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Communicating the value of design and innovation for Europe



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The Bureau of European Designers' Associations exists to ensure permanent liaison between the professional societies of designers within the EU countries and to act as a liaison between them and the authorities of the Union.



Report 5

A European initiative by the
Bureau of European Designers' Associations

The BEDA Communication Series

THE VALUE OF DESIGN TO THE EUROPEAN ECONOMY

Design and the Regions – Supporting regional Growth
and Development through Design

12 June 2003

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Elisabeth Helander



Anne Møller-Andersen



Pamela Vennin



Stephen Hitchens



Marie Marguerite Gabillard



Claus-Christian Eckhardt



Introduction

The fifth event in BEDA's communication series took place in Brussels on 12 June 2003. These presentations and discussions began in November 2000 and since then, have taken place approximately every six months. Once again we are indebted to Forum Europe for allowing us to use its wonderful building in the Parc Léopold for the meeting to discuss the value of using design in support of regional growth and development across Europe.

As an organisation, BEDA has always sought to maximise the potential value of design in order to maintain international competitiveness and expand Europe's position as a world leader. By co-ordinating the efforts of national design organisations, ensuring effective information management on legislative and legal issues, and working in partnership with the EU to promote the economic impact of European designers at home and abroad, BEDA works to communicate the value of design and innovation. That's what this meeting was all about and what this series of events will continue to do on a regular basis.

Previously, these meetings have covered areas as diverse as, design as a key intangible service; design's contribution to sustainability; design's contribution to European innovation and competitiveness, and design's economic value as a part of the creative industries. Chris Smith MP memorably said, at a previous meeting, that it was 'the combination of artistry and usefulness that made design the creative industry par excellence'. Originally conceived as a series of meetings over two years BEDA now enters its fourth year of staging these events. The meetings have established a shape and personality of their own and have clearly become established as a focal point for discussions about the value of design to the European economy and its potential contribution. Chris Smith MP also noted that many of the initiatives which, in the UK, he had been instrumental in introducing and supporting, were not being driven centrally, but were developed in the cities and regions of Europe. As a vital element in our economic future it is only right that they should be. Just as all big companies were once small companies with ambition, so many of the things that are promoted on an international level have to start in the towns and regions of Europe.

At this event, our speakers from the Øresund region of Scandinavia, 'one region, two countries' – and the region of Rhône-Alpes, which has at its heart the world heritage city of Lyon, described how initiatives taken at the regional level have stimulated economic and design activity, accelerated the building of 'competence networks' and impacted on competitiveness as well as the image of both areas.

We hope you enjoy this resumé of the event. If you have any comments or queries about BEDA's communication series or its work in other areas, then please contact us through the address given at the end of this report.

Design and the regions

Supporting regional growth and development through design

Stephen Hitchins, BEDA President

The fifth meeting in the BEDA Communication Series, held in Brussels on 12 June 2003, examined how design could support regional growth and development. Appropriately, it was hosted over breakfast at the Bibliothèque Solvay – an outstanding example of art nouveau design and architecture. Introducing the meeting, **Stephen Hitchins** referred to the building's use in the past, as a centre of learning, and in the present, as a meeting place in the centre of Europe.

As Hitchins emphasised, it is a Europe that depends increasingly on "creativity, innovation and ideas" to boost its economy. Expanding on this theme, Hitchins stressed the role that these strengths play in promoting the growth of cities and regions.

Making a whistle-stop tour of some of Europe's finest landmarks, Hitchins took BEDA's home town of Barcelona as a starting point. He praised Javier Mariscal as being "not only Spain's most prolific designer" but the man "who reshaped the image of the whole country". Hitchins argued that Mariscal's work came to symbolise Spain's newly acquired position at the centre of the European stage. Highlighting Barcelona's successful hosting of the 1992 Olympic Games, Hitchins emphasised that the event had been used as a springboard for the city to become an international landmark – a place "brimming with energy and ideas".

Leaving Barcelona, the BEDA President headed for Valencia – Mariscal's hometown that is "set to become a cultural and scientific leisure centre" – Bilbao and Berlin¹, further examples of cities that have re-established themselves by changing people's perceptions, breaking with the past and maintaining their position in the race for inward investment.

Next to the UK, where Hitchins' first stop was Glasgow, whose status as 1990 Capital of Culture – with its emphasis on artistic and musical achievements – was enhanced in 1996 by the city's decision to emphasise design and architecture under the slogan 'Glasgow's miles better'. His final destination was Liverpool, a city that for many years seemed determined to justify its label "mediocrity personified". Hitchins held it up as a perfect example of potential regeneration where culture, architecture and design are being used to revitalise a major city. This has been confirmed with the announcement that Liverpool – 'the world in one city' according to the team that won the recent competition – will be 2008's European Capital of Culture.

