

Kathryn Best

Architecture and Interiors
Virtual Environments

Client Organisations
Design and Brand Consultancy

Academia



Tools, Methods and Processes for Interdisciplinary Collaboration

Collaborative Working Practices: Part of Oranges' transformation from a product-focused mobile phone company to a wider provider of innovative services.



The Orange Studio, Birmingham, UK.
© Wolff Olins 2004.

Collaborative Teaching: Inter-cultural Design Management Winterschool, Toulon (UCA, Salford, Toulon)



Collaborative Learning: Inter-disciplinary University for the Creative Arts (DM Cluster) and University of Surrey (Business, Engineering, Science, Entrepreneurship)



Design Management at UCA

MA Design & Strategy
MA Innovation & Brand Management
MA Creative Enterprise



Design, Branding and Creativity are tools for innovation and change:

- in society
- in culture
- in the environment
- in business

Increasingly, individuals and companies are approaching the management of design and the creative industries more strategically.



You are invited to the Launch of the book

Design Management

Manage the Design Strategy, Process and Implementation



管理設計
創意獲利的關鍵競爭力
Design Management

By Kathryn Best

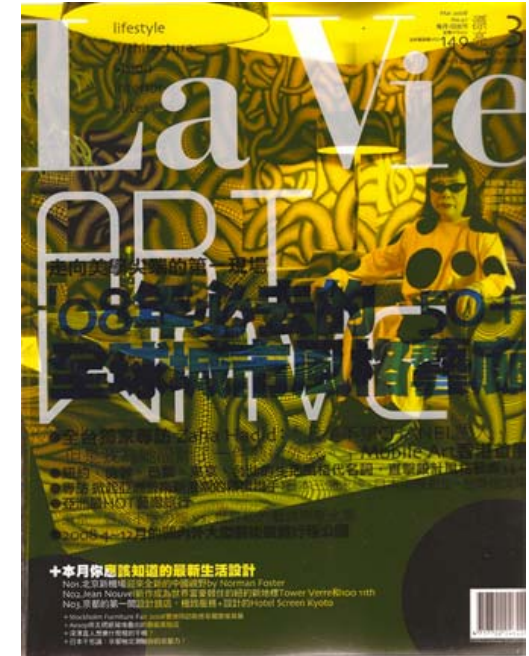
Read Grand & Think Big

Special Guests
Kathryn Best
Chen Wen-Long (Novadesign Ceo)
Lynn, Ling H. Shih (Bliss Branding Strategy Consultancy Ceo & ex-ceo of LV Taiwan)

Place
eslite bookstore (Xin-Yi) 3F Forum
Taipei city, Xin-Yi distict, Song-Gao road, No.11

Time
3/13 (Thu) 14:00~15:30

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新書搶讀

Kathryn Best (美國ICCA國際設計碩士班主任教授) 親授
讓主管倍感威脅 讓老闆心服口服



管理設計
創意獲利的關鍵競爭力
Design Management

設計創新企業人士一致推薦!!
企業設計總監陳文龍、元資料技術研發中心總經理陳俊傑、
國家設計總監陳文龍、淡江大學科技管理研究所李仁茂教授、
光華科技研發中心副總經理陳德銘、全盛木創/Strauss總經理黃美仁、
宏華國際執行長吳亞娟、L&CO設計品牌創辦人謝人瀚給與
紅象牌品牌顧問公司首席執行長石麗慧

作者 Kathryn Best 訪台唯一座談會

限額報名

時間: 3/13 (四) 14:00~15:30
地點: 誠品信義店3F不萊梅 Forum
主講: 作者 Kathryn Best、台灣設計總監陳文龍、
紅象牌品牌顧問公司首席執行長 (前LV台灣區總經理) 石麗慧
贈送: 贈送名牌高級手袋、即可獲贈訂造 Hotchhearts 豪華手鐲
(數量有限, 送完即止) 報名截止至 3/10 止
請將下列資料填寫完整, 傳真資料至 02-2500-1915, 即送席卡名額讓活動

姓名: _____ 電話: _____ 手機: _____
E-mail: _____
活動電話: 02-2500-7578 # 3303 或 0921-768-957

Evidence

KNOWLEDGE

Increasing Awareness with Design

There are many ways in which design can be used to increase awareness, of a wide range of issues, both inside and outside a client organisation.

Inside the organisation, there may be conflicting attitudes about design and what value it brings. Some of the organisation's, for example Apple, Philips and Braun, have strong in-house design teams and individuals responsible for managing design. Others, such as British Airways and Orange, may rely heavily on external design resources, but may have internal design managers. Additionally, a number of the organisation's, for example Starbucks and Microsoft, rely on a combination of in-house and external design teams depending on the nature of the project.

Within an organisation, the design manager may wish to increase awareness of design to build and grow an in-house design team, or to gain wider and deeper influence in strategic decision-making, especially with regard to marketing, new-product development and innovation. On the consultancy side, the account handler and creative director may want to increase awareness in order to build a more formal, long term relationship with the client, or be the preferred design supplier. Using design to increase awareness of broad, customer-focused issues, and raising the level of design awareness within the organisation, means tapping into the motivations of all the stakeholders involved.

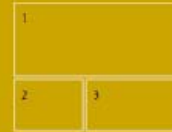
'Design Awareness has been cited quite often as an important attribute for managers. The problem is that there are two interpretations of the term. One form of awareness relates to the fact that managers should have the ability to judge aesthetic and other design related issues so they can evaluate the 'goodness' of a service for its intended market. The other form of awareness is that of realising the nature of innovation and design activity and its role in contributing to organisational effectiveness. Both forms of awareness are required if managers are to make effective use of innovation and design.'

