

Design stories about
transformation and change.

2023

Design Made

Brock Danner
Founder and Chief Designer

Our work is best understood through the stories behind the design. This is a book of design stories, some of which have reshaped industries and thinking.

I wish we had a great origin story, one of accidental opportunity turned into a large new enterprise, but unfortunately our story is simple. I started Design Made in 2009, amidst the worst financial crisis in modern times, when small opportunities from friends and past clients were more abundant than job opportunities. For a bit of backstory, I was the creative lead of a small design team in a big experiential marketing agency that was acquired to start a new design offering within the Publicis network. Our team was working with CNN, Brown Foreman, and Samsung, and through an inter-agency new partnership were brought into the world of Walmart. At first we were working with the CPG brands who had products in Walmart, such as Pepsico and Frito Lay, for whom we created a shopper research and testing facility, experience, and program, before then going on to design new concepts for them in the Walmart stores. We were then asked to focus on the Walmart experience. It started with a somewhat simple exercise to redesign the consumer electronics experience in the Walmart store. Walmart was originally founded as a bonanza and alternative to the dime stores, focused on cutting costs in every possible way to offer the shopper a few cents less on the product. Walmart shoppers were not the tech first adopters, or even second, they were buying tech products as tools to content: taking pictures of their grand kids, watching Beyonce videos and listening to her music. We realized the experience needed to focus on the content, not the product. We developed a new solution that became folklore within Walmart, not so much

At the core of our business has always been the belief in an intellectual approach to design supported by thorough research of the organization we are working with, extensive analysis of the setting we are focused on and broad consideration of the different ways to approach the challenge, followed by a rigorous and disciplined development of solutions.

because of how great the design looked, but because of the strategy. The head of CE department for Walmart was meeting with Steve Jobs when he asked Steve what he thought the CE experience should be for Walmart. As Steve sketched out his ideas on the white board in his office, the head of CE started to brim with a smile. He reached into his bag and pulled out our design solution, proud that we had developed nearly exactly what the most influential person in consumer technology had just sketched. The pride from that day reverberated with our team being assigned as lead for the complete rethink of the Walmart store and experience. At this point in the story, our team had fragmented and spun-off from Publicis

and were now an independent new startup, acting as creative lead for Saatchi & Saatchi X overseeing the Walmart transformation. Within a couple years from when we started, the world collapsed, at least the financial side of it did. Our small team realized it would be too challenging to weather this storm, and disbanded. I joined the Innovation Lab within the Arnell agency as a Director of Design Strategy, focused on some truly exciting and refreshing new thinking. Unfortunately, the storm had its effect on even this great agency, and I was let go. In the wake of this, amidst some consulting work, I formed Design Made with the mission to deliver the best possible strategy, creative, and design possible within the conditions of the project. The goal was to grow a new type of design agency leveraging the broad experience I had gained—as a licensed architect, award-winning broadcast designer, thought-lead with IBM's incubation team for new retail thinking, lead creative of shopper marketing in partnership with SSX, and design strategist for one of the most creative agencies. Design has always been at the core of what we do, but design is a way of thinking and solving problems agnostic of the medium and intentionally naive to the common solutions, and our approach is foremost strategic.

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Washington Market Tavern Brand & Campaign
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In our second year in business in 2010, we were engaged by NCR to develop a blue sky concept of the branch of the future for BECU. Our team worked closely with NCR's head of design and customer experience to understand the investments NCR was making in technology and to identify the leading innovations likely to transform retail banking in the next five to twenty years. The work we did was foundational for BECU, and also for NCR. They used our research, learnings, and blue sky concept to guide their future investments, for developments in their technology solutions and as a storytelling tool for their clients on the future of banking. They engaged us to develop "of the future" scenarios across all the sectors their products served.

In 2017, after leading numerous branch transformations and some more branch of the future concepts, we penned a field guide on branch transformation to guide financial institutions embarking on the journey. In the guide we simplified the change into ten dimensions. This work became the structure for our future efforts and we invested in the capability to address all ten dimensions. We eventually simplified the ten dimensions into five, and then four. The fifth dimension, technology, is integral to all change today and thus we no longer differentiate that dimension. The four dimensions, listed to the right,

are used as a framework for how we approach a project, and as a categorization for the types of deliverables we provide. For example, when we were engaged by Metlifecare they selected us because of our systems-thinking capability and experience. Their challenge required consistency and scaling, and they were seeking a designer who could build systems to support their growth.

For us a project always begins with the Brand Culture—which is all the adjectives that define the world of our client. Even though we are always engaged on projects that are *not* initially focused on the brand, we eventually are asked to address the brand, often becoming their partner overseeing the voice of the brand through new implementations. A testament to our success is that our partnerships often begin with a single exercise and then span over years and across numerous initiatives. Our capabilities have evolved over the years to accommodate these extended partnerships and are supported through resources that we have integrated into our team.

Brand Culture
Customer Cartography
Systems & Space
Content & Activation

Brand Culture



HICHI Brand Creation
Bank of Hawaii Experience
Credit Union 1 Brand & Experience
Quincy Member Engagement Program
EECU Brand, Advertising, & Content
Montclair Art Museum Brand Refresh

Brand Culture

Brand Culture is the manifestation of your organization as perceived by society.

From the inside you need to define who you are: your reason for being, your purpose, your goals and aspirations, and your value. This needs to be translated into a story for your people, offering them something to be part of that is bigger than themselves so they can live the value of your organization each day. And it needs to be translated into an engagement platform that engages and inspires people and encourages them to become your fans.

The way you engage with your customers informs how they perceive you, and thus defines your Brand Culture.

Sample Services & Deliverables:

- Brand Creation/Management
- Brand Positioning & Strategy
- Visual Identity Design
- Brand Design Language
- Communication/Marketing Strategy
- Campaign Concept & Design
- Messaging
- Art Direction

Brand Culture

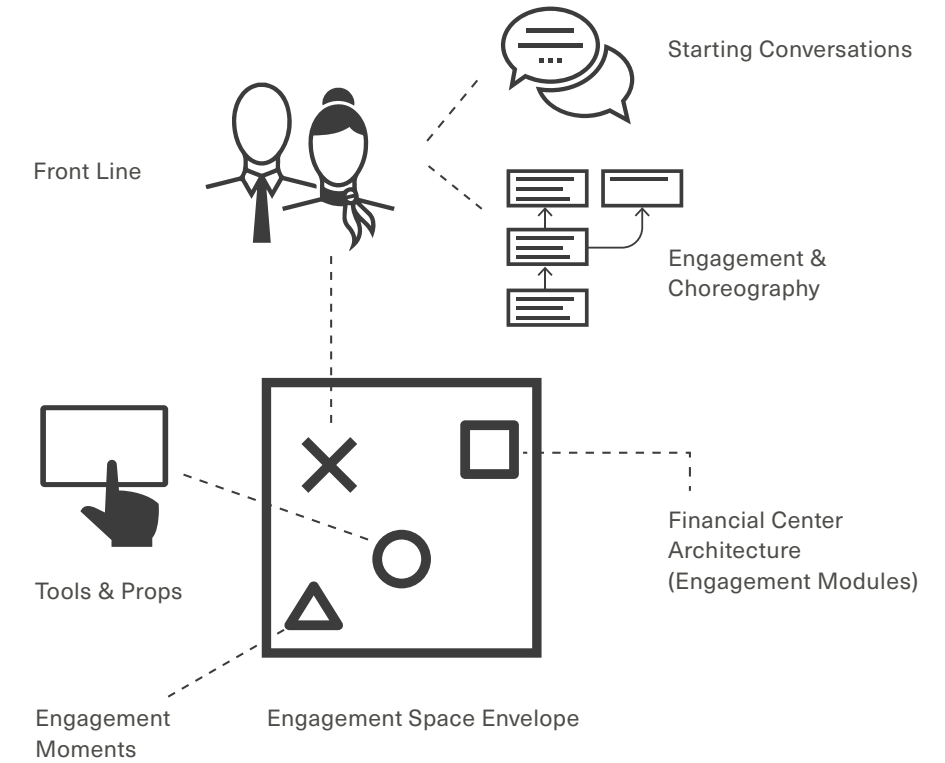
Understanding Your Story

Our work is not focused within a single industry or project type, and this is intentional. Our value is in our ability to approach any problem and develop innovative new solutions. Over the years, many of our projects were situations where the organization, or a partner firm, was struggling to understand how to solve a challenge, often because it fell outside of any reference they had or could find. These are the types of projects we excel at. We

always begin with research, and seek to identify the fundamentals and universals. When we were asked by NCR and Wells Fargo (see design story on pages 40 - 45) to create a new banking experience utilizing new technology that had yet to be implemented, there were no case studies or precedence that we could refer to for an easy solution. We had to conceive of a future condition. We found precedence outside banking from other industries we had worked in, and others we analyzed that had common universal conditions that could be applied.

Engagement Platforms

Engagement platforms is what we call a service engagement program combined with a physical architectural setting, and with consideration for the larger organization and how best to empower front-line staff to be stewards of your brand culture every day and through every customer engagement. In addition to our extensive project experience in retail design, we have and are continually studying the best-in-class customer experiences—such as Apple, Chic-fil-A, Danny Meyer Restaurants, Aman Hotels—and leveraging those learnings to build better and more capable Engagement Platforms for our clients.



The diagram above shows the parts and pieces of an engagement platform. These are basic elements, and then built on top of this should be a comprehensive program that begins with a new hire acquisition program, on-boarding process, workbook and training materials, continual education, and organizational structure to support, sustain, build, and grow your engagement.

No organization implements a new engagement program and becomes great instantly, it takes time, refinement, and a cyclical development that builds your organizational culture into a sought after job experience.

Client

EECU

Project

Brand & Branch

Transformations

Services

- Customer/Member Experience Audit
- Customer/Member Experience Strategy
- Brand Creation/Management
- Brand Positioning & Strategy
- Visual Identity Design
- Brand Design Language
- Brand Communication Design
- Architectural Kit-Of-Parts
- Information & Signage Systems
- Building Identity & Concept
- Retail Design
- Digital Experience Planning & Design
- Social Media Strategy & Campaign Concept
- Corporate Interiors
- Communication/Marketing Strategy
- Campaign Concept & Design
- Messaging
- Art Direction
- Advertising

Design Story

Knowing Me Better Than I Know Myself

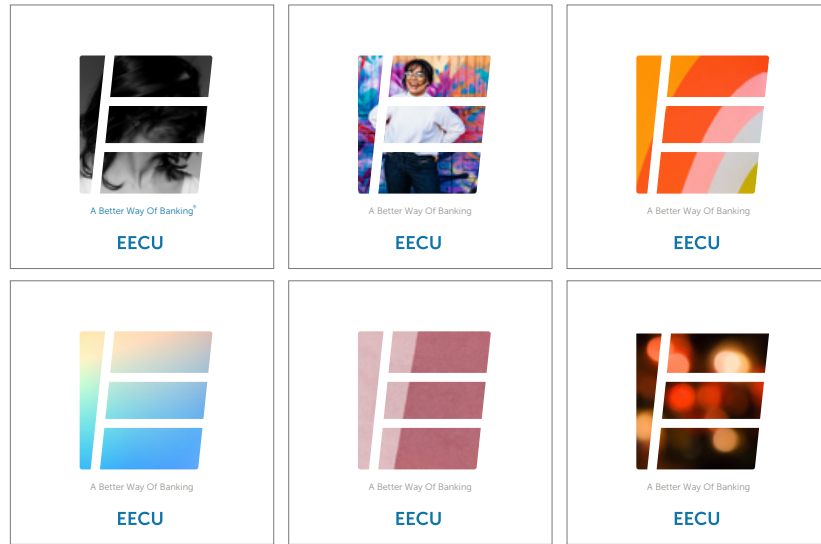
EECU is a credit union based in Fort Worth, Texas. They began as a teachers credit union and have grown to a member base of over ___ across all of Fort Worth and recently into North Dallas. When we first started working with them they were undergoing a complete network review of their branches seeking to assess where to invest, where to divest, where to grow, and where to relocate. The initial task was a new member experience and branch design.

In our Understanding phase we identified some conflicts. EECU was seeking to be more innovative and perceived as such, more contemporary and relevant to broader audiences—especially the more diverse and younger demographic that was increasingly migrating to the Fort Worth-Dallas area in the new and expanding tech and health care industries—but they had little precedence for this expression. Even within the existing market, EECU was perceived by residents and members as a caring financial institution, but seen as limited in capability; i.e. of the area and caring about the people but not able to provide the services of the big national FIs. They were not asking us to reinvent them, rather to make some incremental and improved moves. The problem was that small moves would not help them meet the goals they had set. So we took a risk.

We came back to EECU and made some big proposals that included a completely new type of financial center experience, unlike anything in their market and in their current portfolio. As part of the proposal we deconstructed their brand and proposed they consider some evolutions and building a stronger design language. We also reintroduced their heritage in new refreshing ways allowing them to renew their legacy and commitment to the area while also looking and speaking differently to broader and younger audiences. We got it right.

EECU engaged us as their brand partner, overseeing all the their brand communication and experience efforts from member communications to advertising, new store formats to new market strategies, and from digital content staff apparel. They also use us as an innovative lab, or incubator, for new thinking around brand and member experience.

We have a very success rate in our ability to really understand the Brand Culture of organizations we work with, and its because we don't try to make them something they are not, but we do push them to better understand who they are and how the changes they have been are often making in their culture and business need to be reflected in the expression of their brand.

