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Satellite Applications Catapult is pioneering the use of design at a strategic level in the space sector, an industry that is predominantly engineering-led. Here, design has been able to fulfil a number of roles including unlocking the highly technical nature of the endeavour for a sector that is moving to a mass market.

Innovation Studio Fukuoka is a great example of how design-derived impetus can help create a network of projects within a community. This city-sponsored innovation platform demonstrates how design can impact positively on even the most conservative culture, by bringing people together around a humanistic action framework.

How is this book structured?

The book begins by introducing the seven roles to drive change by design. This provides a framework for readers as they read through the 13 case studies to help decode and understand how change was enacted with the help of design. The case studies illustrate how design has been used to drive change by design and they are generally grouped around key change roles. We signposted these roles throughout the case studies to help readers make sense of the 'how'. We also highlight key learning and insights from the case studies, particularly around conditions for impact, challenges, stages of transformations and their motivation for change. We further ground our findings with insights from seven experts from the areas of organisational change, leadership, social innovation and digital transformation.

How do you use this book?

We know that design as a philosophy, a set of methods, and a culture has a growing impact on organisations across industries and sectors. Our seven change roles and the Transformation by Design Ladder are one of many resources that can guide you through this change process. Our aim for this book is to shed new light on how design helps to transform organisations by revealing how it's actually done through the people leading it as well as those experiencing the change. We are witnessing an increasing number of organisations using design to drive change to help them become more innovative, human-centred and resilient. It is our hope that through our book you will prepare yourself better for the ambitious and worthwhile mission of transforming your organisation using design.

More information on specific tools and methods that utilise our findings can be found on the website www.transformations-by-design.co.uk.

Notes

1. The Design Ladder was developed by the Danish Design Centre (DDC) in 2003 as a tool to measure the level of design activity in Danish businesses.



7 Roles of Design

What are the roles and how to use them?

Throughout this book, we consciously use certain shorthand. When we say design 'does' or design 'has' we mean the people who are informed and inspired by the methods, philosophies or values associated with the design paradigm in organisation studies¹. The same applies to our seven roles. Just as we take on different roles in life—we are a colleague or mentor at work, mother or wife at home, training buddy in the gym, an old friend in a pub—so do we have the capacity to take on different roles when it comes to design in an organisational setting. What roles design does take on, depends on particular circumstances. A collection of 13 case studies in this book allowed us to trace those different circumstances and glean from them some common, underlying patterns. We've interpreted those patterns as the roles played by design professionals and design thinkers involved in influencing the course of a multitude of organisational transformations. It's also important to state that we consider them change roles that use design, rather than roles for designers. Our case studies demonstrate that you do not need to be professionally trained in design to take on these roles.

So, what do we mean by a role? According to the Oxford English Dictionary, a role is defined as 'the function assumed or part played by a person or thing in a particular situation'. In our case, the function relates to the dominant mode in which design acts on the organisational system undergoing change, i.e. are we predominantly concerned with structures and processes or are we zoning in on people, politics or culture? As we've seen, the actors fluidly move from one context to another, bringing with them the right tools, methods and approaches. Say, an organisation is struggling to align disparate functions in order to provide more innovative services to its customers; design (through design professionals and design thinkers) would then assume a role, which is most appropriate given the challenge. It could, for example, intervene to reconcile misaligned groups or act as creative catalyst to encourage more enthusiastic and productive collaboration.

In our quest to analyse how design influences and mitigates organisational change, we've uncovered seven distinct roles (or capacities) to guide our discourse. Together, they form a framework that informs how designers and design thinkers help organisations implement the design paradigm and lead wider organisational change initiatives. These roles are not discrete. They can overlap and complement one another. Some roles have more affinity with other roles and are often used as additional support. The seven roles can be at play concurrently, depending on what is required at any given moment. We also see our roles contributing to growing accounts and frameworks of using design thinking at the organisational change level².

friends to some of the participants, offering them additional support after the project ended.

