# Design Management, A Business Tools' Package Of Corporate Organizations: Bangladesh Context

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***Abstract:*** *By the term and the uses of design management is very new concept though it has passed more than one century after inception. Design management is the relation design with business which is globally accepted and utilized for the various dimension of business with design, product development, branding and corporate identity of the organization. Bangladesh was the country for agriculture which has turned to an emerging tiger with its aggressive economical power through rapid industrialization of the country. It has tremendous growth in business rather agriculture nowadays. Design Management has a key role for the development of business with the rapid industrialization of the country. Globally design has very different meanings respecting its application in different aspects. Hence, Design management also has the same respecting different applications based on works and organization philosophy, nature even product types. Here, in this research paper rigorous study has been made in context of Bangladesh regarding different aspects of Design Management. It analysis and findings have been done simultaneously for the convenience of the findings related to Bangladesh. In some of the parts, vital examples were set from the country inside which may make a little inconvenience to the international readers.*

## I.    Introduction

By the definition the first step, after and understanding of terms is a brief clarification of how these terms are applied in business. According to Cooper and Press (1995 three distinct sets of design activities are the inclusion of the development of corporate identity, the design of saleable products, and the design of operating environment. By the way, Gorb (1978) claims that the main classifications for design in an organization are identity design information design, product design, and environment design. On the other hand, Schmitt (2000) emphasizes the communication and marketing aspects of design, and limits his definition of design function to brand identity, brands as identifiers, names, logos, and advertisement, and for awareness and image before purchase. Schmitt also emphasizes the brand as experience providers, as well as events, sponsorships and other customer contacts in the broader sense. By accumulating these thoughts from the iconic personnel's of Design Management, Gorb, Cooper, Press, Schmit and others, with our ideas, and have adopted the following categories as the functions of design in business: Design as corporate identity, Design as communications, Design as products, Design as environment, Design as experience, Design and innovation.

From the above scrutinize, as summarized there are several types of design in business, or design function in Bangladesh (as example). Each has the ability to influence visual design rationality. To understand, how they may be coordinated by integrated design management, first each design discipline is summarized.

## II.    Literature Review

Design means a process or an outcome that offers an efficient and attractive solution for problem. Design thinking indicates a unique type of thinking which is inherently creative and complementary to management thinking and various types of problem solving. On the other hand, a type of knowledge that is necessarily gained from doing rather than reading or watching is called design knowledge.

The concept of design management originates from the design discipline. Though 'design' there itself has been deleted over the years and finds many definitions. For simply, design management has been referred the design activities of or within the organization. On the contrary, Design Management is described as the combination of environment, product and communication design which is governed by the corporate identity

design. Often, Design management is considered from the view of design investment or the tool by which design can enter and become visible and finally effective within an organization.

Brigitte Bojra de Mozata confines design as 'either an activity (the design process) or the outcome of the activity or process (a plan or form)' (Brigitte Bojra de Mozata 2003:3)

The word 'design' has come from the Latin word 'designare' which has translated into two English words 'to designate' and 'to draw'. In English 'design' have dual meanings. According to Brigitte Bojra de Mozata (2003:2) the word design is therefore context dependent and can refer to:

-An act: plan, project, intention, process, etc.

-An outcome: Sketch, model, motive, décor, visual composition, style, etc.

On the other hand, "Design Management is the implementation of design as a formal program or activity within a corporation by communicating the relevance of design to long-term corporate goals and coordinating design resources at all levels of corporate activity to achieve the objectives of the corporation"(Blaich and Blaich 1993:13).

Blaich and Blaich (1993:14-15) suggest that there are four functions of Design Management and these are:

a. Contributing to corporate strategic goals

b. Managing Design resources

c. Managing Design process and

d. Cultivating an information and idea network.

## 2.1. History

Peter Behrens is one of the pioneers who thought about Design Management in around 1913 in Berlin, Germany. In fact, it was the time to coordinate to achieve business objectives at a corporate level. It also demonstrated design management as a competitive force. Design management was not considered as a subject of aesthetic but also at the level of business planning (Project planning).

