Center for an Urban Future

NYCxDESIGN 2.0
How to Improve and Build on NYC's First Ever Design Week
#NYCxDESIGN   @nycfuture

Wednesday, February 12, 2014
8:30am to 10:30am

Steelcase
4 Columbus Circle, 6th Floor
New York, NY 10019

In May 2013, New York City held its first ever multi-disciplinary design festival. Titled NYCxDESIGN, the festival showcased New York's incredible assets in design and raised the profile of one of the most important, but underappreciated, parts of the city's economy. NYCxDESIGN has generally been regarded as a big hit, but as New York moves forward with preparations for the second edition of NYCxDESIGN this spring, our forum will discuss how to make the festival an even bigger success.

What about the 2013 design week worked well and what could be improved upon? How can NYCxDESIGN build stronger connections to the city's design firms and design universities? Are there lessons from design festivals held in London, Milan and other cities that could be adopted in NYC? What can be done to ensure that this becomes a recurring annual event that benefits both New York's design community and the city's economy?

8:30am – 9:00am:	**Breakfast and Registration**
9:00am – 9:10am:	**Welcoming Remarks** **Tim Quinn**, Regional Vice President, Steelcase **Jonathan Bowles**, Executive Director, Center for an Urban Future
9:10am - 10:25am:	**Panel: How to Improve and Build on NYC's First Ever Design Week** Moderator**: David Giles**, Research Director, Center for an Urban Future

- **Caroline Baumann**, Director, Cooper-Hewitt, National Design Museum
- **Kyle Kimball**, President, New York City Economic Development Corporation
- **Kiel Mead**, Executive Vice President of Design, Fab.com
- **Eddie Opara**, Partner, Pentagram
- **Willy Wong**, Chief Creative Officer, NYC & Company

10:25am – 10:30am:	**Closing Remarks** **Tom Vecchione**, Design Director, Gensler

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Biographies of Participants

Caroline Baumann is Director of the Smithsonian's Cooper-Hewitt, National Design Museum. Since joining Cooper-Hewitt in 2001, Baumann has held many leadership positions at the Museum, including Acting Director, Associate Director and Deputy Director. Cooper-Hewitt's main facility, housed in the Carnegie Mansion at East 91st Street and Fifth Avenue, is undergoing an expansion as part of a $64 million capital campaign that was launched in 2006. The expansion includes enlarged and enhanced facilities for exhibitions, collections display, education programming and the National Design Library and an increased endowment. Baumann spearheaded this capital campaign. Now, as the 5th Director of Cooper-Hewitt, she and her team are preparing for the fall 2014 reopening of the Museum. To keep the Museum in the public eye during the renovation, Baumann managed the realization of the Cooper-Hewitt Design Center in Harlem, a 1,500-square-foot satellite space dedicated to events, workshops and activities for students, families, educators and adults. Prior to Cooper-Hewitt, Baumann worked at The Museum of Modern Art where she raised funds for the museum's Yoshio Taniguchi building project and worked closely with the Board of Directors. She attended NYU's Institute of Fine Arts and received a Master's Degree in medieval art. She also received a Bachelor's Degree in the history of art and French literature from Bates College in Lewiston, Maine.

Jonathan Bowles is Executive Director of the Center for an Urban Future, a Manhattan-based think tank dedicated to independent research about key policy issues facing New York and other cities. He is the architect of the policy agenda for the Center and is responsible for making it one of New York's most innovative and influential organizations with policy ideas that are well-respected and widely used by policymakers, business leaders and nonprofit practitioners. At the Center, Bowles has authored more than two-dozen reports, including a widely acclaimed 2007 study about the significant impact immigrant entrepreneurs are having on cities' economies, an influential study about New York City's innovation economy and a report about how to retain and grow New York's middle class. He has been asked to be a guest contributor for the *New York Times*, the *New York Daily News* and The Council on Foreign Relations on a range of urban issues. His research about key economic trends facing New York and its five boroughs, the value of small businesses to cities and the economic impact of industries ranging from air cargo to biotech has been covered in publications ranging from the *New York Times* and *USA Today* to *The Economist*. Bowles is a frequent moderator and speaker at conferences and panel discussions on urban policy in New York and nationally.

David Giles is Research Director of the Center for an Urban Future. During his five years at the Center, Giles has written extensively on a variety of public policy issues including New York City's public libraries, transportation, technology and the arts. As a part of the Center's continuing research on the need for a more diverse local economy, he has researched New York's technology, design and architecture sectors and written about the problems many small businesses are having accessing energy efficiency incentives. As the author of a widely covered report on transportation, he has also written about the growing challenges many New York City commuters are having in accessing jobs in the boroughs outside of Manhattan. His reports and op-eds have appeared in local and national media outlets including the *New York Times*, the *New York Daily News*, National Public Radio and NY1. He has a BA from Boston College and an MA from the University of Chicago.

Kyle Kimball is President of the New York City Economic Development Corporation (NYCEDC). Since joining NYCEDC in 2008, Kimball helped to develop and implement NYCEDC's strategy to strengthen New York City's economy with an economic transformation agenda that includes helping legacy industries transition to 21st Century business models, attracting promising new industries and expanding entrepreneurship to ensure that the city is well positioned to thrive in the 21st century economy. Beyond working to overhaul and grow the city's economy, Kimball also oversees billions of dollars in capital investments ranging from basic infrastructure improvements to new parks and streetscapes across the city, and is responsible for implementing several area-wide redevelopment projects and bringing new housing, infrastructure, and job opportunities to neighborhoods throughout the five boroughs. Prior to joining NYCEDC, Kimball previously served as Vice President at Goldman Sachs and Vice President at J.P. Morgan. Kimball is a graduate of Harvard College, where he majored in Government. He received his Master's degree in Public Policy from Harvard's Kennedy School of Government.

