



gdynia  
design  
days

13-14th July 2018

# DESIGN TALKS BUSINESS

**GUIDEBOOK**  
**PUBLICATION SUMMARY**  
**EDITION 2018**

**#gdd2018 #changePilots**  
**3gdyniadesigndays 3designtalksbusiness**

[www.gdyniadesigndays.eu](http://www.gdyniadesigndays.eu)

**GDYNIA**  
*moje miasto*

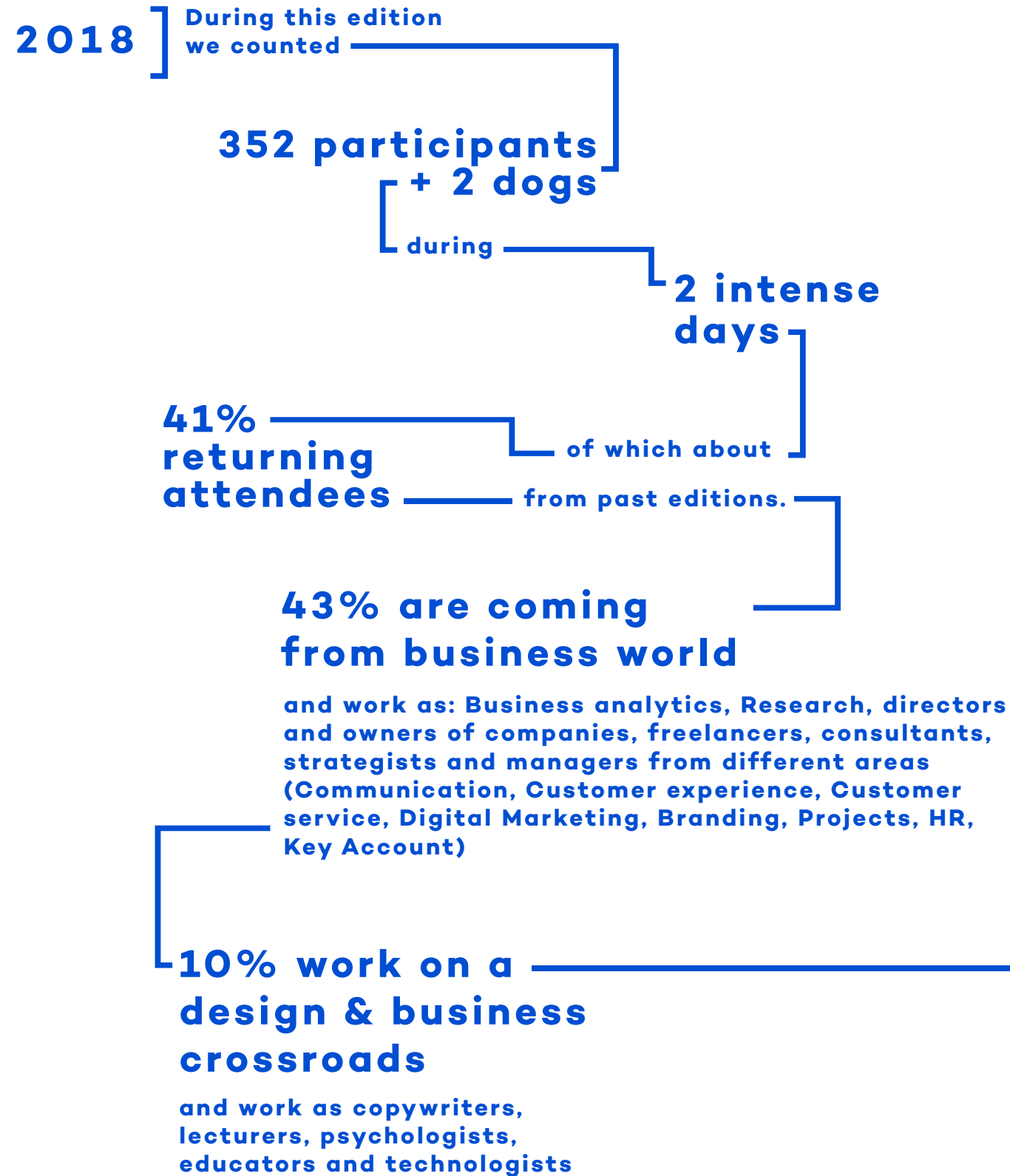
  
**ppnt gdynia**  
pomorski park  
naukowo-technologiczny

  
**centrum  
designu**

CHANGEPILOTS



## SUMMARY



### 47% are coming from the design world

Among them one can find architects, art directors, design researchers, graphic designers, freelancers, illustrators, designers in different areas (products, services, industrial, UX, interior etc.)

### ~50 interactions

between producers, managers, designers and consulting companies were made possible thanks to the

### Meeting Board

### 4 Thematic and networking tables

were facilitated by 5 experts from Poland and were eagerly attended by Design talks Business participants. Dozens of post-its, couple of new tools and methods to use in the future and numerous discussions came out as results.

### 22 speakers from 8 countries

shared their perspectives and experiences during inspiring lectures, case studies and workshops.

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## PAULINA KISIEL

GDYNIA DESIGN DAYS FESTIVAL MANAGER

Designers and entrepreneurs teamed up. This year's Gdynia Design Days at Pomeranian Science and Technology Park Gdynia gathered a few thousands participants fascinated not only by new trends in design, but also willing to strengthen their business skills. GDD as an event, aside from various exhibitions where one can find projects, products, prototypes and services, is also a space for inspiring lectures, workshops and meetings on the design and business common ground. This multilayered formula of the festival fosters broadening one's horizons - both on the aesthetic side and also as an approach to design as a tool to increase the market competitiveness.

During 2 days of lectures and workshops at Design talks Business participants got the chance to meet with experts and entrepreneurs that successfully implement design-based strategies in their endeavours. Almost 400 designers and entrepreneurs took listened to the stories based on hands-on experiences of the speakers coming from all around. This year's festival theme was ERROR perceived as a fault caused by the overabundance of goods,

information overflow and communication chaos and human-technology relations. In order to face it we need to re-evaluate our goals, change priorities and find new solutions. Error, translated from Latin, means wandering and roaming - and numerous presentation related to these. Conclusions were coherent. Learning from mistakes and errors and making changes to solutions that do not work create the biggest value in the process of innovation.

Error turned out to serve as an catalyst of changes in relations - not only personal, but also perceived as a career goals and business strategies. This year's theme allowed us to speak out loudly about errors in order to learn from them, draw conclusions and find better and better solutions. The free flow of ideas and inspirations made the Design talks Business' atmosphere exceptional.





## HENRYK STAWICKI

COORDINATOR "DESIGN TALKS BUSINESS"  
MEMBER OF THE GDD PROGRAM BOARD  
CHANGE PILOTS FOUNDER

Design talks Business 2018 is over now. We are all set to develop and build up on what was commonly created during the event this year: motivation to take action, practical knowledge, newly made connections and inspiration. We want to enable you to share what you have learned and gained in Gdynia with your customers, teams or friends. Thanks to you, the value created on the verge of business and design gains practical meaning and spreads widely. We believe that Design talks Business community grows in power, meaning and value - that gives us solid foundations to design future editions of the event, meet and interact vividly again.

Guidebook that you've just opened is our way of looking into the future and making use of the energy created by participants of our event in Gdynia this year. The content gathered here is there for you, either you joined us during these two intense days or not.

What you will find here intends to deepen both the official and non-formal interactions of this year's Design talks Business. Among crucial areas touched in multiple discussions, Error reigned. Error that forces us to reflect and seek for common ways and solutions. We've talked about profit and loss accounts, but also touched the potential that lies within social and environmental value generation - what makes businesses good for employees, customers and future generations.

Some of the articles to be found in the publication make it an actual guidebook. You will get a chance to read about effective methods of working in a project team, useful tools for idea generation or effective communication between designers and entrepreneurs.

Our goal is also to lead your attention to Gdynia Design Days festival as a whole and express our gratitude for the organisers that gave us the framework and space to talk about the role and the potential of design in business. The support and trust Change Pilots received working on various stages of the event allowed us to focus on the foremost - our relation with you - the participants understanding your core needs and translating them to the programme and the atmosphere of the event.

We believe Design talks Business 2018 is a result of a collective effort - newly made relations and unexpected meetings make the greatest value along the fresh inspirations and new tools you have learnt. We proved ourselves right that the space where the paths of change agents, entrepreneurs and designers meet holds the greatest value of our event. We express our gratitude for your support and hope for even more interactions in the upcoming year. We're working on that!

PS. Feel more than welcome to share this publication with anyone who could benefit from it.



## Chapter 01



# QUESTIONING THE ERROR



## QUESTIONING THE ERROR

Error challenge is an effect of conversations between Change Pilots team with entrepreneurs, consultants and designers, that lead to identification of the most tempting, real challenges that occur on the verge of design and business. Based on the results of the research, a team of experienced facilitators from Germany, Norway, Poland and US selected for key challenges. Each of those was tackled during parallel workshop sessions during which participants utilized various methods and approaches of design in business.

**IZA BERNAU-ŁAWNICZAK**  
FINDING THE WAYS TO SUPPORT PEOPLE TO ENABLE THEM TO PRESENT THE SENSE OF DESIGN TO ENTREPRENEURS THAT NEVER WORKED WITH DESIGNERS OR IN THE DESIGN PROCESSES

Participants of the workshop led by **Iza Bernau-Ławniczak** took “finding the ways to support people

to enable them to present the sense of design to entrepreneurs that never worked with designers or in the design processes” as their challenge. A set of recommendations for designers, business consultants and the employees that would like to inspire managers for bolder project work activity came out as an outcome of the workshops.

Attention of the participants were particularly drawn to the approach of communicating content and change proposals presentation. Talking about content, they focused on the ways of communicating value and the influence of design for companies. Presentation recommendations mixed rational elements such as direct and substitutive competitiveness, photos, numbers, with emotional aspects that can be presented in a form of authentic opinions of customers, such as quotes or recordings. In the

summary, participants recommended baby steps approach - a gradual way of implementing change by design, avoiding the ‘design’ word and replacing it with more familiar terms and allocating solid, safe space for business in the design processes.

**ALICE I SCOTT KRENITSKI**  
HOW MIGHT WE ENABLE A MORE LONG-TERM STRATEGY FOR IMPLEMENTING MORE CREATIVITY IN OUR WORKPLACES, WHEN QUICK FIXES OFTEN FALL FLAT?

**Alice and Scott Krenitski** facilitated the workshop entitled “How might we enable a more long-term strategy for implementing more creativity in our workplaces, when quick fixes often fall flat?”. As facilitators with rich perspective of company culture based on their experiences of working in New York in organisations such as Google or Parsons School of Design, together with participants, they

analysed key challenges and stages of working with change culture based on the case study of one of the companies.

First and foremostly, participants recommend to verify if the change is actually needed prior to taking any action. If yes, it is crucial to assess how and what certain change might affect, what is its scope and potential outcomes. After confirming those key elements it is necessary to find answers and conclusions drawn from “are we ready for the change?” question. Furtherly, recommendations touched on the pragmatic tips such as: avoiding ‘design’ and ‘change’ terms in favour of adjusting it to the language used in particular environment and culture, defining challenges related with communicating change and training teams to adapt to new conditions.



## MARIE SAASEN

HOW MIGHT WE EMPOWER CLIENT-CENTRIC CULTURE AND PROCESS WHEN PRODUCTCENTRICITY HAS BEEN THE ONLY WAY?

During her workshops, **Marie Saasen** took the challenge defined as “How might we empower client-centric culture and process when productcentricity has been the only way?”. Firstly, participants took the challenge to distinguish and draw lines between three different approaches to design in business: product-centric, customer-centric and user-centric. Clear and transparent division between these approaches is a key factor when communicating distinctions at the very early stage of current stage analysis and further consulting and change recommendations.

Product-centric or service-centric approach to design puts the values streamed towards the company and the needs of its team or managements as a foundation of

design. The knowledge coming from within the company and the product specification are the source of inspiration for the design processes. Customer-centric design approach makes the value for the customer a core of its model, aiming to deliver expected value in a best possible way and gaining competitive advantage thanks to it. The difference between user-centric and customer-centric approach is that the usability aspects are put as a priority as opposed to decision and purchase service needs. Participants noticed that drawing bold lines between each of the approaches and analysis of the current state are two most important factors, that are crucial to present customer- or user-centric recommendations. When presenting certain recommendations to a business team, it is particularly important to visualise product or service solutions in a customer’s context - on a canvas of customer’s daily routines, behaviours and surroundings.

## KILIAN KRUG

HOW MIGHT WE USE VISUAL MODELS TO WORK ON COMPLEX PROBLEMS AND TO FACILITATE COLLABORATION?

**Kilian Krug** together with the participants of his workshop took the following challenge: “How might we use visual models to work on complex problems and to facilitate collaboration?”. Outcomes of that workshop were the most visually and structurally advanced as Kilian prioritizes communicating complexity and interdependencies in an universal visual form.

Participants underlined the foundation of visual communication - breaking certain issue to its base elements. At the point when each and every element of a complex issue is collected, it is recommended to find a system of interdependencies, connections or stages. After finding the clearest version of the relations within the system, one can move to a process

of finding ways to communicate them in an universal language - using maps, nets, timelines, steps or images that are easy to comprehend. Participants came up with two examples of visual models that presented complex subjects. One of them was an example of a visual card for dentist, which aims to present various options of treatment and its consequences. Another solution was a visualisation of various values and topics covered by speakers of this year’s Design talks Business. What came as an outcome, was an unique, visual table of contents of speaker’s talks.

