

INSIDE PFIZER: HOW THE BRAINY BATTLE IMPOSSIBLE ODDS

FAST COMPANY

JUNE 2004

>> HOW SMART PEOPLE WORK

MASTERS *of* DESIGN

20 CREATIVE MAVERICKS
and What You Can
Learn From Them

Ford's design chief J Mays
in the new Thunderbird

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LETTER FROM THE EDITOR

Welcome to the Design Revolution

My first car, a 1964 Chevrolet Impala, was a triumph of function over form. It got me where I had to go (and it got there pretty fast), but it was hardly elegant. Just a big, boxy hunk of iron. Even then, I understood its aesthetic shortcomings: This was no Mustang or Thunderbird.

I've been thinking about that old Impala, and about how far we've come since. Back then, of course, design was mostly about the look of a product: Tail fins or no? Scooped hood? Design wasn't a word you associated with experiences, services, or communication. More important, it wasn't something you inevitably linked to innovation and competitive advantage.

Today, we're in the midst of a design revolution in business, a revolution led by the 20 Masters of Design whom we profile in this month's issue. Their big ideas are helping create a world of new products and services. But this report is not merely about design. This is about how "design thinking" can help all of us reimagine the day-to-day practices of business.

Welcome to this revolution. Meet its leaders. J Mays of Ford Motor Co. views design as the heart of Ford's effort to differentiate itself. Since Ford does no more than match the competition on price, quality, technology, and safety, it has no choice but to embrace design as a way to gain a distinctive edge. That is exactly what Mays is doing to help CEO Bill Ford reinvent his great-grandfather's company.

Yves Béhar, who works with Nike and Toshiba, believes that design can be used to strike an all-important emotional connection with customers. Only then, he argues, can you assure their loyalty to your products. BMW Group Design-worksUSA president Adrian van Hooydonk teaches us that making talented people confront the unfamiliar often fuels innovation. That is why he mixes design engineers, graphic artists, color experts, ergonomic specialists, computer wizards, and fashion designers with BMW's car-design gurus: to spur maximum creativity from everyone.

Elsewhere in this issue, design keeps popping up as a core driver of competitive advantage and innovation. Keith Yamashita, one of today's hottest consultants, uses design to differentiate his practice. Marketing guru Seth Godin believes design is the "single highest-leverage investment" any business leader can make. As Godin writes in an adaptation from his new book, "Of all the edges I know, embracing amazing design is the easiest, the fastest, and the one with the most assured return on investment."

An essential part of this revolution is the idea of design as a metaphor for the future of work. We don't need to understand designers better, writes Roger Martin, dean of the University of Toronto's Rotman School of Management,

in a recent essay. We need to be designers ourselves. We "need to think and work like designers, have attitudes like designers, and learn to evaluate each other as designers do," says Martin. "Most companies' managers will tell you that they have spent the bulk of their time over the past decade on improvement. Now it's no longer enough to get better, you have to 'get different.'"

What does he mean? We can't accept the notion that our dreams are constrained by our budgets. We have to believe, as designers often do, that nothing can't be done, that constraints merely increase the challenge and excitement. We can't be governed by narrow roles that limit our participation in creative work. We must be collaborative and iterative. And we can't derive our status

from empire building, or managing a big staff or a big budget. Status is won by meaningful contribution, by personal fulfillment and growth.

That's what the design revolution is about—a new way of thinking that informs the way we will lead, manage, and create. That old Impala? It's looking awfully rusty.



A handwritten signature in black ink that reads "John A. Byrne". The signature is fluid and cursive, with the first letters of the first and last names being capitalized and prominent.

John A. Byrne

MASTERS OF DESIGN

In the FAST COMPANY view of how companies innovate and compete, design matters. It has always mattered.

As we launched the magazine in November 1995, fast companies were beginning to understand that they fashioned products not for retailers, but for the people who would actually use them. Steelcase, Apple, and Samsung—by creating a new generation of cool, human-centered wares—made the consumer their customer. Design was the differentiator, the thing that helped them show they “got it.” They understood that relationships between companies and their customers were changing, that the nature of work was changing, that business itself was changing. Design mattered.

It mattered, too, on an individual level. A new informality in work clothes signaled that the era of the Man in the Gray Flannel Suit was over. The look and feel of the tech tools we adopted—from cell phones to laptops to the Internet itself, heralded a new way of working that was open and collaborative. And more than a few cool companies rejected the Dilbertized view of a bland-on-bland workplace and created environments



WE ARE IN THE MIDST OF A DESIGN REVOLUTION IN BUSINESS. MEET 20 MASTERS WHO ARE RETHINKING THE WAY WE INNOVATE, CREATE, AND COMPETE.

that were fresh and authentic.

And now, nearly nine years after FAST COMPANY's debut, we're as passionate and committed as ever to design—not least because design matters now more than ever. Most companies understand that a product must be more than the sum total of its functioning parts—because today's customer first experiences a product through its design. Whether it's Jonathan Ive's iPod or Tom Ford's final collection for Gucci, a product must speak to a customer's emotions—and emotions are sparked by design. And so design, when it is done well, is deeply rooted in a corporation's culture. It reflects the real idea behind a product and, by extension, behind the company that created it. Design shapes a company's reason for being; it has become an undeniably transformative force in business and society.

Roger Martin, dean of the University of

Toronto's Rotman School of Management, says as much in a recent essay, when he writes that design “has emerged as a new competitive weapon and key driver of innovation. Leveraging the power of design across all aspects of a business can establish and sustain an organization's unique competitive advantage.”

