



The Design Management Interface peter gorb

First of all may I apologize. I'm not usually introduced by Earl Powell, the president of the DMI Boston, as the Father or the Godfather of Design Management. In fact, he uses Grandfather now which is a bit more appropriate. I'm not a Grandfather of Design Management. You might better describe me as an Old Testament prophet. I'm out there in the business wilderness preaching the same message about design. And I propose to preach it to you again. I know one or two you here, have heard it before, and like a lot of Old Testament prophets, I always say the same thing. So if you've heard me before, go and have an early lunch. It'll probably suit you.

How did I get to be a design preacher? Well I am not a designer. Incidentally that picture up there is entirely irrelevant. I don't like looking at a blank screen. And most of my slides are absolutely, I'm not going to say medieval, I think the better word is archeological. So bear with me. Any of them that are important, and one or two are (the hardest to follow are the important ones), I can get you copies of.

"The reason is there's a huge river of misunderstanding between the design and the business world. You have to start building a bridge between them."

Well now, I'm not a designer. I was trained at a certain business school across the river in Boston and had a first career as a professional manager in large corporations in Britain. During those years, as a line manager, I knew nothing about design but I came to realize that although I was well advised by professional accountants, engineers, marketing people, even lawyers, much of the best advice was coming from designers. I realized that they were the most interesting people I was meeting. Hasn't that created a nice warm atmosphere in this auditorium? Furthermore, I also discovered that in a very large corporation, it was quite possible to promote people from the design field into general management jobs. I took an architect we employed and turned him into the chief executive of a property company we owned, a huge company. He was the best chief executive they had in that place. And a woman who was, in fact, a theater designer by training, became the chief sales executive of a huge company manufacturing knitted fabric. They were both enormously successful and the reason that they were successful and they were successful because they were design trained. This has enormous implications, and I began to preach about it. In the mid '70s, much to my surprise, the London Business School, a standard business school modeled on the American standard, probably the best in Britain, said "why don't you come for a year? We hear what you're saying. We think it's all silly, but if you've got something to say come for a year and say it." I promise you they really did say it like that. Well they were open-minded

and tolerant and they had a reason for saying it because if you began to preach and the students didn't come, you didn't stay. Well I stayed for 20 years. It's sort of a boast. I'm sorry I didn't mean it to come out like that.

I was trying to teach future chief executive officers about the huge contribution that design makes to effective business performance. It really wasn't very easy. I'll tell you more about that when I talk about what's going on now at Westminster University in London. The reason is there's a huge river of misunderstanding between the design world and the business world. You have to start building a bridge between them. The bridge I started to build at the business school was from one side of the river. Almost certainly, for most of you, yours is that other side of the river. The most important thing designers need to learn is the language of the business world. Only by learning that language can you effectively voice the arguments for design. These languages are the language of accounting, the language of financial management, the language of marketing management, the language of statistics. There is a huge range of languages you have to learn, but unless you learn them you won't be able to demonstrate that you as designers have much more to offer the business world than most professionally trained people. This is true whether you are working in a consultancy and talking to your clients, or working in a corporation and talking to your colleagues and bosses.

I'm prepared to define design and design management. And of course it deals with those issues which you all know about, the standard textbook stuff. But do you know this? How much do you know about the role design plays on the balance sheet? Quite often when I talk to

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designers I ask them if they are aware that design makes a greater contribution to the gross margin than either the marketing or the production function.

The response I sometimes get from design audiences is, what's gross margin? Be honest, put your hands up those of you who know. Someone over there. Two, that's brilliant. That's more than usual. And yet, gross margin is astonishingly important. Let's go through them in reverse order. Information design lies on the profit and loss account. It lies on the profit and loss account as an expense and that's where your financial contribution lies mostly as graphic designers. Moving expense costs lead to the net profit of the business. Environmental design contributes to fixed assets as opposed to current assets. Hands up who knows the difference. The second most important ratio in the business world is capital employed. Product design contributes to cost of sales. Reducing cost of sales improves gross margin and reducing expense

costs increases net profit. Those are probably the three most boring slides you've ever seen. Yet in terms of the world in which you serve, they are the three most important slides you've ever seen. Except perhaps for that one because it is possible to actually measure the gross margin performance and design. And it tells you what production contributes, what sales contributes and what design contributes. By the sort of table which your minds, sophisticated in the use of figures and tables, will instantly recognize. These tables ought to be in the hands of everybody in the design business. If you want copies of them, get in touch and it's easy to produce them with a bit of paper that tells you why. So that's what design management is. It is the effective deployment by line managers of design resources in achieving corporate objectives. They have to be prepared to learn your language in the same way that you have to learn theirs. That's why design management is.

