

# DESIGN MAKES THE

I believe we are experiencing a fundamental and important shift in the practice of design. As the chair of the 2007 Design & Business Catalyst Awards, this shift became clearer to me during the process of selecting this year's winners.

Two things struck me. First, I noticed a clear separation between good design, great design and important design. I saw plenty of good designs, a few great designs and a scarcity of truly important designs. Second, I was impressed by how the important, or meaningful, designs endeavored to embrace environmental constraints and new digital tools, a unique approach that will help shape our world for the better and expand the scope of creativity in the future. Indeed, a change in design thinking, approach and execution is well underway. This is a good thing.

This welcomed shift toward more meaningful design broadens and deepens the roles and responsibilities of designers. **The creative professions are evolving from end-product limitations to product-plus-experience orientations—a holistic approach to design thinking that is a key enabler for solving the complex and challenging problems that face our world today and tomorrow.**

My fellow jurors, Annette Schömmel of arthesia and Keith Yamashita of Stone Yamashita, and I were asked to review more than 20 entries from around the world in this year's Catalyst Awards, which are sponsored by IDSA and *BusinessWeek*. This annual program seeks designs that leverage innovative thinking at the highest level by evaluating designs for market performance, industry and social impact,

and general design quality—in effect, projects that illustrate the strategic value of design. The awards often act as a beacon to celebrate the best and brightest and provide insight into the possible trajectory of our immediate creative future. Following an initial email outlining our collective responsibilities, we independently reviewed each entry using criteria established by IDSA. We met via conference call in early June 2007 to discuss our findings and selected the same winning projects with virtually no debate. The five winners stood out as important examples of design that elevates innovation and design thinking.

Throughout our dialogue, we found ourselves discussing the ever-expanding boundary of the traditional design practices. We agreed that the rapid acceleration of digital technologies is blurring traditional disciplines and inventing hybrid creative professions. More importantly, we discussed the infinite potential for design to thrive and help positively inform tomorrow. We also agreed that the world is in need of design solutions that are both new and better, not just better looking. Our vision of design is one that includes critical thinking, problem solving and enriched experiences, amplified through the mastery of the traditional design craft.

During our deliberations we arrived at a common theme: Design is a noun—designers craft things. Design is

# DIFFERENCE

## 2007 Design & Business Catalyst Jury

(Left-right) Jury Chair John Hoke III, IDSA ■  
Annette Schömmel ■ Keith Yamashita

also a verb—designers create experiences. These two ideas are not mutually exclusive. Together both the noun and verb functions are essential to realizing a truly meaningful idea. Throughout the review process we deferred to the entries that expressed a deep understanding of the complete human experience—the need for better things and richer experiences. Utilizing in-depth research and human intuition, these entries were built to advance ideas that were both comprehensive and conscientious.

The 2007 winners embody the promise of design as both a noun and a verb. We celebrate a brand that embodies the meaningful design creed: Pangea Organics. We acknowledge a brand that extends the design strategy to reshape human behavior: Bank of America “Keep the Change.” We recognize a company that is trying to reset an entire industry: Eclipse 500 Very Light Jet. We respect a brand that uses design to rethink an American icon: Master Lock Titanium Series Padlock. We embrace a company that uses design to extend human life: LifePort® Kidney Transporter.

Design serves to solve three distinct problems: aesthetics, function and soul. And meaningful design employs all three to create provocative and lasting ideas. As you will see by this year’s winners, we believe the future of design looks very promising. ■

—John R. Hoke III, IDSA  
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Jury Chair **John Hoke III, IDSA**, is vice president of Global Footwear Design at Nike. Hoke’s interest in Nike began during his childhood: In 1976, he submitted sketch ideas for athletic shoes with “air” in the mid-sole. Hoke joined Nike in 1992, after graduating with a master’s degree from the University of Pennsylvania. He soon earned prestige with the design of the SHOX XTR, an innovative training shoe with the revolutionary NIKE-SHOX cushioning system. Prior to graduate school, Hoke worked at the multidisciplinary firm of Michael Graves & Associates. Hoke’s designs have won critical praise and awards and have been featured in numerous design magazines. In 2003, Hoke became a part-time faculty member at Art Center College of Design in Pasadena.