At Itaú Bank, design has seen its remit extend to questioning existing practices and acting as an agent provocateur. Through specific initiatives, the Innovation Team has set out to challenge received banking wisdom and push the envelope of what's possible in this highly regulated sector. It is a radically different approach to what's normally found in this part of the economy. One such initiative was the Challenge competition where participants, i.e. the employees, were encouraged to let their corporate imagination run wild. It provided a necessary 'safe space' to innovate and to propose riskier ideas to the business. It insulated those taking part in it from the usual, harsh scrutiny of the highly structured industry and allowed them to propose more experimental solutions. The creation of special project spaces called Inovateca could also be seen through the lens of the *Friendly Challenger* role. In this instance, dedicated spaces, which could be personalised by project teams, acted as safe heaven to push the envelope of existing ideas.



Technology Enabler

'The way that we communicate about ourselves is completely different from the way that normal space companies communicate and present themselves...it's the design team who really captured who we are and has made our voice much more natural and meaningful to sectors outside of the space community that we want to be engaging with.'

Stuart Martin, Satellite Applications Catapult

Summary of the role's capabilities

- Making technology useful by emphasising the usability of the systems in place in order to maximise engagement, reduce errors and increase satisfaction of the systems' users.
- Ensuring smooth workflow between physical and digital platforms.
- Making sure employees' needs and expectations are catered to, not simply the technical system requirements.
- Focusing on the usability as well as the aesthetics. Since people come in contact with certain technologies for extended periods of time, the aesthetics of these technologies play a key role in productivity as well as overall job satisfaction.
- Supporting the buy-in, adoption and continued usage of the system—people are put in a situation where they want to use the technology provided to them not because they have to, but because they want to.



Steelcase: Reimagining the future of work and workspaces



Introduction

Steelcase is the world's largest maker of office furniture based in the US. It celebrated its 100th anniversary in 2012 and is one of the longest running organisations featured in our book. It is also the most mature in terms of using design as an innovation and organisational change tool. Design has been a key market differentiator for Steelcase. Although competitors like Herman Miller may be better known for classic, modernist design; Steelcase has really used design and specifically design thinking to position itself as an insight-led company that focuses on addressing future needs of the work place.

Steelcase has in recent years started to explicitly leverage their design-led culture and expertise in a number of ways. They began designing "WorkLife" centres around North American and later globally, in 1995. These locations focused on creating "experiences" for clients and staff that brought the changing nature of work to the fore. They have established innovation centres, the first was at their global headquarters in Grand Rapids, Michigan in 2013 and more recently another centre was established in Munich, Germany in 2016. They have been using design to drive an insight-led strategy internally as well as offering a human-centred design approach as part of their consulting services to external clients. Although Steelcase's relationship with design has been well documented over the years, this is a good time to revisit their story and take stock of where they go next.



Who we spoke to

Izabel Barros, Head of the Applied Research & Consulting team in Steelcase Latin America

Donna Flynn, Vice President, WorkSpace Futures

Dave Lathrop, Director, Applied Research Network

Why change?

The story of Steelcase isn't so much about 'why change', but about how they continue to rejuvenate and be at the cutting edge of the workspace sector. Steelcase has always been an innovative firm, starting with their first metal wastebasket launched in 1914 to when they initially started using design as an innovation tool, to adopting design thinking as core practice throughout the organisation. As a result, Steelcase has considerable experience using design (in its various roles but more notably as a *Cultural Catalyst*, *Humaniser*, *Framework Maker*, *Power Broker* and *Community Builder*) compared to other examples in the book. The Steelcase example illustrates that transformations doesn't just occur once or twice in the lifespan of the organisation, but are a constant feature in any healthy and thriving organisation. Design has not only become a market differentiator for Steelcase, it has influenced the way they operate and most importantly how they manage continuous change in the organisation.