What I'm going to do for the next hour or so is take you into the heartland of the enemy, to discuss with you the ideas and propositions I use to supplement the education of intelligent, well-educated, experienced, but design-illiterate MBA students. Their views on design still carry the stereotype that designers are people who weren't very good at reading and writing at school, but quite good at drawing. You laugh, but that stereotype is around isn't it? And some of you have probably experienced this. It's disgraceful that it should be, but it still is around. You're supposed to be terrible with figures, but you've got this mysterious gift which enables you to draw pictures and make things look pretty or fashionable or stylish, and all those trivial words. They are trivial aren't they? That's what design is. It's nothing else. I'll say what it isn't in a minute. It is a plan for an artifact or a system of artifacts. I'm restricting its value because you can design philosophical systems and a whole lot of other things and use the word that way and the entries in the major dictionaries go to about 27 definitions. I'm sure you've looked them all up. But we are concerned with artificial things, not natural things, artificial things. The only time we design with natural things that I can think of is landscape gardening. Does anybody here know Dieter Rams? He was a very famous...he once put that list on a board and I thought he was referring to dentistry. Dentistry is very useful. Hopefully aesthetic. Understandable. Words are meaningless. These words are really meaningless. And that is one of the besetting sins of the design community says he, insulting his audience, that they use these "OK" words...these marvelous words which are all meaningless and mean nothing. Do you agree? Maybe you don't.

I propose to start with three things - they may catch your attention, they may be exaggerated, but they are important. Write them down. I do exaggerate slightly to make my points, but I believe these three things are true. First of all, design cannot be seen. Can you see that? You can say about that glass that it is beautiful or that it is ugly. You can say about that glass that it is value for money or not value for money. You can say that it is useful or that it is not useful. But the one thing you cannot say is whether it is well designed or badly designed because you weren't there when the design happened. Now you can guess at it, but in fact I'm simply making a horrifyingly simple point. The design happened before the product. Do you agree? And that's why I mean design can't be seen. It is a planning process. It is not the thing

itself. And 90% of the confusion in manager's minds stems from saying, "oh that's a beautifully designed tie. That's the only reason I wore one. It's gone out of use, this product. I had to put on something I can say is beautiful, but not that it's well designed. That is a simple view, which you all know, but getting it through to a manager is terribly, terribly difficult because he has

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always been used to saying, "what a beautifully designed motorcar." I can think of a million things that are beautiful and were badly designed. Years ago we used to have a shipping industry in Britain. It doesn't exist now. I remember seeing a television program about the design office of a company designing big ships. There were, I think, 150 people designing sitting at design tables designing, and I looked over what they were doing. At least 20 of them were drawing the identical cabin with a bed in it and a table and wash basin and a lavatory. The identical people doing the identical things. Six of them were designing cocktail chairs. One had designed the circular cocktail bar, and the other five were each designing a chair. They were identical chairs. You can see why that company disappeared. The products were superb, but the design process was terrible. As soon as you begin to separate the process from the product, you begin to really get to the heart of what design is about. This is terribly important. It's an issue which once again managers don't understand. So that's the first thing. Design cannot be seen.

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What about the second one? Design is not created. How about that? There's a hushed silence. I think you're going to agree with this. In industry, in the process of making a product, there is a starting activity which I can draw like that and put a C in it. I only got as far as A and B. And down here is an M. That's make, manufacture, distribute. Talking about the process that goes on in an industrial scene. That is creativity, development. All the vaguely creative things that I won't bother to define, but which you all know about. In the middle is a thing that I call design or product development or whatever you want to call it. The function of that activity is to control the amount of creativity that goes into the product. What happens there from the marketplace through back to the deactivity, is something that puts probably a constraint on creativity. Because once again I'm sure you know there are many, many products that have died because they have been too creative for their marketplaces. Too much creativity can be destructive to the bottom line of a business. Is that depressing? Bear in mind that it is true. Many companies have gone bankrupt because their products were too creative for the market. There's a vital activity that goes on in the middle that controls the flow of creativity into the organization and feeds back what is needed to the creative people. That's design. It is a separate function from creativity. Now, may I reassure you, quite often people in this field are quite good at that. In many products the creativity, the design and the make and manufacture happen in one person. Certainly in most craft products and in most small organizations. I am not denying that you're the most creative people in Canada. All that I'm saying is that recognize that you have two

functions. That you do both things. You may do that as well for all I know. But it is important to recognize that what you do creatively is different from what you do in terms of design.

