

DSM 5A1 Design Thinking

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INTRODUCTION:

This essay will try to give an understandable explanation of what is meant for design thinking. It will be discussed how design thinking as a discipline (Brown, 2008), followed an evolution in the time becoming a human-centered practice. The essay will show some of the basic theories for the application of design thinking attitude in business and in leadership. Some examples from real world application of design thinking will give a practical understanding to the reader. At the end this essay will have helped the reader to mature an understanding of design thinking and its importance for business organizations.

DESIGN THINKING DEFINITION:

A brilliant definition of design thinking is given from Tim Brown, CEO of IDEO: *“Design thinking can be described as a discipline that uses the designer’s sensibility and methods to match people’s needs with what is technologically feasible and what a viable business strategy can convert into customer value and market opportunity.”* (Brown, 2008).

THE LITERATURE BEHIND DESIGN THINKING:

As said from Tim Brown in his personal definition of design thinking, this subject is business focused. The unction of design thinking processes is to use the ability of the designer generate an applicable solution to a problem that can applied and converted in customer value from a company. According with (Brown and Kätz, 2009) design is not only the good image or the style that a designer gives to a new product. Design Thinking incorporates multiple disciplines and different processes e from different subjects to produce applicable and possible solutions. A more theoretical explanation of what is design thinking is given by (Martin, 2009). Martin succeeds to give an understandable explanation of the modern design-thinking trough a three-stage knowledge funnel theory.

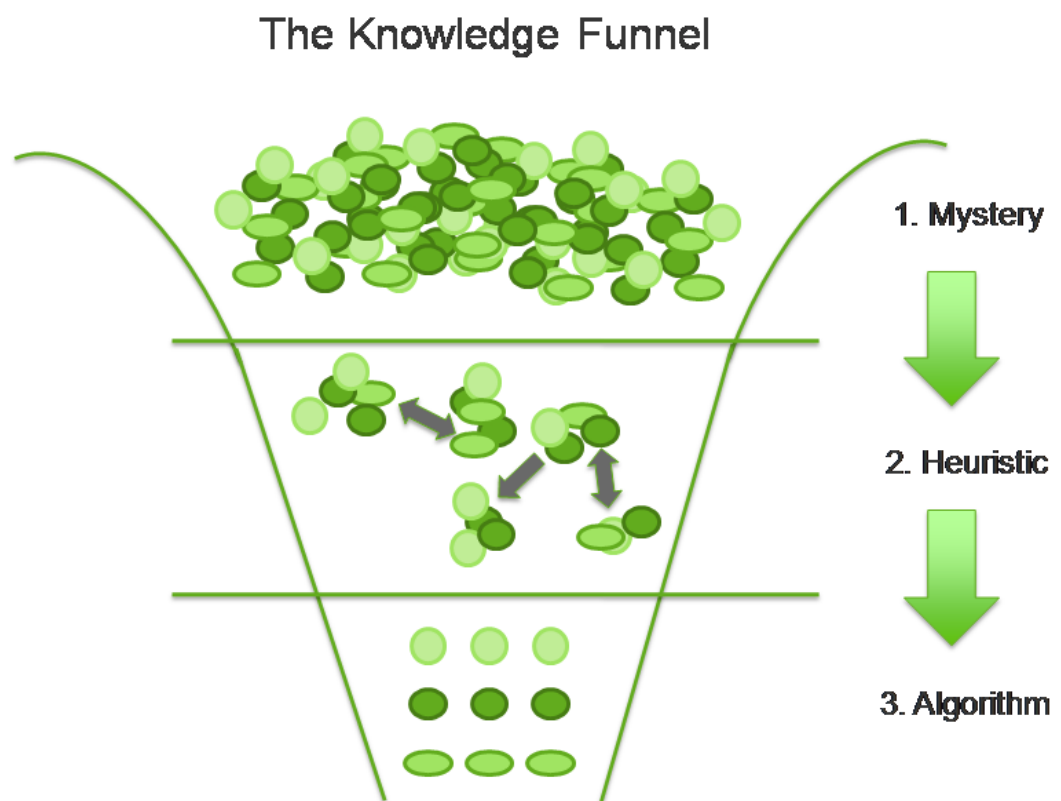


Figure 1- The Knowledge Funnel.

As it is possible to see from figure 1, the knowledge funnel is based on three principal steps. The first step is the exploration of the mystery, which is really variable and applicable to infinite fields. The second step of the funnel is the heuristic step. In this step

a rule of thumb is created to reduce the amount of work and consequently move down the funnel. The third and last step of this theory is the algorithm. This is the step where non-specific rule of thumb became a fixed formula to solve the mystery. The formula generated is an algorithm. Martin defines design thinking as a third dimension between two principal ways of thinking. The first way of thinking he describes is analytical thinking, it is defined as more scientific and logical and is not leaving any space to mystery. The second way of thinking he describes is intuitive thinking. It is free from any role and methodology; however, most of the times it goes totally in the mystery. As a result, design thinking is the perfect balance between these two ways of thinking. It uses the methodologies of analytical thinking and the freedom of intuitive thinking. However, a more scientific and methodological explanation of design thinking has been given by (Kumar, 2013). Kumar says that the methods of design thinking can be applied as a real science with a clear structure of methodology and theory.

Another aspect that Martin brings to the attention of readers is that there has to be a balance between validity and reliability in Businesses. In fact, says Martin, usually businesses are not keen to change because they prefer to use reliable processes that have already been proved and that generated positive results (value). For this reason some companies can find themselves in trouble not adapting to changes and evolution of competitors (Martin, 2009).

Looking at the literature it is possible to understand that design thinking has numerous theories and methodologies that have been explained in the time. It is possible to understand that design thinking is nowadays a vital factor for a company in any business. By applying design thinking managers can drive innovation in a company and this represents a vantage on competitors.