Design roles that enabled change in Steelcase



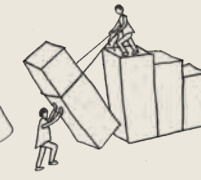
Types of changes achieved through design

Since 1997

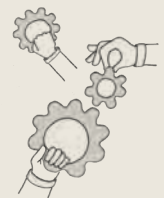
Changing products & services



Changing organisation



Changing the process of change



What has a design-driven approach brought to Steelcase?

- Learning and embedding design thinking in their business language gave Steelcase a competitive edge.
- Design helped formalise and cement Steelcase's historical focus on being human-centred. It provided them with a framework to turn user insights into market leading strategies, services and products.
- Steelcase is using their knowledge of design thinking and offering it as part of their service to clients.

average of 13 per cent and is the fourth highest among all OECD and partner countries with available data. In the last 2012 PISA assessment, Brazil was ranked 58 out of 65 countries. And while significant improvements have yet to be achieved, increased investments and efforts have significantly accelerated this progress.



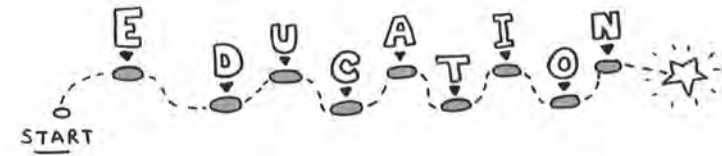
In 2014, the Brazilian government signed the ten-year National Educational Plan (NEP) and one of the key goals of the plan is to invest ten per cent of the country's GDP in education by 2024. In addition to the current 6.4 per cent GDP invested in education, a law passed in 2013 earmarked 75 per cent of petroleum royalties and 50 per cent of all sub-salt layer oil royalties for education. One of the key differences between the NEP and the previous education plan is that it is a constitutional decree, signed into law. This means the

planned investment aimed at ensuring the free or subsidised vocational and higher education will not be jeopardised by a change of government. The NEP also establishes the expansion of programs such as FIES and FIES Technician (Student Financing Fund–Higher Education and Technical) and PROUNI (University for All Program), as well as expansion of enrolment in professional education with an increased offering of courses in private institutions. These significant investments have opened up a lot more possibilities for ZOOM since they are already well established within the education sector.

Developing an innovation process

Although ZOOM has an established and profitable business, they are acutely aware that in order to really capitalise on the increased investment in education and to meet these current challenges, they needed to significantly improve their product development process. They have always relied on insider knowledge from educational professionals to drive their product and service development. While this approach worked to a certain extent, ZOOM found that this method tended to converge on ideas with a predefined solution rather than offering any new insights and opportunities in the learning environment.

ZOOM decided to introduce a design-led innovation process to help them transform how they work and think in a structured but differentiated way. They wanted to bring the customer/user to the centre of the solution. They were also keen to expand learning beyond the classroom. They wanted to involve all stakeholders in the education process, for example the educators, schools and students themselves. They wanted to move towards offering a complete educational ecosystem with a well-defined learning journey. One of the key changes to their business model was to develop and make central a digital platform for their products. To do this, they had to consider the interactions between the offline and online world.



The process of developing an innovation model and using that platform to drive change inside ZOOM started in 2014. Erick Augusto Moutinho was invited to join ZOOM to lead their innovation and product development team set up as part of their five-year plan. Victor Barros (ZOOM's president) was instrumental in getting Erick involved. Having come from a tech start-up culture, Victor wanted to build a new way of thinking and innovating in ZOOM.

The innovation and product management area is responsible for mapping trends, identifying new market opportunities, developing new products using an innovation methodology and managing the products already launched. They now consist of 20 people divided into innovation, product design and digital platform teams. The digital platform team was started two years ago as ZOOM started to expand their business focus and now has teams dedicated to UX and UI, development and quality assurance.

When Erick joined, ZOOM was just starting a strategic project called ZOOM Technology Education (ZET). The ZET project marked the start of a new design process for ZOOM. Erick and his team experimented with a number of innovation models and approaches to see what worked and what did not work. At that point ZOOM was shifting its business model from being a product distributor to a company that publishes new materials as well as being a digital service provider. They were not only developing physical and digital educational materials, they also acted as a technology partner to schools.

