

DESIGN MANAGEMENT

IE University

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Academic year: 22-23

Degree course: FOURTH

Semester: 1^o

Category: COMPULSORY

Number of credits: 6.0

Language: English

PREREQUISITES

To attend the 'Design Management' course, it is mandatory that the student has successfully completed 'Business Management' and 'Design Methodologies' subjects.

SUBJECT DESCRIPTION

Design Management course provides a general perspective for designers on the importance of the managerial skill and its development upon several dimensions:

- Studio management.
- Designer career management.
- The role of manager.
- Project-team-client management.
- Social impact.
- Management beyond design.

Covering different managerial, financial and human resources aspects of design companies and their singularities compared to the management in other types of organizations.

The contents of the subject navigate through a design studio activity on the daily basis, as well as the complexities of a design project and actors involved in its life cycle, helping the student to understand the challenges faced by the design companies in the current context.

The main purpose of Design Management is the student to learn to make professional decisions within a design studio activities and projects, managing time, resources, teams, clients, with business and social impact.

The student puts in practice learning concepts in individual dynamics, as well as collectively (see in Methodology Section).

In addition, the student may integrate and frame learnings from previous subjects (i.e. 'Business Management' or 'Design Methodologies') more specifically in the design management context.

OBJECTIVES AND SKILLS

In the near future, you will become a professional designer working for an independent design studio, or for a design department of a large enterprise, even may you start your own design brand business. Before this moment happens, Design Management subject aims to:

1. Create awareness of design management relevance for a professional designer.
2. Understand the different levels of management within the business of design.
3. Acquire mental models and tools for managerial skill development in these different levels.
4. Set-up realistic expectations and build trust in eventual situations faced by future professional designers in the working market.
5. Competence development on:
 - How to apply knowledge to professional design work through the elaboration and defense of arguments and the resolution of problems within design management.
 - Ability to articulate relevant results as consequence of integrating knowledge from different disciplines to develop and generate added value solutions for companies and society.
 - Define and execute proposals where creativity intelligence is involved to add value to the activity of companies and society.
 - Formulate, plan, execute and protect results of design projects with the technical, functional, aesthetic and communicative requirements and conditions of a statement.
 - Integrate into interdisciplinary and multicultural teams to achieve common objectives in a field of diversity.

METHODOLOGY

“If you do not know how to ask the right question, you discover nothing”, William Edwards Deming.

The fundamental method of learning is based on formulation and response to key questions by students, on specific topics conducted by the professor. Activities which stimuli learning by doing, reflection and critical thinking are the following:

- Lectures: flip-class method, individual and group presentations, etc.
- Discussions: based on readings and reflections on topics, previously assigned by the professor and prepared by the student.
- Exercises and group work: specific assignments where the student and teams perform secondary research, read articles, cases and book chapters, reflect on them, write essays and prepare presentation, exposing ideas and points of view.
- Excursion: visit to frog design studio in Madrid makes the students breath, feel and be part of the studio life for one day.

Preparation of specific assignments before class and participation in the course of it, are essential for the student to achieve the learning objectives.

The sessions of the subject are taught following a flexible, dynamic and adaptative format, under the scheme of liquid learning:

- Specific time and date scheduled sessions (synchronous learning): most of the classes in hybrid model (some students in classroom and some students connected on-line) and few in on-line model (all students in remote connected to the class).
- Flexible timing sessions (asynchronous learning): some exercise and discussions will follow this format. Flexible scheduling (synchronous learning): few group coaching sessions.

Teaching methodology	Weighting	Estimated time a student should dedicate to prepare for and participate in
Lectures	22.0 %	33 hours

Discussions	6.67 %	10 hours
Exercises	24.0 %	36 hours
Group work	17.33 %	26 hours
Other individual studying	30.0 %	45 hours
TOTAL	100.0 %	150 hours

PROGRAM

SESSIONS 1 - 2 (LIVE IN-PERSON)

You obtain a clear picture of the approach and scope of the course. On the other hand, you learn about benefits of setting realistic expectations when you become a professional designer, and how Design Management subject helps the student to this purpose.

Introduction to the Course

- Subject overview: objectives, program, methodology, evaluation criteria and code of conduct.
- Individual presentations, managing audience expectations.
- The importance of managing realistic expectations in your professional career as designer.