So who are the people who demonstrate design's power and promise? You're about to meet them. We've assembled a first-of-its-kind report on 20 masters of design: the high-impact innovators and creators who reveal the scope and dynamism of design. They define what design means today.

In putting together this series of profiles, we followed a key design principle: collaboration. Recognizing that a designer's true power comes through working with many partners, we sought out the help of many design pros—11, to be exact. These mentors to the masters—who hold

PHOTOGRAPHY BY DAN WINTERS

top posts at universities, cultural institutions, and companies—scouted out the tops in the field for this inaugural package. (See “A Jury of Their Peers,” below.) We asked them to look beyond the legends—grand masters like Frank Gehry, Philippe Starck, and Michael Graves—and point us to fresh heroes and heroines who are designing new ways of working, competing, learning, leading, and innovating.

We also sought to mirror the real world of design. Today’s designers frequently cross disciplines, from architecture to graphic arts to industrial design to film to animation. So we created five categories that reflect this boundarylessness—that embrace all of the design world and reframe it in a new way.

Peak Performers are design leaders and influential thinkers who are at the top of their game. Impact Players have recently completed a product or project that’s moving markets and advancing design thinking. Game Changers are redefining and reconfiguring the rules of design. Collaborators aren’t designers per se—they’re allies who help make great design happen. The Next Generation presents the rising stars who will lead the design world in the next 5 to 10 years. Taken together, these 20 masters are in the van-

guard of today’s design revolution. They are shaping the future of business.

As we researched this package, we realized firsthand that design’s power runs far deeper than aesthetics. Chris Bangle, BMW’s design chief, once said that the “definition semanticists use for ‘design’ is meaning. Where there is meaning, there is design.” Put another way, behind every design is a process—a thought process. And that process transcends design itself. If you are mapping out a sales strategy, or streamlining a manufacturing operation, or crafting a new system for innovating—if you work in the world of business—you are engaged in the practice of design.

For design, like business, is all about solving problems. The result, as Roger Martin observes, is that “design skills and business skills are converging.” Every design process confronts a time problem, a material problem, and a function problem. And there are problems that spill over into the wider world of sales and marketing: What’s the first point of customer contact? Where is the product sold? And what does the design do for the brand? The implications are clear: Design matters—to all of us.

And so, as you meet our 20 masters, think about this question: What’s *your* design—for work and for life? —Bill Breen

A Jury of Their Peers

Introducing 11 jurors—top leaders from universities, cultural institutions, and business—who helped us select our 20 Masters of Design.

>> PAOLA ANTONELLI

Curator of architecture and design, Museum of Modern Art (MoMA)

>> SARA L. BECKMAN

Senior lecturer, operations and IT technology, Haas School of Business, University of California, Berkeley

>> JOHN R. HOKE III

Vice president and global creative director, footwear design, Nike

>> NANCY GREEN

Founding partner, Donovan/Green

>> RICHARD KOSHALEK

President, Art Center College of Design

>> CLAUDIA KOTCHKA

Vice president, design, innovation, and strategy, Procter & Gamble

>> PETER LAWRENCE

Chairman and founder, Corporate Design Foundation

>> ROGER MANDLE

President, Rhode Island School of Design

>> CLEMENT MOK

CEO, CMCD Visual Symbols Library

>> JANE FULTON SURI

Director of human factors design and research, Ideo

>> PAUL WARWICK THOMPSON

Director, Smithsonian’s Cooper-Hewitt, National Design Museum

To learn more about them, log on to www.fastcompany.com/keyword/design83

LESSONS FROM THE MASTERS

1 DESIGN IS THE DIFFERENTIATOR

>> Ford design chief J Mays believes that only a distinctive look and feel will give customers a compelling reason to buy what is essentially a commodity. Ford has put design at the forefront of its competitive strategy—and it’s betting big that Mays has a winning blueprint for future growth.

2 THOSE WHO WRITE THE RULES, RULE

>> All-star architect William McDonough dared to break with the past and create a new road map for manufacturing environmentally sustainable products. In doing so, he’s getting the likes of Herman Miller and Berkshire Hathaway’s Shaw Industries to play by his rules.

3 CONFRONT THE UNFAMILIAR

>> BMW Group DesignworksUSA president Adrian van Hooydonk frequently asks his car designers to work on products (from Nokia cell phones to John Deere tractors) and his product designers to contribute to cars (BMW’s, to be precise). The constant round of fresh, unfamiliar challenges inspires maximum creativity from everyone—exactly what van Hooydonk is looking for.

