'24

DESIGN MATURITY

Ornamo Art and Design Finland

From designing physical products to shaping digital interfaces and branding strategies, design encompasses a wide range of disciplines. Whether it's product design, user or customer experience design, interior architecture, or strategic design, each form of design contributes uniquely to innovation and problem-solving within organizations.

Ornamo is Finland's largest multidisciplinary design community, which increases the value of designers' work in society and supports designers in their work. Founded in 1911, Ornamo has 3,000 members from various fields of design.

Levelling up step by step

Designers in Finland and around the world are working to elevate design maturity within organizations. Various models have been developed to serve as roadmaps, guiding toward fully integrating design into organizations' daily practices. Increasing design maturity is crucial for securing the future of designers in a rapidly changing society.

Ornamo serves as a key advocate for designers, consistently monitoring the state of designers' work, labor markets, and the economic landscape of design businesses. This survey adds a vital piece of information to the picture. By exploring how organizations are utilizing design and understanding the roles and positions of designers in both private companies and the public sector, we can better evaluate the evolution and future of the field.

The survey findings reveal that while many organizations have taken steps toward integrating design into their processes, the journey to full design maturity is often obstructed by resource constraints, a misunderstanding of design, and cultural structures. Organizations that have reached higher levels of maturity recognize design as a key driver of business growth and innovation. However, others still view it primarily as a support function, struggling to understand its broader value.

Accordingly, we set out to investigate how design is integrated inside Finnish organizations and this report presents the findings. We hope it serves as a conversation starter for broader discussions about the role of design in organizations, while also inspiring designers to work on increasing design maturity within their workplaces.

Emmi Putkonen
Research and Development Manager
Ornamo Art and Design Finland

"Organizations that have reached higher levels of maturity recognize design as a key driver of business growth and innovation.

Content

PHOTO: MITRO HÄRKÖNEN

Design integration is strong but not wide

While 54% of organizations have integrated design into their development processes, many still struggle to fully embrace its strategic potential. The impact of design is recognized in areas like brand differentiation, customer satisfaction, and product innovation, but its broader strategic value is often underutilized. However, the new design maturity models have created space and vision for design to grow and evolve.

Design faces resource constraints

Key challenges to increasing design maturity include limited resources, misunderstanding of design, and cultural resistance, which hinder design maturity. In some organizations, design is still viewed as a support function rather than a key business driver. the tight economic situation and companies' cost-saving measures may pose challenges to increasing design maturity, with 71% reporting that limited resources are a barrier to maturity growth. It is evident that, due to staff reductions, design activities have been reorganized in some companies, and some have even eliminated the role of design director.

Increasing recognition of design's impact

42% of respondents reported that design has a high or very high impact on their company's bottom line, through brand perception, customer satisfaction, and product innovation. Organizations that have reached higher levels of design maturity view design as a critical driver of business growth and innovation, illustrating the potential for design to shape organizational strategy when fully embraced.

VALUE

42%

of respondents consider design having high or very high impacts on their company's bottom line

CHALLENGES

74%

of the organizations do not have a person with a design background in top management

VALUE TOP 3

Ways design is creating value:

1 Achieve more user-friendly solutions

2 Enhance the company's brand

3 Increased customer satisfaction

LEADERSHIP

45%

of the organizations do not have a designated design director

Use of Design

Five approaches to what is design

The rapid evolution of the design field makes it increasingly difficult to settle on a singular definition. Today, the definition of design encompasses various aspects, from creative problem-solving to describing design as a systematic creative process and a general way of thinking and interacting with a world. Accordingly, design can be interpreted and applied differently depending on the organization's focus. Product-oriented businesses may approach design differently from service-oriented ones, even though design plays a vital role in both. The methods and applications vary, reflecting the organization's goals.

Survey respondents reflect diverse interpretations of design. We identified five categories from the responses, which show how different organizations understand and utilize design. These perspectives represent just a few viewpoints in this expansive discipline.

Design is both a noun and a verb, a process and an outcome.

1

CUSTOMER-CENTRIC AND USER-FOCUSED DESIGN

Many respondents view design as a customer-centric or user-focused process, where understanding and addressing customer needs is central and essential in driving business results.

2

STRATEGIC AND ORGANIZATIONAL DEVELOPMENT

Some organizations see design as a strategic tool that contributes to long-term organizational and business development.

3

PROBLEM-SOLVING AND INNOVATION

In some organizations, design is framed as a process for solving problems, innovating, and improving both products and internal processes.

4

BRANDING AND COHESIVE IDENTITY

Some organizations associate design with maintaining a cohesive brand identity across multiple touchpoints such as retail, products, and digital experiences.

5

FUNCTIONAL AND SPECIALIZED DESIGN DISCIPLINES

Design can also be defined through concrete discipline, such as UI/UX design, industrial design, packaging design, or urban design with a focus on specific outputs. In these cases, design is more narrowly focused on functionality, aesthetics, or user interfaces.

Measuring design maturity

Design maturity models are structured frameworks that assess and articulate the level of design integration, competence, and impact within an organization. These models enable businesses to evaluate how effectively they leverage design throughout their processes and operations, providing a strategic roadmap for enhancing design capabilities. Consequently, design maturity models serve as tools for organizational self-reflection.

A variety of maturity models have been developed by both design industry organizations and individual practitioners, each offering a distinct focus tailored to different contexts—ranging from product design to service innovation, and applicable to small startups as well as large enterprises. The choice of a particular model depends on the specific aspects of design maturity an organization seeks to measure and enhance.

Among these frameworks, the Danish Design Ladder, created by the Danish Design Centre, is widely recognized and adopted design maturity model. However, since its introduction in the early 2000s, the design landscape has evolved significantly.

55%

of the organisations have used some design maturity models

In 2016, Bryan Hoedemaeckers introduced an extended version of the design ladder, adding two new levels to the original model: systemic change and culture. The systemic change level addresses complex social issues and industry challenges, while the culture level fosters innovation by encouraging organizations to embrace ambiguity and listen to customer needs. This extension illustrates how design has evolved and become integral to more organizations. As many have reached the original ladder's peak, there is now a need to explore further opportunities for leveraging design effectively.

