

Report :

Launch event Report

Date:

9am to 1pm Friday,
3 September 2010

Venue:

Utzon Room,
Sydney Opera House NSW 2000



AUSTRALIAN DESIGN ALLIANCE

Launch Event Report

The Australian Design Alliance [AdA] has evolved through a collaborative participation over many months, by many individuals and many associations to establish the Alliance's role as the peak body for design in Australia.

Australia now has a reference point for design issues to facilitate the work of government, industry, education and the private sector.

The Australian Design Alliance is an incorporated, not for profit association.

It comprises the following stakeholders (details Appendix 1):

- Australian Craft and Design Centres (ACDC)
- Australian Graphic Design Association (AGDA)
- Australian Institute of Architects (AIA)
- Australian Institute of Landscape Architects (AILA)
- Australian International Design Awards, Standards Australia
- Australian Network for Art and Technology (ANAT)
- Council for the Humanities, Arts and Social Sciences (CHASS)
- Council of Textile and Fashion Industries of Australia (TFIA)
- Craft Australia
- Design Institute of Australia (DIA)
- National Association for the Visual Arts (NAVA)
- Planning Institute of Australia – Urban Design Chapter

The Alliance was launched by His Excellency, Michael Bryce, AM, AE, LFAIA, LFDIA, at the Sydney Opera House on 3 September, 2010.

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Australian Design Alliance was officially launched on Friday, 3 September 2010 at the Sydney Opera House.

Acknowledgements

Australian Design Alliance [AdA] would like to thank the following sponsors of the launch.



The Australian Design Alliance [AdA] would also like to thank the attending stakeholders (Appendix 2) who overwhelmingly voted to accept three resolutions conceived at the event and reaffirm the [AdA] vision. Most deserved of acknowledgement were the twelve speakers who generously contributed their thoughts, efforts and time.

They included:

- His Excellency, Michael Bryce, AM, AE, LFAIA, LFDIA.
- Ellen Yang, Principal Arts Adviser (Design), Arts Queensland, Department of the Premier and Cabinet
- Helen O’Neil, CEO, Council for the Humanities, Arts and Social Sciences (CHASS)
- Anthony Henry, Division Director, Macquarie Group
- Lisa Colley, Director, Creative Industries Innovation Centre (CIIC)
- Michael Bogle, Design Historian, University of NSW
- Gerry Mussett, Principal, Sprocket Design
- Philip Follent, State Government Architect, Queensland Government
- Steve Pozel, Director, Object

- Hael Kobayashi, Executive Consultant and Strategist, Digital Media; Chair – Digital Sydney, NSW Dept of Industry & Investment; International Juror – INDEX: Awards
- Cameron Bruhn, Editorial Director, Architecture Media
- Elizabeth Tunstall, Director, US National Design Policy Initiative

We would also like to acknowledge the Sydney Opera House for the use of the Utzon Room.

Final thanks go to Peter Robinson for recording the event both in still and moving images and, to Russell Kennedy and David Lancashire, Icograda who provided two display stands to showcase the work of Icograda’s international design initiatives SolveD, the World Design Survey and the Asia Design Survey.

Q&A Sessions — The majority of the launch was dedicated to the question and answer session in which speakers who were selected for their expertise across design disciplines and areas were asked questions framed by the following: *Design Policy, Design Research, Design as Competitive Advantage, Design Education, Design Culture, Innovation, Design as a City, Public Engagement, Design as a Solution to Sustainability and Design and the Media.*

Introduction

On Friday 3rd September 2010, twelve peak organisations, representing all aspects of Australia's design industry and research networks, launched the Australian Design Alliance [AdA] to boost Australia's productivity, sustainability and innovation. One hundred of Australia's leading designers, architects, planners, artists, educators and policy makers launched the new Alliance at a first-ever meeting held in the Utzon Room of Australia's design landmark, the Sydney Opera House.

The new Alliance emerged from a series of consultations about how design should be an integral element of Australia's national innovation system at a time of rapidly changing business models and processes. Australia's design professionals are internationally renowned for their creative skills, project management and teamwork. These are crucial capabilities for a more productive Australian economy.

The goals of the launch included:

- raising awareness of the Alliance;
- showcasing examples of design research;
- securing commitments from Government;
- informing education, government and other stakeholders about the role of design by sourcing guest speakers who can talk persuasively on the [AdA] agenda;
- providing opportunities for key design advocates and stakeholders to support the [AdA] vision through a democratic process of discussion, resolution and prioritisation;
- strengthening networks through inviting strategically targeted industry representatives [broadly based] to be involved and to build a national database of diverse and interested design stakeholders.

“Good design in all of its fields creates economic and competitive outcomes. Poor design or design by default leaves too much to chance. If Australia is to be counted in the progressive nations of the world competing on a world stage, it is no longer good enough to be only an agricultural and minerals based economy.”

His Excellency, Michael Bryce, AM, AE – In his opening address at the [AdA] launch.

Background

Eighteen months of collaborative efforts brought together the twelve peak bodies that make up the Australian Design Alliance, which represents a substantial constituency. The combined national membership of the member organisations is in excess of 20,000 and the design sector represent a constituency of more than 80,000 design practitioners.

The [AdA] vision is to develop a culture of design in Australia to strengthen economic competitiveness, innovation and sustainability. Its mission is to achieve greater advancement, recognition and valuing of Australian design by governments, business and community, plus greater innovation and collaboration within the design sector together with the application of strategic design approaches across all sectors.

This reports records the launch event of [AdA], the valuable material contained in the speakers' notes, the collaborative efforts of those present and their priorities as they resolved to advance a national agenda for design.

The Launch Program

The program was designed around a keynote address followed by a question and answer session which then formed a basis for developing and voting on action resolutions. The speeches were recorded by video.

The official program included:

- 8.45am Registration
- 9.15am Introduction and keynote address: Design Thinking
- 9.45am Q&A - Facilitator asking a question of each of the 10 speakers
- 11.15am Coffee break
- 11.45am Conversations at tables between guests to prioritise an activity that addresses the following “*The first priority in achieving the [AdA] vision must be...*”
- 12:00pm Collation of 10 priorities and voting on three most important
- 12.30pm Closing Address

The Australian Design Alliance was launched in a keynote address by His Excellency, **Michael Bryce** AM AE LFRAIA LFDIA who advocated for design at the 2020 Summit in 2007.

The transcript of Michael's Keynote Address is below.

Keynote Address: 'Design Thinking'

Good morning, colleagues, ladies and gentlemen.

It's nice to escape the crisp mornings of Canberra to be with you in Sydney today, especially as we are fortunate to be in this iconic design — the Sydney Opera House.

We are here today to talk about design — as if this is not something we do every day — but this time it is about other people's perception of design and what it means to us all as a national imperative.

Quite obviously everything we do needs design. It is all around us — our cities, our parks, our phones and buses, airport lounges, factories. The streets we walk on, despite their ubiquitousness, are wonders of achievement to traffic engineers, and the wrapper we discard on it is an earnest creation of the graphic design department of some company.

Magazines are filled with tempting features, and advertisements for foreign products like IKEA, Sony, BMW, Nokia, and iconic Alessi and Philippe Stark designer utilitarian ware, yet we often see past the work of the designers and look at the design, as if it happens by itself.

So what is design — the opposite to accident? — but this relegates it to cake design and design by default.

The former Chairman of the British Design Council, Sir George Cox, defines design as:

"what links creativity and innovation — creativity deployed to a specific end"

The design we are talking about today is the purposeful, technical, scientific, imaginative thought process that shapes our country, helps our lives, and fills our GDP.

It is, in short, a life enhancing activity.

Those in the audience engaged in design as a form of income, know well the frustration of public indifference — and while designers, engineers, architects, and planners, love what they do, and are admired for their skills, they may at times feel undervalued as the wealth generators of the nation.

Did I omit fashion designers? — for here the generic term 'designer' finds a comfortable home and the red line of Alan Kohler's business success graph is somehow irrelevant. The term 'catwalk' is in the business plan and taffeta is a building material.

For the past 100 years the design professions have morphed from art schools and trade courses, via noble orders of silversmiths and guilds of artisans, to technical institutes,



to become university degrees with a wide diversity of specialisation, from urban design to eco-design, to digital graphics with PhDs offered in every course, and professional bodies to support them in the 'real world'.

And yet, as serious and scientifically based as these dedications are, they are often dismissed as self-absorbed, revolutionary, artistic, lightweight, and peripheral to the mainstream purposes of business, finance, agriculture, and the law.

The late Professor Tom Heath, architect and editor of "Architecture Australia", commented in his article "What, if anything is an Architect?", that:

"The legitimisation of the architect as artist conveys the benefit of a long established and well developed theoretical tradition. Still, being identified as an artist is not wholly desirable. In a 'philistine' society, artists are easily represented as disposable. These are connotations of bohemianism, financial irresponsibility and general untrustworthiness."