Historical record documentation for managing design in 1907, German Work Federation, the Deutscher Werkbund was the effort of twelve architects and twelve business firms to compete with UK and USA by integrating traditional craft and industrial mass production. Peter Behrens, a German Designer and architect had created entire corporate identity (logotype, product design, publicity etc.) and it is considered the first industrial design in history. The work of Deutscher Werkbund initiatives and objectives and can be considered as the first contribution to the design management. In 1936 Olivetti hired Giovanni Pintori in their publicity department and developed Marcello Nizzoli from the product design to design as a corporate philosophy. Up to 1960s design debate was focused on ergonomics, functionalism and corporate design and by the same time management debate was for JIT, TQM and product specification. The main uses of Design Management were AEG, Bauhaus, The British Council, Deutscher Werkbund by Olivetti, Peter Beherens and Walter Paepcke.

A brief overview of design-related from the 20th Century to the begging of the 21st Century highlights the case that design management has gained support throughout its fifty years but not to degree anticipated.

1966 Royal society of Arts launches its first design management awards (Gorb, 1990).

1975 the Design Management journal is started grant for reward in the Arts and published the Design Management Institute.

1976 Design Management teaching begins at London Business School (Gorb, 1990).

1982 London Business School made and official commitment to Design Management Unit.

1985 Discussion on Design role in Business, focusing in the product design management in the specific companies, features in the Financial Times (Blaich & Blaich, 1993:2).

1980s World Street journal features articles about design and business, by the same time, 'Time Magazine' produced regular articles and added a design department to its editorial staffs (Blaich & Blaich, 1993:2).

1987 Industrial Design Society of America (IDSA) and Business Week co-sponsored and annual design award program for business, while magazines also introduced regular editorials predicting that would be to the 1990s what finance was to the 1980s and marketing was to the 1970s (Blaich & Blaich, 1993:2).

1989 Designers move, beyond talking only to themselves in their own publications to the more influential domain of business media (Blaich & Blaich, 1993:2).

1989 Japanese government declares 1989 the Year of Design (Blaich & Blaich, 1993:2).

## III. Analysis And Findings

Analysis and findings are in a pack for the simultaneous journey in this paper as the nature of the research deserves consequently. However, each analysis co-exists with the findings for the betterment of the readers and researchers.

### 3.1. Design as corporate identity

'Identity design' means by which to make the organization identified and many companies place considerable emphasis on corporate identity (Bloomenkranz 2004, Douglas 2001; Schmitt 1988; Olin's 1989). There are many types of identity, aimed at different types of audience; as for example corporate identity directed to investors', organizational identity directed to employees and close collaborators, and brand identity directed to customers and prospective customers (Keeley 2001). Mainly, Logos are main illustration or visual component of identity, and logos have a long history as a means of identifying origin, ownership or association. The first function of an identity is to identify the company. If it fails to identify, it fails the core purpose. To properly identify, a logo should be distinctive. For century's families, clans, countries and cultures have used logos visually to represent their names. Visual symbology is likely as old as record history; it is a part of our human heritage. Diagram symbology has been used in business and commerce for many centuries. Today, the design of corporate identity is undoubtedly important to many organizations. Speath (1997) says there are six universal attributes of great logo mark including **distinction, practically, graphic design and simplicity of form, one message and appropriateness.** Corporate identity and logos, which are generally a two-dimensional design, have gained in popularity in modern industrial times (Jones, 2001). Jones claims that in the golden age of corporations, from the 1950s to the 1970s. Organizations became more awkward about their corporate identity, and recognized the value of design to bring together all their distinct function. Nevertheless, Jones suggests that today design must be less than about corporate identity, or the way an organization looks, and more about the corporate idea. Likewise, Olins (1989) suggested the same thing, stating corporate identity is making business strategy visible through design. Corporate identity is often represented in part by a corporate logo or symbol. Because of their visual nature, logos and symbols may be easily recognized and are visible way to identity companies and products. This may be an abstract or symbolic graphic image or word image, such as a logotype. Generally logos are nonverbal; they can often transfer recognition across cultures by carrying messages of any other means, as evidenced by the many multi-national corporations that use a logo visual identity system. However, logos are often abstract; they can be relevant to a range of product types. Abstract logos can be useful when the full name is restrictive in some way. Logos and symbols are important in service because of their intangible abstract. Because they are graphic elements, which can be updated as need as over time. Logos and corporate identity are closely related to the concept of branding. Related to logos as branding but one step further, is the argument that the logo has the meaning of the company and likewise the company has the meaning of the logo (Fox1999; Heller 1999), again designer Paul Rand argued that a logo is a reflection of a company and not, as is commonly understood, the other way around. After the connection between a company and logo is established, the power of the logo can on occasion be increased by dropping the company name. It can definitely run itself. A logo represents the company, and transfers the inherent meanings to the company. Speath (1997) suggests that it is an age-old practice. He notified that ancient Hebrews also realized this as well, and suggests that the symbol of Christianity, the cross, has more meaningful with a grave meaning of prestigious form than it would if it had the name 'God' inscribed or written with it. This really suggests that integrated design could utilize certain visual cues to add meaning to each component element and regarding the importance of the purposes. In our product, especially for the garment as for example Bangladesh is the symbol as well as worldwide logo or symbol or sign to convey the message of good production, good commitment with the time frame of the buyers from different branded companies of the world.