## ZUZANNA SKALSKA

TREND (T)ERROR WORKSHOP

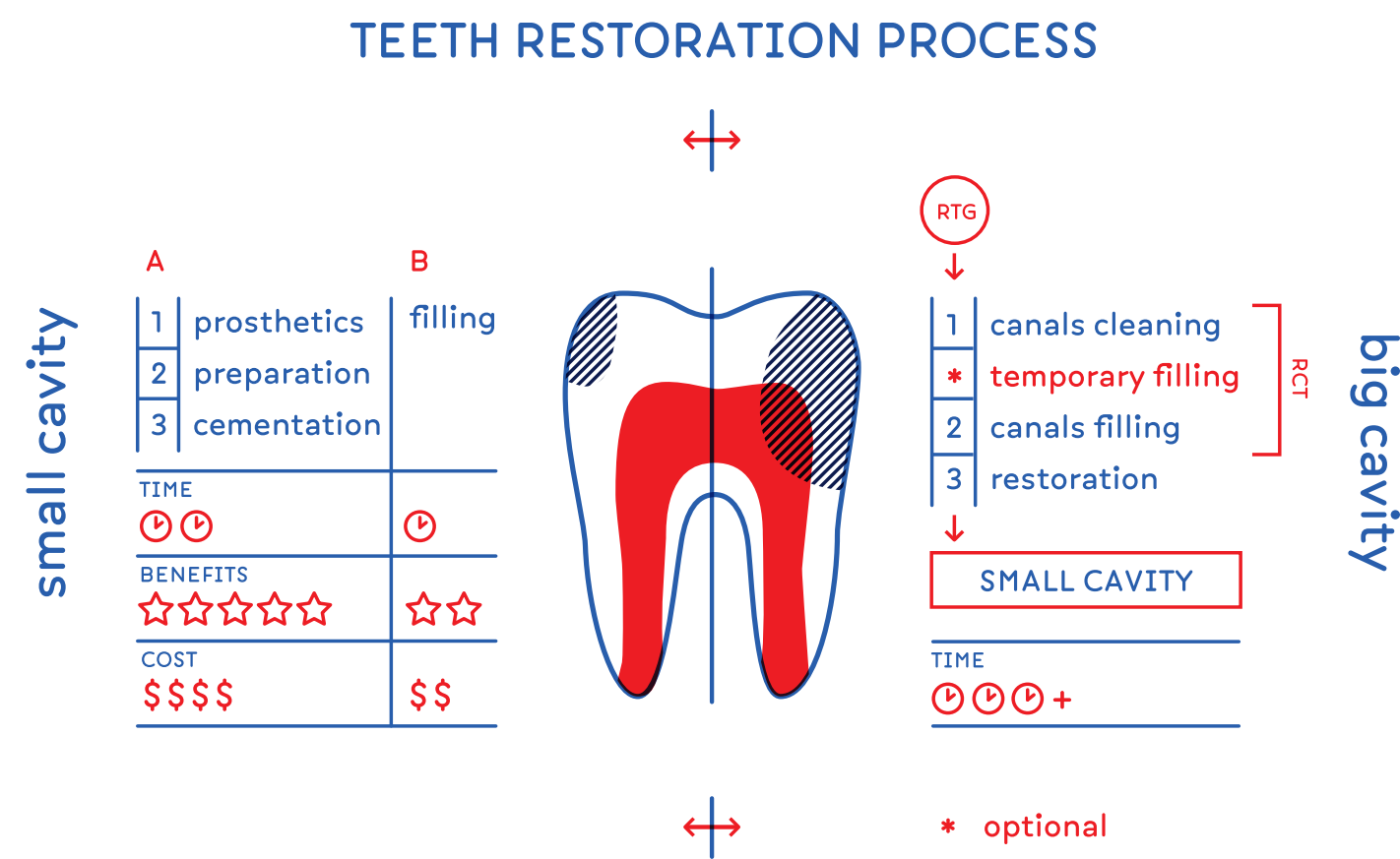
Parallelly to Error Challenge sesion, **Zuzanna Skalska** led “trend (t) error” workshop, which was her own project and was not based on the



previously conducted Change Pilot’s research. However, the outcomes of the workshops fitted perfectly to the challenges other teams tackled. Zuzanna and the participants of her workshop shared the outcomes during Error Challenge summary. During the workshops, participants were analysing Zuzanna’s trendbooks and checking whether the trends she predicted actually happened or not. As a result, they created collages that meant to present the trends in a universal, visual way. The works presented the trends that happened and their reflections on today’s reality. Participants also selected the most crucial ‘error’ of the trendbooks they analysed -

however it didn’t relate to a mistakenly predicted trend, but rather to a trend that was skipped - the ‘fake news’, perceived as a dynamically growing form of spreading misleading or false information. **The outcomes of the Error Challenge** that each team came up with surprised us, the facilitators and other participants. Design talks Business attendees became the authors of recommendations and potential solutions, that courageously step out from the standard approaches. We strongly hope that you will find that summary useful not only as a basic, practical tips, but also as a motivation to spark changes in your own surrounding.

Graphic 1.  
Leaflet design for a dental office explaining the process of root canal treatment.  
Design: Dinksy Studio





# “SOCIAL CAPITAL IS THE FOUNDATION OF ANY CHANGE.”

**WOJCIECH ŁAWNICZAK**  
DESIGN TALKS BUSINESS SPEAKER 2018  
/ VERY HUMAN SERVICES



**idz.de**

**KARSTEN HENZE (GE)**

IDZ - INTERNATIONAL DESIGN ZENTRUM BERLIN

Karsten Henze studied social and business communication in Berlin. He worked at many renowned companies such as Siemens AG and leading design agencies such as MetaDesign and Pixelpark AG. As a head of Corporate Design/ Corporate Identity and Creation department at Deutsche Bahn AG he was responsible for the company's worldwide brand until 2017. Karsten Henze is a head of IDZ board and teaches Innovation and Project Management at HTW (Hochschule für Technik und Wirtschaft) in Berlin.

## ON DESIGN MANAGEMENT AND THE ROLE OF DESIGN IN BUSINESS

**The interview was conducted  
by Karen Khurana: Mr Henze, what  
makes the role of design in the modern  
company?**

**Karsten Henze:** Design is an inseparable component in the processes of running a business. It is strongly underlined in the English way of understanding that word, where it is used for any kind of shaping the form - products or processes are being designed. Unfortunately, many companies still perceive design as something “nice-to-have” rather than something a company “needs-to have”. It applies for Germany, too, which was one of the reasons behind starting the In-

ternational Design Zentrum in 1968. Our mission is to explain the role of design, which still holds value, also nowadays.

**DESIGN IS AN  
INSEPARABLE  
COMPONENT IN  
THE PROCESSES OF  
RUNNING A BUSINESS**

**Could you describe the benefits of a sufficient design strategy for a particular business?**

**Karsten Henze:** It depends on the industry, but if design is not perceived as an “add-on”, but rather as an approach that stands for testing certain processes early enough and is customer-cen-



tric, a company will surely benefit from it. Design-oriented processes, where functionality, form and new points of view are considered on the early stages of a project, give faster results, in more efficient, cheaper way. In fact, design is a way of “visual consulting” - suggesting a way of approaching the project from a new perspective in order to break commonly established expectations.

**DESIGN PROCESS IS SOMETHING THAT ONE WORKS ON WITHOUT EXPECTATIONS ON A SPECIFIC RESULT**

The sooner we adapt it, make possible mistakes and consider different approaches, the better. Practically, whether it a medium enterprise or a big company, a successful business does not have any alternative to such approach.

**In your opinion, are there any specific industries that could benefit from an appropriate design strategy more than others?**

**Karsten Henze:** Design plays an important role for all the companies that have to differentiate from their competitors from the customer’s perspective. So far, it mostly played a role in classic way of designing products (object design), but today design leads us to brands such as Apple. For Apple, design plays a role in each element of their products and services, but foremostly, in the system and way one can use their products. User experience is at least as important as form of the product: how to find a particular solution, is the process pleasant? To be honest, most of the products are becoming very similar - from the technological perspective all cars are the same, the “soft” (and subjective) factors are what makes the difference. That is where design plays a crucial role - it can extend certain factors and enrich them.

**In most cases, only big companies can afford its own design departments, when smaller ones have to work with external consultants. What should be an object of our attention in such coopeartions?**

**DESIGN-ORIENTED PROCESSES GIVE FASTER RESULTS, IN MORE EFFICIENT, CHEAPER WAY**

**Karsten Henze:** Design process is something that one works on without expectations on a specific result. For designer it means that one should firstly listen to and commit one’s time to understand the customer or the challenge. Cooperation should be build gradually and both sides should be coherent throughout each stage of the project and its future steps. It is important to be open for mistakes, learn from them and accept limits drawn by others. It helps a lot when the customer knows something about design processes.

**Design is often narrowed to “designing”. Can you recall any examples where design perceived as a strategy is a solution to particular challenges?**

Surely. For long time tome, design is seen beyond form and colour. Lucki-

ly, many companies understood that now. As I said, it can be only successful when everyone involved in the process has such understanding - not only designers. It always comes to the point of seeing user and its needs as a central point in opposition to technical abilities of the provider. It was not only Apple that figured it out early. Also Telekom understood that the best and the most solid solutions are being created when strategy meets design thinking and design doing. Even airline industry learnt that it has to focus on the needs of the passengers - the users - rather than focusing solely on the airline companies needs - their direct customers. Strategic perception of design and open innovation concept were one of the factors that influenced Airbus to take less technology-driven approach in favour of customer-centric one and focus on actual users’ needs.



## Chapter 02

O I I O O I O I  
O I I I O O I O  
O I I I O O I O  
O I I O I I I I  
O I I I O O I O

# WHAT WORKS?

**Proven tips, techniques and perspectives that will help you and your company to be more human-**

**centered and work to make your interactions with the surroundings a real source of inspiration.**



**WOJTEK ŁAWNICZAK (PL)**  
VERY HUMAN SERVICES

[veryhuman.pl](https://veryhuman.pl)

Wojtek Ławniczak has spent last nineteen years consulting development, running projects that put strategies, brands, innovation and strategic design into framework fit for companies. One of the Polish pioneers of service design and design thinking method. Co-founder of Service Design Polska. Co-owner of consulting companies focusing on innovation and design with human-centered approach at their core.

### 3 KEY TIPS

[ BUILD SOCIAL CAPITAL  
AROUND YOURSELF ]

DO NOT TAKE YOURSELF  
SO DEADLY SERIOUSLY ]

NEVER ASSUME, INSPECT ]

## SWITCH TO THE HUMAN-SIDE OF THINGS

HOW HUMAN-CENTRED DESIGN TRANSFORMATION CAN AFFECT YOUR ORGANISATION?

The influence of project-oriented methodics such as (service) design thinking, can have a fundamental impact on the organisation's tranformation. Empathy, emotional intelligence, team effort in creation along with openness to experi-

mentation and failure binded altogether serve as a base to value creation. From where we stand, a company integrating design thinking increates its chances to reach a higher civilization level that is adapted to the requirements of tomor-



row's market. It is very likely that once you decide to move the centre of gravity towards human-centred approach, you will gradually change, too.

**EMPATHY, EMOTIONAL INTELLIGENCE ARE A BASE TO THE VALUE CREATION**

#### **Customer-centric approach as a tool for modern organisations growth.**

Design thinking, implemented competently, should gradually increase the openness of your employees and the organisation itself. Once you understand that your business can actually change thanks to customer-centric approach, it will be very likely that your structures, procedures, budgets and targets will eventually limit you and you will decide to adapt them to a new way of getting things done. Your organisation will become more human-centred and focused on the needs of your customers and employees, too. That's when the situation will become transforming for the better.

Building social capital internally, within the organisation, plays a crucial role. Open approach and structure foster that process, but what people essentially need to grow, is trust. Without trust in our relations, our energy and attention is driven towards basic self-defensive efforts, leaving out the space for growth and development. Project processes, such as design thinking, seek to maximize effective collaboration and develop employees' abilities to build relations, both offline and online. When conducted properly, they can help to reach next levels of organisation's culture, transforming bureaucratic internal processes to ones that stimulate higher trust, authenticity and transparency levels.

**BUILDING SOCIAL CAPITAL INTERNALLY, WITHIN THE ORGANISATION, PLAYS A CRUCIAL ROLE**

How does the organisation transforming through design should look like?

There's a simple answer to that. Human. Such organization should focus on the customers - final recipients of the service, clients and other stakeholders, but above all, the focus should be directed towards its employees. All of the mentioned groups have one thing in common. There are people behind them. Openness that stimulates idea-sharing and collaboration in seeking unobvious solutions is the key. Certainly, building an organisation that is open requires effort. However, you receive a chance to create/develop more comfortable culture and can fit better to today's world. It particularly applies to Poland, as it cries for solid social capital. It's worth a go.





[studiosaasen.com](https://studiosaasen.com)

## MARIE SAASEN (NOR) SAASEN STUDIO

Marie Saasen is a design strategist with a drive to improve the human experience through creativity and communication. She has a Master in strategic design management from Parson's The New School for Design in New York, and a broad-based background in pedagogy, communication research, marketing and industrial design. Marie founded the agency Studio Saasen, helping businesses and organizations implement design-driven innovation process., Marie is a guest lecturer at multiple universities worldwide.