John Heap

INSIDE THE ORGANISATION

Definitions of design will vary depending on the background, training, experiences, and personal biases of the individual. Enforcing a single definition of the term is probably self-defeating, as the value of design lies in its multidisciplinary approach to problem solving, its ability to manifest the strategic goals of an organisation and its passion for taking a user-centred approach to addressing wider needs. Growing design awareness means embedding design into the mindset of the organisation so that it can be seen as a way of thinking, not just a business resource; an investment, not an expense; and a set of problem-solving tools, methods and processes, not just a means of implementation.

Design can contribute to idea generation in partnership with business units, functional groups, suppliers, individuals and customers. For the design manager, this may mean hosting internal training workshops and presentations in design awareness and thinking for senior, middle, line and project managers. Using brainstorming workshops is another way to get representatives together to creatively and conversationally open up a debate. These debates can draw on the viewpoints of internal and external stakeholders, suppliers and manufacturers, and customers and service-providers. People don't always understand what design is, so demonstrating a range of design approaches can help explain the differences between design as a craft, an aesthetic quality or a thinking process.



1. As early as 1951, Braun was keen to distinguish itself from its competitors in terms of design. At that time design was seen by many manufacturers as an 'add-on', but Braun saw market potential for products with design distinction. Design is now a core competence within the company. Braun's product ranges, such as the Impressions Design Collection shown here, combines

exemplary clarity and functionality with innovative technology. Image courtesy of Braun GmbH 2005.

2. The BraunCollection shows Braun's development in design and engineering via public exhibitions, events, case studies, archives, educational initiatives and the media. Their permanent collection contains over 300

exhibits of products, design models, sketches and documentary information, while special collections change every six months. The intent is to stimulate visitors with memories of the organisation's past and provide new insights and perspectives on design in general and Braun design in particular. The Collection is designed and realised by a team of Braun employees and

external consultants, while the administration and organisation is handled by a dedicated non-profit foundation. Image courtesy of Braun GmbH 2005.

3. Braun's headquarters in Germany is an 'architecture of transparency', which is in tune with the Braun brand. The building raises awareness of the company's

organisational policy on design in a very conscious way. The building both expresses Braun's principles of innovation, quality and design, which can be experienced by its employees and visitors alike. Image courtesy of Braun GmbH 2005.

Evidence

Case Study

PRACTICE The Silken Group

1



1. ZHD 0942

2. MASA 1286



2

A NEW HOTEL CONCEPT

Founded in Spain in 1955, The Silken Group identified a gap in the Spanish hotel market and undertook the opportunity of filling this niche by offering modern, high-quality hotels of distinctive personality. The group's hotels use design to add value to their organisation by their association with prestigious architects and designers. Each Silken hotel has its own bespoke identity and personality, thanks to these collaborations.

The Silken Group have hotels located throughout Spain (a total of 3600 rooms in 26 hotels throughout the country), and are continuing their expansion internationally. Their mission is to offer 'the best hotel service in the best rooms, with the highest standard of customer service, from the best team of people.' As a business goal they focus on the quest for a new hotel concept, aiming to offer clients a new dimension in services and facilities to make their stay more enjoyable. The Silken Group understands that not all guests expect the same things from a hotel. Its facilities and services are adapted to the ensure that their guests' needs, whether they are business or pleasure, are catered for.

Case Study



3

A COMMITMENT TO DESIGN

Following their commitment to be at the forefront of technology, design and architecture, the group's hotels are characterised by modern facilities and painstaking attention to design and architectural detail.

The importance of design to The Silken Group is evident in their professional collaborations. The Silken design brief describes the commitment to signature their hotels as an all-embracing concept, and one in which the designer must think through each and every detail of the hotel, right down to seemingly insignificant, and to consider them as a whole. Beauty and functionality coexisting in harmony is central to the group's hotel concept and each of their hotels is renowned for its use of advanced technologies and environmentally-friendly design.

HOTEL PUERTA AMERICA

The Hotel Puerta America has become the group's flagship hotel, and the benchmark for its future standards. Located in Madrid, it was conceived as a homage to the world of design. In total, an international team of eighteen architects and interior designers were commissioned to design and develop each floor of the 12-storey, 360-room hotel.

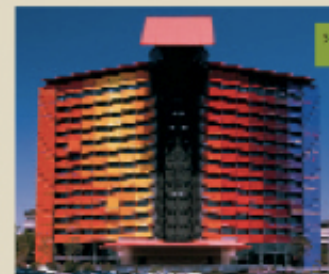
The hotel was envisioned to be a meeting point for creative freedom and the Silken Group produced a cultural manifesto that unified world-class architects and designers, each possessed different disciplines, cultures, beliefs, nationalities and race, all of whom were encouraged to let their imagination run riot. The goal was to offer each architect and designer the opportunity to best reflect themselves, their work, their culture and their way of viewing the world. As such each designer's concept for different aspects of the hotel was totally unique.

3. The Italian architect Teresa Sipey has saturated the Hotel Puerta America's underground car park with colour, creating an emotional stimulus in her quest for 'freedom', and preventing it from becoming an ignored urban space. Paul Duard's Freedom not only covers the facade of the hotel, but also provides inspiration for the simple iconographic code on the walls that leads guests through the garage. The motifs are a finger pointing to the exits, people running with a dog and a person in a wheelchair, all of which have been rendered by mixing words from the poem.

4



5



4 & 5. The exterior of the Puerta America Hotel, designed by Joan Novell, playfully expresses the idea of freedom; the cornices of the project. Guests can enjoy the changes in colours provided by the windows and the poem Freedom by Paul Duard, which covers the facade in various languages.

Design Management: future steps

New models in:
Teaching
Research
Consultancy/Practice



Key findings:
Corporate businesses
SME businesses
Design/Creative Consultancies