However, Hitchins issued the warning that whilst culture-led regeneration has become extremely fashionable, it is far from being a universal panacea. Regions and cities must have a life of their own and cannot be dependent only on tourists' dollars or euros for their survival. Creativity has to become a guiding operating principle, not just in cultural matters, but also in housing, education and social policies. Stressing that design "delivers the largest share of wealth creation, the largest number of jobs and the largest export value of all the creative industries", Hitchins said that BEDA's priority in this sector is to help ideas to take root in cities and regions before being adopted nationally.

¹ 1988 European Capital of Culture

The European Commission's view

Elisabeth Helander, Director of Community Initiatives and Innovative Actions,
Directorate-General for Regional Policy² in the European Commission

Elisabeth Helander gave the audience a fascinating insight into the working of the regional policy directorate. How 'Brussels' functions might not be everyone's idea of the ideal subject to discuss over breakfast, but Helander proved the sceptics wrong. First off, she stressed the importance of the regional policy sector, one that accounts for 33% of the EU's total budget. This figure makes regional policy the second highest, in budgetary terms, behind agriculture.

A 'Marshall Aid'³ plan for the regions

Offering a historical perspective, Helander likened the regional policy directorate's objectives – which include a reduction in poverty in the poorer regions - to the Marshall Plan introduced by the US Administration after World War II.

The directorate's intention is to make the regions self-sufficient. In order to illustrate the policy, Helander gave the example of Ireland, which had used the European Commission's funds to "make things happen". The Celtic Tiger had not been content to merely enhance its infrastructure, but had drastically improved levels of education and qualification, and therefore attracted investment to the region, especially in the IT sector.

Daunting challenges now face the EU, with 2004 bringing the most significant enlargement of the community since the 1957 Treaty of Rome. With 10 nations⁴ due to join on May 1, 2004, Helander declared that the directorate would have regional policy programmes in place for the accession countries by that time.

She described the various community initiatives under her responsibility (Interreg III, Urban II, Leader +, etc.), including small regional programmes of innovative actions. Helander explained that increasing competitiveness was the key. Programmes include support for ICT, the creation of 'regional identities' and sustainable development actions – environmentally based initiatives that allow the regions to be branded, i.e. to build on their own strengths, as they all need to be competitive.

Helander referred to some of the difficulties in funding design in regional development programmes, as there is a need to:

- work with programme managers who know how to promote technology and design
- convince programme managers (at national, regional and local levels) of design's role
- persuade SMEs that design is important, as some companies, often the smaller ones, have the impression that "design just happens".

Underlining these points, Helander stressed the importance of making products that are both functional and visually attractive. In this respect, she added, "technological innovation and design are strongly related".

Referring to the more mature sectors of innovation and technology, Helander declared that approximately 50% of the activities are concentrated in 10%–15% of the regions. On the assumption that the design sector follows a similar pattern, it would appear that many companies would not be aware of the opportunities. This highlighted the importance of designers (and innovators) making contact with SMEs in order to develop partnerships.

Looking to the future, Helander stressed the importance of programmes that contribute towards Europe's competitiveness in the EU's next budgetary round (effective as of 2007). In EU terms, this means that funding will be tightly linked to the objectives set by the Lisbon Agenda⁵, which emphasised competition, and the Gothenburg Agenda⁶, which emphasised sustainable development and other environmental considerations. Finally, underlining the need to raise awareness in the regions, Helander said that all the programmes are decentralised and not managed from 'Brussels', as the directorate does not believe that it has a monopoly on wisdom.

²http://europa.eu.int/comm/dgs/regional_policy/index_en.htm and http://europa.eu.int/comm/regional_policy/index_en.htm

³Between 1948 and 1952 the USA gave \$13,000m to Europe in Marshall Aid to aid its recovery.

⁴Estonia, Latvia, Lithuania, Poland, Czech Republic, Slovakia, Hungary, Slovenia, Malta, Cyprus.

⁵The aim is to make the EU 'the most competitive and dynamic knowledge-driven economy by 2010'.

⁶June 2001 – included a statement concerning the EU's intention to become a world leader on 'sustainable development'.

Øresund – two countries, one region

Anne Møller-Andersen, Managing Director, Centre for Business Growth and Development, Copenhagen-Frederiksberg and

Claus-Christian Eckhardt, Professor, Lund University, Sweden – Design Øresund

Anne Møller-Andersen talked about the role of design in promoting the Øresund region and emphasised the competitive nature of the regional sector – there are more than 700 agencies currently vying for funds within Europe.

