

En løftestang for designere:
Udviklingsprogrammet for designere har virkelig gjort en forskel, både fagligt og personligt – for den 29-årige nyuddannede rumdesigner fra Danmarks Designskole såvel som den 39-årige grafiske designer, der har haft egen virksomhed i 12 år. Det fremgår af kommunikationsmedarbejder (DJ) Helle Lorenzens rundbordssamtale med tekstildesigner Stine Østergård, grafisk designer mDD Dorte Krogh, rumdesigner mDD Maria Juul Løhde, møbeldesigner mDD Christian Flindt og industriel designer mDD Jakob Herold – alle med behov for afklaring i forhold til designerrollen, faget og arbejdsprocesserne.

Leverage for designers: The development programme for designers has meant both professional and personal changes – for the 29-year-old recent graduate in space design from Danmarks Designskole as well as the 39-year-old graphic designer, who has had her own business for 12 years. This is evident from communication officer (DJ) Helle Lorenzen's round table talk with textile designer Stine Østergård, graphic designer mDD Dorte Krogh, space designer mDD Maria Juul Løhde, furniture designer mDD Christian Flindt and industrial designer mDD Jakob Herold – all with a need to have a clearer picture of the designer's role, the profession and the work processes.

Tågen letter The Haze Is Lifting



Christian



Stine



Jakob



Dorte



Maria

Af Helle Lorenzen

Det har rykket – både fagligt og personligt. Det er de fem deltagere i rundbordssamtalen helt enige om.

Udviklingsprogrammet for designere 2004/2005 har gjort en forskel i forhold til bla professionalisering via indsigt i virksomhedsmodeller – men også i forhold til etiske problemstillinger, samfundsudviklingen, de personlige udviklingsværktøjer, netværkssamarbejde, markedet og forretningsplaner. Hvorfor er du lige præcis den designer, du er? Har du selv forstået, hvorfor du laver det design, du gør? Og hvilken udvikling ønsker du for dig selv og din virksomhed?

Sådan lyder nogle af de spørgsmål, deltagerne har arbejdet med inden for det sidste år.

“Før jeg startede på udviklingsprogrammet, sad min partner og jeg med en fornemmelse af, at der var et potentiale i design og selve arbejdsmetoden, som vi ikke helt kunne gribe og formulere. Det var lidt tåget,” fortæller industriel designer Jakob Herold og fortsætter:

“Gennem forløbet har jeg fået indblik i forskellighederne inden for designbranchen, som jeg personligt kan bruge til at forstærke de elementer, der er i mit eget design. Jeg har fået stor ærbødighed overfor de andres fagområder og indsigt i, at jeg skal dyrke min egen styrke – det jeg selv er god til – og så bruge andres kompetencer som indspil i mine arbejdsprocesser. Det handler om at finde frem til, hvordan andres designindgange kan være med til at løfte produktudviklingen videre, og der er blevet åbnet for erkendelsen af den synergi, der ligger i netværkssamarbejde som et middel til øget professionalisering.”

“Men der kan vi også bruge vore ligheder,” mener rumdesigner Maria Juul Lohde.

“For selv om vi kan have forskellige metoder, produkter, materialer og mere eller mindre kunstneriske indgange, så taler vi stadig det samme sprog.”

Nye indfaldsvinkler

Dorte Kroghs motivation for at deltage i udviklingsprogrammet var et behov for dels at udbygge sit netværk og dels at få indsigt i, hvad danske designbureauer har at byde på:

“I den forbindelse opdagede jeg, at jeg også havde behov for at vide noget om rumdesign og industrielt design – og om hvilke designprocesser, der ligger dér. Det har ikke blot givet mig nogle konkrete arbejdsredskaber i forhold til mit grafiske arbejde, men også i forhold til vores kunder samt udviklingen af mine medarbejdere og bureauet. Det er jo i virkeligheden lige så vigtigt som kernen i designarbejdet. Jeg oplever allerede nu, at jeg ofte tænker på, hvordan Maria som rumdesigner eller Christian som møbeldesigner ville gå til en eller anden opgave. Ligesom vi også på bureauet arbejder med, hvordan vi mere direkte kan inddrage andres kompetencer. Det er en helt ny vinkel på mit arbejde.”