Erick and his team started developing ZOOM's innovation model by studying 16 innovation models from around the world and mapping them to their education market. They created a partial model and tested it with staff. They wanted to find out how the model was received in ZOOM and whether it would be suited to ZOOM's culture. They tried to understand how people and departments regarded this model and whether it was fulfilling its organisational needs. They continually refine their model into what they now call ZOOM's 'Innovation Funnel'.

A framework for innovation

There are four stages to ZOOM's innovation funnel. And while it does not differ significantly from existing innovation models, the focus on starting with challenges to identify opportunities and co-creating with users is a significant departure for ZOOM's culture.

The first stage–'Inspiration' is where new opportunities in the form of 'challenges' are explored through research and interviews with potential users of the solution. After defining the challenge, the product and innovation team start to immerse themselves in the opportunity space through the usual

of what they currently do. The team was created to allow consultants to have access to designers on their projects. The new name is also more representative since it's about using the design capability of visualisation and storytelling to help the business innovate. The current team is now 12 strong and its aim has always been to offer consultants access to design capabilities, which they can leverage for their projects.

Cultural catalyst from within

Often one of the key ways design is used to change an organisation is to act as a catalysing force. In the case of Deloitte Australia there have been different ways in which design has been used to bring about changes in practices. The Design for Business team collaborates with different teams in the consulting business, with a focus on key strategic clients. This operating model has two advantages. Firstly, it allows design and designers to add value across a wide range of projects. Secondly, it means that many more consultants are exposed to design and this has resulted in the embedding of design in the business. As a result, design is becoming a key component of Consulting projects.

In a similar way, but focused on a different area, Jo Rhoden pioneered the approach of developing design capability in addition to deep accounting and auditing skills within the Assurance and Advisory (A&A) practice. It's about turning the focus from process to people. This can be challenging at certain organisational layers where the work tends to be very process and compliance based. Compliance is a critical component of the work done within highly regulated industries such as audit and so the challenge is how to ensure quality and compliance is exceptional whilst still enabling the human-centred element. One approach Jo has been taking is to help analysts open up their curiosity and pursue good questions, rather than simply seeking responses. The ability to ask and follow good questions (using design in a *Friendly Challenger* role) is an incredible 'cross-over' skill which underpins not just the mindset of professional scepticism (a key attribute of a good auditor) but is also a core skill of the design approach and helps clients and advisors to understand their problems better, in order to find improved outcomes.

One of the challenges of embedding design approaches within heritage services is to open up people's minds to the possibilities it can bring to their own day-to-day work. This is best done by showing people and teams how to apply it in practice to audit, or advisory services or whatever the service offering is. Design needs to be interpreted and translated into the language and application of people at the front line of these service offerings. As part of the programme that Jo has developed, she not only provides design training and skills



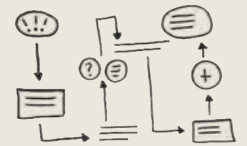
What are the conditions for impact in Deloitte Australia?

- Support from executive team (buy-in and make part of the corporate strategy).
- Having the right individuals to lead the design functions.
- Working with early adopters who are happy to try a different way of working.
- Proving design is profitable to the business.
- Creating a critical mass of designers that is more visible and has presence in order to start influencing culture.
- Offering the right support and environment to keep designers interested and motivated.



What have been the challenges so far?

- Moving from a culture of finding answers to questions to one that starts with asking the right question.
- Moving from a process-led culture to one that combines the process and human-led approach.
- Moving from a siloed way of working to working across teams.



What type of change still needs to be achieved?

