMANHA				
MUSEO THONET DAS MUSEUM THONET da família thonet	http://www.thonet.de/en/the-thonet	?	info@thonet.eu	bentwood furniture
the Kurtrierisch Castle (home to the municipal museum with a remarkable collection of Thonet furniture)	http://www.museum-boppard.de/		museum@boppard.de	the Kurtrierisch Castle (home to the municipal museum with a remarkable collection of Thonet furniture)
BAUHAUS ARCHIV	http://www.bauhaus.de/index+M5	Dr. Annemarie Jaeggi	bauhaus@bauhaus.de	architecture, furniture, ceramics, metalwork, photography, stage pieces and student work from the Preliminary Course, as well as works created by the school's famous teachers: Walter Gropius, Johannes
M FÜR KUNST UND GEWERBE	http://www.mkq-hamburg.de/	Prof. Dr. Sabine Schulze	dennis.conrad@mkq-hamb	assitente director
DIE NEUE SAMMLUNG	http://www.die-neue-sammlung.d	Florian Hufnagl	+49 89 23805360	industrial and product design
DESIGN ZENTRUM Design Zentrum Nordrhein Westfalen	http://www.icsid.org/	chairman of the board , Markus Fersterer; managing director Vito Oražem	office@icsid.org	industrial design
MUSEUM KOMMUNIKATION	http://www.mfk.ch/	Jacqueline Strauss	j.strauss@mfk.ch	communication and its technol
M FÜR ANGEWANDTE KUNST TECHNIK MUSEUM	http://www.angewandtekunst-frac	Prd. Ulrich Schneider	info.angewandte-kunst@st	art and crafts, contemporary design
WERKBUND ARCHIVE MUS				
Vitra Design Museum	http://www.design-museum.de/de	Alexander von Vegesack	info@design-museum.de	furniture and interior design

APPENDICE 6
EXCEL DATA BASE OF DESIGN MUSEUMS

Vitra Design Museum	http://www.design-museum.de/de	Alexander von Vegesack	info@design-museum.de	furniture and interior design
DEUTSCHES PLAKAT Museum in the new building of the Folkwang Museum, to be finished in 2010 German Poster Museum	http://www.museum-folkwang.de/	Head: René Grohnert	info@plakatmuseum.essen	poster
SUIÇA				
GEWERBEMUSEUM	http://www.gewerbemuseum.ch/default.asp?Sprache=E&Thema		gewerbemuseum@win.ch	
M FÜR GESTALTUNG	http://www.museum-gestaltung.ch/E_welcome.html			Books, posters and graphic objects and industrial design
MUSEUM BELLERIVE	http://www.museum-bellerive.ch/english_version/index_e.htm			
VITRA				
MUDAC	http://www.mudac.ch/		info@mudac.ch	
ESTÓNIA				
EESTI - JADISANIN MUSEUM	http://www.ekm.ee/eng/ekm.php		muuseum@ekm.ee	
PORTUGAL				
MUDE	http://www.mude.pt/			
ESPAÑA				
DISSENY HUB BARCELONA	http://www.dhub-bcn.cat/			O DHUB INTEGRAL : Museu de les Arts Decoratives, Museu Tèxtil i d'Indumentària, Gabinet de les Arts Gràfiques
M DEL CALZADO	http://www.museocalzado.com/index.php			
MUSEU TEXTIL INDUMENTARIA	http://www.dhub-bcn.cat/ca/museus/museu-textil-i-dindumentaria			
ALFARO HOFMAN		n encontro so: Resumen: Se expone la experiencia de la Biblioteca del Museo de Bellas Artes de VALENCIA en cuanto a su ubicación en un espacio de forma concéntrica y octogonal, las circunstancias que la justifican, la relación entre arquitectos y bibliotecarios en el proyecto de la misma, así como los problemas y algunas posibles soluciones de dicha ubicación y de los materiales utilizados. (A) Título obra colectiva: Las bibliotecas de arte v su		
AUSTRIA				
MAK				
HOFMOBILIENDEPOT MOBEL	http://www.hofmobiliendepot.at/en/			
FRANÇA				
CENTRE GEORGE POMPIDOU	http://www.cnac-gp.fr/Pompidou/Accueil.nsf/Document/HomePage?OpenDocument&sessionM=1&L=1			
GALERIE ANATOME	http://www.galerie-anatome.com/site.php?lang=en			
MUSEE DES ARTS DECORATIFS	http://www.lesartsdecoratifs.fr/			
FOUNDATION LE CORBUSIER	http://www.fondationlecorbusier.fr	Michel RICHARD	info@fondationlecorbusier.fr michel.richard@fondationlecorbusier.fr	
POLÓNIA				
WILANOW MUZEUM PLAKATU	http://www.postermuseum.pl/			

