



DESIGN MANAGEMENT INSTITUTE

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DESIGN MANAGEMENT



News & Views

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Empowering Innovation to Benefit Business and Society

This fall, join industry leaders and forward-thinkers at the DMI International Summit: Empowered Innovation to examine the role of empowered innovation in the creation of innovative products and services. Organized by DMI and hosted by the Massachusetts College of Art, this event will focus on understanding the role of purpose; the importance of shared processes; and the impact of context on taking new ideas from inception to realization to benefit business and society. The Summit will focus on learning from each other in a very creative context. Be prepared to share your expertise and to roll up your sleeves to tackle interactive projects on innovation! Read more about this exciting event on pages 4-5.

President's Comments



Writing these President's Comments for the last twenty years has always been a stimulating experience for me. Often I delved into the obvious, but whenever I have been able to discover new perspectives through my travels, it has been beneficial to me and hopefully to you as well. In this busy world, we seldom have time to stop and consider something obvious and how it influences our thinking or daily lives. I have always enjoyed the quote by Edward R. Murrow: "It takes time to understand something complex and a little longer to understand something simple."

As I look back over the last twenty years, one of the overriding aims for myself and the good people that have worked with me has been to continually improve our offerings. This effort has underpinned our goal of serving the design management community. The progress we have made has been impressive and could not have happened without the generous and patient support of DMI members, friends, and the design management community. I do sincerely and profoundly appreciate all of your help in making such a difference.

DMI will end the year with its International Summit on Empowered Innovation. Innovation has been the buzzword of the year, and rightly so in these turbulent times, when there is a critical need for innovation at every aspect of our lives and society. I find the concept of "empowered innovation" especially interesting. These two words pose a fundamental question about how ideas are taken from inception to realization.

There seems to be a lot written about creativity and invention and less about empowered innovation—the really hard work of developing products and services to benefit society and improve our lives. The Summit will look at three key components of empowered innovation: the role of purpose; the importance of shared processes; and the impact of context. The format of the Summit will be innovative and provide a structure to foster active learning to empower attendees to effectively move their capabilities from innovation management to innovation leadership. I am looking forward to your participation.

For the next two years as President Emeritus I will be assisting the new President in the next evolution of DMI. I invite you to provide your full support and involvement in taking the organization to the next level. Certainly this is a new opportunity for innovation at DMI!

Thank you for your support!

Earl N. Powell

New Members

Professionals who joined DMI between
June 29, 2005 and September 29, 2005

David Aldrich, Alberta College of Art & Design; **Sergio Alvarez**, Hoffmann-La Roche; **Jun Arakawa**, Kwansai Gakuin University; **Meg Armstrong**, Parsons-The New School for Design; **Jongha Bae**, Pantech & Curitel Communications, Inc.; **Alan Ball**, A.B.I.D. - Alan Ball Industrial Design, Inc; **James Barrood**, FDU; **Stanley Bauer**, State Farm Insurance Companies; **Larry Beard, Jr.**, TeleTech; **Angie Beeson**, Cardinal Health; **Natasha Berling**, Hasbro, Inc.; **Ia Betlemidze**, Magi Style Ogilvy; **Laurent Bibbard**, Université Paris X Nanterre / Essec; **Jennifer Boyle**, CVS / Pharmacy; **Bonnie Briggs**, B.Onbrand; **Andrea Brown**, Kraft Foods, Inc.; **Margaret Bruce**, University of Manchester; **Thomas Burchard**, Design Continuum, Inc.; **Andy Burgess**, TRG Group; **Heidi Caldwell**, Deutsch Design Works; **Jason Carignan**, Tonic; **Yong Chen**, Beijing YO-ON Brand Strategy & Design Management Co. Ltd; **John Chisholm**, DesignPositive; **Shannon Chisholm**, Sun Life Financial; **Jungwon Choi**, Pratt Institute; **Sungwon Choi**, Louisiana State University; **Sarah Clapsaddle**, Ernst & Young; **Jennifer Clark**, The Nasdaq Stock Market; **Brownyn Clarke**, RMIT University; **Robin Colangelo**, White and Case LLP; **Tom Cordasco**, Hoffmann-La Roche; **Adam Day**, Jarden Consumer Solutions; **Ronald de Vlam**, Webb Scarlett deVlam; **Brian Deep**, Cardinal Health; **Prashant Desai**, Pantaloon Retail India Limited; **Jeff Dingcong**, Superior Communications; **Anne Docter**, TRG Group; **Eric Doninger**, Brown-Forman Corporation; **Christine Dosssett**, State Farm Insurance Companies; **Wendy Drumm**, CVS; **Dorothea Duffy**, Hoffmann-La Roche; **Bruce Dybuad**, Design Forum; **Sharon Erdman**, Mayo Clinic; **Wu Fan**, UTSarcom Telecom Co., LTD; **Bill Fay**, CVS / Pharmacy; **Kate Ferrucci**, Indiana University Foundation; **Christopher Finneran**, The Ohio State University Medical Center; **Robyn FitzRoy**, Perks Design Partners; **Paul Flowers**, Electrolux Home Products; **R.J. Fortmann**, Best Buy Corporation; **Kurt Fountain**, Department of Defence; **Ruth Frank**, Product Design & Usability; **Veronica Franklin**, Quality Quinn, Inc.; **Jeffrey A. Garrett**, Ignition, Inc.; **Michael Gastin**, Bob Wright Creative; **Jack Gee**, Royal Appliance Mfg. Co.; **Daniel Gladis**, Hoffmann-La Roche; **Lynn Gonsior**, Design Forum; **Sondra Grace**, Massachusetts College of Art; **Dean Guida**, InfraGistics Inc.; **Jason Hackett**, Studio Red at