### 3 KEY TIPS

WHEN TALKING TO USERS BE AWARE OF WHAT YOU BRING TO THE TABLE IN TERMS OF YOUR OWN ASSUMPTIONS AND BIASES, SO THAT YOU CAN BETTER MAKE SURE YOU HEAR WHAT THEY REALLY SAY, AND NOT WHAT YOU THINK THEY SAY.

WHEN TRYING TO GENERATE NEW IDEAS, LOOK TO THINGS YOU LIKE FOR INSPIRATION. WHAT MAKES THAT THING WORK FOR YOU AND WHY?

BE OPTIMISTIC ALWAYS. A PESSIMIST MIGHT BE PROVEN RIGHT SOMETIMES, BUT THE OPTIMIST WILL AT LEAST HAVE HAD THE PLEASURE OF ENJOYING THE JOURNEY.

## THE EVOLUTION OF CO-CREATION

### A QUESTION OF SURVIVAL IN THE MARKETPLACE

Gone are the days when you could compete simply by creating a good or cheap product. Rapid progress in technology and decreasing brand loyalty among consumers has made it hard to compete merely on price or technical finesse. Therefore, there's been an increasing focus on the user-experience of a product and how well the product solves important user needs.

**GONE ARE THE DAYS  
WHEN YOU COULD  
COMPETE SIMPLY BY  
CREATING A GOOD  
OR CHEAP PRODUCT**

The companies that have come out victorious in this generation change are those making the user's experience the center of their business, all the way from idea generation to branding and marketing (1). Giants such as Amazon and Nike are among those taking user-centered design the farthest.

Not all companies have the opportunity to make a 360 turn-around to make the whole organization user-driven, but all steps in this direction will improve user-experience. In this text I describe three levels of user-involvement. By

evaluating where on the user involvement scale your company currently is you can make a strategy for how to rise to the next level.

#### 1. Users for feedback

This is the level where many companies find themselves today, especially technology-based companies. On this level, the user is brought in to provide feedback on concepts or prototypes. Often, trained researchers gather user-insight through activities such as interviews, focus groups and questionnaires.

With this level of user involvement you get feedback on how "popular" a product is among the users, and it can provide some guidelines for how to improve a product before launching to market.

**NOT ALL COMPANIES  
HAVE THE OPPORTUNITY  
TO MAKE A 360 TURN-  
AROUND TO MAKE THE  
WHOLE ORGANIZATION  
USER-DRIVEN**

#### 2. Users as a starting-point

When the user is not involved in defining the problem from the beginning, there may be other, undetected ways of defining the problem and solving it.



ing the challenge. If solved by a competitor, this could render your product completely mute. To remedy this, on this next level of user-involvement you partner up with the user in the beginning phases of product development. This has come to be known as participatory design (2). In this approach, you work closely with the users in discovering needs, ideating and concept development.

The clear benefit to this approach is that the user contributes directly to defining the need you will solve, securing that it is an important and meaningful need. A limitation is that you don't keep checking in with the user underway, missing opportunities for further tailoring of the solution to the users needs.

### 3.Users as co-creators

In co-design, the traditional roles of user, researcher and designer are shuffled around (2). Here the user is recognized as expert of the user-experience, and has an important role in defining the challenge, generating ideas and developing the solution. On this level the user is

a partner throughout development, and you create solutions in iterations to hit the bulls eye of the users needs.

**USERS ARE OFFERED  
INCREASINGLY  
TAILORED CHOICES**

### Rise to the next level

Users are offered increasingly tailored choices. The only way to stay competitive is to detect and solve problems that elevate our users' everyday life. In Studio Saasen we train teams to implement a user-centered design process. The researcher and designer must be process facilitators, using creative tools and interview strategies that help the users reflect on and share their experience (2). Through user-centered design process you will access important insights and ideas that greatly increase the odds of developing successful solutions.



## AGNIESZKA MRÓZ (PL) SERVICE SANDBOX



Service designer, moderator of creative processes, business analyst. She seeks solutions that allow her to achieve organizational goals and respond to real users' needs. Using the service design approach, she designed solutions for corporations, SMEs, public institutions as well as non-governmental organizations. She runs service design classes at postgraduate studies at University of Social Sciences and Humanities, Higher School of Banking, Higher School of Administration and Business.

## 3 KEY TIPS

HAVE AS MUCH EMPATHY FOR THE BUSINESS PARTNER AS FOR THE GROUP THE SOLUTION IS DESIGNED FOR.

CATCH EVERY MOMENT  
TO GET OUT OF YOUR  
"INDUSTRY" BOX - IT'S EASY  
TO LOSE A BIG PICTURE

ONE OF THE KEY ELEMENTS OF THE  
DESIGN PROCESS IS TO DESIGN  
THE PROCESS ITSELF

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\*Originally taken from Creative Nature <http://studiosaasen.com/creative-nature/>



## DESIGNING A PROCESS

Service design requires ensuring specific, or as one can say - unique, relation between the designer and the company the designer works for. The decision launching the cooperation comes as a take-off to a few months long journey full of unexpected turnarounds, emotions and mutual support. That journey is even more exciting, as it is difficult to state the final destination. It comes with a particular implications, such as difficulties to define the final result or hardship that comes with precisising the moment when both sides can see the cooperation as a mutual success.

Each process needs to be specifically designed and take into consideration particularities of certain organisation along with the area of project. Designing starts long before the first meeting in a workshop room. However, that stage is frequently omitted or not given enough attention. When preparing and action plan, we don't allocate any time for understanding why a certain project should be realised: what kind of change is the expected outcome, what stands behind the need for change? When talking about competitive advantage, can we rest assured that our visions are

align? We tend to get lost in terms that seem clear to us, yet still might be difficult to understand for others. If we fail to align our vision of goal, the chances for misunderstandings at the further stages of a project increase alarmingly. We lack time for expressing our expectations.

Setting our initial arrangements precisely and aligning our starting point is drastically important, as using service design to introduce new solutions is completely new experience for many companies. It is essential to assign roles and responsibilities precisely. What is the role of a designer in the process? How employees are engaged? Who is responsible for the outcome? It is only the tip of the mountain of questions. Service design is clearly not done ex cathedra, it is rather an intensive process, where quality and engagement have to be ensured by everyone involved. The role of a designer is to lead a team through the process, use its potential in the best possible way, propose fresh perspective and support teams in order to make things work in a new way.

Empathy plays a key role at every stage of the project work. Designers show their clients the value of

### EMPATHY PLAYS A KEY ROLE AT EVERY STAGE OF THE PROJECT WORK

understanding the needs and problems of those who use their services, and try to enable business to see possible solutions through the eyes of various users. At the same time, designers expect business to understand the principles of a design process, leave current methods and trust the implemented process. It is important to be honest with ourselves and try to see whether designers put enough effort to understand businesses, which goes beyond the narrow scope of a project and covers all the aspects affecting the organisation of the process such as unexpected changes in action plan, delays or staff rotation. Are we flexible enough to incorporate the specifics of certain organisation when designing a process? What are the limits of our flexibility? When changes are big

enough to negatively affect the quality of our work? These are the questions we leave out without seeking the answers, not to mention finding them.

One of the key problems of design process is that talking about it does not necessarily represent its core. It is the experience that enables one to understand its specifics, discover value and its requirements. It is the task of the designer to present things clearly at the very beginning of cooperation. The duty of showing how process can affect an organisation lays in hands of the designer.

When taking a decision to implement design process within the framework of its structures, companies often lack full awareness of what such process is. On the other hand, designers get so focused on the process and lose the broader perspective and understanding that each process happens in a specific context and as it is known, it affects the flow of happenings. Process will not succeed without mutual curiosity and openness, even if the tools were perfectly selected.





## KILIAN KRUG (DE)

INTERNATIONAL DESIGN ZENTRUM BERLIN  
PLURAL

Kilian Krug is an Interaction Designer and User Experience Consultant, specializing in system design and information design. His research interests include visual thinking and working with models and prototypes. He works self-employed and is a member of the project team Plural, which works under the maxim “simple and sophisticated” with clients from very different industries and fields. He has conducted courses, lectures and workshops at various institutions, including the University of the Arts Berlin, University of Michigan and Central European University Budapest.



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### 3 KEY TIPS

NEVER BE TOO SURE ABOUT WHAT YOU THINK YOU KNOW. TAKE THE CHANCE TO TAKE A LOOK AT THINGS FROM A LITTLE DISTANCE AND TO CHANGE YOUR PERSPECTIVE. MAP YOUR MENTAL MODELS. PUTTING THOUGHTS, IDEAS AND KNOWLEDGE ON PAPER WILL LEAD TO CLARITY AND SURPRISING DISCOVERIES

THE QUALITY OF A MODEL DOES NOT LIE IN BEING “CORRECT” BUT IN BEING USEFUL FOR ITS SPECIFIC PURPOSE. WHILE WORKING ON A GRAPHIC MODEL, EMBRACE THE PRODUCTIVE CONFLICT BETWEEN “SIMPLE” AND “SOPHISTICATED”. BALANCING THESE THOUGHTFULLY IS THE ESSENCE OF DESIGN (AND MAYBE OF LIFE IN GENERAL)

“THE ILLITERATE OF THE 21ST CENTURY WILL NOT BE THOSE WHO CANNOT READ AND WRITE, BUT THOSE WHO CANNOT LEARN, UNLEARN, AND RELEARN.” — ALVIN TOFFLER

## VISUAL THINKING AND WORKING WITH GRAPHIC MODELS

FROM STRUCTURAL ANALYSIS TO CONSTRUCTIVE CREATIVITY: LOOKING AT YOUR THOUGHTS FROM OUTSIDE.

Models are invaluable tools to prototype machines, apps, service, and so on. But they can also be used to facilitate thinking processes: Graphic modelling helps to structure information, evaluate processes, rethink systems, communicate ideas and work on complex projects collaboratively.

In a strategy process, graphic modelling is the link between analysing the actual state (how something “is”) and deciding on the target state (how something “ought to be”): It’s an analytic, constructive and creative method to explore how something “could” be by mapping out hypotheses.

To start, put all information and ideas on paper. Use a model of a process (i.e. timeline of a workflow), of a interrelated system (i.e. a chart sketching relations in a collaborative team) or place everything into a coordinate system (try different coordinates and see which work best). Also, you can start by using basic types of information visualisation, i.e. for quantitative or geographic comparison. From here on, enrich the map, let

the content grow more complex, and don’t hesitate to combine several visualisation types (wisely).

**GRAPHIC MODELLING HELPS TO STRUCTURE INFORMATION, EVALUATE PROCESSES, RETHINK SYSTEMS**

Mapping the elements you have (information, thoughts, notions, ideas) means putting them on paper into a first structure, which automatically creates visual relations. This forces you to put them into some order and to structure the format (“lay-out”). The visual logic appearing at first might still be unintentional to some extent. But when looking at the arrangement, the visual constellation will “ask” you and others in your team to rearrange and to reorganise relations, until they make sense. Then try an alternative way of making sense.

Use graphic models to facilitate analytic, constructive and creative processes. Visualisation will help





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## ANNA-MARIA CIUPKA (DE/PL) IDZ INTERNATIONAL DESIGN ZENTRUM BERLIN EDENSPIEKERMANN

Product Owner, Digital Strategist, Traveller, Curious Mind. International business graduate, a dedicated ambassador and practitioner of lean, agile and design thinking methodologies as driving forces behind effective business innovation. She's currently involved as Product Owner and Digital Strategist at Edenspiekermann. Anna Maria has 9 years of experience in working on various digital businesses and projects. She is the face behind POST, a product that Edenspiekermann develops in collaboration with Google.

## COMPLEX PROBLEM SOLVING: HOW TO INNOVATE THROUGH DESIGN?

EDENSPIEKERMANN DOES IT WITH THE DESIGN SPRINT APPROACH, WHICH PROMISES TO DELIVER INNOVATION VIA VIABLE CONCEPTS AND PROTOTYPES IN UNDER A WEEK.

The idea comes from the book "Sprint: How to solve big problems and test new ideas in just 5 days" by Jake Knapp, John Zeratsky and Braden Kowitz.

We have been successfully applying this method for more than a year now. From our experience this is a very intense approach, which very often gets the participants out of their comfort zones. This however, is exactly what makes the method extremely productive and efficient in finding multiple solutions to complex problems.

The Design Sprint approach not only offers a very compact and robust process to explore opportunities, develop a wide range of ideas, prototype and validate them in lean user test rounds but also allows learning from errors and fostering an iterative approach to product and business. Beside making your team to work in an extremely structured way this also fosters collaboration, co-creation and therefore thinking out of the box.

you to think in alternative hypotheses. And they will help you to not unintentionally throw out or forget important, integral parts, and not to add things that don't fit or unbalance the whole. Any designer's virtue, to balance complexity and simplicity, will be a driving force throughout the process.

Pictures:

Which basic display mode do you see for your topic? If there are several, prioritize.

a) Comparison of quantitative features



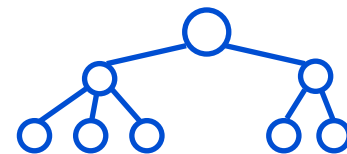
b) Chronological sequence



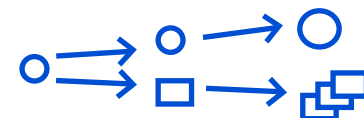
c) Comparative positioning



d) Structural relations



e) Process / causalities



f) Geographical map





The fact that this is deeply rooted in design thinking methods ensures generated ideas to be user centred and fitting the market needs.