### 3.2. Design as communications

As we discussed, one aspect of two-dimensional design is corporate identity. But the two dimensional visual representation of a company includes more than an identity system, in fact , which includes all manner of two-dimensional communications, such as business cards, stationery packages, faxes, forms, annual reports, etc., Communication literature, web sites and advertising, are also represent the forms of visual communication. Hence, one aspect of a corporate design strategy is communications and identity, whereas the goal of communication design should be to ensure that the desired image is presented to and reinforced. Communication design includes traditional visual static media and also in the new visual interactive media applications. Because interactive is the most new tool and it receives much attention. Alben (1997) says that human experience, not technology, is the essence of interactive design. Similarly, Boyarski (1997) suggests that interactivity is an essential feature of being human. But none of this interaction with the computer is possible without design. Girvin (2000) augues this of human interaction with communication design further, and suggest that interactive design is even broader, and includes the sensory integration with design. This includes name, colour, scent, form, logo, imagery, style, voice and motion. Although Elias (1999) suggests that brand design includes all sensory aspects, even sound, the focus of this study in on visual design, and one aspect of this is design as visual communication in business. As for example presently, Unilliver has a message passing tendency to its customers through its communication of designs of products and for the promotional techniques as well.

### 3.3. Design as products

Product design is an equally large aspect of design as identity and communication design, and often brand identity is influenced by product design to a business because business needs products. The argument is that the companies business is dependent upon its products. Bloch (1995) claims the "physical form or design of a product is often a determinant of marketplace success". The argument is that a good design attracts consumers to the product, and communicates to them the value of the product by increasing the quality of the usage experiences associated with it. Product form is both 3-dimentional and visual design. Product visual aspects of product design (Bloch 1995). Dumas (1994) present a much more extreme claim, and argue that product design can also include building totems, as the author refers to as the metaphor making of product development". A more conservative approach to product design and suggest that the product designers' goal is to simply to design products of high quality that feature durability, ease of operation, aesthetic appeal, and have desirable features (Hirshberg 1998; Olson et al.1998; Blaich 1993). A problem noted is that frequently additional constraints or directives are imposed on product designer, such as cost or schedule constraints, which often leads to design compromises. Therefore, product design decisions generally must relate to the ability to understand customer requirements, business requirements and stakeholder requirements of the product and translate them into acceptable solutions. Adding a branding perspective to product design, Cooper and Press (1995) suggest three specific design objectives should be followed:

**- To reflect corporate values**
- To develop a consistent design across the product range, and - to define the attributes of each brand clearly. Good design must address all the customer's needs, and when all these elements come together, well-designed products exude quality, integrity and assurance (Dumaine 1991; Bloch 1995). Further, Bloch argues that the design form alone of a product may contribute to its success in several ways. That informer to consumers and ultimate affect the quality of our lives. The perception and usage of well-designed product may provide sensory pleasure. In contrast, objects with unattractive forms may evoke dislike. Product design is essential an applied art, and has a great impact on our daily lives than other art forms, because we see and use products every day (Lawson 1997). Product form can also have long lasting effects. Although many goods are quickly discarded, more durable products can have an impact for years on user and non-users alike as products become part of the sensory environment, for good or bad (Jones 2001). Durgee (2001) adds to the aesthetic qualities of visual product development requires cross-disciplinary product development teams that have input from customers and supplies (Bebb 1992). But still China products has a bad name that those are not very sustainable, whereas in case of Bangladeshi products in very special cases are famous in the world.