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Supporting Benefactor

A Q U E N T

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2005–2006 Seminars

Fall/Spring Schedule

Creating the Perfect Design Brief

Taught by Peter Phillips, Design Strategy Consultant

Oct. 31–Nov. 1, 2005 London, UK

March 2–3, 2006 Seattle, USA

May 18–19, 2006 New York City, USA

Design Consultancy Strategies: Evolving the Vision

Taught by Kory Kolligian, Chief Operating Officer, Design Continuum, Inc.

2006 Dates TBA

Design Research Fundamentals

Taught by Darrel Rhea, CEO, Cheskin

Nov. 10–11, 2005 San Francisco, USA

Design Research for Product and Brand Innovation

Taught by Darrel Rhea, CEO, Cheskin

2006 Dates TBA

Integrating Design into Strategic Management Processes

Taught by Ron Sanchez, Ph.D., Professor of Management, Copenhagen Business School

November 1–2, 2005 Oslo, Norway

April 10–11, 2006 San Francisco, USA

Managing Creative Staff

Taught by Leonard Glick, Executive Professor, College of Business Administration, Northeastern University

March 16–17, 2006 Boston, USA

Managing Design for Strategic Advantage

Taught by Peter Phillips, Design Strategy Consultant

April 27–28, 2006 Chicago, USA

June 22–23, 2006 Houston, USA

Managing Strategic Creativity and Innovation

Taught by Alison Rieple, Professor of Strategic Management, University of Westminster—Harrow Business School

June 15–16, 2006 London, UK

Strategies for Designing Meaningful Brand Experiences

Taught by Dave Norton, Ph.D., Principal, Lead Strategist, Stone Mantel

November 3–4, 2005 Santa Fe, USA

March 27–28, 2006 Amsterdam, The Netherlands

May 25–26, 2006 Chicago, USA

Strategies that Transform Brands (New)

Scott Lerman, Partner, Lucid Brands

March 30–31, 2006 Chicago, USA

June 8–9, 2006 New York City, USA

For complete information and the latest schedule, visit www.dmi.org/seminars

New Seminar

New DMI Seminar Announced— Strategies that Transform Brands

DMI is pleased to announce that a new seminar has been added to the DMI seminar program. The 2006 schedule now includes over 10 seminars focusing on brand strategy, design management, research, design briefs, experience design, and building innovative design strategies. Be sure to visit www.dmi.org/seminars for a complete schedule.



Strategies that Transform Brands

Taught by Scott Lerman, Partner, Lucid Brands

March 30–31, 2006, Chicago

June 8–9, 2006, New York City

Sept. 28–29, 2006, Seattle

Is your company's brand clear and true? Mergers, acquisitions, leadership changes, new markets, shifting demographics, and time itself can derail even the strongest brand. If you are in the midst of critical change, this seminar will provide the tools and insights needed to get your brand on track and moving forward.

In this engaging seminar, Scott will provide real world examples of the effective stewardship of corporate brands—giving participants a rare insider's view. The group will have an opportunity to review and discuss the stories behind some of the most transformational brand programs of the past decade. He will then share a proven framework for brand development and stewardship based on his work with leading companies across industries and markets.