Øresund is an excellent example of cross-border co-operation as it is composed of territory (over 20,000 sq. km.) within both Denmark and Sweden. The region has 3.5 million citizens, of whom 2.4 million are Danish and 1.1 million are Swedish. Møller-Andersen highlighted the importance of the Øresund Bridge, which symbolises the link between the nations and acts as a catalyst for regional regeneration.

Explaining that the southern part of Sweden was under Danish rule 1,000 years ago, Møller-Andersen said that some of the Swedish citizens feel they are "coming home". She could not resist adding that the Øresund region is seen as a rival to Sweden's capital – Stockholm.

Øresund region

- The total labour market consists of 1.8 million people between the ages of 16 and 64, with an average age of 40.
- Some 80 per cent are in full time employment.
- More than 140,000 students and 10,000 researchers in the region.

Looking back at the project, Møller-Andersen explained that the Lord Mayors of Copenhagen and Malmö had established the Øresund Committee in 1993 with the vision to create a powerful and competitive region of Europe. Møller-Andersen made a telling point when she gave a brief history of the project's title. After much deliberation, the committee chose the name that they had initially rejected – Øresund – as it definitively identified the region. Remembering these negotiations, Møller-Andersen added, "you can market anything but you need to take the people with you".

Although the initial focus areas within the Øresund project were science, industry, education and culture, all of these sectors contained elements of design. Future plans will now centre on applying design across all of these sectors – in the Design Øresund programme – to further improve the competitiveness of the region and to attract inward investment.

The importance of design

Design is important to the region and it is therefore necessary to invest in training its young people – the citizens of the future. Møller-Andersen added that the Øresund region has chosen to focus on design because it is the creative industry par excellence, with its ability to bring added value to sectors across the region.

Claus-Christian Eckhardt continued the theme and focussed on the Øresund Bridge, explaining how it symbolises successful co-operation between the communities at its extremities. He added that the project team had aimed to cultivate an international approach that was both innovative and creative. Eckhardt later underscored the value of communication and described it as existing at three levels:

- co-operation between design teams
- inter-disciplinary teamwork, with specialists from other professions
- cross-border teamwork, with an international perspective

⁷ The Øresund bridge (16 kms) is the world's longest single bridge carrying both road and railway traffic.

Overcoming the barriers

Questions were asked about the barriers that design faces in gaining acceptance as an aid to regional growth. Møller-Andersen emphasised the need to recognise different strengths to reconcile cultural differences, especially in an international project. For example, on the Danish side of the bridge, SMEs tend to predominate while on the Swedish side, there are more multinational companies.

Møller-Andersen expanded on the negative effects of the economic climate and the high unemployment rate, especially in the once flourishing IT sector. She stressed the importance of entrepreneurship in a future landscape where more people would be self-employed or working in SMEs. Above all, Møller-Andersen stressed the need to develop a long-term strategy integrating design into regional development within the framework of a long-term view that could last 30 years.

As for raising awareness across SMEs, Eckhardt said that this was not the real problem, as a greater dilemma lies in getting companies to appreciate the culture of design and what it could actually do for them. Another significant barrier is that design is seen to be too expensive. Møller-Andersen therefore reasoned that a new business model for integrating design into the product development process is urgently required.

Grand Lyon – Urban Community of Lyon and the region of Rhones-Alps

**Marie Marguerite Gabillard, Director, Centre du Design Rhône-Alpes and
Pamela Vennin, Project Manager, International Affairs, Grand Lyon**

Marie Marguerite Gabillard described the Rhones-Alps region as a diversified environment that was proud of its cities and its eclectic mix of sports, dance, theatre and museums.

Gabillard though, focussed on the "hidden side" of the region – its design activities. Though not widely appreciated, the Lyon region already accounts for 15% of France's design sector. Although hidden to a certain extent, Gabillard stressed the importance of the "Rhône-Alps Design System", which is based on co-operation between retail companies, design professionals and schools and which is strongly backed by local politicians.

According to Gabillard, the prime movers in the system are companies such as Seb, Smoby, Schneider, Lafuma and Salomon, who create products and services based on a 'no products without design' strategy. The Centre du Design Rhône-Alpes is another key factor in the Rhône-Alps strategy. Financed by regional authorities, it aims to ensure a tight bonding between the world of industry and that of the design professionals.