“Ja,” påpeger Jakob Herold, “jeg har for eksempel helt konkret lært meget af Stines måde at arbejde på som tekstildesigner – hvordan hun fortæller historier, når hun skaber et produkt. Om

værdien i at inddrage det kunstneriske element i industrielt design, hvor vi jo let kan ‘gemme os’ bag en hel masse tekniske forklaringer. Men vi gør os fattigere, hvis produktet ikke har den gode historie med. I dette forløb er jeg begyndt at grave dybere i mine egne intuitive arbejdsprocesser.”

Ambitionerne skal råbes ud

På udviklingsprogrammets sidste del skulle deltagerne hver især fremlægge en femårsplan. Her skulle de bruge essensen af den nye viden, de havde opsamlet, til de individuelle forretningsplaner, og øvelsen fik deltagerne til at forstå hensigten med langtidsplanlægning.

“Forretningsplanen er et middel til at designe sin kunstneriske frihed,” mener møbeldesigneren Christian Flindt. “Det er ikke bare tørre tal og grafer, men en metode til at klarlægge, hvor man vil hen, og hvordan man skal komme dertil.”

“Bare det at sige det højt og nedfælde på papir, at jeg er tekstildesigner, at jeg ønsker at leve af det, at jeg mener det alvorligt – og sådan skal det ske, er et meget stort skridt for mig,” erkender Stine Østergård.

“Vi skal være ærlige med det, vi vil; tillade os selv at erkende, at vi har ambitioner ud over bare at få vore tegnestuer til at løbe rundt,” fastslår Dorte Krogh. “Jeg tror, at det i den grad ville gavne designprofessionen, hvis vi råbte højt om vores ambitioner. Blandt designere er der stadig en stor barriere i forhold til at optræde business-agtigt. Men resten af verden gør det, så hvorfor ikke os? Hvis Danmark skal være med på designområdet, gælder det om at rette ryggen som branche.”

I forretningsplanerne erkendte flere af deltagerne i rundbordssamtalen, at de har brug for indspil udefra – eller et *advisory board*, bestående af ældre, erfarne designere eller folk fra andre faggrupper, der kunne være med til at sikre fremdrift for deres virksomhed.

Kollektiv stolthed

De fem designere er også enige om, at forløbet af udviklingsprogrammet har været med til at udbygge deres identitet i bredere forstand, nemlig deres opfattelse af sig selv som en del af en branche.

“Vi nøjedes ikke med overfladisk at fortælle hinanden om vores arbejde; vi gik i dybden og forsøgte ærligt at dele ud af vores erfaringer, så-

UDVIKLINGSPROGRAM FOR DESIGNERE

Programmet er udviklet af ICIS (*International Centre for Creativity, Innovation and Sustainability*) i samarbejde med Danske Designere og støttet af Den Europæiske Socialfond.

UDVIKLINGSPROGRAM 1: Det første program startede april 2004 og sluttede januar 2005. Forløbet, der bestod af fem internat-moduler á fem dages varighed, en række midtvejsseminarer samt hjemmeopgaver, havde temaerne: professionalisering, internationalisering, personlig udvikling samt netværkssamarbejde. En mentorgruppe var tilknyttet forløbet. Der deltog 36 designere, og hele programmet kostede 20.000 kr pr deltager.