COMPARISON OF FIVE DESIGN MATURITY MODELS
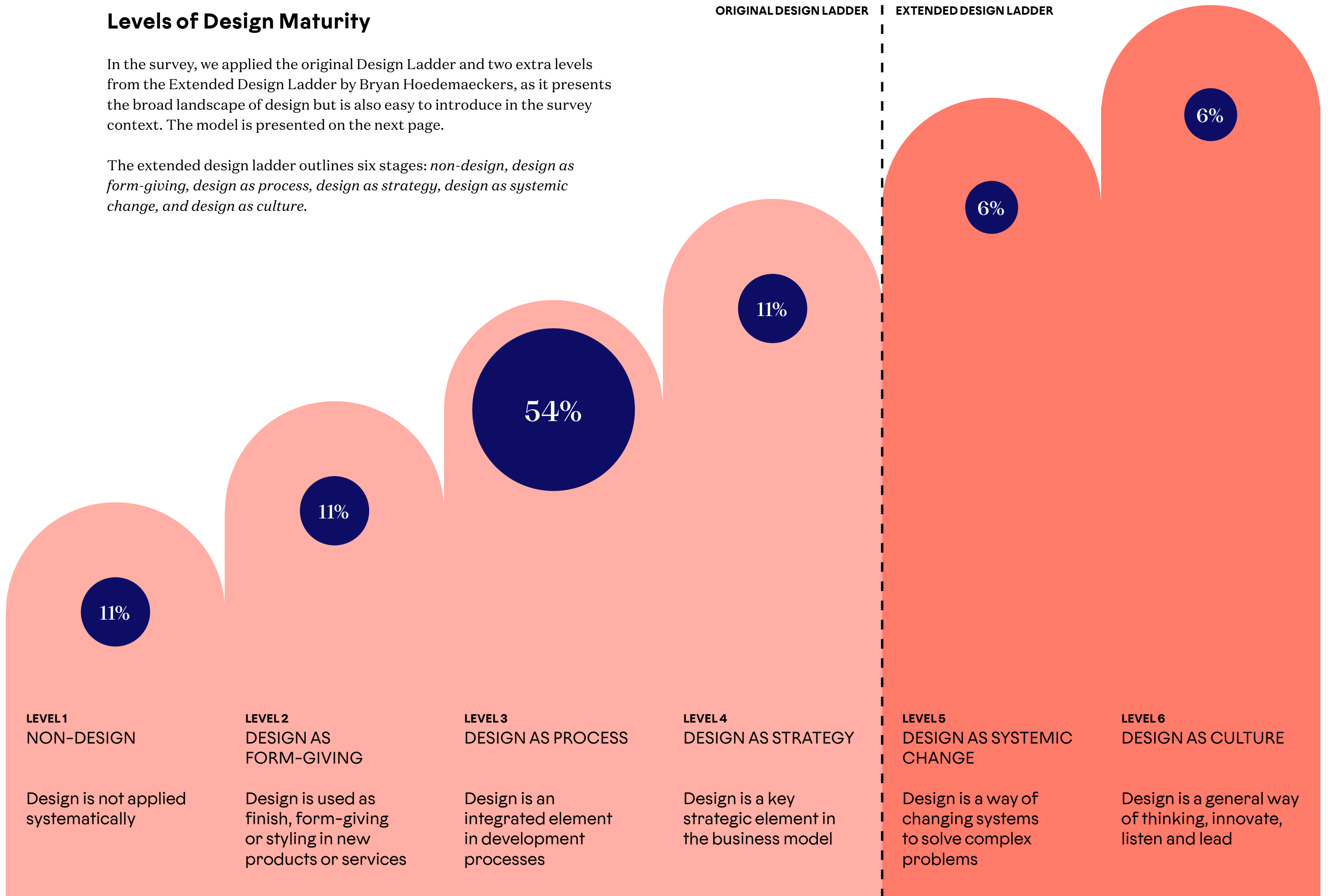
	Created by	Levels	Focus	Scope
DESIGN LADDER	Danish Design	4 levels	This model emphasizes the progression from design as an isolated activity to design as a core strategic element.	It primarily applies to product and industrial design, focusing on how organizations integrate design into their operations.
EXTENDED DESIGN LADDER	Bryan Hoedemaeckers, Deloitte Digital	6 levels	Builds on the original Design Ladder, providing more depth. Extends the original ladder by introducing higher levels of design integration, particularly focusing on design as an organizational culture.	It broadens the view beyond product design to include organizational culture and innovation.
DESIGN MATURITY SOLAR SYSTEM	InVision	5 levels	Emphasizes design's role in creating business value. It uses real data from over 2,200 organizations worldwide to show that companies with higher design maturity outperform others in terms of profitability, efficiency, and innovation.	This model is applicable across a wide range of industries but is particularly focused on tech-driven, digital, and product-centric businesses.
DESIGN MATURITY MATRIX	Design Management Institute (DMI)	5 + 3 levels (matrix)	It emphasizes process maturity and standardization, with a systematic approach to integrating design into business operations.	Used across various industries, focusing on improving the maturity of design-related processes within organizations.
SERVICE DESIGN MATURITY MODEL	Niels Corsten & Jules Prick, Koos Service Design	5 + 4 levels (matrix)	It emphasizes process maturity and standardization, with a systematic approach to integrating design into business operations.	Used across various industries, focusing on improving the maturity of design-related processes within organizations.

Survey results indicate that the Design Ladder is frequently cited as a primary tool for organizations assessing their design maturity. Other notable models utilized across various organizations include the McKinsey Design Index, the Design Maturity Matrix, the Design Maturity Solar System, CMXA, and the Nielsen Norman Group's UX maturity model.

Levels of Design Maturity

In the survey, we applied the original Design Ladder and two extra levels from the Extended Design Ladder by Bryan Hoedemaeckers, as it presents the broad landscape of design but is also easy to introduce in the survey context. The model is presented on the next page.

The extended design ladder outlines six stages: *non-design, design as form-giving, design as process, design as strategy, design as systemic change, and design as culture.*

11%

11%

54%

11%

6%

6%

LEVEL 1
NON-DESIGN

Design is not applied systematically

LEVEL 2
DESIGN AS FORM-GIVING

Design is used as finish, form-giving or styling in new products or services

LEVEL 3
DESIGN AS PROCESS

Design is an integrated element in development processes

LEVEL 4
DESIGN AS STRATEGY

Design is a key strategic element in the business model

LEVEL 5
DESIGN AS SYSTEMIC CHANGE

Design is a way of changing systems to solve complex problems

LEVEL 6
DESIGN AS CULTURE

Design is a general way of thinking, innovate, listen and lead

The survey results reveal a wide range of design maturity levels among respondents. 11% indicated that design is not applied systematically within their organization, and the same percentage perceives design primarily as a means for finishing, form-giving, or styling in new products or services. The majority (54%) reported that design is an integrated element in development processes. Another 11% view design as a key strategic element in their business model, which represents the highest level in the original Design Ladder framework. Some organizations have also moved beyond the original ladder as 6% use design as a method for changing systems to solve complex problems, and another 6% see design as a general way of thinking that drives innovation, encourages listening, and leads throughout the organization.

Compared to the Danish Design Centre's 2018 survey, the most significant differences appear at the first and third levels, with 45% of Danish companies placing themselves at level 1 and 24% at level 3. The difference in these results can be explained by the different target groups of the two surveys. In 2018, respondents included a broad range of innovation and business development professionals, whereas this survey focused solely on designers, meaning all respondents' organizations use design to some extent (systematically or not). This likely explains the lower representation at the bottom of the scale. Additionally, the responses reflect individual perspectives rather than a unified organizational view, and in large organizations, design maturity often varies between departments, adding complexity to the overall assessment.

Three maturity categories and the main characteristics

11% **11%** **54%** **11%** **6%** **6%**

LEVELS 1–2: LOW MATURITY

Design is primarily valued as brand differentiation, customer satisfaction, and creating user-friendly solutions. While it is acknowledged as beneficial, it is focused on product enhancement. Design's full potential is often misunderstood, or design is underutilized due to a lack of structured leadership. Rather than being seen as a strategic asset, design is sometimes relegated to a support function without clear goals or targets.

While most organizations do not have a design director, there may be someone in top management with a design background, driving the change and strategically integrate design into the organization's overall goals.

LEVELS 3–4: ADVANCED

Designers handle responsibilities ranging from problem-solving to strategic development, influencing product creation, enhancing brand identity, and driving organizational change through improved customer experiences. Design work is structured and goal-oriented, managed by a design director, though there are no design professionals in top management.

However, designers often work in silos and different areas of design types are not fully integrated into project from the beginning. Despite these challenges, designers' contribution is increasingly valued for business success.

LEVELS 5–6: BEYOND THE SCALE

Designers are crucial for driving business growth. Design serves as a vital tool for product and organizational development, aiding in the conceptualization of sustainable ventures that adapt to market changes. In consultancy firms, designers tailor solutions across various client projects, adopting a customer-centric approach that positions design as both creative and strategic.

While having a design director is not prioritized, someone with a design background in top management might guide the design strategy. These companies typically face challenges alike in the other levels, but primarily with external stakeholders.

On the way to increase design maturity

We asked which actions organizations have made to increase design maturity. The responses highlight a comprehensive approach, shifting from isolated design initiatives to embedding design thinking within the organization's strategic, operational, and cultural framework.

Education, both internal and external, plays a pivotal role in this effort, while structured assessments and the creation of unified design systems help formalize and standardize design practices. As organizations work toward deeper integration, they are increasingly measuring design's impact and championing its value across business processes, aligning it with long-term growth, innovation, and competitive advantage.

Here are some key activities to increase design maturity according to the respondents:

DEVELOPING PROSESSES AND GUIDELINES FOR DESIGN

Several organizations focus on the development of unified design systems to ensure consistency across all products and services. This systematic approach helps elevate design practices by providing shared guidelines, fostering collaboration, and ensuring design scalability across teams.

One notable pattern is the introduction of *DesignOps* to understand the current state of design maturity and guide its improvement. This way companies create smoother processes, enhancing collaboration between design and other functions.

INTEGRATING DESIGN INTO BUSINESS PROCESSES

There is a clear understanding among respondents that design should not be a stand-alone function but integrated into business processes. A few responses highlight the need for better business development processes before design can be fully leveraged. This suggests that organizations see design as an enabler of broader transformation but recognize that it requires an underlying infrastructure of mature business operations to thrive.

BUILDING DESIGN CULTURE THROUGH EDUCATION AND NETWORKS

Several answers stress the importance of advocating for design internally, such as speaking for design making business managers understand its value. Internal education is essential part in driving cultural change and leveraging design maturity. In consultancy business, active promotion of the value of design to customers, is as well important. This way customers are also part of the learning process.

Multiple organizations does education through workshops, clinics, and tailored training programs. These initiatives, such as design thinking training programs and customer-centric toolkits, aim to build foundational knowledge across the workforce. Workshops also encourage employees to understand design's relevance, which is important for fostering an internal design culture.