Gabillard acknowledged the vital role played by the Rhône-Alps authorities in investing in a design policy. The region has always had a strong technical culture and innovation has, likewise, been highly valued. This has eased the way for design policy to be developed, but, in terms of how, Gabillard focussed on the need to:

- encourage companies to integrate design in their products (increasing demand for design)
- promote the quality of design in the Rhône-Alps region to the benefit of the companies (increasing demand for products)
- facilitate companies' access to these services and resources – linking companies and designers (improving the co-operative spirit).

Within the region, St. Etienne and Grand Lyon have been centres that received particular attention. St Etienne was badly in need of a new image. It had pioneered industrial creation but had suffered a severe decline in the seventies. Despite that, the town had many assets that needed to be put in a more attractive spotlight. Certainly, with three schools offering design related education and 1,300 students, and a major event – the International Design Biennial, with over 100 countries represented and more than 140,000 visitors the city was well placed to promote its

assets. Design is a very important vector in the changing of the image of St. Etienne, the project of the town being to promote the town as international design pool with activities such as design research and communication towards the main public.

Grand Lyon was introduced by **Pamela Vennin**, who declared that Lyon's ambition was to be in the 'Top 15' European urban areas by 2005. This will be achieved by making the city more international and by developing its fashion and design sectors. Design has been recognised by the authorities and designated as a key policy priority for excellence, (one of three along with IT and biotechnology), that will drive the economic development of the Lyon area.

Lyon is making a sustained effort to involve design and designers in the economic and industrial fabric of the city. It is also stressing innovation and consolidating the city's image through a series of events, such as the 'Lyon Mode City' trade show and the 'Marché de la Mode' (Fashion Market). Overall, the Rhone-Alps region is benefiting from a strong commitment to design by the local authorities, which, combined with many innovative and creative initiatives, are showcasing the region and attracting on inward investment.

Lombardy

During the discussion that followed the presentations, Roberto Verganti (Politecnico Milano) outlined the regional policies for design within Lombardy. It has recognised five regional clusters (fashion, bio-technology, advanced materials, food and design). This represents a belated acknowledgement of design's place in regional policy. One fundamental discovery, according to Verganti, is that regional governments do not really understand the concept of design and what it can do for a region – so it is difficult to develop policies. This is unlike sectors like IT and biotechnology, where the authorities have a much firmer grasp of the concepts. Verganti's conclusions were therefore:

- design is not a sector, it is an activity that transcends sectors – it is a service
- within design, professionals are the key players in any initiative unlike those in the IT and bio-technology sectors, where knowledge is generally centred within universities.
For design it is more widespread
- making a transfer of knowledge between universities and industry is not straightforward and more research on the development of policies for design is required.

Verganti added that promotion of design in Italy was essential. If left to their own devices, Italian designers (SMEs) tend to be inward looking and do not try to understand the policies and strengths of other countries and regions. Making a pitch to the European Commission, Verganti suggested that it might be interested in developing a programme to assist the promotion of policies for design.

BEDA is aware that some initial work has already been conducted in this area, both at a European and a global level. The Design Council in the UK conducted some work in 2003 on the design policies of 11 countries, including some in Europe. Similarly, the first ever 'World Design Report' is being prepared by the International Council of Societies of Industrial Design (ICSID), the international organisation for industrial design in conjunction with the International Council of Graphic Design Associations (icograda) and the Korean Institut of Design Promotion (KIDP).

Ten recommendations for the policy makers

During the presentations and debates, a number of recommendations for regional policy emerged. It is hoped that these may have relevance for further application at the European level.

1. Take a central approach to the development of policies to promote design so that these methodologies can be exported to local and regional authorities.
2. Demonstrate to local and regional authorities the benefit of a strategic approach to design across sectors – city regeneration, enhanced tourism, inward investment, improved employment possibilities, etc.
3. Connect existing design centres in order to co-ordinate the 'product' mix and promote regional specialities.
4. Ensure that any design programme has the full support of the region including local authorities, industry and the local communities.
5. Identify opportunities to apply design principles across industrial sectors so that a region's competitiveness as a whole is improved.
6. Emphasise inter-disciplinary teamwork in order to take the benefit of best practice.
7. Recognise cultural differences (between regions, across borders, etc.) and develop programmes appropriately. As manufacturing industries understand, 'one size fits all' is not always the correct approach to adopt.
8. Develop the vision and build a long-term strategy which could have a view of up to 30 years.
9. Articulate and incorporate the role and potential of design into policy thinking, as it contributes to economic development, wealth creation and improved quality of life.
10. Showcase design by holding regional, national and international events.

Expanding on these recommendations for regional policy, a final proposal is for the European Commission to support BEDA in its exploration of the development and initiation of an EU-wide platform for the gathering and analysis of statistics and information on design industries across Europe. There is sporadic activity happening at the national level. If this was co-ordinated, it could make a significant contribution to European policy making.

