In June 2012, Finland’s National Council for Design and think tank Demos Helsinki summoned 120 Nordic design experts to draw a map of where design is heading.
In 2030, half of Finnish design initiatives deal with developing services and experiences. Finnish design and Finnish designers make living happier, easier and more sustainable. This bold promise is recognized all over the world. Finnish design serves to make public services better and is a motor for successful business.

Design and designers form a significant part of society. Designers work together with people and utilize current information in their work. Their strength lies in providing individuals, groups and organizations with customized solutions.

Finland is known for the public sector’s rule of thumb of allocating two percent of all finances to design. Both the state and municipalities finance programs where designers are placed in the forefront of solving welfare issues. Both large and medium-sized businesses know how to purchase design know-how, and appreciate its value.

Governmental institutions support a design-driven internationalization and a tight-knit model of Nordic collaboration. Designers build networks and markets in an agile manner, across national borders and without metropolitan pit stops. Agents come in handy both nationally and abroad, and give support in pinpointing partners, distribution channels and possible new customers. Nordic designers tend to prototype their solutions in the Nordic region before a global launch. The challenges of the public sector are examined in pan-Nordic collaborations.

In 2030, designers are recognized as an able group of problem solvers and pioneers. They are popular to partner with. They are familiar with the fields of art, science, governance and business.

Design has been integrated into the elementary school curriculum, which goes to prove its value in society. Vocational education in the field emphasizes craftsmanship traditions, meaning the constant practice and evaluation of one’s skills, as well as systemic understanding. Senior designers support younger designers in various mentoring and residency programs. A new style of design education has led to an elevated appreciation of the field, and designers are highly demanded for managerial and expert positions.
The Present Day

as Tomorrow’s Bottleneck

The Design Round Table 2012 participants were very informed that current practices need a drastic facelift, if we want to get to the year 2030 as described in the previous chapter.

Let’s begin with raw materials. For the very first time in 100 years, we find ourselves in a situation where the global price of basic raw materials elevates at the same time as purchasing power weakens. Our economy has been based on the presumption that the price of raw materials lowers by a few percent annually due to streamlining. This is no longer the case.

With some variation on estimates, peak oil has either now and then is a challenge. But this bridge is very necessary. It is not easy, but it is very necessary.

Consumption society has taught people to demand more meaningful everyday experiences. Immigration and mobility have led to even more variety in tastes and lifestyles. There is no “average” consumer or citizen. The great design challenge of the future is solving the equation of a meaningful and happy life with less consumption of natural goods. The challenge is immense in the Nordic countries, where consumption of natural resources is fivefold to eightfold the global carrying capacity per capita.

The act of building an alternative future faces the same problems over and over again, even though the need for change is widely accepted. The bridge between now and then is a difficult one to build. But this bridge needs to be built without further ado.

In addition to weakening resources, our population structure is also undergoing change. In 2030, one in three Finns will be over 65 years old and the ratio of dependents to individuals of working age will be 73 to 100. At the same time, Europeans have more free time than ever due to society’s automation, and they are more educated than ever before.

Consumption society has taught people to demand more meaningful everyday experiences. Immigration and mobility have led to even more variety in tastes and lifestyles. There is no “average” consumer or citizen. The great design challenge of the future is solving the equation of a meaningful and happy life with less consumption of natural goods. The challenge is immense in the Nordic countries, where consumption of natural resources is fivefold to eightfold the global carrying capacity per capita.

The act of building an alternative future faces the same problems over and over again, even though the need for change is widely accepted. The bridge between now and then is a difficult one to build. But this bridge needs to be built without further ado.

The Dutch thinker Marleen Stikker opened the Design Round Table with a critical view of the future. Stikker is one of the leading future specialists in design and technology in the Netherlands. She was one of the creators of the virtual community Digital City in 1994. In the same year, she founded the experimental Waag Society, mixing culture, technology and design – now a trendsetter of 3D printing and open design practices.

“Supporting the arts is relevant for design. To me, art is research work for the creative fields. Nevertheless, neither designers nor art should lean solely on public funding. Instead, the earnings models of the free market economy should be reviewed completely.

We should look online for models on getting organized. The sharing of open knowledge started with hackers, and has changed the way we share information and how we look at openness. It is gradually expanding to the open design of physical objects, as well.

In the future, material production can be dissected into networks between individuals. This is made possible by open design and, for example, 3D printing – which will revolutionize the whole system of production and product development. Anyone can become a designer, but at the same time, professional designers participate in production at an earlier stage and are therefore able to broaden their professional scope.