Furthermore, some organizations foster internal design communities or networks, suggesting an effort to embed design more deeply within the organization's culture and to support the cross-pollination of ideas across teams.

MEASURING MATURITY AND DESIGN IMPACTS

A growing focus on measuring the impact of design is apparent, with some companies developing models to evaluate design project effectiveness. Several responses reference systematic approaches, like conducting yearly design maturity studies, evaluating effectiveness through models, and utilizing established frameworks. This shows a recognition that design maturity can and should be measured, often through qualitative evaluations and goal-setting for cross-functional teams. This structured evaluation allows organizations to continuously monitor and improve their design integration.

> " I think we're lacking a systematic development process within which design could be integrated. I think our company first needs to improve or create better business development processses before design can enhance it's impact.

Challenges in increasing design maturity

89% of respondents reported efforts to increase design maturity within their organizations. However, all of them acknowledged facing challenges in doing so. The most significant obstacle was limited resources, with 74% of respondents identifying it as a major barrier. Additionally, 42% pointed to a lack of understanding of design, and 32% encountered resistance to design practices. Some also mentioned difficulties in aligning design with agile processes, leadership issues, and uneven distribution of design capabilities within larger organizations.

> " No sufficient support from top management, design is seen as something 'extra' when struggling with diminishing public sector funding.

Financial constraints directly lead to limited resources, and the lack of funding hampers the adoption of new design practices. Limited resources are also evident in staffing shortages reported by few respondents. While current economical situations set resource challenges in several organizations, there are also significant cultural challenges around the understanding and value of design.

Which challenges have you encountered for increasing design maturity?
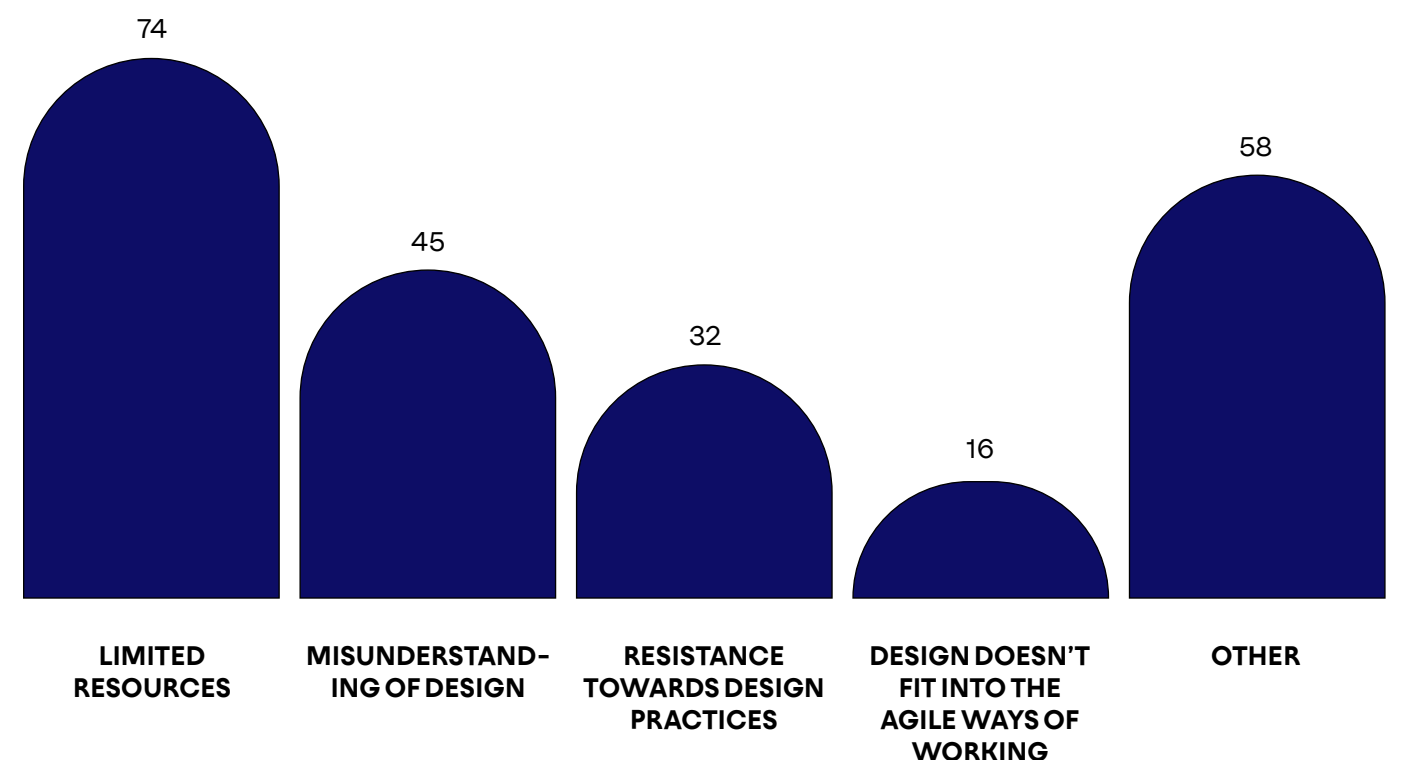
N=31

74	45	32	16	58
LIMITED RESOURCES	MISUNDERSTAND-ING OF DESIGN	RESISTANCE TOWARDS DESIGN PRACTICES	DESIGN DOESN'T FIT INTO THE AGILE WAYS OF WORKING	OTHER

Design utilizer: Vaisala

Text: Kristiina Ella Markkanen

In Vaisala, design provides the space, tools, and process through which an idea is refined into a sustainable innovation. The company does not believe in individual design heroes, but rather in a mindset and collaboration that spans the entire organization.

Vaisala's measurement solutions have supported climate actions for customers in various fields for nearly 90 years, and over time, design has become an integral part of the company's strategy. Vaisala's Design Director, *Sauli Laitinen*, emphasizes right from the start that it's primarily about teamwork.

Vaisala's design team currently consists of 20 professionals. Their role is to provide a platform, methods, and a solid user-centered design process, through which an idea can, in the best case, evolve into an innovation.

Vaisala has designed just about everything that can be designed: for instance, measuring devices, user interfaces, services, processes, and the brand. Design thinking as a support for problem-solving and work methods like design sprints have spread widely throughout the organization because they have proven to produce good results.

Design is utilized, and its value is understood within the organization. "Sometimes project managers refuse to start new projects until a designer is involved. Design is utilized, and its value is understood within the organization. You only have to ask a colleague, 'Is there anything here that could be designed?' and soon someone already has an idea," says Laitinen.

> " We don't follow the tradition of star designers, where a designer shows up and performs miracles. Our work is more about helping others. We use design methods to help understand who the users of our products are, where and why they use them.

Vaisala was awarded in the 2024 Ornamo Award as a design utilizer

Let's get organized

Designers may be organized within an organization in various ways. Five different models were identified in advance: the centralized model, decentralized model, matrix model, project-based model, and collaborative model.

Respondents are mainly working in a centralized design units (32%). The decentralized and project-based models are the second most common models, each used by 16% of organizations. Many organizations utilize multiple models simultaneously, especially larger ones where design practices often vary across different units, each adopting its own structure. In consultancy firms, designers typically belong to a central unit but work on a project basis across various client projects. In some organizations, these models have recently undergone changes to better align with evolving needs and strategies.

With or without a design director

The role of a design director is blending leadership, strategic vision, and hands-on design expertise. Having a design director in organization is more typical in those organizations, that are organized with a matrix, centralized or project-based models.