This struggle for legitimisation follows for all members of the design professions and, by inference, professional bodies that embrace design as mantra.

However, without design of our urban spaces, our literature, our schools and hospitals, our systems and communications and our home life, there is, in contemporary culture, an emptiness, well at least something more resembling Afghanistan.

With design comes humankind's contribution to nature — with design there is harmony and efficiency and improved productivity. And it requires the services of designers.



Ladies and Gentlemen — Over the past 50 years of my working life I have been witness to many initiatives to bring the professions together, in forums such as the Design Board of the Australia Council — or, to show how design improves industry — as the Industrial Design Council did — or how to bring eminent industrialists to the table with significant designers — such as the Australian Academy of Design did, or the noble efforts of Standards Australia, to identify the best of Australian product design through its Australian International Design Awards program.

But today is the first time that the bodies associated with the process of design, the leaders of the arts/crafts/design teaching and practicing world, have come together to form one voice — one peak body that can speak for all of us where and when it counts.

You may share my excitement at this decision, or you may say “just another think tank”, but there is the beginning of a voice that could lift this country from its dependence on other people’s ideas, from its apathy about its built environment, from a sense of us lagging behind in the innovation and creativity spectrum that some, not all but some, significant countries such as Sweden, Germany, Japan, Singapore, Italy and yes, Great Britain, have already established.

This is aside from countries like Switzerland and Finland, which have specialised in particular products and materials derived from historic love of crafts.

Nations that value design consistently rate above Australia in design performance and innovation, and actively promote design in their economies. The Scandinavian countries and Great Britain offer examples of how Australia is being out-thought by embracing the power of design thinking.

What we do well in Australia is to buy the products of these countries. We know what is good and all know we want it, but if we have a good idea, we invariably let other countries do the design and development for us.

At the 20/20 Summit — that I was nominated to attend by my University of Canberra, the role of architecture and urban design and the creative professions of the built environment found it hard to get any traction within the arts community there, as the essential, lasting major contribution to our economy that it is — the most significant part of the nation’s cultural capital — Cities!

Professor Mark Burry – architect and Director of RMIT’s Design Research Institute — who has unlocked the secrets of the mathematical formula that underpins Antonio Gaudi’s “Sagrada Familia” Cathedral in Barcelona, knows what it is to fight for recognition of the designer.

Burry’s institute brings together researchers from a range of design disciplines to work in teams around design challenges such as new urban environments, customised manufacture of apparel, creating healthy and supportive workplaces, art in public and private places, and interactive construction of spatial maps and archives.

And yet, he says:

“The outside world may not clearly understand the designer’s role.”

And he goes on to say that:

“Australia doesn’t give voice to the cultural achievements of designers, as opposed to the widespread support and promotion it gives to sports people.”

Let me cite some examples of successful programs that have integrated design with successful business outcomes.

“In Japan”, says Brandon Gien Executive Director of the Australian International Design Awards program of Standards Australia, “no wise consumer would dare to buy a kettle or a radio that did not have the ‘G mark’ or good design label.”

The Japan G-Mark System is one of the oldest and most respected Design Award programs in the world. Created in 1957 by the Japanese Government, it is now privately operated.

The G-Mark trademark has a recognition ratio of 86% of Japanese consumers who see it as a trusted symbol of well designed, quality products.

The G-Mark system is applied to all areas of design, including product design, communications design, the built environment, and systems design.

The United States Government's National Endowment for the Arts as far back as 1975 issued a Presidential decree that design was to be a vital part of government.

The NEA is a federal body that encourages accomplishment in the arts, crafts, film graphic design, industrial design, landscape architecture, architecture, literature, sculpture, theatre and urban design.

A National Medal of Arts is awarded annually by the President to individuals and extraordinary patrons, and some 250 awardees have been recognised over the past 25 years.

In the United Kingdom, the British Design Council was first established in the '50s, a government agency with a Royal Charter funded by the Department of Business Innovations.

Its role is to promote design for the public good, helping Britain to use design to build a stronger economy and improve everyday life.

The Design Council has recently undertaken an in depth study of eleven companies (Alessi, BSKyB, BT, Lego, Microsoft, Sony, Starbucks, Virgin Airways, Whirlpool, Xerox and Yahoo) to assess their commitment to design, to improve brand strength and product and service design.

Key themes that emerged were:

- Good design improves competitiveness and keeps production costs down;
- Good design keeps users happy and makes them come back again;
- Design encourages trust in a brand.

Also in the UK, the Commission for Architecture and the Built Environment (CABE) was established in 1999 as an executive non-department public body of the UK Government.

It is funded by two government department budgets. CABE is the Government's adviser on architecture, urban design and public space in England. Its job is to influence and inspire the people making decisions about the built environment. It champions well designed buildings and places, and works closely with architects and planners and designers and their clients. In Scotland the equivalent body is Architecture and Design Scotland.

National identities have been shaped by the reputation of countries with high sensitivity indicators of design.

In some cases — like Sweden and Finland — reputation for sensible aesthetic design solutions has come from a history of craftsmanship and use of indigenous materials.

Every Finn would know of Alvar Aalto as an architect whose work touched their lives, from their school desks to the town hall.

With a population of nearly 23 million, and an urban distribution of 89% of that population in coastal and urban cities, and a life expectancy of nearly 80 years, we can ill afford to ignore the lessons of industrial development.

We must be well designed to cope with traffic. Buildings must be sustainable and prepared for climate change. Goods must be highly competitive.

Many of our cities have become gridlocked through lack of foresight in planning — bereft of healthy parklands because of rampant development, and overshadowed by dense inner CBD high-rise buildings, and despite the best intentions of planners, architects and designers, civic decisions have usually overruled planning wisdom, often for political reasons by successive competitive governments.

Perhaps the best future could be guaranteed by taking into account the expertise, experience and reputation of design experts in providing advice to city councils and local governments. Perhaps we can no longer afford to vest design decisions on public projects in local officials and politicians alone, but be guided by broader researched external perspectives. This is the experience in Britain where CABE is able to offer advice at the earliest stage.

The formation of this peak body of the design community, the Australian Design Alliance, to give researched multi-disciplinary advice to governments and industry is a step towards a new respect for the place that designers can play in our everyday lives.

Good design in all of its fields creates economic and competitive outcomes. Poor design or design by default leaves too much to chance.

If Australia is to be counted in the progressive nations of the world, competing on a world stage, it is no longer good enough to be only an agricultural and minerals based economy.

Tourism, defence, manufacture, business and communications, depend on competition, and better use of our design skills will play a part in a design led economic future for this nation.

I hope that the celebrations today will bring this new peak body to life.

Thank you.



Ellen Yang, Principal Arts Adviser (Design) - Arts Queensland, Department of the Premier and Cabinet was asked: *What have been the benefits of having a government design policy? What could be the benefit of a National Design Policy?*

The transcript of Ellen's response is below.

01 Design Policy

The strategic importance of design to economic and industry competitiveness has already been noted in many countries around the world. Governments in Finland, Sweden, Denmark, Norway, Germany, Ireland, the United Kingdom, the United States, New Zealand, Korea, Singapore and more recently India, have formulated design policies and programs in close cooperation with the business sector. In the majority these countries have also funded the establishment of design centres and design bodies, charged with the task of delivering Government policy.

Many of the aforementioned design policies are similar, and emphasise design as a strategic tool for economic progress and improved competitiveness, as well as its national role in creating jobs and business opportunities. The policies also share common goals, including:

- enabling small to medium sized firms to integrate design into all areas of business operation;
- building the competitive capacity and capability of the design sector;
- improving the effectiveness of government, industry, research and academic networks for design;
- raising awareness of the value of design, and its central role in building economic, cultural and social prosperity.

The Queensland Design Strategy was launched in February last year. The Strategy was an important milestone not only for the design community but for the Government. For the first time in the State's history, there was a coherent whole-of-Government policy and philosophical position on design. Not only had design been given a voice in the public realm; the Government was formally recognising the broader contribution of design to economic competitiveness, environmental sustainability, enhancement of public services and improvement of life.

The Queensland Design Strategy is a hybrid policy in that it utilises both cultural and industry policy approaches. The Strategy accepts that design culture – having a population (and Government) which understands, celebrates and importantly, invests in design — is as critical as soft and hard infrastructure in developing a design economy.

It is too early to determine whether the Strategy will achieve its aspiration to bring good design and design thinking to business, the community and the public sector through schools, hospitals and public spaces. The Strategy does however, balance aspiration with incremental change.

There is an elevated awareness of design across Government agencies and in the business community. Dialogue between the design disciplines is evolving into collaboration between design and other sectors. Government has much stronger relationships with the design sector itself and is promoting its successes nationally and internationally. The relevance of design to innovation and its role within the innovation system is gaining prominence. Design is becoming the most pervasive priority for solving problems, ensuring long term sustainability and gaining competitive advantage.

There are currently two States in Australia with a design policy — Victoria and Queensland. Although the priorities of these respective policies differ, the Governments have established a working partnership to better promote the role of design.