I'm going to need the lights up now because I've got a product here, a chair. We're the board of directors of a corporation. We're meeting the managers who are running it to discuss our product. In a class I usually allocate people jobs here, but there are too many of you so I'll play all the roles myself. I quite enjoy that as you may have noticed. The chief executive says, "This is our main product and the sales are down." He looks accusingly at the marketing guy. The marketing guy says, "Well the problem is there's not enough variety. We only make it with arms. If we could have a second model with no arms, that would be tremendous." And the

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chairman says to the rest of the board, "Right. What do you think about that?" Do you know what the finance director says? He says, "if we have two models, we double our investment in stock, our return on capital employed goes down and we make less profit unless we sell them." The production director says, "I can make one without arms, but I'll have to retool the production line and that'll be investment costs and machinery." And the director of personnel, usually called human resources, these days, says, "But if we do that, we'll have to retrain people and our training costs this year have gone over the top." And they argue about it like that for a long time. What have these guys been doing? They've been designing this chair. They have been designing it. They have been treating it in the context of their constraints and the opportunities presented to a product in the marketplace which is what designers do. Sometimes of course, you are lucky enough to be designing in a green field. And in a green field, you start from scratch. What you do is absolutely new and then you test it in the marketplace and it's much more exciting. But it's very, very, very rare. The vast majority of time in corporations, you are amending, adjusting, moving forward slowly bit by bit with existing products and existing activities. I'm sure as designers you are aware of that. Usually the annual report you do this year takes into consideration what you have done last year and for five years back. The opportunity to do it absolutely from scratch is very, very rare. Exciting, marvelous, but rare.

There's the chair. We might use it again. What I didn't say about that product there is what design was doing. It was doing its most important function. It was acting as a thermostat. A thermostat switching on and off the appropriate amount of creativity needed to insure that the marketplace was satisfied. You should always think of design as a thermostat capable of balancing that. But once it's set and you do the setting yourselves, the board usually does the setting. The designer has to be sensitive to it and understand that he's operating exactly the way a thermostat

operates. I don't know how that makes you feel. But actually it was quite interesting to managers who understood that function immediately and understood that they needed someone to do it and they couldn't do it themselves.

Alright I think we have dealt in detail with the fact that design is not creative and shouldn't be left to designers. I don't say it shouldn't. The fact is it isn't. It is never left to designers. It is always modified by managers and your ability as designers to interact with them depends almost entirely on your ability to speak their language. Now in that board you met, who do you think your best friend is? The finance person, the marketing person, the personnel person, which one? Overridingly, the most important one is the finance person. Overwhelmingly. And I found that time and time again working with boards who have designers. Designers are understood by finance people. It is the inclination of the designer not to show variety. To be authoritative in product and presentation. To make a statement which he believes is correct. Finance people love that because it costs less. Well I'm deriding them. I have found over the years that in talking to managers about these things, the first people to cotton on to the value of design are the finance people. So when you go back, if you're working for a corporation, talk to the finance people always and first. They're the most important people you will meet whether they're your clients or whether you work in an organization with them.

Right, we've gone through the process of being able to quantify where design lies. Where design lies in the balance sheet. We've gone through the process of arguing the case for design. We now thoroughly agree that it can't be seen. That it is not creative and you mustn't leave it to designers. That's true isn't it? Perhaps you still don't agree. But at least the issues are worth

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discussing. They are important issues.

Now having nailed down the importance of design and what its contribution is, why don't we discuss what you design-trained people can offer the business world. That's what you offer. Those are the things you offer. There's a fourth one I haven't written down there. It's what I would call a personal style. You have a care for things, a set of skills, a methodology and a personal style. And I think these things all need to be talked about independently because they are terribly, terribly important.

