



# TELL US A STORY

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**Title of the project:** Good Design Izmir

**Please describe your action/project**

Good Design Izmir is an annual 3-days design event, involving exhibitions, conferences, talks, workshops and street events, with the aim of promoting creative industries. Its primary target groups are designers, design students and design related organisations.

**Tell us something more about your project/activity:**

**Content**

Good Design Izmir's main objective is to bring designers from various disciplines, design students, schools, innovative projects, non-governmental organisations of design sectors and investors together to highlight the role of the design in everyday life, to discuss the common problems and solutions in the field and to promote creative industries as a prominent feature of the city.

Another aim is to create possibilities for funding innovative projects by bringing designers, investors, entrepreneurs, mentors and corporations together.

The event has been organized with the collaboration of Izmir Mediterranean Academy and Izmir Design Platform, which is an independent platform of design related civil organisations from various disciplines. Therefore the framework of the event has been drawn jointly by the local government and civil society.

**Duration** (from 17/11/2016/ to 19/11/2016/(annual))

**Location** Izmir

**Field/discipline** Design

**Tell us something about who did it: individual(s), organization(s), formal, informal, their numbers, their role/skills, etc.**

Izmir Mediterranean Academy is the founder and coordinator organization of Good Design Izmir. Izmir Design Platform is also the founder and responsible of the conceptional framework and





project activities.

All the participant organisations have planned their own activities upon the invitation by the Izmir Mediterranean Academy and Izmir Design Platform. Academy also assisted all the participants with logistics and in kind support as well as the publicity of the event.

Representatives from the participant organisations and schools have been invited to meetings periodically to monitor the planning and implementation stages of the event. Also a final evaluation meeting has taken place in Mediterranean Academy, a month after the project.

Overall 15 institutions and organisations took part in the project including Association of Industrial Designers, Chamber of interior designers, Izmir Directorate of Research and Development, Aegean Clothing Manufacturer's Association, Izmir Chamber of Architects, Izmir Foundation for Culture, Arts and Education, KETA (Municipality of Karabaglar Urban Design Studio), Design and Design History Community.

20 design schools from 5 universities also took part in the Good Design Izmir exhibitions and over 90 graduation projects have been showcased.

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**Tell us something about the people who in your view received the most significant impact: who were they? How many of them?**

It can be stated that the most significant impact of the project received by the main target groups, namely designers, design students and NGO's of creative industries. As it has been elaborated above the participants included over 15 organisations/institutions, around 40 designers from various disciplines and about 100 design students. Apart from the participants the audience to the activities are also the beneficiaries to Good Design Izmir. More than a thousand people (mostly design and culture related) attended to the opening day, which is considerably a good amount of people for Izmir.

Besides the participants and the audience the organizational team, Izmir Mediterranean Academy and Izmir Design Platform has experienced a positive impact of the event in means of capacity building.

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**Was the impact planned from the start?**

The organization team considered the possible impacts and outcomes of the project during the planning phase; many meetings have been organized with the participants to discuss and outline the potential risks and solutions. Mediterranean Academy's advisory boards and Izmir Design Platform members had made some surveys much before the project took start. So we were already aware of the demand for this kind of project. Favorably the impact was much greater than the expectations and bears a lot of potential to grow in the upcoming years.

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**Tell us something about the context: recent history, social, economic and cultural features**

In 2009 a cultural workshop with cultural managers, organizers, creators and policy makers has been conducted by the Metropolitan Municipality of Izmir and a cultural roadmap with several important recommendations had been drawn out. One of the main titles of the cultural strategy is defined as;



Promotion of cultural structures as a tool to enhance cultural production and consumption, urban revitalization and social inclusion. Heritage along with the contemporary culture production  
Prioritizing the support for creative industries.

Thence Good Design Izmir project started to accelerate this promotion by highlighting design as an important aspect of the city.

Izmir Mediterranean Academy is one of the outcomes of this workshop as well as many other projects. It serves as a mediator platform between the civil society and the local government and it is an unprecedented governance model in Turkey.

Although many steps have been taken there is a lack sufficient support mechanisms and incubator spaces for creative industries in Izmir. Besides there is a need for expansion and intensification of promotional activities, public accessibility and inclusion of non-governmental and public institutions and organisations.

### **Tell us what were your expected results and the actual ones**

One of the most important results was to ensure the participation of the NGO's. We expected that at least 10 members of the Design Platform would take part in project activities. Overall more than 15 organisations was interested in taking part and we were not able include some due to the timing and other organizational problems.

We expected that around 500 people would join the opening activities; the attendees were double the estimated number.

The visibility of the project was an important issue, and we believe that the event was well announced on the local scale and ensured the visitors' attendance. The project was able to add design into local agenda during the course of the event.

We expected more participation and visitors from Istanbul and other cities, but due to opening events of the Istanbul Design Biennial, some of the guests could not come.

### **Tell us something about the most relevant resource inputs of your project/action: human, financial, organization, time**

Good Design Izmir had a team of 7 people commissioned for the event besides the volunteers. The team involved project coordinator, exhibition curator and exhibition coordinator, publicity designer, concept director, assistants, and facilitators. Mediterranean Academy and Izmir Design Platform are the main organizer institutions, so their members also took part in the implementation phase.

The first meeting for the project were made in June 2016, but due to some unexpected political circumstances in the summer, the project had to be revived in the late August 2016. Preparation activities lasted two months.

Financially Good Design Izmir is supported by the local government with the exceptional in kind contributions from the participant organisations.

### **Tell us how you have attained the main change: challenges, innovation, obstacles, brilliant**



### **solutions, turning points, quantum leaps, etc.**

The challenges and urgencies in the area can be listed as follows;

- Non-governmental business associations and commercial chambers are not willing to take initiative in a funding mechanism in creative industries rather leave this area to the local or state government.
- The decline in urban cultural spaces (such as the closure of corporate, public and private galleries, the transformation of cinemas into hotels) is pushing cultural producers' exile.
- There is a need for a mechanism that can bring together and revive creative industries especially design

The local government, funding the most of the event, adopted a locomotive role to secure the interest of the possible independent funding bodies such as commercial chambers and business associations.

Several public and private institutions, such as IKSEV (Izmir Foundation for Culture, Arts and Education) and K2 (Contemporary Art Center), took part in the project activities along with the local government. This collaboration was proven fruitful for Mediterranean Academy's other projects as well.

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**Tell us the main area of impact of your project, i.e. a permanent or long lasting change in attitudes, awareness, behavior, conditions, economic status, income, occupation, perception, practice, quality of life, self-esteem, skills, social relations, etc. and for whom.**

Main impact areas are the creative industries of Izmir. Good Design Izmir aims to make design a distinctive feature of the city as well as increasing the competitive capacity by bringing together designers, producers, non-governmental organizations and investors operating on the field.

Creating a better sustainable economic development through culture and creative industries, hosting an important annual design festival, establishing awareness in the public for the importance of innovative and creative sectors, enhancing the quality of life through design are the long-term objectives.

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### **Which is the Big Idea behind your project/action?**

The objectives of the project are in concordance with the 2009 Culture Workshop's cultural strategy. The idea can be briefly summarized as; transforming of Izmir as a design and innovation metropolis, strengthening the design and innovation and assuming a pioneer role within the region as well becoming a cultural focus point in the Mediterranean.

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