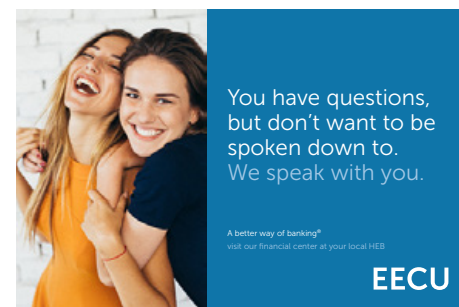
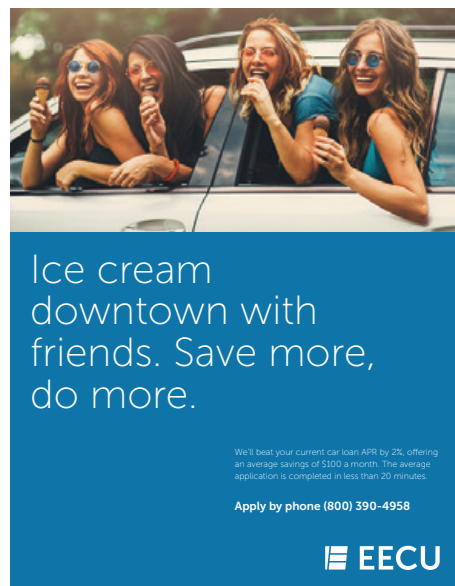
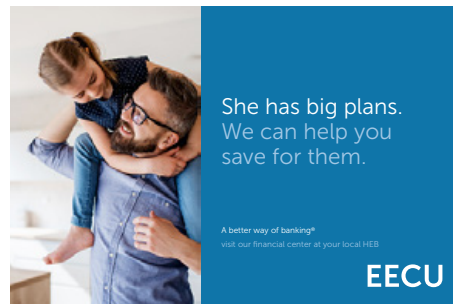
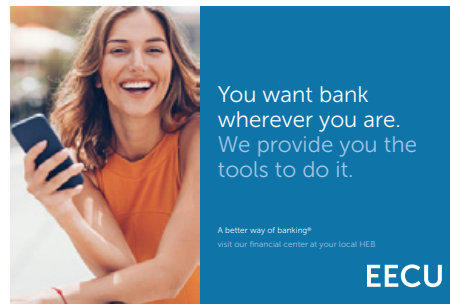


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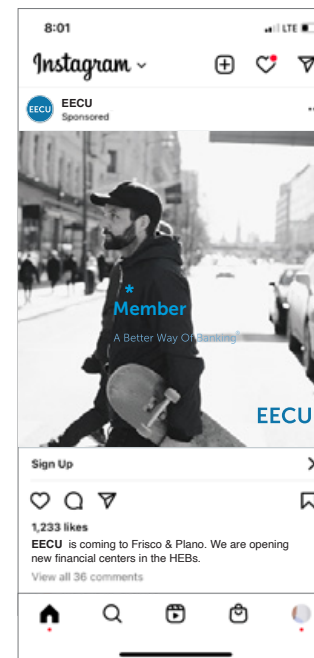


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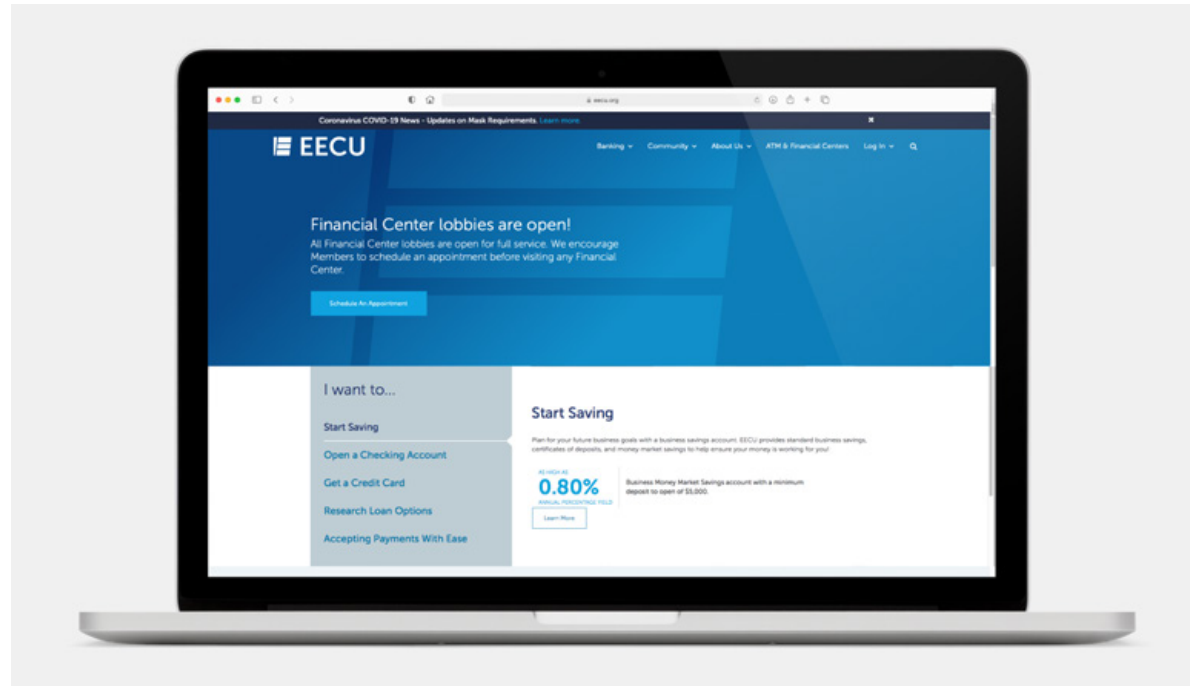
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3



5

19



6

EECU
Personal Banking Loans

Use At Right is an initiative by EECU to better understand the financial challenges its members face and help them manage their money. Use At Right is a financial literacy program that provides financial education and resources to help members better manage their money. Visit the Use At Right website at www.eecu.org/usingright.

I wish there was a way to save money when living paycheck to paycheck.

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I know I should be saving for the future, but I can't manage my day-to-day now.

- PREVIOUS SPREAD
- 1 - Brand mark "E logo"
 - 2 - Social media campaign
 - 3 - Campaign ads
 - 4 - Brand communications
 - 5 - Social media campaign
 - 6 - Website
 - 7 - Better films in-store digital content.
 - 8 - Campaign posters
 - 9 - Staff apparel
- NEXT SPREAD - Still from TV campaign, Ellie, your family CFO.

EECU
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To be me.

EECU
Personal Banking Loans

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Owning my own home.

8

7



9

20

21



EXIT

Live Personal Teller

EEC

Client

Credit Union 1

Project

New Branch Concept, Brand Refresh, Service Engagement Platform

We partnered with CU1 on a series of initiatives to transform their member experience. We started with a new concept for a new branch experience. Their South Anchorage property was aging and CU1 planned to tear down and build a new financial center on the old pad. We created a new member experience with a shift of transactions to digital solutions and a focus on advisory, and developed a new building identity and interior design.

During development of the new financial center, we developed a comprehensive new member experience program including training materials and service engagement playbook.

CU1 then asked us to refresh their brand identity. Alaska has such a rich and storied history that continues today and we wanted to develop a framework for CU1 to bring the stories of their members into the brand and marketing. As part of the new brand identity we developed a pictorial graphic system that could extend the new logo from a singular brand mark to a story telling device. The square system is also a one-to-many communication, speaking to the credit union as a collection of singular members and their collective story as a community. We developed a few ways, or variations of the story telling system from the simple pictorial squares to a more complicated square that is divided into three parts/images using a gestural simplification of the facade design for the new South Anchorage center. The new squared logo acts as the anchor for storytelling through the pictograms.

We have continued to work with CU1 on the development of a new online experience, apparel, and the redesign some of their corporate spaces.

[See more >](#)

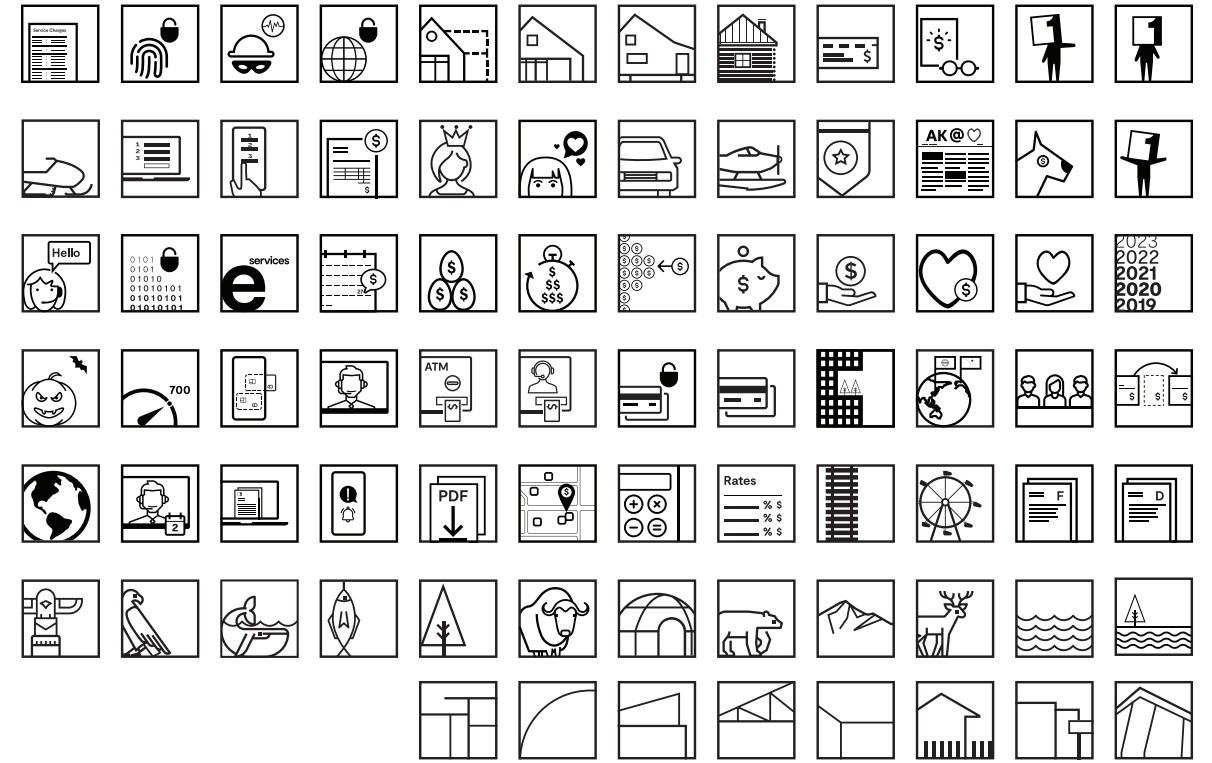
- 1 - Building sign on new concept branch.
- 2 - Fan apparel
- 3 - Communication pictograms
- 4 - Brand and campaign



1



2



3



4



1

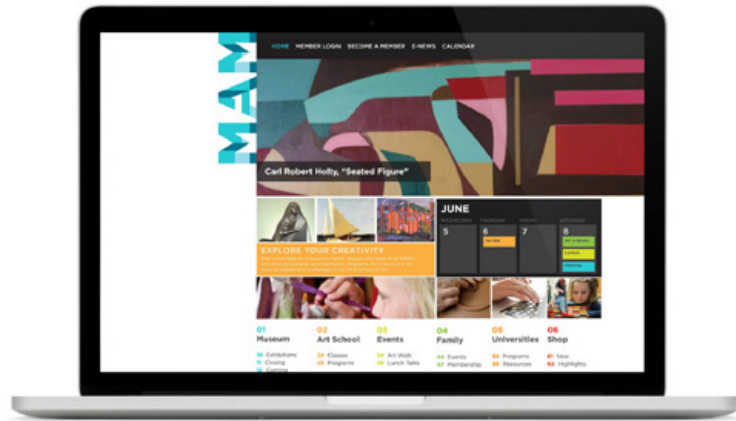
Credit
Union 1

Client
Montclair Art Museum

Project
Brand Refresh

Montclair Art Museum was going through a fundamental transition in programming and communication. Historically, the Museum had focused on older works and tended toward more figurative art, but they were implementing more modern and varied content, such as Andy Warhol, and young contemporary artists who were exploring a range of mediums. This change was discussed during many conversations between Design Made and the Museum's leadership. A partnership was formed and we were asked to help the institution manage its brand, engage a broader audience base, and to enhance the guest experience.

We developed a new brand strategy and visual identity for the museum and its Yard School of Art, a comprehensive design system for all of the Museum's communications, launched a refreshed website, redesigned signage throughout the Museum's grounds and interiors, and provided new structures for managing content and communications.



Client

GECU

Project

Brand Refresh &
Branch Concept

GECU had been experiencing significant growth with highly restricted investment. We were engaged as part of a significant investment to re-conceive their member experience and to set a new direction for the organization. GECU expressed concerns with their experience and environments, but also their brand and visual identity. We worked with their marketing team and executive leadership to reconsider their brand in parallel to an effort focused on their member experience.

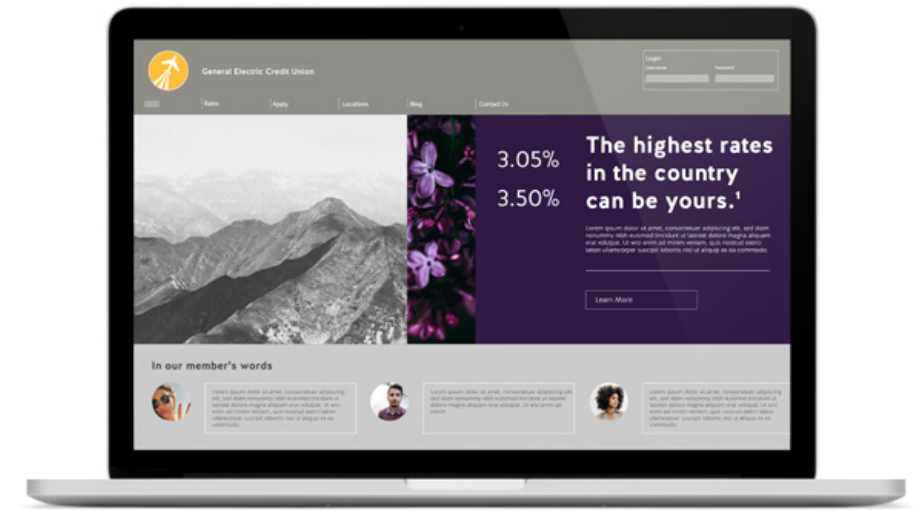
A key question the organization struggled with was whether to keep or replace their existing logo which consisted of a jet and streamers. We understood the value and challenges and explored replacement and an uplift and reinvestment in the jet. While GECU had evolved beyond being a credit union for General Electric employees, they were worried about distancing themselves too far from their roots.

In our research on the brand we found a lineage from GECU today back to the Wright Brothers and their first factory for the production of airplanes and engines, which eventually became the GE factory whose workers were the first members of GECU. Because GECU is focused on a local market, we had confidence they could wear the jet as badge of pride and connection to their roots without creating confusion as to their offering.

GECU selected to go with our refreshed jet logo. For this icon we created a new jet profile based on the F-86 Sabre jet profile where GE aviation engines were first implemented when the Evansdale plant was first in operation. We made subtle adjustments to the angle, colors, and scale to create a contemporary and visually powerful icon.

We are General Electric Credit Union. We are born from jets and jet engines makers, although rather than focusing on how to break barriers of sound, we are focused on creating sound financial lives for our members.

We have evolved our family of members beyond propulsion scientists and jet manufacturers, while making their spirit of big thinking and the continual striving for better and greater a core part of who we are.