## DESIGN SPRINT ALLOWS LEARNING FROM ERRORS AND FOSTERING AN ITERATIVE APPROACH TO PRODUCT AND BUSINESS

**Here is how we do it at Edenspiekermann...**

### **DAY 1: How might we...**

Before starting the sprint you and the team need to understand and align on what critical problem you are trying to solve. The more focussed you are, the more effective the sprint is going to be. In that step participants gain an overview of different perspectives to the challenge. They might go through some research documents, watch or read input thoughts from experts, analyse formerly prepared user interviews. An interesting exercise, I personally like to do here, is a Value Proposition Design by Alex Osterwalder from Strategizer.

An important delivery from that day is a collection of innovation possibilities expressed in the form of “How

might we...” questions, which you collect on post it notes from all sprint participants. You evaluate them as a team and apply a priority ranking. The highest voted question goes to the sprint as the most important challenge to be solved.

### **DAY 2: Sketching**

The second day starts with a presentation of inspiring demos related to the challenge prioritised for the sprint. From there you go into the rapid idea generation mode. The exercise which we use the most is crazy 8s. Each sprint participant folds and A4 paper into 8 rectangles and sketches 8 possible solutions to the prioritised challenge in 8 minutes, 1 minute per rectangle. For example, six participants generate a total of 48 solutions, how awesome is that? You might go for couple of rounds of this exercise to ensure an in-depth variety.

### **DAY 3: Storyboarding**

Day three participants will analyse the ideas and evaluate them from the perspective of the prioritised challenge and user/market fit. Eventually, they are allowed to pick only one idea for further exploration and refinement. This idea goes through a storyboarding process. Individual storyboards are exposed to all participants

and dot voted. The goal of the day is to refine the winning storyboard together as this one will be taken to the next day for a prototyping round.

### **DAY 4: Prototyping**

This is probably the most fun and inspiring day of all. Here we play, explore, experiment and build. There are many ways to prototype. Depending on your goal you might go for a Keynote, InVision or Marvel for digital solutions and 3D printing approach for physical ideas. I personally saw just paper prototypes work very well too! Possibilities are endless and remember that your goal is to prototype and try different things fast.

### **DAY 5: Test, Learn & Iterate**

This, on the other hand is probably the most important day. The moment has come to validate your idea with the users. Run tests and interviews and document your findings in a form of a learning card. This will be the most important input for you for further iterations. There are multiple ways to recruit your testers, via Facebook, Instagram, company blog or personal circles. Make sure you coordinate with them before the sprint starts so they are available for the team on day 5.

**Few of the most common mistakes we've learned about so far...**

#### **1. Single minded participants**

The number one rule is to make sure that the Design Sprint Team is multidisciplinary. You need people with different perspectives, backgrounds and skills.

#### **2. Lack of clear goal**

The challenge in focus has to be clearly defined. It's absolutely crucial for the entire Design Sprint Team to ideate around the same challenge. Otherwise ideas are too broad and can't be prototyped and tested.

#### **3. No decision maker**

With such a vast amount of opportunities and generated ideas it's very important to have a decision maker in the room. Someone, who can eliminate irrelevant options and help the team to focus on the core.

#### **4. The facilitator is too nice**

You will be trying to achieve in 5 days what back in the days agencies or R&D departments would work on for weeks. Make sure your Design Sprint is facilitated by the real moderation ninja. Someone, who is able to time box and cut off some discussions if necessary. Stay lean!

#### **5. The facilitator is too involved**

Avoid working with facilitators who are too involved and have strong opinions about the challenge you are





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## EDYTA PAUL (PL) REHAU / CONCORDIA DESIGN

Trainer, consultant and coach. On her daily basis, she launches and coordinates projects related with change management, creation and implementation of innovation in major companies. She frequently utilizes Agile, Design Thinking and Systematic Inventive Thinking tools to build the innovation culture, develop new products, services processes or positive experiences for employees and customers. Edyta is a certified FRIS trainer, change management coach and Design Thinking practitioner.

## WHEN DESIGNERS MEET BUSINESS

When designers meet business. It might sometimes seem like a meeting between tribes coming from two different planets. Those who understand design perfectly are sometimes not well understood. Dozens of fantastic projects will never see daylight, just because the designer was not able to communicate them in a way business could comprehend it. Dozens of internal projects will be buried at the “no-one wants it” cemetery as its authors were not capable of selling their ideas to management. Until business and design reach the “aha - it is awesome and solves all our problems” moment, they often speak different languages.

The very first meeting between designers and business representatives is usually the core of all issues. If you intend to get more contracts -

it's time to learn how to ask difficult questions, at the very launch of your relation with a client.

Why?

To speak a common language with your clients.

**DOZENS OF FANTASTIC PROJECTS WILL NEVER SEE DAYLIGHT, JUST BECAUSE THE DESIGNER WAS NOT ABLE TO COMMUNICATE THEM IN A BUSINESS WAY**

### 10 questions to ask your client before drafting an offer...

What is the purpose of the project and why the client needs it? Clients tend to talk about specific task - “I need a new website / I want to change the look of the office / I need content for product prospect”.

trying to tackle. There is a high risk they are going to steer the discussion into the direction they already have in mind.

### 6. Lack of testing

Make sure you plan the full fifth day for testing, creating learning cards and drawing conclusions. In order to keep it lean take care of all organisational topics like searching for users, scheduling, room booking before the sprint start.

### 7. Not doing them at all

And naturally, the biggest mistake you can do, is to not do the design sprints at all. If your management or stakeholders group is not convinced, use those methods anyway without

naming them upfront. Announce it to be a design sprint when they start recognising the results. From that point there is no way out.

### Go and experiment: Explore, Ideate, Prototype, Validate & Repeat!

By now you've got a solid idea on how to run a successful Design Sprint. There is no better way to learn, than simply by doing. So if your organisation or team suffers from lengthy unproductive discussions and brainstorming sessions or simply needs to innovate, I encourage you to try and experiment with those approaches. You and your team will love them from the first sight!



What you need is an answer “**why do you need it?**” question. Dig deep, don’t stop after receiving the initial answer.

**DON'T COMPLAIN ABOUT THE PREVIOUS EXECUTORS OF THE WORK - YOU SECOND GUESS CHOICES OF YOUR POTENTIAL CLIENT**

**What sort of problem the project solves? What are the roots of the problem?** If your work is there to improve someone’s life or business, you will have to find the (often deeply hidden) cause of the planned change. Offers fall easily if they lack the why way of understanding. Even if you succeed to get contracts without exploring the core of the problem, it is very likely that no-one will ever want to pay you above the lowest market price. Why would they?

**What will happen if the client doesn’t do it? If the current status will remain? If no change will be introduced?** To understand, how to help your client, the client has to know what can happen if he/she would not commit for your help. The answer to that will enable you

to assess the value of your service for your client’s business.

**How the client will evaluate the success?** What are the results of the change? What are the benefits of the project? If they want to have more customers? Or more time? Would they would like their boss to see their success? Can your work really affect it? Is is the only way to reach a goal your client aims for? At this point, it might turn out that a project you discuss does not influence the client’s expected outcome at all.

**Budget.** Always ask about the budget. It’s not an easy question and clients have difficulties answering it, but ask for a range at least. If you don’t know the budget, both sides might be wasting their times. Propose something extra, above the budget - only if you’re able to present the benefits of such project.

**How the client will notice that it worked out? How the success will be measured?** Client’s success is dear to you. Client talking about how you helped their business to succeed is something you care about. How you and the business will be able to recognize a success of the project?

#### **What are the pain points?**

**What concerns your client?** If there is such thing in the project, you should also be the one that is concerned about it. Closing sales is finding and soothing the concerns of your client. The more concerns you know, the easier it is to solve them. That question will enable you to touch the issues that might crucially affect your cooperation - and the client didn’t share them before (why would they?).

#### **What currently works well?**

There is no point in changing what already works. Search and fix what is broken. Empower what works. Don’t complain about the previous executors of the work - you second guess choices of your potential client. Don’t throw away everything your client has solely with a purpose of selling more.

**If the project was intended to reach only one goal, what would it be?** Every project has a priority goal. Your task is to determine it. How did they learn about you? The only part about you... useful to acknowledge which activities help you and which are not seen by potential clients.

Decent offer starts from the client’s perspective, not your company presentation. The more client talks, the higher are the chances he/she will tell you about their needs or issues. It has to be the core - the client, the goals, the needs, the issues, the badly allocated budget, the bad decisions, the negative experiences, the limits. That questions constitute the beginning. The answers might lead you to the most interesting insights about the client.

Thanks to that, you will soon speak the same language...





## MICHAEL THOMSON (UK) DESIGN CONNECT

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An independent design strategist and facilitator, Michael helps teams, businesses and organisations around the world evolve their visions and strategies for growth. As President of the Bureau of European Design Associations, Michael initiated and led the high-level lobbying that persuaded the European Commission to include design in its Innovation Strategy in 2010 and subsequently authored its seminal report, Design for Growth and Prosperity. Michael was appointed the inaugural Japan Design Ambassador by the Japan Institute of Design Promotion

### 3 KEY TIPS

IF YOUR PURPOSE FOR EXISTING IS INVISIBLE TO YOU, HOW WILL OTHERS KNOW THAT YOU EXIST? DISCOVER WHY YOU EXIST AND TELL PEOPLE ABOUT IT

MAKE THE INVESTMENT TO ORGANISE SOME REGULAR TIME AND SPACE TO ENABLE AND EMPOWER REAL EXPERIMENTATION. THE BEST IDEAS EMERGE AS A CONSEQUENCE OF A COMBINATION OF RIGOUR AND BOUNDARY-PUSHING EXPLORATION. YOU DON'T KNOW WHAT YOU DON'T KNOW. EXPERIMENT WITH YOUR THINKING AS WELL AS YOUR DOING

SEEK INSIGHTS FROM USER BEHAVIOUR – SEE EMOTION AND PSYCHOLOGY (YOUR OWN AS WELL AS YOUR CUSTOMERS') AS FUNCTIONS THAT ARE AS FUNDAMENTAL AS ENGINEERING, MARKETING AND SALES. PLUG IN THE RIGHT EXPERTISE (PART TIME OR FULL TIME) IN ORDER TO EXPAND YOUR HORIZONS FOR SEEKING OUT AND CAPTURING OPPORTUNITIES FOR INNOVATION

## DESIGN-LED STRATEGY

### THE ROLE OF DESIGN IN STRATEGIC THINKING FOR GROWTH

The phrase 'design-led strategy thinking for growth' helps me to think about how I help businesses around the world to shape their visions for growth – whether at the level of a team, a project or a whole business.

It's layered components of language, (which work in parts as well as a whole), help me as a design strategist and facilitator to work in a multitude of different scenarios and cultures, together with my clients, unfolding the conversations they really need to have in order to move forward at key points of change.

Design provides an opportunity for all engaged in piloting change – and that includes business owners, leadership teams, team leaders, technical directors, innovation specialists, designers and other stakeholders – to ask the simple question, 'Why do we exist?' or to ask it in another way, 'What is our true purpose here?'.

As we know instinctively, more often than not, a simple question can offer a considerable challenge to shape a response that makes sense no matter what angle it is scrutinised from. It is said that the easiest way to confuse an intelligent child is to ask them a simple question. To tell a complex story simply is never a simple

thing to do. Simplicity is too complex for that to be the case.

**DESIGN PROVIDES AN OPPORTUNITY TO ASK THE SIMPLE QUESTION, WHAT IS OUR TRUE PURPOSE HERE?**

It is also true that deceptively simple tools (often composed of simple questions, child-like diagrams or surprisingly basic models), can often stimulate direction-giving insight and inspiration in any journey of change. They can also offer ways of navigating the complex – particularly at the level of strategy. This can be true whether that question is seeking to discover a new idea as yet uncovered, or to shape a new direction for others to follow – with their hearts as well as their heads – or to disrupt an entire industry. Such questions might include:

**Why do we exist?**

**Where are we going?**

**What is it that we don't know we don't know?**

**What is the change in the word we want to see?**

**What is the best question we need**



## to ask ourselves just now?

In shaping the change needed to deliver new value, it is helpful to change how we think about design. The now well-known concept Design Thinking continues to help teams and organisations around the world to ideate products and services more empathetically aligned to the needs and aspirations of employees and users (customers) alike – in fact all of the stakeholders mapped out in the system of change. But thinking about design in new ways – expanding our own understanding of what design can mean as a profound construct for change – can also help businesses and leadership teams to stand back and look deep. Depth of self-awareness (as well for example, as knowledge of the market) is a necessary component of understanding when answering the question “Why?”

**IN THINKING ABOUT DESIGN NOT ONLY AS TANGIBLE OUTPUTS OR EXPERIENCES, BUT ALSO AS THE MEANS BY WHICH COLLECTIVE AS YET UN-FORMED VISIONS CAN BE SHAPED**

In thinking about design not only as tangible outputs or experiences, but also as the means by which collective as yet un-formed visions can be shaped, businesses

can enable new directions for innovation to emerge. And that can only happen when businesses look inward to their purpose, whilst at the same time looking outwards to their existing and future customers.

Is the vision you speak of visionary? If your vision is the destination, what is the direction of travel? Are your people aligned to the direction of travel? In what way can you build and share new language that you can own as a culture? How can you reframe risk of failure as a vital component of success?