The BEDA Communication Series

The value of design to the European economy

The purpose of these meetings is to stimulate debate and foster understanding about the role of design and innovation in the European economy. Prior to the fifth meeting, topics covered have included:

9/11/2000	European competitiveness and innovation through design
8/6/2001	Design as a key intangible – delivering value to the bottom line
23/11/2001	Embracing sustainability: a European approach to design's contribution
23/5/2002	Stimulating wealth creation: the European creative industries and the role of design within them

All of these reports are available as pdf downloads from BEDA's website at <http://www.beda.org/>

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Speakers' biographical notes (in alphabetical order)

Claus-Christian Eckhardt

Professor, Lund University

Claus-Christian Eckhardt was born in Marburg, Germany in 1965 and studied art history at the University of Marburg and industrial design at the Hochschule für Bildende Künste in Braunschweig. He worked as interior designer for Silvestrin Design in München; was in charge of designing consumer electronics and communication products for the Blaupunkt Design Department in Hildesheim, where he was also responsible for the design of Bosch Mobile phones. Later, he became chief designer and head of global product design of Bosch Telecom and Tenovis, the successor of Telenorma in Frankfurt. Since 2001, he has been professor of industrial design at Lund University in Sweden. He has received several international awards.

Marie Marguerite Gabillard

Director, Centre de Design Rhône-Alpes

Graduate of HECJF (73) and ICG (91)

From the "Marketing and Creativity" option with which she completed her studies until the present day, Gabillard's professional career has been in the field of marketing, either within companies or as a consultant.

At the Chambre Syndicale des Banques Populaires, Gabillard practised operational marketing and communication. This "communicative" experience opened a door for her at Rothmans International France where she developed a department for the purchase of space and promotional programmes in the sector of non-tobacco products for the Rothmans, Dunhill and Peter Stuyvesant brands. At Cointreau France, she was in charge of a team of five people developing 'gastronomic' products designed for the restaurant and patisserie trades.

As a consultant over nine years, she had the privilege of working for major brands such as Pyrex, Guy Degrenne, BDF Nivea, Schweppes, Well, Briker, Peugeot tools, Bricorama and Cinna. Meeting their distribution problems required numerous studies, (relating to consumers, competition, merchandizing, etc.), as well as marketing and design operations, as design is increasingly a source of innovative solutions. This is how she began to work with designers, prior to being given the responsibility for a design agency in the Addison group which took her as far afield as Spain and England.

Finally, before joining the Design Centre in Lyon, Gabillard worked freelance and carried out a wide variety of studies in the fields of semantics and enterprise culture, company strategy and market studies for products and services.

Marie Marguerite Gabillard has been the Director of the Rhone-Alps Design Centre since 1994.

Nadine Gelas

Vice-President of Greater Lyon

Nadine Gelas was born on 6th May 1946. She has a senior university teaching qualification (agrégée de l'Université), holds a state doctorate, and is a university professor of linguistics and semiology.

She teaches at Lyon 2 Lumière University, in the department of linguistic science and at the Institute of Communication. She is also a research director at the Centre for Linguistics and Semiology.

Since 1988, she has been the director of the Université de la Mode, the fashion department of Lyon 2 University, which dispenses vocational training from third-year university degree to postgraduate levels in a range of programmes unique in France.

She is a member of the French National Centre for Humanities and the author of many publications on linguistics, textual semiology and the semiology of fashion.

After the 2001 local elections, Gelas was elected Vice-President of the Greater Lyon Council, charged with the development and promotion of fashion activities.

Elisabeth Helander

Director of Community Initiatives and Innovative Actions, Directorate-General for Regional Policy in the European Commission

Dr Elisabeth Helander has been Director of Community Initiatives and Innovative Actions of the Directorate-General for Regional Policy of the European Commission since 2000. She is responsible for the co-operation programme for European regions INTERREG, the European programmes for urban development and regeneration URBAN, as well as the Regional Programmes of Innovative Action. Earlier, Dr Helander served as Director for Coordination and Evaluation in the same Directorate-General.

Before joining the European Commission Dr Helander served as Vice-President of the National Research Council in Finland and held senior positions in the Finnish and Nordic environmental administrations. She received her doctorate in nuclear chemistry from Helsinki University in 1970.

Dr Helander has served as chair or member of a number of committees and advisory boards including the UN Advisory Committee for Science and Technology, the Science Policy Council of the Nordic Countries, the Regional Board of the International Arctic Science Committee, the Board of the National Technology Agency, the Board of the National Research and Development Centre for Welfare and Health and the National UNESCO Commission. She has been chairperson of the National Consumers' Association, the Finland - Sweden Association and the Finnish World Wildlife Fund.