### 3.4. Design as environment

Environment design includes the broad categories of architecture, interior design, signage and way finding design, and landscaping design; for the purpose of this study our use of the term environmental design relates to the visual aspects of these design application. Environment design is important to showrooms or retails space. Many businesses are known by their customers based on their retail environment design, including the visual design of the environment, which become the showcase for product design. Other aspects of environment design with relation to product design include automobile interiors, which is equally important to exterior design (Asensio and Bounchenoire 2003). Environment design is closely linked with identity for identification product design and with communication design within. Therefore, environmental design is the most inclusive of all design disciplines, whether the design per discipline is cohesive or not. In a broader scope of environmental design, the span of corporation environments can be quite large, extending from headquarter to branch officers, and from production facilities to retail facilities. Environment design also includes interior design, employee work stations, public reception areas, landscape design, and many specific visual elements such as corporate art programs, signage and way finding graphics (Olson et al. 1998). More than other design disciplines; environmental design has the potential of having impact on worker morale creativity and productively. The specific objectives of environmental design are often to reflect the values of the firm accurately, and to ensure customer satisfaction and employee morale and safety. As with other design disciplines, environmental designers have to work cross-functionally. This typically includes interactions with facilities, operations, human resource, and marketing personnel. In case of the RMG sector of Bangladesh, Environment Design has a great impact such as Compliance, Working environment and the right of the trade Union to confirm the workers' right. After the tragic incident of Tazrin Fashion and Rana plaza the working conditions means design of the workers environment is questionable which is to be developed soon.

### 3.5. Design as innovation of Brand

There is a disagreement that a main purpose of design in business is for modernization. Duma (1994) says the word "innovate" comes from the Latin innovare, to renew or alter, or as the Oxford English Dictionary has it, "to make changes in something established". The word "design" in the same dictionary as "a plan or

scheme conceived in them mind of something to be done, the conception of an idea that is to be carried into effect by action". The procedure of modernism often includes design, therefore design and innovation are often connected processes, which may possibly be determined to discourage visual design integration, but rather may support design separation. Otherwise, is support of design as innovation, visual design coherency may be determined to be a connecting factor. Furthermore, Walsh (2000) argues that designs are innovation set the boundaries of the firm. Similarly, Walton (1997) says that brand and design is a launching pad for innovation. As innovation and nonlinear ideas create new wealth (Hamel 2000), the importance of design cannot be underestimated. Innovation drives values and is one of the most signification attributes investors use to judge a company's value (Ruggles 2002). From this perspective, a purpose of design is innovation (Walton 1995). How the need for innovation and design integration are both similarly and different is a contingency factor to be explored further in this study. Design has a context within the scope of innovation, and how design is natured and implemented to facilitate innovation is a design management responsibility. According to Faste (1995) design manager are uniquely involved in both invention and innovation. Innovation involves the implementation and adoption of an invention. In many companies of Bangladesh there is a gap between a company's recognition of the importance of innovation and the development of a strategy for embedding it within its culture, as for example we can give example of BRAC. Innovation adoption may be a contingency factor within the broader role of design. For innovation discussed above. As an example, Sutherland (2002) cites a case of BMW and innovation. To "innovate" may mean introducing a new component or technology into an automobile which affects its driving comfort or handling, noting that after a test drive, component design may persuade customer to buy the automobile as much as interior design, exterior design other factors. Therefore, product design coupled with product innovation is often a way to differentiate from the competition. Chen (2002) suggests that in statistical analysis of industries, innovation is placed high on the list of non-financial drivers of corporate market value, or an intangible. Similarly, Low (2002) argues that innovation is an invisible advantage to the company, and that product innovation alone is no longer sufficient to stay ahead of the competition. In opposition, Scasny (2000) says a requirement for product design is the desirability or "coolness" and that this is enable by innovation. Further, design and innovation is also about design and change, by its very nature, design is about the future and design is about change. Innovation and design are change enablers for a corporation. In Bangladesh in case of RMG sector, new brands are developing whereas; local fashion houses like Aarong are coming forward to emerge as international brand.