Without the fundamental building blocks of self-awareness, purpose and alignment embedded in organisations and projects, all of which imply a user-centric approach, the design task can seem nebulous, random and subjective. It will also, most likely, fall over at the first hint of internal or market resistance. That is why delivering a shared vision for change is a complex, multi-layered task that requires clear communication accessible to multiple audiences.

**WITHOUT THE FUNDAMENTAL BUILDING BLOCKS OF SELF-AWARENESS, PURPOSE AND ALIGNMENT THE DESIGN PROCESS CAN SEEM NEBULOU**

My experience over the years has taught me that in order to identify and meet future, as yet unexpressed needs, (often very subtly nuanced), it is necessary for the mindset of those involved to be also open to change.

And that can only happen where the culture or the climate of the organisation itself enables people to openly engage in change. After all, change is not always good for everyone involved. People will say they welcome change but, in reality, this is usually said confidently when they know or sense the change won't affect them adversely. There are always winners and losers.

This is why the picture that is painted of the destination and the language communicating purpose must help people feel connected and engaged and a bigger picture level. Behaviours that are intrinsically motivated, (I believe in this and I want to be involved even though it is very difficult and there is no single answer), always win out in the longer term over those behaviours that are motivated extrinsically, (I am doing this because I am being told I have to and because if I don't, I might get demoted or lose my bonus or even lose my job).

Design as a strategic tool can help facilitate, communicate and justify a sense of shared deeper purpose and direction. When this happens the task of innovation will become a naturally embedded creative impulse within teams facing a challenge, the resolution of which takes them closer to a goal that is far bigger than themselves or their ability to contribute as individuals.

**CULTURE OR THE CLIMATE OF THE ORGANISATION ITSELF ENABLES PEOPLE TO OPENLY ENGAGE IN CHANGE**

I believe taken as a whole, the sentence, design-led strategy thinking for growth offers an insight that is greater than its parts. I also believe the same holds true for design where it is understood as a distinctive multi-faceted concept that delivers deep and strategic change over time.

Taken in this light, design and designing must not only be centred around the end users but also the first thinkers and all who lie between.



## Chapter 03

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# RESTRAINING THE MESS WE'RE IN

**During the Design talks Business, we often heard about the increasingly dystopian version of the world around us. Chaos, everyday solstice and the crowds of information require us - entrepreneurs, change**

**agents, designers - be able to respond to them. This part is an attempt to find a response to the elements of ERROR that we face every day, especially on the professional level.**



### FERNANDA TORRE (SE/PT)



Fernanda Torre is an Innovation and Strategy Expert and Experience and Communication Designer. Fernanda Torre has been working on the border between design and business using creativity to enhance innovation processes in R&D and manufacturing. She has won several awards like the Red Dot Design award. Fernanda is also a TEDx speaker.

### 3 KEY TIPS

[ USE TIME AS AN INGREDIENT TO EVERYTHING YOU DO: DESIGN EXPECTATIONS, EXPERIENCES AND MEMORIES ]

[ DON'T ASSUME ANYTHING: ASK, TEST AND EXPLORE! ]

[ EVERYTHING HAPPENS IN A CONTEXT: DESIGN IT AND RESHAPE IT IN YOUR FAVOR! ]

## SEIZING THE EXPERIENCES

Innovation has never been easy, but it's getting harder. A long-standing drop in R&D productivity has made innovation increasingly more expensive and resource intensive. The number of researchers required today to achieve the exponential growth from Moore's Law\* is more than 18 times larger than the number required in the early 1970s,

in other words: the low hanging fruit technology-innovation has been harvested and we face serious challenges generating new value based in new technology and basic research.

Has big ideas are getting harder to find, companies are struggling to deliver value. However, a relatively untapped source of value is waiting to be seized: experiences.



## DESIGN UNLOCKS AN EMPATHIC RELATION WITH THE CUSTOMER

Experience design, the design of intangibles over time, allows for the generation of customer centric untapped value and grants the pre-

miumization of offerings. Furthermore, Experience Design unlocks an empathic relation with the customer, which has been proven to have a long-lasting impact. All this value can be generated without the need to waste natural resources in tangible products, but rather focusing on human-centric sources of value.

*\*Moore's law refers to an observation made by Intel co-founder Gordon Moore that the number of transistors per square inch on integrated circuits had doubled every year since their invention, suggesting exponential growth.*



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## KATARZYNA ANDRZEJCZYK-BRIKS (PL) BRIKS ARCHITEKCI / CONCORDIA DESIGN

Katarzyna Andrzejczyk-Briks is an art historian, an educator and a lecturer at the School of Form and SWPS in Poznań and Warsaw. She teaches history of art and design, interior architecture and design trends.

### 3 KEY TIPS

NURTURE AND EXERCISE YOUR ATTENTION -  
WE'RE SO OVERSTIMULATED THESE DAYS

STAY CURIOUS. CURIOSITY ENRICHES  
OUR LIVES WITH FLAVOUR AND MEANING.  
THANKS TO CURIOSITY, WE MEET NEW  
PEOPLE, EXPLORE NEW PLACES,  
CULTURES AND LANGUAGES.

REMEMBER ABOUT THE VALUES.  
DESIGN HAS ALWAYS BEEN  
BOUND WITH BUSINESS, BUT  
SUSTAINABILITY SHOULD PLAY  
A CRUCIAL PART, TOO.



## CHANGES AND CONCERN

The pace and the number of changes happening around us is extremely high. We live in a reality we don't understand. Overabundance of - things, information, stimulants - makes our own data processing system, our bodies and brains not able to stand the overload, which is why I find Gdynia Design Days 2018 theme - ERROR exceptionally well fitted and important.

**WE STILL DON'T KNOW HOW THE WORLD WILL CHANGE, BUT WE FEEL IT IS ALREADY HAPPENING**

I have been working with design and design trends for a last couple of years, my workshops and lectures allow me to meet lots of people in Poland. These are high-school and university students, but also Senior Club members, businessman, managers and production workers. I talk with them about design, but all in all the conversation we have are about us and the world we created. We discuss whether the world we happen to live in is the world we would like to live in. Is design "taking care" of people's needs? One common thing for all the attendees is a deep concern related with these changes. Second meaning of Error is

revealed here - a mistake, as we ask ourselves more and more frequently whether the direction we took is right.

We've found ourselves in the times of redefining terms, economic systems or roles in the society. We still don't know how the world will change, but we feel it is already happening. Virtual and real worlds connect, family model changes, the role of women, men and children changes, our relation with animals change, too. Once so bold, the division between gender vanishes as well. We live in a hybrid world.

Authorities and companies have almost zero trust level, therefore plenty of people creatively utilize every error of our system and hack it making new products, services, lifestyles that present a new approach to life, work, learning.

**IS DESIGN TAKING CARE OF PEOPLE'S NEEDS?**

People's concern, makes business environment full of concern. Therefore, many companies intensively search answers for following questions: how to learn about customers' expectations - how to see their needs and dreams?

How to prepare teams to work in the ever-changing environment? How to deal with stress? I think that the most important is to find a moment to stop and look carefully at the situation that we are facing.

Without decent diagnosis, we won't be able to solve problems successfully. Realizing that we won't be able to prepare for all the changes we face might be the most important thing. However, we can co-create the change and develop skills that will enable us to adapt to any situation. These are: cognitive flexibility, curiosity, critical thinking, decision making skills and ability to collaborate.

**WITHOUT DECENT DIAGNOSIS, WE WON'T BE ABLE TO SOLVE PROBLEMS SUCCESSFULLY**

It is crucial to assess the core values. Working with people in various Polish companies with Concordia Design team enabled me to see vast need for purpose in the undertaken actions and longing for meaning of their lives and work. Focusing on profits is a short term strategy. To engage employees, it is necessary to show them why it makes sense to take risks

and makes efforts facing current and future challenges.

ERROR links to our expectations. Companies and designers remain under constant innovation pressure. We tend to forget that innovation occurs extremely rarely and it doesn't necessary mean discovering gunpowder. Let's start with small, local changes. Let's develop well thought, valuable and truly needed things, services and experiences. Sometimes, a new mindset we introduce in our company will be innovative.

Let's not overestimate technology, as even though possibilities grow fast, John Thakara's words remain still valid: "If you put smart technology into a pointless product, the result will be a stupid product".

**Human still remains in the centre.**





## SYLWIA HULL-WOSIEK (PL) [concordiadesign.pl](https://concordiadesign.pl) CONCORDIA DESIGN

Development & Creativity Manager at Concordia Design. The author of Creativity Thinking method, based on various long-term experiences, reflections and project work based on creative techniques, Design Thinking, Service Design, Creativity Thinking and HR practices. Certified business coach, consultant, educator and human resources management expert with over 15 years of field-experience.

### THERE'S A SENSE IT THE SENSELESS

#### CREATIVITY THINKING AS AN ANSWER TO MODERN ORGANISATIONS' CHALLENGES

Lack of motivation. It's the most common thing I hear when talking about the challenges with managers. The main causes of the problem - two socio-cultural trends that affect professional lives: (constant) change (forced) multitasking. Employees variously adapt conditions that are multi-stimulating, constraining and yet requiring flexibility. It is easily visible that different generations deal with them differently. Another obstacle! How a modern organisation can make sense of it all? How to find a solution?

Or rather: who has to find it? That is what we ask first. Using Creativity Thinking approach, we rely on a project team. We carefully select individuals yet to design solutions. People, with their skills, expectations, abilities are in centre of our attention. Thanks to various tools and techniques we release their creative potential, that enables them to work out and imple-

ment new ideas at the company. Who is in the team, then? Employees of the client - with different levels of seniority, experiences and skills (diagnosed beforehand), responsible for different roles in different areas, coming from various generations. Engaging people in the process of designing a solution empowers their understanding and engagement. Creating change and having influence on its directions guarantees motivation within the team. As simple as that?

**AFTER THE COMPLETED  
PROJECT PROCESS,  
PARTICIPANTS  
BECOME THE CHANGE  
AMBASSADORS**

"We have no time for that" is what I hear frequently. It turns out, though, that after the process is over,

users not only take care of the implementation of the solutions they created, but spread enthusiasm about it within the organisation. They become change ambassadors as they feel responsibility. Collective, managers included, finds time for that. Engagement is stronger when the changes are aligned with company core values. An example?

**Client:** Automotive industry, various departments, approx. 40 people involved in the project - employees and managers

**Value:** Together

**Challenge:** How to introduce brand core value in the daily life of its employees?

**Solution:** Collective canteens designed and renovated by employees and managers

**Outcome:** Collective work in new environment and unexpected form, time spent together, improved quality of common areas and furtherly, improved quality of breaks - good reason to spend time together and get to know each other.

**INVOLVEMENT  
PEOPLE IN DESIGNING  
THE SOLUTION  
AFFECTS THAT THEY  
UNDERSTAND AND  
FEEL IT**

Great ideas come from great insights. We clearly remember about the final users the solutions is desi-

gned for. We explore their needs and expectations. An example? The same company, different value. Effective - what to do to make employees more effective? We were considering structural solutions, when one of the employees proposed to start from small simple steps - if employees are to become more effective, company's parking has to be restructured in order to save time lost to find a free parking spot every morning.

Even better is when employees participate in the value defining process. It makes it easier for them to incorporate them on a daily basis. As a creativity consultant, I encourage managers to do crazy things and take a step ahead - not only define the values collectively, but also experience them together with employees. During creative workshops co-created with artists (f.e.), we test that solution actively. Participants, aside from motivation boost, receive a chance for integration and development in new areas. That mind-opening dose of inspiration is a crucial element of creativity thinking process. It cannot be discarded when working with creativity thinking collectively.





## WOJCIECH KŁAPCIA (PL) PAJAK

pajaksport.pl

Outdoor Industry technology expert with over 15 years of experience. He conducts training courses on laminate production technologies, down clothing (including Himalayan), sleeping bags, rucksacks, tents or membrane clothes. His articles are being published in "4outdoor" portal, "Magazyn Górski" and in various industry internal materials. He works in the field of design, development, and technology consulting with various outdoor brands.

### 3 KEY TIPS

START AN ARGUMENT WITH YOURSELF. PUT YOURSELF IN THE SHOES OF REVIEWERS, USERS AND YOUR COMPETITORS.

CHECK IF YOUR IDEA  
WAS NOT INVENTED  
OR EVEN PATENTED

TALK WITH ENTHUSIASTS, THEY  
OFTEN KNOW SOLUTIONS YOU ARE  
PUZZELING ABOUT, ALWAYS ASK  
THEM OPEN QUESTIONS.

## WHEN YOUR TEAM HITS A WALL

A hammer is the hardest thing to invent. Sounds mundane? It's not. It turns out that the most sophisticated solutions are usually simple and easy to come up with. "Anyone could invent that" is the biggest compliment a designer can receive. Then, looking back in the history of the humanity proves that apparently there were no anybody's. One could assign such comment to Phillipe Starck's citrus squeezer. The product he designed is recognized by almost anyone, even if Starck's name is unfamiliar to many. Velcro tape serves as even better example, though hardly anyone does even notice it - perfectly designed, with fibers' elasticity and hooks' angles taken into consideration. The way it works is so simple that it would be difficult to find an easier solution... silent velcro has been under works for the last two decades.

**SIMPLEST SOLUTIONS  
USUALLY MEASURABLY  
AFFECT THE PRODUCTION  
COSTS**

One of the aspects of my profession is to search for solutions when the project team hits the wall. My task is

to find a way to go around that wall in the simplest way. That simplest solutions usually measurably affect the production costs, too.