However, not all organizations with design functions have a dedicated design director. Typically, in these organizations, design activities are organized with decentralized or collaborative models.
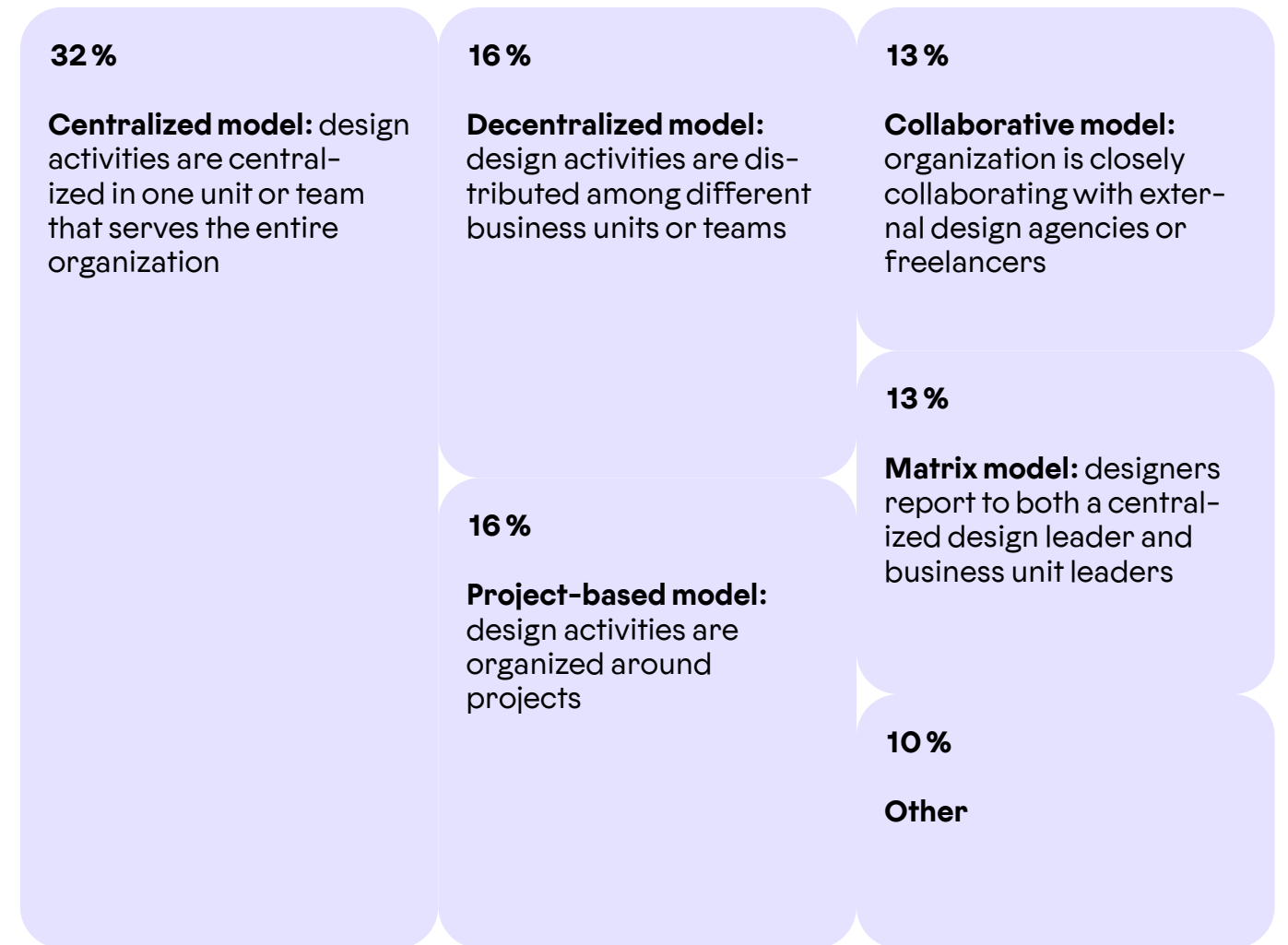
45 %

of the organizations do not have a designated design director

As organizational models evolve, so does the position of design director. In some cases, the role has been eliminated, while in others, respondents mentioned the recent introduction of a design director's role. In certain organizations, design is integrated into broader business units, such as customer experience, rather than operating as a standalone function.
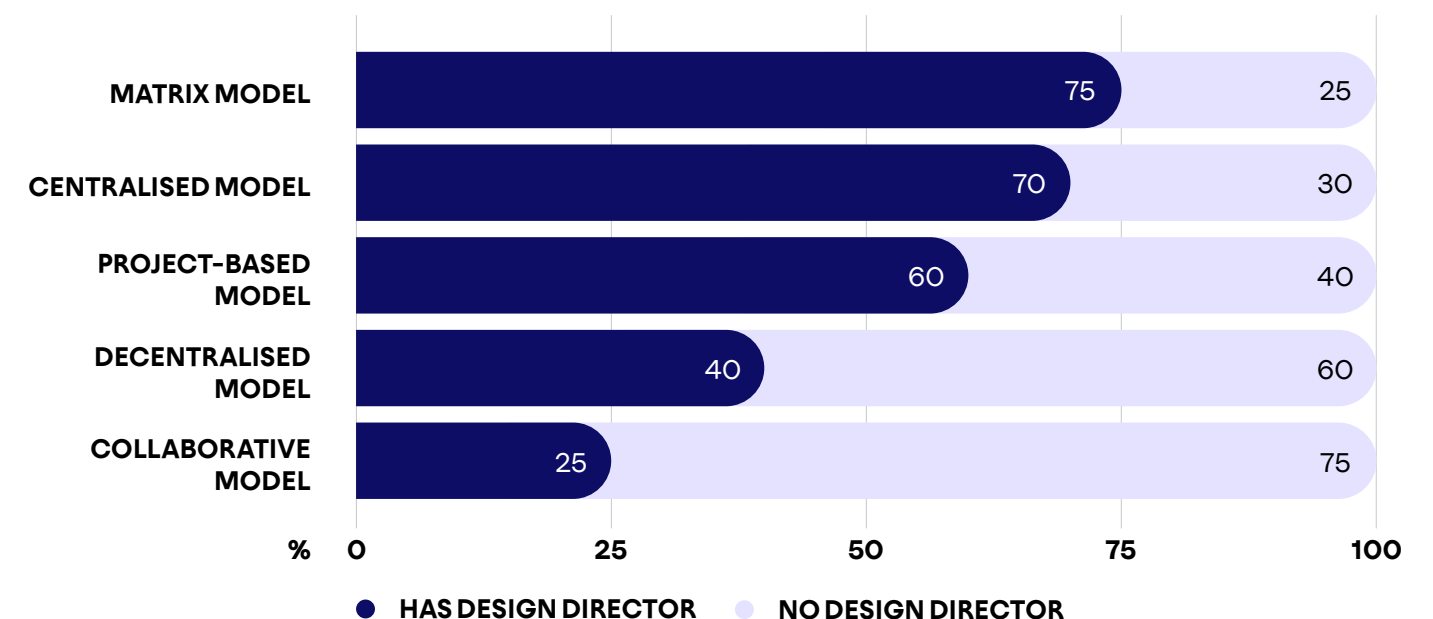
How are design activities organized? (%)

N=31

32 %

Centralized model: design activities are centralized in one unit or team that serves the entire organization

16 %

Decentralized model: design activities are distributed among different business units or teams

13 %

Collaborative model: organization is closely collaborating with external design agencies or freelancers

13 %

Matrix model: designers report to both a centralized design leader and business unit leaders

16 %

Project-based model: design activities are organized around projects

10 %

Other

Having a design director compared to different organization models (%)

N=31

Model	HAS DESIGN DIRECTOR	NO DESIGN DIRECTOR
MATRIX MODEL	75	25
CENTRALISED MODEL	70	30
PROJECT-BASED MODEL	60	40
DECENTRALISED MODEL	40	60
COLLABORATIVE MODEL	25	75