Anybody know who he is? He's one of the most important men in the 20th century. He's Japanese. He's one of the most important Japanese ever. He's affected your lives far more greatly than anybody else in the world in the last 30 years. Who knows? Who? Yes. Akia Morita. Do you know about Akia Morita? Well he was the CEO of Sony and he started Sony in a garage after the war and finished up a rich man. I took that picture of him. He's sitting around an

elegant dinner table at a place called the Royal Society of Arts in Britain where he was about to be awarded a thing called the Albert medal. It's one of the most important medals in Britain. It is usually given to people who have made massive contributions to civilization. Marconi got it. And we were sitting around at a table telling him how to talk to Prince Philip who was to give it to him. The man on his right there is a typical example. I mustn't mention his name, of a failed electronics industry in Britain. I hope someone doesn't recognize him or I'll get sued. Akia Morita was a very... I was in charge as it happens at the time, and was arguing his case and I met him and you have to describe him. He was wearing to start off with... it's very important to this issue, impeccably tailored British suit made for him specially in Saville Row. He was immaculately turned out. He was most articulate. He was terribly good at talking about why Japanese managers were so much better at running Welsh factories than English managers were. You know you've heard that. It's sort of the classic stuff. And talking about marketing issues and where the word Sony comes from. You think it's a Japanese word. It's not a Japanese word. He was getting into the audio business and he was terribly impressed... you're never going to believe this... by a record of Al Johnson singing Sonny Boy. And he took one "N" out of it so it would look Japanese. And that's where the word Sony comes from.

However, this was all polite... we were over lunch... polite lunch time conversation. And then he stopped and said, "let me tell you about my products." And he pushed the dinner plates apart. And he took out the latest disk fashion out of his pocket. He began... suddenly the temperature in the room went down... he said, "this is the latest disk that's come out" and he talked about the technology of this disk and how important it was and he went into this pocket and he took out a film, which was the new film processing process. And he went on, I mean you could feel that suddenly the whole room had changed. Then he went into another pocket and took out the first miniature television set. We could see how he was totally obsessed with it. And not only was he obsessed with it, but he had to have a special pocket made in his new suit to put it in. I tell this anecdote to British business executives and ask how many of them carry their products in their pockets. Obsession with product. A love and the care of things. You're all like that. You like things. They're much more important than people aren't they? It's a terribly heresy and you'd never admit it to yourself. But on the whole, half of your dreams are about things. I won't talk about the other half. I've discovered they talk about it. They like things.

Have any of you met Ken Jiantwong? He's a Japanese designer. A man with a big long beard. He destroyed the European motorbike market years ago. He runs a design consultancy in Tokyo. He's also a Buddhist monk. The two are not incompatible because in fact what he is doing is part of his religion. I was talking to him one day after a conference much like this one and said, "Tell me is there some similarity? What do you do with young designers when they come and join you?" He said "oh I know what I do. For the first 6 months with me, a significant proportion of their time is spent doing what I did when I was a novice as a monk. They clean things. Clean things. Stones, anything that they can find they clean. And they lovingly restore. Because a love and a care and a concern for things," he used these words, "is what is behind my

life.” And he meant his life as a Buddhist. Now I am not an expert in Buddhism and I’m sure many of you are, but in Eastern religions and culture a concern for things is of much higher concern than it is in Western culture, particularly after the Victorian era when on the whole things began to be denigrated in favour of concepts. And the roles of engineers and designers and people who are concerned with things, began to lose status. Not so true in Eastern religions. The religion of Animism is concerned of course entirely with things. It’s a very interesting issue because I had been to a conference at Phillips in Holland. I’m sure some of you may know of it as a big corporation, and in those days it was successful. I don’t know how it is now. The head of design was a man called Robert Blaich. You may have seen his books, he’s written quite a lot. And I was on a talk table with him. And in front of me were about 80 product managers and designers from Phillips all over the world. It is a very big corporation. Bob Blaich is a large, handsome fellow with a big white beard. And suddenly we were discussing these issues and a Dutchman at the back got up and said, “I am in charge of product design for razors.” And he held up a razor. “This is a man’s razor, our newest product. This is a woman’s razor, our newest product.” And he went on about these razors. And he said, “Above all, I hate men with beards.” He’d forgotten Bob Blaich was sitting there, he was so passionate about product. It’s a very admirable and very, very worthwhile skill which you all possess to a much higher degree than most managers. And when they learn, they know how to appreciate it. I’m sorry for many British managers. I’ve sat in offices with British managers who’ve said that isn’t there. They say well what do you do? I ask the manager and he says “we manufacture a range of household products. No I haven’t got one in here because they’re all in the warehouse and I’ve got a man there to look after them. And all I get anyway is a pile of figures like this which tell me everything and that’s enough for me to see.” And my heart sinks as I talk to him. Particularly when he goes on and says, “Actually I’m not really an accountant either. I don’t really want to be a businessman. I’d rather be a farmer.” I repeat that because it was actually said to me once.