■ In 1994 in Berlin, **Annette Schömmel** worked with Thomas Sevcik to found arthesia, an applied think tank for marketing and communication with offices in Zurich and Los Angeles. The firm focuses on helping Fortune 1000 companies with issues related to long-term development, design, innovation and positioning. Prior to arthesia, Schömmel worked as a copywriter, creative director and producer at several advertising agencies and film production companies. In 1998, Schömmel was named entrepreneur of the year in Berlin, honoring her ability to find innovative solutions for complex challenges. Her pro bono work includes helping Ethiopia’s promotion agencies to enhance the profile of Ethiopia. ■ **Keith Yamashita** is the chair of Stone Yamashita Partners (SYP), a 60-person change and innovation firm. SYP clients have included the CEOs and leadership teams of several of the world’s most influential companies, including Apple, eBay, Gap, Coca-Cola, Target and Yahoo. Yamashita is the author of two design books—*Unstuck* and *15 Things Charles and Ray Eames Teach Us*—as well as articles in the *Harvard Business Review* and other journals. He holds a master’s degree in organizational behavior and a bachelor’s degree in quantitative economics from Stanford University.

Bank of America's "Keep the Change" Program

# THE SAVING GRACE



**F**or the first time since the Great Depression, the average savings rate in the US is negative, meaning that people are spending their savings instead of contributing to them. In order to expand the number of products that could better serve its existing customers, as well as attract new ones, Bank of America wanted to focus on the banking habits of an underserved market: boomer women with kids. This group's behaviors around saving and managing finances—a tendency to live in the moment, a need to multitask, a dislike of the overly technical experience offered by many banks—help explain why people are saving less. Bank of America first needed to understand these insights in order to revive its customer base.

“Keep the Change is an example of design used to drive social change. It builds opportunities and encourages active participation. This is service design at its best, and it makes a true difference!”

—Annette Schömmel, CEO, arthesia AG

### By Roshi Givechi and Bank of America

Roshi Givechi is a design director at IDEO with a background in new media/communication. She's selfishly hoping the insights from this financial project will reshape her own spending and saving habits for the better.

Ultimately dubbed “Keep the Change,” the concept is based on rounding up purchases to the nearest dollar—a tendency the design team observed when conducting user research. By rounding up purchases made with the Bank of America Visa Check Card and transferring the difference to a savings account, Keep the Change formalizes what is typically a casual behavior—saving loose change in jars, ashtrays and piggy banks. It automates saving money by building on preexisting behaviors and piggybacking on people's daily transactions.

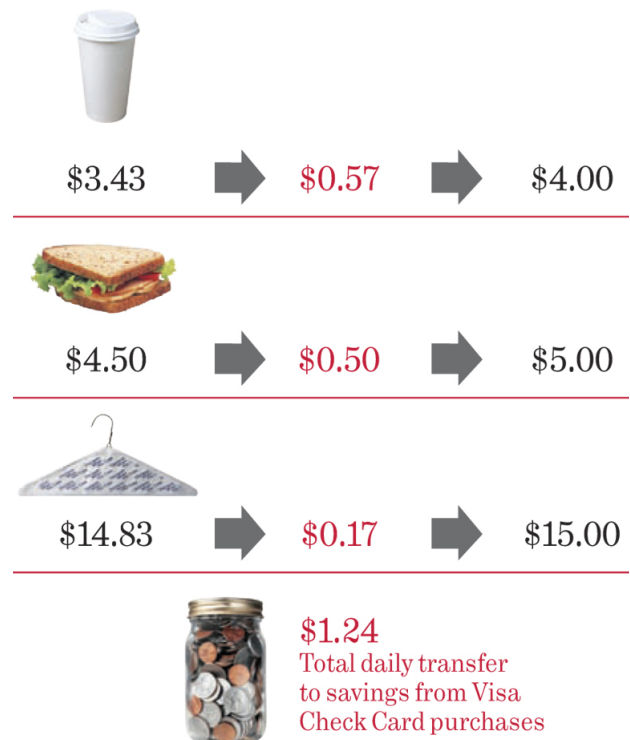
### Money Talks

At IDEO, it's quite natural for us to seek extreme users when we conduct qualitative research. Moving off topic helps spark our thinking and rattle our assumptions about potential solutions. Bank of America asked us to focus on boomer women with kids. Knowing that boomers typically span the ages of 46 to 64, we stretched the limits to understand how younger women learn about and manage financial responsibility differently, if at all. The research ultimately concentrated on women between 35 and 57 and from all walks of life: well-to-do, lower income, married with kids, single parent, at-home mom, working professional.