UDVIKLINGSPROGRAM 2: Det andet program er opdelt i to faser. ■ Fase 1, som starter april 2005, henvender sig til nyuddannede, yngre designere. ■ Fase 2, som starter maj 2005, henvender sig til de etablerede designere. Begge faser afsluttes januar 2006. Hver fase er opdelt i fire internat-moduler á fem dages varighed. Det er muligt at deltage i begge faser eller bare den ene. Begge faser omfatter midtvejsseminarer. Emnerne, hvoraf nogle er specifikke for faserne, andre gennemgående, er: professionalisering, internationalisering, nye designparadigmer, lederskabsudvikling, succeskriterier, netværkssamarbejde, personlige udviklingsværktøjer, teamworking, præsentationsværktøjer, organisationsteori og forretningsplan/strategi. Ved redaktionens afslutning midt i januar var der tilmeldt 23 designere.

PRIS FOR UDVIKLINGSPROGRAM 2:

Fase 1:	
Medlemmer af Danske Designere:	16.000 kr plus moms
Ikke-medlemmer:	18.000 kr plus moms
Fase 2:	
Medlemmer af Danske Designere:	17.500 kr plus moms
Ikke-medlemmer:	10.000 kr plus moms
Fase 1 og Fase 2:	
Medlemmer af Danske Designere:	12.000 kr plus moms
Ikke-medlemmer:	15.000 kr plus moms

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DELTAGERNE I RUNDBORDSSAMTALEN:

Stine Østergård, 35 år, uddannet fra Designskolen Kolding 1999, tekstildesigner eget firma: Walking through Snow

Dorte Krogh, 39 år, uddannet 1989 fra bureau, grafisk designer mDD, indehaver af Krogh & Co Designbureau med seks fastansatte og tre freelancere

Maria Juul Lohde, 29 år, uddannet fra Danmarks Designskole 2004, rumdesigner mDD, eget firma: Maki

Christian Flindt, 33 år, uddannet fra Arkitektskolen Aarhus 2002, møbeldesigner mDD eget firma: Flindt Design

Jakob Herold, 35 år, uddannet fra Danmarks Designskole 1995, industriel designer mDD medejer af D-VISION I/S

dan at der blev opbygget en kollektiv stolthed og samhørighed. Der ligger et kæmpe potentiale i at opfatte sig selv som en del af et fagligt fællesskab – og ikke kun som enkeltstående designer,” mener Jakob Herold og henviser til den danske filmbranche, der inden for de seneste ti år har udviklet sig markant på baggrund af samarbejde og netværk.

“Hvad angår filmbranchens succes må vi også lige tænke på, hvor mange penge, der bliver givet til udvikling af film,” indskyder Christian Flindt.

“Tror du ikke, at succesen i lige så høj grad bunder i, at filmfolkene hele tiden har været bedre til at promovere sig selv? Hvornår har danske designere sidst meldt sig i debatten om noget som helst?” spørger Dorte Krogh og fortsætter:



De 36 deltagere i udviklingsprogrammet for designere 2004/2005 har dannet deres eget netværk. Nogle af deltagerne er gået sammen i konkrete arbejdsprojekter, og hele gruppen er involveret i et udstillingsprojekt for UNICEF, der vises til september i Øksnehallen i København i forbindelse med verdensudstillingen INDEX:2005.

En gruppe af deltagerne har i løbet af programmet udviklet en *Code of Ethics*, som foreningen Danske Designere – hvis generalforsamlingen beslutter det – vil indarbejde i vedtægterne. Det gælder bla: **SUSTAINABILITY** – to work and act in respect of the environment, always seeking to provide sustainable design solutions.

PROFESSIONALISM – to maintain high professional standards and levels of competence – working to protect original design, in mutual respect of colleagues and clients.

RESPECT – not to do spec work – never to work for free, thereby undermining the conditions of my colleagues in the design profession, as well as undermining the respect of clients towards the design profession.

MENTORSHIP – to share experience, knowledge and vision for the future with colleagues, including coaching of young designers.

AUTHENTICITY – to be trustworthy and reliable, to follow the laws and respect human and social rights in all aspects.

RESPONSIBILITY – to advise clients on ethical issues, in relation to any given assignment, by maintaining sufficient knowledge, as to be able to assess the economic and environmental effects of our decisions – thereby practising the Code of Ethics.