A perfect example here is the change in the way fastening lashings are attached to the tent I was working on. The way we modified the way tent's stays are mounted makes a perfect example. Leaving the original product untouched, we still managed to keep the functionality and saved 60% of an expensive, kevlar cord. Knowledge about sailing knots helped me to develop a smart solution. That is how seemingly unrelated know-how became key to solve an issue.

**SUCH TEAM CAN  
REVOLUTIONIZE  
THE PRODUCT.  
BETTER IS THE  
ENEMY OF GOOD**

During the Renaissance days, a person could possess all the knowledge accessible to the human kind at that time. It's not possible anymore these days. The tempo of information generation, so as the technical and science innovation goes way beyond learning capacity of a single person.





veryhuman.pl



## IZABELA BERNAU-ŁAWNICZAK (PL) VERY HUMAN SERVICES

An entrepreneur and a designer. Experienced moderator of creative and design processes based on Service Design thinking, Design Thinking, human-centered design. For nineteen years, she has been helping companies to understand and adapt to market changes, create strategies for brands, products, and services based on design. Iza has vast experience in the implementation of projects related to design in the following industries: food / FMCG, finance and energy. A graduate of Design Management at SWPS and Dietetics at the University of Life Sciences in Poznań. A member of Service Design Polska, the founder of the Futurefoods.pl project.

### OUR DAILY BREAD

Food is not in scarcity anymore, there's no need to make much effort to get food. Food is simply available, 24 hours a day, within the reach of our hands - fresh, affordable, bursting with colours. We've funnelled our primal hunting skills to bargain hunting. We've moved from feeding our hunger to feeding our own ambitions. There's not much left from... our regard to food. Didn't we get lost in a way?

#### FOOD WASTE IS NOT AN INDIVIDUAL ISSUE

Retail stores full of aesthetically appealing products became the way we perceive the society's prosperity. And so we love to to live in prosper-

ity. We've got easily acquainted to shelves full of goods. Moreover - more often, we're expecting something nice to surprise us, something super (superfoods, for example). Retail stores fear to fail in continuous drive to meet our expectations so badly that products that are too ordinary or not-really aesthetically pleasing are being taken off from the shelves. These products are more likely to land in the litter than disappoint the picky customer.

#### THE RESPONSIBLE COMPANY IS AWARE THAT THE EXTERNALIZATION OF COSTS IS A VIOLATION OF THE GOOD OF THE COMMUNITY AND THE PLANET

It's become more frequent and way easier to simply get rid of the items

If happens frequently that a challenge we're working on has been already overcome in other industry sectors. Making use of such can be really beneficial. Multiply awarded for its innovative material combination, Edelrid's Assecuration tool makes a great example. Designers claimed to use a method that already existed in other field - solid combination of gum and plastic is highly utilised in screwdrivers for more than a half of a century, however when it comes to climbing industry, it was a breakthrough.

**BEING UNFAMILIAR  
WITH TECHNOLOGICAL  
CONSTRAINTS, IT IS  
EASIER TO GO BEYOND  
SCHEMES**

That is why, multidisciplinary teams are being created when working on a new projects. Experts in various fields, frequently non-related with the industry, are invited to join such teams, too. For them, being unfamiliar with technological constraints, it is easier to go beyond schemes. Such team can revolutionize the product. Better is the enemy of good. Complex solutions are displaced by the simpler ones. When our competitors are ahead with these, our product will soon disappear from the market.

Coming back to the hammer, its construction warrants no errors.



that do not fit to our perfect picture. Millions of tonnes, millions in cash. We throw away too much by the cause of buying too much. We buy too much as we are not able to deal with the over-supply of food. We do not understand what, when and how much we actually need to eat. We're bombarded with latest fads, trends, new directions in nutrition. Gluten-free, lactose-free, meat-free, free-from from all over. Free from the feeling and senseless, too. As we trust best-before date than our senses, it looks like we've lost our common sense when it comes to food.

Let's stop deluding ourselves - food waste is not an individual issue. Indeed, it is a growing social issue, which goes beyond the food waste statistics. It's the overproduction that requires extensive use of energy and water. It's how it affects our health as soon we'll be dealing with obesity and metabolic disorders.

**PRODUCTS ARE MORE  
LIKELY TO LAND IN THE  
LITTER THAN DISAPPOINT  
THE PICKY CUSTOMER**

There's no problem we can't work out. Perceiving food from a new perspective can reduce the amounts of food we buy. Understanding that rich diet does not call for everyday visits at the grocery store is the key. Listening to your body and understanding what it actually needs doesn't require secret skills and counting every calorie. Shopping smart doesn't not necessarily mean buying higher quantities of food we won't be actually able to consume anyway. Instead of creating new nutrition trends, let's do something to build new consciousness - consumers, producers and retailers, altogether. We all consume. Let's hope our vanity won't consume us.



## EVELINA LUNDQVIST (SE/AT) [thegoodtribe.com](https://thegoodtribe.com) THE GOOD TRIBE

Evelina Lundqvist (1981) is a social business consultant and an award winning social entrepreneur. Or as she likes to put it — an investor of time and awesomeness. She runs her creativity and sustainability agency, The Good Tribe out of Sweden and Austria. She works together with clients such as IKEA and Caritas and the municipalities of Östersund, Stockholm, Botkyrka and Graz. Evelina holds a MBA in Business Ethics and CSR from Danube Business School in Krems, Austria.

## THE CHANGE MAKER CHALLENGE: HOW TO TRANSFORM FROM “BUSINESS AS USUAL” TO “BUSINESS FOR GOOD”

I am writing this, not for the faint of heart. But for those who want to bring about change. For those who see social justice, equality, climate change mitigation, and ecosystem protection, not as a threat but as a battery of opportunities — business opportunities.

**IN EVERY SECTOR OF  
SOCIETY AND IN EVERY  
PROFESSION THERE IS  
ENORMOUS POTENTIAL  
TO CONTRIBUTE  
TO BETTERMENT  
AND CHANGE**

Our society is changing at unprecedented speed. Humanity is more connected than ever, and despite what we are told over and over again, safer and more prosperous than ever before. Of course, we still face enormous problems, catastrophes, and even atrocities being

committed among us. There are all the reasons in the world to talk openly about humanity's challenges in the age of anthropocene.

**OUR SOCIETY  
IS CHANGING AT  
UNPRECEDENTED SPEED**

And yet, at the same time, we're doing really well. Child mortality, the number of babies per woman and illiteracy are at all times low, just to mention a few examples. Moreover, vaccination rates, the number of children who attend school and women's education levels, are at all times high. These numbers may seem isolated and unrelated at a first glance. But looking deeper at what it takes of





a society to e.g. reduce child mortality, indicates countries, cities and communities that have a newly acquired ability to provide clean water, sanitation, health-care, a safe childhood without violence, and much more. Furthermore, humanity seems to be leaving some of the need to solve problems with violence. Are we even moving into an era where democracy, human rights, tolerance and dialogue are becoming the core of the human experience? In any case, humanity is making enormous progress — fast.

#### **What does this have to do with business?**

Everything. In every sector of society and in every profession there is enormous untapped potential to contribute to betterment and change. Agenda 2030 and the global sustainability goals are a tone-setting example of this. Business along with other sectors are waking up to a new reality, realising that, “if you are not part of creating solutions for sustainable development — you are part of the problem”. Businesses are taking on the challenge of transforming their ventures from conventional “business as usual” to “business for good” while still making money. They are discovering that paying attention to social and environmental impact alongside financial longevity is key to building a reputation, reaching out to new audiences and helping to secure business and the planet for future generations.

#### **What does this really mean businesses?**

As you are reading this, hopefully, you are asking yourself, “Am I part of the problem or the solution?”. We are all children of our time, most of us move around the planet, creating a harmful carbon footprint without even reflecting on it. Are you nodding in acknowledgement and thinking something along the lines of, “Yes, I might be part of the problem — but I would much rather be part of creating solutions for sustainable development”? This is the divide between the faint of heart and the brave change makers. And reading this far, you might just have proven to be part of the latter group. The change makers. With this realisation, you can confidently start your journey towards contributing to “business for good”.

**PERCEIVING FOOD  
IN A NEW WAY CAN  
REDUCE THE QUANTITIES  
YOU BUY**

To support you along the way, there is three guiding question that can help you kickstart or refine your business’ contribution to sustainable development.

#### **1. What kind of life in my community and on this planet do I want my business to contribute to?**

Hopefully, you want your business, throughout all phases of its life-cycle to contribute to prosperity in the com-

munity and for the planet. The life-cycle of a product includes all social, environmental and financial undertakings, from the initial research and development to material extraction, throughout manufacturing and production, storage, transportation, utilisation, disposal or recycling. The life-cycle of a service obviously looks different, but can sometimes do even more harm than a product since it induces a significant carbon footprint through e.g. travelling. Remember that a truly responsible business recognises that externalisation of costs is a violation of the community and the planet, and willingly absorbs all costs it causes.

#### **2. How can I turn my business Zero Waste?**

Zero Waste is a radical and powerful tool since it indicates exactly how much waste there is room for in a product or service life-cycle. How can you reinvent your business in order to produce ZERO waste? Familiarise yourself with Zero Waste (Refuse, Reduce, Reuse, Repair, Return, Rot, Recycle), and related terms such as life-cycle analysis and cradle-to-cradle.

#### **3. How can I measure my social and environmental impact alongside financial key indicators, and tell the world of the progress I am making?**

Identify what your business would risk by not engaging, and use sustainable development as a force for innovation.

Do good and measure your impact — or even, be the best, lead the market, and tell the world of your progress. There is an ever-growing number of conscious consumers interested in ethical and environmentally responsible products and services. However, steer clear of greenwashing, communicating that your business is more sustainable than what it is. Consumers will notice and drag your business through the social media mud.

**LET US CREATE  
CHANGE TOGETHER**

Take some time answering the questions above. Then take a deep breath. The adventure for you, brave change maker, is about to commence. Let us create change together.



## Chapter 04



# PEOPLE'S PERSPECTIVE

## PARTICIPANTS' OBSERVATIONS

*Design provides us with completely new perspective, new methods, new approach and also takes into account contexts, which might not be recognised by business.*

Agata Hall  
UX team leader, Intercars

*I think that business without design doesn't exist anymore. They are inherent entities that should not be considered separately.*

Paulina Koczara  
freelancer

*Thanks to Alice and Scott's workshops, we could realize that key factor to effective change approach is empathy.*

Filip Nocek  
Jazzy.pro

*During the Design Talks Businesses I definitely felt like I am a part of some good change. All these engaging conversations, new friendships and a massive dose of knowledge made it worthwhile to be there. Who would have thought that doing businesses could be so cool?*

Sylwia Bodnar  
Napad studio

*Trial and error, changing perspectives or games are the methods that helps business to loosen up - we, designers, use them on a daily basis, while for the business representatives it might be something completely new. This is where I see tremendous value of design in business.*

Dominika Rudowicz  
Digital Product Designer, Globallogic





## MACIEJ GŁOGOWSKI (PL) FLOWAIR

Business developer manager and co-owner of FLOWAIR, a company that has been operating at the HVAC market (heating, ventilation, air conditioning) for the last 15 years. When constructing valuable solutions, he puts an emphasis on innovation and industrial design. Turquoise approach to an organisation is dear to him as he puts people in the center and strives to empower for them to the maximal extent with minimal amount of control.



[flowair.com](https://flowair.com)

## GDYNIA AS A BUSINESS-FRIENDLY CITY

**Your company, Flowair, made the name for itself as one of the first to introduce industrial design in your industry.**

For a very limited period, Flowair's core activity was distribution of devices, but it turned out fastly that it didn't suit our need. We operate in the HVAC industry (heating, ventilation and air conditioning), and at some point we just started developing our devices, producing them on our own and this lead us, apparently accidentally, to industrial design. People reacted to the prototypes we designed at our production facility thanks certain technological advancements differently than we expected. For example, a heater cover I presented to my colleagues confused them - it resembled a shower base. My partner insisted to find a Fine Arts School student and improve it - believing that industrial design is rather expensive at the same time. It turned

out, that we started cooperating with a lecturer rather than a student. Back then, more than 10 years ago, industrial design was something associated with a random artist that will paint something - it didn't make sense.

### IMPLEMENTING DESIGN IN OUR PROCESS WAS ANOTHER STEP

**Aside from industrial design, your company introduced design in its processes - what made you discover the role and value of design in business?**

Implementing design in our process was another step. Frequently, people don't have a clue, I'm often asked to send some artist, so that we can replicate what you achieved. He can paint something. (laughter). Well, we

started off similarly: we'll hire a student to give us some tips, possibly to join a project. We grew exploring our own needs. It is all related with industrial design. It goes beyond the product itself. The surrounding, the production that makes it a real thing - these processes can be designed, too, they can be more effective or more friendly. It applies to each stage we plan.

### WE FORM MULTIDISCIPLINARY TEAMS IN THE DESIGN PROCESSES

**During Design talks Business we focus our attention design's role and potential in shaping businesses - not only as an industrial design, but also as a strategic tool.**

We find it important to implement design thoroughly, so that everyone in the company has an understanding of its value - obviously, it's a matter of education, some might be less eager to go for it, but it's crucial to talk about it. Some think that hiring a company that specializes in design will do the work - it is a short term remedy for our challenges. Introducing design as a process is a process itself. When we start to implement it at many different levels and understand it better, it becomes way easier to find solutions for challeng-

es our company faces. I am beyond happy that we discover this approach early enough.