Customer Cartography

The collage illustrates various customer experience design methods:

- Service Flowchart:** A process diagram showing steps like 'Orient', 'Greeting', 'Search - Initiate Kiosk - Inquire - Interact', and 'SELF-SERVICE' vs 'ASSISTED SERVICE'. It includes icons for staff and customers.
- Sticky Notes:** A board covered in colorful sticky notes with handwritten notes such as 'Mobile assistant, "presidigitator" with tablet that provides overview of self-service activity', 'New signage system for movie listings', and 'Area zoning that provides for intuitive deselection'.
- Choreography Session:** A photograph of three people (represented by colored circles) standing in a store layout, discussing service points.
- Storyboard:** A sequence of illustrations showing a customer interacting with a kiosk, a staff member, and a mobile device.
- Book:** A red book titled 'NEW STORE EXPERIENCE' with a white bird logo on the cover.

Customer Journey Mapping
 KANO workshop exercise
 Wells Fargo New Store Concept Choreography Sessions
 AMC Theaters Guest New Experience Storyboarding
 Wawa New Store/Experience Playbook

Customer Cartography

Customer Cartography is the study of people; how they live, communicate, play, shop, travel, and bank.

Every great organization achieves their greatness through their people, and in dialogue with their customers. We work with organizations to tangibly define their value as a purpose for their staff to believe in and that their customers can feel.

Sample Services & Deliverables:

- Customer/Member Experience Audit
- Customer/Member Experience Strategy
- Service Engagement Choreography & Design
- Service & Sales Programs
- Training Programs & Materials

Customer Cartography

Translating Your Story

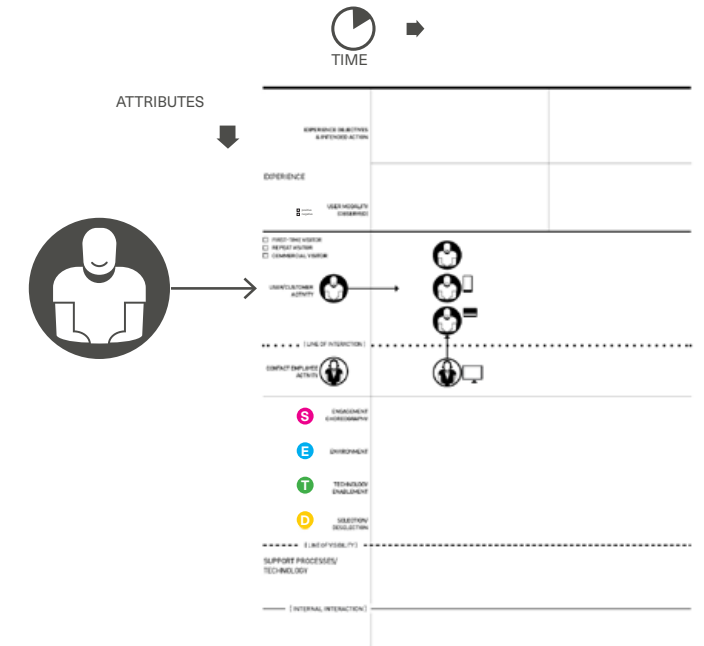
Designers are not typically known for their research and intellectual approach. Too often, design is seen as subjective and only effecting the look of things. Our founder began his career as an architect amidst the most intellectual and philosophical periods in architectural history. The study, at the time, was demanding that the architect be as fluent in the philosophical relevance of their thinking and as in the historical precedence of their creative, and the pragmatic rigor of their design. Fundamentally, the field was interested in the author's ability to create a concept and then manifest into a physical form and user/social experience. This type of thinking has driven the work we do, requiring that our designs be able to stand-up to the most challenging critique. This requires us to be informed, able to logically track a thought into form, and be three-dimensionally aware of the incorporeal and real context of our work.

Operative Approach

Another key aspect of our success is our focus on what we refer to as the “operative” conditions: the business model, the resources, how something will actually work, and the needs necessary to ensure an idea is able to be successfully implemented.

When we were asked to create a complete new store experience for Heritage Trust credit union (now known as Rev) to engage young professionals with more liberal contemporary lifestyles (environmentally conscious, diverse, socio-corporate sensitive), we could not simply provide a new cool design and hope it works. We needed to understand the audience they were seeking to engage and what was possible to engage them, and we needed to be intentional in our decisions to provide the strongest platform for return on their investments. We began with our own in-depth study into how Millennials and Gen Zs lived, shopped and banked; what places did they frequent and why. We had to look past the common tropes associated with this audience and really understand how to create a financial retail concept that would provoke and sustain their attention. (See pps. 88 - 89).

Our Approach & Services



Master planning

We approach the design of retail in a manner similar to how Christine Frederick approached measuring work processes of the kitchen in 1922. The results of her *String Study* have become widely known as the “kitchen triangle,” where relationship between the three most important and used pieces of equipment in the kitchen—the refrigerator, oven, and sink—should have minimal distances between and be easily accessed from each of the three.

We have approached the design of retail, especially financial retail, with similar measurement and thinking, and have developed a number of concepts and systems-thinking common to all retail experiences—such as our 5-10-15 durations (see p. 39), *rubber-banding*, and many more. These concepts and systems were developed from intensive analysis compared with testing and assessment in our own projects. We continually are refining existing systems and developing new concepts to meet the needs of changing retail and social-cultural conditions and patterns.

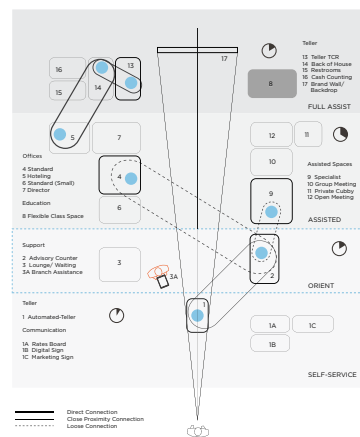
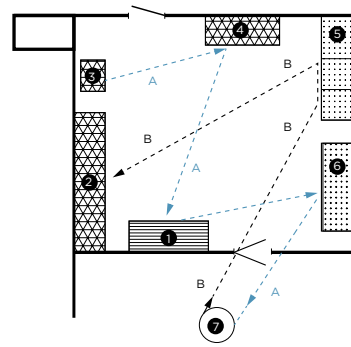
Fundamental to transforming your branch should be a focus on master planning and choreography of the new experience. We adapted the term master planning with reference to David Lynch, whom may be considered the grandfather of master planning, and his belief that the design of a city should focus on the experience of the perspective through the eyes of the user in balance to the macro perspective of networks, arteries, flows, mass, and open space. The design approach should be through the lens of your customers as they approach the property, walk through your doors, orient themselves within the space, identify their destination, engage in their activity, and fulfill and depart the branch. Master planning is a constant back and forth between the macro condition of the whole branch and the relationship of all the parts and the relevance of these to the customer for the fulfillment of their needs.

When we use the term choreography we are referring to the consideration and design of how

people move and interact within your branch. Consider the design of your customer experience as a dance, frictionless and effortless for the user, within an environment that has been designed to allow customers to intuitively fulfill their trip needs. Successful choreography begins in the planning stages of the design, and includes a focus on the moment to moment activities that will occur within the branch. Subtle nuances in the architecture can guide users to know where to stand or queue, and invite more casual engagement between contact-employees and customers.

Choreography, and service (experience) design in general, is an often overlooked or undervalued dimension to a successful new branch design. Once design is complete and in development, the focus on experience engagement begins and should consist of numerous live workshops that are recorded in a new experiential playbook. We also recommend workshops continue during contact-employee training and within the actual new branch prior to launch. And never stop learning. Leverage your front-line staff to share and feedback learnings on what is working and what is not, and iterate as necessary. Branch transformation is iterative, you need to be open to revising and editing your initial concept and improve it through actual application.

We were asked by NCR to future-cast conditions in retail shopping, travel and hospitality, and __. The effort was part of their R&D to invest in, evolve their existing technology solutions, and develop new technology solutions. The exercise was not fantasy and daydreaming, it needed to be informed and tactical. We needed to identify which of the emerging technologies were actually likely to sustain and effect conditions, and what those effects would be. It was a project of study, tracking, and analysis. We needed to identify the fundamentals of experience—what are the things that never change, have existed for as long as we have knowledge—and what were the behaviors, patterns, and conditions most susceptible to change. We had to study the effects of mobile usage and to future-cast how the mobile technology would change the shopping condition, how it would change how we travel. We could not foresee the emergence of ride-shares but we could track how services would shift from the real world over to the phone, such as using it as a key for your hotel room.

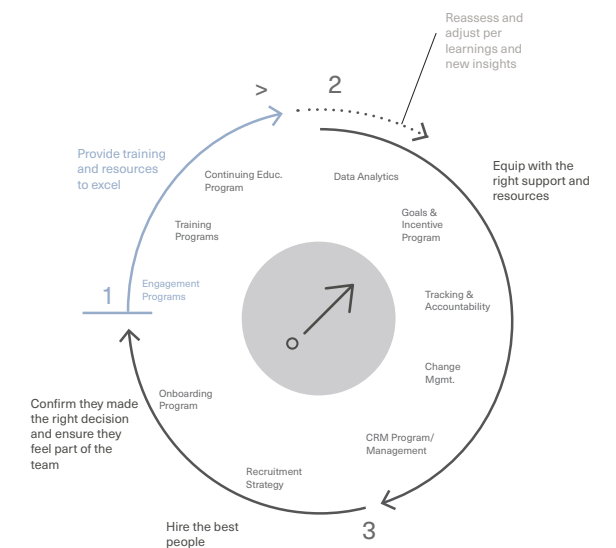
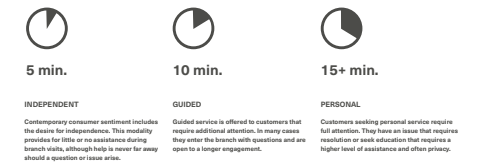
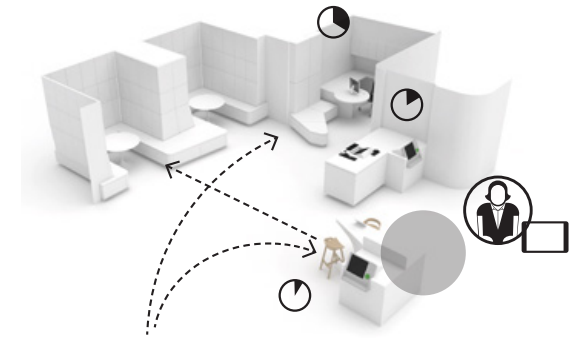


Staff & Service Engagement

this is a foundation to the work we do for our clients and contributes to our success.

There is a cyclical loop that determines success relative to staffing and customer engagement that begins and ends, or more appropriately cycles back, through the culture of the organization. We have found that those organizations with the best culture become the desired places to work, which both creates a stronger candidate pool as well as creates a unique pride of membership informing the hiring process as staff act as guard over who is welcomed in. This cycle continually feeds itself and the organization acquires better and better new employees which continually improves the hiring process and thus the level of candidates.

Once applicants become employees, the onboarding and training processes greatly influence the new employees perception of the organization and their involvement, which will either create an environment where staff greatly support one another and their success or one where they don't. With greater interpersonal support comes greater individual employee success and greater success for the organization as employees proudly act as brand ambassadors. Customers experience this difference personally in their interactions with front-line staff and it defines the positivity and affect of the customer engagement. In addition to the intangible influences of the culture and training processes are the direct empowerment and incentive programs for staff. The best customer experiences are nearly always a product of clearly stated roles and goals of the individual and the empowerment to accomplish those goals. For example, if a goal is to ensure that a customer never leaves unhappy, then the employee needs to both have the freedom to deliver this and know what may be at their disposal to accomplish the goal.



This research and work lead to new opportunities in other areas and as we applied the learnings to projects we would be asked to do more and different new projects and studies. All of

Client
Wells Fargo

Project
Neighborhood Store
Concept

Services

- Customer/Member Experience Strategy
- Architectural Kit-Of-Parts
- Store Concept
- Retail Design
- Service Engagement Choreography & Design

Design Story

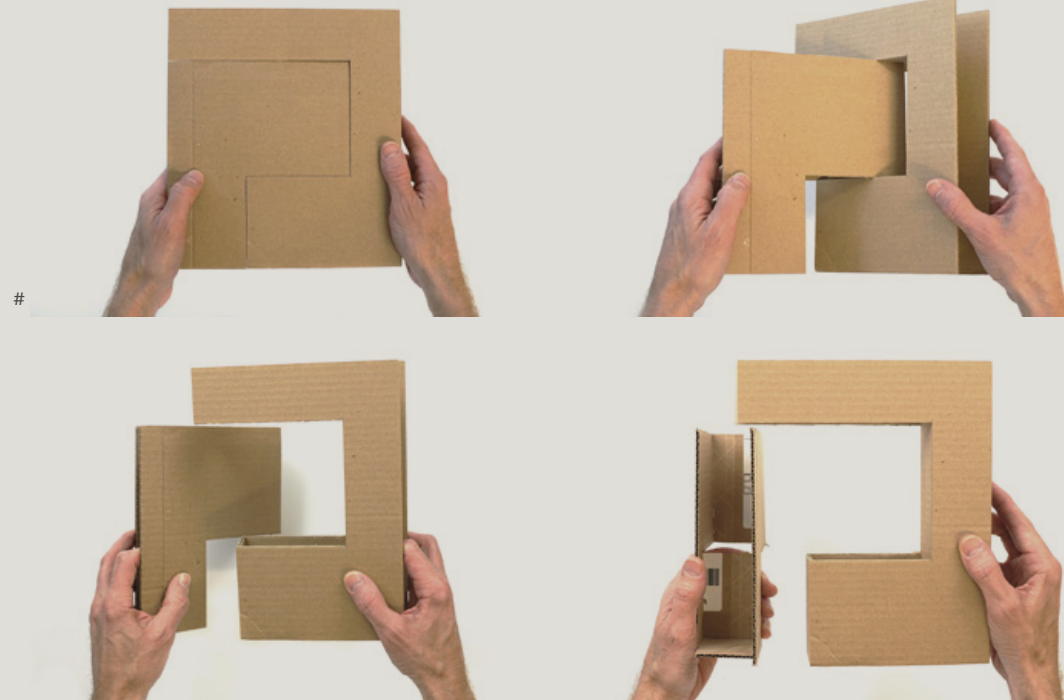
A Wall With Two Faces

NCR had been developing new technology for a next-generation ATM digital solution for banking. The solution at that time was referred to as a UEM, and was a precursor to today's ITM (Interactive Teller Machines). Their client partner on this effort was Wells Fargo, who would be the first to implement this new solution. It was an enhanced ATM. The primary enhancement was a synchronization with a local tablet, allowing a store associate to have full view to all activity on the digital solutions. An associate with the tablet, could view who was using the unit, what they were doing, and also had an integrated CRM insight for cross-sales. The UEM was a replacement of the traditional teller counter, allowing customers to handle their own teller banking transactions. For example, if a person or small business wanted to withdraw a large amount of funds, the machine would prompt the associate via the tablet to engage with the customer, review their identification, and then release the funds on the machine. Wells Fargo's brief was for a new 900 SF store, a Main Street infill in urban setting, consisting of three UEM digital solutions in place of a teller counter, and one full-service for a store manger. Their criteria was for a customer-lead experience (self-service with assistance), efficiency on transactions, but higher demand on sales as they wanted their associates, now freed from transactional service, to be spending more time with customers and increasing sales.