4 MAKE IT REAL

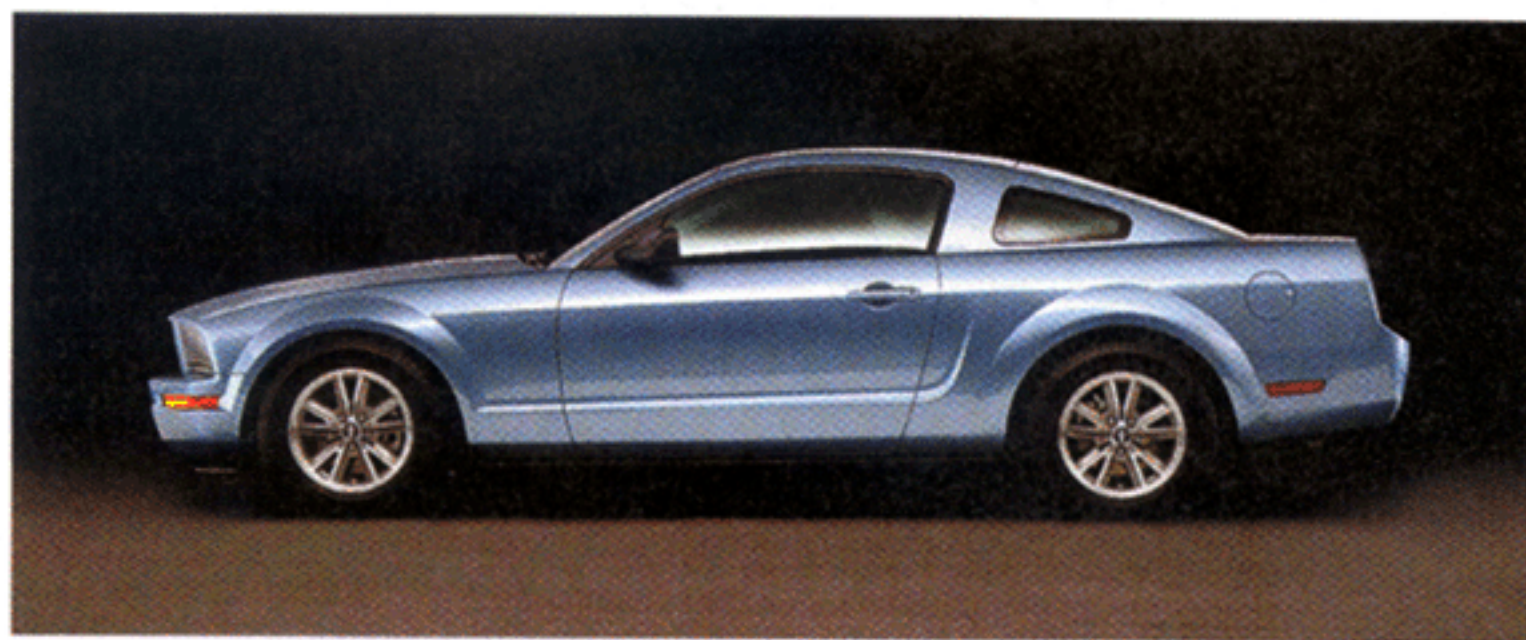
>> Target had the foresight to bring high-concept design to the masses. But it was up to the company’s former trend-spotter, Robyn Waters, to help translate Target’s inspiration into real products that relate to its customers.

5 GET EMOTIONAL

>> Truly innovative products speak to their users’ emotions, counsels Yves Béhar, who designs for Nike and Toshiba, among many others. When you make an emotional connection with your customers, you win their loyalty.

Peak Performers

FOUR MASTERS WHO ARE LEADING THE WORLD OF DESIGN



J MAYS It's tempting to look at J Mays's highest-profile car designs—the Volkswagen New Beetle, the 2002 Ford Thunderbird, and now the 2005 Ford Mustang—and peg him as a guy whose specialty is reinventing the past. That's what the Los Angeles Museum of

Contemporary Art did in 2003 when it launched "Retrofuturism: The Car Design of J Mays," the "first comprehensive" museum exhibition to be devoted to the work of an American car designer. But Mays is uncomfortable being tagged Mr. Retro. "Those cars helped me have a great career," he says, "but I'm far more interested in the future than in the past."

As a group vice president of global design at Ford Motor Co.—the first time a designer has held a position reporting directly to the company's chief operating officer—Mays will have ample opportunity to imagine that future for a stable of both American and European iconic brands: Ford, Lincoln, Mercury, Mazda, Volvo, Jaguar, Land Rover, and Aston Martin.

In Manhattan for the International Auto Show, Mays, who manages to look cool enough for downtown yet retain the genial manner of his native Oklahoma, says the car most emblematic of his design philosophy was the sleek Avus Quattro concept model, which he designed while working in Europe for Audi AG. It became the hugely popular Audi TT. "That was the first time that the lightbulb went off, that in designing cars, I was telling a story."

In creating the Mustang, for example, Mays and his team began by conducting an exhaustive visual audit of the model's many iterations over the past 40 years. "We decided pretty quickly that we really loved the cars from '67 to '70—the one like Steve McQueen had driven in *Bullitt*, with its forward-falling shark nose," he says. Then they searched for ways in which the car had figured into the public imagination. They pulled an ad the Navy had used for recruiting, whose copy, as Mays recalls, read: "The

Beach Boys. Apple pie. The '67 Mustang. Three things worth fighting for." "That just summed it up," he says. "The car has everything to do with the things in America that make life worth living."

It's that kind of emotional resonance that Mays hopes will spur a hand reaching for a wallet. And it's also what Ford, whose brands have steadily lost much of their cachet over the past three decades, has needed: a reason for people to step into a showroom and fall in love. "At some point," says Mays, "you've got to cut through the analytical logic that's driven the automotive business for the past 30 years and say, 'Hey—what's going to turn people on?'"

And that's why design is critical to the company's strategic direction. Automobiles are, after all, essentially commodities; they all get you where you want to go. And while Ford can be competitive in areas such as quality, technology, innovation, and safety, it's unlikely to set the industry standard in any of them. Acknowledging that, Mays says, company CEO Bill Ford then asked, "Where can we be a leader?" The answer: design. "That's an area where changing the mind-set in the company could make a huge difference," he says.

Next up? Mays plans to work his magic on Jaguar, one of the company's premier brands in a portfolio that also includes Aston Martin and Land Rover. While it may seem a stretch to go from designing the latest pickup to reinventing those classics, it's the kind of challenge Mays relishes most. "I want each car to have a classic timelessness," he says, "so that people will look back on it a decade later and say, 'Man, that was a beautiful design.'"