### 3.6. Design and experience

Ultimately, the individual design disciplines are each intended to create a customer experience, so how the design may be visually cohesive is important. Often a customer has many points of contract with an organization. Some argue that the purpose of these contact points, either individually or collectively, is to create memorable experiences or "brand experiences". Branding, and design, requires creating and managing experiences (Shmitt, 2000). The argument is that when it comes to the experiential aspects of design, as well as its functional aspects, a designer needs to adopt the customer's perspective. Of course relationship between design and brand experience can create meaningful customer relationships (Norton 2003; Andrew and Bevolo 2004). But a part of experience design and customer experiences is interrelated and technology design with impacts on customer experience loyalty (Moore 2004; Long 2004). An important experiential design is to create human-centered design. As for example, Bloch (1995) has developed a conceptual model and propositions that describes how the form of a product relates to consumer psychological and behavioral response. He found the form needed to be superior in quality, performance, ergonomic efficiency and safety yet must adhere to applicable regulations, complement other areas of the marketing program, and meet cost targets. Design has the capacity to influence our emotions elicited by visual design. For example we can say Ottobi Furniture which are human centered visual designs and very popular in home and abroad.

### 3.7. Design and business

In a popular article Peters (1995) identifies 142 examples of what design is to a customer and to an organization. Peters argues that design stems from an enduring passion and be a long-term commitment to design, and this must be pervasive, affecting everything from the smallest detail to entire buildings and it must be everyone's concern throughout society. While the design community welcomes this type of enthusiasm for design, scholars such as Peter Gorb (1992) have for many years argued of the importance of the design management function and the importance of design to business success and profitability. Design and great products are being recognized to help boost profitability, particularly evidenced in large consumer products organization, such as car companies and consumer electronics companies (Nussbaum 1999). Therefore, few small companies overlook design variations. However, today it seems that more companies are considering design strategically. The real question should be not if a small company can afford good design, but rather if a small company not affords good design. O'Leary (1996) agrees that the more we move into being value driven,

the clearer it is that design not only differentiates, it offers value. In Bangladesh, design is getting importance day by day in the community and daily life.

### 3.8. Design as a combined effort

As reviewed, design has multiple functions in business and involves many people. In fact, design is invasive throughout business. Whereas, design is custom-built by, made by, and managed by, many people in a corporation. Walton (1991, Page 5) explains his realization of the complexity of disparate design in business by stating "I look around the office and I recognize the many players that have contribute to my work environment. Electrical engineers developed the casings, keyboard and dial pad, mechanical engineers outlined the specifications for fabrication and assembly and graphic designer helped prepare the instructions and operating manuals. A similar range of talent is invested in the office furniture, and my space was the work of an architect, a mechanical engineer and a structural engineer. The painting sculpture and ceramics are about the only items in my room that do not seem to bear fingerprints of more than one hand and mind. But the arts too, especially the performances I have witnessed, choreography of the audience."

This observation by Walton highlights the multiplicity of design disciplines and the lack of integration between design disciplines. Most of the design function Walton refers to are located in different departments in an organization. Because organizations are structured typically by work tasks or functions, there often is a silo or chimney effect between departments. Design functions in business are departmentalized as well and we propose that there is often little collaboration between the various design disciplines in organization.

Design is the effect of combined force of corporation. In other word it can be said custom built by, made by and managed by many people of a corporation. In Bangladesh new businesses are design oriented for almost every aspect. People change, reshuffle their goods, commodities, taste even for the newly designed same goods. A consumer can frequently change his active cell phone for a newly designed one. On the other hand, new designed goods create market demand, investment and job opportunity in the country. A new product creates more space for other products as up-to-date designs. Simultaneously, a product in the market changes a consumer to a new environment of design.

## IV. Conclusion

Design Management deals with design of business with the business –design dual relations. Conceptually the application of Design management is not everywhere in Bangladesh but it is on practice and going on with under consideration from a construction business to the consumer goods of the country. It is in practice from daily life to corporate environment .even though Design Management has a great impact country's largest sector-Readymade Garment by applying it Corporate Identity, Branding, CSR(Social Responsibilities of Companies), etc. it is quite normal that, Bangladesh is play a strong role in the RMG business as a second largest manufacturer of knit garment in the world. Design of its business with the world class environment; is a real pride of the country as a whole.

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