HISTORY OF DESIGN THINKING:

In the definition of design thinking given by Tim Brown and in the majority of the academic definition, design thinking is defined as a discipline. To become discipline design thinking passed through an evolution process during the history.

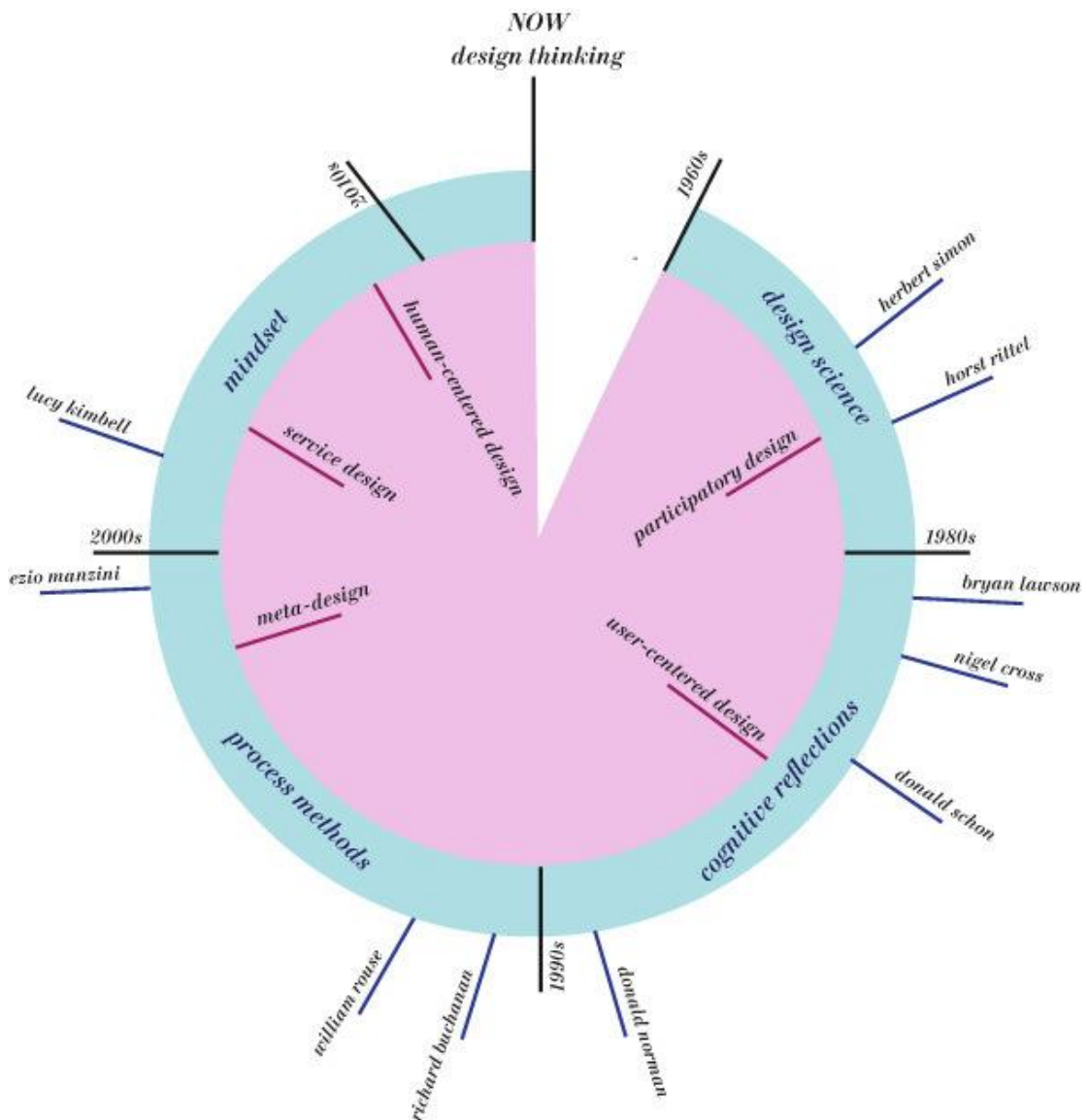


Figure 2 – the historical development of design thinking.

As it is possible to see Figure 2 provides an easy to understand graph of the evolution of design thinking. It starts from Participatory design, it uses to involve the end-user in the design process, from that the name “participatory”. Then the second step is user-centered design, it focuses more on the usability of the products and user’s interest and needs. The third step is Meta design, that is based on an holistic community development

being more collaborative. The forth step is service design, it is more multidisciplinary and is more concentrated on theory before the practice. The last step is the human-centered design; it is based on the human-centered interaction.

When we look at design thinking as a strategic instrument in the business leadership world, we have, first of all, to analyze how the role of design thinking changed in the history of business organizations and how the meaning of “design” changed in relation to “management” and “leadership”.

As stated by (Borja de Mozota, 2003) the word “design management” starts to be used as a way to describe the relations between design agencies and their clients in the 1960s. However, today that old vision is changed and the word “design management” took a different meaning that reflects in what was called “project design management”, and at the same time, “design leadership” is now used to describe the application of design processes used in companies to reach business goals (Gloppen, 2009).

PERSONAL DEFINITION OF DESIGN THINKING:

Design thinking can be described as a process that comes in order to find a solution to solve a problem. It is everywhere around us because every product that is created has a function and that function is a response to a problem. Design thinking is a discipline that incorporate methodologies from vary fields and subjects. It aims to provide technologically feasible solutions to everyone's daily problems that can create value on the business market.

DESIGN THINKING APPLICATION IN BUSINESS AND LEADERSHIP:

Business application of design thinking:

Design thinking as a discipline comes from the need of companies to find solution to problems and create an advantage on competitors. This section will try to explain why design thinking is a vital process in business today.