—Linda Tischler

>> DAVID KELLEY

FOUNDER AND CHAIRMAN, IDEO



For more than a decade, organizations as far-ranging as Procter & Gamble, the Mayo Clinic, and NASA have sought inspiration from Ideo, the Palo Alto-based design shop that David Kelley launched in 1991 along with two other firms. Described by the firm as "part art, part science," Ideo's brainstorming method pushes the boundaries of traditional design practice, inviting the world at large—psychologists, engineers, and even a linguist—into the creative process. The result: a vast suite of breakthrough products that includes the first PC mouse for Apple, a mechanical whale for the film *Free Willy*, and the Palm V. After 31 years in the design business, Kelley is now taking on his greatest challenge: redesigning the way designers are educated. Stanford's engineering school recently asked Kelley to codify his craft into a multidisciplinary design curriculum for its new "D school," which he will head. Classes commence in the school's new building in 2007.

—Carleen Hawn

>> DAVID MACAULAY

AUTHOR AND ILLUSTRATOR



David Macaulay studied architecture in school, but he never really wanted to design a physical building. "I just wanted to see my name on the cover of a book," he says. But leaf through any of the 20 wondrous books he has created over the past 31 years—many of which explain in accessible, oh-that's-how-they-did-it illustrations how architectural wonders such as pyramids and cathedrals were built—and it's clear his passion runs much deeper. Macaulay is one of the country's foremost designers of information: He uncovers the "organizing principles," as design guru Richard Saul Wurman puts it, of the things, both grand and mundane, that mystify us. And with last year's publication of *Mosque*, Macaulay offers his readers more than just an illustration of *The Way Things Work* (the title of his best-selling book). *Mosque*, begun three days after the terrorist attacks of September 11, epitomizes Macaulay's unrivaled ability to communicate across the cultural boundaries that so often divide us.

—Jena McGregor

>> BURT RUTAN

FOUNDER, PRESIDENT, AND CEO, SCALED COMPOSITES

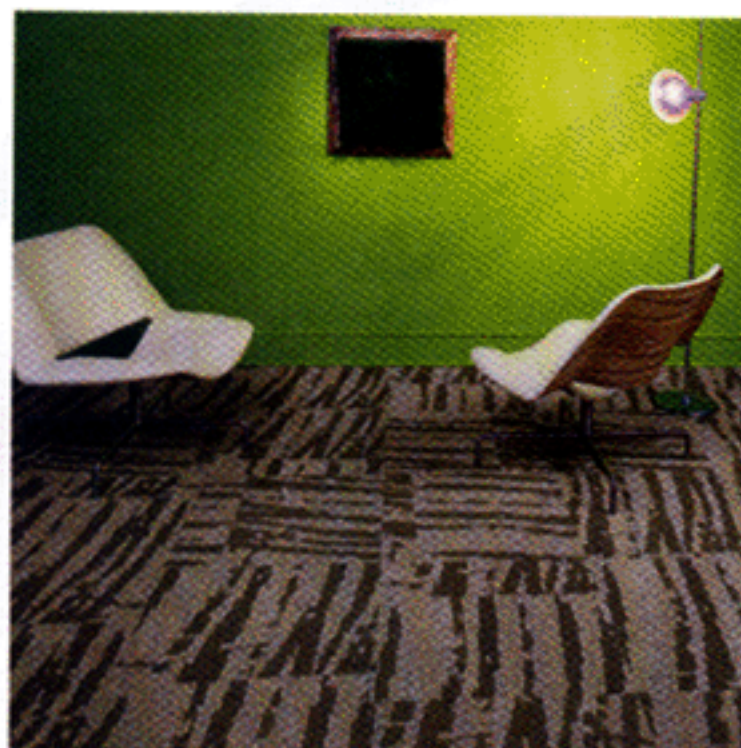


In this conservative economic environment, where most entrepreneurs are hunkering down and playing it safe, aviation legend Burt Rutan is shooting for the stars—literally. Rutan is the genius behind the Voyager plane, a multipropeller aircraft that in 1986 circled the globe on a single tank of gas. Rutan, who started an outfit in the Mojave Desert called Scaled Composites, has produced more than 300 experimental-aircraft designs. "He is almost single-handedly shaping suborbital flight exploration in pursuit of a universal dream to fly high," says Ideo's Jane Fulton Suri. On April 8, Rutan sent his test craft, SpaceShipOne, nearly 20 miles above the Earth—one-third the distance to space. Why not all the way? He received government permission only to burn the rocket for 40 seconds, giving a whole new meaning to the phrase "the sky's the limit."

—Ryan Underwood

Impact Players

**FOUR
HIGH-IMPACT PROJECTS
THAT SHAPED
THE YEAR IN DESIGN—
AND THE PEOPLE
WHO LAUNCHED
THEM**



WILLIAM McDONOUGH If architect William McDonough ever loses sight of his ambition to redesign the world, he need look no further than the carpet under his feet. There, covering the floor of his sunbathed corner office, is the future: one of the first

products of what McDonough calls the "next Industrial Revolution." In 5 or 10 years, when this new, sand-colored carpet is all worn out, its raw materials (white nylon pellets and polymers) will be reclaimed and recycled again—and again—in a near-infinite loop. In his relentless drive to bring sense and sustainability to manufacturing processes, McDonough seeks nothing less than to entirely eliminate the concept of waste—rethinking everything from garbage dumps to recycling centers.