In our projects we identify the big problem, and then the subset of problems. The big problem is often the single biggest issue challenging success. In the case of the Wells Fargo store the big problem was banking in a vestibule. WF needed the UEMs to be accessible 24 hours—they acted as enhanced ATMs during daytime hours with staff assistance, and as traditional ATMs after-hours. Considering the size of the store and the size of the hardware and space to access for replenishment and repair, meant that nearly eighty-percent of the branch was dedicated to after-hours, and needed to work as a vestibule. We also had a significant loss of space if we had locked the hardware access envelope behind a wall and create a service closet as was common with ATM implementation at the time.

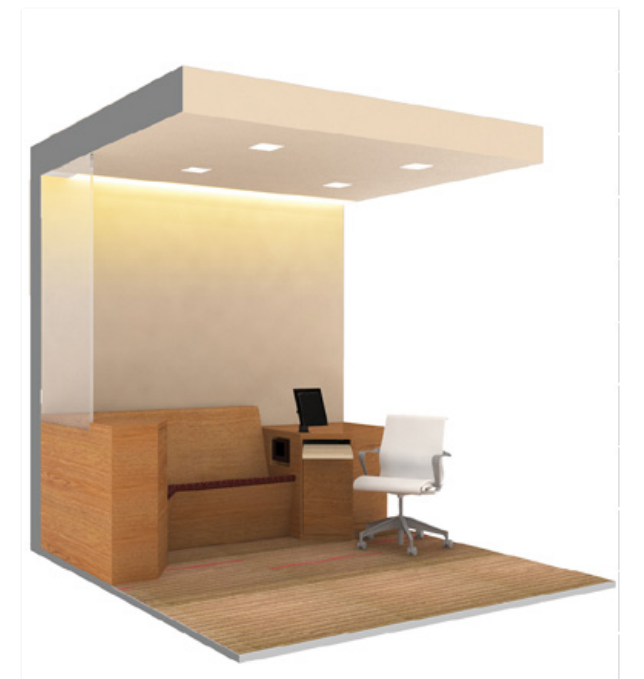
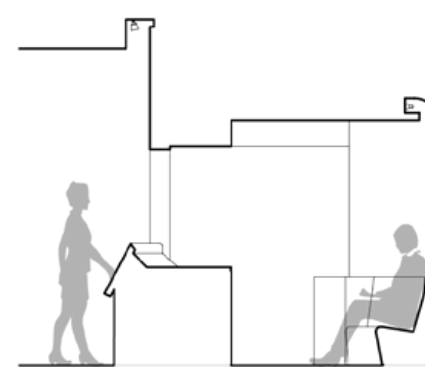
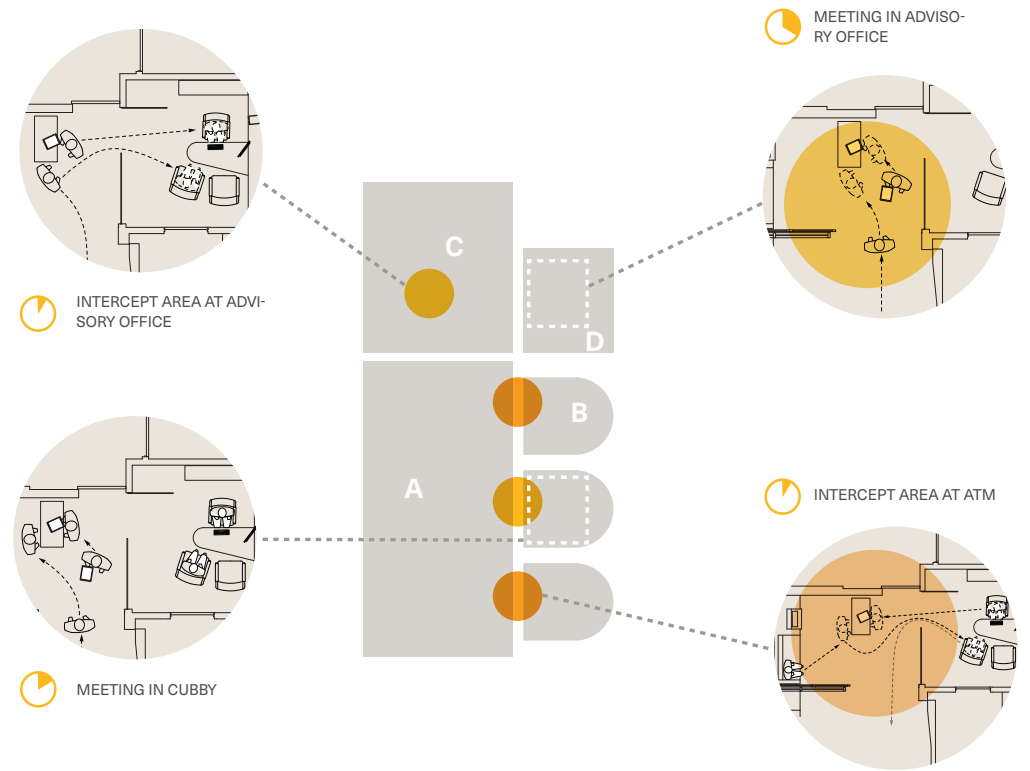
We rejected everything about typical ATMs, and created a concept of a "wall with two faces," to address the after-hours challenge. Using a single iconic wall running from the front of the store all the way to the back, we introduced a condition of a wall that transforms, has a different function and shape, between daytime and after-hours. We then created new advisory engagement spaces behind the hardware, using the replenishment space for sales, secure repair, and morning team meetings. By controlling the shape and materiality (e.g. acoustics) of the niche advisory spaces, we created a new type of customer engagement. The sequence was the following: an associate identifies a sales opportunity with Brielle, who is using the UEM, and engages her. Brielle is interested, so the associate closed the session on the UEM and transfers it to the tablet, which is then set within a holder in the advisory niche and connected to a desktop computer. The associate can now engage with Brielle in an advisory setting, while the UEM Brielle was using is now freed-up for other customers to use.

The pilot implementation and first roll-out was hugely successful, exceeding the sales goals set by WF by over 200% per branch. Our store design was also adopted by WF for the refresh of their traditional format.



1 - Model diagrams of new user condition, showing the Wall With Two Faces concept.

NEXT SPREAD:
- Photo of after-hours condition of DC store ___



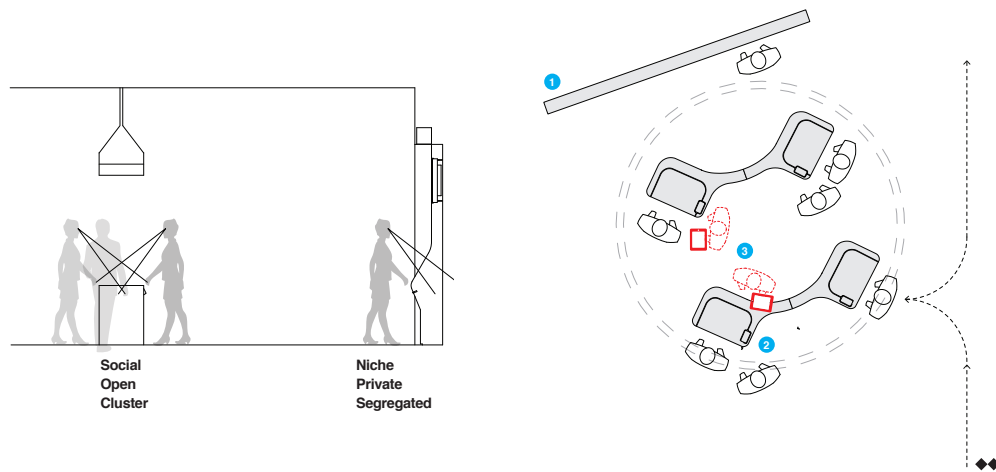


AMC was seeking to rethink their ticketing ecosystem to shift users to digital tickets. We developed a comprehensive new ticketing ecosystem, with a range of solutions and implementation options, starting from the users initial desire to see a movie to in-seat in the theater.

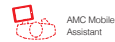
We addressed both the consumer side and the employee side, beyond theater and in-theater.



1

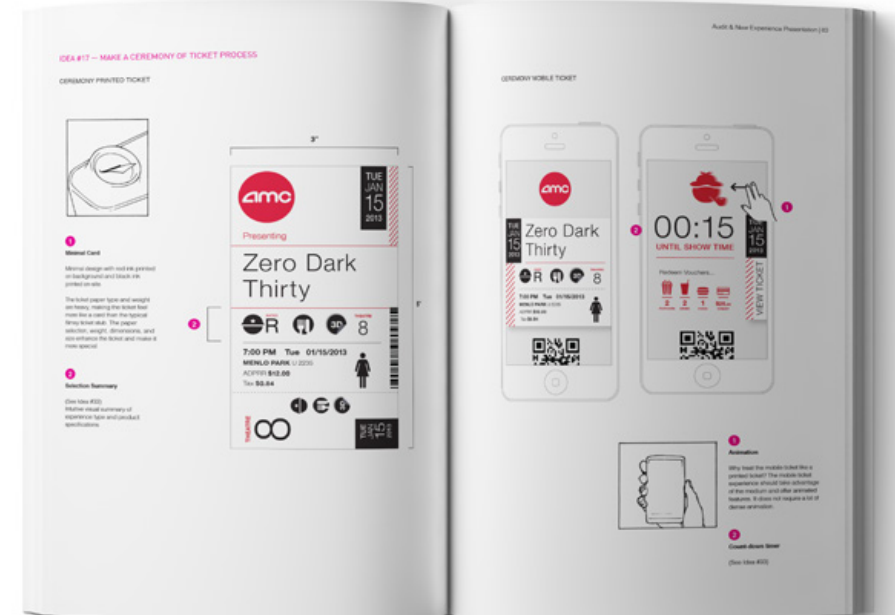


- 1** **Sponge Wall**
We recommend that the sponge wall is always used as a backdrop to Quick pod area to designate the zone and provide visual interest. The wall should maintain view from the ABO area.
- 2** **Quick Pod**
The Quick pod accommodates groups picking-up tickets and the curved arm connects to an adjacent pod and creates a zone.
- 3** **Assistance**
AMC mobile roaming assistant can use the center as a home base and quickly assist all pods. This is presumed an interim solution for education of use.
- ◆◆** **Speed lane**
The Quick pod is located along the speed lane, separate from the ABOs and assisted areas. Expert guests use this path and can quickly acquire tickets and move to ticket collection.



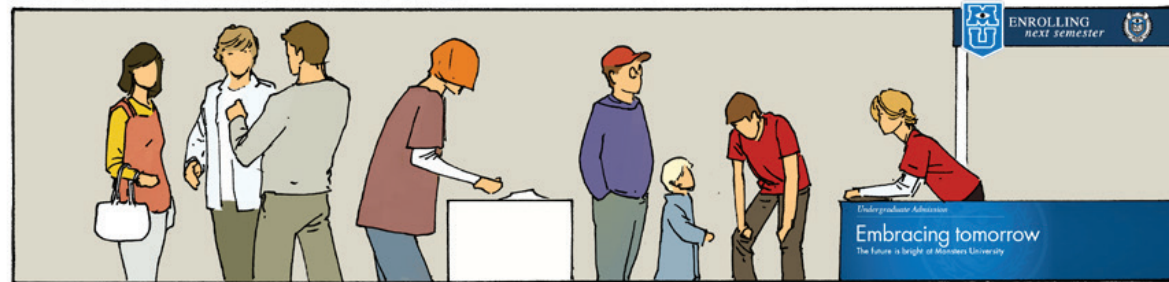
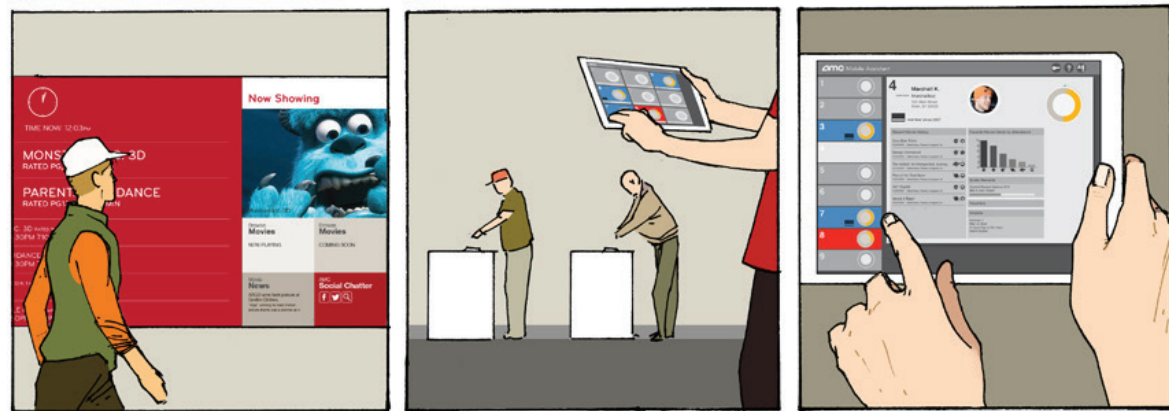
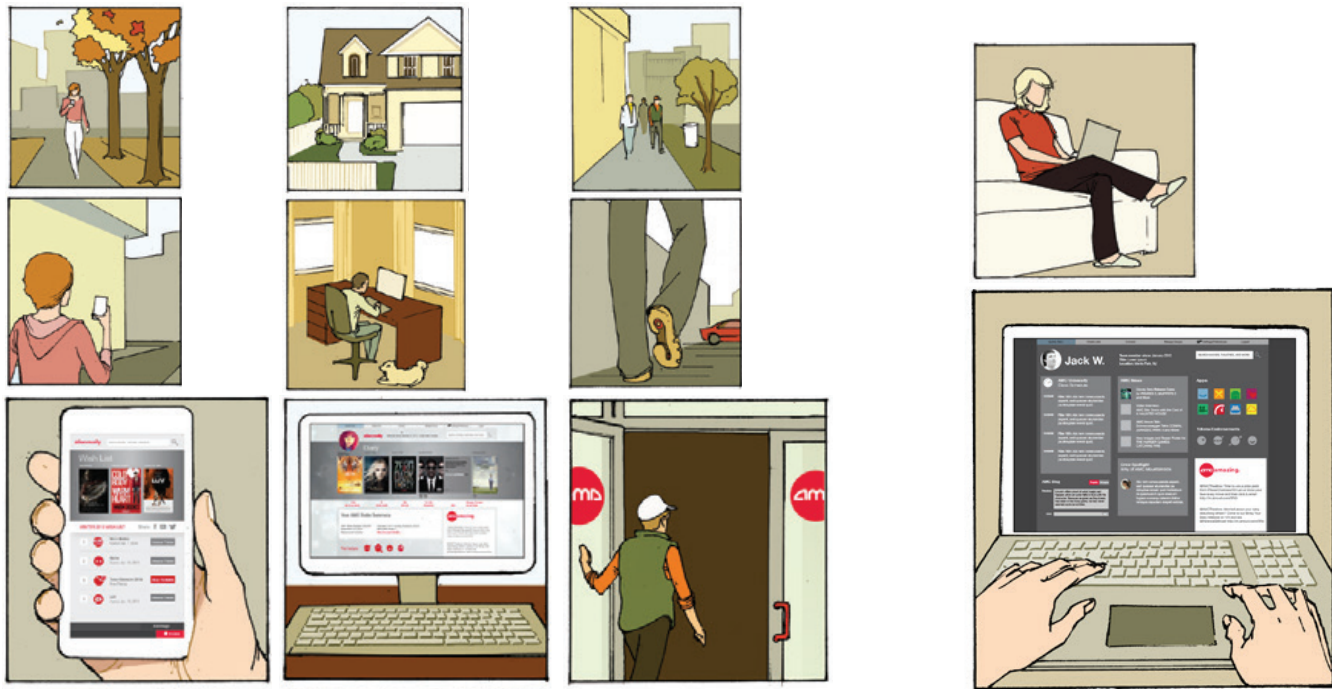
AMC Mobile Assistant