% 0   25   50   75   100
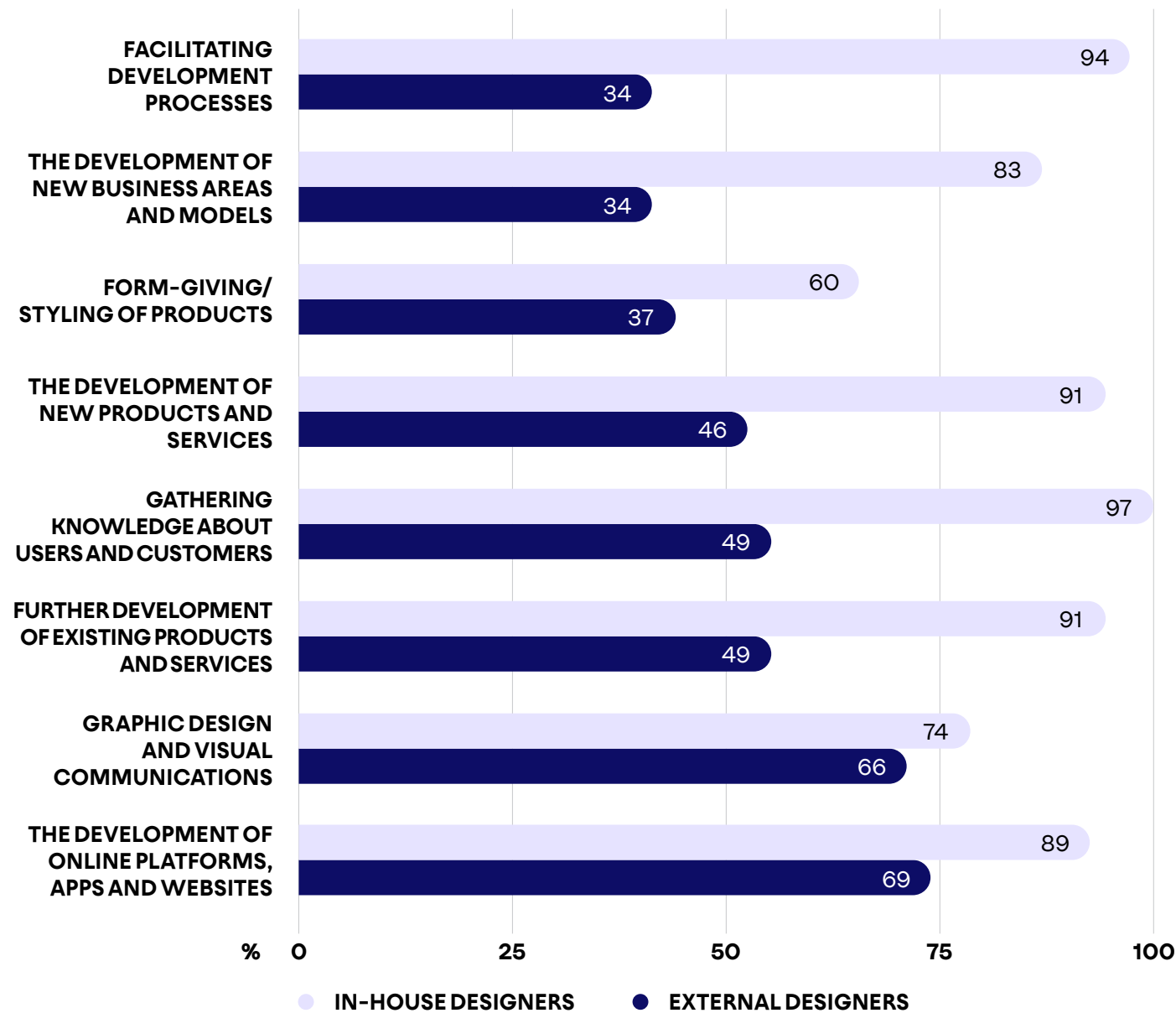
● HAS DESIGN DIRECTOR   ○ NO DESIGN DIRECTOR

In-house and external design

Utilizing external designers provides organizations with specialized expertise and fresh perspectives without requiring long-term commitment. A significant portion of organizations (71%) report using external designers alongside their in-house teams. However, the spending on external design services remains moderate, with 39% of organizations allocating less than 100,000 euros annually for these services, even though many of them are large organizations. An equal number of respondents either did not know or chose not to disclose their design service expenditure.

Which types of design tasks do you handle in-house or hand off to external providers? (%)

N=31

	IN-HOUSE DESIGNERS	EXTERNAL DESIGNERS
FACILITATING DEVELOPMENT PROCESSES	94	34
THE DEVELOPMENT OF NEW BUSINESS AREAS AND MODELS	83	34
FORM-GIVING/ STYLING OF PRODUCTS	60	37
THE DEVELOPMENT OF NEW PRODUCTS AND SERVICES	91	46
GATHERING KNOWLEDGE ABOUT USERS AND CUSTOMERS	97	49
FURTHER DEVELOPMENT OF EXISTING PRODUCTS AND SERVICES	91	49
GRAPHIC DESIGN AND VISUAL COMMUNICATIONS	74	66
THE DEVELOPMENT OF ONLINE PLATFORMS, APPS AND WEBSITES	89	69

● IN-HOUSE DESIGNERS   ● EXTERNAL DESIGNERS

Who handles design tasks?

N=31

97%

IN-HOUSE DESIGNERS

In-house designers are often tasked with long-term developmental work and processes. This is likely because in-house designers possess a deeper understanding of the company's brand, culture, and strategic goals. They are also able to collaborate closely across departments, ensuring that the design work aligns with the organization's vision and maintains cohesive development over time.

71%

EXTERNAL DESIGNERS

External designers are primarily engaged in the development of online platforms, apps, websites in 69% of the organizations, and graphic design or visual communications in 66% of the organizations. These projects are typically short-term, focused, and have clear deliverables, making them ideal for external consultants.
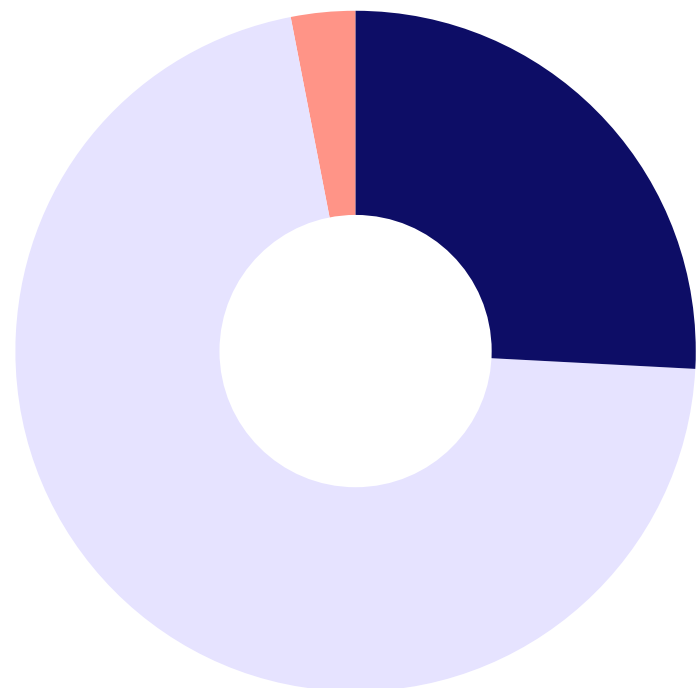
Design decissions

When aiming to enhance design maturity, it is crucial to identify where design decisions are made within an organization. Danish Design Centre indicates in their study that a significant number of Danish companies employing design systematically report that design decisions are made at the executive level, with this trend on the rise. According to the report, this suggests that design is becoming more integrated into the strategic decision-making processes of organizations.

> " Design is not managed by top management, but still a big part of the operation. There is a desire to utilize it more.

In our survey, we discovered that 65% of organizations design decisions are made primarily within their product development teams and only in 32% of the organizations in the executive level. Overall, not many organizations have adopted design in the executive level, as also only in 26% of the organizations there is a person with a design background in the top management. Such leaders not only grasp the strategic value of design but also possess the authority to advocate for its integration across the organization and promote design culture.
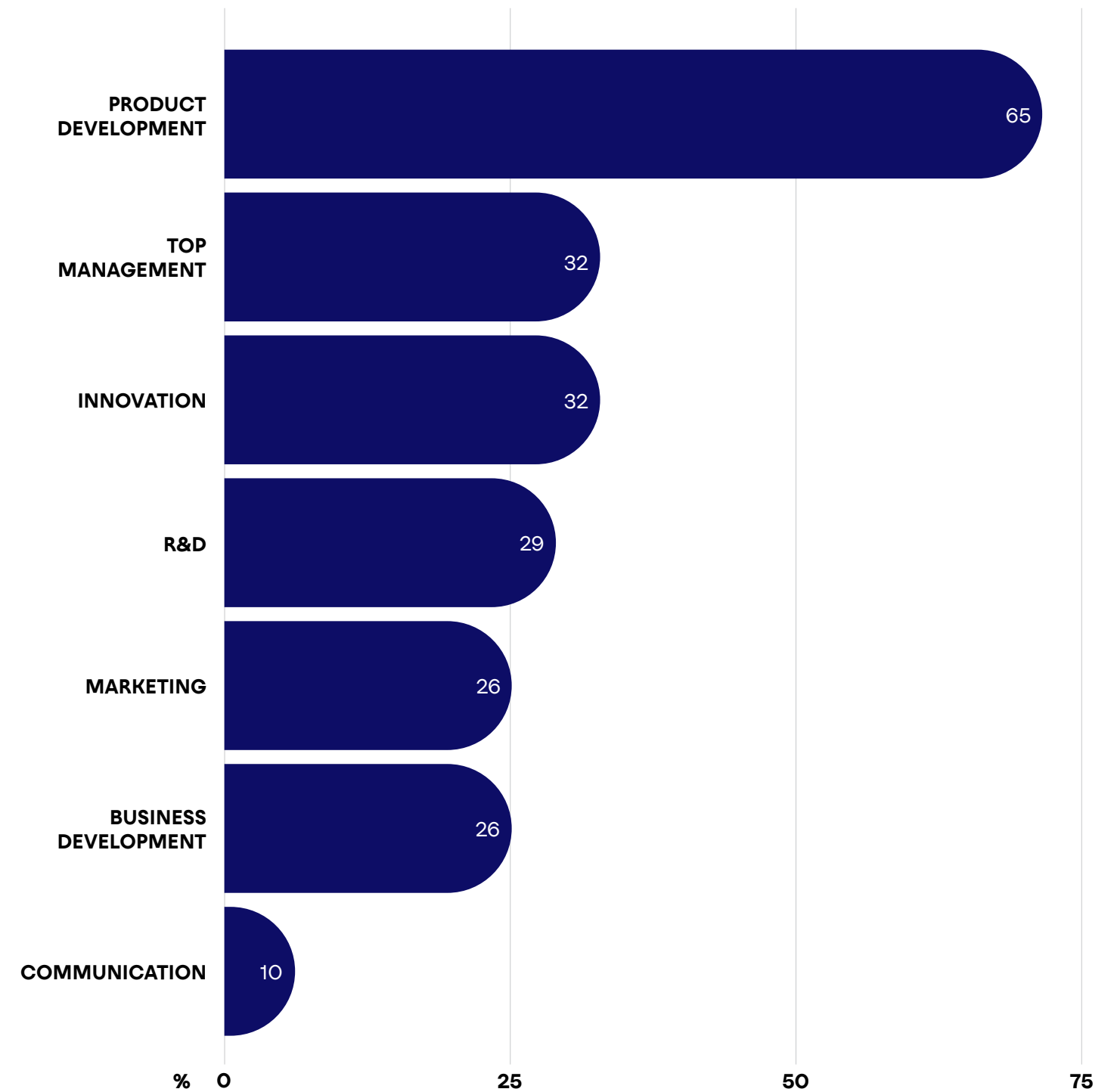
Is there someone with a design background in the top management of your organization?