“Vi sidder jo derude nærmest helt for os selv og tegner på et K eller en stol, mens vi overvejer, om vi nu er kunstnere, eller hvad vi ellers er. Så er der jo in-

gen kræfter til at organisere sig eller melde ud – end-sige gøre brug af hinanden som designbranche.”

Nye normer for arbejdet

Men hvor tror og ønsker de fem designere, at deres fag skal befinde sig om fem år?

“Jeg er blevet mere optimistisk på fagets vegne,” erklærer Stine Østergård. “Hvis designerne kommer ud af deres små huller i stedet for at sidde og vente på at blive opdaget, og hvis producenterne rykker økonomisk og begynder at promovere brug af design, så tror jeg, dansk design i løbet af fem år kan komme til at stå dér, hvor dansk film befinder sig i dag.”

“Men vi får intet forærende ... nu har vi fået ind under huden, at vi selv må agere, at vi selv må gå i aktion,” understreger Maria Juul Lohde.

“Og så vil ordet ‘omtanke’ få større betydning,” tilføjer Dorte Krogh, “forstået på den måde, at designerne i højere grad vil udtrykke deres holdning til det, de frembringer. Branchen vil generelt blive mere set og mere hørt. Den brede opfattelse af design vil flytte sig fra at være et spørgsmål om ‘at se ud’ til i lige så høj grad at handle om processer, der sætter nye normer for, hvordan vi arbejder. Ligesom jeg også tror, at designere i fremtiden vil få indflydelse på endnu af de flere produkter, der dukker op.”

“Jeg håber også, at design vil komme mere på banen i forhold til beslutningsprocesserne,” siger Christian Flindt. “Vi er gode til at flexe mellem det målrettede og det intuitive, og derfor er vi ikke så rammeafaste, men arbejder alternativt med tanker, form og materialer på en måde, som ikke er almindelig inden for andre fagområder.”

“For et år siden havde jeg en fuldstændig enkel og meget konkret opfattelse af design. Det var et produkt, et materiale. Noget afsluttet. Færdigt. Og så videre til næste produkt,” siger Stine Østergård. “Nu kan jeg se, hvilke muligheder, der ligger i selve designprocessen. At vi er i stand til at tilbyde langt mere end de fysiske produkter – at vi kan tilbyde immaterielle løsninger og processer.” ●

By Helle Lorenzen

The programme has led to changes – both professionally and personally. That is the consensus among the five participants in the round table talk.

The development programme for designers 2004/2005 has made a difference in terms of increased professionalism through insight into business models – but also with respect to ethical issues, societal development, personal development tools, networking, the market and business plans.

Why are you precisely the designer that you are? Have you fully understood why you make the design that you do? And what development do you want for yourself and your business?

These are some of the questions that the participants have worked with during the past year.

“Before I embarked on this development programme, my partner and I had the sense that there is a potential in design and the design method that we were not able to fully grasp and describe. It was a little hazy,” says industrial designer Jakob Herold and continues: >

DEVELOPMENT PROGRAMME FOR DESIGNERS

The programme was developed by ICIS (International Centre for Creativity, Innovation and Sustainability) in collaboration with Danish Designers and subsidised by the European Social Fund.

DEVELOPMENT PROGRAMME 1: The first programme began in April 2004 and ended in January 2005. It consisted of five five-day modules with overnight accommodation, a number of mid-term seminars and homework assignments, and the themes were professionalism, internationalisation, personal development and networking. A mentor group was involved throughout. There were 36 participating designers, and the entire programme cost DKK 20,000 per person.

DEVELOPMENT PROGRAMME 2: The second stage falls into two phases.

■ Phase 1, which begins in April 2005, is for young, recently graduated designers.

■ Phase 2, which begins May 2005, is for established designers.

Both phases end in January 2006.

Each phase is divided into four five-day modules with overnight accommodation. It is possible to participate in both phases or just one. Both phases include mid-term seminars. The topics, some of which are specific to the phases, others general, are professionalism, internationalisation, new design paradigms, leadership development, success criteria, networking, personal development tools, teamwork, presentation tools, organisational theory and business plan/strategy.

