

**<Thomas Bley>**

- I would like if possible just to make a brief comment on the briefing issue, as such as that I do think seriously that design has evolved from the fulfiller of needs, *also* following some sort of a briefing, to even the problem solver, to the degree of actually the problem finder, or definder, in order to actually as I mean, yes, I mean - I don't think, as I mean, that serious design actually starts with a briefing coming from somewhere outside, if not being analyzed and evaluated by the designer or part of the designer OPA team, because most developments today involve not a few designers, but people from all kind of venues of... of the business and so, as I mean, just simply as developing a briefing out of the blue throwing that some people call eventual designer, is certainly is not the most na, ah solution bringing *also* opportunity ...

**<Thomas Bley>**

- OK, then let me start of with ... *<risos>*
- Hmm... there are... there are four... four forms of trying to teach somebody to be designer; one is like I teach you, you're the barmaid and you simply fill him up, then you can also do it as a craftsman, by shaping him, you can be a gardener, and kind of look at your students as something like a valuable plan kind of growing, and you are actually *also* being a travel guide, helping your students, coming up *<inaudível>* being the explorer. Ahn... you may guess, I mean, which kind of form of education I may prefer myself. Ahn... the ... For my experiences, the best way to educate successful designers are by do...not pre-describing a profile and then trying to educate people towards that profile, but providing ahn...interdisciplinary environments, with top notch content, and be... and leaving it up to the individual to make a decision based on their ahn... career perspective, ba... leveraging their knowledge, individually, such as we have done and Iban *<inaudível>* who we're going to see and talk tomorrow, we both were involved in a inter-disciplinary program at the New School of Design in

Colon, and that was such an inter-disciplinary program where then people went as product design as to Lego to Denmark, as editors for architectural magazines in Switzerland, starting their own marketing firm and they all got rather successful, by being able to, actually based on their career perspectives, to develop their program, so *also* with respect to education, ah... I do not necessarily think that a pre-described profile is the best way to go about it.

<Thomas Bley>

- Hmm... ya, I mean, the the ya, talking about the ya na....small design firms, I mean we can talking about the na...particular situation like in Germany, compared to the US, compared to na where just recently, as I move to New Zealand, I would say in those eh na developed markets like the US and Germany, where designers certainly recognizes as a service industry, hmm... it is predominantly just funded through *also* the client/customer eh... relationship between *also* the design firms. Now with respect to an economy like New Zealand, who puts design on their flags, the government will actually help to support design firms to ahn... industries and de... de... na design firms to come together, because it is said already, design is mainly by the industry recognized as a cost factor, and unfortunately not recognized necessarily for the profitability, particular long term, it does bring to the industry, so yes, I mean, there is eh... na, there is a certain support, therefore, and that doesn't mean, as I mean, if they are small, medium or even large sized companies, *also*, in the design industry, ah to support eh... eh... na, design companies to support industry. But it is predominantly, as I mean, to make it very clear, as I mean, yes, I mean, as design firm, you have to deal and to have a make a contract with your potential client and customer.

<Thomas Bley>

- I would suggest, I mean, the very last questions somebody has to build the paper plane with such thing and shoot it up to here us, OK? <Risos>. Freddy <inaudível> already seem to work himself for the paper.

- OK, Ecology, very... very big issue, as I mean, for particularly us, eh ecologically and socially conscious thinking designers. My comment to that would be, yes, I mean, being responsible about it, developing it, reporting it all under consideration, it's just simply not being enough, because the industry, you have to be on the decision making level in order to really move things, and unfortunately designers, as I have shown you from my presentation, probably as very clear, we are... we are not necessarily on decision making level, we are on the consulting level, so, on the consulting level your *also* eh... na... your influence is limited, so, if we really want to achieve something, meaning as a taking on the responsibility, being on the decision making eh level, we ought to do have to gain as a more incompetence, being able to work and get ha on that level and so, yes, I mean, for everybody who is interested in our environment and wants to eh move *also* the ecological hmm... issues eh to better things, I mean, we have to create the competence and be on the decision making level in order to make eh... eh...a change.

<Thomas Bley>

- OK. But anyway, sorry, OK, since we have this no sequence, OK, I'll go to start of with particulars, since I didn't understand the question too well, I have to say, I mean the last part was about education again, and again I mean, education, eh... eh... eh... to to my opinion, eh the best one is which is highly up-to-date content driven, ah brings all the challenges to the table, and leaves the decision about what <inaudível> those hundred and twenty seven disciplines one wants to be up to the individual, and does not *institutiolize* any kind of a profile, <inaudível> again, in my opinion about *also* ah... the best education *also*, we can do as in design, ahn... the other questions about the growth factor in design, I mean, yes, I mean, design eh, eh design certainly grows with the challenges we find, or the industry has, I mean, design is certainly something which doesn't live for and by itself, design is a service, design is something ahn...which does help to anh...na change *also* our circumstances, our economy, all our na na hmm na everything kind of affecting our lives, so I mean it's certainly eh grow with the challenges and it may as drop with less challenges, so I don't think necessarily also hmm...the... the economy, yes, needs and... and... a growth factor in order to be sustainable and to create that

stake holder value, ahn...as... as designer, ahn as certainly depend *also* on this as a service eh related to this so I mean, just, as I mean growing as a design industry by itself, hmm I don't see *also* too much sense it, we need a growth in good ideas, not necessarily as a sole leaders in designers.