N=31

- ● 26% YES
- ● 71% NO
- ● 3% DON'T KNOW

Where are the design decisions made in your organization? (%)

N=31

PRODUCT DEVELOPMENT	65
TOP MANAGEMENT	32
INNOVATION	32
R&D	29
MARKETING	26
BUSINESS DEVELOPMENT	26
COMMUNICATION	10

% 0   25   50   75

Value of Design

We surveyed respondents on how design has influenced their company's bottom line and in which areas design has overall created value in their organization. Remarkably, 42% reported that design has a high or very high impact, while nearly the same percentage noted that it affects the bottom line to some degree. Conversely, 15% felt that design has very little or no effect.

Respondents highlighted several reasons for design's impact on the bottom line, pointing to its influence on customer satisfaction, brand strength, and internal strategic decision-making. Design is often seen as a competitive advantage, helping organizations differentiate them-selves in the market—especially those that depend heavily on brand value. Many noted that effective design encourages customer retention.

" Design is important in solving user experience challenges and making products easy to understand and use.
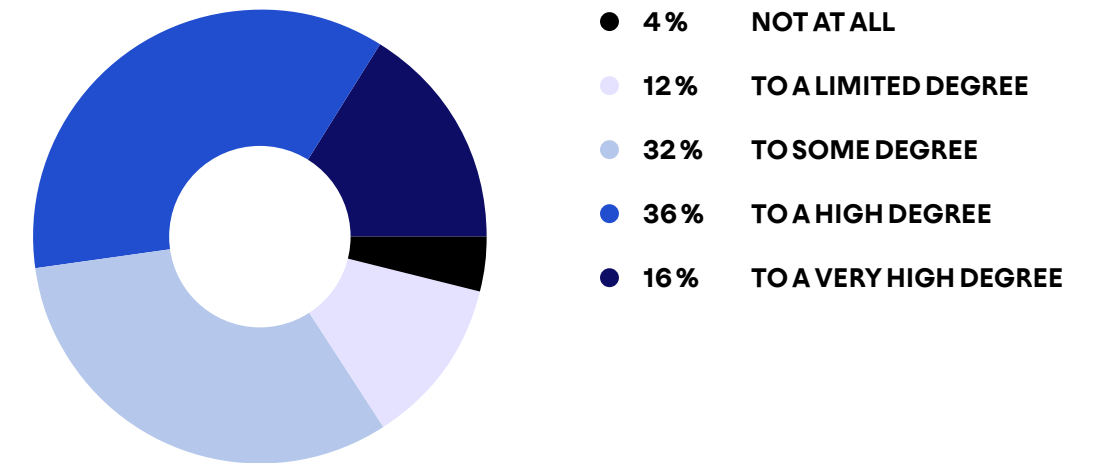
Customer-centricity emerged as a key driver of business success, with design facilitating a better understanding of and response to cus-tomer needs. Several respondents indicated that design enhances user satisfaction, which leads to repeat business and greater cus-tomer loyal-ty. Additionally, design plays a critical role in product develop-ment, with well-designed products being directly linked to high customer satisfaction and increased sales. Accordingly, design's impact on the bot-tom line is indirect which makes it difficult to measure and prove.

In the context of public organizations, directly linking design to financial outcomes can be challenging, as they primarily rely on public funding rather than sales or revenue. Nonetheless, design's value is still recognized in these settings for its role in improving service delivery, en-hancing citi-zen experiences, and ultimately contributing to an improved quality of life.
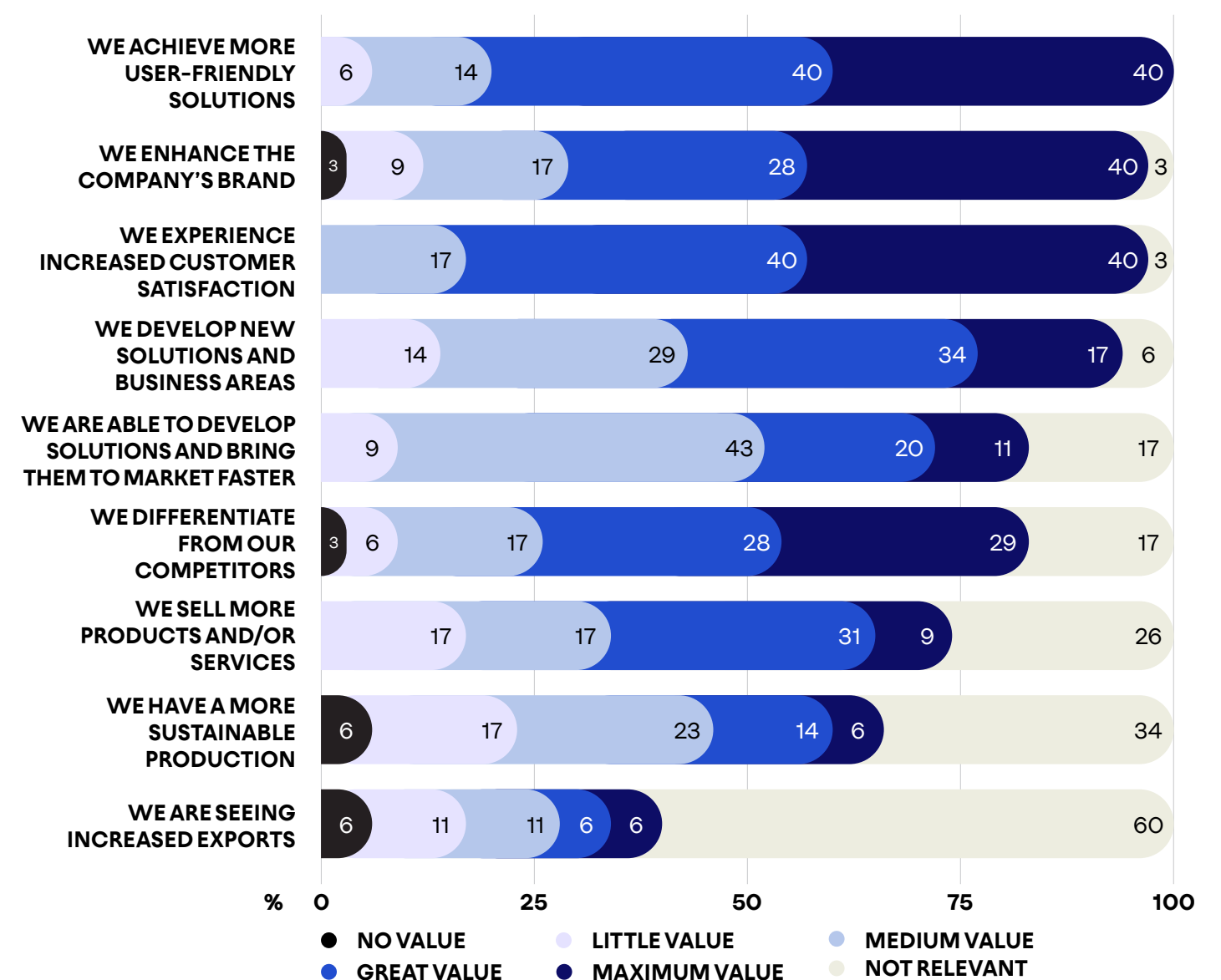
To what degree do you find that design impacts your organizations's bottom line?