Basically, design thinking can be defined as a protocol that finds the most appropriate application in business. As said before, it combines creative thinking and analytical thinking to structure information and ideas focusing on the possible solutions. This is the reason why design thinking should be a fundamental strategy to be applied in every company. It has to be the engine that moves the company through changes and development. Most of the successful firms nowadays put design thinking as one of the most important factors for the development. Even if design thinking is one of the most difficult factors to improve, it can create a difference between success and failure (Ursrey, 2014).

As seen in the analysis of the literature from Martin (2009) the application of design thinking has to be based in the balancing of two principal ways of thinking, analytical and imaginative. Figure 3 can give a visual explanation of how these two forces are combined.

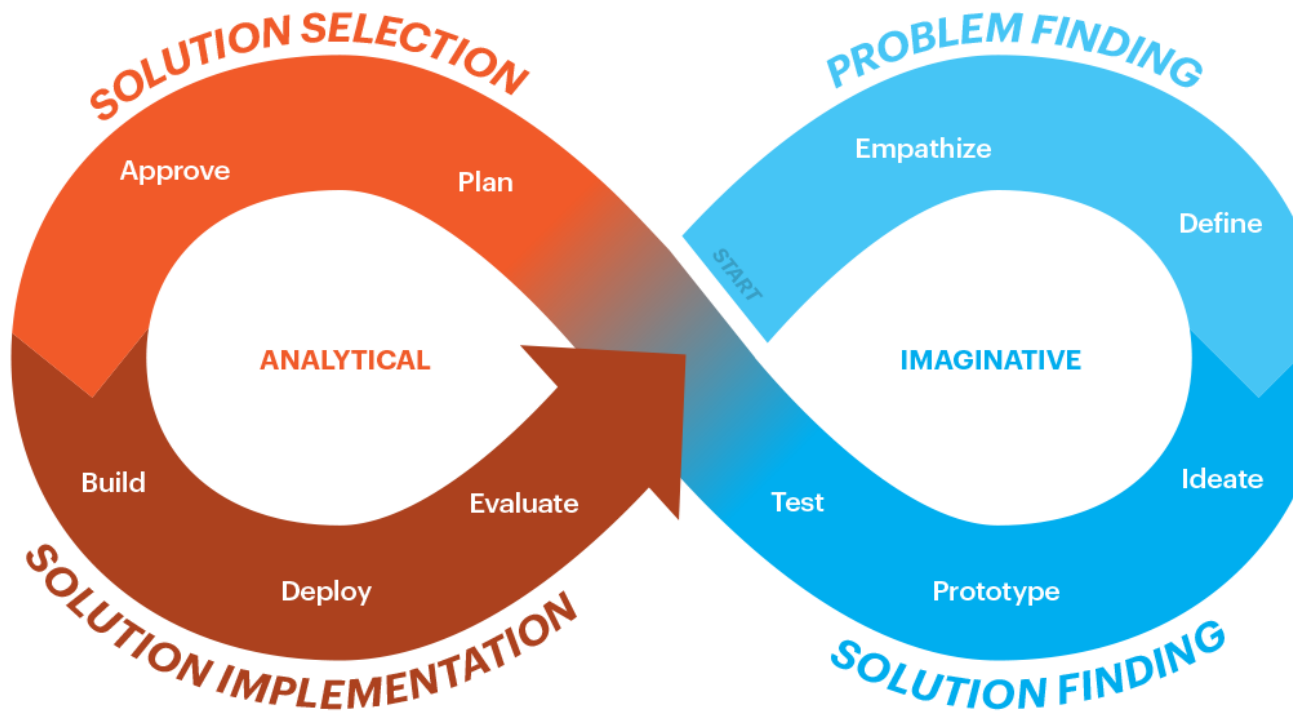


Figure 3- The Innovation Framework

This innovation framework represents the ideal application of design thinking process in business. It has been developed from an agency called The Moment and has been explained in an article from Mark Kuznicki a designer of the firm. As showed in Figure 3, everything is concentrated on finding a solution after having recognized the problem problem. The diagram starts from imaginative section that involves in the creative processes. Than the second part involves in that elements that are common in the traditional project management approach, where a more scientific and methodical approach actually makes the idea concrete.

Looking at the economy and the business world around us we can see how the approach to the innovations is changing.

Looking at the figures, the results of the last decade are incredible.

Private and public firms around the globe increased their expenditure in design trough research and development projects from \$525 billion 1996 to \$1.1 trillion 2007 (UNESCO, 2009).

According to (Design management Institute, 2006) companies as for example Lego, Apple and Toyota have re-organized their budgets to put more and more effort in the research and development processes.

Oxo good grips:

According with Martin (2009) the design thinking process comes from people trying to find solutions to everyday problems. An example of how design thinking can create a valuable business advantage is given from a company called Oxo. This company is nowadays designing all sorts of comfortable and easy to use kitchen utensils. The founder of this company is Sam Farber. Mr. Farber created his first product when looking at how difficult was for his wife to peel a potato with a traditional peeler suffering from arthritis. Starting from a problem, Farber unconsciously applied a design thinking process and designed a peeler with an easier grip.



Figure 4- Farber's peeler evolution.

As it is possible to see from Figure 4, Farber created a business value from his idea by creating his own company called Oxo. Then, Farber increased the market value of his company expanding the business on the same idea.



Figure 5- Oxo's products evolution.

Design thinking application in leadership:

Nowadays in a market where the competition is becoming stronger and stronger, the innovation makes the different and the only way to sustain a constant innovative development is to use a design leadership approach (Turner, 2006). The mission of the leader in this hostile and high competitive environment is to increment and favorite the innovation and not to remain focused only on profit. In fact, as said from Martin (2009) businesses try too often to concentrate on secure solutions something that has already proved and generated positive results. And the real mission of the leader is to try to move the company from this static way of development and guide a creative implementation to generate new results according with the corporation's goals.