At the time of writing, in mid-January, 23 designers had signed up.

PRICE FOR DEVELOPMENT PROGRAMME 2:

Phase 1:

Members of Danish Designers: DKK 16,000 plus VAT

Non-members: DKK 18,000 plus VAT

Phase 2:

Members of Danish Designers: DKK 17,500 plus VAT

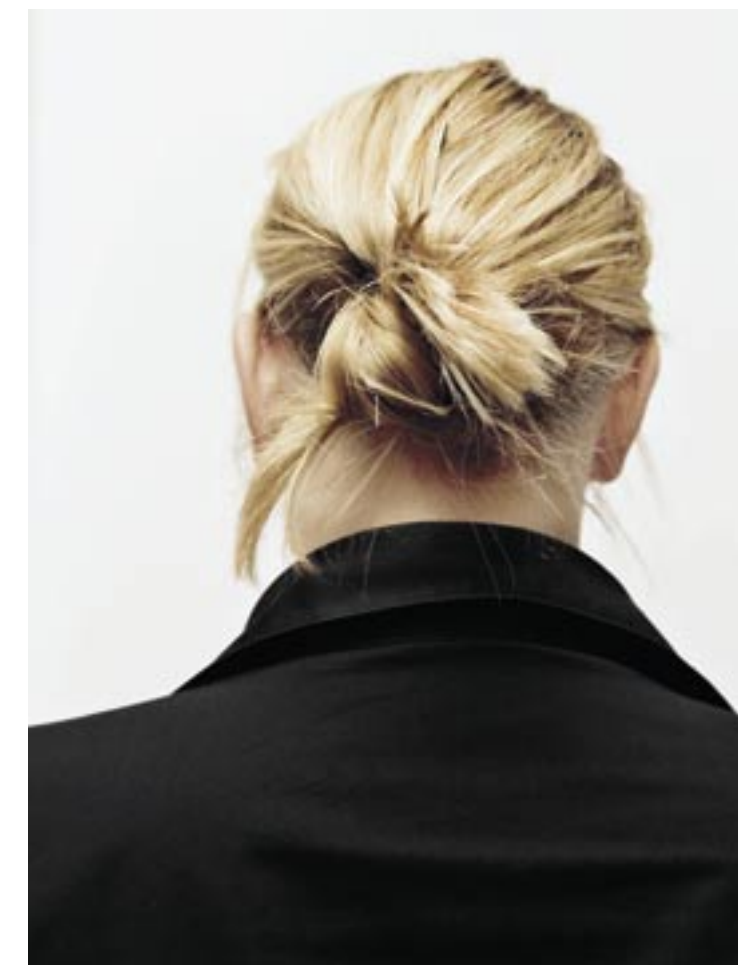
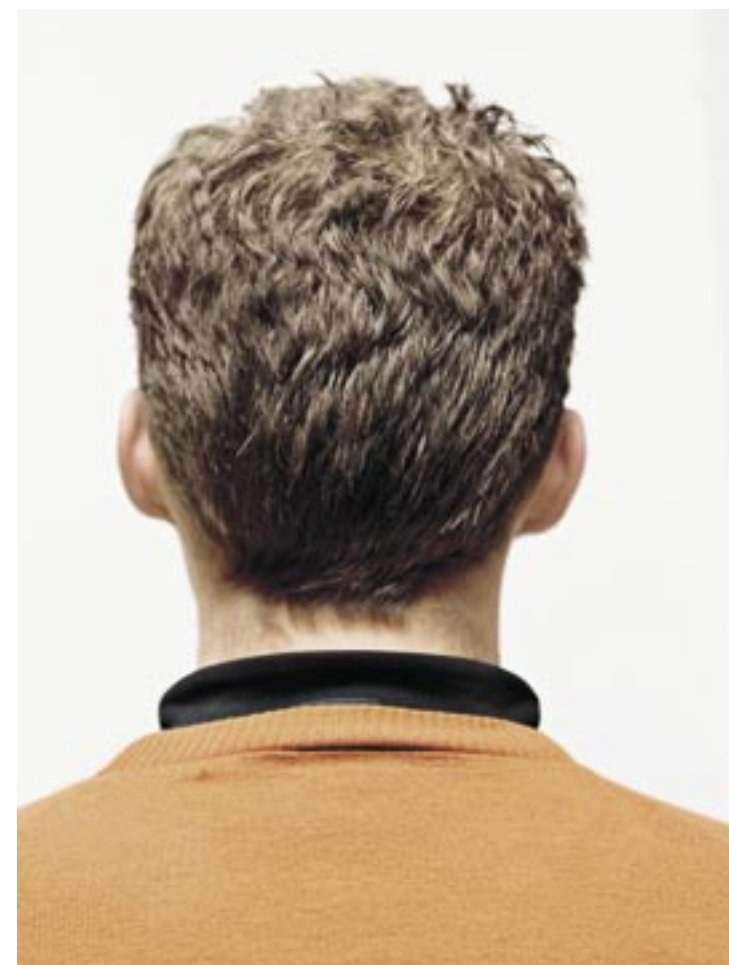
Non-members: DKK 10,000 plus VAT