**What enables you to fit your products to user's and market needs better?**

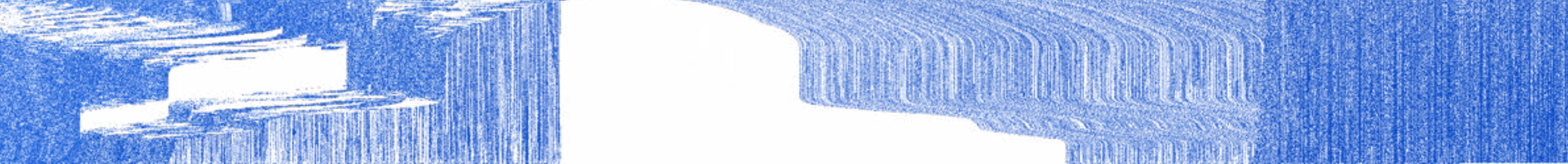
We form multidisciplinary teams in the design processes - you will find there our industrial design department representative, other company representative, independent technologist that can support the process, sales and marketing team employees. Sometimes, we invite someone completely out-of-the-box, to see and feel things from a fresh perspective. A non-homogenic, non-polar environment is crucial to drive innovation.

### A NON-HOMOGENIC, NON-POLAR ENVIRONMENT IS CRUCIAL TO DRIVE INNOVATION

**Keeping the industrial design at your core, you started using design as a tool to improve your processes - what were your most blatant errors?**

At some point we reached the point of excellence in industrial design and felt that we could succeed easily at any project. A more complex project that we worked on at that time taught us to be more humble. I would rather not perceive it as an error coming from our high self-esteem - it was us





that were responsible for these errors. We estimated deadlines that were not met, totally. We understood that we had done things wrong. I mean, we felt like design champions - so what could go wrong? Research, necessary parts, everything was in place. Everything seemed to work until the last stage. We missed the process, we missed the design of the process.

**What kind of approach your company takes when designing new products and solutions?**

I read someone's sentence that really resonated with me. That person was a wheelchair designer. He said that to change the world, one didn't necessarily had to discover something, it was just enough to look at things from different perspective. What's funny, I happen to quote that sentence at various lectures and as this interview goes online, it will be somehow stuck with me. I feel a bit like a thief (laughter). What's important, though, that it applies to anything: social concepts, human relations, politics. The worst thing is to drive ourselves towards revolution - now we'll drive with zero-energy, fueled with water on anything. Evolution is always better than revolution. We might not be seen as well-known innovators, but as I grow older, I understand that life is not a competition. Aging up teaches humility. Instead of sparking a revolution, we should see these small things and make the best use of them in

order to build better products, the world or our company culture.

**What makes Gdynia THE place to be?**

As I'm a local patriot, I find it hard to talk about Gdynia. On the other hand, I see Gdynia as a one organism with Sopot and Gdańsk that are so different, being at the same strongly connected. Gdańsk is such an old city, with more than a thousand years of history. Sopot, that used to be a holiday resort, and Gdynia, a city so young that one might ask why it even has a Building Conservancy department.

Taking an outsider's perspective at the Tricity, Gdynia is underrated. However, it is Gdynia, also thanks to changes implemented consciously, that is the best place to live in Poland.

**TO CHANGE THE WORLD,  
DIDN'T NECESSARILY  
HAD TO DISCOVER  
SOMETHING, IT WAS JUST  
ENOUGH TO LOOK AT  
THINGS FROM DIFFERENT  
PERSPECTIVE**

**Why Gdynia is a city so open for new, fresh ideas?**

Gdynia has the innovation in its roots - it was built out of nothing on the foundations of some village. It was built out because of a certain idea, certain functions that needed to be

fulfilled. That puts us close to design process, too. Poland didn't have a seaport - it had to be built from the scratch. The location met all the requirements. Gdynia wasn't built in the city-making process, it was brought to life to fulfill specific need, as an organ that a country needed. It somehow constituted Gdynia's identity for many years. It always worked as an open door for the whole wide world, that looked ahead, aimed towards the future and connected certain things and functions.

**What innovative activities affect Gdynia's citizens and the general perception of the city?**

Gdynia educates, but does it differently. It makes you think. Gdynia Design Days make a perfect example. It is way more than an industry fair. The festival has a certain idea - to touch design in every way possible.

Gdynia has these soft organisations, such as Social Innovation Lab (Laboratorium Innowacji Społecznych). Society is something undefined, but it remains like that, when we don't care about it. If we do, it self-defines. Such organisations cannot serve as an urban innovation department, but make a great space for experimentation, research and idea-making.

**In your eyes, what places or activities drive entrepreneurship in Gdynia?**

The environment of Pomeranian Science and Technology Park is surely full of fresh ideas. You can find com-

panies here, meet them, Park's internal network makes it attractive to participate and share certain ideas. It has a sort of snowball effect. When couple of freaks get together and drive each other in a positive way - it is because of a great vibe here, not because of a lower rent rates. It's something any authorities cannot do without that initial snowball. I guess Gdynia knows how to start such communities - soft, sometimes invisible things and taken into consideration here. Sometimes, these are the most important factors. These can't be planned or measured. **In many ways, the vibe here resembles Silicon Valley.** As for Flowair, we don't to cut out from such environment totally (Flowair has its R&D department at the Pomeranian Science and Technology Park).



## Chapter 05



# MANIFESTO

**Design talks Business manifesto takes a slightly different approach. An approach of togetherness. This year's event in Gdynia will leave us - entrepreneurs, designers and change makers - with loads of inspirations, guidelines and question marks. Some will discover completely new areas to dive into.**

**We felt it would have a lot of value to share a message compiled of many voices and opinions, yet still gathered around one common vision: overseeing design as a critical aspect of a sustainable, modern business. Various perspectives and views - as one, the Design talks Business manifesto.**

## MANIFESOT:

### BELIEFS

WE BELIEVE THAT SUCCESSFUL COMPANIES ARE THOSE **MAKING THE USER'S EXPERIENCE THE CENTRE OF THEIR BUSINESS.** IN EVERY SECTOR, IN OUR SOCIETIES AND COMMUNITIES, IN EVERY PROFESSION WE CAN FIND ENORMOUS POTENTIAL TO BETTERMENT AND CHANGE. WE CANNOT FULLY PREDICT AND PREPARE OURSELVES AND OUR COMPANIES FOR CHANGE, BUT WE CAN **BE THE ONES CO-CREATING THE CHANGE NARRATIVE.**

### FACTS

COMPANIES MORE CONSCIOUSLY **PAY ATTENTION TO SOCIAL AND ENVIRONMENTAL IMPACT ALONGSIDE THEIR FINANCIAL LONGEVITY** WHICH BECOMES THE KEY TO BUILDING A REPUTATION, REACHING OUT TO NEW AUDIENCES AND HELPING TO SECURE BUSINESS AND THE PLANET FOR FUTURE GENERATIONS. IF YOU ARE NOT PART OF CREATING SOLUTIONS FOR SUSTAINABLE DEVELOPMENT — YOU ARE PART OF THE PROBLEM. PEOPLE TRULY **WANT TO FEEL THE DRIVE AND COMMITMENT TO THEIR WORK.** SAME APPLIES FOR THEIR LIVES. FOCUSING SOLELY ON PROFIT GENERATION IS RATHER A SHORT-TERM STRATEGY.

### WANTS

**OPEN MIND AND CURIOSITY ARE ESSENTIAL TO FIND COMMON LANGUAGE BETWEEN BUSINESS AND DESIGN.**

IN ORDER TO ACT FOR CHANGE AND BETTERMENT, COMPANIES NEED TO CREATE MULTIDISCIPLINARY TEAMS MADE OF PEOPLE WITH DIFFERENT PERSPECTIVES, BACKGROUNDS AND SKILLS. TO INNOVATE, COMPANIES OUGHT ALSO CONSIDER WORKING WITH EXPERTS FROM SECTORS NOT-RELATED WITH ONE'S FOCUS AT FIRST GLANCE. WE WANT COMPANIES TO SEE HUMANS AT BOTH ENDS OF THE PROCESS - THE END USERS, CLIENTS AND STAKEHOLDERS ARE EQUALLY IMPORTANT AS THE EMPLOYEES. **WHEN THE USERS FEEL RESPONSIBILITY FOR THE PRODUCTS OR SERVICE, THEY BECOME OUR AMBASSADORS OF CHANGE.** SAME APPLIES FOR YOUR EMPLOYEES.



## Chapter 06

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# INSPIRATION BOARD

You might be familiar with that feeling of catching the vibe after listening to an interesting talk or participating in a heated discussion. Participating in various events, listening to lectures and keeping those most precious insights for us, we want to explore more and take our inspiration to another level. What usually happens - our daily routines interfere with the energy we were

once so full. Our attempt to answer the urge for further exploration, we asked our spekaers and team members to identify valuable content and share it with us. You can find personal recommendations of books, podcasts or blogs, that will enable you to keep up with the energy that resonated between us at Design talks Business 2018 - this time on your own.



### INNOLITERACY™ FROM DESIGN THINKING TO TANGIBLE CHANGE STEINAR VALADE-AMLAND [EN]

THIS DANISH BOOK AUTHORED BY THE FORMER CHIEF EXECUTIVE OF DANISH DESIGNERS OFFERS A WIDE-REACHING INSIGHT INTO HOW DESIGN CAN ACT AS A METHOD WHICH CAN PROVIDE A MEANS FOR REFLECTION .AT ITS CORE, THE AUTHOR PROMOTES THE NEED FOR THE ORGANISING OF TIME, SPACE AND INCENTIVES IN ORDER TO FOSTER GREATER AND DEEPER REFLECTION AS "A SYSTEMIC AND STRUCTURED APPROACH TO ACCESSING INTELLECTUAL CAPITAL"  
RECOMMENDED BY **MICHAEL THOMSON** / DESIGN CONNECT

### SWITCH CHIP AND DAN HEATH [EN]

IT IS A USEFUL AND ENTERTAINING BOOK ABOUT HOW TO DESIGN TO MEET PEOPLE'S NEEDS BASED ON IDENTIFYING "BRIGHT SPOTS" IN THEIR EXISTING ENVIRONMENT.  
RECOMMENDED BY **MARIE SAASEN** / STUDIO SAASEN

### DEEP WORK CAL NEWPORT [EN]

A SET OF HINTS - HOW TO EFFECTIVELY MANAGE YOUR WORK WITHOUT DISRUPTIONS - THAT HELPED ME IN A THOUGHTFUL WAY TO ORGANIZE MY APPROACH TO WORK. THE BOOK ALSO ALLOWED ME TO RE-EVALUATE SOME OF THE TASKS DURING THE DAY AND JUST LET IT GO.  
RECOMMENDED BY **JUSTYNA TUREK** / CHANGE PILOTS

### THIS IS NOT A COUNTRY FOR EMPLOYEES RAFAŁ WOŚ [PL]

THIS BOOK IS ABOUT THE WORK. THE PAST, THE PRESENT AND THE POSSIBLE FUTURE OF WORK. IT ALLOWS ONE TO UNDERSTAND THE CONTEXT OF THE CHANGES WE EXPERIENCE WAY BETTER THAN ANY PUBLICATION ON TURQUOISE ORGANISATIONS. IT'S A BOOK FOR EVERYONE WHO WOULD LIKE TO ACT AS A CHANGE MAKER AND EXPRESSES A WILL TO UNDERSTAND THAT ANY CHANGE STARTS FROM GAINING VARIOUS PERSPECTIVES AND EMBRACING THE CONTEXT.  
RECOMMENDED BY: **WOJCIECH ŁAWNICZAK** / VERY HUMAN SERVICES

### THE INNOVATION DILEMMA JOSHUA GANS [EN]

AN INSIGHTFUL VIEW ON DISRUPTIVE INNOVATION, THAT CUTS THROUGH THE HYPE AND PRESENTS COMPLEMENTARY THEORIES ABOUT DISRUPTION.  
RECOMMENDED BY **FERNANDA TORRE**

### RESONATE NANCY DUARTE [EN]

NO OTHER FORM OF COMMUNICATION IS EQUAL TO THE POWER OF CAREFULLY SELECTED AND SPOKEN WORDS. THE POWER OF AN EFFECTIVE PRESENTATION OF YOUR WORK, PROJECT OR IDEA LIES IN A PERFECTLY CONDUCTED STORY. NANCY DUARTE SHOWS HOW TO TRANSFORM ANY PRESENTATION INTO A THRILLING ADVENTURE.  
FREE MULTIMEDIA VERSION AVAILABLE IN ENGLISH - **KLIK**  
RECOMMENDED BY **EDYTA PAUL** / REHAU / CONCORDIA DESIGN

### BUSINESS MODEL GENERATION ALEXANDER OSTERWALDER, YVES PIGNEUR [EN]

A BOOK FOR ANYONE WHO RUNS THEIR OWN BUSINESS. IT DECONSTRUCTS THE BASE ELEMENTS OF RUNNING AN EFFECTIVE COMPANY AND CHALLENGES THE USUAL PATTERNS OF THINKING. OSTERWALDER TEACHES HOW TO SYSTEMATICALLY SEARCH FOR VISIONARY IDEAS, DEVELOP THEM AND INCORPORATE THEM INTO BUSINESS - AND ABOVE ALL, TRANSLATE IDEAS, IDEAS AND PROJECTS INTO PROFITABLE ACTIVITIES.  
RECOMMENDED BY **EDYTA PAUL** / REHAU / CONCORDIA DESIGN



## IN THE BUBBLE DESIGNING IN A COMPLEX WORLD JOHN THACKARA [EN]

A BOOK THAT I READ A FEW YEARS AGO, BUT IT STILL SURPRISES ME WITH ITS ACUMEN AND TIMELINESS. IT TAUGHT ME TO THINK DIFFERENTLY, LESS NAIVELY ABOUT A BALANCED DESIGN. IN MY OPINION, OBLIGATORY READING ..  
RECOMMENDED BY **KATARZYNA ANDRZEJCZYK-BRIKS** / BRIKS ARCHITEKCI / CONCORDIA DESIGN

## THIS AMERICAN LIFE PODCAST [EN]: [HTTPS://WWW.THISAMERICANLIFE.ORG/](https://www.thisamericanlife.org/)

WE RECOMMEND THIS AMERICAN LIFE BECAUSE LISTENING TO REAL HUMAN STORIES IS IMPORTANT FOR ALL VENTURES. AS WHAT I THINK OF AS ONE OF THE ORIGINAL PODCASTS, THIS AMERICAN LIFE AIRS ON NATIONAL PUBLIC RADIO IN THE UNITED STATES, AND I GREW UP LISTENING IN THE CAR WITH MY MOM WHEN IT WAS SIMPLY, "TALK RADIO." THESE HUMAN STORIES ALWAYS CREATE DISCUSSION, INVITE NEW IDEAS, PERSPECTIVES, AND AT [PLACE] MAKES, HELP GET US OUT OF THE HABIT OF BEING ABSORBED BY THE LATEST LINGO, BUZZ WORD OR HOT PHILOSOPHY ON ENTREPRENEURSHIP AND DESIGN.