Kiel Mead is Executive Vice President of Design at Fab.com, an online design store that seeks to connect with the world's most exciting designers and share their favorite design inspirations. Born and raised just east of the Midwest, Mead got rather used to ordinary things. After relocating to Brooklyn, he recognized that while most of the everyday objects we see do not change on their own, our perception and appreciation of them varies greatly in terms of the nostalgic imprints they leave in our minds. Out of matchsticks, car keys, previously chewed gum, string and even onomatopoeias, Mead fashions jewelry which is overtly non-descript into pieces of desire. Mead's innovative designs have been featured in magazines, museums and myriad web sites. Mead studied Industrial Design at Pratt Institute of Art.

Eddie Opara is a partner at Pentagram New York. He began his career as a designer at ATG and Imaginary Forces and worked as a senior designer/art director at 2x4 before establishing his own studio, The Map Office, in 2005. He joined Pentagram in 2010. Opara is a multi-faceted designer whose work encompasses strategy, design and technology. His projects have included brand identity, publications, packaging, environments, exhibitions, interactive installations, websites, user interfaces and software, with many projects ranging across multiple media. Clients have included the Menil Foundation, the Studio Museum in Harlem, Jazz at Lincoln Center, the Queens Museum of Art, the Mori Art Museum, Prada, St. Regis Hotels, Morgan Stanley, New York University, Harry N. Abrams and Princeton Architectural Press. At Map he developed MiG, a content management system that allows clients to manage and publish their own content online. His work is in the permanent collection of the Museum of Modern Art and he currently serves on the board of AIGA NY. Opara is a visiting critic at the Yale School of Art and teaches narrative design at the University of the Arts, Philadelphia. He studied graphic design at the London College of Printing and Yale University, where he received his MFA in 1997.

Tim Quinn is Vice President of the NY/NJ region for Steelcase, where he has been in leadership positions for 10 years. He assumed the role in 2012 after previously serving as the Vice President for the Mountain Region. Quinn's role includes working with major accounts as well as the influencer community in New York & New Jersey. He joined Steelcase in 2000 after more than sixteen years of sales experience. In his original position as Workplace Consultant for Architecture & Design, Quinn interfaced with major design firms. In this capacity, he brought resources and information critical to the application and design of Steelcase systems and ancillary furniture into corporate and educational projects. In 2003, Quinn was responsible for K-12 and higher education in the New England region. He is an active member of CoreNet as well as SAMA. Quinn is a graduate of Massachusetts Maritime Academy in Buzzards Bay, Massachusetts where he received a Bachelor's of Science in Marine Engineering. In 1997 he earned a Master's Degree in Business Administration from the University of New Haven in West Haven, Connecticut.

Tom Vecchione is Design Director at Gensler, a global design firm. He is a part of the leadership team that helped grow this U.S.-based architecture firm to become the world's largest design firm. In partnership with his colleagues at Gensler, Vecchione has developed a premier international client base including clients in Europe, the Middle East and Asia. Vecchione has lectured at the Columbia Real Estate School, the University of Greensboro - North Carolina and at New York Institute of Technology's School of Architecture as well as other academic institutions. Through his contributions to Gensler and the New York community, Vecchione was recognized in 2002 as one of the 50 most innovative entrepreneurs in business by *Fast Company* magazine. His work has been featured in the *New York Times*, the *Boston Globe*, the *Wall Street Journal*, *Metropolis* magazine, *Interior Design* magazine and *Adweek*. As a leading advocate of design education, Vecchione has dedicated his time to the PENCIL "Principal for a Day" program, the Smithsonian's Cooper Hewitt National Design Museum's education program and was vice chair of the School to Work Alliance. He was also a founder of the NYC Department of Education's New Design High School and is Nominating Chair of the board of trustees at the NYC Landmarks Preservation Foundation. Vecchione studied urban planning at the Institute of Architecture and Urban Studies in NYC and architecture at Cornell University's School of Architecture. He holds a Bachelor of Architecture from the New York Institute of Technology.

Willy Wong is Chief Creative Officer of NYC & Company, the City of New York's official marketing and tourism organization. He leads the creative vision for branding, advertising, design, and strategic partnerships across major civic initiatives and global campaigns. Wong is an adjunct at New York University and a graduate thesis advisor at School of Visual Arts in both the MFA Interaction Design and MFA Designer as Entrepreneur programs. He often collaborates on book designs for Rizzoli, serves on the advisory board of SXSW Interactive and also advises on the occasional startup. Before a career in design and advertising, he worked in software engineering at Sapient, management consulting at Pricewaterhouse Coopers and private banking at J.P. Morgan. Wong received his AB from Dartmouth College and MFA from Yale University.

