
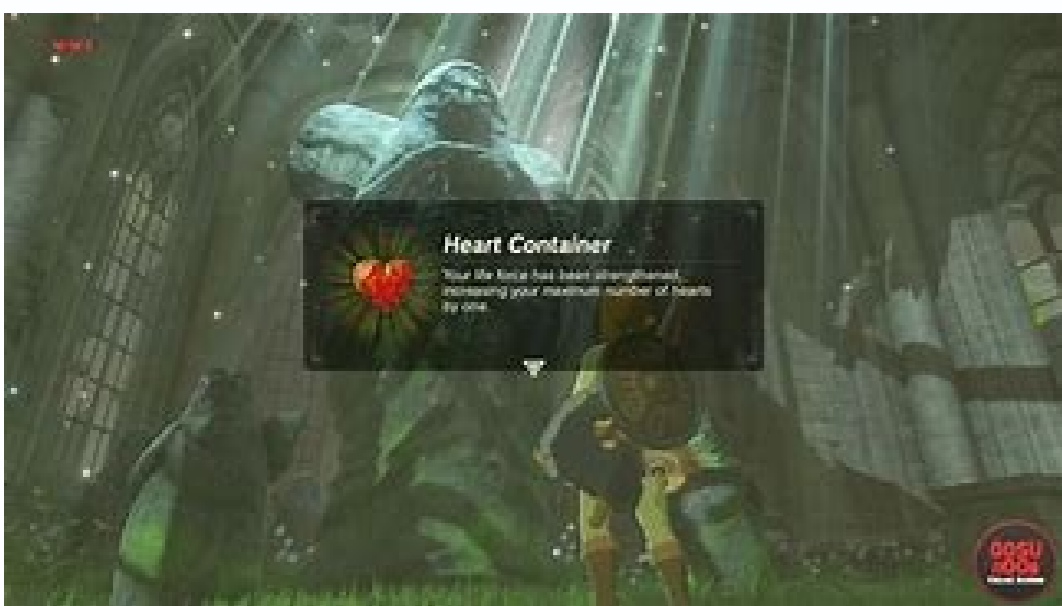
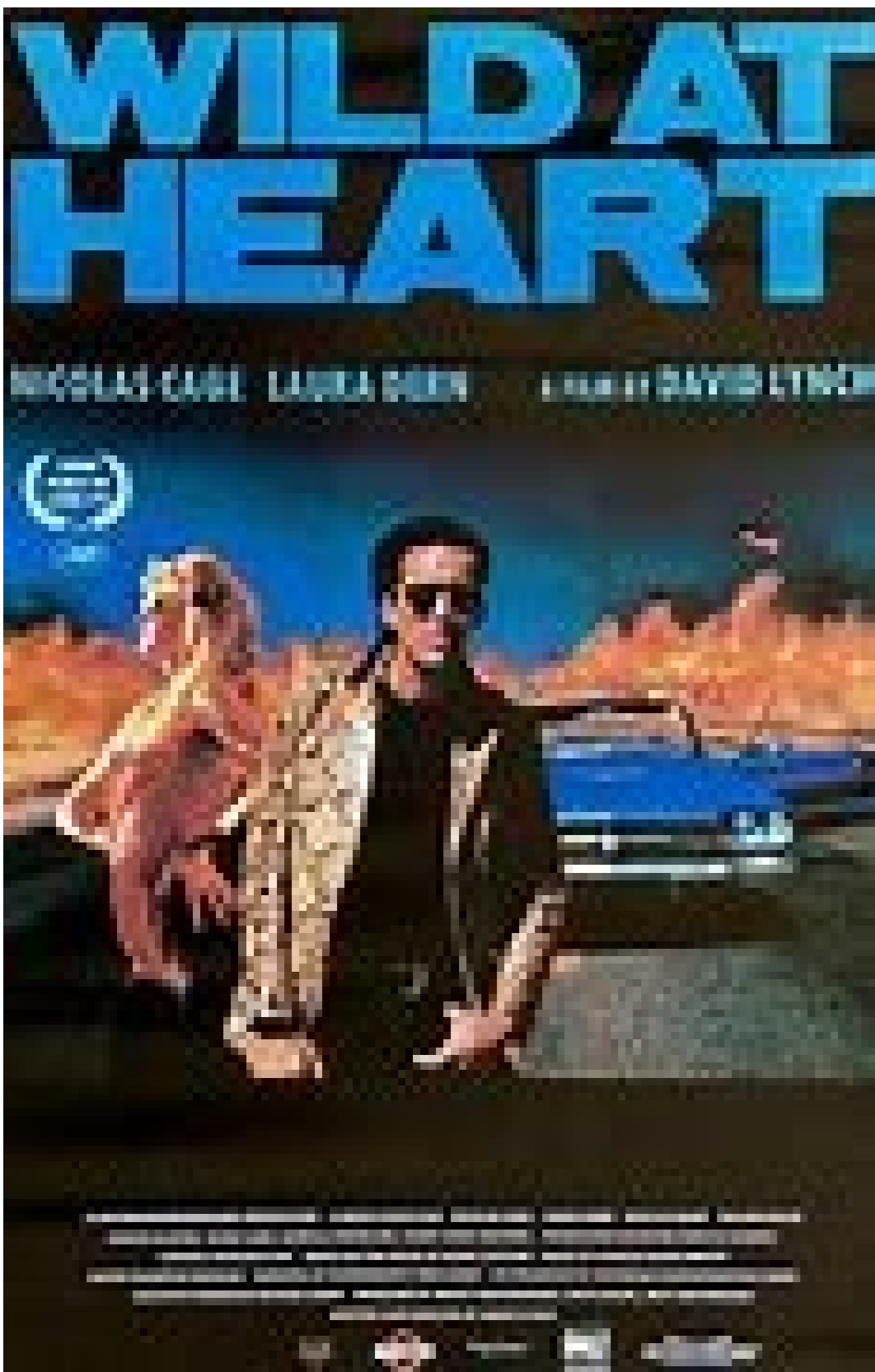