RECOMMENDED BY **ALICE & SCOTT KRENITSKI** / PLACE MAKES

## ANTIFRAGILE THINGS THAT GAIN FROM DISORDER NASSIM NICHOLAS TALEB [EN]

GREAT RESOURCE TO LEARN HOW TO TURN ERRORS OR ADVERSE EXPERIENCES INTO OPPORTUNITIES.  
RECOMMENDED BY **MARIE SAASEN** / STUDIO SAASEN

## TRENDNOMAD.COM [HTTP://TRENDNOMAD.COM/PL/](http://trendnomad.com/pl/) MICHAŁ MAZUR [PL]

VALUABLE, ORIGINAL CONTENT AND PHOTOGRAPHY, NOT ONLY FOR THE TECH GEEKS. MICHAŁ MAZUR VISITS THE MOST IMPACTFUL DESIGN AND TECH EVENTS WORLDWIDE AND SHARES HIS OBSERVATIONS ABOUT THE MOST IMPORTANT TRENDS.  
RECOMMENDED BY **KATARZYNA ANDRZEJCZYK-BRIKS** / BRIKS ARCHITEKCI / CONCORDIA DESIGN

## NEXT NATURE NETWORK [HTTPS://WWW.NEXTNATURE.NET/WELCOME/](https://www.nextnature.net/welcome/) [EN]

NEXT NATURE NETWORK IS AN INTERNATIONAL NETWORK FOR ANYONE INTERESTED IN THE DEBATE ABOUT THE FUTURE OF OUR PLANET. WE WILL FIND HERE SURPRISING SCENARIOS OF FUTURE DEVELOPMENT, ESSAYS ON TECHNOLOGY, CULTURE AND DESIGN.  
RECOMMENDED BY **KATARZYNA ANDRZEJCZYK-BRIKS** / BRIKS ARCHITEKCI / CONCORDIA DESIGN

## COWSPIRACY THE SUSTAINABILITY SECRET [EN] KIP ANDERSEN, KEEGAN KUHN

FOOD, ENVIRONMENT AND THE CHANGE IN OUR EATING HABITS RESULTING FROM THE NEW CONSCIOUSNESS.  
RECOMMENDED BY **KATARZYNA ANDRZEJCZYK-BRIKS** / BRIKS ARCHITEKCI / CONCORDIA DESIGN

## SERVICES THE SANDLER WAY: OR, "NOBODY EVER TOLD ME I'D HAVE TO SELL!" EVAN POLIN ALEXANDER OSTERWALDER, YVES PIGNEUR [EN]

ALTHOUGH YOU HAVE NOT STARTED A CAREER AS A DESIGNER, DESIGNER OR ANY OTHER CREATOR TO BECOME A SELLER - YOU STILL HAVE TO SELL YOUR SERVICES. AND IT CAN EVEN PLEASE YOU IF YOU ONLY KNOW HOW TO DO IT. EVAN POLIN SUGGESTS SEVERAL EFFECTIVE, PAINLESS TOOLS, HELPFUL IN SELLING ALSO CREATIVE SERVICES.  
RECOMMENDED BY **EDYTA PAUL** / REHAU / CONCORDIA DESIGN

## Chapter 07



# CALENDAR OF EVENTS

People and interactions are the core values of Design talks Business. Our team and speakers identified inspiring events that will be a great canvas knowledge sharing in the upcoming year. We believe that it'll also be a great space to build noteworthy relations and partnerships. Talks and the content of this Guidebook

strongly underlines the need to draw inspiration from various, also yet unknown sources. The summary that you see on the other page goes beyond design - these are also the events related with technology, economics, business and sustainable development. We hope to meet you at Design talks Business 2019.





## LONDON DESIGN FESTIVAL

15-23TH SEPTEMBER 2018

LONDYN, UK

[HTTP://LONDONDESIGNFESTIVAL.COM/](http://londondesignfestival.com/)

RECOMMENDED BY **MICHAEL THOMSON**

## DUTCH DESIGN WEEK

20-28TH OCTOBER 2018

EINDHOVEN, NETHERLANDS

[HTTP://DDW.NL/](http://ddw.nl/)

RECOMMENDED BY **ZUZANNA SKALSKA**

## SERVICE EXPERIENCE CAMP

2-3TH OF NOVEMBER 2018

BERLIN, GERMANY

[HTTP://SERVICEEXPERIENCECAMP.DE/](http://serviceexperiencecamp.de/)

RECOMMENDED BY **AGNIESZKA MRÓZ**

## WEB SUMMIT 2018

5-8TH NOVEMBER 2018

LISBON, PORTUGAL

[HTTP://WEBSUMMIT.COM/](http://websummit.com/)

RECOMMENDED BY **FERNANDA TORRE**

## KONGRES OPEN EYES ECONOMY

20-21TH NOVEMBER 2018

KRAKÓW, POLAND

[HTTP://OEE.S.PL/](http://oees.pl/)

RECOMMENDED BY

**WOJCIECH ŁAWNICZAK**

## DESIGN JĘZYKIEM BIZNESU

JULY 2019

GDYNIA, POLSKA

[HTTP://GDYNIADESIGNDAYS.EU/](http://gdyniadesigndays.eu/)

RECOMMENDED BY **ZESPÓŁ DESIGN JĘZYKIEM BIZNESU**

## RECIPROCITY DESIGN LIÈGE

OCTOBER 5 - NOVEMBER 25 2018

LIÈGE, BELGIUM

[HTTP://WWW.RECIPROCITYLIEGE.BE/EN/](http://www.reciprocityliege.be/en/)

RECOMMENDED BY **JUSTYNA TUREK**

## ELEMENT URBAN TALKS

30 NOVEMBER - 2ND DECEMBER 2019

KRAKÓW, POLAND

[HTTPS://WWW.ELEMENTTALKS.COM/](https://www.elementtalks.com/)

RECOMMENDED BY **MACIEJ OTRĘBSKI**

## IMPACT.TECH PL EVENTS

THROUGHOUT THE YEAR

KRAKÓW, POLAND

[HTTPS://WEB.FACEBOOK.COM/IMPACTDOTTECHPL/](https://web.facebook.com/impactdottechpl/)

RECOMMENDED BY **MACIEJ OTRĘBSKI**

## EUROPEAN GREEN CAPITAL

THROUGHOUT THE 2019

OSLO, NORWAY

[HTTPS://WWW.OSLO.KOMMUNE.NO/ENGLISH/POLITICS-AND-ADMINISTRATION/GREEN-OSLO/OSLO-EUROPEAN-GREEN-CAPITAL-2019/#GREF](https://www.oslo.kommune.no/english/politics-and-administration/green-oslo/oslo-european-green-capital-2019/#GREF)

RECOMMENDED BY **MARIE SAASEN**

## Chapter 08

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# AT THE VERY END





placemakes.com  

## ALICE I SCOTT KRENITSKI (USA) PLACE MAKES

Scott Krenitski and Alice Krenitski are co-founders of Place Makes, a publication that explores the intersection of creativity, collaboration, and place making. Most recently, Alice worked as a strategic design consultant for Globant and Catapult Design, and as part-time faculty at Parsons School of Design.

Scott worked as a digital strategist at Google, and as Head of Business Development for Silicon Valley start-up Standard Cyborg. He has a MSc from the University of Oxford in Refugee and Forced Migration Studies, and a BS from Vanderbilt University.

## HOW TO TAKE A CREATIVE RETREAT IN YOUR OWN BACKYARD?

FIVE TIPS TO GET STARTED.

### 1. Self-impose constraints

Most creatives we talk to purposely work with a set of constraints. These constraints might be time, materials, budget, a word limit, color palette, or musical scale. Create prompts and limitations at the start. Dream big, but take bite-sized steps.

### 2. Get bored

We live in a business culture that often promotes appearing busy over actual productivity. The best ideas don't come in a crowded meeting room, sitting in front of a computer, or staring at a smartphone. Create purposeful time and space for boredom during the week. During your morning commute scribble in a notebook rather than scroll through the phone. Deny

yourself easy entertainment after dinner (yes, this means Netflix), and take twenty minutes to go for a walk around the block. You'll be surprised at what ideas come forward once you rid your mind of distractions and screens.

**THE BEST IDEAS DON'T  
COME IN A CROWDED  
MEETING ROOM,  
SITTING IN FRONT OF A  
COMPUTER, OR STARING  
AT A SMARTPHONE.**

### 3. Prepare the materials

When inspiration strikes, you don't want to be without the right tools. Simple things like large sheets of pa-

per, sticky notes, and your favorite pen are a good place to start, but we recommend introducing a few unusual materials - you never know what they might inspire (think: found objects or an instrument you don't yet know how to play). Over time, you'll discover your own favorites.

**DURING THE FIRST  
STAGES OF CREATIVE  
IDEATION, RESIST THE  
URGE TO IMMEDIATELY  
ASK FOR INPUT**

### 4. Don't ask for feedback...yet

Contrary to what you might have been told - rapid feedback may hold you back (at the beginning). During the first stages of creative ideation, resist the urge to immediately ask for

input. Be patient with yourself, and don't worry about editing. Improvise. Allow yourself to draw strange hypotheses that might not make sense at first. Free-write and let the stream of consciousness flow. After the ideas have had time to simmer, then you can edit and ask for feedback.

### 5. Find retreat

A creative retreat doesn't necessarily mean going to cabin in the woods, becoming a hermit, or renouncing technology (although it definitely can!). Make your own daily or weekly rituals. While we like to think of famous ideators and artists as having inconsistent or zany schedules, most are very disciplined at making time and space on a daily basis to create. Start by giving yourself 30 minutes on the weekend, and build up to daily habits. You'll be amazed at the results.



**More information about the event  
can be found at:**

[gdyniadesigndays.eu/eng/design-językiem-biznesu](http://gdyniadesigndays.eu/eng/design-językiem-biznesu)

**Designed and provided by event coordinators  
Design Talks Business - Change Pilots.**

Direction: Henryk Stawicki & Justyna Turek

Editor: Maciej Otrębski

Design: Ewa Browarczyk & Paweł Kupczak

Photography: Łukasz Strenk - Storytellers  
[photostorytellers.pl](http://photostorytellers.pl)

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### **Edition 3**

received the support of experts from  
**IDZ - International Design Zentrum Berlin**  
during part of lectures and workshops.

**GDYNIA**  
*moje miasto*

  
**ppnt gdynia**  
pomorski park  
naukowo-technologiczny

  
**centrum  
designu**

  
CHANGEPILOTS

**BerlinPoland**

**IDZ** Internationales  
Design Zentrum Berlin

  
**BALMA**

  
**NOTI**

In cooperation with the "Berlin Poland 2016-2019 | Cooperation Network Design & Fashion" project of the International Design Center Berlin three Berlin based Design Experts were selected to be part of "Design talks business".

The International Design Center Berlin (IDZ) is a leading German institution for design promotion and professional membership network. IDZ organises projects and events at national and international levels in active exchange with representatives from politics, culture and science. [www.idz.de](http://www.idz.de)

The network building project „Berlin Poland 2016-2019“ matches Berlin based design and fashion professionals with enterprises in Poland. Project activities support the development of cross border business collaboration and network building by intersecting the creative potential of Berlin with a dynamic Polish economy. [www.berlinpoland.eu](http://www.berlinpoland.eu)

The project „Berlin Poland 2016-19 | Cooperation Network Design & Fashion“ is federally funded through the Berlin based funding program for network-building and internationalization "Förderprogramm für Internationalisierung - Netzwerk Richtlinie", co-funded by the European Union (European Regional Development Fund).