If that sounds ridiculously utopian, McDonough—or at least, his carpet—is firmly grounded in the real world. Dubbed (appropriately) "A Walk in the Garden," the carpet was designed by McDonough and manufactured by Shaw Industries Inc., the world's largest carpet maker, which happens to be owned by Warren Buffett's Berkshire Hathaway Inc. Traditional recyclable carpet gets turned into other products that eventually end up in a landfill; Shaw's rug uses materials that are fully reused as new carpet fiber. And that saves money: Launched this past November, Shaw's new line has already cut manufacturing costs by 10%.

Shaw's carpet illustrates a breakthrough design concept called cradle-to-cradle, which McDonough and German chemist Michael Braungart outlined two years ago in *Cradle to Cradle: Remaking the Way We Make Things* (North Point Press). The book amounts to a hardheaded sales pitch for improving productivity by designing for reuse at every step of the manufacturing process. The goal is to create products that are comprised of biodegradable raw materials ("biological nutrients," in McDonough-

speak) that will naturally decompose once their life cycle has expired, or of materials ("technical nutrients") that can be recaptured and reused for generations. Good for business? Good for the environment? According to McDonough, 53, it's just good design. "I see the conflict between industry and the environment as a design problem," he says. "A very big design problem."

As with any successful innovator, McDonough's true insight was that the conventional wisdom might not be so smart after all. In this case, it was the long-standing assumption that profitability meant disposability and waste. He dared to start fresh with the cradle-to-cradle concept—one of those revolutionary ideas that gain almost instant traction.

"Cradle-to-cradle is something that a corporation can understand," says Gary Miller, executive vice president at Herman Miller Inc. Last June, the company introduced the Mirra chair, its first cradle-to-cradle product, in which the materials can be disassembled and 96% of them reused and recycled. In China, the government's housing industry association has asked McDonough to develop a cradle-to-cradle protocol as a model for cities across the country. Its goal is to deliver housing for 400 million people in 10 years, the equivalent of building all the housing in America in six years, he says.

McDonough's ambitious outlook is a refreshing antidote to the gloomy "end of nature" rhetoric that characterizes environmental debates. "Design is inherently optimistic," he says. "That is its power."

—Christine Canabou

>> TOM FORD

FORMER CREATIVE DIRECTOR,
GUCCI AND YVES SAINT LAURENT



The glitterati gushed as Tom Ford ushered out his final Gucci collection earlier this year. (He resigned from Gucci Group in April.) But when fashionistas look back on Ford's 10 years at the creative helm of the House of Gucci, his legacy won't simply be his clothes and their uncanny embodiment of emotion. Rather, Ford's pièce de résistance will probably be his elevation of the designer from a creative-class citizen to a celebrated auteur who dominates every aspect of the business. Ford presided over product design, communications strategies, fragrances, store decor—and details as small as the color of cellophane on a perfume box. In effect, he redesigned Gucci itself, and led it on a rags-to-riches journey from near-bankrupt also-ran to an icon of high-fashion glamour. When the Texan took his bow on that Milan runway, the fashion industry was left to wonder, Who's bigger—the designer or the brand? —JM

>> JONATHAN IVE

VICE PRESIDENT OF INDUSTRIAL DESIGN,
APPLE COMPUTER INC.



"It's all about removing the unnecessary," Jonathan Ive has said of the ethos that informs his landmark product designs for Apple Computer. Ive has stripped the complexity out of technology and moved Apple's products—and with them, much of the high-tech industry—toward what he calls the "utterly serene." His translucent Power Mac G4 Cube, which resembled postmodern sculpture more than office equipment, proved that computer design could even aspire to high art. But nothing better fulfills Ive's ambition to create elegant, intuitive machinery than his revolutionary design for the iPod MP3 player. Coveted as much as a fashion statement as for its utility, this ode to minimalism has redefined the way consumers experience technology, to say nothing of music. Dell and Samsung have vainly followed with their own iPod knockoffs, proving conclusively that Ive's influence runs deep. —CH

>> MARCIA LAUSEN

FOUNDING MEMBER, AIGA DESIGN FOR DEMOCRACY



If you doubt that design matters, ask Al Gore. A study by eight news organizations following the disastrous 2000 presidential election found that poor ballot design cost Gore anywhere from 15,000 to 25,000 votes in Florida, more than enough to clinch the election. Enter Marcia Lausen, principal of Chicago's Studio/lab. Shortly after the 2000 debacle, she helped launch an initiative called Design for Democracy, which seeks nothing less than to redesign the entire voting experience, from voter education to poll-worker training. Lausen has redesigned ballots for Cook County in Illinois and for the state of Oregon, creating clean, easy-to-use forms out of dense, confusing government documents. "Thinking that 'design' means 'decoration,' most election officials do not enlist professional designers in the development process," says Lausen. Maybe she should consider making a trip to Florida right now. —RU

Game Changers

THE RISK TAKERS
AND AGITATORS
WHO ARE REWRITING
THE RULES



ADRIAN VAN HOOYDONK Sporting two days' worth of stubble, a pin-striped Hugo Boss suit, and a vintage Tag Heuer watch, Adrian van Hooydonk sits at a table in a semidarkened conference room deep within DesignworksUSA's bunkerlike headquarters in Newbury Park, California. A soft-spoken native of Echt, Holland,

van Hooydonk is tall and rawboned, with a hank of brown hair that sweeps across his forehead. He is holding an Intel Personal Media Player—a kind of iPod for movies—which can store and play up to 80 hours of digital video. Developed by Designworks as a concept product to showcase Intel's new digital-media technology, the paperback-sized device, with its twisting convex and concave surfaces, is strikingly sculptural.