Specifically, the group will explore how to:

- Gauge the effectiveness of a brand
- Gain management support for a substantive brand program
- Structure a brand team and development process
- Gather and synthesize relevant information
- Determine how customers make choices
- Develop a transformational brand strategy
- Evaluate and test alternatives
- Inspire employees to live the brand

Who should attend?

This seminar will be valuable for brand managers, communication and marketing executives, design managers, strategic planners—anyone involved at a senior level in defining or managing a company's brand and reputation. Companies that are dealing with the effects of significant change will find this seminar particularly useful. ■

Take Advantage of On-site Seminars

DMI on-site seminars are a great way to jump-start the effectiveness of your organization or department. Bringing your staff together for a DMI private session will improve teamwork and increase shared knowledge. Targeted towards real-world, actionable results, DMI seminars are taught by recognized experts with proprietary knowledge on design, branding, business, marketing, and strategy.

For more information, please contact John Tobin, Vice President at 617-338-6380 ext. 226 onsite@dmi.org



DMI International Summit: Empowered Innovation

November 30–December 2, 2005, Boston, USA

Organized by DMI and hosted by the Massachusetts College of Art in Boston

All of the encounters we have with everything from teacups to bulldozers, from mail delivery to healthcare services, have a profound effect on our lives in numerous direct and indirect ways and in shaping our futures. These encounters can be tangible or intangible, and delightful or irritating. They can take the form of objects from manufactured to constructed, from the simply beautiful and inspiring, to essentially functional and indispensable. Mostly originating in the business world, these encounters all spring from innovative ideas that evolve through a process to an end realization.

This Summit will bring together the best and the brightest minds to examine the scope and depth of empowered innovation in the creation of innovative products and services. It will examine the role of purpose, context and process in successfully taking new ideas from inception to realization for maximum benefit to business and society.

The Summit will act as a catalyst focusing on learning from each other in a very creative context. As registration for the Summit develops Web-based interaction and discussions will begin. At the Summit there will be interactive projects on innovation, lively discussions and provocative lectures. The emphasis will be on experiential learning and extensive networking. All participants will be asked to share their expertise.

All participants will receive a copy of Daniel Pink's book, *A Whole New Mind*, and Professor Stefan Thomke's book, *Experimentation Matters*.

For complete information and to register for this exciting event please visit www.dmi.org/summit. ■

mass | art



DMI International Summit Speakers



A Whole New Mind

Dan Pink, *Author, A Whole New Mind*



Experimentation Matters: New Opportunities for Innovation

Stefan Thomke, *Professor, Harvard Business School*



OpenStudio: Designers Everywhere

John Maeda, *Associate Director, MIT – The Media Lab*



Co-Design: Towards Open Source Branding

Richard Eisermann, *Director of Design & Innovation, Design Council*



Innovation in the Language of Dynamic Media

Jan Kubasiewicz, *Professor, Graduate Design Program, Massachusetts College of Art*



A Place where Anything is Possible

Glen Walter, *Principal, Managing Member, ELEVEN, LLC*



Innovation within an Organizational Context

David Campbell, *Smith Richardson Senior Fellow, Center for Creative Leadership*



The Impact of Innovation and Design on Brand Equity

Magdalena De Gasperi, *Director Communications and Media/Public Relations, Braun GmbH*



Culture-Driven Innovation

Sohrab Vossoughi, *President, ZIBA Design*



Foresight, Innovation and Design

Tony Kim, *Ph.D., Professor, Chair of Design Management Dept., IDAS, Hongik University*



Insight, Confidence, and Commitment in Team Decision-Making

Robert Rasmussen, *Principal, Robert Rasmussen and Associates*



Collaboration Rules: Key Tenets from World Class Organizations

Robert Wolf, *Partner, Boston Consulting Group*



Pre-Conference Workshop: A Hands-On Language for Innovation

Taught by Robert Rasmussen, *Principal, Robert Rasmussen and Associates*

Wednesday, November 30, 8:30am-12:00pm
Twenty-five attendees (selected by lottery from the first 100 to register for the conference) will be invited to attend this free workshop.

Summit Panel:

Convincing the Boardroom to Embrace Creativity and Innovation

Friday, December 2, 3:00pm–4:00pm

Chair:

Kay Sloan, *President, Massachusetts College of Art*

Panelists:

Harvey Seifter, *Director of the Creativity Connection*

Marjorie Platt, *Professor of Accounting, Northeastern University*

**Additional panelists to be announced at www.dmi.org/summit*



BRAUN

Special Exhibition Opening Braun: 50 Years of Design Innovation

November 30, 2005 – January 4, 2006

Sandra & David Bakalar Gallery
Massachusetts College of Art



Register at www.dmi.org/summit

2006 European International Conference Announced

Design Leadership

The 10th European International Conference on Design Management

March 29–31, 2006

Grand Hotel Krasnapolsky, Amsterdam, The Netherlands



Design leadership means to both design and to lead—to lead design and to lead business by design. Today, those responsible for design creation face leadership challenges and opportunities greater than ever before. Who should lead design? Who leads by design? How, and why, does a company “lead with design?”