Stephen Hitchins

President, BEDA

Stephen Hitchins was a director of BDG McColl London for fourteen years and chairman for five. During this time he was responsible for establishing offices abroad, including Germany and Hungary, and in winning and managing projects in central Europe. BDG McColl was until recently one of the largest design and architectural practices in Europe with over 250 staff and six offices that included Hong Kong and Kuala Lumpur.

He sits on Design Partners UK, (the government's design industry consultative export group), and has undertaken three scoping missions to Switzerland, Germany and Austria with Trade

Partners UK. He has served on juries for international competitions for the EU, EFTA and UNESCO and sat on the boards of Icoграда (the world body for graphic design) and the UK's DBA (Design Business Association). He is immediate past president of the CSD (Chartered Society of Designers in the UK) and is the current President of BEDA (the Bureau of European Designers' Associations) as well as being a Fellow of the ISTD (International Society of Typographic Design) and of the RSA (the Royal Society of Arts).

Active with a number of charities, Stephen is design consultant to several organisations including Royal Brunei Airlines. He is currently writing a book about 'The Professional Practice of Design'.

Anne Møller-Andersen

**Managing Director, Centre for Business Growth and Development
Copenhagen-Frederiksberg, Denmark**

Over the past two decades Anne Møller-Andersen has worked across a broad range of areas including business development for SME's and entrepreneurs, regional development, inward investment and with incubators and science parks.

Educated as an architect, her career in regional and business development has spanned both the private and public sectors. A Director of her own company, Nordic Business Planning, she has also worked on the branding and marketing of both the Greater Copenhagen region and the Øresund region through her involvement with Copenhagen Capacity.

Møller-Andersen is currently working for the Øresund University/Øresund Science Region setting up a new trans-regional platform within design called Øresund Design.

Pamela Vennin

**Manager, International Affairs
Grand Lyon**

Pam Vennin holds a BA (Honours) in Economics and Psychology from Queens University, Kingston Ontario Canada and an MBA from the French Business School ECSP-EAP in Paris.

She began her career in marketing for an airfreight service company in Australia before heading to Boston to work for a service company. Since 1994, she has been at the Urban Community of Greater Lyon. Working within the department of economic and international affairs, her responsibilities have included building an environment cluster and helping foreign firms start up shops in Lyon. She coordinated the communication plan for the biotech cluster until her recent position as manager for international affairs. Within this post she is responsible for the economic content of Lyon's twin-cities policies.

Greater Lyon, the second largest economic region in France, represents a population of 1.4 million people. The Urban Community of Greater Lyon has 4,500 employees and an annual budget of 1.2 billion euro. Its responsibilities include water supply, sanitation, road planning and maintenance, urban planning, public transportation and economic development.

BEDA Partners and Supporters

Design Council

The Design Council's purpose is to 'inspire and enable the best use of design by the UK, in the world context, to improve prosperity and well-being'.

It helps people and organisations in business, education, public services and government understand design and use it effectively as part of their strategy.

By working directly with businesses, the Design Council is aiming to demonstrate the methods and processes behind design success, making them easier for other companies to adopt.

Similar initiatives are aiming to raise design's profile in the way public services are planned and delivered.

The Design Council also increases awareness of design through events, publications, case studies highlighting examples of design and innovation in action and online knowledge helping people find out about design and make more informed design decisions.

The Design Council is funded by a grant from the UK Government's Department of Trade and Industry.

Lyon, city of fashion and design

The Lyon area contributes to the wealth of the Rhone-Alps region, the French leader in textiles and clothing with 40,000 employees, and boasts strong potential in the field of fashion and textiles, garments, jewellery, cosmetics and, at a more regional level, furniture.

Ranked second in this industry behind Paris, Lyon employs 16,200 people in the private sector, spread between clothing, jewellery, footwear, leather goods and the perfume and cosmetics industry. The business of producing textiles, clothing and jewellery is estimated to generate sales of 1.2 billion euro.

Lyon's tremendous potential lies in a rich and diverse economic fabric, which features major international groups, dynamic and creative local companies, and expert subcontractors. This potential can be traced back to the city's economic history and heritage – it enjoys a strong reputation in chemicals, silk making, weaving and technical fabrics. It has had its own jewellery market since the 16th century.

Lyon's vibrant activity has given rise to designer brands that have now earned wide recognition including: Nathalie Chaize, Millésia-Nina Ricci, Max Chaoul, Korloff, Augis 1830, Marie Michaud Créations and Tombé du Ciel.