3



1 - New ticketing fast-track module and setting. 2 - Diagrams of new setting with explanation of features and how it works. 3 - Spreads from new comprehensive experience playbook.

NEXT SPREAD:
- Storyboarding of new ticketing experience and ticket acquisition options.



After the highly successful implementation of their new branch design and experience—where 96% of customers surveyed said they “loved” the new design—we engaged in a post-implementation audit to identify challenges and opportunities for improvement. While the new design and overall experience was successful, BOH was not maximizing the potential in two key areas: the layout of the new branches and the implementation of the new service engagement with a higher focus on advisory over transactions. We identified areas of improvement in their processes of planning of new branch and in specific challenges in the day-to-day of the new financial centers.

Over the course of the next year and half we worked with BOH to improve their financial center planning process to ensure more successful layouts that fully realized all of the new thinking, and we developed a comprehensive new service program for their front-line staff. The program was structured in three books beginning with the story of Bank of Hawaii that narrated the history and value of BOH on the island of Hawaii and to its neighbors. Book two introduced the new service program strategy in a narrative form that was intuitive and tangible for new hires and existing staff. The conversational approach creates a dialogue between BOH and the individual and explains their purpose and value, and how to live and deliver that each day. The third book builds on the previous two and goes into detail on the new platform of the financial centers, the roles, choreography, tools and technology. It provides clear and simple direction on what each person does and provides numerous tangible insights on how to deliver service excellence. Each of the books include individual and group exercises to test and practice the new learnings.

The driving force behind the new service program was from an insight gathered during our audit that the front-line staff were often people working more than one job that were not financially well-off and/or often were not financially literate. We were asking people who struggled to manage their own money to be advising, or engaging with customers about things that they themselves were not well informed. We needed a program that would recognize this as both a limitation on expectations and a challenge to try and overcome through education and internal staff program development.



1

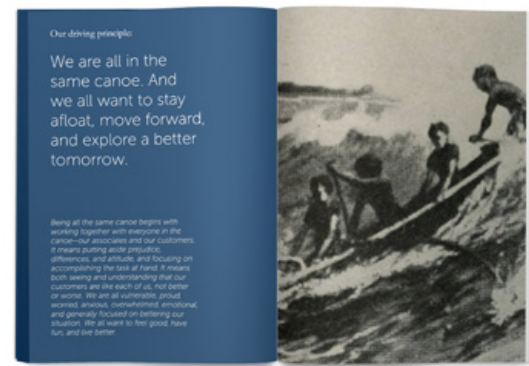
Two fundamental aspects of the service program:
1. Provide a clear purpose for the staff—to help people live better lives through financial security, management, and growth—and
2. Define the primary objective of a customer's visit as making them happy.

Structure of three books:
bk 1 - Brand story and culture
bk 2 - Defining a BOH experience
bk 3 - The BOH difference and how to deliver it

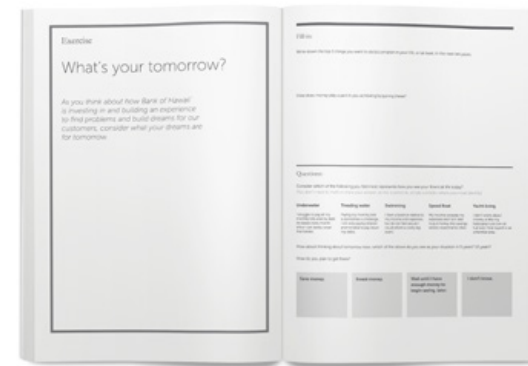


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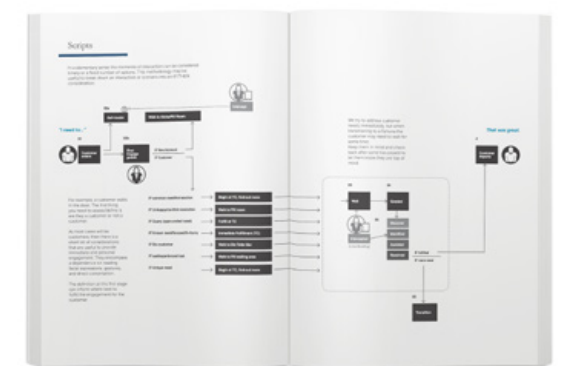
1 - Exterior of new financial center.
2 - Covers of the three books.
3, 4, 5 - Sample pages from books.



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Systems & Space



Newark Arts Brand Implementation Guidebook
Metlifecare Design Standards Portal
LG Life's Good Concept & Experience System
Citizens Fully Modular Branch Concept
Credit Union 1 Modular Branch Design

Systems & Space

A key aspect of our approach is the ability to think and design systemically. A majority of our engagements are for the creation of new programs—whether they be brand, service, or architectural—that can be implemented at scale while maintaining consistency of look and performance with an efficiency of resources. We have developed numerous tools and an approach that includes systems-thinking as part of the creative process.

What before was a method of thinking, has now become a project type that we are specifically engaged for.

Sample Services & Deliverables:

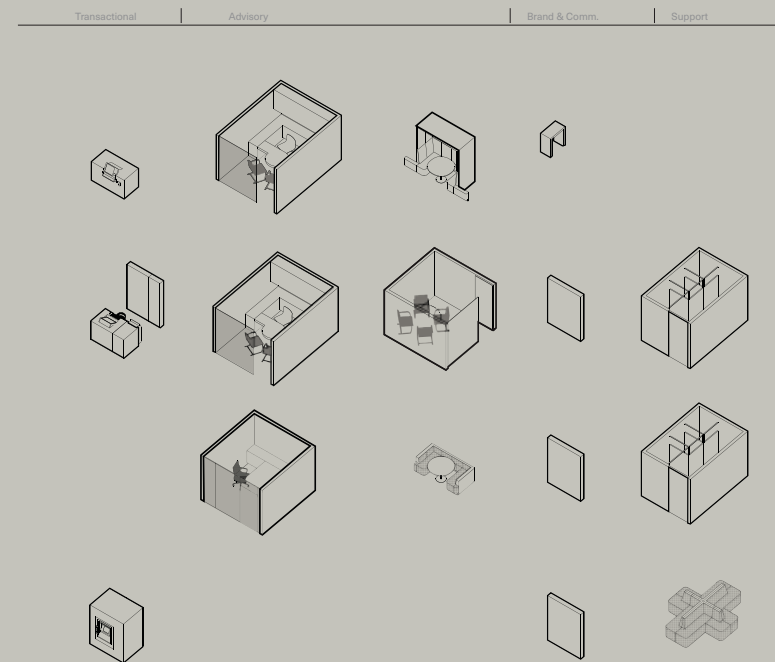
- Design Systems
- Brand Standards & Guidelines
- Brand Design Language
- Architectural Kit-Of-Parts
- Information & Signage Systems
- Scalable Retail Concepts
- Building Identity Systems

Per Store

Modules/SF Per

Element	SF
1 Automated Teller	100
Business Depository	38
1 Teller + TCR	100
1 Teller (cash drawer)	75
Cash Counting Room	75
Advisory Office	300
Group Meeting Room	120
Waiting Area	80
Brand Wall	20
Digital Sign	-
Circulation	-
Queue Space	-
Staff Break Area	100+
Hoteling	100+
Servers	50+
Bathroom(s)	50
Janitor	40

Modules (visual inventory)



Network Spectrum



Systems & Space

The difference between a flagship store design and a roll-out concept is one of systems and use of space. Flagships are more often marketing initiatives to introduce a new store experience or to make an impact within a market. Flagships often benefit from larger amounts of space and higher budgets to spend on things that look cool and entice people into the store. Roll-out concepts are about scale, efficiency, consistency, and the relationship of investment to return. Roll-out concepts need to be designed with systems-thinking and efficiency and flexibility of space, and adaptability of the core kit-of-parts and experience modality to a range of different conditions and settings. We tend to design roll-out solutions. And even when we design flagships, we define the core set of parts that will define the roll-out concept. Flagships are easy, roll-out concepts are hard.

To understand our capability in systems-thinking, it may help to have some context on our experience. As mentioned earlier, our founder led the redesign of the Walmart stores where the new solutions had to be engaging, functional, scalable, and flexible to be successful. One of our first projects was leading the design of McDonald's retrofit package for their new store design in partnership with a strategic consulting agency whose design principal had led the design of the new McDonald's restaurants. The retro-fit package was a need to evolve the design into a series of components and "designs" that allowed the franchisee to upfit relative to their budget—we had to define the smallest change to upfit to the new design all the way to full change implementation. It was a systems problem. An additional ask of McDonald's was to evolve the design and bring in more of their international restaurant design aspects, which were more modern in aesthetic. Our founder had also been engaged as the graphic lead on the Smithsonian's initiative for a the African-American History & Culture Museum for the design competition. Working as part of Freelon Architecture's team he was responsible for the strategy and graphic development of translating the Smithsonian's needs and program for the new museum into a form that would guide the architects invited to submit proposals for the design of the museum. They knew that four binders of only text descriptions would be unsuccessful, and were asking for a visualization of the content to guide the designers. Brock developed visual systems and a suite of graphic notation to translate the content into an easy-to-follow guide and reference manual. This work has been foundational in our office and the systems and notations he developed have been evolved and used across all our projects.

Portfolio, Per Network



Systems-thinking occurs across a range of scales, from an individual element within the space to the network of space formats. The above diagram shows a sample network portfolio for a financial institution. It is an overview of the various branch formats, and provides guidance as a quick reference when planning changes to the network. Too often projects are addressed property by property, whereas solid systems-thinking will ease coordination and maintain consistency from the real estate planning team to the consumer engagement team to the store facilitators to the brand team.

Client

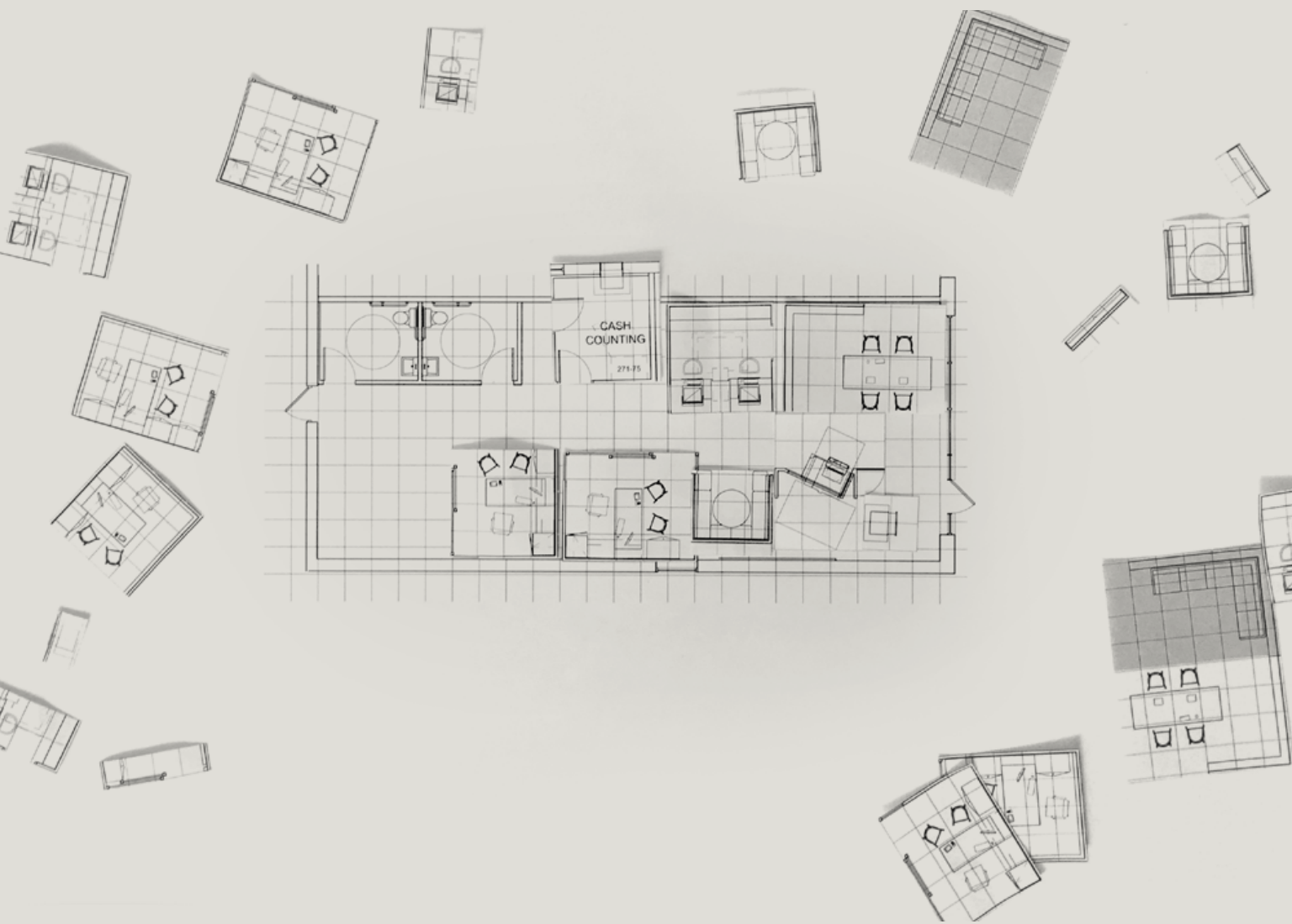
Citizens Bank

Project

Store Concept & Customer Experience

Services

- Customer/Member Experience Audit
- Customer/Member Experience Strategy
- Architectural Kit-Of-Parts
- Information & Signage Systems
- Building Identity & Concept
- Retail Design
- Implementation