Design leadership has many interpretations, ranging from inspiration to collaboration and from culture to globalization. At this conference, learn how experts lead with design in a climate of

change; how design managers adapt to this new challenge; how thought leaders interpret changing socioeconomic dynamics; and how to get inside ‘leadership’ in order to be more effective design leaders. This conference will provide the insight and interaction essential to utilizing design leadership for business success.

Please visit www.dmi.org/european in the coming months for speakers, hotel, and registration information about this highly-respected international event. ■



Case Study

DMI’s Newest Case Study Now Available

DMI is pleased to announce that its latest case study “Umpqua Bank: Managing the Culture and Implementing the Brand” is now available for sale and distribution through Harvard Business School Publishing. This case study examines how Oregon-based Umpqua Bank is attempting to revolutionize the banking industry with a creatively non-traditional culture and a radically retail mindset (“stores,” not “branches”), supported by a highly innovative environmental design.



Due to its rapid growth, Umpqua Bank now faces critical issues: How can an organization strengthen and maintain its culture while undergoing rapid growth by merger and acquisition? What role does the design of the total environment (“experience design”) play in nurturing and maintenance an organization’s culture and its brand expression, and how much should it invest in this form of brand expression? The case presents two examples and asks how this bank should deal with the issue of cost versus value of design in each of them.

To purchase this case, please visit the Harvard Business School Publishing Web site at harvardbusinessonline.hbsp.harvard.edu. DMI would like to thank Ziba Design and Umpqua Bank for their assistance in making this case possible.

You can also learn more about Umpqua Bank by going to www.dmi.org/publications, keyword search “Umpqua” and read an interview with Steve Davis, CEO of Umpqua Bank, from the *DMI Review*, Volume 15, No. 4, Fall 2004. ■

Clarifying Innovation



By Ian White,
Urban Mapping LLC

The past five years have been a wonderful time for the design community. The craft has been elevated to never-before seen strategic importance, with design-related case studies and platitudes strewn across the business and social landscape. Naturally, much of the design process revolves around novel and creative thinking, which if well-executed, may perhaps (but not definitely) lead to innovations.

Yet I am troubled with the current innovation obsession. As an educator, I think long and hard about what defines true innovation. My students want to talk about contemporary innovative products such as the iPod and cell phone, but I want them to consider the introduction of the zipper and agricultural adoption of hybrid pest-resistant corn. How does a true innovation differ from what may be merely innovative?

The founding fathers of the United States recognized the economic and cultural value of innovations. The first article of the US Constitution paved the way for intellectual property protection:

To promote the Progress of Science and useful Arts, by securing for limited Times to Authors and Inventors the exclusive Right to their respective Writings and Discoveries

They recognized that we should build a societal body of knowledge to which we can add. The notion that creators of ideas should be allowed to profit from them is older still, having its roots in medieval trade guilds in England. As our laws evolved, patents, trademarks, copyrights and other forms of intellectual property began to take shape.

Today, R&D and its associated intellectual property are considered benchmarks for innovation. At a national level, this might be a useful metric, but for comparing two firms, R&D expenditures or patent filings do not have as much relevance—especially considering the role smaller, entrepreneurial entities play in quickly reacting to and exploiting market opportunities.

As a practitioner, I am keenly aware of the marketplace. For example, the publishing industry was shocked in 1440 with Gutenberg's metal and wood moveable type, paving the way for the modern printing. Since then, there have been changes—color inks, binding, etc.—all more or less still putting ink on paper for relatively static content. While it is clear that moveable type constitutes a true innovation, for how many other innovations does this hold true?

Typologies of innovation—sustaining vs. disruptive, incremental vs. radical, and others—are wonderful models of explaining behaviors and actions firms take, and they can be useful in plotting strategy. But the basic question hasn't been answered—what is a true innovation?

In my research, teaching, and practice several things have become clear:

- Innovations need not be new—it's all in the timing. Although the technology for the fax machine has been around for more than 100 years, widespread introduction didn't take place until the 1970s.
- Innovations must communicate value—e.g. social, economic. Without a normative measure of value, it is impossible to translate how a group benefits.
- Innovations must reach a critical level of adoption over time: What separates the hula hoop from the small-caliber rifle?