What was particularly challenging about this research topic, however, was the essence of the topic itself: money. Given that speaking about personal finances can be taboo, even between close friends, how were we to encourage people to open up to us? We approached the problem from many angles.

Naturally we learned from site visits and customers at various banks. We also tempered extensive in-home interviews with impromptu women-on-the-street conversations in grocery stores and public establishments, balancing the intimate stories with the more immediate responses around banking.

Photo and notebook surveys enabled us to complement our localized hands-on research with supplementary stories and visual evidence from remote participants. On banking, the participants were asked to photograph how



they handle banking from home. Beyond banking, the women were asked to identify activities or tasks that took away from their personal time during the week.

Group discussions among acquaintances over dinner enabled women to speak more candidly about their hopes, wishes and fears about money. Their familiarity with each other surfaced private details that informed our understanding of what matters to this market.

In addition, informal group discussions between strangers provided a healthy contrast to the previously noted “whine-and-dine” session and proved to be pivotal to our final understanding of how to better serve this population. Participants were asked to bring in their financial records, a physical ice breaker that would enable us to discuss how they track and organize finances (or not). They were also asked to develop financial tool kits for their kids and devise their ideal bank statement using paper (a tool familiar enough for simple communication).

Based on the original objectives, our research revealed numerous insights that became the foundation of Bank of America's Keep the Change product. For instance, many women are in charge of finances, challenging the stereotype that men typically satisfy that role. However, while money is at the forefront of moms' minds, banking is not. **Moms disassociate money from their bank. Yet banks believe the two are synonymous.** Creating an emotional connection between money and banking would be critical.

Also, moms go through different modes of banking, ranging from errand mode to monitoring mode to teaching mode to problem-solving mode, with different touchpoints that support each mode with varying levels of success. We also found that it's not the age of the mom but the age of her kids that most affects women's financial needs and behaviors. Finally, the banking experience often feels technical, even intimidating to some, which revealed an opportunity to humanize the banking process.

### **Packaging a Service to Everyone**

So what shape did the design take? We were essentially designing what most of us view as a service, which has no inherent form factor. As such, the success of Keep the Change highlights the significance of effective communication and storytelling in making a robust financial offering digestible by the public.

In positioning what a bank may call a product, Bank of America bundled multiple products—a checking account, savings account and debit card—so that from the consumer's perspective it felt like one distinct service offering. To the customers, Keep the Change transforms a technical and sometimes intimidating process of banking into one that is intuitive and fun.

How do we relay the essence of this concept in a name? By documenting what we saw with digital images, we were better able to keep individual research anecdotes elevated and visible. In the case of the concept that inspired Keep the Change, we have a photograph of a participant's checkbook showing how she rounded up when she paid

her utility bills. That image, coupled with the stories we gathered and the underlying emotional need for saving, helped us shape the concept. Originally called "Round Up" to describe the human behavior represented in that photograph, the concept matured as a public-facing offering and was thus rightfully renamed Keep the Change.

Beyond the name, the marketing and advertising surrounding Keep the Change has a friendly, everyday tone, peppered with easily recognizable images—jars of change, checkbooks, cups of coffee, sandwiches—to convey how **little things can add up**. Much of the informational graphics are formatted as simple equations to show how the purchase of a daily latte, at \$3.43, automatically results in a savings of .57 cents, which over the span of a month would result in \$17 in savings. This easy-to-understand, linear thinking underlines the product's theme of working with people's normal practices rather than against them.

### **Good Will, Good Business**

The way we see it, this banking product is a win-win. Through Keep the Change, Bank of America matches 100 percent of round-up transfers for the first three months and 5 percent of the annual total up to \$250.

Of course the ideas have to make sense on a business level too. After Bank of America's extensive testing, refinement and validation of prototypes, Keep the Change launched in October 2005. In less than one year, it attracted 2.5 million customers, translating into more than 700,000 new checking accounts and 1 million new savings accounts. Now in its second year, customers continue to sign up for Keep the Change—enrollment now totals more than 5 million customers, who have saved over \$500 million. The product proves to be a great success story for both Bank of America and its customers.

But does Keep the Change have lasting power? Impressed by the unique and intuitive nature of the program, to date 95 percent of its customers have chosen to retain the service—now that's a saving grace. ■

*In addition to the Catalyst Award, this design received a Bronze IDEA in the Design Research category.*



Pangea Organics

# NATURAL-BORN LEADER

**T**he market for natural and organic body care is expected to reach \$5.8 billion by 2008, up from \$3 billion in 2003. As more and more natural and organic body-care products enter the marketplace, consumers, in their quest for wellness, must increasingly be discerning, sifting through inauthentic terminology and inflated claims. This choosy consumerism is especially championed by the socially conscious millennial generation, who celebrate progressive values-driven brands by voicing their choice with their dollars.