As the amount of available natural resources decreases and as the Earth’s carrying capacity gets closer, our economic system must change. Designers have a part to play in this equation.

Solutions include an exchange economy, production based on cradle-to-cradle thinking, and revised consumer behavior. Designers have the responsibility to create new needs with their products. Every designer should aim at the perfect product and at pleasing the company producing it and instead, aim at doing their best for society. They can also apply this type of thinking from within the production and managerial structures. It is not easy, but it is very necessary.”
The conversations held at the Design Round Table made clear that design professionals also hope for a different, better future. The change does not come easy, however.

Change makes people and organizations re-evaluate their positions. Habits tend to play a stronger role than so-called inevitable trends. The defenders of current practices are often louder than those looking into tomorrow’s world. Money and power also have roles to play, and change means a division of the two.

It has become clear that if designers do not take the initiative in actively shaping the future, somebody else will do it for them. Signs of change can already be seen. Companies save money by cutting down on anything non-vital. Governments are more careful in funding product development and export in the midst of the financial crisis. Several countries see their arts management initiatives reformed. In the Netherlands, the sectoral institute for design was recently merged with the architecture and media fields to form a joint center for the creative economy. Finland and Denmark are both working on reviewing their national design strategies. The World Design Capital Year in Helsinki holds a promise to build a better city and to plant the seeds of new growth. Design has a lot to prove in the North.

Both welfare and sustainable society require more than polishing the surface. The current focus of design will not switch to user-driven development of products and services in a heartbeat. All of the aforementioned questions call for big leaps of change.

The Design Round Table participants noted four ways to nudge the changing face of design forward.
Get it going: Finnish Design Strategy makers: Define a bold and clear value proposition for design.

Learn the lesson: The cross-disciplinary DesignROI at Aalto University examines the true impacts of design.


Get it going: Design promoters: Teach designers to explain the value offered by design.

Get it going: KRKA and the funders Tekes, Finpro, arts and culture foundations.


Get it going: Round Table, Vice President of the White House favor of Helsinki.

Get it going: Finnish Design Foundation, Muovia, Finnish Design Council: Remember the Kone example.

Get it going: Finnish Design Foundation, Muovia, Finnish Design Council: Remind us that design can offer a sustainable and social value.

Get it going: Public IT projects could find cost-efficiency in applications of open design practices. Not many suppliers can offer the full array of solutions needed for immense nation-wide IT efforts in a country the size of Finland. Splitting tasks into smaller pieces and opening up the design process would bring efficiency without compromising on hierarchy, administration or organizational costs.

Get it going: Trade unions like Ornamo, Ministry of Education and Culture: Build opportunities for designers through reminding that public services must enhance usability and reach.

The public sector can help to speed up the recognition of design as a societal force through offering public services and organizations as a testing ground for new solutions. Design Round Table participants felt that a good way to walk this path would be to hire designers to work with, for instance, tax authorities and social services.

Hands-on examples of how the public sector can boost change can be found all around the world. In Rome, Italy, a market for organic produce was created around school food and in the United States, local food production got a kick from new purchasing policies by the White House. And the US Army. Swedishboasts several good examples of collaborations between designers and the public sector. In Helsinki, the World Design Capital 2017 initiative has been a significant force in new ways of thinking. For example, Helsinki’s social services as well as the nearby city of Lahti, have teamed up with Finnish Innovation Fund Sitrata in hiring designers as a part of their organizations. The next step is to make sure that the pace doesn’t slow down and that the state and municipalities are able to offer possibilities for designers to partake in solving societal challenges. The pressure faced by the public sector in the coming years also makes for interesting business opportunities for designers.

Well-planned service design is the key in developing solutions for the combination of electronic services and the aging population. The service designer understands the whole system, the whole process as it is designed by multiple actors. The service designer is a present that helps to understand the design metaphor in the service design. The service designer identifies the needs of the user-community and designs the contribution to make the service better for the user-community. The service designer is the person that designs the experience of the service to be. The service designer designs the service in the service design process. The service designer designs the service in the service design process.

Learn the lesson: Social Services of Helsinki, the City of Lahti and Finnish Innovation Fund Sitrata have hired designers as part of their organizations.

Get it going: Trade unions like Ornamo, Ministry of Education and Culture: Build opportunities for designers through reminding that public services must enhance usability and reach.

The public sector can help to speed up the recognition of design as a societal force through offering public services and organizations as a testing ground for new solutions. Design Round Table participants felt that a good way to walk this path would be to hire designers to work with, for instance, tax authorities and social services.