Phase 1 and Phase 2:

Members of Danish Designers: DKK 12,000 plus VAT

Non-members: DKK 15,000 plus VAT

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“For me, the process has clarified some differences within the design business which I personally can use to strengthen elements within my own design. I now have great respect for the other designers’ specialties and the insight that I have to work with my own strengths – the things that I am good at – and use the competences of others as a supplement to my own work processes. It is a matter of discovering how other people’s design approaches can help product development along and discovering the synergy in networking as a means for increased professionalism.”

“But our similarities are useful too,” says space designer Maria Juul Lohde.

“Even if we may have different methods, products, materials and more or less artistic approaches, we still speak the same language.”

New angles

Dorte Krogh’s motivation for taking part in the development programme was a need to expand her network and learn what Danish design agencies have to offer:

“In that connection I discovered that I also needed to learn about space design and industrial design – and the design processes involved. That not only gave me specific tools in relation to my graphic design work, but also in relation to our customers and the development of my staff and agency. In fact that is just as important as the basic design work. Already now, I often find myself wondering how Maria as a space designer or

Christian as a furniture designer would approach a given assignment. And in the firm, we try to involve each other’s competences more directly. It is a whole new angle to my work.

“Yes,” Jakob Herold points out, “for example, I have benefited specifically from learning about Stine’s work with textile design, how she tells stories when she creates a product. About the value of including the artistic element in industrial design, where we may tend to “hide” behind a lot of technical explanations. But we get a poorer world if the product does not include the good story. During this process I have begun to dig deeper into my own intuitive work processes.”

Shouting out one’s ambitions

In the final segment of the development programme, each of the participants had to present a five-year plan. They had to put the essence of the new knowledge they had gained into their individual business plans, and this exercise made the participants see the purpose of long-term planning.

“The business plan is a means for designing one’s artistic freedom,” says furniture designer Christian Flindt. “It goes beyond numbers and graphs, it is a way of clarifying where one wants to be heading, and how to get there.”

“The mere process of saying it out loud and putting it on paper that I am a textile designer, that this is how I want to make a living, that I am serious about it – and this is how it is going to be – that was a huge step for me,” says Stine Østergård.

“We have to be honest about what we want; allow ourselves to acknowledge that we have ambitions beyond simply making our companies break even,” states Dorte Krogh. “I think it would be a major boost for the design profession if we shouted out our ambitions. Most designers still have a big barrier in relation to acting businesslike. But the rest of the world is doing it, so why shouldn’t we? If Denmark is to play a role in the design field, we as a business need to hold our head high.”

In the business plans several of the participants acknowledged that they needed outside views – maybe an advisory board consisting of older, experienced designers or people from other professions who might help ensure the growth of their businesses.