In the dermocosmetology arena, Lyon-based companies – such as Gattefossé, Liphia, Episkin, Coletica and DermScan – are known for their research competencies and are the direct suppliers to the leading cosmetics brands.

Lyon's training and research capability reinforces the area's creative potential and is helping to renew the local economic fabric with ties to fashion. In education, the city boasts the Université de la Mode (Fashion University), ESMOD-Lyon and ITECH; and in research, the city is home to the headquarters of the French Institute for Textiles and Clothing. It also hosts the world's leading research centre in these fields.

With backing from the local authorities, particularly Greater Lyon, fashion and design professionals have set up a resource centre for designers: the Village des Créateurs in the Passage Thiaffait, deep in Lyon's historical silk-making quarter. Its purpose is threefold:

- to encourage economic development and the promotion of young French and international designers, who will take up residence in the Passage Thiaffait for a maximum of three years;

- to support and assist young designers in the Lyon area who are members of the Passage Thiaffait association;
- to promote design through Lyon, city of fashion.
The Village also has a showroom where young designers can present their collections. This is also an exhibition venue, focusing on fashion and design open to international cultures.

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Appropriately, Lyon plays host to two international trade fairs which contribute to the vibrancy of the area's fashion industries: Lyon Mode City and for jewellery Print'Or.

Lyon also hosts innovation events. These include the International Science-Industry Forum on New Textiles and Functional Clothing, and the European Dermocosmetology Days organised by the European Cosmetology Centre.

The city also boasts a Museum of Textiles (established in 1854), which has the largest collection of textiles in the world.

Today, Lyon has the ambition to form a fully-fledged fashion cluster in the Greater Lyon area – nurturing joint projects involving all strands of the fashion sector, building ties with the artistic and design world and running promotions.

To do this, Greater Lyon is implementing a development strategy with four themes:

- support for design, notably through the Village des Créateurs in Passage Thiaffait
- enhancement and innovation
- events and fairs
- communication and promotion.

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The Design Centre Rhone-Alps, Resource Centre in Design

With over 400 Design professionals (industrial, graphical, multimedia, interior architects), the Rhone-Alps region comes immediately after the Ile-de-France (Paris) area in terms of providing a wide range of Design skills to companies all over the region and the country. A broad variety of industrial sectors are represented: textiles, medical, pharmaceutical, plastics, metallurgy and subcontracting in various sectors.

The Design Centre Rhone-Alps in 6 points

- *Who is the Design Centre Rhone-Alps?*

An association created in 1991 and financed on the whole by the local public authorities in the Rhone-Alps.

- *Members*

The companies, the designers, the opinion leaders in Design (partners in Design projects), Design related professions, institutions, schools.

- *Missions*

Participate in the development of the performance of the companies via the Design. Be a resource centre of Design for the companies.

- *Goals*

Help the companies better use the Design skills and resources through all the Design professions and the Design Management. Highlight these competencies and resources, the added value of Design for the companies and the best practices to integrate the Design.

- *Services*

Information – exchange – practices (tools, project preparation and education). Design resource web site for the companies and the professional designers.

- *Partners*

The technological development network, the Design promotion organisations and the Design related disciplines.

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The Office for Harmonization in the Internal Market (Trade Marks and Designs)

The Office for Harmonization in the Internal Market (Trade Marks and Designs) was created in 1994 by European Community law (Council Regulation (EC) N°X 40/94 of 20 December 1993 on the Community trade mark; OJ EC N°X L 349 of 31.12.93, p. 83). It is a European Community body (public establishment) with its own legal personality, which enjoys legal, administrative and financial autonomy. Its revenue is derived from registration fees and fees for the renewal of trademark protection. It currently employs about 650 people.

The Office's task is to register and manage trademarks and designs that are valid in the entirety of the territory of the European Union (as opposed to national trade marks or designs which are valid only for the territory of the Member State in which they are delivered). It carries out registration procedures for Community trademarks (about 290,000 Community trade mark applications have been received to date) and does so for designs as from early 2003, and shares with the courts in Member States of the European Union the task of deciding on requests for invalidation of registered titles.

This organisation is aware of the importance of the role that it has been given in contributing to the harmonious development of economic activities throughout the Community by managing a system that enables companies – European and from other countries – to acquire the rights relating to the exclusive use of signs (Community trade marks) and designs of products to identify their goods or services in the vast territory of the Community. It participates alongside the European institutions and in co-operation with the Member States and all the national and international industrial property organisations, in achieving economic and social progress in Europe and throughout the world.