Photos: ©IDEO/Nicolas Zurcher

## A Hype-Free Brand

Founded in 2001, Colorado-based Pangea Organics represents a new model of organic standards and sustainable practices with its organic skincare line and 100 percent wind-powered manufacturing facilities. While 70 percent of the ingredients used in regular cosmetics and body-care products are unregulated chemicals, all of Pangea Organics' formulations are free of genetically modified organisms (GMOs), preservatives and chemicals, including petroleum, sulfates and detergents. In addition to its line of handcrafted skin and body-care products, Pangea Organics supports the fledgling Pangea Institute, the non-profit arm of the company to which a generous portion of profits go to support sustainability research and education.

When Pangea Organics approached IDEO for help increasing sales and distribution, its sales channels consisted primarily of small natural-foods stores dotted throughout the US. To help the brand reach a larger audience, IDEO began looking at ways to expand Pangea Organics' presence, focusing largely on identity and packaging.

To become more familiar with the infrastructure and objectives of its client, a small team from IDEO comprised of a graphic designer, writer, and a manufacturing and quality control specialist spent a week at Pangea Organics' headquarters and manufacturing facilities. Here, the group conducted various interviews with company stakeholders, including production staff, herbalists and board members, to understand the full scope of its capabilities and manufacturing processes. What the team found were a passionate company and passionate people who are striving for transparency, authenticity and human-centered values in a category of consumer goods that is becoming increasingly more hype than heartfelt. As Pangea Organics' CEO and founder Joshua Onysko has said, "Consumers today want authenticity at every level. Too often, when you see a great brand, you scratch the surface and it's ugly. I wanted to create a brand where the deeper you dig, the happier you get."

Inspired by Pangea Organics' commitment to sustainability and wellness, IDEO next hosted a collaborative workshop to promote idea sharing between the two companies. With this even closer look into the ideals and objectives of Pangea Organics, IDEO set out to do the following: revitalize the company's brand image and create a packaging program that would stand out in a retail setting; enable sustainability-minded decisions to be made throughout all business, marketing and manufacturing processes; expand brand recognition beyond the natural market in order to attract new consumers; create an integrated brand identity that would appeal to Whole Foods Market and progressive spas; and break into the international market.

## Engaging Consumers

Believing that the product is the message, Pangea Organics has traditionally relied on viral marketing efforts to "teach, not preach." With this approach in mind, IDEO designed an overall brand strategy, an identity guideline, sales collateral and packaging solutions for 35 products that would inspire a conversation with the consumer and promote conscientious consumption. At the center of this work was an emphasis on storytelling as a means of touting the brand's distinct value and differentiating the products on the shelves. Each bottle and package is labeled with the full list of ingredients as well as Pangea Organics' pledge to use only all-natural, organic ingredients. The tone of the language is casual but caring, meant to engage rather than persuade.

Under the guidance of Onysko, the IDEO team analyzed the materials and specified glass, the most efficiently recyclable material available; #2 HDPE plastic, also widely recyclable; and shipping materials sourced from a local printing press that would otherwise be discarded. Also included in the packaging overhaul was the use of screen printing to apply text directly to the bottles in lieu of glue-on labels, which are typically made from petroleum products. In making this switch, IDEO included a small note on the bottle to educate

“There are some companies that are truly enlightened about design. Pangea Organics is clearly one of them. Design informs every facet of its work to create new value for consumers while also protecting Mother Earth.”

—Keith Yamashita, Chair, Stone Yamashita Partners

**Article by Brenda Natoli and Pangea Organics**

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Brenda Natoli is the marketing editor at IDEO, where she helps shape the firm's communications from a shockingly messy desk in Palo Alto, CA.



the user about Pangea Organics' labeling solution, again supporting the brand's goal of true transparency.

In addition to specifying Pangea Organics' packaging materials, IDEO designed an award-winning compostable soap box inspired by egg cartons and made from 100 percent post-consumer content. Unlike the traditional manufacturing process for such a package, which involves stamping out the form using a die tool and discarding the excess material, IDEO and Pangea Organics devised a zero-waste method that reuses all excess material by reconstituting it in water and using it to form new boxes. This design-driven approach has led to a 28 percent savings in material costs for Pangea Organics' soap packaging and enabled a proprietary visual statement in the marketplace.