DESIGN MUSEUMS

- EUROPE**
LA TRIENNALE
- AMERICA**
XXXXX
- ASIA**
XXX
- OCEANIA**
XXXX

name: *Triennale Design Musuem*
adress: *Milano - Italy*
foundation date: *xxxx*
director: *xxxx*
main curators: *xxxx*
exhibition area: *xxxx*
visitors: *xxxx*
link: *xxxx*

mission:
xxxxxxObis eario volest aut pa pos aped mi, omnihil in-iscip saperum quia imet faccupate evellere pligentes ad molum eosa seria is as modipsu ntotam restibeaquam quam quas etusciam, officii quis in eiumqui te mi, ommo que et, te pe sunt ipsam, nonserspicte prati repuda consemi onserum nobissim facepeliqui digent molorae molorempero mi, sectus non nobis esti dipsusa iliaers picillitat.
Ibus maxim incimus. Aperemq uibersp istisit ad et ac-eribus debis quatectam, quibus.
Facium conserum que incit harit as modionsequi dolup-tas ad minciis solore cum, ut quuntis ex est aut dicias maximil liquas reped excestrum lignis et anditiandam alique occum utem aped quam, et quaspel ibusae num harchil iberiam vellam quam, vel et incta quassit odia dit fuga. On perfera tibus.
Neceris dolorrym resequi asimi, untis et eat lamenis rempore eos quia nobis explicipsum hit moloressim fugit denis doluptatio torem et laudandant que nihici nullici liquoditas doluptaturem verrupt ateceatest, sit voluptiandit veriant eum ex etur, nonet ute debit fugia doluptatin excesed quaeperitam, voles imil is expedici-tae rem volorere et miliquodi inihil et elitio. Tur, tenis is endebit, quiate volupti

SERVICES

- library
- coffee shop
- gift shop
- research centre
- educational centre
- family + child prog.
- restore

COMMUNICATION SYSTEM

- guide visits
- written info
- publishing
- audio visits
- video info
- interactive systems
- lectures workshops

COLLECTION TYPOLOGY

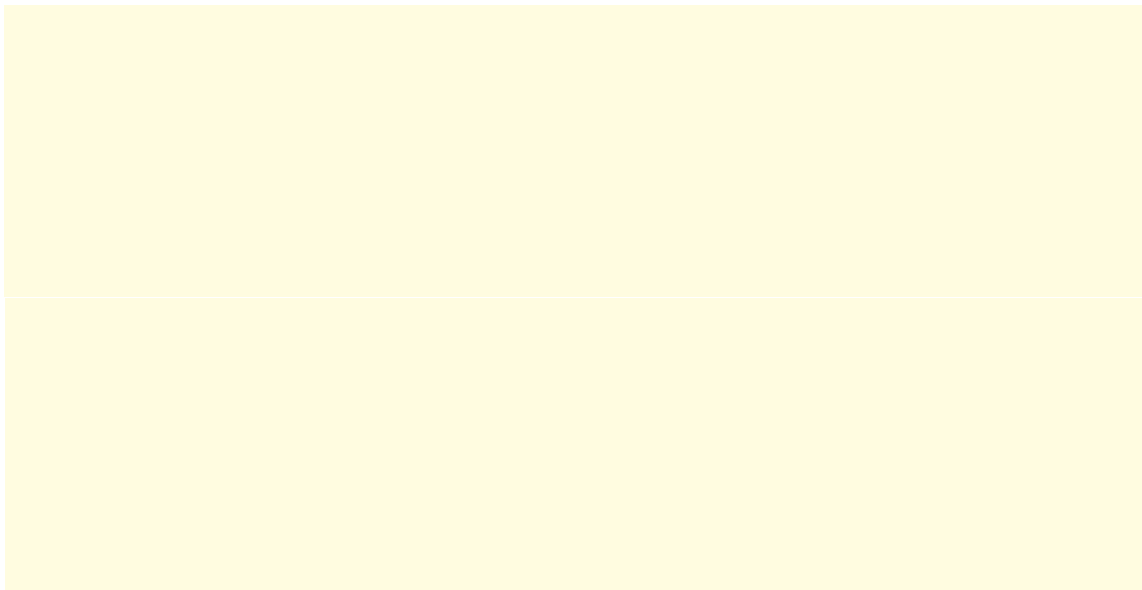
- product
- graphic
- fashion
- architec + D
- aplied arts + D
- modern art + D
- science +D