Reading assignment: Chipman, I. (2016, September). The Power of Realistic Expectations. Retrieved from <https://www.gsb.stanford.edu/insights/power-realistic-expectations>

SESSIONS 3 - 4 (LIVE IN-PERSON)

You learn about what the essential elements for managing a design studio are. You apply this framework to analyze one of the most iconic worldwide design studios (IDEO).

The Life in the Studio – part I

- The congruence model: a framework for design studio management.
- Building the congruence model for IDEO.

Reading assignment: O'Reilly III, C. A., & Tushman, M. L. (2016, March). Lead and Disrupt. Chapter 2: Explore and Exploit; Section: The Power of Organizational Alignment (pages 25-33). Stanford Business Books.

Reading assignment: Thomke, S., & Nimgade, A. (2007). IDEO Product Development. HBS No. 9-600-143.: Harvard Business School Publishing. <https://store.hbr.org/product/ideo-product-development/600143?sku=600143-PDF-ENG>

Reading assignment: Fisher C. M., Pillemer J., Amabile T. M. (2014). IDEO's Culture of Helping. Harvard Business School Publishing. <https://hbr.org/2014/01/ideos-culture-of-helping>

SESSIONS 5 - 6 (LIVE IN-PERSON)

You learn about how management components of a design studio -such as Vision, Mission, Values and Culture- are powerful sources for creating unique competitive advantage, very difficult to replicate by competition. You also learn how personal experiences may inspire and shape those management elements.

The Life in the Studio – part II

- The power of implicit management elements for managing a design studio.
- Personal experiences and beliefs shape these implicit management elements.
- Importance of values, vision, mission, culture for the management of a design studio.

Video and media resources:

- Hartmut Esslinger – Advice for Designers.
- frog design – Make your Mark.
- Reading assignment: George, B. (2015). Discover your True North. Chapter 1: Your Life Story; Section: Howard Schultz’s Leadership Journey (pages 15-20). Wiley.
<https://onlinelibrary.wiley.com/doi/book/10.1002/9781119169116>

SESSIONS 7 - 8 (LIVE IN-PERSON)

You learn about the different career paths and levels through which normally a designer progress during his/her professional career. Also, you review the kind of responsibilities expected for each role, and what key indicators are important to evaluate the performance. Finally, you reflect and discuss on development areas that a designer has to keep in mind to improve in his/her career.

Your Career as Designer – part I

- Levels of mastery: designer career path, key performance indicators, roles and responsibilities.
The format of this class will be a gamification session. The different groups compete on solving the puzzle of the designer career. For this group work, we will use Miro APP collaborative tool to work in groups face-to-face and/or remotely.
- Development areas for growth: core skills, disciplines and community contribution.

SESSIONS 9 - 10 (LIVE IN-PERSON)

You learn about how to approach and prepare your candidature, when you apply for a designer job position. What aspects you have to keep in mind for the interviews and decision on accepting or not a job.

Your Career as Designer – part II

Preparing and presenting your candidature. Imagine you apply for a design studio; a few weeks later, you receive a call from HR for a first interview within the recruiting process. You will meet up with the Design Director of the studio. In the class, you will do a role play as Designer Candidate and as Design Studio Director.

Reading assignment.: Christensen, C. M., Allworth, J., & Dillon, K. (2012). How will you measure your life?. Chapter 2: What Makes Up Tick (pages 25-41). Harper Business.

SESSIONS 11 - 12 (ASYNCHRONOUS)

You learn about what really means the role of a manager broadly speaking and specifically in the design context: people, disciplines, teams and projects. You also learn some frameworks and tools useful for a design manager to develop people and disciplines (for team and project management we dedicate specific sessions).

The Role as Manager

In the short-term, you will depend of a Manager if you work for a design studio. Even in the future, you will become a Manager responsible of people, disciplines, projects and or teams. In any case, it is fundamental you understand the main aspects of the Manager role.

- What does really mean to be a Manager?
- What should a Manager expect from you?
- What should you expect from your Manager?

Reading assignment.: Michelman, P. (2008, February). How Great Managers Manage People. Retrieved from <https://hbr.org/2008/02/how-great-managers-manage-peop-1>

Reading assignment.: Pistrui, J., & Dimov, D. (2018, October). The Role of a Manager Has to Change in 5 Key Ways. Retrieved from <https://hbr.org/2018/10/the-role-of-a-manager-has-to-change-in-5-key-ways>

SESSIONS 13 - 14 (LIVE IN-PERSON)

You learn about the important aspects when managing a project of design: project elements, type of approaches, project success criteria, characteristics and expectations.

