Raymond Turner, an internationally acknowledged authority on design leadership, looks at the tension implicit in two aspects of ‘transforming design’.

The first is about the transforming potential of design - this is of primary concern to Design Pullers. These are the people, usually within businesses, government bodies or public services, who need to pull design into their organizations to help attain or maintain the high ground of being a leader in product or service provision.

Design Pullers are often in a position to use design to make strategy tangible, enhance reputation and business value, provide insights to the future for longer term investment, uncover unmet and hidden customer needs and drive business innovation as a strategy to maintain differentiation.

The second is about the need to transform design. This is of primary concern to the Design Pushers. These people belong to the design and design-related industry. Many are consultants and some ‘in-house’ design team members. These are highly trained experts in every aspect of their design disciplines.

Design Pushers have the potential to radically change the way Design Pullers see and use design resources and, in particular, to create understanding of what is possible and demonstrate the value that design brings.

Raymond concludes that there is a major misalignment between the two groups. He argues that for the full potential of design to be realised, a transformational synergy must be created between the Design Pushers and Design Pullers. To do this, both groups have to change how they work and he provides some insights into the nature of those changes. It is only when this happens that we can expect design to maximise wealth creation for business, create fully effective public services and totally inclusive social environments.
Good afternoon.

‘Transformational Synergy – aligning design pushers and pullers’. I know its an odd title but it captures for me the sense of discrepancy and opportunity that exists between those people who provide design services, whether they are appropriate or not; and those people who need them, whether they know it or not.

My proposition is this - unless we acknowledge the reality of this discrepancy, and change how these two groups of people interact with each other, we will never see design’s full potential become a reality.

The purpose of my presentation today is to explore this issue.

**FORK IN THE ROAD**
All of us here, and everyone else concerned with design, are at a fork in the road.

At this fork in the road are two groups of people.

I have called them Design Pullers and Design Pushers.

**DESIGN PULLERS**
Design Pullers are those people in organizations who have the potential to use design to transform businesses, public services and our wider society.
DESIGN PUSHERS
Design Pushers, on the other hand, are those people who belong to the design profession, its related industries and the educational system that produces them.

Many of these people are design consultants; others are members of ‘in-house’ design teams.

All are highly trained experts in every aspect of their chosen design disciplines.

PUSHERS AND PULLERS
The context in which these two groups find themselves is an unprecedented opportunity for design to contribute significantly to a world changing more quickly, and more comprehensively, than any human beings have ever encountered before.

TWO ISSUES
I see two issues with this situation.

THE FIRST
The first is that Design Pullers often have transformational opportunities that can be addressed through design – its processes, techniques and methodologies.

However, they may not know that design could be an invaluable way forward for them.
THE SECOND

The second is that **Design Pushers** don’t find themselves in a position where they can influence the debate about the transformational potential of design.

Which brings me to the point of the ‘fork in the road’ analogy.

FORK IN THE ROAD

Collectively these two groups must decide which direction to take.

One way is to continue with what we do now, becoming better and better trained at designing the full gambit of products, communications and environments.

The other way is to a new order where design becomes a major tool for transformation across all aspects of our lives.

There are inherent problems in both ways.

My concern with the **first** is that it will lead to design becoming a tactical commodity supplied by very capable people with highly honed skills that have more to do with design’s legacy than its future and who will have an ever narrowing opportunity of influence.

My concern with the **second** is that it will be difficult to change perceptions about what design can do, change the way we work, change what we deliver, change how we are educated.
Of course I have polarized these two options to clarify the issues although they are not mutually exclusive - but the more I think about it the more I believe there is no real choice.

If design is to survive in our changing world it must take the more difficult way, it must be transformed to achieve its full potential as a transformer.

**DESIGN PULLERS AND PUSHERS**

To do this we have to create far greater alignment between what the Design Pushers offer and what the Design Pullers need.

And the responsibility for this greater alignment lies equally with both groups of people.

It is only when the Pushers and Pullers work with a common purpose that we can hope to achieve the resulting transformational synergy to bring about greater wealth creation for business, more effective public services, improved social environments.

If we are really serious about transforming design in order to use it to transform, we need to understand what each group must do to make design more effective.
DESIGN PULLERS
So, starting with the Design Puller.

For a long time we have been told that design can have the sort of profound impact I have been suggesting.

We are also being told that design is so important that it shouldn’t be left in the hands of designers!

WARREN BERGER
Warren Berger, the author of the book, ‘Glimmer – how design can transform your life and maybe the world’, argues that ‘design is no longer limited to design professionals’.