Design Story

Playing With Blocks

The Beginning

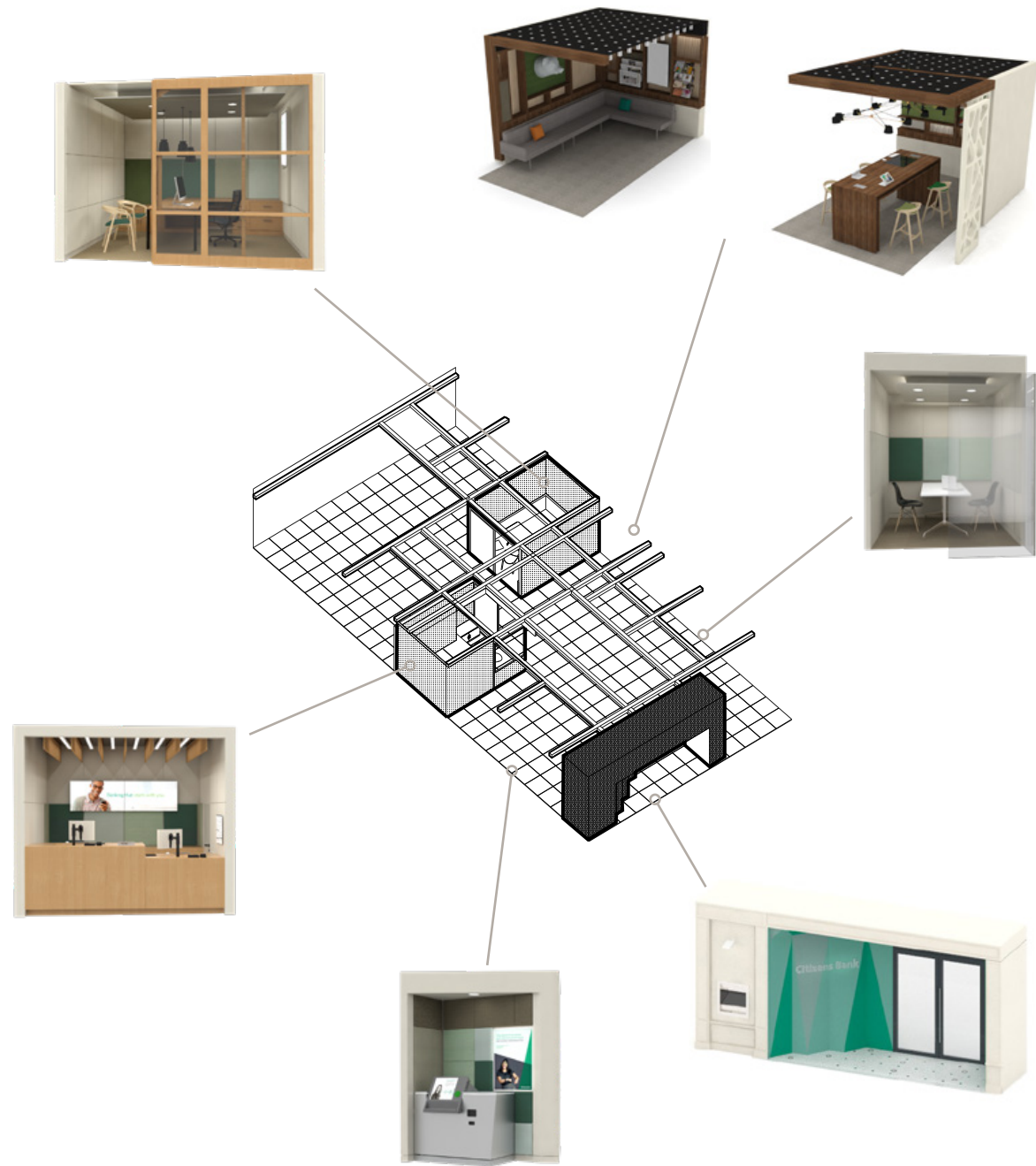
Citizens was seeking a new branch concept and customer experience. For the experience they wanted to position their staff as the friend you turn to when you have a financial question or issue. For the branch, they had developed a plan to remodel, relocate, and build new 800 branches over a span of five years. The savings in reducing footprints and relocated to lower cost leases would pay for all the renovations. They wanted a consistent design and experience across all 800 locations and were asking for a modularized solution. We discussed options for modularization ranging from some core pieces to a completely modular design package. They asked us to develop the fully modular package.

The Middle:

We developed a new experience and design that changed the perception of a bank, and created new conditions for meeting with customers—areas that were like the *kitchen table*, the place you would sit with your close friend and discuss financial matters. We also engaged a fabricator in the design process to consult on the modular program.

The End

We created a ground-breaking and unparalleled bespoke modular program for the entire branch space with a level of modularity that allowed Citizens to overnight change-out a teller module into an office, ATM/ITM, or other function. Similar to bumper cars, where the electric is supplied in a metal mesh ceiling allowing the cars to freely move below, all the infrastructure was contained in a custom-designed ceiling condition allowing all the architecture below to be highly flexible. Our system used a grid and consistent module sizes for ease and efficiency.



1
The above is the concept diagram. It shows the base grid and overhead ceiling grid with some select modules within the space.

2



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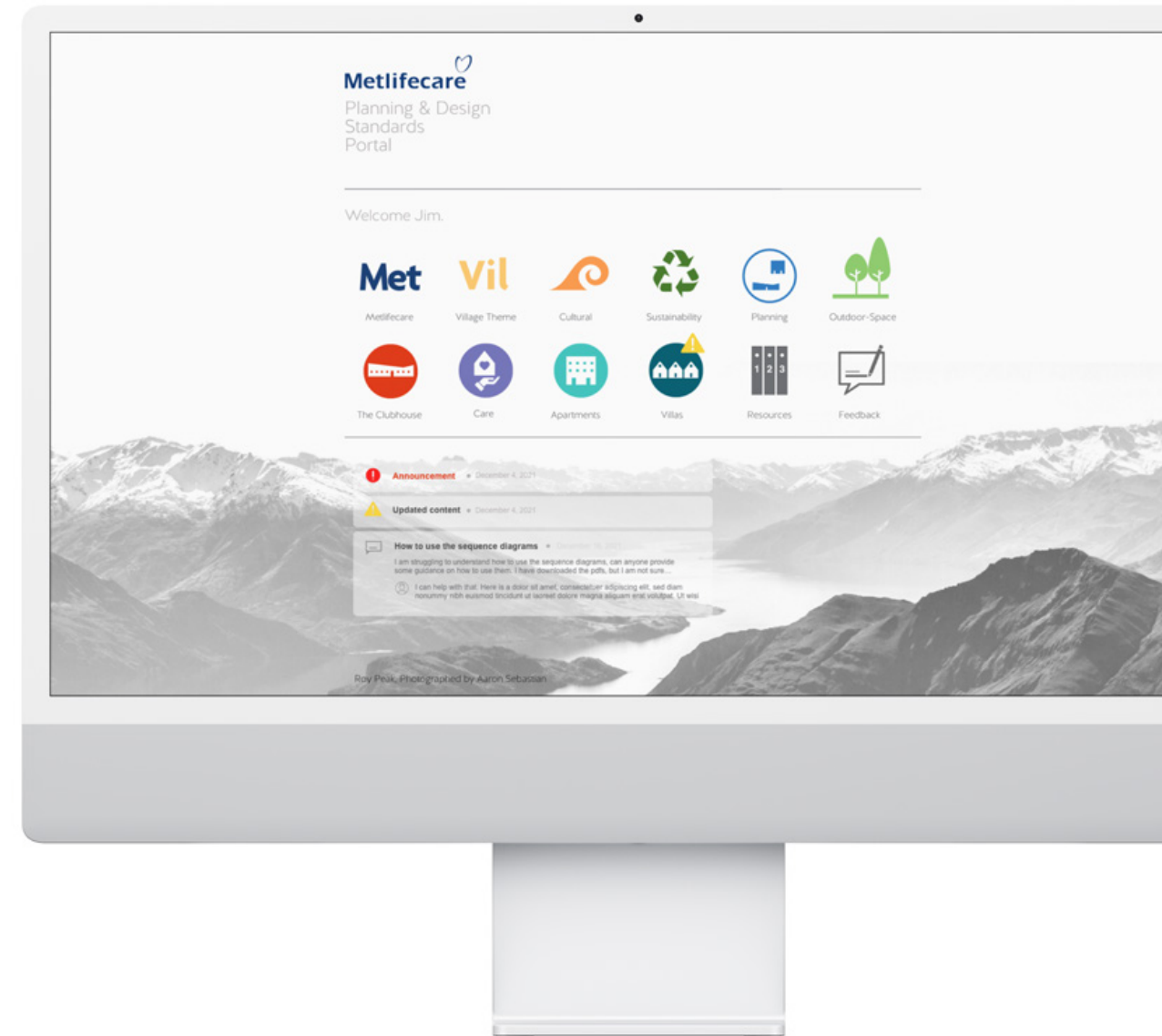
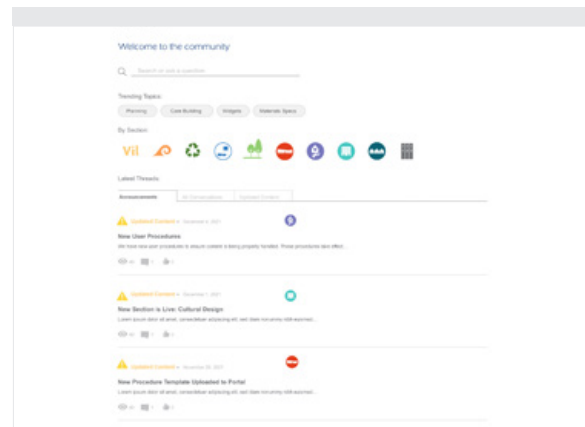
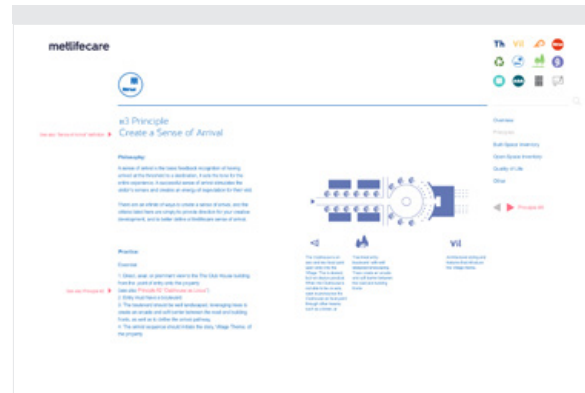
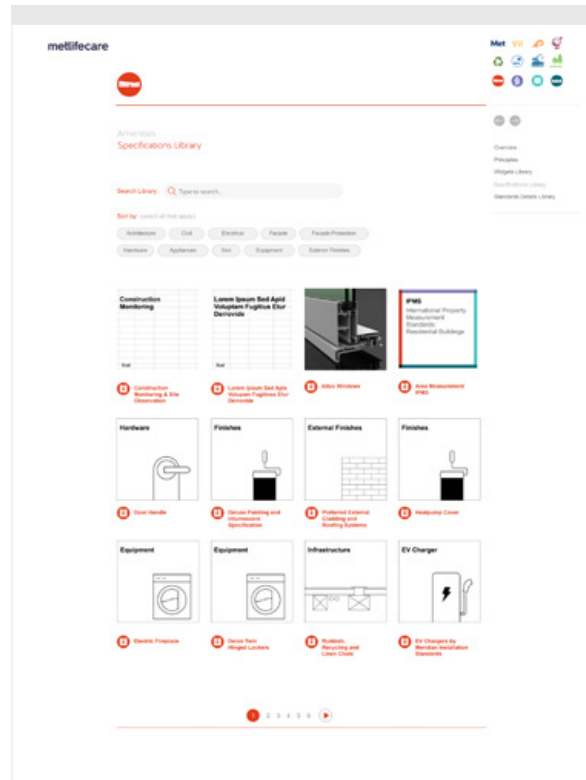
8

- 1 - Systems concept and sample inventory of kit-of-parts
- 2 - 4 - Concept visuals (refined version)
- OPP PAGE - Detail of prototype branch, Medford, MA
- 6 - Modular system engineering R&D
- 7 - Panelization system
- 8 - New branch in theater district in Boston

New Zealand has an aging population with expectations for an increasing demand for elderly care and homing. Metlifecare is a leading New Zealand owner and operator of retirement villages providing rewarding lifestyle environments and care.