"Intel asked us to create something that would get people excited," he says. "When you put it on a table, you want people to ask one question: 'Wow, what does it do?'"

For more than 25 years, Designworks has created a breathtaking array of wow products: Villeroy & Boch bath fixtures; Star Trac treadmills and exercise bicycles; Ernie Ball guitars; John Deere tractors; even the seminal Nokia Communicator, one of the first cell phones to feature Internet access. Taken together, Designworks has arguably fashioned as diverse an array of products as any studio around.

But that's not the half of it. For all of its eclecticism, Designworks is a subsidiary of the German carmaker BMW. In addition to designing industrial products, the 100-plus craftspeople who work behind Designworks' frosted windows also design cars. They produced the exterior design of BMW's hypermodern Z4 roadster and conceived the look and feel of BMW's X5 sports-activity vehicle, as well as the 3 Series sedan.

Van Hooydonk is helping BMW create a new template for innovation. By combining product design with car design, he has built a talent factory for BMW. How so? For starters, BMW is a global brand that needs to live in many different cultures and contexts. Van Hooydonk understands that diversity is key to a winning performance.

And so, through Designworks, he has brought all the diversity the world has to offer into the world of BMW design—Designworks' staff members come from 14 different countries.

Something else that van Hooydonk understands: In design, as in all of business, innovation is often sparked by confronting the unfamiliar. At Designworks, product folks frequently contribute to car projects; car types often work on products. The constant round of new challenges—designing a new printing system or redesigning a computer maker's entire product line—keeps everybody fresh.

"We want people to work on as many different products as they can," he says. "Out of that, BMW gets what it really wants: maximum creativity."

Van Hooydonk, who was designing cars for BMW, first connected with Designworks in 1996, one year after the carmaker bought the studio from its founder, Charles Pelly. Working on a three-month project, he was struck by the studio's open, collaborative culture. "I knew that Designworks was the right place for me," he says. "Ever since, I tried to find my way back."

He succeeded in 2001, when he took the helm at Designworks. Under his tenure, the studio has evolved from a design company to an international strategic-design consultancy, adding the likes of Intel and Kyocera to its client portfolio. Now, van Hooydonk faces his biggest challenge to date: This fall, he will return to BMW's R&D headquarters to head its automobile-brand studio. After three years of leading product-design efforts for scores of different companies, van Hooydonk will narrow his focus to cars—but he'll bring the rest of the design world with him.

—Bill Breen

>> MAURICE COX

MAYOR OF CHARLOTTESVILLE, VIRGINIA



When he's not working out of City Hall, Maurice Cox is an associate professor at the University of Virginia's School of Architecture and a founding partner of RBGC Architecture, Research & Urbanism. He's also one of the country's foremost practitioners of democratic

design: That is, he understands that design's impact grows when the designer allies himself with many partners. In the poor black community of Bayview, hundreds of miles from Charlottesville, Cox helped lead a six-year, \$10 million effort to rebuild the village. He organized town meetings and involved residents in every major planning decision, from determining which houses to bulldoze to outlining the project's final scope and character. Today, Bayview is becoming a national model for community-led design. "Maurice gave people a voice," says Bryan Bell, founder of Design Corps, a nonprofit architecture firm that builds affordable housing. "Bayview is a self-determined community of people who [once] lacked self-determination. The signature of this place is theirs." —CC

>> JOHN MAEDA

PROFESSOR OF MEDIA ARTS AND SCIENCES, MIT



"John Maeda is a visionary," says Paul Warwick Thompson, director of the Smithsonian's Cooper-Hewitt, National Design Museum. "He is fundamentally changing the way we think about design." More to the point, Maeda is fundamentally changing the

way MIT's renowned Media Lab thinks about technology. For Maeda, who has devoted his career to making technology more human, the magic word is "simplicity." The lab's new research agenda, which he rolled out in a two-day conference this past March, is called simply that. Maeda wants to rewind "overfeaturized" tech tools back to version 1.0, and make them seamless and intuitive. Maeda's vision finds its purest expression in his open-source infrastructure for creativity on the Web—a kind of Linux for art tools—in which the browser becomes a global hub for editing, annotating, and sharing digital media. He expects that one day it will fuel a vast, online marketplace for the creative arts. It's all part of Maeda's ultimate mission: to put the soul of the artist into the science of digital design. —CC

>> ARNOLD WASSERMAN

CHAIRMAN, THE IDEA FACTORY



A mentor as well as a master, Arnold Wasserman has held positions as varied as vice president of corporate industrial design at Xerox, dean of the Pratt Institute's School of Design, and senior fellow at Ideo. He has done as much as anyone to promote the notion that design is a process for solving problems. Nothing

demonstrates that more than one of Wasserman's current challenges: leading Singapore's ministry of education through a top-to-bottom redesign of the nation's rigidly structured education system. The goal: to design an innovation strategy that will push creativity throughout Singapore's schools. Says Sara L. Beckman, senior lecturer at UC Berkeley's Haas School of Business: "Arnold's work in Singapore crowns a career [devoted to] the thoughtful evolution of what it means to design." —Alison Overholt

Collaborators

CHAMPIONS
WHO HELP
MAKE GREAT DESIGN
HAPPEN



ROBYN WATERS Any garden-variety cool-hunter can spot a hot trend in Milan. But it takes a sleuth with the aesthetic antennae of a Diana Vreeland and the populist heart of a Michael Moore to translate that concept into something that works for soccer

moms in Cincinnati. For 10 years, Robyn Waters did just that for Target Corp., the Minneapolis-based retailer that pioneered the idea that low prices and good design weren't oxymoronic.