N=25

- 4% NOT AT ALL
- 12% TO A LIMITED DEGREE
- 32% TO SOME DEGREE
- 36% TO A HIGH DEGREE
- 16% TO A VERY HIGH DEGREE

How has design created value for your organization? (%)

N=35

	NO VALUE	LITTLE VALUE	MEDIUM VALUE	GREAT VALUE	MAXIMUM VALUE	NOT RELEVANT
WE ACHIEVE MORE USER-FRIENDLY SOLUTIONS		6	14	40	40	
WE ENHANCE THE COMPANY'S BRAND	3	9	17	28	40	3
WE EXPERIENCE INCREASED CUSTOMER SATISFACTION			17	40	40	3
WE DEVELOP NEW SOLUTIONS AND BUSINESS AREAS		14	29	34	17	6
WE ARE ABLE TO DEVELOP SOLUTIONS AND BRING THEM TO MARKET FASTER		9	43	20	11	17
WE DIFFERENTIATE FROM OUR COMPETITORS	3	6	17	28	29	17
WE SELL MORE PRODUCTS AND/OR SERVICES		17	17	31	9	26
WE HAVE A MORE SUSTAINABLE PRODUCTION	6	17	23	14	6	34
WE ARE SEEING INCREASED EXPORTS	6	11	11	6	6	60

About the study

The survey was conducted from May to August 2024 by Ornamo Art and Design Finland using an online format targeted at in-house designers and design consultants (excluding design agencies) within various Finnish companies and public sector organizations. The survey was distributed through Ornamo's channels and those of its stakeholders to reach a broad audience.
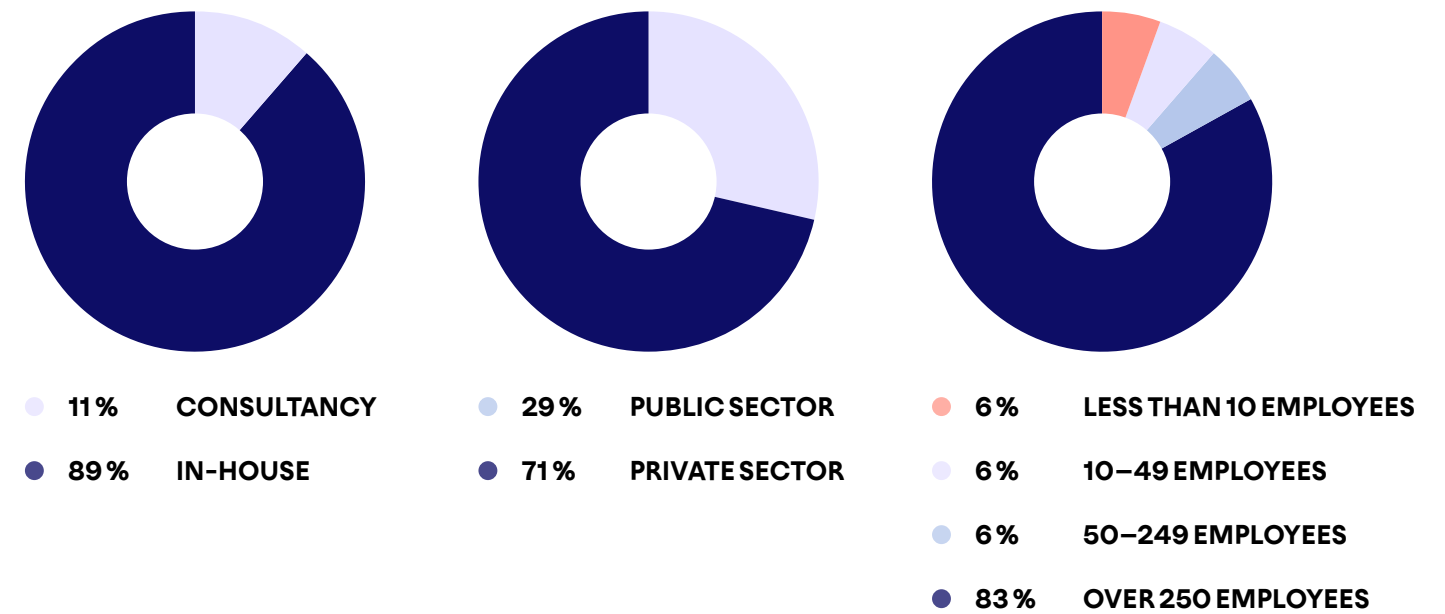
The questionnaire was crafted based on extensive background research. To facilitate comparisons with previous studies on the topic, key questions regarding design maturity and the value of design were replicated from the 2018 survey conducted by the Danish Design Centre. This approach ensures consistency in data collection and enables a more comprehensive analysis of trends and changes in design practices over time.

About the respondents

The survey was directed at in-house designers and design consultants (excluding design agencies) and received 35 responses from 31 organizations. Of the participants, 71% work in the private sector and 29% in the public sector, with most coming from large organizations (over 250 employees). Most of the respondents work as in-house designers in public and private sector. Some work in consultancy companies.
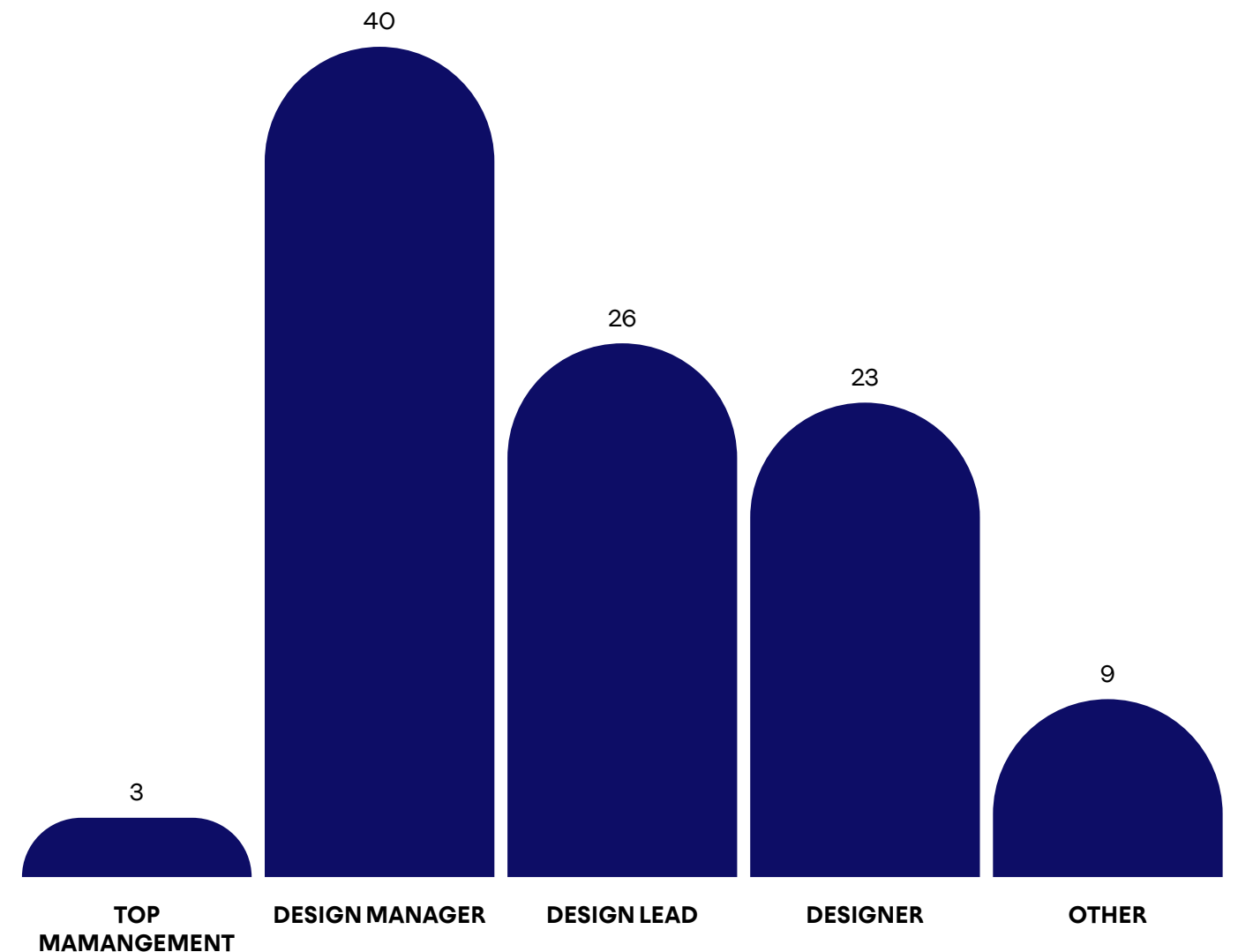
Where respondents work: types, sectors and sizes.