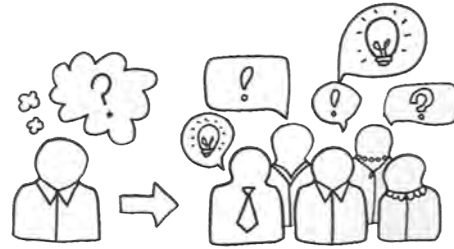
- To introduce and use design consistently across the different areas of Deloitte Australia.
- To bring together and rationalise the different design functions and activities across the organisation.
- To cohere design knowledge currently residing in different teams in order to share good practices.
- To embed design as 'the way we do things around here' within heritage businesses.



to complement existing professional skills, but also helps individuals develop the confidence to challenge the current systems and ways of doing things to ultimately bring deeper value to their teams and clients.

Brokering new ways of working

Another change in practice that has created an observable change within the consulting practice is the movement away from a siloed way of working. This philosophy is very much reflected in the way the Design for Business team was set up. The consulting business has different function areas such as human capital, technology, customer and digital and strategy operations. DFB was set up to bridge all functions and is sponsored by the national executive. It sits outside of any of the main competencies and is not 'owned' by any area. It means anyone is free to approach and consult with them. This also removes the tension between the different teams since there is always an underlying pressure to bring in a projected amount of revenue for each team. Revenue generated through the work of the DFB team goes directly back to the team. By sitting outside and offering their services as a neutral partner, the DFB team is going against all the normal conventions of how consulting teams have worked in the past. It was a strategic move that is aimed at activating design across the business. The role of design in this example is not only acting as a *Cultural Catalyst*, but also as a *Power Broker*, being able to leverage its 'neutral' stance and its customer focus to enable the consulting teams to be a more fluid and flexible in terms of how they work and use internal resources. The inherent human-centredness of design helped neutralise power dynamics at play enabling a more cooperative rather than a competitive culture.



Working in a designerly way

Another observable change in the practice, especially within the consulting business, is the increasing visibility of visualisation of ideas and concepts in project spaces. There are more prototyping activities as well as visual reminders of customers' needs and motivations, which are positive signs of a human-centred approach to their work. Additionally, the culture is becoming much more activity-based and many of the walls have been converted into whiteboard spaces and soft furnishings have replaced traditional task chairs that were more formal and fixed. Shane Currey talks about this shift as representative of new contemporary workplace practices. The new generation of professionals do not sit at fixed desks anymore but instead move around, work in teams and are more fluid in terms of how they see their work. It is

moving towards a more organic workplace as well as having a more human-centred focus in their work.

Conditions that made change by design happen

Support from the Executive Team

Using design to transform an organisation takes time, effort and a strategic plan. Although awareness of design and its eventual sponsorship happened through a series of serendipitous events, a clear strategic plan and support from the leadership team has been key to the success of using design in Deloitte Australia. Support from the leadership team has been by far the most important prerequisite to have in place before an organisation embarks on a journey of transformation using design. Not only is it important for the leadership team to 'get' design, they have to ensure that they provide the resources, environment and structure to enable teams like the Design for Business and Strategic Capability to flourish.



Being selective

At a team level, Shane has been very targeted in terms of whom he wanted to work with from the start. Having worked in Deloitte Australia for over nine years before setting up the DFB team, he had already built up a network of colleagues that he knew would be open to trying a different approach. This strategy enabled him and his team to build up a body of work that had demonstrable impact.

'Having someone in the business that has the networks, credentials and the respect to enable you to go and say to people, "try this" is really important in building the credibility of the team.'

Shane Currey, Partner, Design For Business and Narrative Strategy

Currently, at this more established point, the DFB team applies a prioritisation method not simply for strategic reasons but also to help filter through an increasingly high number of requests from teams. They prioritise projects they feel design could have the most impact on. Examples of projects that they have worked on included a project with Australia's leading bank, helping them redesign the mechanism in which people were able to donate in response to a natural disaster. Another example of a challenging project involved working with the human capital consultants and their client (a public sector organisation) to manage a change in leadership style and to help remove some undesirable, culturally-ingrained behaviours.