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Registered Attendees

- **Glenn Adamson**, Museum of Arts and Design
- **Alyson Ainsoworth**, Elizabeth Whelan Design
- **Gil Akos**, Mode Lab
- **Margaret Anadu**, Goldman Sachs
- **Nick Anderson**, Architectural League of New York
- **Scott Anderson**, Control Group
- **Arlene Angard**, Arlene Angard Designs
- **Susan Anthony**, ASID NY METRO Chapter
- **Natalia Argüello**, NYDesigns
- **Ruperto Arvelo**, Arvelo Design
- **Karen Auster**, Brooklyn Designs
- **Ellen Baer**, Hudson Square BID
- **Diana Balmori**, Balmori Associates
- **Caroline Bauer**, Design Trust for Public Space
- **Caroline Baumann**, Cooper-Hewitt, National Design Museum
- **Christopher Beardsley**, Forum for Urban Design
- **Jennifer Bender**, AIGA
- **Michael Bierut**, Pentagram
- **Darren Bloch**, New York Law School
- **Jonathan Bowles**, Center for an Urban Future
- **Meta Brunzema**, Meta Brunzema Architect P.C.
- **Ann Buttenwieser**, Neptune Foundation
- **Ian Lewis Campbell**, ESI Design
- **Lisa Chamberlain**, Marvel Architects
- **Eric Chan**, ECCO Design Inc
- **Stephan Clambaneva**, Industrial Designers Society of America (IDSA)
- **Glen Cummings**, MTWTF
- **John Czarnecki**, Contract magazine
- **Amanda Dameron**, Dwell Media
- **Candace Damon**, HR&A Advisors, Inc.
- **Diana Darling**, The Architect's Newspaper
- **Gail Day**, Harvard Business Review
- **Ahmad Dowla**, Center for an Urban Future
- **Jeanette Estima**, Center for an Urban Future
- **Piers Fawkes**, PSFK
- **Wendy Feuer**, NYC Dept. of Transportation
- **Wallace Ford**, Medgar Evers College
- **Anna Friedman**, New York City Economic Development Corporation (NYCEDC)
- **Colleen Galvin**, Citi Community Development
- **Mark Gardner**, Jaklitsch/Gardner Architects
- **Christine Gaspar**, Center for Urban Pedagogy (CUP)
- **Sarah Gerber**, FXFOWLE
- **David Giles**, Center for an Urban Future
- **Mark Ginsberg**, Curtis + Ginsberg Architects LLP
- **Christian González-Rivera**, Center for an Urban Future
- **T.J. Gottesdiener**, Skidmore, Owings & Merrill
- **Frank Greene**, Ricci Greene Associates
- **Richard Grefe**, AIGA
- **Jonathan Grimm**, ESI Design
- **Anne Guiney**, Institute for Urban Design
- **James Hagy**, New York Law School
- **Tamara Hall**, Graphic Artists Guild
- **Sherri Han**, Massforma Architecture, PLLC (MAP)
- **Hugh Hardy**, H3 Hardy Collaboration Architecture
- **Daniel Harrison**, Adextent
- **Shannon Harvey**, Rockwell Group
- **Amy Hau**, The Noguchi Museum
- **Molly Heintz**, The Architect's Newspaper
- **Sophie Henderson**, Museum of Arts and Design
- **Jennifer Hensley**, Association for a Better New York (ABNY)
- **Naomi Hersson-Ringskog**, No Longer Empty
- **Edward Hogikyan**, NYC & Company
- **Mary Alice Holmes**, Harvard Business Review
- **Nicholas Holt**, Skidmore, Owings & Merrill
- **Steve Jacobs**, K. Backus & Associates
- **Karrie Jacobs**, Metropolis Magazine
- **Jia Jia**, Art Assets LLC
- **Debera Johnson**, Pratt Center for Sustainable Design Studies
- **Olympia Kazi**
- **Loretta Lawrence Keane**, Fashion Institute of Technology

- **Tom Kennedy**, Arup
- **Jee Mee Kim**, Sam Schwartz Engineering
- **Andrew Kimball**, JAMESTOWN
- **Kyle Kimball**, New York City Economic Development Corporation (NYCEDC)
- **Leslie Koch**, The Trust for Governors Island
- **Susan Kramer**, The Architect's Newspaper
- **Alix Lerman**, New York Design Center
- **Melissa Levin**, Lower Manhattan Cultural Council
- **Shirley Levy**, NYC Dept. of Cultural Affairs
- **Emily Lin**, Lin Architects
- **Andrea Lugo-Hurtado**, Huntsman Architectural Group
- **Joshua Macht**, Harvard Business Review
- **Paul Makovsky**, Metropolis Magazine
- **Robert Marino**, Perkins Eastman
- **Ryan Max**, NYC Dept. of Cultural Affairs
- **Lori Mazor**, Synthetivity LLC
- **Thomas McKnight**, New York City Economic Development Corporation (NYCEDC)
- **Shawn McLearen**, Artspace Projects, Inc.
- **Kiel Mead**, Fab.com
- **Julie Menin**
- **William Menking**, Archpaper
- **Aaron Meyerson**, New York City Economic Development Corporation (NYCEDC)
- **Debbie Millman**, Sterling Brands
- **Victoria Milne**, NYC Dept. of Design and Construction
- **Rachel Moak**, NYDesigns
- **Pauline Nee**, Art Assets LLC
- **Margaret Newman**, Municipal Art Society of New York
- **Elizabeth O'Donnell AIA**, The Irwin S. Chanin School of Architecture, Cooper Union
- **Eddie Opara**, Pentagram
- **Katie Osborn**, The Office of Katie Osborn, Inc.
- **Bobbi Paley**, Art Assets LLC
- **Ronnie Parsons**, Mode Lab
- **Marco Perry**, Pensa
- **Dave Pinter**, PSFK
- **Tim Pittman**, Gensler
- **Mark Prommel**, Pensa
- **Tim Quinn**, Steelcase
- **Avinash Rajagopal**, Metropolis Magazine
- **Sintha Rajasingham**, New York City Economic Development Corporation (NYCEDC)
- **Tucker Reed**, Downtown Brooklyn Partnership
- **Lea Richard-Nagle**, Studio Daniel Libeskind
- **Robert Richardson**, Control Group