Building on the research of Everett Rogers, Clayton Christiansen, Larry Lessig, Joseph Schumpeter and others, I present a definition that may move us toward a common foundation.

Innovations are products, services, solutions or processes that have no logical antecedent and are value-creating to a core audience.

There's great temptation to bolt-on clauses and sentences to this definition, but I practice restraint. A parallel might be that of platforms and extensions: Extensions essentially live off existing revenue streams and awareness of previously defined products and services, whereas new platforms introduce brand new growth opportunities. Although there may be tremendous rewards in extending existing platforms, they by definition will provide only incremental gains in value. New platforms often overcome significant technical, cost or societal concerns to deliver this value. It is not possible for everyone to deliver innovations all the time, nor is this desirable, but clearly that the pace of innovations in many industries has quickened, leading less time to gloat and more time in the labs.

Practically speaking, why is this important? Innovations serve as a catalyst to unexplored opportunities across all spheres of society. Without the sonnet, integrated circuit, or the advent of cooking, our lives would clearly be quite different. As the raw fuel to generate progress, it serves us well to frame the discussion about innovation.

Ian White is Founder and CEO of Urban Mapping LLC. He also serves as Adjunct Professor of Design and Management at Parsons School of Design in New York City. You may contact him at ian@urbanmapping.com. ■

Member News

DMI Members— Turn Concepts into Product Realities

Projects and Programs

Corey McPherson Nash (CMN) has recently completed work for both Pharmedica, the leader in developing marketing strategic and continuing medical education initiatives for medical professionals, and Muhlenberg College. Pharmedica approached CMN to develop its brand manifesto which emphasizes Pharmedica's key values: passion, drive, and vision.

For Muhlenberg College, CMN refreshed the college's brand identity. The new design emphasizes Muhlenberg's prestige and elegance and will be translated across all marketing mediums.

CMN has also secured four new projects with clients Bergen Business Networks, Buckingham Browne & Nichols School, Harvard Graduate School of Education, and Monitor Networks.

Snow Beverages turned to HMSDesign to translate their beverage concept, Snow, into a brand. The innovative taste profile, subtle mint flavor with and creamy finish, and mouth-feel sensation led to the name Snow and a shaken snow globe became the inspiration for the brand design.



Product Ventures has collaborated with Scientific Atlanta to redesign their

Explorer®8300DVB™ personal video recorder, due for launch by British cable company, Telewest Broadband later this year. The set-top box offers a European design sensibility with modern form, smooth lines and curves, conveying the brand's premium image.

Product Ventures has also worked with Telewest Broadband on redesigning their remote control. Utilizing ergonomic research and Telewest's hierarchy of consumer needs, the remote layout is functional and the overall design aesthetic follows the same contemporary 3D brand language established by the Explorer PVR.



Safeway has turned to avizia, a company rethinking retail, to help differentiate themselves from the conventional grocery sector and to help them brand their 'shopping experience'. The new Safeway Lifestyle concept stores create an environment that enhances product presentation aimed at selling solutions, not just an item. avizia's lifestyle concept has been introduced primarily to Safeway's perishable departments where extensive cross-merchandising incorporates center aisle "solutions" that compliment the perishables.

Connecticut based Design Trust has completed work for the both Dannon Institute and the Reznick Group. For the Dannon Institute, Design Trust complet-

ed a Spanish-language version of its Celebrate Healthy Eating Web site, an online nutrition education program for parents and educators to use with pre-school children.

The Reznick Group engaged Design Trust to develop a series of advertising campaigns, including brand promotion and recruiting. Design Trust also developed and redesigned Reznick Group's logo and brand statement, Web site, and other marketing and sales-support materials.

Philippe Becker Design (PBD) recently completed its brand development for Project Homeless Connect (PHC). PHC is San Francisco Mayor Gavin Newsom's innovative program to bring social services directly to homeless citizens. The logo developed by PBD is a red rectangle with two clasped hands reaching from opposite corners and the tagline reads "Never look down on someone, unless you are helping them up". The brand identity is used currently on billboards throughout San Francisco, on its Web site, supporting materials, and merchandise.

SB Northwest, a Portland beer company has asked Kendall Ross to create a distinctive packaging system for its new line of beverage mixers. The design program



picks up and reflects the existing Fire Station brand product cues, including bottle shape, color palette, and bold use of simple, iconic imagery from its popular and well-established brand of micro-brewed beers.