**Heart of the wild**

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# Heart of the wild



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Enter the IDEO product development offices and immediately see how many ways there are to describe new products. Computer screens show intricate designs embedded in the software. Long books of butcher's paper, scattered on conference tables, record books, scrapbooks, notes. Prototypes are everywhere and in every medium: cardboard, foam, wood, plastic. Standing in the middle of things, admiring the creative chaos, is David M. Kelley, 45, IDEO founder. Kelley describes IDEO as a living laboratory of the workplace. You are constantly trying new ideas in our projects, our workplace, even our culture. Idea is probably the world's most influential design company. Around 250 people work in a network of offices from San Francisco to London to Tokyo. They create 90-new products a year, including some that have become familiar with our daily life: Leaves Levolor, Crests Neat Squeeze toothpaste container, telephones and machines to answer from AT&T. Others are digital icons: advanced portable computers, virtual reality cover, also automatic machines. But creation is the very process of creativity. To understand how IDEO works, you need to see how it looks. The company's main offices are spread over seven low-rise buildings in the center of Palo Alto, the heart of California 226; Silicon Valley. People here (about 140 in all) work in tight times and intense pressure. But you should have, 128; You don't know him from the feel of the place. Kelley is firmly convinced that people can be creative without heavy doses of freedom and fun. So there are no bosses or job titles at IDEO; all the work is organized in project groups that form and dissolve in a few weeks or months. There are no permanent jobs; The designers of Palo Alto are free to in Chicago or Tokyo if they can find a colleague willing to change. What I've learned from big business, Kelley says, is that creativity is stifled when everything is supposed to follow the rules is the same spirit instills offices, which show a lot of funky touches and intelligent contours. Consider the small issue of bicycles. Almost all IDEO bikes seem to work, so it's a problem to. The solution? An intricate system of hangers and pulleys that allows people to push their motorcycles to their cubicles, lift them to the ceiling, and retrieve them when necessary. You are a rack for bicycles in the sky. Ther's also the issue of noise. The signature 128; There are twenty things like playing music while they work, which can drive other designer s crazy. So IDEO has created a special area for the boys double the Spunk Space complete with a DC-3 aircraft wing pointing at a pole to serve as a room divider. Of course all this fun and freedom is at the service of something tangible: radical new ideas that become important new products. Kelley says the primary engine for innovation and IDEO is its distinct approach to brainstorming; The only part of company life where strict rules apply. Sessions are held in double spaces (not so creatively) Brainstrumen Rooms. There are three such rooms in Palo Alto, and they all have the same main features. Participants can draw almost anywhere: on white-covered walls, on conference tables covered with butcher paper. Media tools such as television, video recorder, video projector, video screen allow in-depth presentations or sensory stimulation. To help keep the spirit right, IDEO226; 128? Five brainstorming principles are enclosed on the walls: Stay focused on the 128 theme; Encouraging wild ideas Defending judgment Building on the ideas of others One at a time. A typical session involves eight participants from a mix of disciplines: industrial, industrial design, analysis of human factors. Invitations go via email and attendance is voluntary, but no one takes brainstorming lightly.If you have a problem at, you want the full force of the company behind you, Kelley says. People feel an incredible pressure to be part of a brainstorming. The next time they send out an email, they will want the best people to come. Âe 128;Âe These sessions generate a frenzy of activity. In fact, their own productivity creates a challenge: how to record all ideas. So every Brainstormer Room has a smart device (a sort of hybrid camera) that photographs every design on whiteboards, every artifact on the walls. The project team selects the most promising ideas and moves quickly to develop them. The keyword is quickly. Kelley encourages her designers to model their ideas (usually from simple materials such as foam or cardboard) within a few days of coming with them. As an idea becomes more solid, it goes to the company's machine shop, where powerful computerized machine tools generate prototypes from plastic to metal within hours of receiving software files from a Designer226 computer. In creative work, Kelley believes, enlightened trial and error beats careful planning every time.In fact, one of the most popular slogans of IDEO is;128;A often fails to succeed before.Âe128;A which is why the company's designers store their diagrams, their prototypes on large metal racks equipped with wheels. When it's time to start a new project, the designers grab a roll of plastic to, seal their belongings, slam them down the hallway or across the street, and join their colleagues. Can this formula for creativity work in other places? Some of the world's leading companies certainly think so. In a separate (and super-secret) building in Palo Alto, IDEO has opened a with Samsung, the Korean electronic conglomerate, where the two companies are 128; Product developers can rub their shoulders. In January, Steelcase, the "Companies come to us and ask us: "How can you make us more innovative?" says Kelley. "They want us to help change their corporate culture to make it as creative as we are".Tia OÂeÂ;Brien (7). 6061.740@Compuserve.com) was a commercial reporter for KRON-TV of San Francisco and political editor for KYW-TV of Philadelphia. He collaborates with "West", the Sunday magazine of the "San Jose Mercury News."

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