- **Jack Robbins**, FXFOWLE
- **Leena-Maija Rossi**, Finnish Cultural Institute in New York
- **Wes Rozen**, Situ Studio
- **Brad Samuels**, Situ Studio
- **James Sanders**, James Sanders + Associates
- **Katie Schwab**, Manatt, Phelps & Phillips, LLP
- **Jake Schwartz**, General Assembly
- **Eldon Scott**, Urban Space
- **Cassim Shepard**, Architectural League of New York
- **Alexandria Sica**, DUMBO Improvement District
- **Anthony J. Simon**, TPG Architecture
- **Lowery Stokes Sims**, Museum of Arts and Design
- **Anne-Brigitte Sirois**, ART STATE
- **Steven South**, Perkins Will
- **Laura Starr**, Starr Whitehouse
- **Mark Stefurak**, Steelcase
- **Byron Stigge**, Level Infrastructure
- **Julie Tam**, Center for an Urban Future
- **Kara Tobin**, TOBINANDTUCKER
- **Omar Toro-Vaca**, SHoP Architects
- **Suzanne Tron**, Metropolis Magazine
- **Asler Valero**, Asler Valero Interior Design
- **David Van Zandt**, The New School
- **Tom Vecchione**, Gensler
- **Maria Villa**, Emphasize LLC
- **Fernando Villa**, Magnusson Architecture and Planning PC
- **Claudia Wagner**, Manatt, Phelps & Phillips, LLP
- **Claire Weisz**, WXY Architecture + Urban Design
- **Henry Welt**, H. Welt & Company, Inc.
- **Elizabeth Whelan**, Elizabeth Whelan Design
- **Barbara Wilks**, W Architecture and Landscape Architecture, LLC
- **Joshua Winter**, New York City Economic Development Corporation (NYCEDC)
- **Willy Wong**, NYC & Company
- **Lee Wright**, S. Lee Wright Ltd
- **Marsha Yuan**, Partnership Fund for New York City
- **Karen Zabarsky**, STUDIO V Architecture, PLLC
- **Nadia Zonis**, Center for an Urban Future

More than half of designers

56%
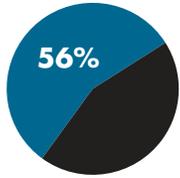
who don't already run a business say they plan to start their own company

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Designing New York's Future

New York City graduates twice as many students in design and architecture as any other U.S. city, but the city's design schools are not only providing the talent pipeline for New York's creative industries—they have become critical catalysts for innovation, entrepreneurship and economic growth

Growth of design/ architecture degrees vs all majors

Design/Arch	All majors
40%	20%
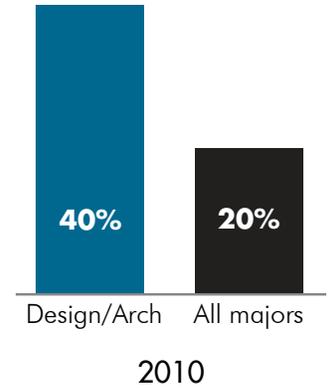
2010

NYC schools issued 4,278 design and arch. degrees in 2010
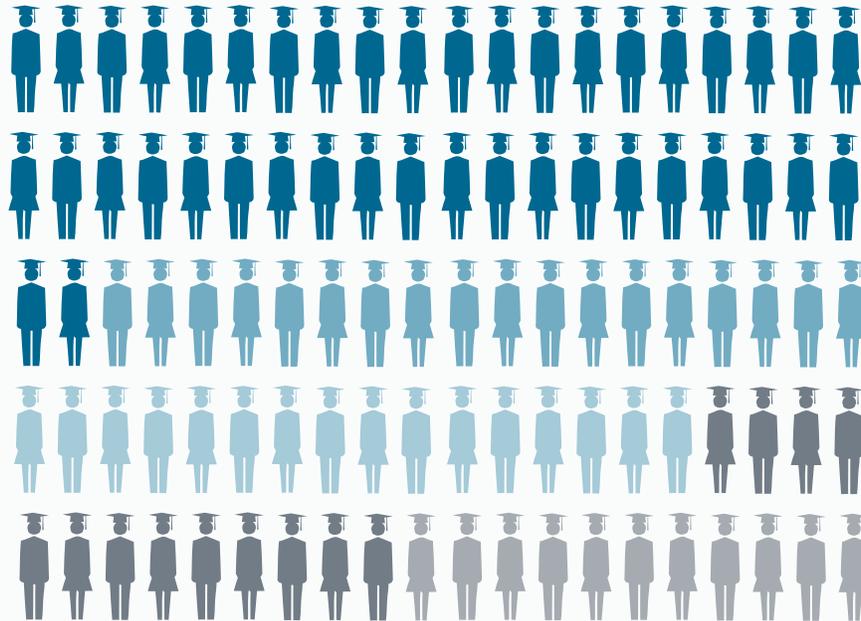
compared to 1,769 in LA, 1,552 in Chicago, 1,343 in SF, and 1,128 in Boston