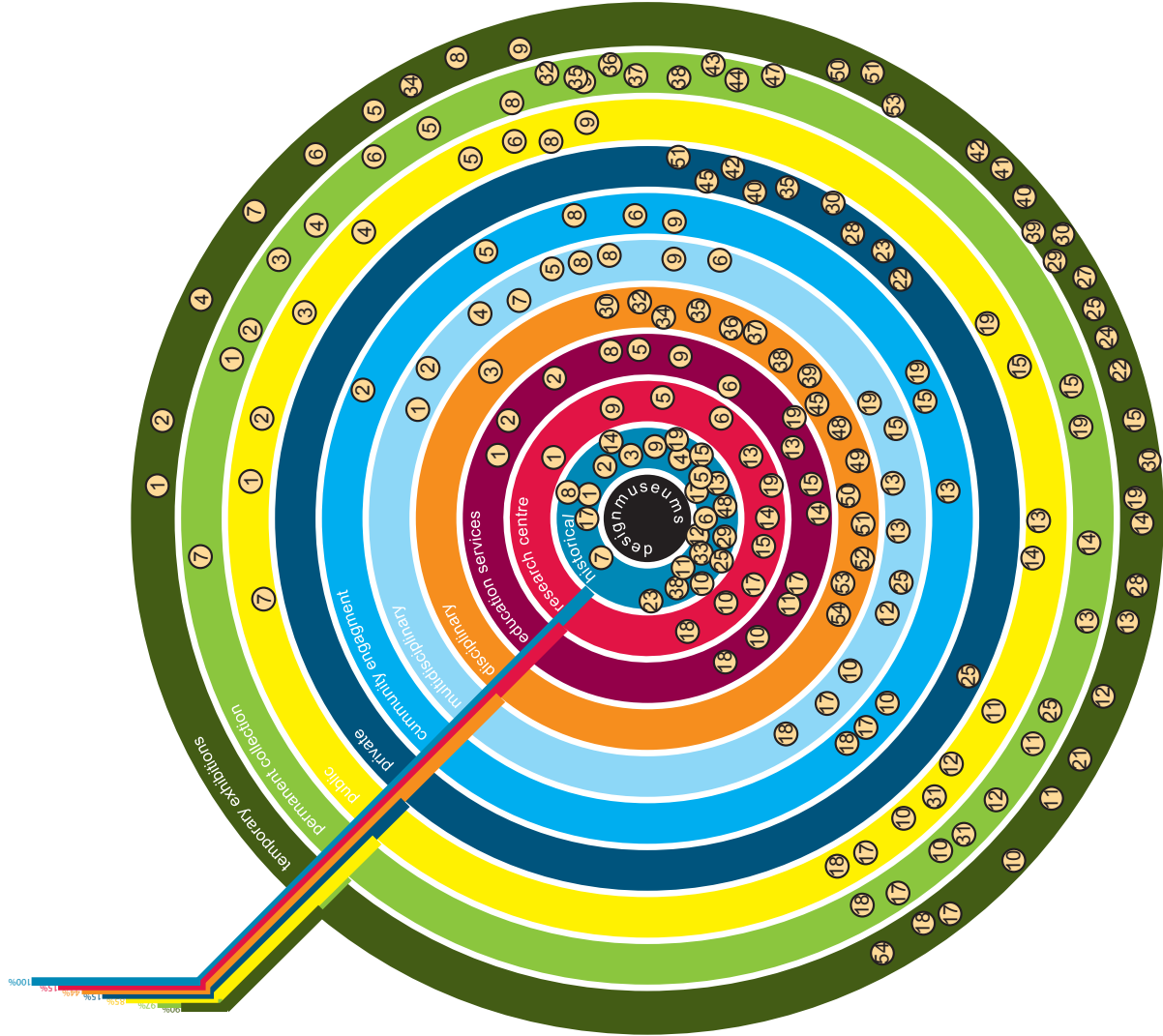
EXIBITION TYPOLOGY

- HISTORICAL VISUAL**
- INTERPRETATIVE CURATIAL**
- EXPERIENCIAL SIGNIFICANT**

MUSEOLOGICAL APPROACH

- DEDUCTIVE**
- INDUTIVE**
- ADBUTIVE**





- | | |
|--|--|
| 1 VICTORIA&ALBERT-London | 35 MILANOV MUZEUM PLAKATU -Warsaw |
| 2 KEVINGROVE -Glasgow | 36 MUSEUM KOMMUNIKATION -Berlin |
| 3 THE LIGHTHOUSE-Glasgow | 37 MUSEUM FOLKWANG -Essen |
| 4 MAK-Colognie | 38 MUSEUM VON WANGUNICATE -Amersterdam |
| 5 MAK-Wien | 39 GRAPHIC DESIGN MUSEUM -Breda |
| 6 MAK-Frankfurt | 40 Z33 -Hasselt |
| 7 MK GEWERBE -Hamburg | 41 CENTRAL MUSEUM -Utrecht |
| 8 GEWERBEMUSEUM-Minerturh | 42 BOJMAN'S VAN BUINING |
| 9 MUSEUM BELLEVUE - Zurich | 43 GEORGES POMPIDOU -Paris |
| 10 MUDAC -Lausanne | 44 DESIGNMUSEUM DANMARK -Kobemmann |
| 11 M'DECORATIVE ARTS -Prague | 45 MUSEE LE CORBUSIER -Paris |
| 12 ESTONIAN MUSEUM of APPLIED ART and DESIGN -Tallin | 46 FORM DESIGN CENTER -Maimo |
| 13 DISSENY HUB -Barcelona | 47 THE NATIONAL MUSEUM AD -Oslo |