Until she left to form her own consulting firm, RW Trend LLC, in 2002, Waters served as the retailing giant's vice president of trend, design, and product development. She was the force behind the scenes, ensuring that Target's product mix was as current and fresh as the wares in retailing's tonier precincts. That was a startling innovation back in the early 1990s, when discount-industry executives assumed that less-affluent customers were content to wait a year for knockoffs of the products sold at high-end shops.

Target's CEO, Robert Ulrich, upended that notion by putting design at the core of the company's differentiation strategy. Rather than picking and choosing from what was available in the marketplace, as its competitors did, Target began developing its own brands, making sure that what customers discovered on the shelves was different—more stylish, more current, and better-designed—than what they were finding at Kmart and Wal-Mart.

It was Waters's job to guarantee that the company's many brands—from clothing to housewares to paper products to gardening supplies—hewed to the same high standard in all 1,249 Target stores. Overseeing a team of 120 industrial, surface, and technical designers, she drove the look and feel that caught the media's attention and helped Target morph from dowdy Midwestern discounter to the trendy "Tar-zhay." At the core of Waters's strategy is her 3H Design Theory, a philosophy she hammered home to every designer she hired. The first "H," she says, is for head—the need that drives a pur-

chase; the second is for handbag—the value and the price of the item; and the third is for heart—the emotional magnet created by good design. "Design became the tool that made our brands consistent and let us connect with our customers," she says.

Waters also worked with such high-profile designers as Mossimo and Philippe Starck to see that the products they created matched Target's vision of the needs of its "guests." "I've always been a believer that a trend for the sake of a trend is not what Target is about," she says. Rather, the company's genius lies in its skill at translating inspiration into execution: collaborating with its stable of design talent to deliver products that enhance the lives of customers. During her watch, the retailer became a place where both suburban families and young hipsters could find products that were functional, affordable, and beautiful, from trendy little dresses inspired by St. Tropez to a Starck-designed sippy cup. Evidently, the strategy is working. With 2004 revenue of \$48 billion, Target has blown past competitors Kmart and Sears, and is now second only to Wal-Mart among general merchandisers.

Since leaving Target, Waters has written a handbook on trend-spotting, *The Trendmaster's Guide From A to Z*, and has earned platinum air-mile status traveling the world to speak and consult as a "hired-gun visionary" to corporate America. While she never toiled at a drafting table or sketched out a clothing line, Waters has done something equally important. By encouraging the designers she supervised to do their best work, she delivered results that prove that design can, indeed, bring beauty to the balance sheet.

—Linda Tischler

>> KUN-HEE LEE

CHAIRMAN AND CEO, SAMSUNG ELECTRONICS



In 1994, Kun-Hee Lee took Samsung back to the drawing board, launching a six-year effort to focus the Seoul, South Korea-based company on a new competitive advantage: design innovation. Lee committed \$126 million to develop a global-design program by the end of the decade. He enlisted the help of the Art Center College of Design in Pasadena to establish his company's first-ever in-house design school. Before long, the company's top designers, and in later years, marketers and engineers, were taking full-time classes six days a week in fundamentals such as mechanical engineering and marketing. Since Lee embarked on what he calls a "design revolution," the company has more than doubled the number of designers in top-level management positions. That's not the only impressive change. Samsung reported record revenue of \$36.9 billion for last year, and its products have won countless design awards. "An enterprise's most vital assets lie in its design and other creative capabilities," Lee said in a recent speech, identifying design as the single most critical factor in determining the "ultimate winner of the 21st century." Now that's top-level commitment. —CC

>> SAM FARBER

FOUNDER, COPCO, OXO, AND WOVO



A serial entrepreneur with an economics degree from Harvard, Sam Farber foresaw the bottom-line benefits of great design as far back as 1960, when he launched COPCO, a kitchen-design company. His second venture, OXO, which makes the popular kitchen tools with rubberlike handles called Good Grips, proves that consumers are indeed willing to pay \$6 for a potato peeler that works better and looks great. Says Sara Beckman, senior lecturer at UC Berkeley's Haas School of Business: "OXO tools are used by lead designers in companies like IBM and by faculty in many business schools to show how thoughtful design can be used to launch new businesses—and change entire marketplaces." With his third company, WOVO, Farber continues his relentless focus on teaming with designers to create products that solve real human needs. —AO

>> BOB PORTER

EXECUTIVE VICE PRESIDENT, SSM HEALTH CARE



Five years ago, when confronted with the chaos of a hospital floor, Bob Porter, then the president of the SSM DePaul Health Center in St. Louis, called in the designers. Porter forged an unconventional alliance with the California design firm Ideo to redesign wards from a patient's perspective: creating central kiosks for family members to find hospital information easily, streamlining staff communication processes, even redecorating patient rooms to make them feel less clinical and more personal. "Bob's great insight was to apply design thinking and methods to a hospital," says Ideo's Jane Fulton Suri. His efforts have not only earned raves from patients, they have helped boost SSM's bottom line. Over the past five years, DePaul has become the city's fastest-growing hospital. "We're only beginning to fundamentally reexamine how to create a human-centric approach to delivering health care," Porter says. —AO

Next Generation

MEET FOUR RISING STARS
WHO ARE CHARTING
THE FUTURE



YVES BÉHAR “Designers have a responsibility to show the future as they want it to be—or at least as it can be, not just the way an industry wants it to be,” says Yves Béhar. Brash words, especially coming from a 37-year-old designer who works as a hired gun for

major corporations. Then again, John R. Hoke III, Nike’s vice president and global creative director of footwear design, calls Béhar “a fantastic design force . . . [who’s] about to explode onto the world scene.”