Percentage of foreign students at NYC design schools vs schools in other cities

Largest NYC design schools	Largest Schools in AICAD outside of NYC
20%	11%
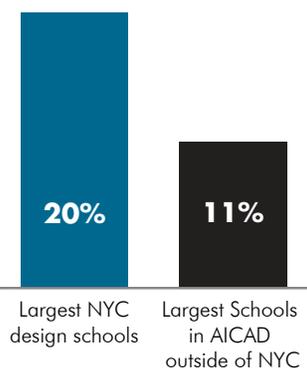
NYC is home to

4

of the top 10 nationwide design schools by the number of degrees awarded annually
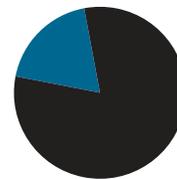
19% of Parsons, Pratt and SVA graduates have started their own businesses

129

of 386 members of the Council of Fashion Designers of America (CFDA) attended NYC schools

DESIGNING NEW YORK'S FUTURE

New York City graduates twice as many students in design and architecture as any other U.S. city, but the city's design schools are not only providing the talent pipeline for New York's creative industries— they have become critical catalysts for innovation, entrepreneurship and economic growth

33%
MORE DESIGN FIRMS THAN LA, THE NEXT CLOSEST CITY

NYC IS HOME TO
3,969
FIRMS IN APPLIED DESIGN AND ARCHITECTURE

[more than advertising, publishing and performing arts combined]

NEW YORK IS HOME TO
40,470
DESIGNERS, UP FROM 23,143 IN 2000

SINCE 2000, THE NUMBER OF PRACTICING INTERIOR DESIGNERS IN NY HAS JUMPED

↑223%

GROWTH BY DESIGN

NEW YORK HAS
42%
OF THE NATION'S FASHION DESGINERS
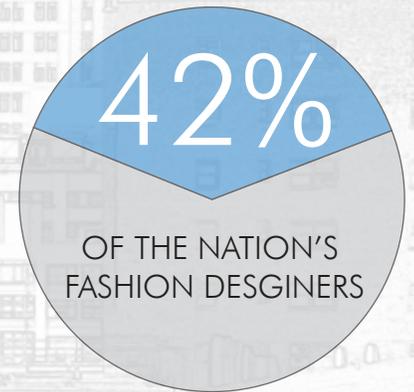
16,000
GRAPHIC DESIGNERS ARE EMPLOYED IN NY BUSINESSES

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INTERNATIONAL REVENUES ARE UP

↑84%
AMONG NY'S TOP ARCHITECTURE FIRMS

14%
OF AIGA MEMBERS ARE BASED IN NY

[more than Chicago and LA combined]