A framework for innovation

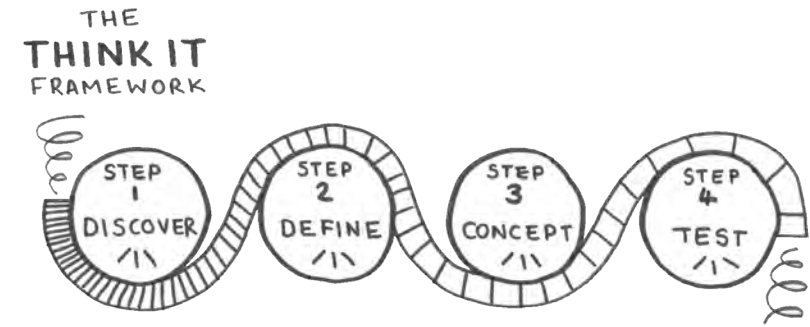
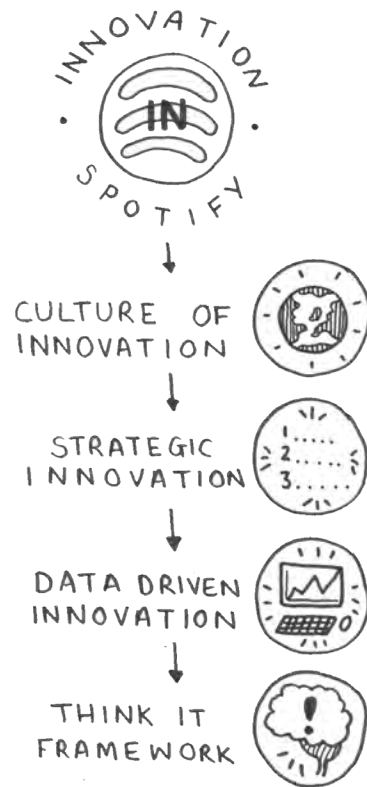
Innovation in Spotify is structured through four work streams: 'Culture of Innovation', 'Strategic Innovation', 'Data-driven Innovation' and the 'Think It Framework'. The first stream is related to creating a culture of innovation, which in itself is a huge challenge. Spotify recognises the importance of supporting a culture of innovation because without it, practices will not happen.

'This is the one I struggled the most with because culture can be such a fluffy thing and it's hard to measure if you're making an impact or if the things you're doing are successful.'

Sofie Lindblom, Global Innovation Manager

They have two key ways to build innovation practices. Firstly by communicating all the great things they are already doing to inspire and motivate others in Spotify. Secondly to engage everyone in activities that foster creativity and create forums for innovation to happen. The benefit of Spotify coming from a start-up background is that they already have pockets of innovation happening throughout the company. For example, they have been running Hack Weeks where everyone is given a week off to work on something they are passionate about. This has been very successful and in the past many new ideas and products have been born during these weeks. They are building on activities like these and providing further support in the form of sharing articles, talks and books about innovation.

The 'Strategic Innovation' work stream focuses on looking at what will happen with the music and the tech industry in three, five and ten years from now, and how they can influence its direction. The aim is to identify which micro and macro trends to focus on, what technology to invest in and who their future customers would be. It's about stepping back from the day-to-day operations and casting their net into the future.



The third stream is 'Data-driven Innovation'. Sofie's Innovation team are not directly involved but are working as a bridge between their analytics and implementation teams. It's about identifying what they know in order to make knowledge available and subsequently being able to pull the right teams together.