An Australian Design Policy would provide the national leadership, direction and voice that is currently lacking at a Federal Government level.

Helen O’Neil, Executive Director, Council for Humanities, Arts and Social Sciences was asked: *What is design research and what are its links to industry?*

The transcript of Helen’s response is below.

Design Research 02

This past year has seen designers, artists, architects and planners discussing a rare opportunity to put creativity at the heart of Australia’s industry and sustainability policy making. With academic researchers, the industry associations have been discussing how to make design an integral part of research and development in innovation policy.

Economists and business have a new focus on innovation and creativity as the pathway to prosperity and profits. At last (it seems) the values and capacities of artists, architects and designers are recognised — not as some luxury add-on, as nice-to-haves-if-affordable — but as the very drivers of growth and sustainability.

Public sector policy makers and non-profit businesses are also developing a new language about capacity to renew, innovate and create so as to realise the benefits of creative thinking and creative skills – the sorts of capabilities that employers across the economy want and that are part of the designer’s everyday tool kit.

However as with any new idea entering the world of political and business rhetoric there is a danger that a great concept can descend into empty jargon and spin.

So it was important for this group of professional associations to talk today about real policy change - how to bring design skills, design thinking and the creative capacity of design professionals into manufacturing, service industries, communication services, and policy making as well as identifying ways to effectively support Australia’s cluster of creative industries.

This requires finding common ground across an extraordinarily wide range of professions and industries, firmly anchored on a shared understanding of creativity through design as a way of managing and making new processes, products, experiences.

So designers are needed in business enterprises large and small. But my task here today is to argue that beyond this, we need to think about creating a base of new knowledge about design. Design Practice is vitally important but **Design Research** must also be fostered, funded and connected to the innovation system as:

- a rich exploration of design itself to make it better;
- a concerted effort to study, debate and build on the outcomes to date;
- continuing experimentation and modelling of how to use design in the new information economy.

The Council for the Humanities, Arts and Social Sciences is a membership association which works towards greater recognition of people, projects and organisations working in these areas. Alongside professional practitioner groups (some of whom are also members of the Design Alliance) its members include many universities and faculties which undertake design research, and peak bodies from the creative arts and those like the Council of University Art and Design Schools who are deeply committed to bring Australian creativity and design to innovation.

We see the need to develop the design disciplines themselves within our research institutions as we move designers into non-traditional businesses. One of our members, the Centre for Research Excellence in Creative Industries and Innovation at Queensland University of Technology has documented that already, designers work right across the Australian economy, in industry and public sector organisations. However with such a diffused group, their voice can be lost in the sometimes ferocious contest for attention in national policy making.

Design research centres in the universities are an essential exploratory ground for learning how to work in the new economy, and in reforming our service delivery.

Because of their close connection to training and education they can quickly transfer new knowledge often more effectively than Government Departments and individual businesses.

This knowledge transfer, the Council believes, is the key to the transformation in Australian culture, industry and public sector. Observe, identify, learn, analyse and debate, process creatively and transfer.

What is design research doing in Australia today?

[As you have heard,] some Australian states have already recognised the importance of design to their future. So we see universities and researchers working in teams in Queensland and Victoria tackling the problems of the contemporary world specifically focussed on utilising designers’ skills. I don’t want to single out particular researchers and universities, but I must mention the Design Research Institute at RMIT University — also a member of CHASS — because of its close engagement with Design Victoria and because of its insistence on trans-disciplinary teams in tackling the complex problems before this country.

The Institute (and I am quoting here) develops and funds a new trans-disciplinary approach to design research in a terrain at the intersection of education, research and industry.

It aims to:

- build a trans-disciplinary design research capability and a community; and to
- become internationally renowned for trans-disciplinary research and expertise.

Trans-disciplinary teams of researchers are formed from a diverse range of disciplines including aeronautical and chemical engineering, architecture, fashion, business and applied

communications.

- The research teams address new urban environments, creating healthy and supportive workplaces, constructing interactive spatial maps and archives, designing performance-enhancing sports garments and examining the role of art in public and private places

So — welcome to the emerging world of Design Research.

The search for new knowledge of course is not concentrated in one city or institution and within the Council's membership I can also point to some strong work at Swinburne, and Melbourne University and several others.

The Council recently reviewed research projects funded through Australian Research Council grants in recent years.

We think there should be more design research funding, but already we see endorsement of design research as a priority and area of quality research in health, education and planning areas. Even in the technology and traditional science areas of research we noticed that the applicants for grants are beginning to use the language of design, while in Linkage grants – those that bring together industry partners with university based researchers – there is interest in exploring the development of useful, compelling applications which will draw on broadband distribution.

I should also mention, with thanks to the Council's design mapping committee and Ken Friedman in particular, that there is very important work on transferring design thinking, and design theory to business management. The Dean of the UTS Business School Professor Roy Green has said he wants to incorporate design thinking in the MBA as a concrete way of helping business innovate and manage in a complex world.

Through the discussion which has led to the Australian Design Alliance, it was clear that there is a gap in national policy making, compared to the state level. And because of the importance of the national government in funding research and the universities this gap must impact our research quantity and overall quality.

There is some important activity in the new Creative Industries Innovation Centre based at the University of Technology, Sydney and established as part of the Labor Party's arts policy platform for the 2007 election. It is also working on a series of programs which can link design creatives with manufacturers and services industries, as well as beginning their core work of business advice to companies and partnerships which have arts, media and design creativity as their core work.

But we would like to see new programs to brief and educate business about the potential of design knowledge to their growth and development, perhaps through the Enterprise Connect programs.

We want more investment in research communications so that Australia can benefit from and integrate its new knowledge into its economy and society.

The Council is also considering whether there should be specific mention of design in our national research priorities, so that there is attention to the contribution of these disciplines to the so-called 'wicked problems' the highly complex, interrelated, challenges facing us in the 21st century.

Then we might find we can deliver on the promise of the benefits of innovation and creativity.

It is hard work remaking the business models and policy delivery systems that served us well in the past but are rapidly dating. I come from a media background, so know these issues are more than urgent. But the information economy will demand creative response in every area.

Design research will help us get through that work and because of its close connection to the arts and human creativity it is very likely to enrich our life experience as well.

Here today we are calling attention to the gap in the national innovation system, and asking Australian government and national business to work on this as an urgent issue.

The states, the creative industries themselves and the researchers, all of which have already begun work on the challenges of a world where problem solving involves so many complexities and uncertainties, need our support, our investment and long term commitment.

FOOTNOTE

After Helen's speech a question was asked of Russell Kennedy, President of Icoграда, about research at international level that could benefit the work of [AdA]. Russell said, "The benefit of Icoграда to the [AdA] is that it provides a network of over 200 international organisations from 64 countries. Icoграда is also part of the International Design Alliance (IDA) with Icsid (Industrial Design) and IFI (Interior Architecture). We have a strong network with NGOs such as UNESCO, governments and countries developing design policy."

He went on to say, "The participation in the World Design Survey will give the [AdA] credibility with governments (Federal and State). The World Design Survey is a major international initiative which sets out to profile the design profession globally. The Victorian Government is already participating in the Asia Design Survey Pilot Project but the next step is Federal Government involvement."

Russell concluded by saying, "Understanding the profile of design regionally, nationally and internationally is vital when talking to government and developing policy. The World Design Survey is a vital tool for design advocacy. The initiative has great support and is high priority for many countries who need to be armed with global and regional data to advance their local agendas."

Anthony Henry, Division Director, Macquarie Bank, was asked: *How is design thinking making a significant impact on the economic viability of the company and giving it a competitive advantage?*

The transcript of Anthony's response is below.

Design as the Competitive Advantage 03

The first point I wanted to make this morning is that through a high level of client involvement in the design process, a lot of value can be added to the business. For Macquarie, the Shelley Street project started as an interior design project and as the discussion with the Business developed, it evolved into a 'business transformation process' (to use the words of the client team).

The big 'aha' moment came when we went with the business leaders to a building in Holland called Interpolis, a fantastic example of inspirational workplace. A light was turned on when it came to thinking about the full potential of the project. With the design team as the lead, we were then engaged with a much broader range of people and the whole project went up a gear. We began to talk to business leadership at a different level. We talked to the organisational development team about the ambitions they had for behavioural and cultural change and we talked to communication experts about how best to talk about the proposed change. We talked to business analysts about how we could change the way people worked and what they did. We talked to technologists about communications tools. And so the whole project was enriched.

So to reiterate my first point, there was a true collaboration between the business and the designers, with the eyes of the business being opened to new opportunities and ideas. Through the design process the project scope was broadened with far reaching implications to the wider business.

The second point I want to make is that when you look at the typical inner city workplace, in premium grade buildings, most of them are shocking! It's a very banal environment, washed in fluorescent light with lots of systems furniture. It's not the way to get the best performance out of people. As a business looking to differentiate itself with innovative solutions, the business believed a creative space was important to promoting creative solutions. The financial services industry employs creative people who deserve inspiration workspace.