Tom Ford in Gucci example:

An example of how design thinking can be used as a tool in business leadership could be found in the experience of Tom Ford in Gucci.

Ford arrived in Gucci in 1990 and at that time the sales of the brand was experiencing a drop.

The figures show that only in 2003 the sales went down of \$22 million.

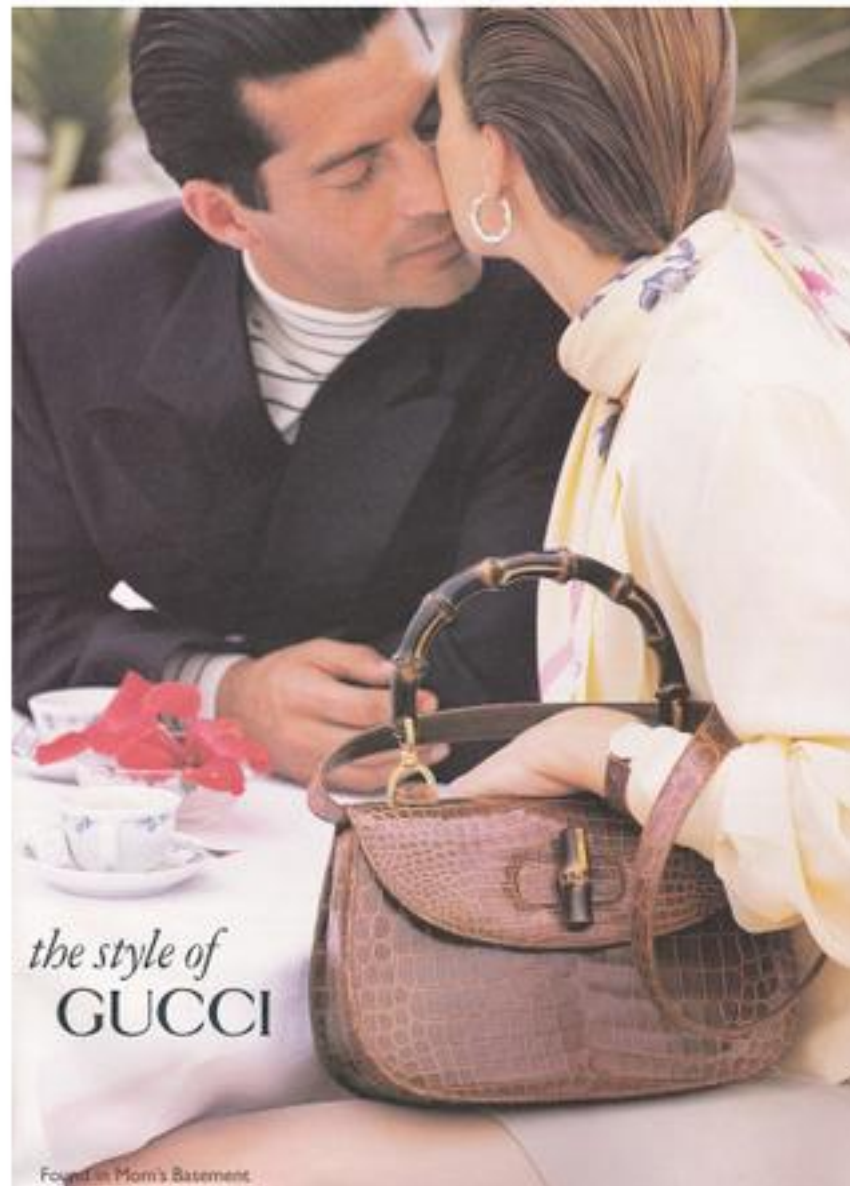


Figure 6- Gucci advertising campaign 1990.

But, when in 1994 Ford was appointed as a creative director of the brand, things started to change. Ford brought a flow of new fashion sexy and cool style in a brand that was appearing too aged (see the evolution from Figure 6 and Figure 7). As a result, already in 1999 after only six years, Gucci was worth more than \$4 billions. (Imran, 2013).



Figure 7- Gucci advertising campaign 2003.

When looking at how Tom Ford made the fortune of Gucci, it is possible to recognize how he perfectly applied the creative process.

Ford first of all recognized a problem that in the case of Gucci was a product too old and not really attractive for the new generations.

After having recognized the problem he came out with his vision of bringing more freshness in the new collections and being the creative director he had the power to apply his ideas.

CONCLUSION:

In conclusion, it is possible to say that design thinking is a process that helps people and businesses to find solutions for problems in a different way. It mixes creativity and business strategy to drive a constant development in companies. As we have seen design thinking is nowadays an imperative for companies looking to succeed. Leaders from all over the world started to realize the importance of this subject and the size of the literature behind this topic has expanded in the last century. At the end, from this essay has been possible to realize that design thinking has involved in the creation of all the human creations around us.

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FIGURES:

FIGURE 1: The Knowledge Funnel (<http://newproductvisions.com/blog/?p=258>)

FIGURE 2: Historical Development of Design Thinking
(<http://ithinkidesign.wordpress.com/2012/06/08/a-brief-history-of-design-thinking-how-design-thinking-came-to-be/>)

FIGURE 3: The innovation Framework (<http://themoment.is/crafting-an-innovation-strategy/>)

FIGURE 4: Farber's peeler evolution (<http://smartdesignworldwide.com/work/oxo-good-grips/>)

FIGURE 5: Oxo's products evolution (<http://smartdesignworldwide.com/work/oxo-good-grips/>)

FIGURE 6: Gucci advertising campaign 1990
(<http://edithsaylor.blogspot.co.uk/2012/01/13-vintage-fashion-advertisements.html>)

FIGURE 7: Gucci advertising campaign 2003 (<http://www.motilo.com/article/what-to-wear-on-a-sunny-first-date/look/32372>)