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If you are in the business world, and you are concerned with making a product or buying a product in order to sell it, or using a product in order to operate in a room like this which is full of products, or producing information of the kind that we see around. If you are concerned with them, you have to like them. You have to be able to boringly talk about them actually because a lot of people are boring about them. Well anyway I won’t go on about that because I believe it’s a point you’d like. The third thing was visual literacy. Isn’t that marvelously visually literate? You’re driving along a country lane, you see a little wooden sign half tacked together in the hedgerow. A dirty old gate, I mean you go in and buy don’t you? Fresh air. It’s lovely. That is marvelous visual literacy. It was done I think by Adam Fletcher and it’s in his latest book and if any of you have not seen Adam Fletcher’s latest book, you should go and buy it. It is a book about visual literacy. It’s astonishing.

Well what have I got next? Managers are usually enormously literate, enormously numerate and totally, totally, visual illiterate. When I was teaching in London Business School, I used to set students there a problem. I would say to them I want you to report to me on any issue about

design that we have talked about. Anything. You've got total freedom. Oh yes you've got two small constraints. In the process of reporting to me you can't use any words and you can't use any numbers. No words. No numbers. And they used to go into trauma and need therapy. It was really quite interesting to deny them their roots to expressing themselves in favour of what turned out of course to be pictures and models. They did it quite well in the long run. But it was a revelation to them they should be asked to communicate in that way.

Well visual literacy you know about altogether. It's the ability to use effectively analogues for example. Do you remember the Citroen in which the speedometer was in a read out instead of an arrow? It lasted one model. Nobody driving a car wants to read out. Same with the airplanes. They do print the altitude and speed and everything, but they're all on needles. Using analogues effectively. I used to deliberately go out on walks with a bad map with business school students and walk south and give them the map and say now follow the roads. It was quite complicated. And the idea of reading a map which pointed north, when they had to walk south...I mean the fairly competent ones turned the map around and tried to read the words upside down. Some of them went like this, and walked backwards. You laugh, but that's visual literacy. Something you're very good at as designers. And managers need visual literacy skills all the time. They use them in flow charts. They use them in production flow. They use them in footfall in a retail store to see where products sell best. They use them in organization charts. They use them above all in the field of corporate identity in which I'm sure some of you are involved.

I had a very interesting experience once. I was running a big corporation and we took over a bra manufacturing company. The technology a bra manufacturer uses is very complex. I'm sure you know that. They've got these straps on them that have to deal with differential loads. It's true. And the design and engineering of a bra is extremely complex. And in fact there's a huge technology into the elasticity of the straps. Anyway, I took this company over. It was terribly, terribly profitable, but they had no systems at all. I called the managing director in to see me. He was a Hungarian guy. Very nice and charming guy. Drove a very, very big Rolls Royce, which the chief executive took away from him. Destroyed all his motivation when he took his Rolls Royce away. Anyway, I said to him, "Look I want you to report to me every month. And here are the figures you have to produce." I had a big black book and I opened it up and showed him each subsidiary company had figures presented in the same way. I said, It makes it easier for me to add them up." And he said, "Well how am I going to do that? Why don't you let me have that MBA who was examining our books when you were taking over and he can help me to do all this? And I said, "yes, of course" and he joined. And the months went by. You never see the chief executives of businesses you know. They report to you. and he reported to me every month and every month ran impeccable piece of paper flowed, and that piece of paper was filed into my filing system and I knew exactly how he was doing in terms of the other people. And one day by accident I met him in the corridor and I said, "come and have a coffee. I want to congratulate you for the way in which you've fallen into our reporting system so easily. And he said oh I don't use that. I use this. And he took out a little black book. And in that little black book was

his own system of reporting. And I realized that not only had I failed to integrate him into the company, but I didn't know I'd failed. And that was terrible. But if I'd said to him you are part of the Blue Division which is part of the Y Group which is painted green and I'm sending round a designer tomorrow to integrate you in the same way and paint you a different colour, he may have protested and he would have done. And he may have fought and he might have won. But I would have known about it.