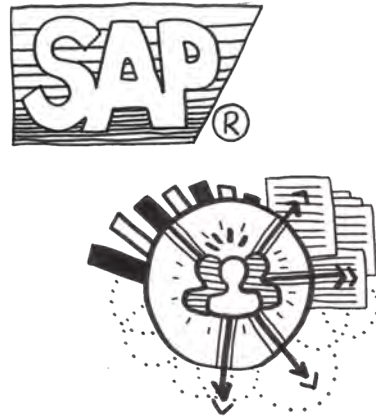
The final work stream is the 'Think It Framework', which is essentially Spotify's innovation process. Design's influence has been most keenly felt in this area. The 'Think It Framework' has been developed with a design thinking approach and designed to help teams navigate more effectively through the early generative phases of a project. It is part of Spotify's product development process that consists of 'Think It, Build It, Ship It and Tweak It'. The majority of Sofie's work has been to facilitate the use of the 'Think It Framework' with different teams. The 'Think It Framework' consists of four steps: 'Discover It, Define It, Concept it and Test It'. Each step has its own set of tools to be used, depending on the type of problem. Many of these tools are recognisable and commonly used tools in a design process such as personas, customer journeys and storyboarding while some tools have been developed specifically for Spotify's use such as 'How might we' cards, Concept cards and Pitch template.

'I worked very closely with a designer in London to build the Think It Framework, the different tools in it and to upscale it in the early stage. The framework is based on design thinking. The interesting thing is that designers are already very familiar with this way of working. But for other parts of the organisation it's not necessarily true that they have ever worked in this way or knew of this way of working. So I think in terms of transforming the organisation with design, I think that's where it's been having the most impact. It's teaching people a design and creative thinking framework.'

Sofie Linblom

Sofie's team acts a centralised resource working like an internal consultant that can be called on by any team. This model is helpful for a company that is globally distributed and it also means that they can help prevent potential

SAP: Humanising technology



The start of an IT giant

SAP started life as a German software company set up by five former IBM employees in 1972. In its first year of operation, it employed nine employees and generated roughly \$350,000 in revenue. Since then, it has grown to be a world leader in enterprise applications software and is the third largest independent software manufacturer, behind Microsoft and Oracle. It currently employs around 75,600 employees with office locations in more than 130 countries. Their annual revenue is a staggering \$19.3 billion and they serve over 296,000 customers in 190 countries worldwide.

The Design Thinking journey in SAP

Hasso Plattner, one of the five original co-founders of SAP has been instrumental in bringing design thinking into SAP. Design thinking resonated with Hasso because it offers a more human-centred approach to problems. He felt that their connection with their customers had been lost as they expanded over the years. He also felt that the time was right for the world of business and software development to put a more human emphasis on their work.

As a result, he sponsored Stanford University's first design school, now more popularly known as the 'd.school' aimed at bringing design thinking to the business world. Concerned that good ideas were often being lost through a lack of an innovative culture, Hasso set up the Hasso Plattner Institute (HPI) at Potsdam, Germany in 2008 to provide 'a better' education for software engineers. The School of Design Thinking was later established at the HPI Potsdam to introduce design thinking to the curriculum. At the same time, Hasso started to introduce and accelerate design thinking into SAP by bringing in 35 design thinkers to create the Design Services Team, a multi-disciplinary

Who we spoke to

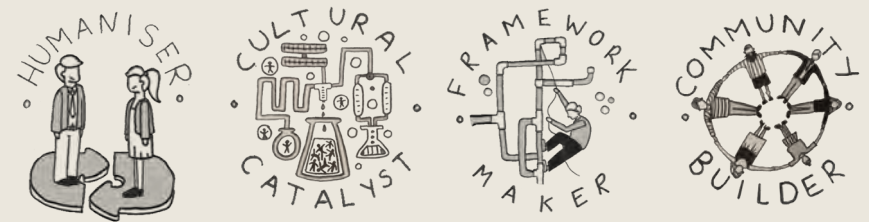
Jochen Guertler, Senior Design Strategist, Design and Co-Innovation Center, SAP

Why change?



SAP is the world's leader in enterprise software. Although they have been extremely successful and dominant in this sector for a number of years, they felt that their connection with customers had been lost as they expanded over the years. They were very good at what they did but had become too engineering and process focused. They wanted to reconnect with customers and felt it was time to make people their focus again.