Managing Design Projects – part I

- Design project elements: scope statement, work breakdown structure, organizational breakdown structure, schedule, budget, design protection and authors' copyright.

SESSIONS 15 - 16 (LIVE IN-PERSON)

You learn about how to prepare and present a design project plan proposal for a specific challenge of a company.

Managing Design Projects – part II

Preparing and presenting your design project plan proposal. The group will receive a company challenge, on the basis of which the team has to prepare a design project plan proposal to tackle the challenge. The team will defend the proposal in class (20 minutes presentation).

SESSIONS 17 - 18 (LIVE IN-PERSON)

Mid-term Exam

As part of the continuous assessment of the subject, we will test learnings and knowledge consolidation of the sessions from 3 to 16. In case of the student doesn't overcome the test, there is a second chance in the final exam.

SESSIONS 19 - 20 (LIVE IN-PERSON)

You learn about how a global design studio works under context of multiculturalism and digital space.

Managing Teams

- Managing multicultural teams and remote work: challenges and opportunities. A perspective of how a global design studio works, managing teams with members located in different countries, working face-to-face and remotely in customer projects and internal activities.

Reading assignment: Brett, J., Behfar, K., & Kern, M. C. (2006, November). Managing Multicultural Teams. Harvard Business Review. <https://hbr.org/2006/11/managing-multicultural-teams>

Reading assignment: Bick, R., Chang, M., Wei Wang, K., & Yu, T. (2020, March). A blueprint for remote working: Lessons from China. McKinsey Digital. Retrieved from: <https://www.mckinsey.com/business-functions/mckinsey-digital/our-insights/a-blueprint-for-remote-working-lessons-from-china>

SESSIONS 21 - 22 (LIVE IN-PERSON)

You learn how to build and foster relationships with clients (in this sense, client understood as companies and people that hire design and innovation projects), what types of engagements normally a design studio and a company (client) establish to face these challenges and problems. You also learn about the value of design and innovation and how these disciplines help companies to face challenges and solve problems in their industries.

Managing Clients

- Building solid and enduring client relationships through design program engagements.
- Innovation and design to solve challenges of sectors and industries.

Building customer relationships readings

- Reading assignment: Building relationships deck (class preparation material).
- Reading assignment: Jackson, B.B. (1985, November). Build Customer Relationships That Last. Retrieved from Harvard Business Review <https://hbr.org/1985/11/build-customer-relationships-that-last>
- Reading assignment: Smith, A. (2018, August). How To Build Lasting Customer Relationships. Retrieved from Forbes <https://www.forbes.com/sites/anthonymsmith/2018/08/01/how-to-build-lasting-customer-relationships/?sh=53cc72bf447a>

The value of design readings

- Reading assignment: Morey, T., Penzo, M., Sutton, T., Schwartz, G., Quarles, L., & McKinley, T. (2018). The Business Value of Design. Retrieved from frog design.
- Reading assignment: Sheppard, B., Sarrazin, H., Kouyoumjian, G., & Dore, F. (2018, October). The Business Value of Design. McKinsey Quarterly. Retrieved from <https://www.mckinsey.com/business-functions/mckinsey-design/our-insights/the-business-value-of-design#>
- Reading assignment: Egea, O., & Padilla, N. (2020, February). The Business Value of Customer Experience. Retrieved from frog design.

SESSIONS 23 - 24 (LIVE IN-PERSON)

You learn about what is social impact and how design may help to solve the most challenging social problems and transform the world.

Social Impact Design and Management

- Social impact and design.
- How design may contribute to transform the world on the UN global goals for sustainable development.

Reading assignment: Several Authors. Design for Social Impact, How-to Guide. The Rockefeller Foundation and IDEO.

SESSIONS 25 - 26 (LIVE IN-PERSON)

You will live in your own flesh the atmosphere and activity in the design studio of one of the most reputable design brands, frog design.

Excursion - frog Design Studio

We will organize several activities and meetings where frog designers, strategists, innovation experts, technologists, marketing and program managers will share with the students what the work and the life in the studio are like, etc.