MORE THAN
300,000
VISITORS COME TO NY'S TOP TRADE SHOWS EVERY YEAR

## IN BROOKLYN
SINCE 2001, NUMBER OF DESIGN FIRMS HAVE GROWN

↑68%
ARCHITECTURE FIRMS HAVE
DOUBLED

GROWTH BY DESIGN

THE POWERFUL IMPACT & UNTAPPED POTENTIAL
OF NYC'S ARCHITECTURE & DESIGN SECTORS

Center *for an* Urban Future
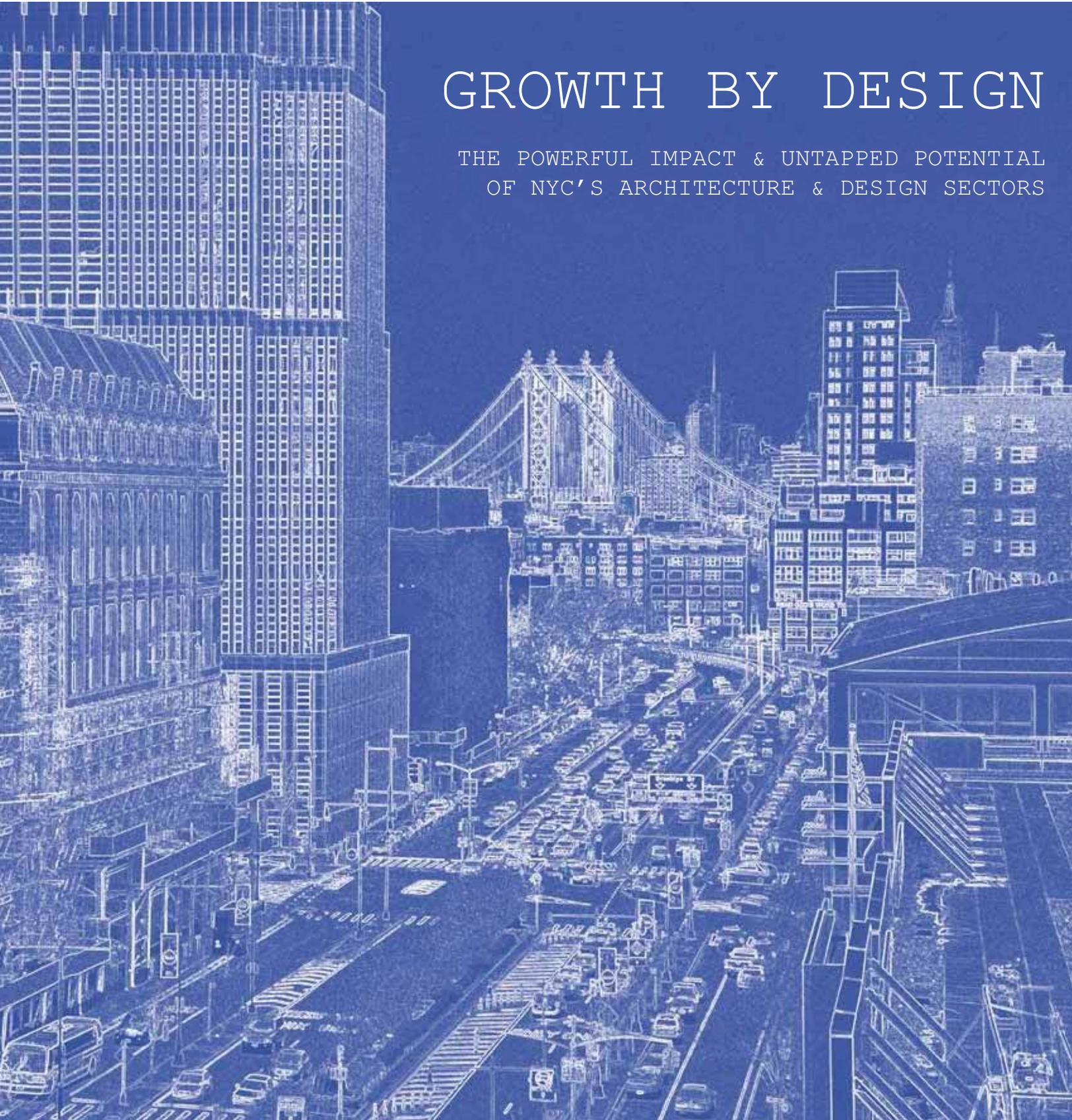
8 WAYS TO GROW NEW YORK'S DESIGN SECTOR

Launching a citywide design festival is a big first step, but there is more the city can do to harness New York's competitive advantage in design

Cover: ARENA Creative/Shutterstock

8 WAYS TO GROW NEW YORK'S DESIGN SECTOR

THIS WEEK, NEW YORK CITY'S STATUS AS A GLOBAL capital for designers, design companies and design universities will be on full display when the city kicks off its first-ever multi-disciplinary design festival, called NYCxDESIGN. Between May 10th and May 22nd, the city will be home to more than 200 design events at 127 different locations, showcasing New York's unmatched assets in design and raising the profile of one of the most important, but underappreciated, parts of the city's economy.

Design festivals have been successful economic development tools in other cities like London, Milan and Beijing. NYCxDESIGN will undoubtedly have a powerful impact as well. It will be an effective way to leverage much of the activity already happening in New York to increase awareness about what design is and what it can do for businesses, non-profits, neighborhoods and government agencies.

But while NYCxDESIGN is a crucial first step, there is much more that New York City's economic development officials could do to grow the city's design sector. Other cities with large design sectors have done a number of other things to support designers and increase demand for their design firms, including creating export initiatives that help local design companies compete for and win contracts abroad; establishing incubators for emerging design firms; connecting designers with local small businesses that could benefit from design in their branding and service delivery; and implementing design in the delivery of government services.

New York policymakers should adopt these strategies, and also take a page from some of its own initiatives launched in recent years to support New York's tech sector. In the pages that follow, we outline eight achievable and low-cost recommendations for what city government officials and design leaders could do to sustain the momentum of this week and tap new opportunities for growth.

The Center for an Urban Future first proposed the idea of creating a city-wide promotional event for design in our 2011 *Growth By Design* report, which documented the powerful economic impact that design industries were having on New York's economy but also found that New York City economic development officials were doing remarkably little to support this part of the local economy.

As we documented, New York has far and away more designers working in furniture, fashion, jewelry , architecture, interior, commercial and graphic design—to name just a few of the most prominent sub-disciplines—than any other city in the country. In 2012, the most recent period for which data is available, New York City was home to roughly 39,000 professional designers (not including freelancers), compared to just 22,500 in the country's second largest design hub, Los Angeles. The five boroughs are home to nearly 3,900 different design firms, compared to L.A.'s 2,700.

New York City also graduates more than twice as many students in design and architecture as any other city in the country. And the city's leading design schools—including Parsons the New School for Design, Pratt Institute, the School of Visual Arts (SVA), the Fashion Institute of Technology (FIT), Cooper Union, Columbia's Graduate school of Architecture, Planning and Preservation, and the New York Institute of Technology (NYIT)—are critical catalysts for entrepreneurship, producing more business start-ups than the city's applied science and engineering schools.

Despite all this, there is significant untapped potential for growth in the city's design industries. Design now permeates every facet of the city's economy, as companies in the finance, healthcare, advertising, media and tech sectors are turning to designers to help them innovate and become more competitive. This is already resulting in significant job growth. The number of professional designers in the city has grown by 26 percent since 2003, an impressive jump given that this period includes the Great Recession. After suffering job losses in three consecutive years after the 2008 financial crisis, design jobs started to grow again in 2012, going from 37,535 in 2011 to 38,810 just one year later.