So we at Macquarie had an opportunity to rethink the workplace and to think about ways in which to improve creativity

and performance. Given that companies spend most of their money on their people it makes sense that this is a central question for designers. And so with the Shelley Street building we looked at a completely new way of working which is called 'activity based' working. It's about giving people freedom to find the right setting for any given task supported by 'follow-me' technology as opposed to the traditional desk bound technology. It's a radical rethink of the workspace paradigm.

As a consequence of shift in the paradigm a lot of different types of design professions were required to rethink the workplace from graphic designers to product designers to furniture designers to interior designers. It really challenged the products available in the market and gave us some fantastic opportunities to rethink some of the things we do. As I suggested earlier, the industry supporting traditional workplace is very conservative.

So what has design contributed to the success of Shelley St? Well for us it's helped to reduce costs and improve our footprint from a carbon point of view. We have helped to create a new type of workplace that improves speed to market through a more agile work force. We are also finding that the building is useful in attracting and retaining staff.

Lisa Colley, Director Creative, Industries Innovation Centre, was asked: *What do we need to change about Design education in Australia?*

The transcript of Lisa's response is below.

04 Design Education

Over the last 12 months the business advisors working with the Creative Industries Innovation Centre (as part of the Enterprise Connect program of DIISR) have worked with over 150 creative industries firms — undertaking a comprehensive analysis of the business and working with them to address critical sustainability issues for their companies.

The largest cohorts of businesses we have reviewed have come from the design sectors and it is from engagement with them that I draw my observations.

I am not a design educator although I have spent a lot of time talking with design educators — as our centre has a network of university partners all intensively involved in design education and so I hear the frustrations from both sides.

From the design companies I hear — *Why can't our graduates be more work ready?*

From the educators — *We know us our curriculum needs to be more flexible but how do we achieve that and our academic requirements?*

The feedback we are getting from industry about graduate abilities includes the following observations:

- Companies who do employ graduates tend to be the larger companies and they are resigned to a long period of on the job training
- Many of the smaller companies don't employ graduates but contract in as they can't afford the lead up time to bring people up to speed.
- They also see a failure in graduates understanding how to integrate design with technology — a result of dedicated design departments, where there is little connection to application technologies. Emerging technologies are having and will continue to have a profound impact on design — there is still too big a gap between engineering and design departments – to the detriment of both disciplines.

So what would be the features of a great design education system in Australia?

- Design forms part of K-12 curricula so that students join TAFE and University with a more realistic and indeed sophisticated understanding of what working in 'design' means.
- We would have a robust and collaborative engagement between universities and small to medium design enterprises;
- Design industry has a strong engagement with the curriculum process developing creative solutions to meet the needs of industry and the academic requirements of our tertiary institutions.
- We would see a proliferation of living laboratories with students across disciplines working together with industry, consumers and government to solve real world problems.
- We would have a highly developed intern program with industry associations taking a leadership role to ensure graduates and companies small and large get maximum benefit.
- Design graduates have undertaken their degrees across Design, IT, Engineering, and Business faculties.
- Companies across the economy will benefit from the skills and approach of our design graduates — bringing with them a sharper understanding of commercialising creativity.
- Dare I say we would have fewer graduates but ones who are better prepared?
- *Or perhaps if we get the right mix — the demand for our designers will increase exponentially and our graduates will have satisfying destinations.*

Michael Bogle, Design Historian, University of NSW, was asked: *Two centuries of Australian design innovation has led to some influential work. How do we manage our national design legacies to enrich design culture for students and practitioners as well as the general public?*

The transcript of Michael's response is below.

Design Culture 05

Like most histories, Design History is the consideration of the works, words and deeds of individuals (in this case, designers) within their social milieu. Context is important. Lawrence Hargraves' 19th Century Australian designs for airfoils for his box kites look archaic from our perspective until they reappear in the wing structures of the Wright Brothers' machines at Kitty Hawk, North Carolina in 1903.

It is no surprise that I would argue that an understanding of Australian design history is important in developing an Australian design culture. My teaching methodology for new design students embeds Australian design within the flow of international design development. It is my view that Australian design should not be a guest lecture in a survey course; our history is not a novelty act.

When we examine the international development of iron-age products, Australian products should be discussed. If we look at the development of 19th century design education in Germany or England, we must look at the role played by Australian mechanics' institutes and technical colleges from Perth to Hobart. But similar to the role of journalists in a war zone, embedding the work of a thinly populated nation in a grand historical narrative can be dangerous, but necessary. Which rapid-fire weapon design is better known: the Australian army's Owen Gun manufactured in Wollongong (1942) or the Kalashnikov AK47 (1947)? Or Birmingham iron or Mittagong NSW iron?

Successful design history teaching, within my experience, requires three essential elements:

1. Formal training for teachers in the history of design or the history of the visual arts. In my view, the history of architecture will not serve; it very rarely extends beyond the two "G's", Walter Gropius and Frank Gehry;
2. Australian-published resources such as journals, websites and books for teaching. Journals we have in plenty (over ten popular Australian design journals in the Taylor Square newsstand this morning) but we need more websites and

more design writers (not architecture writers). And we need our collecting museums to wake from their long sleep;

3. Finally, we need readily accessible images of works by Australian designers.

A Google image search will turn up 5.6 million hits for William Morris while the Australian Graphic Design Association Hall of Fame member Alistair Morrison (a former vice-president of the Society of Designers for Industry) the celebrated Australian graphic designer registers 10,500 entries (and most of them spurious). Consider that a high-resolution stock photograph from the Powerhouse Museum collection costs \$44.00 and a 12 month website license for the use of a single image is \$165.00 and \$7.00 to mail it to you. Total \$216.00

By addressing these three essentials of design history and design teaching, the Australian Design Alliance can make a difference. The [AdA] should work to embed design history within design education; the [AdA] should develop and support scholarships and fellowships in the design schools; and the [AdA] should move toward assembling visual resources or image libraries in support of design history teaching.

Gerry Mussett, Principal, Sprocket Design, was asked: *How does the design process lead to innovative new developments?* (Innovation is a change in the thought process for doing something, or the useful application of new inventions or discoveries – Wikipedia)

The transcript of Gerry's response is below.

06 Innovation

Innovation in my opinion is the key driver of economic growth and not the accumulation of capital. Our world today is increasingly geared towards technology and the management of that innovative technology balanced against environmental impact. The technological advances that have most shaped our lives have been made in the past 30 years and almost exclusively have been design led.

Design is at the forefront of innovative drive and one has of course only to cast an eye over the advances made in communication tools highlighted by Apple products to see a firsthand demonstration of the power of design in product choice. The fact that the chosen product most likely possesses an underlying super technology component that the user will never understand is a moot point .

It is in the organisation of the innovative breakthrough into a usable, functional, responsible and saleable package that design and the design process excels. Without it the structure of creative thought flounders and the balance of practicality over improbability and exploration is tilted inevitably towards conservative and structured outcomes. I can only speak as an industrial designer and my experiences within multi disciplinary teams on large projects and how I have perceived the value of the design process in decision making and the delivery of sustainable outcomes in the broadest sense of the word.

Basically it is my experience that no matter the point at which design is introduced to the innovative process [most preferably at the beginning of course] its presence inevitably leads to an expanded, more developed and successful outcome than would otherwise be the case. There is no argument from me that a pure engineering solution will work and work well; after all engineering and the whole gamut of pure and applied sciences provide the framework for discovery but it is in the combining and blending of these elementary discoveries into a digestible whole, that design plays the key and critical role.

The design professional is equipped with an impressive array of skills ranging from conceptualisation and aesthetic awareness through to technical expertise and manufacturing

technology. Add to this sustainable product development and environmental analysis and the picture is pretty complete. The designer is or should be present at all stages of the product development cycle from concept and budgeting through to delivery and deployment.

What is missing? Well looking at what I have outlined previously it would seem the designer is a central component of any innovative product development, but many within the corporate world do not consider the designer a key member of the management team and indeed the percentage of designers in pure management roles is miniscule.

I am not talking here about design management but management by design, a process whereby a corporate entity absorbs the key elements of the design process into the fabric of the company and where innovation and creative thought is not confined to the design centre but is inculcated throughout the organisation.

To do this, designers must take the next step into senior management to ensure that the process of design is the process of innovative thought through all layers of the organisation. The design profession must broaden its outlook beyond its own borders and embrace and inveigle itself with the organisations and professions that currently employ it.

When this is achieved the process of developing and sustaining new thought will not be confined to those wearing black.

Philip Follent, State Government Architect, Queensland Government, was asked: *How does design contribute to the economic and social positioning of a city? How does design support a high performance economy, particularly in the context of a sustainable future?*

The transcript of Philip's response is below.

Design as a City 07

A well designed city or townscape communicates to visitors, residents and would-be investors a great deal about what the city thinks of itself — its self confidence, its values and its preparation for the future.