Hands-on examples of how the public sector can boost change can be found all around the world. In Rome, Italy, a market for organic produce was created around school food and in the United States, local food production got a kick from new purchasing policies by the White House. And the US Army. Swedishboasts several good examples of collaborations between designers and the public sector. In Helsinki, the World Design Capital 2017 initiative has been a significant force in new ways of thinking. For example, Helsinki’s social services as well as the nearby city of Lahti, have teamed up with Finnish Innovation Fund Sitrata in hiring designers as a part of their organizations. The next step is to make sure that the pace doesn’t slow down and that the state and municipalities are able to offer possibilities for designers to partake in solving societal challenges. The pressure faced by the public sector in the coming years also makes for interesting business opportunities for designers.

Well-planned service design is the key in developing solutions for the combination of electronic services and the aging population. The service designer understands the whole system, the whole process as it is designed by multiple actors. The service designer is a present that helps to understand the design metaphor in the service design. The service designer identifies the needs of the user-community and designs the contribution to make the service better for the user-community. The service designer understands the whole system, the whole process as it is designed by multiple actors. The service designer is the person that designs the experience of the service to be. The service designer designs the service in the service design process. The service designer designs the service in the service design process.

Learn the lesson: Social Services of Helsinki, the City of Lahti and Finnish Innovation Fund Sitrata have hired designers as part of their organizations.

Get it going: Trade unions like Ornamo, Ministry of Education and Culture: Build opportunities for designers through reminding that public services must enhance usability and reach.

The public sector can help to speed up the recognition of design as a societal force through offering public services and organizations as a testing ground for new solutions. Design Round Table participants felt that a good way to walk this path would be to hire designers to work with, for instance, tax authorities and social services.

Hands-on examples of how the public sector can boost change can be found all around the world. In Rome, Italy, a market for organic produce was created around school food and in the United States, local food production got a kick from new purchasing policies by the White House. And the US Army. Swedishboasts several good examples of collaborations between designers and the public sector. In Helsinki, the World Design Capital 2017 initiative has been a significant force in new ways of thinking. For example, Helsinki’s social services as well as the nearby city of Lahti, have teamed up with Finnish Innovation Fund Sitrata in hiring designers as a part of their organizations. The next step is to make sure that the pace doesn’t slow down and that the state and municipalities are able to offer possibilities for designers to partake in solving societal challenges. The pressure faced by the public sector in the coming years also makes for interesting business opportunities for designers.

Well-planned service design is the key in developing solutions for the combination of electronic services and the aging population. The service designer understands the whole system, the whole process as it is designed by multiple actors. The service designer identifies the needs of the user-community and designs the contribution to make the service better for the user-community. The service designer understands the whole system, the whole process as it is designed by multiple actors. The service designer is the person that designs the experience of the service to be. The service designer designs the service in the service design process. The service designer designs the service in the service design process.

Learn the lesson: Social Services of Helsinki, the City of Lahti and Finnish Innovation Fund Sitrata have hired designers as part of their organizations.

Get it going: Trade unions like Ornamo, Ministry of Education and Culture: Build opportunities for designers through reminding that public services must enhance usability and reach.

The public sector can help to speed up the recognition of design as a societal force through offering public services and organizations as a testing ground for new solutions. Design Round Table participants felt that a good way to walk this path would be to hire designers to work with, for instance, tax authorities and social services.

Hands-on examples of how the public sector can boost change can be found all around the world. In Rome, Italy, a market for organic produce was created around school food and in the United States, local food production got a kick from new purchasing policies by the White House. And the US Army. Swedishboasts several good examples of collaborations between designers and the public sector. In Helsinki, the World Design Capital 2017 initiative has been a significant force in new ways of thinking. For example, Helsinki’s social services as well as the nearby city of Lahti, have teamed up with Finnish Innovation Fund Sitrata in hiring designers as a part of their organizations. The next step is to make sure that the pace doesn’t slow down and that the state and municipalities are able to offer possibilities for designers to partake in solving societal challenges. The pressure faced by the public sector in the coming years also makes for interesting business opportunities for designers.

Well-planned service design is the key in developing solutions for the combination of electronic services and the aging population. The service designer understands the whole system, the whole process as it is designed by multiple actors. The service designer identifies the needs of the user-community and designs the contribution to make the service better for the user-community. The service designer understands the whole system, the whole process as it is designed by multiple actors. The service designer is the person that designs the experience of the service to be. The service designer designs the service in the service design process. The service designer designs the service in the service design process.