Note that he says ‘is no longer limited’ rather than ‘should not be limited’.

BRUCE NUSSBAUM
Bruce Nussbaum, a managing editor of BusinessWeek, has recently asked the question ‘is design too important to be left only to designers?’

PETER GORB
In asking this, he was restating the same question first posed about 30 years ago by Peter Gorb, a business leader turned design advocate at the London Business School, who gave the answer to the question long before Nussbaum thought of asking it.
Gorb was emphatic in his answer – he said ‘put aside the idea that design is for designers, it is far too important for that!’

BRUCE ARCHER
This very much reflected the same sentiment as Bruce Archer, Professor of Design Research at the Royal College of Art in the 1960’s and 70’s, who said ‘design is what you do, not what you’ve done’.

TOM PETERS QUOTE
Tom Peters talks about design as being 'the soul of new enterprise – built into corporate thinking from the start – not add-ons and pretty stuff, but the Everest of intellectual capital'.

STEVE JOBS QUOTE
Steve Jobs, who describes himself as an industrialist, once said that ‘innovation (and by implication, design) distinguishes between a leader and a follower’ – he has proven his point.

SIR ALAN JONES QUOTE
Sir Alan Jones of Toyota says ‘design is more than the product, it is the total business entity’.

One important point emerges clearly from this – not one of these people would claim to be a designer.
GLOBAL LOGOS
Global companies like Apple, Nokia, Roca, Virgin Atlantic and Lego are businesses, by varying degrees, using design to explore transformation as a route to competitive advantage, market differentiation, environmental acceptability or even survival.

Although each of these companies employ very experienced designers as Design Pullers they also have others, working with design, who are not designers at all.

SILENT DESIGNERS
It was in the late ‘80’s’ that Peter Gorb, and his colleague Angela Dumas, coined the phrase ‘silent designers’ as a way of identifying those people who use design, or make design decisions, without necessarily appreciating that is what they are doing – what an amazing insight!

However, whether they know it or not, these organisations are using design to explore other ways of doing business.

I suspect this is because the traditional ways of improving manufacturing efficiency, or reducing operating costs, or reading what the competition is doing, will not sustain a successful business in a world experiencing rapid change.

These people need something more and design is one place where they can find it.
NOKIA
This is clear from the practical experience of companies like Nokia, who through their passion for innovation make the leap into the future through ‘new and improved ways of thinking combined with a better understanding of the world around us’.

PHILIPS
And Philips, using design as a creative force for innovation.

ROCA
Or Roca, the global bathroom company, which has instigated a far reaching program of innovation driven by design leadership and concerned with ‘visualizing, defining and creating the bathroom space of the future’ – all led by a Senior Managing Director who was trained as a lawyer.

KEY POINT
Which brings me to a key point I want to make.

The people in a position to most directly shape our world, our public services, our business wealth, are not usually designers - but they do understand the potential of design – or at least have a sense of what it might do and (and this is the important bit) are in a position to do it!
DESIGN PULLERS

These are the Design Pullers who can pull design into their businesses, into their government offices, into their transport systems, into their city planning departments, into their social networks.

They can transform the things of real importance to us all.

DESIGN PULLER in business

For example, if you are a DESIGN PULLER in business you will want to use design:

• to make your strategic intent visible, clear and relevant.
• to provide a practical link between the decisions of the board room and the day to day activities of the business
• to enhance reputation through a coherent customer and stakeholder experience
• to provide insights to the future and so inform strategic decision making and longer term investment
• to uncover hidden customer needs and so help remain an industry leader.
• or to drive innovation, whether that’s business-model, product or service innovation, as a way of maintaining differentiation.

All of this is at the heart of what designers can do – given the chance!


DESIGN PULLER in public service
If you are a Design Puller in the public service sector you will have the opportunity to use design to create:

• hospitals that work better and are safer from infection
• transport services that are seamless in their timetabling, interconnectivity, speed, comfort, reliability
• government departments that are easy to deal with, and information systems that make sense and work well

DESIGN PULLER in social structures
If you are a DESIGN PULLER working with social structures then you could use design to help:

• reduce the levels of crime
• create sustainability of natural resources and the re-use of man-made ones
• educate in a creative way to encourage concern for the environment
• make society safer and more secure

NUSSBAUM QUOTE
Going back to Nussbaum, he has been making similar points, advocating that ‘designers can tell you how to grow, how to innovate, how to change your culture’ and that ‘design, in the end, is about creating better things for people – along the way, it can generate better profits as well’.