<**Thomas Bley**>

- Yes, if just briefly, before it comes to.... Hmm... I don't... Because this always comes up, and up, and up it doesn't matter where you are and ...that there are supposedly too many designers being educated than the market actually needs. To my opinion, there can't be enough designers being educated, or enough people being educated as designers, however, we just simply have to educate them ahn... to watch the challenges eh... eh... of this world, and I think, I mean, ther's more problem on *also* how and what are they educated at than actually is *also* numbers, so we need ahn... more a better competence for designers ahn... and certainly *also* ya, a good number of designers who do help to change this planet to a better one.

<**Pekka Korvenmaa**>

- What can I add to that? Kind of biblical resume. <Tosse> Ahn, I agree with Stephen here that the expectations of, quite, I quite, you know painted a rosy picture of the Finnish... Finish environment, of course, I've not... I've not traveled all the way here to, you know, complain and, you know, tell about bad things, you know, that's ... I would be punished back home and... but... but the expectations that, for example, my department should more or less save the future of Finnish export industries and then, we're not getting more Professors, so the <*inaudível*> we promised the government or the industry that, yes we are important, please, so give us more tasks, then the Minister of Education and the Industry gives us more exportations, but not more teachers. So because the kind of difficult situation that we had to cope and the even though the investments in design education in Finland are rather formidable, they are not up to the expectations that are, you know, all the pressures coming from outside, or not up to the things that they would like to do and would and know that could perform, the more, and of course the students suffer, are not having enough thought courses, they are not having enough

supervision, should demand much more, so that I think this is what I think our universal situation in design education. The other thing that I would like to stress more and more, even coming from Scandinavia, is the role of investment in design in the public sector, and I don't mean a kind of state regulative design business or *subsidiarities*, but I mean that that public sector as a client for design consultancies. And there design would really bring a kind of added value to everybody, better environments of public transport, of the, you know, public spaces, all this common environment that you have to meet every day and there design really has a big thing to do. The corporate culture, the perfect is one thing, but there's also this kind of unavoidable daily environment, especially urban environment, where the public investments in design should be much vaster, even in Finland, where the situation is rather good.

**<Thomas Bley>**

- I have some it's the employment rates, the graphic industries employ very well and so that's why graphic students just come in to our institutions and disappear to work; the graphic industries employ very well still. So students actually don't study, they just get in and then they are designers and then they go to jobs. So there is one indicator, nothing compared to, you know, students in ceramics or textiles, well the difference is quite big, but in percentage is printed media is still quite big in Finland, but then, of course some of you included web design and graphic design and if you add that to graphic design of course the numbers grow bigger so. I don't have a single answer to that, I'm sorry, about that.

**<Thomas Bley>**

- I think overall globally, as I mean like the if you don't want to talk necessarily about graphic and product, or communications, as I mean the people who are involved in the 2-dimensional business of design, outnumbered the people in the 3-dimensional business about eh 2/3 to 1/3, and overall it probably is easier although not necessarily as rewarding, on the, just playing graphic design because, I mean, there is a lot *also* in all kinds of *also* smaller larger scale eh project as industrial project designers we take it seriously, I mean *also* a lot more in the involvement in

the development process, just to give a little bit of an anecdotal, I think in Singapore once where we held the workshop and I've learned that their program, their Design Program is just three years, compared to most programs four years, or even here, five years, the reason was given the answer was given to me was that that way they are less expensive for the industry because the education hasn't been or they haven't spent as much in the education which I thought was a quite remarkable answer for that question and also, I mean, there was more for the graphic or 2-dimensional designers who could survive in Singapore, where the product or industrial designers had almost no market, because it was completely lacking any intellectual property, was not developed and designers wasn't weren't necessarily trusted in developing those, so in that sense there was a little product development, so I hope I answered, at least, part of that question.

**<Thomas Bley>**

- Then I have to say something. I mean, just trying to make it or trying to get it to the point is again, I mean, we I think we got to say good-bye to the kind of design *also* we got to this kind of design where we do beautiful things. It's simple we do need a different competence on design, actually, I mean, to not be misunderstood, I mean, there's nothing wrong with designers doing great things but, or beautiful things even, but we do need a completely new kind of a competence where the designer is kind of a different kind of a partner to the industry, to public organizations, within society and that can start with anybody, *also*, who claims him or herself to be a designer that certainly can start it all kinds of design educational programs and that also certainly can at any industry who kind of discovers that designers can actually make the difference, always claim, and so we are let me be that my comment for this.

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can start at any industry who kind of discovers that designers can actually make the difference – we always claim – and let me be that my comment for eh this.

**<Thomas Bley>**

- I also would like to thank, I mean, having talked about languages, and the interpreters who seriously had a hard time possibly understanding what we're talking about *<aplausos>*... you made it able for us to communicate. Thank you, very much.