Fitch has completed work on a new Consumer Experience Center for Nokia and a new retail environment concept for eq-life. The Nokia Consumer Experience Center, scheduled to roll-out in 25 malls nationwide this fall, is a free standing, glass-walled structure that helps consumers make a tangible and visceral connection with Nokia's products and brand. Nothing is sold in the Center, instead consumers who enter the Center will become ensconced in Nokia's world—surrounded by lights, sounds, displays and imagery of Nokia.

Fitch partnered with eq-life to design a new retail test concept that integrates health, wellness, and technology products, services, and resources, with expert advice for individuals who are focused on managing their health and wellness. The store offers a full-scale pharmacy, a luxury spa/salon, on staff nurse practitioners, dieticians and diabetes educators, as well as a Caribou Coffee Café to help create a community feeling within the store.

Careers

Jager Di Paola Kemp (JDK) has announced the addition of several new individuals to the company. Byron O'Neill has rejoined JDK as design director. Before returning to JDK, Byron was a senior designer at EXPN/Walt Disney Company, a senior designer at Phyla CrossMedia, and partner at Syrup Design.

Allan Nicholls has been appointed senior broadcast producer, and Phil

Tucker has become senior account manager.

Minnesota based **Larsen** has added two employees to its staff. Jeff Coffey joins Larsen's interactive team as a senior interactive producer. He has nine years of interactive experience as a technologist, strategist, and manager. John Schneider has been hired as a senior account executive. He comes to Larsen with eight years of professional account service and marketing experience.

Kendall Ross, a strategic brand development and design firm in Seattle, WA has just had its fifth-year anniversary.

Daeun Jeong has joined the design team at **Corey McPherson Nash (CMN)**. Jeong holds a Bachelor of Fine Arts from the Massachusetts College of Art and a Bachelor of Arts in Education from Ewha University in Korea.

Fitch has announced that Todd Cameron, CEO of the Fitch Columbus and San Francisco offices, has left the company. Mike Bills, managing director, will assume full responsibility for the Columbus, San Francisco, Detroit, and Pittsfield operations. Fitch also announced that Scott Wolfe, currently the worldwide agency's CFO, assumed the additional role of COO and Kay Lavelle has joined the company as Chief Talent Officer.

Awards/Honors

This year, several DMI members were among the top 2005 IDEA Award winners. DMI Member companies including **IDEO, Design Continuum, Smart Design, Astro Studios, designafairs, Herbst LaZar Bell, ZIBA, Hewlett Packard, Nike, Philips, Art Center College of Design, IBM, and The Stanley Works** took home several gold and silver

awards this year. Congratulations!

Gouthier Design was recently honored at the SEED (South East Excellence in Design) Awards, hosted by AIGA's Atlanta Chapter. The firm received five SEED Awards for their work on The Dub House Marketing & Interactive Packet, TULL Brothers Brand Launch Announcement, Gallimaufry, A/R Promotional Brochure, and Gouthier Design's holiday poster.

Andersen Windows re-emergence into the market with a unique presence, a riveting promise, and a fresh approach, has been recognized as one of the best rebrands at the first annual ReBrand 100 Awards. The 2005 award winners are featured in an online gallery at www.rebrand100.com.

In Print / Speaking

Peter Clarke, President of **Product Ventures**, recently spoke at Brand Packaging's *Packaging that Sells II* conference in Chicago with Jeff George, Director of Packaging Innovation at Quaker Oats. They spoke on overcoming the barriers to creativity for structural packaging innovation. Javier Verdura, VP of Design at Product Ventures also spoke with P&G's senior scientist Mike Bolander on the Old Spice Red Zone package design.

Philippe Becker Design, a San Francisco branding and packaging agency, was recently featured in two articles by the *San Francisco Examiner* and *Brand Packaging*. ■

Commercial advantage from inclusive design



By John Bound and Roger Coleman

From the Summer 2005 issue of the *Design Management Review*

The trend toward more knowledge of the consumer for whom one is designing has had one perhaps unforeseen consequence: Designers, and the companies they work for, are finding that universal design benefits everyone—not just the aging and the disabled. John Bound and Roger Coleman are both connected with London's Royal College of Art (Bound is head of innovation development at InnovationRCA, a college network that links RCA graduates with business to create innovation opportunities, and Coleman is professor of inclusive design and co-director of the Helen Hamlyn Research Centre at the college, as well as an authority on designing for aging populations), and they write here about an opportunity for

companies and designers to make universal (or inclusive) design work for them as a competitive advantage.