That’s a good summary.
Of course I am not suggesting for a moment that Design Pullers only have design thinking and its processes available to them in their effort to transform their particular areas of interest.

In fact, in many cases they are not even using the word ‘design’.

What I am saying is that design can deliver what they are looking for; it can be critical to their success – if only they know where to look and what to ask for.

**KEY POINT**
I am confident about this because of the way design and designers work.

**FIRST**, design puts people at the centre of its process.

It can help understand what people need to live life better and what life experiences they want for themselves and their children.

**SECOND**, the design process, and the tools that are an integral part of it, has the capacity to be inclusive and holistic in how it is used.

It tests, and re-tests, ideas and develops solutions, ultimately adding value and significance.

**THIRD**, it can lead the way to transforming how Design Pullers think and what they do.
FOURTH, and most critical, is that, in the right hands, the design process can be expertly managed.

KEY POINT CONTINUED
So, referring back to what Archer said all those years ago, I would say that Design Pullers, although concerned with what designers produce, will find the greater value in the way they produce it – that, I believe, is one key to unlocking design’s transformational capability.

TRANSFORMATIONAL DESIGN
This sounds fine in theory, but what evidence is there for any of this ‘transformation’ being possible?

TRANSFORMATIONAL DESIGN products
At a product level we only have to look at how Nokia, a technology leader, has reinvented itself as a service provider by redefining what the word ‘product’ means to them.

Ovi, their new service offering, can be accessed through any of Nokia’s multimedia devices.

The product and the service have become one.

And of course there are other examples from companies such as Philips, IBM, Hewlett-Packard, Walt Disney, all in BusinessWeek’s 50 most innovative companies list.
TRANSFORMATIONAL DESIGN planning

At a social planning level the New West End Company is rethinking how central London works.

They are driven by a motivating proposition to transform the pedestrian experience by giving the streets back to the people.

At the heart of this is the design leadership responsibility of envisioning ‘what could be’, and then using expert design management skills in the delivery of that vision.

What they have done recently at Oxford Circus to reduce the hazards of crossing the road is a good example of lateral design thinking working in practice.

TRANSFORMATIONAL DESIGN international

At an international level, Innovator, a Dublin based innovation consultancy practicing design thinking, is using hidden-need identification techniques as a tool to bring together Northern Ireland and the southern Republic of Ireland with a shared new business agenda.

None of these examples are very ‘designerly’ in the traditional sense, but they are examples of transformational design.
Although it is easy to find the exceptional examples to illustrate the point, the real issue is, are we prepared to do what is necessary to achieve this on a much wider front and in this far less traditional design-like way?

PAUSE

DESIGN PULLERS
So, if that is a look at the world of the Design Pullers, and the potential role that design can play in what they do …

DESIGN PUSHERS
…what about the Design Pushers and what they offer these Design Pullers.

A KEY POINT
Of course there are some consultants and educators who promote and use design as a transformational tool.

However, in the order of things, they are few and far between.

If you do a trawl of design consultant websites, or design press analyses, or college courses in design, the clearest message is that most Design Pushers are pushing their basic design discipline – graphics, branding, web, product, interior, exhibition and so on.

One reason they offer these services is because Design Pullers have been conditioned, largely by the design industry itself, to look for them.
Up to now these consultancies have been the backbone of a very successful design industry but they only represent part of what design thinking is capable of delivering.

SEAN McNULTY
Sean McNulty, Managing Director of Innovator, believes ‘we have failed to get across the message that design transforms’.

We cannot expect Design Pullers to be inspired to know what transformational possibilities are available through design – it is the responsibility of the Design Pushers to do that.

And if they can’t do it, they must transform themselves first, so they can.

DESIGN PUSHERS
There are many things that Design Pushers could do to help reveal the wider potential of design thinking to the Design Puller’s agenda.

These ideas are not new and, as can be seen from my earlier comments, I am not a lone prophet in the wilderness.

At a global level the Design Management Institute is already working in the space that I am talking about, so is the Design Business Association, especially with its Design Effectiveness Awards, and the Design Council here in the UK with its much wider Design in Business agenda.
To the Design Pushers I say, if you’re not working with the sort of Design Puller agendas I’ve described then it might be there are some basic barriers to overcome.

**DESIGN PUSHER ESSENCE**

In essence Design Pushers need to do two things:

**FIRST**, create a much more comprehensive understanding of what is possible with design, and

**SECOND**, demonstrate the value that design can bring.

I don’t think anyone will argue with that, but it’s easier said than done.