To fully harness the city's design sector, and help New York diversify its economy, city policymakers and design leaders should implement the following recommendations:

- Turn this year's NYCxDESIGN into an annual festival
- Use design and designers to improve the delivery of government services
- Elevate the city's Chief Creative Officer position
- Help New York-based designers export their services and reach new markets
- Connect designers to small businesses and Business Improvement Districts (BIDs)
- Create opportunities for the city's major design schools to collaborate
- Look at how design can be incorporated into new and existing business incubators
- Improve business and entrepreneurial training for design students

Turn this year's NYCxDESIGN into an annual festival

Modeled on the London Design Festival, which takes place in the fall, NYCxDESIGN will provide a citywide promotional platform for hundreds of design-related events across the city, including a recently resurrected BKLYN Designs furniture and product design fair at the St. Anne's Warehouse in DUMBO, the Frieze Art Fair, MoMA's "Destination New York" exhibit at their retail store, and the International Contemporary Furniture Fair (ICFF), among dozens of other smaller events. Like the London Design Festival, New York's tourism bureau, NYC & Company, have created a brand and identity for the event and distributed a digital tool kit with brand assets and graphics as well as printed decals to all participating organizations and businesses. Advertisements for the 12-day festival are appearing regularly in Times Square on the Reuters and Nasdaq screens, bus shelters, street pole banners and Taxi TVs.

However, promotional events only work if organizations and businesses can depend on their continuation and plan new events and initiatives accordingly. Thus far the city has not taken steps to ensure that this year's event will continue next year and the year after that. City officials should

consider creating an independent non-profit that can organize the festival year after year. Besides fundraising throughout the year, a non-profit would be able to work with leaders in both the private and government sectors to develop programs that could help raise awareness about successful design interventions. And it could work with the city's Economic Development Corporation (NYCEDC) and the state's Empire State Development Corporation (ESD) to develop entrepreneurship and export assistance programs that use the festival as a platform for connecting designers with both local and foreign businesses.

Use design and designers to improve the delivery of government services

In 2004, the Bloomberg administration unveiled the Design Excellence program at the Department of Design and Construction (DDC) in order to circumvent onerous procurement rules and pave the way for talented architecture and design firms to work on smaller capital projects at city agencies and departments. So smaller firms weren't overburdened by the rules governing RFPs, they were cleared for projects by the agency and used as if they were in-house designers. Over the next several years, dozens of projects at city libraries, hospitals, parole offices, senior centers, museums and firehouses, among others, went through the program with such outstanding results that DDC now uses the same process for all capital projects under $50 million.

Something similar needs to happen at other agencies. Designers could play a huge and potentially transformative role throughout city government if more of an effort were made to both encourage (and in some cases allow) the purchasing of good design and disseminate information to the design community about new opportunities.

Montreal's UNESCO City of Design Initiative, for example, spearheaded by the city of Montreal's design commissioner, has been encouraging design competitions as the preferred process for public commissions and working to open up RFPs to a wider audience of potential designers. Both initiatives, they hope, will not only increase the quality of their capital projects but, like the DDC program, open up opportunities for smaller design firms.

In New York, there is certainly no shortage of public projects that could benefit from partnering with local designers: wayfinding systems in subway stations, garbage cans and collection systems, street signs, patient intake forms, waiting rooms, 311 apps, even community board meetings all pose tremendous design problems. But the city lacks a mayoral appointee who could work with the Office of Management and Budget and city agencies to reform the city's procurement rules and influence commissioners and agency heads to adopt new practices. Unlike Montreal or Philadelphia, New York does not have a commissioner of design or a chief creative officer who works out of the Mayor's office and has the mission and power to improve government through design.

Having a point person with the ear of the Mayor could dramatically improve current agency practices. And a team in the Mayor's Office, modeled on Boston's Office of Urban Mechanics or Copenhagen's cross-ministerial Mindlab—or, indeed, on New York City's own Center for Economic Opportunity, which develops innovative, cross-agency programs in the social policy arena—could hatch pilot programs that could end up revolutionizing the way citizens engage with their government. Moreover, implementing design across the city in this way, even if particular projects ended up going to designers located outside of the city, would provide a much needed boost to the industry, as it has started to do in tech. It would make design much more accessible and visible and spark further discussion about its applicability in private-sector contexts.

Elevate the city's Chief Creative Officer position

At the depth of the recession in 2009, when the Bloomberg administration began looking for ways to diversify the city's economy, the Mayor appointed Rachel Sterne (now Rachel Haot) as the city's first Chief Digital Officer. And what could have been a minor, dead-end post has since proved to be a huge boon to the city's tech sector. The Chief Digital Officer visits dozens of tech companies, meet-ups, incubators and conferences every month. She operates as an interface between the industry and the city and serves as a clearing-house of information about events and opportunities for private sector businesses,

VCs, angel investors, entrepreneurs and students in the city. Like design, technology is a sector with blurry boundaries and broad applications, but what makes it a discrete part of the economy is the social capital of the community that uses it to build new businesses. The Chief Digital Officer has amplified existing efforts by providing the city's imprimatur and bringing material resources to bear on building new networks. The same thing could and should be done with respect to the city's design sector.