The quality of place — its level of amenity, its character, memorability and lifestyle enhancing opportunities — are regularly cited as the differentiating characteristic that attract retail clients, homebuyers and investors to one place over another.

A town offering a diversity of cultural experiences, quality public spaces and facilities, and work opportunities in quality work environments will attract and retain a productive workforce.

Rarely does such quality occur through evolution or chance. Conscious application of design processes therefore becomes key to the success of making places.

Design from the micro to the macro from the aromatic garden beside a footpath, to the design of the train station to the tallest buildings and heroic pieces of architecture give identity, and meaning to a place and in turn the desirability of public engagement with place.

The Sydney Opera House and Harbour Bridge — heroic examples of architecture and engineering if ever there were — have projected not just Sydney's but indeed Australia's international image as effectively as has the naturally formed Uluru.

The quality of 99% of suburban rail stations Australia wide deters all but the most determined or those without choice from using commuter rail travel. Imagine if the design and maintenance of stations and rolling stock were as thoughtfully executed as the quality of airport facilities how many new rail travellers we could lure out of their comfortable private motor cars?

The rapid urbanisation of countries worldwide including the drift of Australia's population to major regional towns and cities demands enlightened land use planning and environmental

strategies, new and adaptable housing typologies and sophisticated transportation strategies. None can be designed in isolation unless repeating the mistakes of the past is the goal. Holistic, and collaborative design approaches are required to develop solutions towards a sustainable future.

Such design and innovation is clearly an economic opportunity. However, so too is the economic uplift achieved when well designed infrastructure (for example light rail) is integrated into the townscape with sensibly located, high quality stops connected via safe pedestrian routes to retail facilities.

Such integration not only brings economic return, it creates better environments and a quality public realm that in turn begets higher quality surrounding development and investment opportunities.

At the same time clever land use planning would assist the identification of places for the nurturing and the showcasing of design and creative industries and these also will be key to the success of future economies.

Collectively the integration of well designed land uses and infrastructure adds appreciably to townscape identity — and on it goes — adding to social and economic wellbeing.

Steve Pozel, Director, Object, was asked: *How do you engage the public in design?*

The transcript of Steve's response is below.

08 Public Engagement

When I was 15 in my home in Toronto, Canada I saw a documentary on the building of the Sydney Opera House. I was hugely impressed by a structure unlike anything I'd ever seen before, and concluded that Australia was a bold, exciting and forward-thinking country willing to take risks. I immediately announced to my parents that I was planning on moving to Australia.

I'm relating this story because it illustrates the powerful and transformative impact of design. If we are to generate public engagement in design we have to stay cognisant of why design matters. Professor Roy Green, Dean of the Business School at UTS, recently explained to me new data on aspects of management performance that rated Australia relative to 15 other countries. In the category of 'instilling a creative mindset' we rated at the very bottom. These data show that Australia lags in developing a creative culture, and this is a deficit Australia simply cannot afford. I believe that public engagement in design is one important way of developing our creative culture. We can use design to empower our audiences with new tools to build capacity in critical and creative thought – an empowerment that can flow into all aspects of people's lives.

Australia already has excellent organisations and media to bring design to the public through online activity, and design festivals in several states, with exhibitions in major museums including the Powerhouse and Melbourne Museum, through public organisations like Artisan, Tasmanian Design Centre, Form and the Jam Factory. All this activity is valuable, but I believe we can do more to engage audience at a deeper level to foster creative and critical thought.

I can only use Object as an example as it's the organisation I've known for the last decade. We have been going through a transformative process ourselves as we explore how to engage differently with our audiences.

I would like to provide 3 examples. The Audio Design Museum is a new activity we have just launched in three cities including Sydney, Melbourne and Brisbane. The Audio Design Museum is a downloadable tour, which takes people into the streets and allows the public to follow architects, jewellers, fashion designers, and graphic designers in a discourse about what they are seeing on the streets and around them. We're getting people to look closer at what they see on the streets every day when they walk down them: to view their environment with the eyes of a designer. We want to create collective stories and emotional experiences to really engage.

The second project "Cusp" is currently in development. It will feature 15 designers and key works that we believe are likely to impact the decade ahead. The exhibition will not just look at outcomes, but will unravel the design process for the audience. It will communicate the processes involved in design, from original concept or problem and how it was resolved to improve our world.

And finally "Design Emergency" an educational program that focuses on creative problem solving and goes directly into schools to work with both students and teachers. Imagine an ambulance, re-skinned so that it opens up with layers of tables and displays providing resources for a class to work through group challenges alongside two designers. It aims to stimulate children and their teachers to engage design thinking and creative problem solving and to use this "capacity building" knowledge both in and outside the classroom. Just as the National Arts Curriculum is about to commit to design and design thinking as key aspects of the arts curriculum, Design Emergency looks to work with both students and teachers to build critical creative capacity in students.

These initiatives are important because they help to build a society able to deconstruct problems and adapt to challenges with new solutions. The only thing we can be sure about the decades ahead is that the rate of change in society is accelerating exponentially. We need to build a society that thinks creatively and adaptively, as we will need a society that is able to react and adapt to massive change and challenge. This is where I believe the power of design lies today.

Hael Kobayashi, Executive Consultant and Strategist, Digital Media; Chair – Digital Sydney, NSW Dept of Industry & Investment; International Juror – INDEX: Awards, was asked: *Can Design solve some of the world's biggest issues?*

The transcript of Hael's response is below.

Design as a Solution to Sustainability 09

Develop or re-develop relevant design programs and policy that reflects a greater degree of social engagement as evidenced by the emerging wave of social media culture — people are engaged and share ideas.

There has been a lot of discussion about design and its ability to work with some of the large scale social issues, many of which were outlined in the Millennium Goals Act in 2000 which look at a range of issues which are affecting many countries around the world. There's been a great deal of activity to address those issues and Australia has also been a part of that.

To help frame this for you, I'd like to reference some of the initiatives that are going on in the world. We have INDEX: Design to Improve Life out of Copenhagen. I am involved with that organisation, I am a member of their jury. The Danes look at design as being an integral part of their life, and they are very involved with social issues on a daily basis. They have created an international awards program where they acknowledge design in five different categories: Work, Home, Play, Body, and Community. They encourage entries from around the world in these categories. They provide each of the winners in these categories with a sizeable cash award and in addition to that, they partner them with a business leader (if needed) from a network that they've established, including people connected with the World Economic Forum. Here they are acknowledging that design is part of economic activity in the world, and they see design as being able to solve some of the large social issues.

In Singapore, the DesignSingapore Council wanted to consider how they could be approaching some of the larger issues in the world. They understood the need for a national policy. They set about to draft a 10 year plan for themselves. In (approximately) the fifth year of that plan, 2009, they were able to host the ICSD World Congress. And the theme for that congress was designing a better world by 2050. They arranged for a series of studios where they looked at issues with regards to health, sustainable cities, transportation, water, food supply, care for the aged, entertainment. And they had a forum, led by Toshiko Mori, where they looked at "design blind spots"— things that we are missing as we look at the world and the larger social issues. From that, they have been able to move forward, and they are now harnessing their whole design movement to begin looking at large social issues in their country. So they have established a framework, they have a policy, they have been able to celebrate and acknowledge what they have achieved in five years. Now in their sixth year, they are beginning to look at social issues, and commercial strength as a result of great policy, which is a significant step forward.

Some of the projects we have seen in the world, where design is having a major impact. A few examples. Cameron Sinclair and Architecture for Humanity, which is an organisation of architects based globally, where they contribute their talents and resources to those who have less. They have been successful in doing several projects, including a community based design project in response to the HIV/AIDS epidemic.

Putting Australia into context, and in consideration of the Millennium Goals Act. In the INDEX: Awards, there have been a series of awards which look at issues around health, including maternal health as seen with the foetal heart rate monitor. From the Australian International Design Awards, we have the critical care hospital bed. Here again we see design playing a role in some of the substantial issues. Also of note is Australia's place on the global stage and the recognition it does receive quite widely. Perhaps it is even more acknowledged outside of Australia. In last year's INDEX: /AIGA student-based water challenge, a young Australian from Melbourne's Monash University, Joanna Szczepanska, won for her idea of how to have a sustainable food supply with a minimal amount of water on your balcony. That was widely acclaimed out there, on the world stage as this was the kind of thinking that came from Australia. In the INDEX: Awards 2009, the People's Choice Award went to a designer from Brisbane, Jean Madden, who won for her "Street Swags". Both are great examples of ingenuity, good design, and social responsibility — all of this exemplified by Australian designer in a global awards program.

We are headed in the right direction, although we need a national incentive to pick up the speed.

Certainly, I see here in Australia, a great depth of people who are visionaries, enablers and practitioners. They are here. I agree with everybody in this room, this is a call for action and we need to consider the vast number of resources that are here, that we are able to aggregate and form a unified voice. To have an agreed upon vision, and to take action.