Since the launch of Pangea Organics' new identity and packaging in October 2005, revenues have grown three-fold, to approximately \$1.2 million—a remarkable pace given that full distribution of the new line was only achieved in January 2006. This distribution—having tripled since the relaunch—now includes nearly all Whole Foods and Wild Oats Marketplace locations, in addition to such specialty retailers as Cost Plus World Market. Pangea Organics has also gained distribution in 13 new international markets, from the UK to Dubai. In 2007, Pangea Organics plans to introduce four new products, each to be branded and packaged in accordance with IDEO's design and identity guidelines—and each committed to the sustainability of the planet and the wellness of its customers. ■



A white Eclipse 500 Very Light Jet is shown in flight, banking to the right. The aircraft has a high-wing configuration, a T-tail, and two engines mounted on the wings. The background features a city skyline, including the San Francisco skyline with the Transamerica Pyramid, under a sunset sky with orange and yellow hues. The water of the bay is visible below the city.

## HONORABLE MENTION

Designed by Michael Meyer, Florian Altmann, Ela Ben-Ur, Kate Schreiber and Bill Stewart, IDSA of **IDEO** and Vern Raburn of **Eclipse Aviation**

Eclipse 500 Very Light Jet

# FREEDOM TO FLY

Photo ©Eclipse Aviation

**V**ery light jets (VLJ) are the newest addition to the aviation industry. With such innovative capabilities as short runway take-offs and a 370-knot cruising speed, VLJs are expected to significantly change the way people travel. At the forefront of this change is Eclipse Aviation, a US-based company that manufactures jets that defy the old rules of hub-and-spoke air travel. To solidify its position at the forefront of lightweight aviation innovation, Eclipse approached IDEO to design the cockpit and cabin configurations for the Eclipse 500 jet.

Challenged by such constraints as the small size of the jet's pressurized cabin, IDEO's team of human-factors specialists, industrial designers and mechanical engineers began looking at ways to maximize the space and provide intuitive interactions for pilots and passengers. IDEO worked with pilots, aircraft owners and potential Eclipse 500 buyers to understand that even though the functions and requirements differ between cockpit and cabin, both zones can embrace common design principles. The resulting solution minimizes visual clutter and superfluous details, creating an interior that

is both user-friendly and elegant.

To appeal to seasoned jet pilots and newcomers alike, IDEO designed the Eclipse 500's cockpit to feature a harmonized instrument panel to reduce complexity, with controls grouped and labeled according to flow, reach and handedness considerations. A military-style sidestick control offers the pilot a more natural feel and easier operation. LED lighting illuminates the cockpit with a serene, glare-free glow.

Using full-scale prototypes and real flight times, IDEO utilized a number of methods to design the configuration of the cabin. Designers leveraged the interior geometry, a variety of materials and clever lighting that make the cabin feel bigger than it actually is.

Since 2000, Eclipse Aviation has sold more than 2,600 jets worth a record-breaking \$3.8 billion. The first Eclipse air-taxi service is scheduled to begin this fall with a league of more than 300 Eclipse 500s operated by Florida-based DayJet. In 2005, the Eclipse 500 won the prestigious Robert J. Collier Trophy for "leadership, innovation and the advancement of general aviation." ■

—Brenda Natoli of IDEO and Eclipse Aviation  
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HONORABLE MENTION

LifePort® Kidney Transporter

## EXTENDING LIVES

Photo: ©Organ Recovery Systems

**A**pproximately 55,000 Americans are waiting to receive kidneys. The wait list could double in the next 10 years, creating an acute need for new technology that would increase the quality and number of organs available for transplant. These pressures have left the industry ripe for practical innovations that can be easily and swiftly implemented. One area of opportunity is preservation: the organ's critical *ex vivo* time between donor and recipient where the common standard of care is a cooler filled with ice.

The LifePort® Kidney Transporter is a new high-tech alternative to the conventional method of organ storage and transport. LifePort gently perfuses, or pumps, the kidney with a cold liquid solution before transplantation, improving patient outcomes. In addition, LifePort may increase the number of usable kidneys suitable for transplant. The device also provides critical data for monitoring and evaluating kidneys during transport.