On 6 March 2002, the Community design regulation entered into force, which provides for the protection of Community designs, having unitary character throughout the European Community. The basic principles of the Community design system are the same as for the Community trademark, although there are, naturally, differences in the conditions for protection and the procedures. The possibility to register designs has been given as from January 2003.

Additional information on our office can be obtained from our website at oami.eu.int.
Further information specifically about the Community design can be obtained at:
<http://oami.eu.int/en/design/default.htm>

Øresund University

Øresund University is a cross-border network of twelve universities on both sides of the Sound (Øresund) in the south of Sweden and the eastern part of Denmark. Together it has 130,000 students and employs approximately 10,000 researchers. The regional authorities, design organisations and Øresund University work together in the project Design Øresund.

Industrial design in the Øresund Region is known all over the world. The Design Øresund project will put design on the agenda as a key area for stimulating economic growth and will increase the awareness of design. This can strengthen the international marketing of the region. Designers will be working in a network together with the business community, organisations, public authorities, universities and design associations to stimulate the development and strengthening of the dialogue between these partners.

Design Øresund will become a recognised brand for regional development through design.

Attendees

Chris Allen

European Commission, Directorate General
for Enterprise, *Administrator*

Steinar Amland

Danish Designers, *Director*

Geert Camis

Forum Europe, *Managing Director*

Brendan Cardiff

European Commission, Directorate General
for Education and Culture
Principal Administrator

Glyrius Carpenter

Amicus, *Precious Metals NAC Member*

Lise Coirier

Pro Materia, *Director*

Johan Cops

Union Designers Belgique, Belgium, *Director*

Serge de Gheldere

Futureproof/eco-design, *CEO*

Kristel Dewulf

Massive, *Product Designer*

Claus-Christian Eckhardt

Lund University, *Professor*

Severin Filek

Design Austria, *Director*

Cristina Fonseca

European Commission, Directorate General
for Regional Policy, *Auditor*

Marie-Marguerite Gabillard

Centre du Design Rhône Alpes (CDRA),
Lyon, *Director*

Nadine Gelas

Grand Lyon, *Vice President*

Mala Gondalia

Design Council
Knowledge Development Coordinator

Theo Groothuizen

Landmark Design Holding, Netherlands
President

Jürgen Grothues

Allianz Deutscher Designer (AGD)
Board Member

Elisabeth Helander

European Commission, Directorate General
for Regional Policy, *Director*

Stephen Hitchins

BEDA, *President*

Lucie Huiskens

Primsela Dutch Design Foundation
Manager, Business Development

Sandra Jensen

European Commission, *Stagiaire*

Peter Kercher

Associazione per il Disegno Industriale (ADI)
International Representative

Peter Kersten

BNO, Netherlands, *President*

Susan Krantz

Design Council
Business Development Manager

Maja Krzisnik

Chamber of Commerce and Industry,
Slovenia, *Director*

Gaid Le Gall

Comité Européen de Normalisation (CEN)
Project Manager

Anne Leemans

Fontana Identity & Design, *Managing Partner*

Brigitte Lemoigne

European Commission, Directorate General
for Competition

Emilio Leon-Fernandez

European Commission, Directorate General
for Enterprise, *Administrator*

Nia Lewis

Wales European Centre, *Policy Manager*

Alvaro Marin

European Parliament, *Assistant*

Luis Martin-Oar

European Parliament
Committee on Industry, External Trade,
Research and Energy, *Head of Division*

Giles Merritt

Forum Europe, *Director*

Joanna Metaxopoulou

European Commission, Directorate General
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Anne Møller-Andersen

Managing Director Centre for Business
Growth and Development Copenhagen-
Frederiksberg, *Managing Director*

Stephen Moore

BEDA

Cornelia Oud

European Commission, Directorate General
for Enterprise, *Official*

Massimo Pitis

BEDA, *President Elect*

Roberto Race

Il Denaro, *Journalist*

Wiktor Raldow

European Commission, Directorate
General for Research
*Head of Unit, Measurements, & Testing
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Savina Tarsitano

European Centre for Public Affairs (ECPAB)
Business Development Manager

Michael Thomson

Design Connect, *Principal*

Johan Valke

VIZO, *Director*

Theresa van Ert

Icograda, *Project Manager*

Thierry van Kerm

Icograda, *Director*

Marja van Weeren-Groothuizen

Landmark Design Holding
Senior Designer

Pamela Vennin

Urban Community of Greater Lyon
Manager, International Affairs

Raphaël Verbruggen

Vlaams Economisch Verbond
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Roberto Verganti

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*Professor of Management of Innovation
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Zbynek Vokrouhlicky

Design Centrum Czech Republic
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