Cameron Bruhn, Editorial Director, Architecture Media, was asked: *What role does the media play in the Australian design industry, and how does this relate to the emerging agenda of the Australian Design Alliance?*

The transcript of Cameron's response is below.

10 Design and the Media

Like many professional pursuits, design interacts with the media in two very distinct modes — public and professional. This arises from a question of audience — designers communicating with the broader community and talking to each other. The audiences don't necessarily make the distinction. The public stream isn't just the mainstream media. Rather, it is any media interaction the community has with design, regardless of the medium that conveys the message. This includes the mainstream and special-interest lifestyle media and the profession-targeted media. For example, many of the professional magazines are readily available on the newsstand meaning that they have the potential to end up in the hands of year twelve students as they think about university options. In the professional mode, we use the media to talk to each other, allowing us to understand who we are as a group and to see what our peers are doing and, perhaps more importantly, what they are thinking about. In this mode, the media acts for a constituency, reflecting the profession — but doing so in a way that is inquisitive, constructive and sometimes even celebratory.

Perhaps the most significant interaction of design and the media is in the area of residential architecture and design. Australians love it — on television, in magazines and online. This is not surprising given the nation's obsession with home ownership. In this context, we are talking about the places we live, how we live day-to-day and the stuff we choose to fill our homes with. Of course there is an irony in this, given the very small number of new houses built each year that are designed by architects. For an organisation like the Australian Design Alliance, there is a great opportunity to use the Australian shelter obsession as a platform for speaking more broadly about the value of good design — be that the design of a chair, a dwelling, a neighbourhood, a public transport system, a car, or one of the new cities we will need to build in order to accommodate a doubled Australian population. It is perhaps one of the reasons for all being at the same table and for the media to be one of the areas of discussion. In the act of coming together, there is a great opportunity to move the public media interest and content from the individual to the collective, to position design

as more than just a lifestyle accoutrement that is the preserve of the rich, or a hobby.

The Australian Design Alliance agenda suggests a media strategy for the emerging organisation that draws on what we are saying to each other to speak out to the broader community and decision makers in government and business. The community is looking to us for good design outcomes. They are demanding design thinking and leadership that will create beautiful, sustainable places for the future.

After the **Q&A Session** and a short break guests returned to their tables for the resolution determination. Guests at each table were asked “*The first priority in achieving [AdA] vision must be...*” and nominate a scribe to record each table’s top priority on a whiteboard at the podium.

Determining Resolutions

Table 1	Develop case study resources to lobby and influence thinking in government / board rooms / Mayors program / business advocates.
Table 2	Champion design to influence government and promote the value of design thinking in a common vernacular that can be adopted for policy.
Table 3	Clarify what evidence the audience (government, business) requires to build the case for design in Australia.
Table 4	Media Strategy — draw upon [AdA] personnel to speak on issues of national importance.
Table 5	K-12 design education to be embedded in national curriculum (critical thinking, process, problem solving). To advance support for design in education — time critical issue.
Table 6	A knowledge bank of Australian design and the facilitation and promotion of social experiments between ‘design’ and community & business
Table 7	[AdA] needs to develop a road map/sector plan for where the design sector is at; define any gaps; define benchmarks; develop a policy for where design needs to go (goals/objectives) publicise/ demonstrate this.
Table 8	To educate politicians to the importance of design for delivering better cities.
Table 9	A national design policy based on relevant research with the objective of achieving sustainability (economic, environmental & social) and improving the quality of life. Implementation strategies should include establishing a new prototype project.
Table 10	Use case study material to create media program about the way design leads to “better quality of life”.

In analysing the resolutions it became clear to the launch guests that there was consensus and many of the ten proposed resolutions were overlapping or duplicated. Through a process of voting, ten resolutions were summarised into three and the following were voted in their order of priority. The strongest vote was for a national design policy.

The Alliance would pursue a national design agenda based on:

- 1 National design policy linked to Australia’s innovation agenda;**
- 2 Education and design skills at all education levels from school to MBAs;**
- 3 Case studies demonstrating how good design can contribute to improved economic growth through supporting superior business models and improved public sector service delivery.**

At the close of the session a commitment was given that [AdA] will follow-up with a report of the event outlining the above and distribute to the guests.

Elizabeth ‘Dori’ Tunstall, Director US National Design Policy Initiative: At the conclusion of the resolution session Dori Tunstall was invited to speak in her closing address on a US perspective which she titled ‘*Seek Government plan of action for design policy for economic competitiveness and democratic governance*’.

The transcript of Dori’s Closing Address is below.

Closing Address



I am going to talk about the origins of the US National Design Policy initiative and parallel tracks and interactions on actions. Like the [AdA], the origins were in late 2008 and 2009, the first summit which was the ‘kick off’ event where they brought together the heads of professional design associations, heads of major Federal design studios as well as the peak design education bodies.

The challenges were very similar in that how do you bring together these communities and how do you set up a framework by which you can all engage and understand what we mean by design and policy. How do we understand what we are currently doing and how we can work together in order to scale the positive impact of the things that we may be doing in one town, one city, in one organisation. The important thing about Govt and Govt policy is that it allows one to scale what you might be doing locally and on a national level and in some cases international levels.

So we have parallel tracks in terms of our origins and the challenges we face in creating an organisation or alliance of those centred on the same goal. I moved to Australia in July 2010 and by August I had already been engaged in the inner conversations that you were having here in terms of sharing some of the decisions we made in the US National Design Policy initiative: around how we want to focus, how we generate income, how we set up our organisational structure,

how do we define what our priorities are going to be, and the relationships we want to establish. Then there were the debates around whether we align ourselves with the Dept of Commerce i.e. US business aspect versus National Dept for the Arts, which I believe are many of the same debates you have had as well.

So I was very happy to be able to participate in those conversations and share the bit of wisdom that we had gained in understanding the key decisions in how to bring a group together. But we have also gone on parallel tracks [AdA] has held lots of meetings all over Australia and in the US we have had various meetings. We held our second National Design Summit in Washington DC which is where they are normally held. This one was important because we used the world of technology to engage 240 participants all over the world, who were virtually present in the summit in terms of providing their ideas and comments about the discussions we were having and the presentations we were giving. And that I think is a really important aspect of your next steps in figuring out how to engage the wider community and the use of technology such as twitter and facebook and using TV. This allowed us to broadcast live conversations so that we could engage our true force which is all the individual designers and business people, politicians i.e. all the people interested in the issues.

But now I come back to one more parallel track which was the emergence of State level design policies because we have DIGMA which is the Design Industry Group of Massachusetts which is the first US State level national design policy. So I have been having conversations about connecting the members of the State design with the ones in the US because there are interesting challenges about being represented at a state versus a national level that I hope will lead to more intersections within our actions together. So the interaction now is my participation here and it has been great to hear your discussions and your perspectives on where Australian Design is and more importantly where your aspirations for where design needs to be in the future (and in the present of course).

The next parallel track after I leave here is again the design policy initiative in the US which is really focused in a separate way from this one. We define design policy in terms of economic competitiveness which is important here but also democratic governance and that has actually been the legacy of design policy in the US from the 1970s Federal Design Improvement Program to now. What we mean by Design Policy for democratic governance is to engage on a more personal level the participation of individuals in government, in policy, in



the rooms to have conversations. This is not as just an advisory body which we are working to establish in the American Design Council but as staff on the other various committees that designers can serve on so that there is a constantly present voice that's in the ear of every political decision maker. It doesn't have to be the level of the Senator who is a designer (or anything like one of those), but it's at the level of having staff members or having a graphic designer who is on staff to make the charts to help them understand that the way in which people experience the values of American democracy is through its expression in design. That's how you experience it. It's not an abstraction but a concrete reality that's made up of the communications you read, the environments you go into.

But I imagine that we will come together quite soon. The General Services Administration which is the purchasing body for the US and is also responsible for our design excellence program in architecture and urban planning has partnered with the National Dept for the Arts to produce a solicitation worth US\$250,000 to actually do some of the things that you have pointed out here to:

- build up case studies of 50 years of design excellence;
- bring together a peak body of institutions, Government designers, and design professionals as well as design education bodies to formalise an American Design Council, basically bank rolling all the work I have been doing for free for the last 3 years!

And so we are really excited about that parallel track because it's the formal recognition of a large Government agency which has tentacles into every other Government agency because the only way you can buy something in the Govt is through the General Services Administration. So we are looking forward to those decisions and we are looking forward to inviting you to participate in our next Summit hopefully in 2011 as our next point of interaction in these 2 important parallel initiatives.

FOOTNOTE

The work of the Australian Design Alliance [AdA] is undertaken by the directors and members of the Association, who are in turn drawn from the member Associations.

The [AdA] seeks and encourages inquiry and interaction from all sections of the community both nationally and internationally.

The [AdA] website will provide the primary source of information for contact at www.australiandesignalliance.com.