| 14 ARTS DECORATIVES -Paris | 48 MODA -London |
| 15 STEDELIJK MUSEUM | 49 ALVARO ALTO MUSEUM -Helsinki |
| 16 MUSEE ROYALX D'ART -Bruxel | 50 FASHION MUSEUM -London |
| 17 DESIGN MUSEE GENT -Gent | 51 FTW -London |
| 18 THAPOLT -Copenhagen | 52 MUSEE DE LA MODE ET DU TEXTILE -Paris |
| 19 ROHSSKA MUSEET -Stockholm | 53 MUSEU TEXTILE INDUMENTARIA -Barcelona |
| 20 KUNSTINDUSTRI MUSEET Oslo | 54 MUSEE DE LA MODE -Marseille |
| 21 KUNSTINDUSTRI MUSEET -Kopenhagen | |
| 22 DESIGN MUSEUM-London | |
| 23 BAUHAUS ARCHIVE-Berlin | |
| 24 NEUE SAMLUNG -Nornnberg | |
| 25 RED HOT -Frankfurt | |
| 26 WERKBLIND ARCHIVE-London | |
| 27 M FÜR GESTALTUNG -Zurich | |
| 28 VITRA DESIGN MUSEUM-Basel | |
| 29 MUDE -Lisbon | |
| 30 ALFARO HOFMAN-Valencia | |
| 31 HOFMOBILIENDEPOT MOBEL -Wien | |
| 32 GLASSMUSEET -Esbjort | |
| 33 L'ATRIENNALE DESIGN MUSEUM -Milan | |
| 34 DESIGNMUSEO-HELSINKI | |
| 35 M BRANDS & ADVERTISMENT -London | |

● applied art + design
● product design
● graphic design
● art + design
● craft + design
● fashion design
● design