Learn the lesson: Social Services of Helsinki, the City of Lahti and Finnish Innovation Fund Sitrata have hired designers as part of their organizations.
Get it going: Trade unions such as Ornamo, SAVA, Taito, SIO and TKO, and funders such as Tekes, Swedish Cultural Foundation in Finland, Design Foundation Finland, Centers for Economic Development, Sitra: Gather information on financing and assist in the application processes.

Get it going: Center for the Promotion of The Arts, Sitra, Tekes, Design Foundation Finland, development initiatives in the creative fields: Offer seed funding for experiments in collaborations between companies and designers.

Get it going: Ornamo, SAVA, Taito, SIO, TKO, among others: Build designer collectives that can apply for bigger projects together.

IV. Redefinition of Places

One of the underlying findings in the Design Round Table was the shared vision of rethinking places. We are still very much bound to national limits and thinking that they define business environments and options for collaboration. Many Design Round Table participants felt that internationalization talk sounds very dated. Up-to-date collaboration not only widens but also fragments into more precise efforts between smaller players. The concepts of core and marginal change when one does not have to go through national hot spots in order to reach out abroad.

Participants felt that the very organizations that were created to boost internationalization might actually delay new forms of collaboration. The modern designer is both hyperlocal and global. This new situation changes the way we think about the Nordic region and the global community.

In a country the size of Finland, designers need global markets to secure their livelihood. A wider market would also allow experts and to grasp even bigger problems in society. New collaborations are needed to shake up the borders between the design field, the private sector and society. Knowing all the answers beforehand leaves no space for the new and exciting. On the other hand, if no answers are demanded, the questions should be made even tougher. This dual role of financing is something that needs inspection.

Designers also called for financing structures that support their personal projects. The concept of the design professional should be broadened to include the tasks of sales, marketing, management and agency work. In addition to purely financial support, the aid can take the form of, for example, communications and marketing expertise offered by export specialists such as Design Forum Finland, the Finnish Funding Agency for Technology and Innovation Tekes, and Finpro. Many Design Round Table attendants demanded that designer expertise be recognized outside the design field. This requires a bold approach from the designers themselves, as well. One way to advance understanding is to announce theme-specific financial rounds that would serve to encourage designers to closely review the societal impact of their work from early on.

While the design field already has several routes and tools to assist in reaching international markets. Possibilities for work and the understanding of markets should, nevertheless, be wider. In addition to international trade shows, highly specialized professionals of small volumes would benefit from identifying their own niche markets globally.

However, the quest for new collaborations should not rest solely in the hands of labor unions and central organizations. Designers need to stand up, too. This means becoming acquainted with the basics of marketing and marketing communication. One workshop in the Design Round Table looked into the possibilities of international collaborations. A Finnish designer was stressing over finding a contact person to help with arrangements for a trade show trip. A Swedish colleague explained how to contact the local embassy and ask the cultural counselor to arrange a dinner meeting with relevant local professionals. The advice was received well in a group of designers, who often struggle with finding the means for marketing. The situation showed how important it is to share tips from one’s own experience with peers.

To official networks and tacit knowledge can often play an important role. A Japanese employee at Stockholm’s Konstfack is known for helpingantly assist designers with contacts dealing with the Japanese market. Ways to support these types of personal resources could be found through, for example, mentoring programs. Helsinki’s Aalto University’s mentoring programs have recently opened up to include design students. These types of actions are extremely important and should be promoted.

It is fairly easy to get started with basic research on one’s own. Several Design Round Table discussions addressed this flipside. Design professionals really shouldn’t afford to wait for outside help. Many see themselves as victims of a complicated market. In the present day, any entrepreneur will have to pick up the phone and find the right contacts.

Finance was seen as a clear nudge towards agile internationalization. Current grant systems often react slowly to urgent needs, and many designers are left with heavy financial burdens to carry right from the start of their career. Lagging decisions might lead in niche areas to concentrate on their own specialty by finding partners around the world. In addition, local fluctuations couldn’t pose a similar threat as the whole world forms a potential clientele.

V. Agile Internationality

The design field already has several routes and tools to assist in reaching international markets. Possibilities for work and the understanding of markets should, nevertheless, be wider. In addition to international trade shows, highly specialized professionals of small volumes would benefit from identifying their own niche markets globally.