Much of it is about stepping outside your comfort zone.

There are a number of basic issues to address if design is to be taken seriously and contribute to the transformation agenda.

I have picked five for the purposes of today, and forgive me if some of this seems basic, but in a lot of cases Design Pushers skip over the basics in the rush to get to the more, so called, ‘creative’ aspects of what they do.
CONFRONT THE SCEPTICS
The first of these issues is to do with design sceptics.

These are the people, sometimes clients, sometimes line managers in a company that staff designers work for, who think they understand the role and potential of design, but don’t know the half of it.

They see design as a commodity, a service, rather than something that the long-term wealth of a business depends on.

MANTRA
If this is the case then confront those sceptics, and my mantra here is, in the words of Alan Topalian, ‘you are not paid to be nice guys’.

These people are easily recognized because they tend to share the general view that many people share…

DESIGN IS SUPERFICIAL
…that design is superficial, something that gets added after the real work has been completed – like the icing on the cake, it’s the finishing touch.

DESIGN IS EXPENSIVE
And design is expensive, designers charge big fees which business people find hard to accept because they can’t quantify the return on the money they spend on design.
**DESIGN IS ELITIST**

Design is elitist because it is only big businesses that have the opportunity, and the money, to do something with design – and who needs the icing anyway?

And let’s not forget that designers don’t live in the real world – they don’t even look like normal people!

**DESIGN IS IRRELEVANT**

And, in the order of things, design is irrelevant because you can’t see that it adds any real value.

There are far more important things to think about like market share, turnover and profit margin.

**DESIGN IS**

Well needless to say none of us here believe that design is any of these things - it is a commercial imperative.

It is one of a company’s most strategically potent assets and one that has a direct bearing on its wealth creating capability – so long as you know how to use it!
DESIGN IS NOT SUPERFICIAL
Design is not about finishing touches.

It is an essential ingredient which can breath new life into old products and help create innovative new ones, it can be the basis of designing spaces from the inside out, rather than from the outside in, it can make spaces work for people and make life better for everyone.

It can help differentiate in the marketplace.

Design is not superficial, it affects all parts of the business, it is key to making business strategy visible and huge investments are made in its name.

DESIGN IS NOT EXPENSIVE
Equally, design is not an expensive new overhead, but something that companies already do but could almost certainly do more cost effectively.

Designing the right solution costs less than designing the wrong solution and then having to manage the fall out from that bad decision.

It can save money, not only by making things easier and cheaper to produce, but also by impacting on the cost of ownership.

This is particularly the case with large-scale capital projects, new product development or bringing a new service to market.
DESIGN IS NOT ELITIST
Design is not elitist, it must involve everyone in the company.

It is fundamental to creating and managing customer experience, and as such, designing for the janitor is as likely to have as much impact on customer experience as designing for the CEO.

DESIGN IS NOT IRRELEVANT
And it is certainly not irrelevant.

It can be used to position a company in line with its strategic intent.

It can influence how customers and staff experience the products and services of the company and it can make clear what the company stands for.

MANTRA
So confront the sceptics – you are not paid to be nice guys.

DELIVER STRATEGY 'make them an offer they can't refuse'.
The second basic issue is about designs role in delivering corporate strategy.

It may well be that the client only ever wants to talk about tactical work.

If so make the case for its role in delivering the wider corporate agenda.
MANTRA
And my mantra here is “make them an offer they can’t refuse’.

By this I mean appeal to their intellectual motivation, demonstrate how design makes strategy an everyday experience for all who come into contact with the business.

A key point to remember is that design is one of the few resources that can provide a clear and practical link between the decisions of the boardroom and the day-to-day operations of the business.

And, as the differences between competitors diminish so the more critical it becomes to fully utilize every resource available.

FITCH QUOTE
It was Rodney Fitch, the interior and retail designer, that once said ‘only one company can be the cheapest – the others have to use design’ - a strategic point that is difficult to argue with!

MANTRA
So, show how design can deliver corporate strategy, mission, vision or values and in doing so you make them an offer they can’t refuse.

DEMONSTRATE VALUE, appeal to the miser
The third basic issue is about demonstrating value.

It may be that the client is constantly talking about design costs.
If this is the case, my mantra is to demonstrate value by ‘appealing to the miser in them’.

You can always get business peoples attention if you start using the language they use themselves.