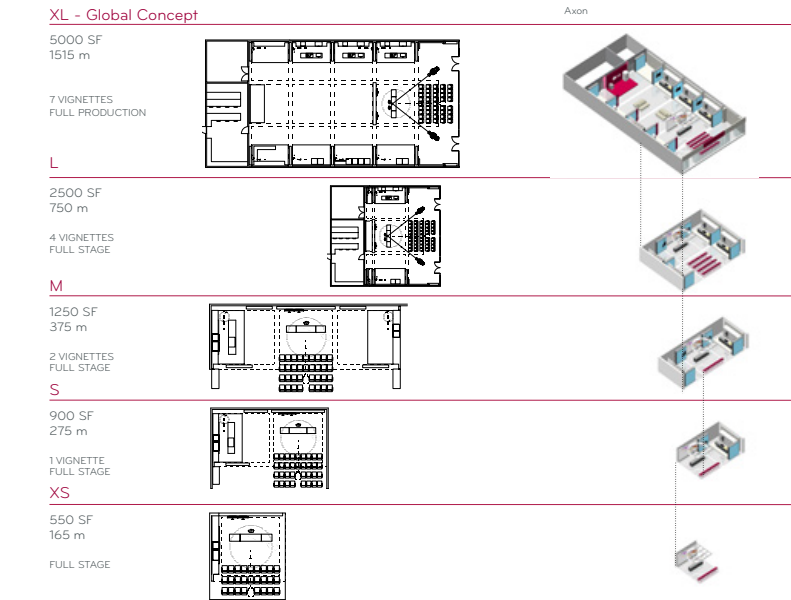
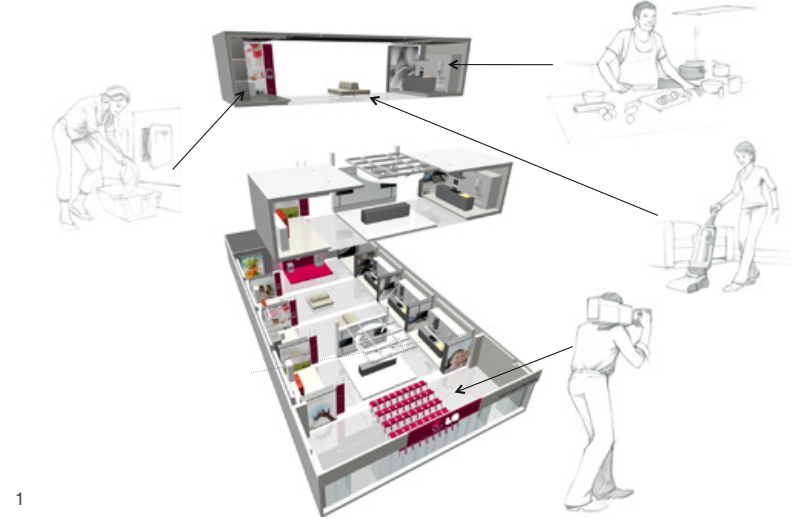
An organization with ambitious plans to keep pace with demand, Metlifecare needs to maintain efficiency and consistency from the planning of new villages to design and Care experience. We were engaged to create a ground-up standards program that would align planners and designers with the expectations of Metlifecare.

We conceived and designed a comprehensive and intuitive standards program that simplifies needs and criteria, defines principles, and provides a robust guideline both for Metlifecare and for their design partners. We partnered with Antigravity Studios to build an online portal that allows Metlifecare to easily add and update content, includes feedback and forums allowing users to engage with Metlifecare and other development teams. The standards program translates Metlifecare's experiential and business needs into an interactive tool to guide the planning, design, and development of their properties.



LG was struggling to define their brand in the challenging home appliance markets in Korea, Canada, Turkey, and India. People shop for home appliances with low frequency so there is always the challenge of being top of mind when they make a purchase, and in these particular markets the product selections are vast and showrooms tend to be crowded and chaotic. LG was seeking a new type of experience platform for HA shoppers that could exist as a stand alone flagship and be integrated into their existing showrooms.

Working in partnership with the shopper marketing agency Saatchi & Saatchi X, we crafted the LG Studio concept as the targeted consumer's connection to good living: a portal to the sources of information she needs to find solutions and inspiration in the areas that matter to her: 1. Fresh ideas and recipes for cooking healthy and delicious meals her family will love; 2. Smart home solutions that help her clean better and save time; 3. Latest fashion trends and the best way to care for garments and fabrics; 4. Reliable health and wellness advice to better protect her family; 5. Inspiration for home décor and space optimization; 6. Better-parenting guidelines as her children grow. We designed the studio as a place for creating and broadcasting content, which was then distributed online through a dedicated portal where people could access and exchange tips and ideas around home care and lifestyle. The space was both a platform for sales and for content production.



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1 - Diagram of studio concept for flagship location. 2 - Format scaling diagram showing the core kit-of-parts. 3 - Photograph of pilot studio in Korea. 4 - Photograph from one of the shows in the pilot studio. 5 - YouTube page for the pilot studio.

Content & Activation



- The Chocolate Store Concept & Content
- EECU Digital Content & Videos
- First Commonwealth Branch Merchandising
- EECU Social Media
- Credit Union 1 Product Experience
- Credit Union 1 Online Experience

Content & Activation

Content and Activation are the sustainability and maintenance of great experiences through engaging content and seamless integration before and after the in-store condition. Your store should provide an affective experience, educate the guest, and inspire them to do and achieve more.

We sometimes use the word shopping when referring to guests in the retail financial center space not because they are in a shopping modality, but because they may be engaged in a search and browse condition:

Do you offer good rates on personal loans?

What is the best product for my needs?

How can I do more with money?

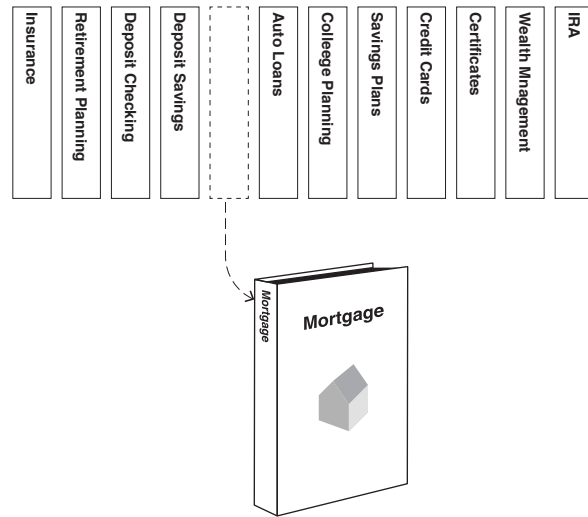
How do I save for college?

How do I buy my first home.

People are engaged and influenced by great content. Every experience today must have content that is relevant beyond functionality, it needs to inspire.

Sample Services & Deliverables:

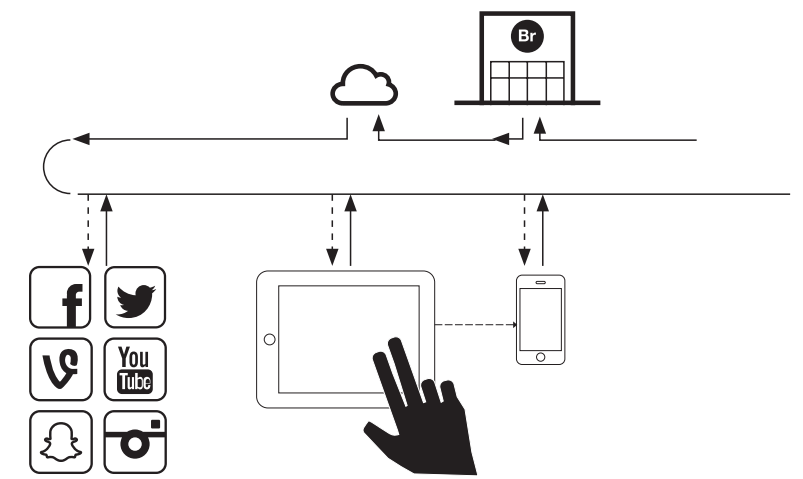
- Digital Experience Planning & Design
- Digital Content
- Social Media Strategy & Campaign Concept
- Merchandising



Merchandising (Products/Services)

Your store/branch is a setting, or stage, for the customer experience, and from a merchandising perspective, your branch is very much a retail setting for the display of your products. While financial services and products do not easily set on a shelf and entice shoppers, the environment sets the scene for the engagement between your contact-employees and their verbal sales of your offerings.

We often recommend to clients that they spend more time analyzing what retailers do to engage and merchandise. While the product offering is different, there is a great deal of learnings on customer experience that can be gathered and applied to the financial environment. A key point we often make is retailers spend a significant amount of their time understanding the shopper state of mind before, during, and after purchase, and yet very few banks do the same. Retailers want to better understand when shoppers are more accepting of new offers, what increases conversion from browsing to purchase, and how better to communicate new products and promotions. Most financial institutions take an approach of more posters, and more stanchions—place things in the way of customers and they will pay attention. This thinking is fundamentally flawed, because it changes an enticement opportunity into a hindrance. Financial institutions need to consider what is the right environment to sell your products, to provide advisory services, and education, and how best to engage customers when they are in the branch.



Content & Activation

The transformation should consider an integrated engagement structure that, when activated, will spark more interaction between your customers and contact-employees. Fundamental to this structure should be an emotional engagement with customers through their dreams and aspirations, understanding the interests they want to spend more time doing but which require some type of financial support to do so.

Jennifer has always dreamed of opening up her own restaurant; Devon loves collecting comics, and would love to create a digital platform to engage with other collectors; Ahmed and Anisa have a life goal to visit Japan before they turn forty; Lin hopes to pay-off her student debt in five years and buy her first home in ten.

Your new branch should include an activation architecture and programming ecosystem to engage customers each visit. In-store communication, at its most effective, should be considered as a system from the smallest object on the table to the content displayed on digital and print media.

Client

First Commonwealth FCU

Project

Store Concept

Services

- Customer/Member Experience Audit
- Customer/Member Experience Strategy
- Brand Design Language
- Architectural Kit-Of-Parts
- Information & Signage Systems
- Building Identity & Concept
- Retail Design
- Corporate Interiors
- Merchandising & Content
- Service Engagement Choreography & Design
- Service Program & Training Materials

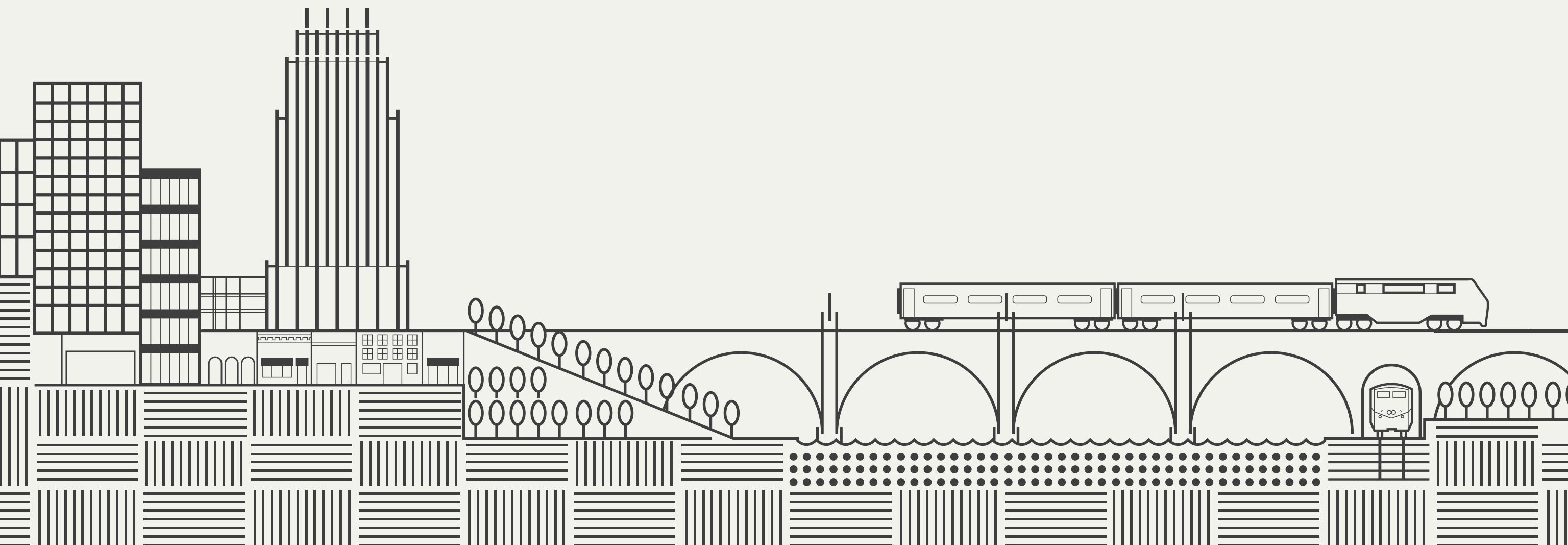
Design Story

Shopping For Money

First Commonwealth wanted financial wellness to be a central part of their new financial center experience. They also were seeking to manage a changing market. The Lehigh Valley had undergone vast change since the closure of the Bethlehem steel factory. New growing industries included healthcare, technology, and Amazon's fulfillment. We needed to create a new condition in banking that would arrest the attention of younger and more progressive audiences while maintaining roots in the history of the communities they served. FCU served across the Lehigh Valley from the western edge of New Jersey to the rural farmlands of Foglesville.

We created a store model that has separate upfront and back sections. The upfront seeks to arrest attention and seduce people in with the look and feel of what we referred to as the coffee shop + university library + retail store. The upfront is a space of activity and resources, while the back section is a space of transaction and private consultation. We drew inspiration from a model created by the writer Dave Eggers and his writing workshops; specifically the Brooklyn Superhero Supply Store. We took a similar approach to create a store for money matters, where the staff were trained in financial literacy and the space was merchandised with "products" of money. We built a financial wellness program that would activate the space that included translating the reasons people need financial institutions dimensionalized into an array of products, (see image 6 on following pages). This is the setting for a program of events, classes, and activities on financial literacy, *adulthood*, and wealth building. The space was designed to be welcoming and open, seeking to become a community resource for the neighborhood. Each financial center had the financial wellness program plus an infusion of local culture to personalize each center.

The new financial centers arrested peoples' attention and started conversations that didn't previously exist within the bank space. The centers were engaging and receiving a broader array of audiences through curiosity from seeing the new spaces as well as word of mouth as people talked about the new spaces.



