

THE WORLD WIDE THINGS COLLECTION



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PART I _ THE PROJECT

INTRO

ABOUT THE PROJECT

The WWT project is a mutual development of Anne Thomas (Montreal), Pierre Larameé (Montreal) and Eberhard Schrempf (Graz) as the authors of WWTC and was launched as a pilot project within the festival DESIGN MONTH GRAZ 2018. We are confident that this project will open a new chapter in the collaboration of the UNESCO Creative Cities Network.

At the beginning there was a vision: to create a channel, a “Hyperloop” to unite the UNESCO Cities of Design, in order to facilitate the dissemination of ideas, designs and best practices. We call it **WORLD WIDE THINGS COLLECTION** and it will comprise different formats such as exhibitions, shops, conferences, meetings and conventions, and a fine selection of prime designs as well as an international network, exchanges of ideas and experiences and following sales activities.

THE WORLD WIDE THINGS COLLECTION

PURSUES THREE SIMPLE GOALS

- **We collect great design from the UNESCO Creative Cities Network**
- **We connect designers, products, manufacturers and distributors**
- **We develop a huge marketplace for the UNESCO Cities of Design**

The goal is to develop a worldwide marketplace that benefits both – the creative community and the economy by using the network of design cities and develop a sustainable format for designers and companies. It will visualize the diversity of good ideas and products on the one hand, and on the other hand seize and utilize the potential and opportunities for cooperation and exchange offered by the COD network. We want to provide possibilities for designers, producers and retailers and support the business of the creative community. The network project should be understood and used as a chance for economic added value, for the benefit of all partners and as an advantage in the market.

THE SELECTION IS CURATED BY DESIGN EXPERTS

Municipal COD organizations are the institutional partners – they can nominate, make calls and make suggestions, but the final decision is made by a licensed design expert of your city. The licensee is responsible for the processing and ultimately for the performance and contributions of the involved designers. He also handles all transactions between the parties within his city and the licensor – authors of WWTC.

THE WWT PROJECT WILL BE IMPLEMENTED ON THREE LEVELS OF PERCEPTION

1. **Digital** – the full collection online
2. **Analog** – the exhibition
3. **Face to face** – the conference format

1. The DIGITAL part

Products are collected and presented at the website – all designers, manufacturers and sources of supply (shops) are linked and connected – <http://www.designcities.net/wwtc/>

THE WORLD WIDE THINGS COLLECTION is a kind of kaleidoscope in all its diversity. Every time someone opens the page, the contents are arranged randomly, which guarantees a democratic form of presentation. The contents and project presentations are maintained and edited by the team in Graz - of course, in coordination with the designers and partners. Thus, we create an added value for the common website www.designcities.net and generate benefits (direct links, visibility and awareness) for the designers.

2. The ANALOG part

The WWT exhibition (Pop-Up Store)

THE WORLD WIDE THINGS EXHIBITION is based on the idea of the Hyperloop - similar to the “Hot Wheels Highway” racetrack, and is symbolically visualized and interpreted in the form of the exhibition display. Projects and products are presented on this loop. Some can be purchased directly – others are only displayed or can be ordered online.

The exhibition is designed as a franchise system. In the future, all participating and licensed CODs should be able to replicate the display system easily and at low cost. The display is created as an “**open design project**” - open to all cities who would like to participate in the project. For example, we use cheap IKEA stands (trestles) that are available almost everywhere in the world. The aim is to use the same system at design festivals, Design Weeks or similar events in participating cities. This way we want to create an authentic brand and identity for the WWT Collection. See PART II_Design Manual, Fotos, etc.

3. The FACE-TO-FACE part

The conference format for the perfect exchange (expert talks)

THE WOLD WIDE THINGS TALKS are (initially) mini-conferences that create a real market-place for designers, producers and retailers to share the best practices, the hurdles faced, the solutions and the knowledge, the reason for success and the challenges ahead - a place

to develop new business relationships. The moment in which personal bonds are built and moments of understanding, trust and empathy, which form the basis for successful network collaboration. This would be followed with scheduled meetings with potential retailers and distributors interested in the products, giving the designers real sales opportunities and access to new markets.

CATALOG OF CRITERIA FOR BEING INCLUDED IN THE WWT COLLECTION

The criteria and quality characteristics necessary for the admission. The criteria serve as an orientation for all and guarantee a qualitative growth of the collection. The collection of objects will grow over time and aims at representing unique pieces of design defined by strong individual, innovative or functional characteristics with a high recognition value - hence, the best of product design from all member cities.

General criteria (mandatory requirements)

- Availability on the online market
- No prototypes and individual pieces - at least small series
- Created in any City of Design
- Produced in any City of Design
- Regionally produced - internationally oriented
- No classic souvenirs
- Transparency: name the designer or manufacturer and source of supply

Aesthetics qualities (assessed by the curators)

- Elegance in terms of design and proportion
- Distinctive features and uniqueness

Design qualities (assessed by the curators)

- Authentic, independent design language
- High authenticity and strong character
- Innovative, with a novelty component
- Recognised by Design Awards (at least national ones)
- Revealing regional or cultural roots but transcending them

Fabrication qualities (assessed by the curators)

- Impeccable fabrication standards
- Material and technology combining tradition and innovation
- Traditional craftsmanship – reinterpreted