Let them see that design can make a positive impact on the ratios that business uses to evaluate its own success, like gross and net margin, return on capital employed, share value, operating costs or the value of invisible assets like brands.

In fact it is hard to find a resource in business that has a greater impact on these measures than design.

Yet it is often ignored in the battle to put design onto the transformation agenda.

The fourth broad issue is about the role of design in building corporate reputation.

The client may always be looking at the product or communications in isolation.

If so, show how a comprehensive approach to design thinking can build reputation.
MANTRA
My mantra here is ‘massage their ego’.

The fact is that corporate reputations depend on customer experience.

And there is an irrefutable link between customer experience, corporate reputation and a company’s ability to create wealth.

And the process of designing can impact on every one of these links.

MAPPING TOUCHPOINTS
For example, customer journey mapping can show in words and pictures what it is like to experience each of the touch-points with the company.

They can identify at each point how design can be used to improve the quality of that experience.

They can then be used as the basis for preparing design plans and budgets.

Senior managers respond well to this sort of analysis.

MANTRA
So, their egos are well massaged when they realise how, as individual managers, they can influence corporate reputation.
HIT WHERE IT HURTS, adopt shock tactics
If none of this works then you have to hit where it hurts.

By this I am referring to the wallet, the money side of business.

MANTRA
My mantra here is to ‘adopt shock tactics’.

This is the part that, if your clients finance director has not shown any interest so far in what you have been saying, they will now.

This is the opportunity you have of shocking them to their senses.

Ask them ‘do you know how much you spend on design?’

Do you know who is spending it, where it is being spent and what it is being spent on?

Probably not.

MATRIX
A simple matrix can help to clarify how much is at stake, showing management hierarchy along one axis and operational activities on the other, with a plot of how much is being spent on which design activity, by whom, and who sanctions the allocation of resources.

This can be very illuminating.
Persuade the finance director that this is worth looking at and you will have a corporate friend for life.

In fact, the money spent on design is usually the largest single sum that the board of most companies knows the least about.

**SIMPLE QUESTION**

Never be afraid to ask this: does anyone in the business have an overview on what is classed as design spend?

Most companies don’t.

The chances are that many people are spending money on design:

- whether manufacturing new products and using industrial designers,
- or service companies using the skills of a communications designer to get their message across a geographically widespread marketplace;
- or retailers dependant on interior designers to differentiate their particular proposition.

All of which leads to this inevitable conclusion – at the end of the day someone in the business must be made responsible for the collective effect of design investment.

To ignore this is to rob shareholders of corporate wealth.
The responsibility for design must remain with the business leaders but Design Pushers are in a uniquely informed position to make this point clear.

**WITHOUT BUSINESS DIRECTION**

Without business direction design will have no lasting effect, and business direction without design will fail to deliver its potential.

**MANTRA**

Hence my mantra – hit where it hurts, adopt shock tactics.

**A GOOD IDEA**

It could be argued that these five basic issues need to be addressed by the clients themselves, within their own businesses.

Yes of course that would be ideal.

But if that is not happening, Design Pushers have the responsibility to make the case to be treated as a business partner rather than a supplier of commodity services.

They have the potential to radically change the way Design Pullers see and use design resources and, in particular, to create understanding of what is possible and demonstrate the value that design brings.

Let me emphasis the broader point - releasing the transformational potential of design is only possible through close collaboration between Design Pushers and Design Pullers.
Never forget ‘a good idea doesn’t care who has it’, the important thing is to have it in the first place!

HENRY FORD
Do all of this and Design Pushers will be in a good position to work with rather than for the Design Pullers and so create the transformational synergies I am talking about.

Henry Ford had a good insight when he said ‘coming together is a beginning; keeping together is progress; working together is success’.

EINSTEIN
Einstein said 'it is impossible to solve a problem by using the same thinking that created it' and that's spot on.

OUR CHALLENGE
Our challenge is to find more effective ways to secure the long-term survival of the business discipline we call design, so that it contributes to this ever more demanding and changing agenda of society at large.

If we carry on with ‘business as usual’ then I fear we have already seen the best from design.

We have it within our power to transform design and to use design to transform.
If we do not grasp the opportunity to align both sides of the design 'push' and 'pull' we, the people in this room, and rooms like this, will have denied the benefit of designs possibilities not only to our own industry, but to our clients businesses, governments and social communities.

**NOT AN OPTION**

Business as usual is not an acceptable option.

There are signs that some of what I am talking about is happening already – design has been on the international Davros Economic Agenda for the past three years and the Design Council's 'Designing Demand' national program is gaining real traction.