As the Center for an Urban Future underscored in its two reports on the sector, New York already has a richer fabric of design non-profits, schools and cultural organizations than any other city in the country and very probably the world. During any given week, dozens of design-related events, lectures, classes, and exhibitions are happening, new ventures and experiments are launched. But without the amplifying effect of the Chief Digital Officer so many of these events happen in a vacuum of publicity and professional siloization and thereby fail to break through to the general public or to create the cross-disciplinary opportunities necessary for innovation and growth. New York already has a Chief Creative Officer, but the position is located inside NYC & Co and does not have the influence of a mayoral appointee working inside the Office of the Mayor. An elevated Chief Creative Officer could conceivably fulfill two roles at once: he or she could function as a point-person for cross-disciplinary communications and—as the head of team—move the needle on the government's use of design across city agencies.

Help New York-based designers export their services and reach new markets

Much of the growth potential in design lies with overseas clients, where developers and manufacturers in places from Shanghai to Dubai often employ western architects and designers. Recognizing this, many European governments are actively promoting their designers and architects. However, neither the federal government nor city economic development agencies do much of this. Whether at the national, state or municipal level, U.S. governments have absolutely no presence at international trade shows and expos, and officials make no concerted effort to invite foreign companies to consider our designers on new projects and initiatives. Given the size and reputation of New York City's design cluster, NYCEDC and the state-run ESD should take the lead on this issue and develop a strategy to take advantage of growing foreign markets.

Connect designers to small businesses and Business Improvement Districts (BIDs)

New York based designers and design students could provide an immense service to small independent retailers, restaurants, bakeries, manufacturers and non-profits, many of whom are struggling in an age of increasing competition and could greatly benefit from redesigned awnings, menus, interiors, Websites and other design solutions. New York would be wise to emultate Montreal, which has been on the leading edge not only of reforming procurement rules but connecting young designers to small businesses. Through Commerce Design Montreal officials were able to raise awareness among local merchants and create a ripple effect with events that showcased successful new projects. Corporate sponsorships were sought out for awards and individual businesses not only benefited from more effective branding but from increased exposure.

In New York City, a similar program could reach out not only to individual merchants but Business Improvement Districts, and it could work with schools to match students and classes with clients who may not otherwise be able to afford high quality design work.

Create opportunities for the city's major design schools to collaborate

Over the last decade, the four largest design schools in New York—FIT, Parsons, Pratt, and SVA—have experienced enormous spikes in the number of applications they receive every year, and all four have expanded their student body as a result. One of the big drivers behind these increases—besides the increasing importance of higher education more generally and the increasing visibility and prestige of the design disciplines—is New York City itself. The city and its cultural assets are a huge draw for students, and unlike the vast majority of their peers, the schools can choose from an unrivaled pool of pro-

fessional designers and architects when tapping teachers and building professional networks for internships and placements.

Despite sharing their number one asset in New York's unrivaled professional community, however, the city's design schools have never pooled their resources on joint initiatives such as incubators and trade shows. And because they are naturally competitive, they have never shared information on how to best support and teach business skills to students and recent graduates. In the early 1990s, many of the country's largest independent art and design schools formed a consortium called AICAD (the Association of Independent Colleges of Art and Design) to collect information on trends and create a platform for advocacy. Because they face many of the same challenges and share the same advantages, New York City schools should form a local group to supplement these efforts. As a group representing over 25,000 students, the schools could more effectively lobby city and state policymakers on a wide variety of issues, including a sector specific loan forgiveness program, for example, that requires graduates to work at a public interest design consultancy, or a new incubator space at Bush Terminal in Sunset Park. And they might work with industry groups like AIGA and IDSA to come up with initiatives to support the continuing education of alumni and other professional designers in the region.

Look at how design can be incorporated into new and existing business incubators

The Department of Cultural Affairs is currently taking an inventory of city owned spaces that could be repurposed as studio spaces for artists and designers. If a large enough space were made available, the schools, including, perhaps, one of the city's engineering or business schools, could pool resources for the construction of a new design-focused incubator and then partner on the design and entrepreneurial programming once it's up and running. The schools of course could pursue this course of action on their own as well—including partnering with engineering schools on their own—but there might be advantages to collaboration.

Developing and supporting incubators is something NYCEDC has become effective at do-ing, having supported several in the tech industry in just the last two years. Without question, the agency should work with the city's design schools to plan a new, design-specific incubator, but they might also explore opportunities for developing design partnerships and programming in some of the city's existing incubators and workshare spaces as well. It is becoming increasingly clear that designers have a huge role to play at the very beginning of the development process for new businesses, developing prototypes and ironing out kinks in the way future consumers interact with products, for example, sharpening market strategies, and more.

Improve business and entrepreneurial training for design students

As more design school graduates opt out of traditional career tracks to start their own firms or work as freelancers, business skills are in high demand. However, when we surveyed New York-based designers for our 2012 *Designing New York's Future* report, we found that most New York City designers are dissatisfied with the current entrepreneurial offerings at the schools; 88 percent of respondents said they do not provide significant opportunities to develop business skills.

School administrators say they have introduced new courses and programs but generally admit that more could be done. Of the four major schools, only FIT has an entrepreneurship center dedicated to developing courses and programs on business skills such as basic accounting, tax filing, sourcing and intellectual property; the school also has partnered with the Wharton School of Business at University of Pennsylvania on entrepreneurial programming. Since developing primary skills in the arts is understandably the schools' most pressing concern, this is an area where information sharing and pooling resources could make an enormous difference to students and ultimately the city's design sector.