N=35

11 %	CONSULTANCY
89 %	IN-HOUSE

29 %	PUBLIC SECTOR
71 %	PRIVATE SECTOR

6 %	LESS THAN 10 EMPLOYEES
6 %	10–49 EMPLOYEES
6 %	50–249 EMPLOYEES
83 %	OVER 250 EMPLOYEES

Position of the respondents. (%)

N=35

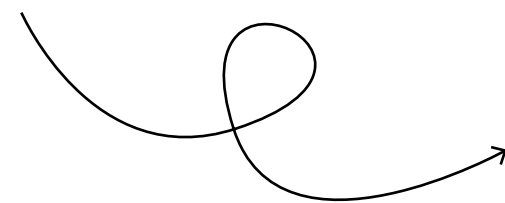| TOP MAMANGEMENT	DESIGN MANAGER	DESIGN LEAD	DESIGNER	OTHER
3	40	26	23	9

Design Economy

Turnover of Finnish companies in design sector in 2023 and the development of turnover in 2018–2023.

16,7
BILLION EUR
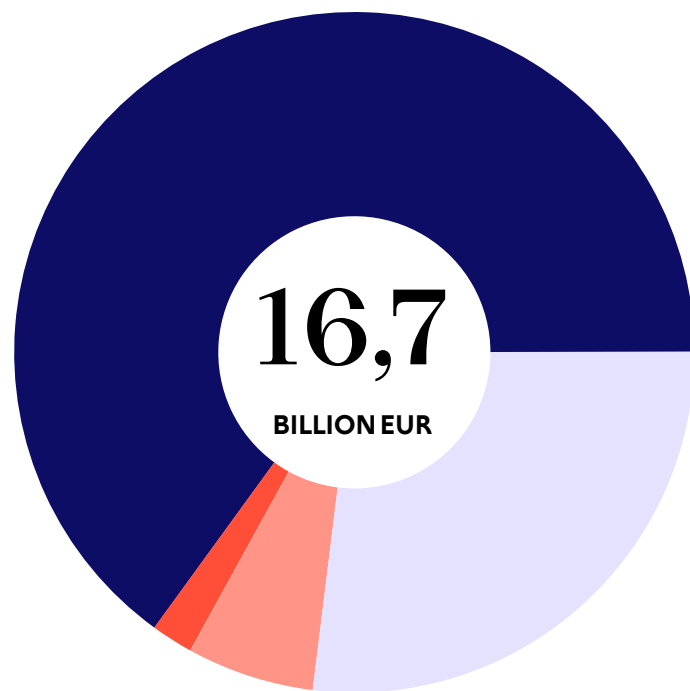
- **12 B. EUR**   **DIGITAL DESIGN** ↑30%
- **3,4 B. EUR**   **DESIGN INTENSIVE INDUSTRY** ↓8%
- **768 M EUR**   **BUILT ENVIRONMENT** ↓7%
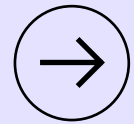- **274 M EUR**   **DESIGN SERVICES** ↓13%
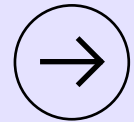
Design is integrated in all industries

496
BILLION EUR

TRADE 144 B. EUR

INDUSTRY 173 B. EUR

SERVICES 134 B. EUR

CONSTRUCTION 45 B. EUR
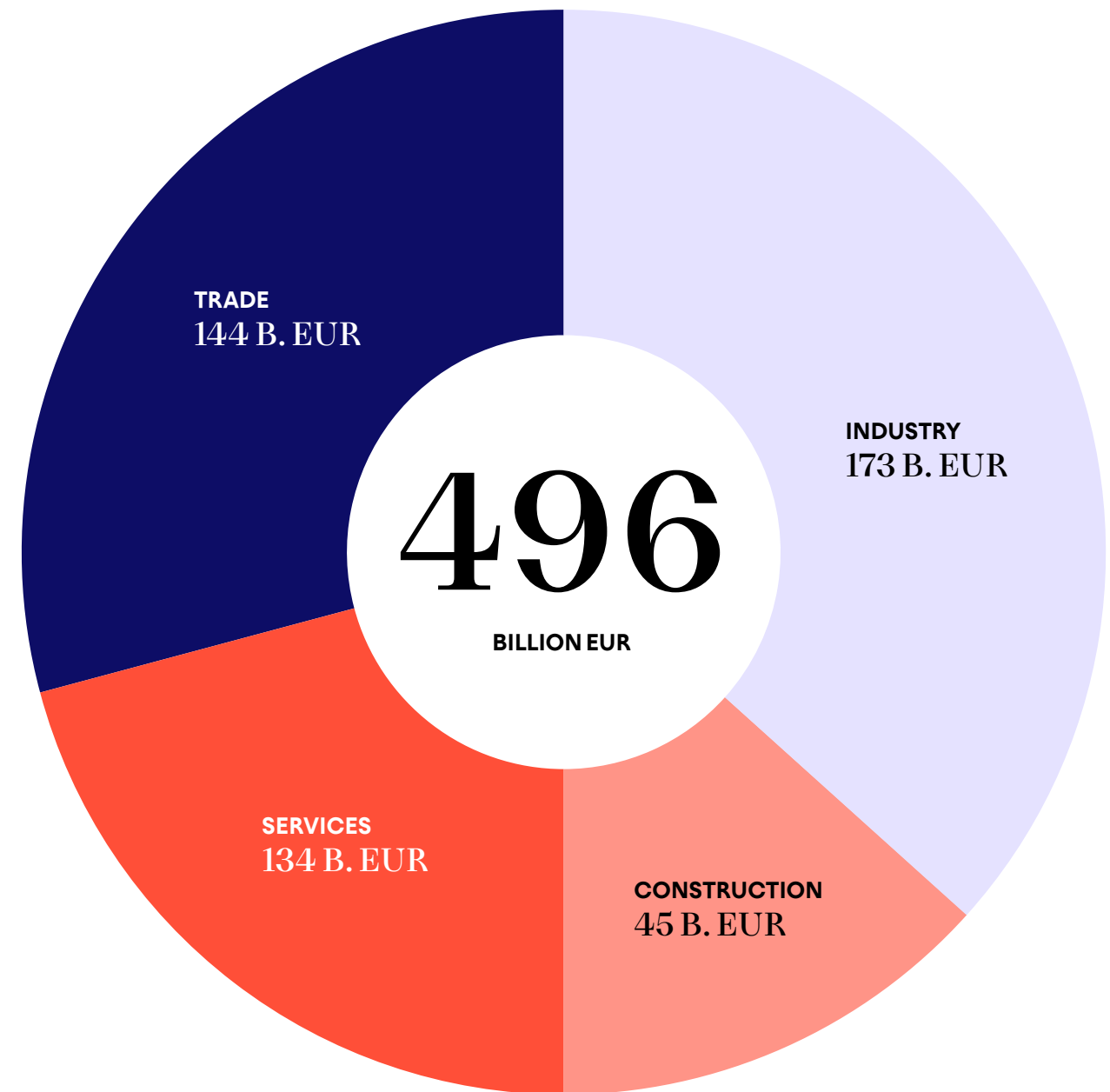
SOURCE: STATISTICS FINLAND 2023

Resources

→ Danish Design Centre (2018)
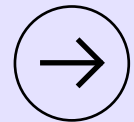Design Delivers 2018: How design accelerates your business.

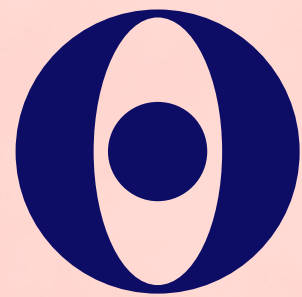→ Hoedemaeckers, B. (2016)
Are you getting the most out of Design?

→ InVision (2019)
The New Design Frontier: Explore the widest-reaching report on how design affects business.
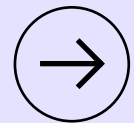
→ Design Management Institute (DMI) (2015)
Design Maturity Matrix.

→ Corsten, N. & Prick, J. (2019)
The Service Design Maturity Model.