CASE STUDIES:

Tom Ford in Gucci case:

(<http://eds.a.ebscohost.com/eds/detail/detail?vid=1&sid=7291ae90-796a-4460-a49f-df21994c04cb%40sessionmgr4001&hid=4202&bdata=JnNpdGU9ZWRzLWxpdmU%3d#db=bwh&AN=90435499>)

Section:

Business

INTERVIEW TOM FORD fashion designer The luxury guru is back in vogue with a Sloane Street opening and designs on the internet

IT'S much, much, much harder starting from scratch," says **Tom Ford** on launching his own luxury fashion brand. Fresh off a transatlantic flight, but still looking every part the super designer, **Ford** is immaculate in one of his dark peaked-lapel suits, with a blue tie and white shirt, fastened at the neck by a gold collar pin, all offset by glowing skin and perfectly manicured stubble. "I didn't have any idea how hard it would be, and I have had every advantage that anyone could possibly have."

Indeed, with a fortune estimated at more than \$200 million (£125 million), name recognition around the world and invaluable years of experience at the creative helm of global brands **Gucci** and Yves Saint Laurent, even the legendary **Ford** has had to overcome some of the same challenges faced by every other fashion start-up — albeit with a significant leg-up.

"There was a lot of me in **Gucci**, and a lot of me in Yves Saint Laurent. However, there was also a framework," he says. "At **Gucci**, I had a bamboo handle. I could stick it on anything and it sold. A horse bit, I could stick it on anything and it was **Gucci**, or a red and green stripe."

Ford, 52, arrived at **Gucci** in 1990 as a women's ready-to-wear designer. But things were not going well with the business. In 1993, **Gucci** lost \$22 million on \$230 million in sales. **Maurizio Gucci**, the founder's grandson, had over-licensed the brand into everything from ashtrays to coffee mugs.

Then in 1994, **Ford** was appointed the brand's creative director by rising new chief executive Domenico de Sole, who had the support of **Gucci**'s new majority owner, Investcorp, a Bahrain-based investment group. Left to his own devices, **Ford** injected the brand with a heady dose of sexy, cool glamour that took the fashion industry by storm.

By 1999, **Gucci** was valued at more than \$4 billion and had attracted the interest of some of the luxury industry's biggest business titans. François Pinault of PPR (now Kering) won the battle for the star brand and its star designer.

But their partnership was not to last. A buying spree that brought Yves Saint Laurent, Boucheron and Stella McCartney into the **Gucci** stable was followed by an acrimonious and painful parting of ways between **Ford** and PPR in 2004, following disagreements over control of the business.

"I was unsure of what I'd do after [that] because, quite honestly, I was shell-shocked. I was very depressed about it," says **Ford**. At the time, he told the press that he had no interest in returning to fashion and that he might turn his creativity to other activities.

But that was then, this is now. Today, almost ten years later, **Ford** is sitting in his intimate office at the global headquarters of **Tom Ford International (TFI)** in Howick Place, Victoria Station. It's a dark, but perfectly lit room, like a bar at a grand, five-star hotel.

An hour earlier, **Ford** had stepped off a plane from Los Angeles, where he spends about half the year. Jack, his 10-month-old son, is back at the ranch in Santa Fe, New Mexico. Richard Buckley, his partner of 25 years. **Ford** is in London for only three days to do fittings for his Spring/Summer 2014 womenswear collection and to preview the first stand-alone **Tom Ford** store in London, which opened quietly on Sloane Street in July, followed by a splashy London Fashion Week party.

"By early 2014, if we continue to meet our business plan, we will hit one billion dollars [a year] at retail of **Tom Ford** products," he reveals. "That's all the products together: eyewear, fragrance, cosmetics, ready-to-wear, men's and women's accessories. A billion dollars of product with the label **Tom Ford** on it will be selling at retail."

It's a staggering number. How did he do it? The short answer is: with a lot of hard work and a little help from his friends.

In 2005, **Ford** announced two global licensing deals: with Marcolin for eyewear and Estée Lauder for beauty. Whereas most luxury fashion businesses start off with very expensive house ready-to-wear collections, the **Tom Ford** brand would launch with products at more accessible price points, run by trusted partners and requiring little or no cash investment from **Ford** himself, only his time, taste and sensibility. "I realised [the licensing deals] would keep my name very public, [so] that if I chose to go back into fashion it would even make my name bigger," he says. Menswear, in partnership with Ermenegildo Zegna, followed soon after. Then, in 2010, **Ford** made his long-awaited return to womenswear. But finding the retail space was an altogether different challenge.

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"I wanted the very first store to be in London," he recalls. "I needed to be either on Bond Street or Sloane Street and there [were] no properties available. When anything would come up, I'd get into a bidding war with LVMH, Richemont or **Gucci** Group. There was no way I could compete." So **Ford** set his sights on New York instead, opening a luxurious boutique on Madison Avenue.

Once a digital sceptic, in recent years the designer has become more keenly aware of how the internet has shaken up the fashion industry.

"I love black dresses, I think everyone should own a lot, but black dresses don't sell online because on the computer they don't read like anything. Fashion has changed so much because of the internet, not only because of the way it's reported, but more and more [because of] the way it's sold."

FORD realises the power of the internet as a commercial vehicle and expects that his own online store will soon become the top door for TFI globally when it launches early next year. Partially, he has arrived at this understanding through his own online behaviour.

"I live, I shop almost exclusively on the internet," he says. "I've bought cars on the internet. I watch television, I do everything on it. I even watch my son online," referring to the baby monitor camera app that he is able to check on his iPhone.

He is sanguine about the future of his business and seems genuinely excited about the prospects of his soon-to-be billion-dollar brand.

"The company is profitable, it runs itself and I don't have to sell paintings," he says jokingly, referring to the Andy Warhol self-portrait that he sold for \$32.6 million in 2010 to help finance the expansion of TFI. "It takes a lot of the stress off of it."