However, the quest for new collaborations should not rest solely in the hands of labor unions and central organizations. Designers need to stand up, too. This means becoming acquainted with the basics of marketing and marketing communication. One workshop in the Design Round Table looked into the possibilities of international collaborations. A Finnish designer was stressing over finding a contact person to help with arrangements for a trade show trip. A Swedish colleague explained how to contact the local embassy and ask the cultural counselor to arrange a dinner meeting with relevant local professionals. The advice was received well in a group of designers, who often struggle with finding the means for marketing. The situation showed how important it is to share tips from one’s own experience with peers.

To official networks and tacit knowledge can often play an important role. A Japanese employee at Stockholm’s Konstfack is known for helping designers with contacts dealing with the Japanese market. Ways to support these types of personal resources could be found through, for example, mentoring programs. Helsinki’s Aalto University’s mentoring programs have recently opened up to include design students. These types of actions are extremely important and should be promoted.

It is fairly easy to get started with basic research on one’s own. Several Design Round Table discussions addressed this flipside. Design professionals really shouldn’t afford to wait for outside help. Many see themselves as victims of a complicated market. In the present day, any entrepreneur will have to pick up the phone and find the right contacts.

Finance was seen as a clear nudge towards agile internationalization. Current grant systems often react slowly to urgent needs, and many designers are left with heavy financial burdens to carry right from the start of their career. Lagging decisions might lead
Get it going: Ministry of Foreign Affairs, Finnish Cultural Institutes, Finpro: Create contacts with local agents that can assist Finnish designers.

Get it going: The Nordic Game

‘My hometown Shanghai has 23 million inhabitants in a single city. That is roughly the same amount of people as in the whole Nordic region. We are such a small group on a global level that collaboration is something essential’, noted former University of Art and Design Helsinki dean Yrjö Sotamaa. The reminder is a valuable one: the Nordic countries form a very small area from any other region’s perspective.

Just before the Design Round Table, the Finnish business magazine Kauppalehti Optio featured Swedish Industrial Design SVID’s director Robin Edman. In the interview Mr. Edman demanded a more Nordic way of thinking about the internationalization of design. Design Round Table participants seconded the opinion. Structures and ways of thinking are far too concentrated to the national limits in a time where globalization and digitalization have transformed the concepts of region and place. Individual actors, as well as urban and rural centers, have far bigger possibilities than before to find a position in the global design field, past national structures.

Many changes would merely require changing one’s point of view. The rest of the world already sees the Nordic countries as one region. This should be recognized in the North, and turned into an advantage. As the Swedish Röhsska Museum’s director Ted Hesselbom noted, the Nordic countries feel about each other as something similar – but not quite the same. Structures of the society, the economy and organizations are fairly similar, lower as the differences, meaning that it is useful to exchange tips and information. Neighbouring countries can be seen as testing ground in preparation for global moves. They can offer useful insights into what makes sense and what doesn’t, and how different support systems function.

The Nordic countries already have a lot residency programs for artists and designers. Design Round Table participants wished that the programs supported more professional exchanges, as for now most programs only offer working spaces and residential quarters. For example, professionals involved in the traffic arrangement example from Narrebro, Copenhagen could offer inspiration for urban planning in the Finnish city of Lahti. The development group should then include Danish experts working together with local Finnish experts.

The natural next step is to introduce more contacts and space for collaborations among Nordic designers. Learning from others’ experience and sharing good tips in informal sessions were seen as important, even more so than permanent pan-Nordic structures or a shared design strategy. Such efforts were feared to bring more bureaucracy into collaborations.

Get it going: All design organizations, developers of the national design strategy, ministries and foundations: Designers need unofficial and freely structured meetings in order to exchange experiences and to solve problems without a strictly set agenda.

Get it going: Agile Regions

Regions do not necessarily always need governmental instances to create meaningful bonds with other regions. In the Nordic countries, counties and other smaller national regions should look towards regions of similar size or character in neighboring countries. This could prove fruitful also towards the professional identity and work options for designers.

Different types of shared working and exhibition spaces make it easier for regional actors to meet and greet. The Finnish artisanal community of Fiskars was named as a great example of a well-functioning and vital community. The whole region’s attraction centers around arts, crafts and design. Meeting places do not necessarily have to be buildings. The Norwegian Design Council created online pools that would enable companies to find design experts in their area without having to turn to the big Oslo enterprises. Similar solutions could be written down in local development strategies so regional Centers for Economic Development could, together with local arts councils and trade unions, define the area’s creative resources, possibilities for growth and requirements for collaborations.

Examples of successful design companies outside the Finnish metropolitan already exist, for example the weaving mill Lapuan Kankurit in the Osobothnia region and the global playground manufacturer Lappset, based in Lapland.