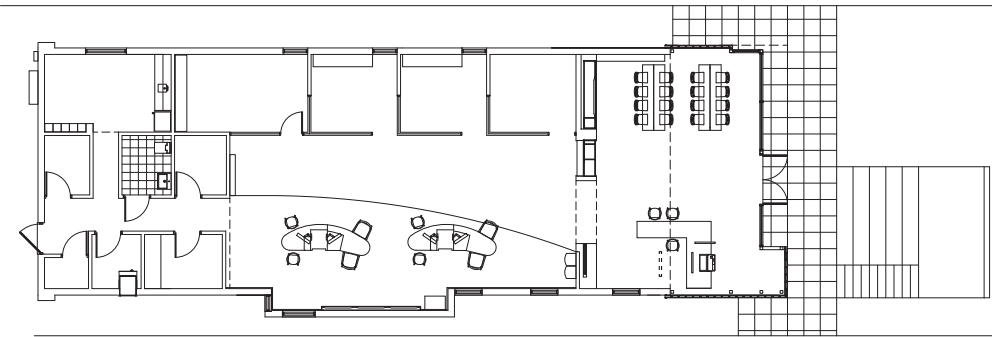


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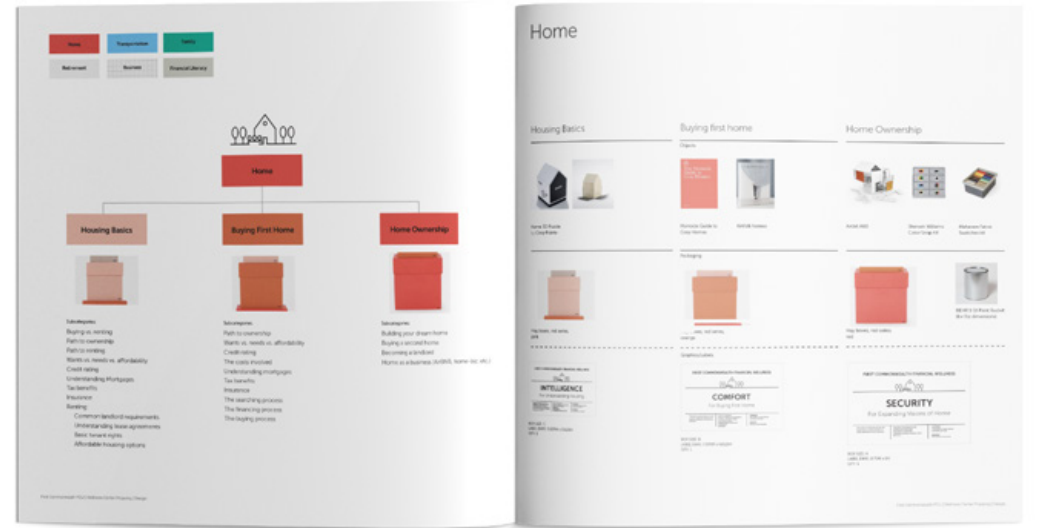


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1 - Interior, reception lobby, Emmaus financial center. A converted former Wendy's with new frosted glass entry enclosure. 2 - Merchandise display shelving detail. 3 -Floor plan of Emmaus financial enter

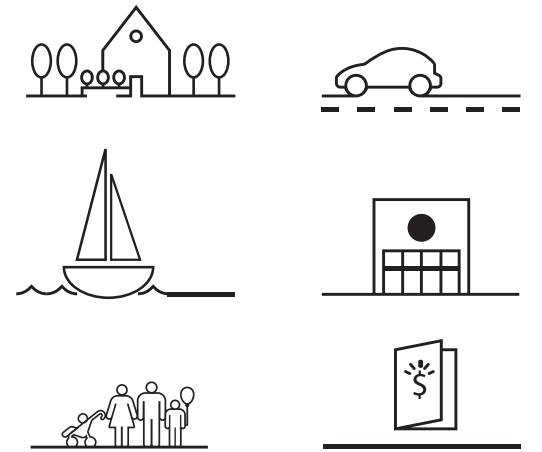


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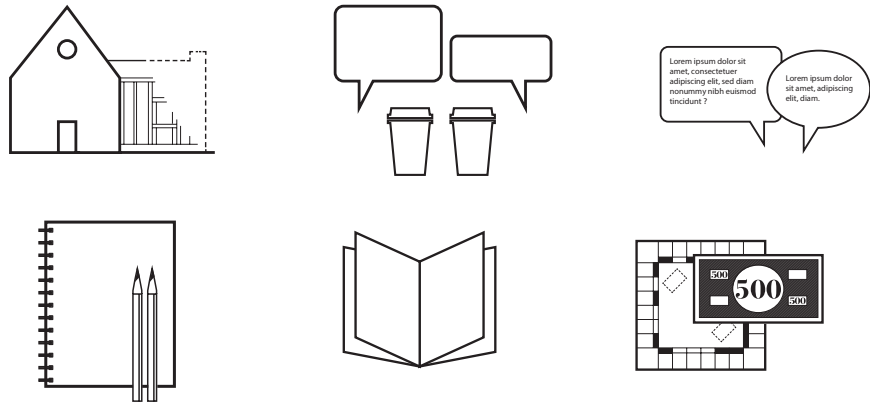
4 - Product merchandising guidelines. 5 - Iconography for display boxes and wellness communications. 6 - Product merchandising packages: Home. 7 - Package for commercial/business.



6



7



- 8 - Iconography
- 9 - Financial wellness event materials
- 10 - Financial wellness class handbook
- 11 - Financial wellness inspiration cards
- 12 - Financial wellness event flyers
- 13 - Coffee
- 14 - Community photo book




First
Commonwealth
Federal Credit Union

LIVE
ASSOCIATE

LIVE
ASSOCIATE

Client
Melandre

Project
Fan Apparel

Melandre was our first client when we started Design Made, and over the years they have engaged us for a range of new brand and experience initiatives. When they asked us to create fan apparel for their staff and clients we asked if we could develop a sub-brand and limited fashion line. We created a new brand, which we called Mel Love, and a new mark with the M and heart. The design takes inspiration from collegiate fashion, rendered in a minimal aesthetic of a chenille patch for the brand mark and a small embroidered patch with the year of formation of the brand.



Client
Heritage Trust (Rev)

Project
Store Concept

Heritage Trust (now named Rev) was seeking to engage younger audiences through the development of a new type of banking experience. They had leased two smaller locations adjacent to emerging residential developments where they would be well positioned to grab attention. We decided to rethink the branch.

For these small spaces we developed a new concept of the look and feel of a boutique retail store with a banking "conversation bar" as the key physical element within the space. The spaces also had NCR ITMs for cash and to serve transactions. This allowed us to develop a new experience model focused on starting conversations and advisory engagement. We used the retail aspect to grab attention and draw people into the space and to act as a catalyst for conversations on matters of money. The first activation program was, *For love of chocolate and money*. A program consisting of bespoke designs for a range of chocolate bars with the flavors and packaging associated to life-stages, such as *adulthood*, weddings, and family forming.

<https://design-made.com/work/money-store>

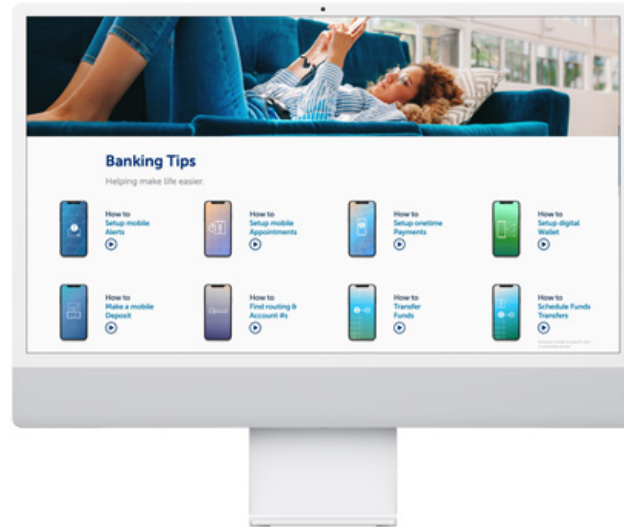


Client
EECU

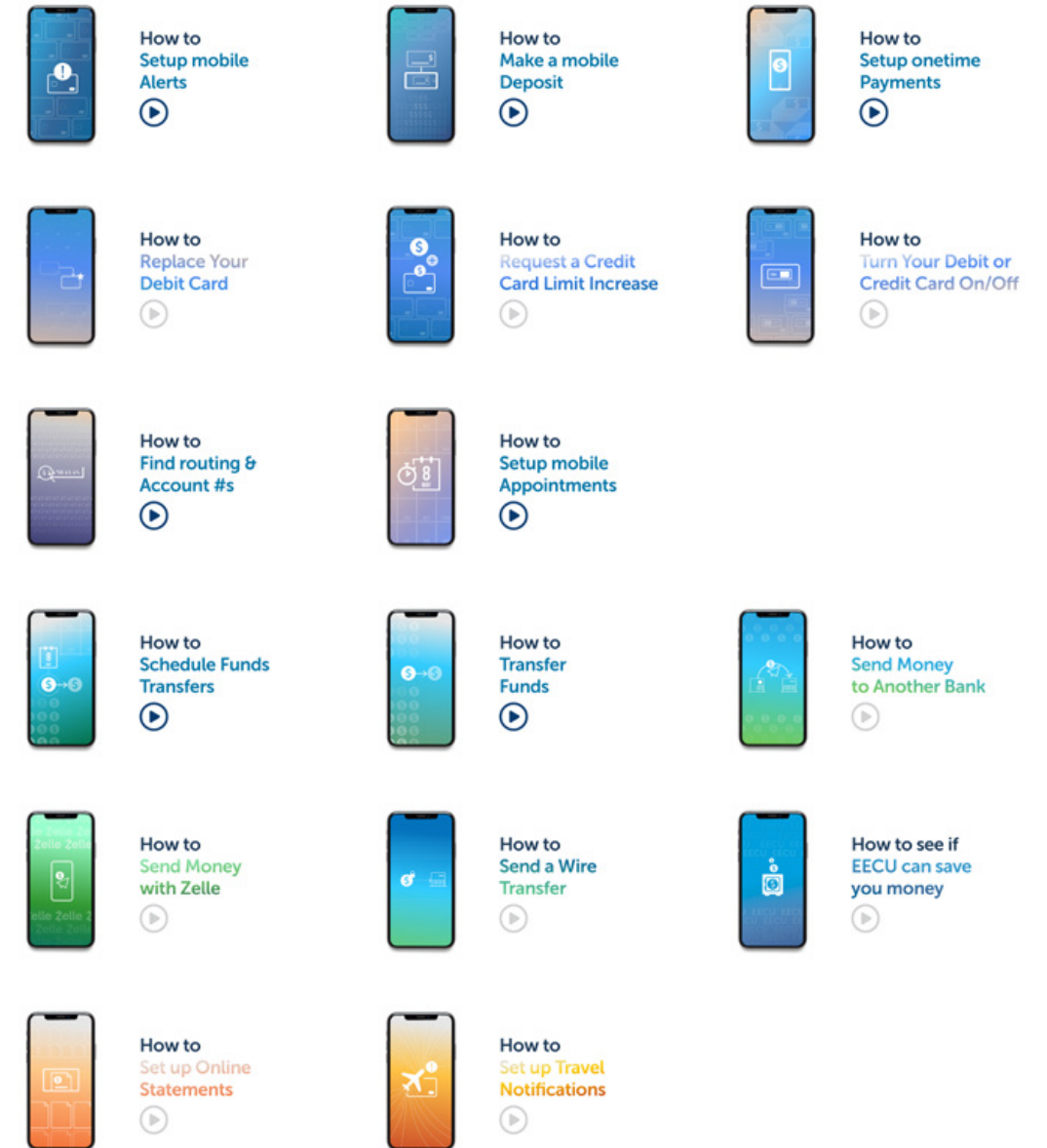
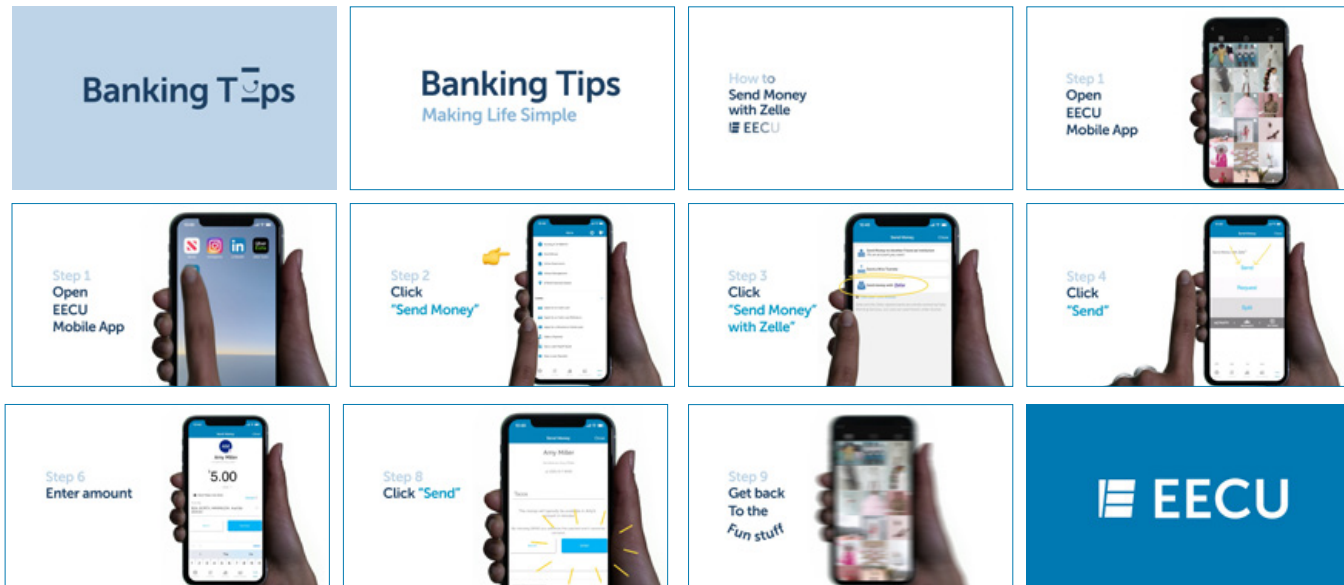
Project
Digital Tools
Online Content

With the onset of the pandemic and the closing of stores, EECU asked us to develop videos of their online and mobile banking tools to guide new users. We began with six videos and have since developed over thirty videos to help their members take advantage of their digital banking tools.

We developed a simple refreshing look with added emoticons and visual graphics to make the videos both intuitive to comprehend and a bit of fun to watch.



1



3

1 - Website landing page
2 - Sample video
3 - Video title graphics

Design Made

We help organizations change and grow through design. We work with organizations starting-up, creating new initiatives, or going through big change. As leaders in retail transformation we have built an extensive depth of experience creating digital-first strategies and people-first experiences.

We offer a range of services to deconstruct or reconstruct experiential channels; including experience audits, user mapping, service design, and a range of design workshops in addition to comprehensive strategic design services.

We are driven by a love of design and a passion to make life simple and engaging.