Through fuseproject, the San Francisco-based design and branding firm he founded in 1999, Béhar has quickly gained notoriety for radically innovating the products of such well-established consumer-goods giants as Herman Miller, Nike, Birkenstock, and even Microsoft. But the Swiss-born Béhar views his role as reaching far beyond mere product improvement.

“Too many design firms operate like a law office, where their approach has more to do with how much service they can provide for a client,” he says. “But our responsibility is also to influence how design permeates culture.” Design’s purpose, he adds, is to not only show us the future but to bring us the future.

Consider the hooded windbreaker Béhar fashioned for Lutz & Patmos’s fall 2001 collection. Manufactured out of cashmere fibers that are bathed in DuPont Teflon, the garment is more resistant to wind, water, and oil than regular wool or synthetic fleece, yet retains the supple feel of untreated cashmere. His futuristic aesthetic is most apparent in his new design for a Toshiba laptop, dubbed the Red Transformer. Done up in a red lacquer, the casing opens in two parts, revealing a sleek, ultrathin computer that’s been buffed to a metallic silver. Employing a collapsible hinge, the Transformer’s 17-inch screen extends up and out toward the user, turning the computer into

a presentation display that closely resembles a flat-screen TV. “I had the idea of an envelope,” he explains. “As you open it up, the technology reveals itself in a magical way.”

In a world where gadgetry is ubiquitous and at times overbearing, Béhar envisions a future in which technology can be present when we want it to be—and invisible when we choose to be free of it. At heart, he’s a romantic. His designs are driven by emotion and a desire to connect viscerally with those who see, touch, and ultimately use his products.

There’s a sharp business rationale to this thinking. To have lasting impact—and to win enduring customer loyalty—innovative products must make an emotional connection to users, changing the way they think about wearing a parka or using a laptop. In other words, Béhar believes, businesspeople should think about how they want their products to make their customers feel instead of how they want their customers to feel about their brands. If the emotional association with a product is good, the association with the brand will be good, too—and longer lasting.

Béhar’s growing body of work is so distinctive that he is now being honored with a solo exhibition (running through October 3) at the San Francisco Museum of Modern Art. No small feat for one who has been in business for just 10 short years. “But it’s not a retrospective,” he insists, suddenly humble. “Our practice is too young.” Béhar calls the show a “futurespective.” It spotlights his renderings of new things to come.

—Carleen Hawn

>> KATHLEEN BRANDENBURG

PRINCIPAL AND COFOUNDER, IA COLLABORATIVE



Is it beyond the call of duty to ask your design team to kayak out on Lake Michigan at 5:30 on a cold Chicago morning and dunk-test a Nike outdoor watch? Kathleen Brandenburg doesn’t think so. A graphic designer by training, the 33-year-old Brandenburg is one of the

country’s premier practitioners of immersive design. (That doesn’t necessarily mean dunking things in water; immersive design involves close study of how something is used in the real world.) So Brandenburg and her IA colleagues listened to more than 100 customer-service calls to improve the Chicago Symphony Orchestra’s Web site; they played pool with customers in their homes to understand how to rebrand Brunswick Billiards. Says Peter Lawrence, founder of the Corporate Design Foundation: “While many firms profess an [immersive] approach to design, very few practice with this kind of commitment.” Another one of Brandenburg’s commitments: return on investment. IA’s suggestions for Nike helped its new watch line triple in sales. All of which proves Brandenburg’s theory: Before you can execute the design, you’ve got to live the design problem. —JM

>> GEOFF MCFETRIDGE

FOUNDER, CHAMPION GRAPHICS



Few people better exemplify the boundarylessness of today’s design world than Geoff McFetridge. A 33-year-old graphic designer, animator, filmmaker, and “all-around visual auteur,” McFetridge created the opening title sequences for such Hollywood movies as

Adaptation and *The Virgin Suicides*, fashioned products for Nike, and will be launching his own skateboard company, dubbed Atwater. A member of the Director’s Bureau, a sort of artists’ collective that helps art directors in all media to line up projects, McFetridge is now helping other designers cross these same boundaries. Says Paul Warwick Thompson, director of the Smithsonian’s Cooper-Hewitt, National Design Museum, who has included McFetridge’s graphics in the museum’s recent Triennial Exhibition: “He is part of a new generation of designers who are eager to leap the old divides between image and product, design and art, the flat page and the moving image.” —AO

>> ANGELA SHEN-HSIEH

PRESIDENT AND CEO, VISUAL I/O



Spreadsheets. Search-engine results. Reams of raw data. We have it all, but we can’t make sense of most of it. Angela Shen-Hsieh aims to change all of that. The Harvard-educated architect is bringing real meaning (and sanity) to this info-besotted world by redesigning

the way we look at it. Shen-Hsieh, 39, is taking the cool but largely unmet promise of data visualization and applying it to serious business problems. Based in Somerville, Massachusetts, she’s a pioneering cartographer of a new user interface that helps senior decision makers from some of the world’s biggest companies—including Johnson & Johnson, Merck, and Microsoft—seize solutions out of complex data. Ultimately, Shen-Hsieh fulfills the highest ambition of any designer. By bringing clarity to complexity, she’s helping companies cut through the clutter and see the big picture. —CC