In addition to exchanging information within the field, the Design Round Table called for possibilities to broaden collaborations with other regions. Regions need to gain experience in cross-discipline projects dealing with problems already recognized internally. Such networks could be built by local arts councils together with local Centers for Economic Development.

It is essential to build success stories into models in the time of global locality. Obviously, no area or situation is the same. Regional center figures could therefore exchange experiences with those of other regions. To learn from a Danish lesson, city developers in Lahti would need to be connected with the expert in charge of Narrebro traffic planning.

Get it going: Regional arts councils, agencies: Regional network of professionals could be set up in Finland together with Centers for Economic Development.

Get it going: Regional organizations: Network with similar regions in your neighboring countries. Not everything has to happen through metropolitan areas.

Learn the lesson: The artisanal and artist community of Fiskars is a good example of well-functioning collaboration through geography. In Norway many pools of experts connect regional professional virtually.

Learn the lesson: The art and craft community of Fiskars is a good example of well-functioning collaboration through geography. In Norway many pools of experts connect regional professional virtually.

Get it going: Regional arts councils, agencies: Regional network of professionals could be set up in Finland together with Centers for Economic Development.

Get it going: Regional organizations: Network with similar regions in your neighboring countries. Not everything has to happen through metropolitan areas.

Learn the lesson: The artisanal and artist community of Fiskars is a good example of well-functioning collaboration through geography. In Norway many pools of experts connect regional professional virtually.

Get it going: Regional arts councils, agencies: Regional network of professionals could be set up in Finland together with Centers for Economic Development.

Get it going: Regional organizations: Network with similar regions in your neighboring countries. Not everything has to happen through metropolitan areas.

Learn the lesson: The artisanal and artist community of Fiskars is a good example of well-functioning collaboration through geography. In Norway many pools of experts connect regional professional virtually.

Get it going: Regional arts councils, agencies: Regional network of professionals could be set up in Finland together with Centers for Economic Development.

Get it going: Regional organizations: Network with similar regions in your neighboring countries. Not everything has to happen through metropolitan areas.

Learn the lesson: The artisanal and artist community of Fiskars is a good example of well-functioning collaboration through geography. In Norway many pools of experts connect regional professional virtually.
The Design Round Table was a one-day event in June 2012 with a focus on Nordic design, open to design professionals such as designers, employers, investors, and representatives of trade unions and the government. In addition to Finnish participants, guests were invited from all other Nordic countries, as well as the Baltic region.

The event was organized by Finland’s National Council for Design and independent think tank Demos Helsinki. The aim of the day was to collect thoughts, ideas and viewpoints from a wide array of professionals dealing with design. The focus was on future prospects, positioning, and pinpointing challenges, and how to tackle these from within the field.

The day was divided into four intensive workshops in order to define four different aspects of design:

1. Regional success stories. Exciting examples of success stories and businesses were gathered from areas outside the metropolitan region. A questionnaire by the Arts Council of Finland served as the basis. It investigated the vitality of design practices and the support received in different areas.

   The workshop gathered best practices and discussed which factors lead to success, and how support can be given where needed.

2. The internationalization of Finnish design now and in the future. The report by Katja Oksanen-Särelä was used as the basis for examining financial models and possibilities.

   The workshop built understanding on how designers perceive the current system, whether new systems are required or whether current resources need to be re-divided. An ideal future was constructed after summing up the status quo. Different gatekeepers and roadmaps leading to this future were then identified.

3. The state of Finnish design and trends leading towards 2030. This workshop used a so-called ‘counting backwards’ method, which allowed participants to first define the state of the design field in 2030 after which routes to reach these goals were defined year by year, leading back into the present day. The next steps for today were defined in the very last round.

4. What can we learn from our neighbors? This workshop was joined by Jane Oblikas from the Estonian Design Center and Danish designer Hans Christian Asmussen. Their accounts from national initiatives led the discussion into considering how Nordic collaboration could be harnessed and how local success stories could find new markets. The workshop also identified the gatekeepers of Nordic collaboration in design.

The Design Round Table day also included two keynote presentations in addition to the four workshops: Jan R. Stavik from the Norwegian Council and Marleen Stikker, the Dutch pioneer of open design. Two panel discussions also tackled the impacts of design on economy and how governmental structures and institutions can play their part in shaping the field of design.

The results of the day are summarized in this report. Many workshops dealt with different sides of similar or intertwined topics, so it is justified that this report is divided by themes and not by the workshops.