Simple demographics led the drive toward inclusive design. The authors point out that in Japan, for instance, within the next decade, one-fourth of the population will be at least 65 years old, and the situation is much the same in the United States. In Japan, at least, companies are already waking up to the need to address these demographic changes. The Japanese International Association for Universal Design has a membership of more than 130 Japanese companies; and the relative youth of many of their members indicates what should be a continuing interest in the ascendance of universal, or inclusive, design. In the UK, as well, major age

and disability charities are working with industry to meet the needs of their constituencies, and service-led companies such as British Telecom and

retailers B&Q and Tesco are taking an interest in older and disabled consumers.

“What all these groups are seeking,” Bound and Coleman explain, “is design that more-accurately reflects the diversity and age spectrum of modern societies—design that will add value to the conventional business cycle.” The UK government is also getting involved in inclusive design, with a new British standard offering guidance to managers and designers within industry on how to adopt an inclusive approach and put it into practice. The central focus of this standard, interestingly, is how to effect cultural change within organizations to make inclusive design an integral part of their business goals.

Other initiatives are driven by charities such as Scope, which spearheads a drive toward better design for individuals with cerebral palsy.

Throughout the article, Bound and Coleman offer several case studies of inclusive design projects—what drove them, how they were implemented, and how they came to change the company's focus and mission. The conclusion is that organizations that incorporate inclusive design will find themselves ahead of the curve, and will profit accordingly. ■

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Design Management Review, Responsible Design Summer 2005, vol. 16, no. 3

Ethics and Altruism: What Constitutes Socially Responsible Design?

by Rachel Cooper

Responsible Design Leadership: The Initiatives of Professional Organizations in Europe and the US

by Richard Eisermann, Judith Glöppen, Onny Eikhaug, and Philip White

Remarkable Pencils Ltd: Breaking Out of the Green Niche

by Paul Micklethwaite and Anne Chick

When “Good” Design Means Responsible Design

by JohnPaul Kusz

Responsible Design and the Management of Ethics

by Peter Madsen

At the Bottom of the Pyramid: Responsible Design for Responsible Business

by Nirmal Sethia

Design for Stress

by Daniel Formosa

Commercial Advantage from Inclusive Design

by John Bound and Roger Coleman

Responsible Products: Selecting Design and Materials

by Lennart Y. Ljungberg

Sustainable Responsible Design: Insights from Wales (UK)

by Frank O'Connor and Iain Cox

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(New Members, continued from page 3)