The **Australian Design Alliance** represents a substantial constituency. The combined national membership of the member organisations is in excess of 20,000 and they represent a constituency of almost 80,000 design practitioners. *Information can be found at www.australiandesignalliance.com.*

Appendix 1 – Stakeholders

Australian Design Alliance members include:

Australian Craft and Design Centres (ACDC) — www.craftaustralia.org.au/networks/acdc

ACDC is a network of peak organisations from all states and territories in Australia that represent the professional craft and design sector. The organisations engage with the sector at a local, national and international level and offer services and programs that support sustainable practice.

Contact: Steve Pozel, Director, Object – Phone 02 9361 4555

Australian Graphic Design Association (AGDA) www.agda.com.au

The Australian Graphic Design Association (AGDA) is the national organisation for professional graphic designers. Founded in 1988 it operates through State councils throughout Australia. AGDA Councillors are supported by a National Office and a National Executive Director.

Contact: Paul van Barneveld, National Vice President AGDA – Mobile 0419 714 298

Australian Institute of Architects (AIA) — www.architecture.com.au

AIA is a national body consisting of almost 10,000 members across Australia and overseas. The Institute was formed in 1930 to promote better, responsible and environmental design and raise design standards in our cities, urban areas, commercial and residential buildings.

Contact: Brian Zulaikha, NSW Chapter President AIA – Phone (02) 9215 4900

Australian Institute of Landscape Architects (AILA) — www.aila.org.au

AILA is the non-profit professional institute formed in 1967 to grow and enhance the profession of landscape architecture and to provide leadership in the creation of meaningful, equitable and sustainable environments throughout Australia. Key programs are the AILA national and state web sites, Landmark, and state newsletters, national conferences, national and state awards.

Contact: Jon Shinkfield, AILA Representative – Mobile 0411 551 512

Australian International Design Awards, Standards Australia — www.designawards.com.au

The Australian International Design Awards, a division of Standards Australia, is recognised by the Commonwealth Government and the International Council of Societies of Industrial Design [ICSID] as Australia's peak design assessment and promotion body, and for its important role in fostering a culture of design and innovation in Australia. The Design Awards set an international benchmark for design excellence and quality in manufactured goods.

Contact: Brandon Gien, Executive Director AIDA – Phone (02) 9237 6060

Australian Network for Art and Technology (ANAT) — www.anat.org.au

ANAT supports artists and creative practitioners engaging with science and technology, within Australia and beyond. Its innovative program includes immersive residencies, professional development labs, online research tools, publications, seminars and workshops.

Contact: Gavin Artz, CEO ANAT – Mobile 0417 083 174

Council for the Humanities, Arts and Social Sciences (CHASS) — www.chass.org.au

Established in 2004, CHASS promotes and provides advocacy services for the humanities, arts and social sciences. Supporting more than 85 member organisations, CHASS is an important network for knowledge and skills. It serves as a coordinating forum for teachers, researchers, professionals and practitioners in the sector.

Contact: Helen O'Neil, Executive Director CHASS – Mobile 0417 230 540

Council of Textile and Fashion Industries of Australia (TFIA) — www.tfia.com.au

TFIA is the peak Australian Textile Clothing and Footwear(TCF) industry body. It is a member driven not for profit association first established in the 1940s. Today the TFIA provides effective and influential representation to Govt on TCF issues such as trade, environment and education.

Contact: Jo-Ann Kellock, CEO TFIA – Mobile 0417 348 924

Craft Australia — www.craftaustralia.org.au

Craft Australia is the nation's peak advocacy organisation for Australian contemporary craft and design. It promotes the outstanding achievements of the sector and provides access to Australian contemporary practice through advocacy, communication and research. Craft Australia works in collaboration with the network of Australian Craft and Design Centres, the tertiary sector and the public and commercial galleries.

Contact: Catrina Vignando, General Manager Craft Australia – Mobile 0417 419 525

Design Institute of Australia (DIA) — www.design.org.au

Formed in 1947, the DIA is a multi-disciplinary organisation of professional designers actively improving their recognition and status in the community. DIA is a member of the major international design organisations of Icoграда, ICSID, IFI, APSDA & the Designer's Accord. It provides designers with a valuable networking base on state, national and international levels.

Contact: Geoff Fitzpatrick, Director-National Strategy DIA – Mobile 0438 549 341

National Association for the Visual Arts (NAVA) — www.visualarts.net.au

Established in 1983 NAVA is the national peak body for the visual arts, craft and design sector working through advocacy and service provision, to achieve a flourishing Australian visual arts sector and a more vibrant, distinctive and ethical cultural environment.

Contact: Tamara Winikoff, Executive Director NAVA – Mobile 0411 162 156

Planning Institute of Australia (PIA) - Urban Design Chapter — www.planning.org.au

The Planning Institute of Australia (PIA) is the peak body for planners and professionals in related built environment fields, including urban designers. Urban design aims at the creation of useful, attractive, safe, environmentally sustainable, economically successful and socially equitable places.

Contact: Peter Robinson, Representative Planning Institute of Australia – Phone (02) 9281 9410

The following is the list of representatives from all areas of the design sector, business and government who attended the launch of the **Australian Design Alliance** held on *3 September 2010 in the Utzon Room, Sydney Opera House*.

Appendix 2 – Attendees

First Name	Surname	Company	Title
Adam	Blake	Creative Industries Innovation Centre	Programs and Partnerships Director
Dawn	Adams	ATF Mag	Journalist
Vincent	Aiello	Euroluce Australia Group	Managing Director
Chetana	Andary	Artisan	CEO
Suzie	Attwill	IDEA (Interior Design/Interior Architecture Educators Association)	Chair
Dr Prudence	Black	University of Sydney	Honorary Associate Gender & Cultural Studies
Michael	Bogle	University of NSW	Design Historian
Judith	Bowtell	Arts NSW Communities NSW	Director, Strategy and Policy
John	Brown	Design Resource	Design Director
Cameron	Bruhn	Architecture Media	Editorial Director
Michael	Bryce AM AE LFAIA LFDIA		His Excellency
Tristram	Carfrae	ARUP	Chair Global Building Practice
Seb	Chan	Powerhouse Museum	A/g Head of Digital, Social and Emerging Technologies
Paul	Charlwood	Charlwood Design	CEO – Creative Director
Oi	Choong	Context	Director
Libby	Christie	Australia Council	Executive Director Arts Funding
Lisa	Colley	Creative Industries Innovation Centre	Director
Peter	Cripps	NSW State and Regional Development	Director
Joanne	Cys	Design Institute of Australia (DIA)	National President
Louise	Eastwood	Spinfex Graphic Design	Principal
Geoff	Fitzpatrick	Design Institute of Australia (DIA)	Director – National Strategy & ADA Director
Donnell	Davis	Urban Design Alliance UDAL	Executive Officer
Philip	Follent	Department of Public Works	Queensland Government Architect
Brandon	Gien	Australian International Design Awards (AIDA) Standards Australia	Executive Director
Kon	Gouriotis	Visual Arts Board – Australia Council	Director
Mark	Gowing	Mark Gowing Design	Creative Director
David	Grant	Place Associates	Strategic Director
Diane	Griffiths	PIA Urban Design Chapter	Chair
Kylie	Hargreaves	International Markets and Trade Industry & Investment NSW	Executive Director
Helen	Lochhead	Govt Architect's Office, NSW	Assistant Government Architect
Victoria	Hawthorne	Architecture Media	Advertising Manager
Jacqui	Uhlmann	Environment Water Heritage & Arts	Secretariat
Anthony	Henry	Macquarie Group	Division Director
David	Holm	Woodhead	Principal
Adam	Hunter	Environmental Partnership (NSW) Pty Ltd	Principal
Roslyn	Irons	Australian Institute of Architects	NSW Manager
Eunika	Janus	IP Australia - Fashion Rules	State Outreach Manager NSW