So some people are clearly ‘getting the message’.

But in the order of things these exemplars are just that - 'exemplars’, exceptional examples rather than common practice.

It is still very unusual to find design as part of the ‘dna’ of a business, something that is normal routine.

For every encouraging example there are many more where Design Pullers are really struggling.
For example there was a massive international conference earlier this year in Brussels called Passenger Terminal 2010.

They were trying to understand how to create the ideal ‘customer experience’ at airports - something very dear to my heart!!

There were dozens of speakers and hundreds of delegates crying out for the sort of insights that designers and the design process can bring.

This conference served to highlight two issues.

First, there was a hunger to understand where design thinking can contribute to the subject.

Second, the integration of Design Pushers and Design Pullers has not, as yet, happened with something as basic as airport and airline experience.

They clearly are trying but success is slow.

But why is that?

Tom Lockwood, DMI’s President, says ‘for design to start fulfilling its full potential it needs capital ‘D’ people that care about doing what is right, and have the influence to make it happen’. 
That is a clear message for the Design Pullers.

**CLIVE GRINYER**
Clive Grinyer, Director of Customer Experience at Cisco Internet Business Solutions, believes that ‘in many cases design is used as an experiment, once, and when not successful is not used again’.

He goes on to say that ‘most reasons that design is not successful is because it is not understood’.

**JOE FERRY**
Joe Ferry, Head of Design at Virgin Atlantic, maintains that most of the mismatch occurs between designers with high views of what is required and design managers trying to integrate and resolve many more parameters.

**STEINAR AMLAND**
Steinar Valade-Amland, Managing Director of Danish Designers, views the issue from a design promotion perspective.

He maintains that designers will only be used more strategically, and to add more value, if clients understand better what is possible from design.

**JAMES BERRY**
James Berry, a Director at Woods Bagot, a global leader in design and consulting, maintains that urgent change is needed to the way we train, organize and regulate those responsible for the design of our built environment.
These are clear messages for the Design Pushers and their professional societies.

**DAVID KESTER**

David Kester, the Design Council’s CEO here in London, makes two useful contributions to this debate.

He first says that ‘the supply and demand of design are out of sync with each other’, and ‘you don’t need to be a designer to run a successful business, but you do need design to maximize your business success’.

David’s two points very much summarise the argument I have been trying to make.

**FINAL KEY POINTS**

So, what are the key messages to take from all this.

How do we create the transformational synergy I have been talking about.

There are three thoughts I would like to leave with you.
The first concerns Design Pushers.

Get your client to think differently about design.

You could be the best thing that has ever happened to them.

Do that while thinking differently about yourselves, not so much as pushers of discipline-based design skills but rather as people who can help the client unlock their own potential.

And design education has a key role in this transformation.

Design disciplines, yes, but design as a tool for transformation, even more so.

I know I’m pushing at an open door, but to fully open it Design Pushers must adopt the transformational agenda of business, government and society.
DESIGN PULLERS final point

The second concerns Design Pullers

DESIGN IS A RESOURCE 1

To them I say design is a resource and a process - not a thing.

DESIGN IS A RESOURCE 2

See it as a tool to help look beyond the near horizon, not so much to consider what can be, but rather what might be.

You have an almost unique opportunity to use design in a way that will change our norms of business, public services and social systems.

IT WON'T HAPPEN BY ITSELF

The third concerns us all.

Come together with these aspirations and we will be a step closer to reaching the transformational synergy that I have been arguing for.

It is not enough to hope it will happen by itself - it won’t.

It is conferences like this one that helps to bring these issues into sharp focus and provide the opportunity to consolidate a way forward.
MAETERLINCK QUOTE
One final quote: Maurice Maeterlinck, the Belgium poet and philosopher, said ‘on the paths that lead to the future, tradition has placed 10,000 men to guard the past’.

In our case that barricade to the future is made up of many things including:

• an educational system that can condition and limit expectations,
• a large number of designers who may be afraid of the risks involved in the new order, who do not see a clear way forward or are not sufficiently equipped to take it when they do see it,
• business leaders who have a misconceived prejudice about design

FORK IN THE ROAD
Let us be sure that, collectively as Design Pushers and Design Pullers, we have the commitment and courage to take the right direction at that fork in the road, to overcome the legacy of the past and redefine our future.

That road is, without doubt, well worth taking.

THANK YOU
Thank you for your attention.

TRANSFORMATIONAL SYNERGY