Rockwell Group; **Shawn Hadley**, Yum! Brands, Inc.; **Nicole Haniph**, Pitney Bowes; **Beth Harlor**, Benchmark; **Diane Hart**, Mayo Clinic; **Scott Hines**, Model N; **Grant Hinkson**, Infragistics Inc.; **Rachelle Hoffman**, Mayo Clinic; **Nathalie Houde**, Graphème Branding and Design; **Rob Huber**; **Richard Hughes**, Judson College; **Eun Young Huh**, IDAS; **Mikko Jäppinen**, Satama Interactive; **Juha Jarvinen**, University of Art and Design Helsinki Uiah; **Janice Jaworski**, Anthem Worldwide; **Michelle Kapnias-Haag**, Yahoo!; **Kerry Klayman**, California State University; **Charles Klein**, Pitney Bowes, Inc; **Marianne R. Klimchuk**, Fashion Institute of Technology; **Noboru Konno**, Tama University Graduate School; **Louis Kraft**, State Farm Insurance Co.; **Connie LaFlamme**, Caterpillar-LACD; **Douglas Laube**, Ignition; **Rio LeBeau**, Indiana University Foundation; **Stephen B. Leonard**, RD&E; **Scott Lerman**, Lucid Brands; **Stuart Leslie**, 4sight inc.; **Brett Lovelady**, ASTRO Studios, Inc.; **Jason Machado**, 4sight inc.; **Justin Maguire**, Microsoft; **Alexandra Maier**, Graphème Branding and Design; **Wayne Marcus**, Hasbro, Inc.; **Jim Marsden**, Hewlett-Packard; **Drew Mattison**, Alias; **Jeff Mauch**, Crown Equipment Corporation; **Jina McGriff**, Hoffmann-La Roche; **Kathy Meyer**, Hoffman-La Roche; **Tyagan Miller**, Indiana University Foundation; **Cathleen Mitchell**, McRoberts Mitchell; **Marc Montalto**, Pershing, ABNY Securities Group Co.; **Paul Moody**, IBM Corporation; **Patricia Moore**; **Robert Morreale**, Mayo Clinic; **Michael Moulders**, Proctor & Gamble (China) Ltd; **James Moultrie**, Department of Engineering; **Deborah Mrazek**, HP; **Deedee Mueller**, Pharmavite; **Carol Nardi**, Kraft Foods, Inc.; **James Newcomb**, The Boeing Company; **Nicci Novario**, Fitch Inc.; **Caitriona O'Flynn**, Neworld Group; **Mark Oliver**, Mark Oliver, Inc.; **Christopher Paul**, IBM Corporation; **Renee Peet**, Desgrappes Gobe Group; **Barbara Pidgeon**, Hoffmann-La Roche; **Mike Pish**, Hoffmann-La Roche; **Ellis Pitt**, Staffordshire University; **Allison Polish**, TRG Group; **Jeff Pollard**, Ignition; **Mark Polson**, Estee Lauder Companies; **Ann Ponciroli**, TRG Group; **Adam Powers**, BBC; **Bill Prenovitz**, Lifeline Systems; **Elaine Prodor**, Alberta College of Art & Design; **Steven Pulskamp**, Crown Equipment Corporation; **Jeneanne Rae**, Georgetown University, McDonough School of Business; **Patrick Raymond**, Make Way, LLC; **Rob Reade**, White and Case LLP; **Regina Recene**, Commonwealth Financial Network; **Craig James Rekow**, Crown Equipment Corporation; **Rick Reles**, Kohler Co.; **Elizanth Reznick**, Massachusetts College of Art; **Peter Rivera**, AOL; **Lara Rodriguez**, Janou Pakter, Inc.; **Sabina Rusconi**, OAMI; **Douglas Sapp**, Catapult Thinking; **Matte Scheinker**, Yahoo!; **Rainer Schnabel**, Brooks Stevens Design; **Bruce Shaw**, Coles Myer Ltd; **Caral Shea**, Olivetree Research; **Marty Shova**, Kraft Foods, Inc.; **Keith Smith**, Perks Design Partners; **Scott Smith**, Design Forum; **Richard Snow**, Lighting Services Inc; **Reggie Sparks**, University of California San Francisco; **Aaron Spiess**, Big Red Rooster; **Jason Stone**, Kensington; **Timothy Syfert**, Johnson Controls, Inc.; **Brian Thomas**, CVS; **Dyan Van Fossen**, La-Z-Boy, Inc.; **Richard Vaughan**, Visteon Corporation; **Sergio Velazquez**, Capital One; **Gregory Warren**, i4 Design; **Sherry Weber**, Indiana University Foundation; **Lawrence Weng**, Ignition; **Mary Wertz**, University of Minnesota; **Dennis Whalen**, Philippe Becker Design; **Steve Wilcox**, Kofax; **Mary Beth Wilker**, Wilker Design, LLC; **Jack Williams**, AstraZeneca; **Chris Willoughby**, Graphème Branding and Design; **Weilin Wu**, Pershing LLC; **Gordon Wuthrich**, Kohler Co.; **Rik Zak**, Alberta College of Art & Design; **Charlotte Ziem** ■

Share your wisdom in the Design Management Review

By Thomas Walton, *Editor, Design Management Review*

Have a great case study? Or a particular design management strategy that's proven successful? As editor of the *Design Management Review*, I'd like to invite you to share your insights with colleagues. You don't have to write the whole article in order to be considered. I am pleased to consider ideas as bullets or a short précis. So send that along with your contact information and maybe a photo or diagram. That will start the conversation.

The only last bit of advice is to keep our future themes in mind. They are on the DMI Web site and in the back of each issue of the *Review*. We are currently accepting proposals for these issues:

Adding Value Through Design Spring 2006

How can companies recognize design opportunities? What development processes leverage the value of design? What kinds of research and interdisciplinary input support effective design? What are strategies for adding value through effective brand design? When are consultants and when are in-house design groups more effective in adding value to the development process? What are methods and criteria for choosing promising design consultant partners? How can designers articulate their contribution to project success? What are the important lessons of design failures?

Managing, Inspiring, and Enabling Design Staff Summer 2006

What are the critical personnel challenges for design firms and corporate design groups? How do design managers keep their staffs motivated, creative, and up to speed on technology, research, and design trends? Is there an ideal size for a design group? How should firms deal with the expanding breadth of expertise needed for design projects? What are innovations in organizing design groups—across the globe, in terms of hierarchy, in other arenas? What are effective ways to channel communications with customers and within the design group? What are strategies for blending in-house and consultant staffing? ■

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