Kathy	Keele	Australia Council	CEO
Mandy	Keighran	Indesign	Deputy Editor
Jo	Kellock	Council of Textile & Fashion Industries of Australia (TFIA)	CEO & ADA Director
Russell	Kennedy	Icograda International Council of Graphic Design Associations	President
Scott	King	Electrolux Home Products	Senior Design Manager
Hael	Kobayashi	Industry & Investment NSW	Executive Consultant, Digital Media
Oliver	Kratzer	Ideal Industrial	MD & National President Elect DIA
David	Lancashire	International Council of Graphic Design Associations	Vice President
Madeline	Lester	Madeline Lester & Assoc	Director
Kirsty	Mate	UTAS	Program Director (Interior Design)
Andrew	McCredie	Australian Services Roundtable	Executive Director
Sue	McCredie	Industry & Investment NSW	Senior Manager
Paul	McGillick	Indesign	Editorial Director
Dolla	Merrillees	Sherman Contemporary Art Foundation	GM – Artistic Education Programs
Peter	Mould	NSW Government	NSW Government Architect & General Manager
Gerry	Mussett	Sprocket Design	Principal
Raj	Nandan	Indesign	MD
Helen	O'Neil	Council for the Humanities, Arts and Social Sciences (CHASS)	CEO
Marie	O'Mahony	UTS Business School	Professor School of Design
Stephen	Ormandy	Dinosaur Designs	Creative Director
Miles	Park	University NSW	Program Director Industrial Design
Stephanie	Pemberton	Standards Australia AIDA	Program Director
Caroline	Pidcock	PIDCOCK	Director
Steve	Pozel	Object	Director & ADA Director
Prof. John	Redmond	Monash University	Dean Art & Design
Anthony	Roberts	Shadow Minister Citizenship, Volunteering, Arts	MP Lane Cove NSW
Peter	Roberts	Australian Financial Review	Senior Writer
Peter	Robinson	Sustainable Urbanism	Director & Chair NSW Urban Design Chapter PIA
Pat	Sabine	Design Centre Tasmania	Design Director
Jon	Shinkfield	AECOM	Principal Design & Planning
Greg	Smith	Animal Logic	Director
Clive	Solari	D3 Design	Director
Kate	St James	Universal Magazines	Managing Editor
John	Stafford	Arts Queensland – Visual Arts, Craft and Design	Director
Simm	Steel	Art Gallery NSW	Senior Lighting Designer
Belinda	Stenning	Curve	Publisher and Managing Editor
Robert	Tiller	Tiller Design	CEO
Elizabeth (Dori)	Tunstall	Swinburne University	Associate Professor of Design Anthropology
Paul	van Barneveld	Australian Graphic Design Association (AGDA)	AGDA Vice President & ADA Director
Catrina	Vignando	Craft Australia	General Manager & ADA Director
Sue-Anne	Ware	RMIT Architecture & Design	Deputy Head of School (Research)
Lou	Weiss	State of Design	Director
Kathryn	Wells	Cultural Portal DEWHA	Manager
Leanne	Whitehouse	Whitehouse Institute of Design	Director
Cathy	Wilcox	Fairfax Media	Illustrator
Tamara	Winikoff	National Association for the Visual Arts (NAVA)	Executive Director & ADA Director
Daniel	Woo	Computer Science & Engineering - UNSW	Senior Lecturer
Ken	Woolley AM	University of Sydney	Deputy Chancellor
Ellen	Yang	Arts Queensland – Visual Arts, Craft and Design	Principal Arts Advisor (Design)

The **Australian Design Alliance** set itself the task of involving as many representatives from the design sector, business and government as possible when putting together the invitee list for the 3 September 2010 event. The following list is of those who were *unfortunately unable to attend* the launch.

Appendix 3 – Apologies

First Name	Surname	Company	Title
Michel	Abeysekera	LM Australasia	MD & AFC Board Rep
Rob	Adams	City of Melbourne	Director, Design & Urban Environment
Mark	Armstrong	Blue Sky Design Group Pty. Ltd.	Creative Director
Gavin	Artz	Australian Network for Art and Technology (ANAT)	CEO & ADA Director
Maria	Atkinson	Lend Lease	Global Head of Sustainability
Michele	Azzopardi	Design Victoria	Director
Dr Robert	Bell	National Gallery of Australia	Senior Curator Decorative Arts & Design
Prof. Paul	Berkemeier	Paul Berkemeier Architects	Visiting Prof University of Sydney – Architecture Practise
Peter	Binks	General Sir Monash Foundation	CEO
Paul	Bonnici	Create & Communicate 2c	Creative Director
Chris	Bosse	LAVA	Director
James	Boston	Australasian Textiles and Fashion	Managing Editor
Barry	Buffier	State & Regional Development & Tourism, Industry & Investment NSW	Deputy Director General
Bill	Burrell	Taylor Burrell Barnett	Director
John	Byrne	QUT	Adjunct Professor
Sue	Carr	Carr Design Group	Principal
Ken	Cato	Cato Partners	Chairman
Grace	Cochrane	Decorative Arts Craft & Design	Consultant and Senior Curator
Simon	Corbell	Australian Capital Territory Legislative Assembly	Minister for Environment, Climate Change and Water
Linda	Corkery	UNSW Faculty of Built Environment	Associate Professor
Keith	Cowlshaw	RMIT University	Head
Penny	Craswell	Artichoke	Editor
Pippa	Dickson	Pippa Dickson	Principal
Susan	Dimasi	Material By Product	Designer
Lynda	Dorrington	Form	Executive Director
Richard	Evans	SOH	Director
Karl	Fender	Plus Architecture	Director
Tim	Flannery	Wentworth Group	Environmentalist & Writer
Prof. Noel	Frankham	University of Tasmania	Professor of Art & Head of School
Prof. Ken	Friedman	Swinburne University in Melbourne	Dean of Design
Kirsten	Galliott	Sydney Magazine	Editor
Simon	Goodrich	Portable Content	MD & Pres AIMIA Victorian Chapter
Prof. Roy	Green	UTS Business School	Professor
Dan	Hill	ARUP	Senior Consultant
Julie	Hobbs	DIA Council	WA President
Janet	Holmes a Court AC	Heystbury Holdings	Chairman
Jeremy	Irvine	International Specialist Skills Institute	CEO
Pip	Jamieson	The Loop	Director

The Hon Gavin Jennings MP	Jennings MP	Victorian Parliament Legislative Council	Minister Environment, Climate Change & Innovation
Peter Jensen	Jensen	Planning Institute of Australia	Urban Design Convenor
Lindy Johnston	Johnston	Creative Industries – Qld Government	Director
Tory Jones	Jones	State Library of Queensland	Design & Building Development Director
Eugenie Keefer Bell	Keefer Bell	University of Canberra	Associate Professor of Architecture
David Kesby	Kesby	Cue Clothing	CEO
Marie Kinsella	Kinsella	Australian Exhibition Centre	Director
Prof. Ian Lang	Lang	Melbourne University	Head of Film and TV
Julie Lee	Lee	Tract	Director
Jim Liaskos	Liaskos	United Bonded Fabrics	TFIA President
Geoff London	London	Victorian Department of Premier & Cabinet	Victorian Government Architect
Romilly Madew	Madew	Green Building Council of Australia	Chief Executive
Ken Maher	Maher	Hassell	Chairman
Ewan McEoin	McEoin	Unlimited	Creative Director
John McInerney	McInerney	City of Sydney	Councillor
Robin Mellon	Mellon	Green Building Council of Australia	Executive Director Advocacy & International
Prof. Robert Miller-Smith	Miller-Smith	Swinburne University of Technology	Faculty of Design
Andrew Mills	Mills	Charles Parsons	Group MD
The Hon Sophie Mirabella MP	Mirabella MP	Federal Parliament	Shadow Minister Innovation Industry Science Research
Brenton Murray	Murray	Australian Graphic Design Association (AGDA)	AGDA National President
Judith O'Callagan	O'Callagan	UNSW Built Environment	Senior Lecturer Interior Architecture Program
Brian Parkes	Parkes	Jam Factory	Managing Director
Robert Pataki	Pataki	Fellow DIA	Designer
Grant Pearce	Pearce	LMFF	Creative Director
Annabelle Pegrum	Pegrum	University of Canberra	Head of Architecture
Matthew Pullinger	Pullinger	Hassell	Principal
Tony Quick	Quick	Enterprise Connect Defence Centre	Director
Kate Rhodes	Rhodes	State of Design	Curator
Mandy Rounsefell	Rounsefell	AILA	National President
Sue Rowley	Rowley	UTS	Professor
Alan Saunders	Saunders	ABC – By Design Program	Presenter
Neil Savery	Savery	ACT Planning and Land Authority	CEO & PIA National President
Julianne Schultz	Schultz	Griffith REVIEW	Founding Editor
Morry Schwartz	Schwartz	Pan Urban Pty Ltd	Chairman
Dr Gene Sherman	Sherman	Sherman Contemporary Art Foundation	Chairman, Executive Director
Rita Siow	Siow	AGDA	Exec Director
John Stanhope	Stanhope	Australian Capital Territory Parliament	Chief Minister
Katrina Strickland	Strickland	Australian Financial Review	Arts Editor
Maria Sykes	Sykes	SOH	Director of Operations
Howard Tanner	Tanner	Foundation for the Historic Houses Trust of NSW	Chairman
Prof. Suzi Vaughan	Vaughan	QUT p2 – Fashion Journalism Media & Communication	Portfolio Director
Bozana Vukovic	Vukovic	Dept of State & Regional Development	Project Officer Investment Attraction
Romy Willing	Willing	Artisan	Foundation & Special Projects
Ian Wong	Wong	RMIT University	Industrial Design Lecturer
Rebecca Wyles	Wyles	SOH	Head of Strategy
Phillip Zmood	Zmood	Euro Design Associates	Director
Brian Zulaikha	Zulaikha	Tonkin Zulaikha Greer Architects	Director & NSW Chapter President AIA



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