The full interview appears in a special print edition of The Business of Fashion featuring 500 people shaping the global fashion industry, on sale today, businessoffashion.com

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By Imran Amed

**Oxo good grips case:**

(<http://www.ftpress.com/articles/article.aspx?p=24132&seqNum=4>)

## Case Study from *Creating Breakthrough Products: the OXO GoodGrips*

The kitchen tools designed by OXO GoodGrips were recently awarded a "Design of the Decade" Award by the Industrial Designers Society of America (IDSA) and *BusinessWeek Magazine*.

These products have won numerous awards in recognition of their usability, aesthetics, and innovative use of materials. Even after designing 350 products, the company continues to win new awards every year. It is important to revisit the basis of the initial success to understand how this company has continued to maintain its competitive edge in the marketplace.

Sam Farber is a successful entrepreneur who has owned several companies. He sensed there was a product opportunity in the housewares industry. The insight for this opportunity came from his wife, who had developed arthritis in her hands. She liked to cook, but found that most cooking and food preparation utensils were painful to use. She also found that most of the solutions, because they were ugly, stigmatized the person with disabilities while using them. In addition, these solutions often supplied only minimal relief or support. The opportunity (POG) was not just to design cooking utensils that were comfortable to hold in your hand; the products also had to set a new aesthetic trend that would not stigmatize the user as "handicapped." The product that had the most opportunity for improvement was the vegetable peeler. The generic peeler (see [Figure 1](#)) was the technological evolutionary equivalent of the alligator; it had existed since the beginning of the industrial revolution without change. Comfort and dignity were two attributes that Sam Farber recognized were key to making a better cooking utensil.

In retrospect, the executives in the housewares industry have had to ask why no one else saw this opportunity earlier. It is surprising that it took so long to replace the original design. If, however, someone had observed the potential need 20 years ago, the public may not have been ready for the idea. There were three clear SET factors at work here that made OXO the right product at the right time. The American public became sensitive to the needs of people with physical challenges, and those with challenges demanded that products be made to accommodate their needs. The second was the change in the nature of business; mass marketing gave way to niche markets, and the one-size-fits-all mentality that allowed the original potato peeler to last for more than a century gave way to a new market segmentation approach. The third factor was the trend to invest in the best products for use in the home,

This chapter is from the book



Creating Breakthrough Products:  
Innovation from Product Planning  
to Program Approval

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approach. The third factor was the trend to invest in the best products for use in the home, particularly in food preparation. The economic boom of the '90s fueled this trend and consequently spending up to \$7 dollars for a peeler was acceptable. In essence, trends had changed, and people were able to recognize and were willing to pay for the *value* embedded in this product.

The product opportunity was translated into several opportunities to add value. The product function was already established as useful; a peeler was a necessity for any kitchen. The limited usability and the ugly form–follows–function 19th century aesthetic of the generic peeler became the two major areas for improvement. The product had to be usable by a broad range of people. The handle had to be comfortable to grip for short and long periods of use, and it had to be able to be held securely when wet. The latter feature, in particular, was responsible for the higher costs, and so it needed to be perceived as being of much higher quality and innovative. The product had to be desirable. If the product ended up looking clumsy and awkward, the core market would have rejected it. The optimum result would be a new aesthetic that would establish a new trend in products for the home and would be seen as usable and desirable by all potential customers.

**Figure 1 Generic potato peeler.**

The next move was equally insightful. Instead of paying design consultants a large up–front fee, Sam Farber offered to make them partners with a share of the profits. Smart Design, true to its name, jumped at the opportunity to create the GoodGrips peeler (see [Figure 2](#)). After extensive human factors tests, an ideal overall shape was developed for the handle. The overall handle shape included fins carved perpendicular to the surface of the handle that allowed the index finger and thumb to fit comfortably around it and added greater control. A suitable material was sought for the handle that would make a comfortable interface between the hand and the product, and would also provide sufficient friction that would prevent the handle from slipping in the hand when wet. The result was the use of Santoprene, a neoprene synthetic elastomer with a slight surface friction, soft enough to squeeze, firm enough to keep its overall shape, and capable of being cleaned in the dishwasher.



## Figure 2 OXO GoodGrips.

A number of manufacturers decided that molding the fins was not possible to do in Santoprene. The product development team found manufacturers in Japan who felt the product specs were achievable. Their willingness to work with the high standards that OXO was looking for helped to create the product quality that became a successful attribute of the product. Subsequently, the standards developed by the Japanese manufacturers were successfully transferred to a less-expensive manufacturing company in Taiwan. This became necessary when the strength of the dollar against the yen made it too costly to use the original manufacturer.

The product has attributes that combine aesthetics, ergonomics, ease of manufacture, and optimum use of materials. The handle was press fit around a plastic core that extended out of the handle to form a protective curve over the blade and ended in a sharp point that can be used to remove potato eyes. The plastic guard also serves as the holder for the metal blade (the only metal part left), and the blade is made out of high-grade metal that is sharper and lasts longer than the blade on the original all-metal version. A final detail was a large counter sunk hole carved into the end of the handle to allow owners to hang the product if they preferred. This hole also added an aesthetic detail that offset the large mass of the handle and, along with the fins, gave the product a contemporary look that made it appealing to a much broader audience than originally targeted.

The overall effect is a very sophisticated product with a contemporary look that is superior in every way to its predecessor except for one aspect, the cost. As is shown in *Creating Breakthrough Products*, a comparison of the original peeler with the OXO clearly represents where the opportunities for added value were met and exceeded by OXO. Sam Farber felt that the public would recognize the value designed into the product and would be willing to pay the difference. Farber had a hunch that the public would pay several times the price of the original peeler for the OXO. He was right and went against the advice of most of his peers. The SET factors were in place and consumers were ready to appreciate the useful, usable, and desirable features of the product and were more than willing to pay the difference. This product won numerous awards and was promoted by word of mouth. As adult children bought the product for their parents, they found that they liked the product as well. Children found it more fun to use and more comfortable to hold. The market swelled and the momentum grew.