SESSIONS 27 - 28 (LIVE IN-PERSON)

You learn about how you may apply your business and design thinking beyond your professional career.

Managing beyond design

How applied design thinking in personal life? Managing professional and personal objectives and expectations.

Reading assignment: Christensen, M. C. (July-August, 2010). How will you measure your life?. Harvard Business Review.

SESSIONS 29 - 30 (LIVE IN-PERSON)

Final Exam

As part of the continuous assessment of the subject, we will test learnings and knowledge consolidation of the course sessions.

BIBLIOGRAPHY

Recommended

- Jean-Baptiste, A.. (2020). *Building For Everyone: Expand Your Market With Design Practices From Google's Product Inclusion Team*. John Wiley & Sons Inc.. ISBN 1119646227 (Digital)

- Esslinger, H.. (2013). *Design Forward: Creative Strategies for Sustainable Change*.. Arnoldsche Art Publishers.. ISBN 3897903814 (Digital)

- Scherling, L., DeRosa, A.. (2020). *Ethics in Design and Communication: Critical Perspectives*. Bloomsbury Visual Arts.. Bloomsbury Visual Arts.. ISBN 1350077046 (Digital)

- Brown, T.. (2009). *Change by Design: How Design Thinking Transforms Organizations and Inspires Innovation*.. HarperCollins.. ISBN 9780061766084 (Digital)

- Sellers, L.. (2018). *Women Design: Pioneers in architecture, industrial, graphic and digital design from the twentieth ce*. Frances Lincoln.. ISBN 0711239231 (Digital)

- Shenhar, A.J., & Dvir, D.. (2007). *Reinventing Project Management: The Diamond Approach to Successful Growth and Innovation*.. Harvard Business School Press. ISBN 9781591398004 (Digital)

- Martin, R. L.. (2009). *The Design of Business: Why Design Thinking is the Next Competitive Advantage*.. Harvard Business School Press.. ISBN 1422177807 (Digital)

EVALUATION CRITERIA

Continuous evaluation system. Weekly class attendance, participation and commitment with assignments are the criteria for a continuous evaluation of the student over the course. Final grade* of the subject is calculated based on the following elements:

- Class participation: 25%
- Exercises: 25%**
- Group work: 25%**
- Mid exam: 10%***
- Final exam: 15%***

* Scoring scale from 0 to 10, and 5 as minimum grade to pass the subject.

** Essays and presentations (individual or group).

*** A mid-term exam and final exam with different type of questions: multiple-choice, short answer and/or essay question.

The student work includes class participation, exercises and group work. This work is assessed by the professor and sometimes by students (through peer reviews), using the following rubric scoring systems (see rubrics in the attached documentation).

Criteria	Percentage	Comments
Class Participation	25 %	
Individual Work	25 %	Essays and presentations (individual or group).
Workgroups	25 %	Essays and presentations (in group).
Intermediate Tests	10 %	Different type of questions: multiple-choice, short answer and/or essay question.
Final Exam	15 %	Different type of questions: multiple-choice, short answer and/or essay question.

PROFESSOR BIO

Alejandro Pardo is Strategy & Operations Director at frog Design, one of the most reputed worldwide design firms, with more than 50 years of history designing iconic products, services and experiences for companies such as Apple, Sony, HBO or Walt Disney, among others. Alejandro is in charge of operations and projects of Madrid Studio, with more than 60 'frogs', including designers, strategists, technologists and project managers.

He has more 17 years of Innovation and Design career, leading projects for global companies: Airbus, Ikea, Banco Santander, Ericsson, Telefonica, Inditex, Decathlon, among others. Alejandro has wide experience working with multicultural and multidisciplinary teams in different countries such as: Spain, France, Sweden, Italy, Belgium, Germany, USA, Ghana and Uzbekistan, among others.

Also, he is independent advisor on Disruptive Strategy for Executives and Entrepreneurs. Previous to frog, Alejandro worked in Altran as Global Practice Innovation Director and Operations Director in Spain for the World Class Center of Innovation and Design.

Alejandro is co-author of the Innovation Dictionary Book published by LID Ed.

Alejandro is a pet lover and in his free time enjoys traveling and sample for the cuisine around the world, cooking and hanging out with family & friends.

Education:

- PLD graduated - Harvard Business School.
- PhD and BSc in Chemistry - Universidad Autónoma de Madrid.

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