Design roles that enabled change in SAP



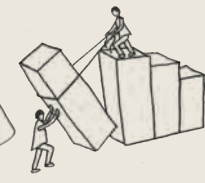
Types of changes achieved through design

Since 2008 - Internally in SAP
Since 2012 - Externally through the Design and Co-Innovation Center

Changing products & services



Changing organisation

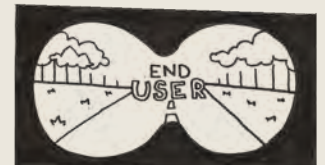


Changing the process of change



What has a design-driven approach brought to SAP?

- Given teams a sense of 'agency' due to direct exposure to user concerns.
- Developed empathy not only for customers but also with team members.
- Fostered a more open, collaborative and user-focused culture.



Organisational change through design

Peter Coughlan

Peter Coughlan is an organisational design and change consultant. He has over 20 years of experience working with a variety of organisations in strategy, innovation and design. While at IDEO (a world leading innovation and design company), Peter established and led their Transformation by Design practice, helping client organisations such as Kraft Foods, eBay, Eli Lilly, Hewlett Packard, McDonalds, Memorial Sloan Kettering Cancer Center, the NHS, Proctor and Gamble, Steelcase, and Turner Broadcasting, to imagine and implement futures of their own design.

What is a change consultant and how did you end up being one?

My role as a change consultant is to help clients envision and implement new futures for their organisations. This can result in new products or services or a change in the way the organisation is run. I started my career by learning to apply ethnographic research to design whilst working in multidisciplinary teams at the Doblin Group (www.doblin.com) in Chicago. At IDEO I moved to an organisational change role because we saw how organisations struggled to implement new ideas and solutions throughout the innovation pipeline. We realised that it was really about building internal empathy and resistant teams.

Between working at the Doblin Group and IDEO, I finished graduate school and worked at Nissan for a short while. My experience at Nissan showed me how important user needs are. Nissan was just beginning to embrace a user focus at that time so I had to find ways to demonstrate how user needs could inspire and inform our designs. I realised the importance of involving people very early on in my career.

At IDEO, even though the ideas we came up with were often quite compelling, it was sometimes difficult for our clients to implement them. I began to realise that generally the problem of implementation was related to our client's existing organisational structure rather than the quality of the ideas. And so from that early work I helped develop a group within IDEO that started to focus on helping organisations with change using a design-based process. We started the Transformation by Design group in 1999. Our premise

was that all change should stem from some human need that is not being met. Our approach was to observe how our clients were working, managing and communicating so we began to uncover the gaps between what they were currently doing and what they could be doing to achieve the end results they desired.

We started playing with the notion of organisational prototyping and moving it towards what we would later call 'experiments' which is similar to the approach and process of the LEAN start-up model. It was real world, in-context feedback as opposed to controlled, closed-environment feedback through means of focus groups and the like. These experiments helped our clients to try out new products and services in the field and to collect meaningful feedback. It was also a useful way for the idea to gain traction in the organisation, not just from the employees but also from the actual users. Having this direct interface with the customers helped them overcome the organisation inertia they had.

So in summary, I became an organisational change consultant because I realised that in order for innovative products and services to be successful, we need to focus on how organisations are structured to create and deliver these products and services. Design provides a mindset that can help organisations understand and embrace the change needed to bring new things into the world.

What role does design play in helping organisations change and what is its key contribution?

Creation of experiences

For me, design is, in its most fundamental sense, the creation of experiences, whether they are through products, services, spaces or organisational structures. So it's really important for innovation because it helps reveal either gaps in the current experience that is being designed or it helps reveal experiences that could create additional value for new and existing customers. The most valuable part for me is using design to help an organisation frame what it does and this will then enable them to see the opportunities beyond the experiences that they are currently creating. Innovation is the 'why' but design is the 'how'.

Humanising the organisation

Going out into the field collecting discrete data points by observing how people behave is a really valuable design habit. It is incredibly valuable because you take these discreet data points and use them to identify opportunity areas. You can also use them to identify principles that can then be used to generate and evaluate ideas. The process also helps clients visualise experiences, and typically at a much broader scale than