The OXO peeler is also a good example of how one successful product can become a brand strategy that can be extended to other products. The success of the handle of the OXO peeler established the core competency of the company and became the secondary phrase added to OXO GoodGrips. The company decided to build its brand strategy by extending the value designed into the peeler to the grip of every future product that it will produce. The core concept has now extended beyond kitchen tools, and has been applied to all subsequent products that are held by the hand, including teakettles, salad spinners, cleaning devices, tools, and gardening equipment. It has introduced a new material into the housewares industry. Santoprene was not perceived as a material suitable for use in the kitchen prior to the OXO success. Since its debut, neoprene has become a common material, and many other housewares manufacturers have used it in the products they designed to catch up with the success of the OXO brand. Combining insight, design, material choice, and manufacturing processes led to the creation of a new product that redefined kitchen utensils.

## APPENDIX:

### **Seminar activities:**

#### WEEK 1 ACTIVITY:

In week one the students have been asked to attend one of the 300 events of the London design festival. I decided to visit the Victoria and Albert museum where there was some of the most interesting exhibition. Disobedient Object is an exhibition based on creation made from activists and social movements to protest against any form of restriction. The most important factor to underline from this exhibition is the fact that these creations are not made to generate any profit but are only the free representation of people's creativity.



#### WEEK 3 ACTIVITY:

The first activity in week 3 has been created with the purpose of explain that design thinking is everywhere around us. The students had to analyze a picture of a studio room and state in which objects there was a design influence and where not. Surprisingly students realized that everything that is build or located in a certain place with a purpose. Everything is designed to solve a problem. As a result design thinking is everywhere around us.

**DSM5A1 Design Thinking**

Sep 2014 – Dec 2014

**Seminar Task 1**

|                    |                                         |
|--------------------|-----------------------------------------|
| Assignment Title   | Design around us!                       |
| Type of Assignment | Questionnaire                           |
| Individual/Group   | Individual followed by Group discussion |
| Issue Date         | Week 3                                  |
| Submission Date    | Week 3                                  |

**Introduction**

Almost everything you see around you is designed; that is, it exists as a result of human thought about what is needed. As I sit in my office (Figure 1), I see a telephone, a cup, a desk light, a building opposite my window, a computer in front of me, the chair I am sitting on, and the clothes I am wearing. These are the obvious objects of design. However, there are less obvious things, too: the software I'm using to write this paragraph, the circuit boards in the computer (and the chips on the circuit board), the timeline I have on my whiteboard, the way I have organised the books on my shelves, the noticeboard where I've pinned up images, documents, lists and reminders. (And, of course, those images, documents, lists and reminders themselves.)

If I look out of my office window I can see natural things like trees, which you might think are definitely not designed. However, even these might be objects of design; trees might be positioned according to an overall plan, for example. Even the variety or look of trees might be a consequence of human intervention through propagation or pruning!

Figure 1  
Peter Lloyd, 2009 A  
typical office scene  
Long description



**WEEK 5 ACTIVITY:**

In week 5 students had the possibility to see how design thinking can find its application in business and in particular in marketing. First of all, the teacher showed an example from John Lewis (the hare and the bear). Then students had the opportunity to work in



groups of two and design their personal story to in correlation with a product. Being in a group with a South American partner the idea has been to choose a coffee brand and create a story that could have motivated families to buy its coffee. Students had the proving of a story can be designed to support the attitude and values of a company.

COLA → *ASPIRE LINE*

Regent's University London BA (Hons) Global Management

**DSM5A1 Design Thinking**  
Sep 2014 – Dec 2014

**Seminar Task 3**

|                    |                                   |
|--------------------|-----------------------------------|
| Assignment Title   | Storytelling                      |
| Type of Assignment | Sell a product by telling a story |
| Individual/Group   | Group of 3 students               |
| Issue Date         | Week 5                            |
| Submission Date    | Week 5                            |

**Overview**  
A powerful story can help ensure the success of a new product, service or experience. Storytelling can be an effective method of presenting a point of view. Research can uncover meaningful stories from end that illustrate needs or desires. These stories can become the basis of new designs or actions. And be used to support decisions. Research shows that our attitudes, fears, hopes and values are strongly influenced by story. Stories can be an effective way of communicating complex ideas and inspiring people to change.  
Design Thinking - Robert Curedale

**Introduction**  
**Why use storytelling**  
1 The stories help to get buy-in from people throughout the design process and may be used to help sell a final design.  
2 Real life stories are persuasive.  
3 They are different to advertising because they are able to influence a design if uncovered from users during the early research phases and provide authenticity.

**How to tell an effective story**  
1 Meet information needs for your audience. — *INFLUENTS*  
2 Answer in your story: What, why, when, where, how? *COOPER / 1 PART DATES / REASON*  
3 Offer a new vantage point. — *A NEW PERSPECTIVE*  
4 Tell real world stories. *THAT IS IT*  
5 Evoke the future. *GENERATION STORY*  
6 Be authentic.  
7 Share emotion. *STRUGGLE*  
8 Communicate transformations. *FROM FEEL TO STORY*  
9 Communicate who you are. *HONEST FAMILY BUSINESS*  
10 Describe action.  
11 Show cause and effect — describe conflicts and resolution. *NOT FROM BEING POOR*  
12 Speak from your experiences.  
13 Describe how actions create change.  
14 Omit what is irrelevant.  
15 Reveal meaning. *ASPIRATIONAL & MOTIVATIONAL*  
16 Share your passion.  
17 Be honest.  
18 Be real.  
19 Built trust. } → *PEOPLE ALWAYS TRUST FAMILIES AND CHILDREN*  
20 Show connections. *FAMILY*  
21 Transmit values. *PASSION, HONESTY, HARD WORK*  
22 Share a vision.  
24 Your story should differentiate you. *SUSTAINABLE*  
25 Use humour.  
26 Foster collaboration.  
27 Engage the audience.  
28 Craft the story  
29 Pose a problem and offer a resolution. *POSSIBLY TO HONEST FOR*  
30 Use striking imagery. *SWEATING HARD WORK WITH*  
31 The audience must be able to act on your story. *GO AND BUY*