What's important about that anecdote is that it is about visual things. Visual literacy. Now those things are very important. I've got to hurry because I'm coming to the most important thing, a methodology. To find out how before you even find out why. That's what you all do. It's the inductive over the deductive route to knowledge which was being fought out as an argument in the 17th century between Locke and Descartes. And it's very important to know that the route scholars and scientists use is the route you do not use. They observe and they're outside the system in order to observe...and they have to be. They hypothesize from what they see. They formulate laws and on the basis of those laws they act. Engineers and designers (and I mean engineers before they got corrupted into being applied scientists, proper old fashioned engineers) build a model. This is you. You learn from the model. You realize that it's not effective. You destroy and you build again. And you do that as many times as you have to until you get it right. And you are not outside the system. That is the method by which managers work. The most important thing that was ever said to me at Harvard Business School when I was a student was, that you have to act on incomplete knowledge. That is anathema to scholars and scholastically trained people and academics who may have degrees which put BA after their name, but which I would prefer to put DA after, which stands for disabled academic.

Because to operate that way in the real world, and particularly the business world, gets you nowhere. You have to act the way I've described. And it is the way designers act. The method of the business man. I can go on about methodology for a long time. I have an example of an article in a scientific magazine which talks about a number of buildings, bridges, in America that were falling down after 70 years of use. And the article bemoans the fact that if only they'd waited for the knowledge on how to do it properly, the bridges wouldn't be falling down. I suddenly realized that if they had, the bridges bloody well wouldn't be there. The great thing about designers is they build the bridges. And they're good enough for a certain time, and they're already thinking about the next one. Getting on with it. Making it happen. Completing work in

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that way is something that's very, very much in the hands of designers and engineers and that's their methodology. You have a better methodology for running the business world than do most trained business people.

And so to the last issue which is personal style. At that conference I went to with Phillips, we were putting together the actual process that design people went through. And after a lot of discussion, and a lot of people talking about it, they determined that the process you go through, your thinking process, your psychological process, your style, is shaped like a funnel. At the beginning you are replete with ideas and creativity. And then suddenly you realize you have to get to a point B where you have to have a cut off. And you work with that cut off until you get to point G, which is the launch of the product. Because you know ahead of you that point D is the point of obsolescence. And I think that's probably quite familiar to a lot of you as an attitudinal thing. But the important thing they said, was that the obsolescence of that product

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does not begin at point D, or at point G, but at point B. As soon as you begin to narrow the funnel, the product is obsolescent. It's a very interesting remark. And so you do it a number of times. And you iterate and reiterate.

So, let's go back to the man with the beard and the razors. What your lives are about, your personal style is about. It's first of all passion and care and concern. Secondly that funnel and thirdly doing it again and again. So there you are. Designers still in the closet. I say that because you must get out. You're out there not to design, but to run the world. To run the business world. You can still do a bit on the side if you like. You can still sneer at the designers, the young people you've employed and who are going to take over from you. But recognize that you have a central role in not only the commercial world, but in every kind of organizational world.

This is the Great Exhibition Building as you know in London in 1850. The largest building of its kind ever constructed. It was all prefabricated, designed by one man in 6 weeks and built in 3 months. Well I thought I'd better talk to you about whether education can help. Design management is being done at Westminster University at the moment. The teaching of it is carried out in two centres: London and Boston. We run two programs and fly the faculty out to Boston from London and have American teachers who will be flying to London as well. All the students in the program have that as the aim of the course. And I don't want to read it out to you. Slightly bullshit words aren't they? Ninety percent of all the words you use in this kind of brochure are bullshit words. But what is impressive is the student groups. They're designers, engineers, business managers, all with at least 3 years' working experience in the U.K., western Europe, Scandinavia and of course the American continent. With people coming into Boston from Australia actually and from South America, Canada of course.

The course takes 2 years. It's 9 modules of 10 weeks duration. Each runs sequentially, followed by dissertation. Modules combine distance learning with 4 day workshops. Every 10 weeks students come to Boston or London for 4 days in which they present their existing

projects, pick up the new ones and discuss the issues. The rest is on the Internet. There are only 9 working days a year at the university. All these people are employed full time. They're young people. Men and women between 28 to 48. The most senior one I think is an American who is the design director of Microsoft. They are the most impressive student group I've met. And that's the modules of the course. Actually, we are now bringing all the Brits and Europeans over to Boston to meet up with the Americans at least twice a year. And all the Americans and others in Boston over to Europe to meet with their colleagues there. So it's getting to be quite

“So there you are. Designers still in the closet. I say that because get out. You're out there not to design, but to run the world. To run the business world.”

international. And there you are. I did put outside a few brochures about the program outside if people are interested and want to see them.