Collective pride

The five designers also agree that the development programme has helped bolster their identity in a wider sense in making them see themselves as part of a profession.

“We didn’t just offer a superficial account of our work; we went in-depth and sincerely tried to exchange experiences and built a collective pride and bond. There is great potential in perceiving oneself as part of a professional community – and not just as a solitary designer,” thinks Jakob Herold and refers to the Danish film industry, which over the past ten years has undergone remarkable development on the basis of cooperation and networking.

“Of course, the success of the film business also reflects all the money that is made available for film

THE PARTICIPANTS IN THE ROUND TABLE TALK:

Stine Østergård, 35 years, graduated from Designskolen Kolding 1999, textile designer, has her own company, Walking through Snow

Dorte Krogh, 39 years, graduated 1989 from agency, graphic designer mDD, owner of Krogh & Co Design-bureau with a staff of six plus three freelancers

Maria Juul Lohde, 29 years, graduated from Danmarks Designskole 2004, space designer mDD, has her own company, Maki

Christian Flindt, 33 years, graduated from Aarhus School of Architecture 2002, furniture designer mDD, has his own company Flindt Design

Jakob Herold, 35 years, graduated from Danmarks Designskole 1995, industrial designer mDD, co-owner of D-VISION I/S

development projects,” adds Christian Flindt.

“Don’t you think that the success is just as much a matter of the filmmakers’ ability to promote themselves? When was the last time Danish designers joined the debate on any topic?” asks Dorte Krogh and continues:

“We just sit there, on the outside, more or less in isolation, working on the letter K or a chair, while we consider whether we are artists or what. Then of course we have no energy to organise or speak up – let alone support each other as a design profession.”

New standards for design work

But where do the five designers think and hope

that their profession will be five years from now?

“I have become more optimistic on behalf of the profession,” says Stine Østergård. “If the designers would come out of their little nests instead of sitting around, waiting to be discovered, and if the manufacturers would back it economically by promoting the use of design, I think that Danish design may in five years be where Danish filmmaking is today.”

“But we are not going to get anything for free ... it has been instilled in us now that we have to act on our own behalf, that we have to take action,” Maria Juul Lohde emphasises.

“And I think that the word “care” will become more important,” adds Dorte Krogh, “in the sense that designers will express more of an attitude towards the things that they produce. In general, the profession is going to be seen and noticed more. The general perception of design is shifting from being a matter of “appearances” to being just as much a matter of processes that establish new standards for the way we work. I also believe that in the future, designers will play a role for even more of the new products.”

“I also hope that design is going to be more of a factor in decision-making,” says Christian Flindt. “We are good at switching between goal-directed and intuitive approaches; hence we are less rigid, but work with ideas, form and materials in an alternative way compared with other professions.”

“One year ago, I had a thoroughly simple and very concrete perception of design. It was one product, one material. Finished. Done. And then

on to the next product,” says Stine Østergård.

“Now I see the opportunities in the design process itself. Our ability to offer much more than just physical products – offering immaterial solutions and processes.” ●

The 36 participants in the Development Programme for designers 2004/2005 have formed a network. Some of the participants have joined forces on specific assignments, and the entire group is involved in an exhibition project for UNICEF, on display until September in Øksnehallen in Copenhagen in connection with the world exhibition INDEX:2005.

In the course of the programme, some of the participants have developed a “Code of Ethics”, which the association Danish Designers plan to incorporate into its bylaws, if the general assembly approves it. The code includes such issues as:

SUSTAINABILITY – to work and act in respect of the environment, always seeking to provide sustainable design solutions.

PROFESSIONALISM – to maintain high professional standards and levels of competence – working to protect original design, in mutual respect of colleagues and clients.

RESPECT – not to do spec work – never to work for free, thereby undermining the conditions of my colleagues in the design profession, as well as undermining the respect of clients towards the design profession.

MENTORSHIP – to share experience, knowledge and visions for the future with colleagues, including coaching of young designers.

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