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## WEEK 7 ACTIVITY:

In week 7 students had the opportunity to apply some of the key processes of design thinking. The task asked the students to try to design some new project that could have improved the use of the Tames River in London. The project should have benefit three different areas, tourism, businesses and people. The ideas have been all written on post-it and presented in front of the class.

|                                                      |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     |
|------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Regent's University London                           | BA (Hons) Global Management                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         |
| <b>DSM5A1 Design Thinking</b><br>Sep 2014 – Dec 2014 |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     |
| <b>Seminar Task 5</b>                                |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     |
| Assignment Title                                     | Bringing the river to the people and the people to the river                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        |
| Type of Assignment                                   | Design Thinking Methods: Ideation                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   |
| Individual/Group                                     | Group of 4 students                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 |
| Issue Date                                           | Week 7                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              |
| Submission Date                                      | Week 7                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              |
| Overview                                             | <p>London is here because of the River Thames.</p> <p>The Thames has seen many changes over the centuries. However, once a thriving and busy waterway it now mainly transports tourists and London's waste.</p>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     |
| Introduction                                         | <p>The Government wishes The Thames to be used for a variety of initiatives to positively position London in the 21st Century and beyond.</p> <p>The London Olympics 2012 saw The River as a vital, but limited commuter route for the athletes and thousands of visitors to sports facilities in West London's Parks; Hyde, Regent and St James also The Dome and Greenwich Park in the East.</p> <p>'Totally Thames' held in September saw 2.7million people attending 170 river-related events over 30 days. This is seen by the London Mayor as a positive indication that more can be achieved on both a permanent and semi-permanent basis to encourage money into the capital.</p> <p>London Government now require a creative, innovative and exciting strategy to change the use of The Thames into a world famous water show piece taking into account the needs of the local people, businesses around the river and tourists.</p> <p>The initiative aims to bring together current disparate functions such as a tourist attraction, a place for sightseeing, a commuting highway into an exciting integrated living and transport system and more on The River.</p> <p>Diverse and innovative water based activities are to be encouraged; sports, shopping, leisure and business.</p> |
| Task                                                 | <ol style="list-style-type: none"><li>1 Create a strategy to present to the London Mayor on the uses of The River Thames.</li><li>2 Use 'Post-it notes' to track your ideas (use lateral thinking and not rely on obvious solutions) on the surface provided by the Seminar Tutor, ensuring your ideas (groups should be have at least 50 ideas for each) accommodate the following groups:<ol style="list-style-type: none"><li>a Tourists who want to see and use the River</li><li>b Businesses who are located along the River</li><li>c People who have homes located along the River</li></ol></li><li>3 Group members to choose the 'best' ideas and present their 'strategy' – referring to their 'post-it notes' at the end of the Seminar.</li><li>4 Individual group members to record work as evidence for your Summative Assignment.</li></ol> <p>Note: You can use the library/laptops to research – however ensure that your 'post-it notes' are used extensively.</p>                                                                                                                                                                                                                                                                                                               |

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## WEEK 11 ACTIVITY:

Week 11 has been designed from tutors to help students to explore new sources and examples for this assignment. Using all the possible resources students had to focus on a business and to find a designer for each letter of the alphabet.

Regent's University London BA (Hons) Global Management

**DSM5A1 Design Thinking**  
Sep 2014 – Dec 2014

Seminar Task 7

|                    |                                                          |
|--------------------|----------------------------------------------------------|
| Assignment Title   | A-Z of Design Thinkers                                   |
| Type of Assignment | Design thinking research to support Summative Assignment |
| Individual/Group   | Individual                                               |
| Issue Date         | Week 11                                                  |
| Submission Date    | Week 11                                                  |

Introduction

All the Assessment Criteria for the Design Thinking Summative Assignment relating to the Learning Outcomes refer to individual research.

Therefore in order to successfully pass the assignment you need to demonstrate extensive individual research.

Task

1. Complete an A-Z of Design Thinkers. This needs to be people and not companies or businesses.
2. Insert full name of design thinker followed by example he/she is 'famous' for. Task can be completed using own laptop or in the library. Return completed Task to Seminar Tutor.

Students Name

A Giorgio Armani - Having ~~parts~~ <sup>stores</sup> in each segment of the market

B Tim Brown - IDEO

C Pierre Cardin - Doing fashion design and interior design

D James Dyson

E Robert Eames - Eames chair

F Porsche Ferdinand - First 911

G Giorgetto Giugiaro - Car designer Gaudi

H Henry Ford - ~~first car~~

I Jonathan Ives - Product Design for Apple: Mac Computers, iPad, iPod, WATCH

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### **Comments on key readings:**

*The Design of Business by Roger Martin:*

The book that most helped me in the understanding of design thinking and its application on business has been “The Design of Business” from Martin (2009). Martin explains some of the theories behind the design thinking. He also focuses on the application of design thinking on businesses. Reading some key parts of this book I realized how the correct way of thinking can drive companies to succeed.

*Design thinking by Peter G. Rowe:*

This book is more focused on architecture and on planning design. However I found it particularly helpful in providing an understanding of how design-thinking process is a problem solving procedure. He provides some key models that facilitate the understanding of the function of design thinking in business.