IDEO helped Organ Recovery Systems with user research and industrial, thermal and mechanical design activities and provided prototypes of two working systems to meet critical launch deadlines. **Understanding the kidney's journey from donation to transplantation helped the team design a product that can meet the demands of the organ procurement organization, the surgeons and the operating-room staff.**

Several iterations of the component designs and care-

ful thermal studies led to a highly compact mechanical layout. The ergonomics of the system setup and user interface were carefully considered to communicate only essential information and minimize the possibility of errors. The overall design was conceived to clearly convey the importance of the cargo and to serve as a platform for a family of organ-specific transporters.

LifePort has become the prevailing machine perfusion system in the world, substantially displacing all previous technologies and creating a robust new market. Since 2003, more than 8,100 kidneys have been perfused on LifePort. Presently, the company is developing LifePorts for the heart, liver, lung and pancreas.

With a design that so elegantly offers ease of use, safety and portability, LifePort puts superior organ preservation technology into the hands of transplant professionals worldwide. **Because users require only basic clinical skills and minimal training, machine perfusion is fast becoming the standard of preservation for kidneys in the US.** Perfusion has the potential to increase the use of donated organs and the number of kidneys considered for transplant, improve outcomes (better long-term graft survival and a lower rate of delayed graft function) and reduce medical system costs.

As aesthetically refined as it is functional, the LifePort Kidney Transporter is also part of the permanent architecture and design collection at MoMA. ■

—Eric Stangorone of IDEO and Organ Recovery Systems

Designed by Andrew Burroughs, Dickon Isaacs, Stacy Benjamin, Dick Grant, John Grimley, Jerry O'Leary, Anton Schubert, Amy Schwartz, Paul South and Eric Sugalski of **IDEO** and John Brassil of **Organ Recovery Systems**



## HONORABLE MENTION

Designed by Roy Thompson, IDSA, Noelle Dye, Harry West, Maryann Finiw, Joe Geringer, David Chastain and John Fiegner of **Continuum** and John Heppner, Jesse Marcelle and Paul Peot of **Master Lock Company LLC**

### Master Lock Titanium Series Padlock

# LOCKING IN SUCCESS

**F**or more than five decades, Master Lock's iconic padlock dominated the market—its image synonymous with the storage and safety of personal items. Despite the brand equity of the Master Lock name, when patents began to expire in the late '90s offshore manufacturers were quick to produce knock-offs, and at a fraction of the cost, causing Master Lock's market position to slip.

Master Lock faced a challenge: reinvent its classic padlock or lose shelf space and consumer loyalty to cheaper, mass-produced offerings. The company took a step back and looked deeply at the padlock—and how consumers viewed it. Choosing to build on the strength of its storied brand heritage, Master Lock turned to Continuum to identify unmet consumer needs and opportunities for differentiation.

Much of the consumer research centered on women, who comprise the bulk of mass-merchant shoppers. Continuum discovered that women are concerned with both what the locks are for and who will be using them. Based on this key insight, Continuum developed a new lifestyle segmentation strategy for Master Lock's core products. The packaging design speaks directly to specific lifestyle segments, such as students and sports enthusiasts, rather than inanimate objects, such as lockers and guns. Classic Master Lock brand elements, such as its shot-lock advertising and padlock architecture, were still valuable assets and were translated into the new packaging.

Of equal importance was the complete reinvention of the padlock itself. The oval architecture and casing of the new Titanium Series Padlock signals a resurrection, both in terms of aesthetics and functionality. Its oval shape is more comfortable to hold and is more difficult to break into. The rotary shackle with collar also increases security against prying and provides slide-action locking that completely eliminates the clumsiness of conventional push-close padlocks.

As a result of this new strategy, retailers have not only retained Master Lock's original shelf space, they have placed the padlock elsewhere in the store, such as in the back-to-school section and the sporting-goods aisle. The trade-up potential provided by the enhanced design has caused a 40



percent shift in the number of standard-style locks sold in favor of the new Titanium Padlock. This translated into a 10 percent increase in retail sales over the four years the new lock was introduced.

John Heppner, president and CEO of Master Lock LLC, elaborated on the design's success, "We now understand that a product has to be concurrently innovative in its total design—in its functional, visual and tactile expression; each supports the others. They are inseparable. You need to understand the consumer, the market and the technology and translate that knowledge into innovative, high-value products rapidly." Ravi Sawhney, IDSA, a 2002 IDEA juror when the Titanium Padlock won a Gold award, concurred, "The market enthusiasm for this product affirms that design can be a meaningful differentiator in most every market." ■

—Dan Buchner, IDSA of Continuum