

A TOOL FOR CONCEPT VALIDATION FROM BRAND TO CONCEPTS

APPENDICES

Master Thesis Design for Interaction

Faculty of Industrial Design Engineering

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IDE Master Graduation

Project team, Procedural checks and personal Project brief

This document contains the agreements made between student and supervisory team about the student's IDE Master Graduation Project. This document can also include the involvement of an external organisation, however, it does not cover any legal employment relationship that the student and the client (might) agree upon. Next to that, this document facilitates the required procedural checks. In this document:

- The student defines the team, what he/she is going to do/deliver and how that will come about.
- SSC E&SA (Shared Service Center, Education & Student Affairs) reports on the student's registration and study progress.
- IDE's Board of Examiners confirms if the student is allowed to start the Graduation Project.

! USE ADOBE ACROBAT READER TO OPEN, EDIT AND SAVE THIS DOCUMENT

Download again and reopen in case you tried other software, such as Preview (Mac) or a webbrowser.

STUDENT DATA & MASTER PROGRAMME

Save this form according the format "IDE Master Graduation Project Brief _familyname _firstname _studentnumber_dd-mm-yyyy".
Complete all blue parts of the form and include the approved Project Brief in your Graduation Report as Appendix 1 !

family name TSELIK
 initials CET given name CHINTAIET ETSE
 student number XXXXXXXXXX
 street & no.
 zipcode & city
 country
 phone
 email

Your master programme (only select the options that apply to you):

IDE master(s): IPD DfI SPD

2nd non-IDE master: XXXXXXXXXX (give date of approval)

individual programme: - -

honours programme: Honours Programme Master

specialisation / annotation: Medsign

Tech. in Sustainable Design

Entrepreneurship

SUPERVISORY TEAM **

Fill in the required data for the supervisory team members. Please check the instructions on the right !

** chair Jeroen van Erp dept. / section: DCC
 ** mentor Sijja Bakker-Wu dept. / section: MCB
 2nd mentor XXXXXXXXXX
 organisation: XXXXXXXXXX
 city: XXXXXXXXXX country: XXXXXXXXXX

comments
(optional)

Chair should request the IDE Board of Examiners for approval of a non-IDE mentor, including a motivation letter and c.v.

! Second mentor only applies in case the assignment is hosted by an external organisation.

! Ensure a heterogeneous team. In case you wish to include two team members from the same section, please explain why.

APPROVAL PROJECT BRIEF

To be filled in by the chair of the supervisory team.

chair Jeroen van Erp

date 08.04.2019

signature

CHECK STUDY PROGRESS

To be filled in by the SSC E&SA (Shared Service Center, Education & Student Affairs), after approval of the project brief by the Chair. The study progress will be checked for a 2nd time just before the green light meeting.

Master electives no. of EC accumulated in total: 30 EC

Of which, taking the conditional requirements into account, can be part of the exam programme 30 EC

List of electives obtained before the third semester without approval of the BoE

YES all 1st year master courses passed

NO missing 1st year master courses are:

name D. de la Censler

date 10. 4. '19

signature

FORMAL APPROVAL GRADUATION PROJECT

To be filled in by the Board of Examiners of IDE TU Delft. Please check the supervisory team and study the parts of the brief marked **. Next, please assess, (dis)approve and sign this Project Brief, by using the criteria below.

- Does the project fit within the (IMSc)-programme of the student (taking into account, if described, the activities done next to the obligatory MSc specific courses)?
- Is the level of the project challenging enough for a MSc IDE graduating student?
- Is the project expected to be doable within 100 working days/20 weeks?
- Does the composition of the supervisory team comply with the regulations and fit the assignment?

Content: APPROVED NOT APPROVED

Procedure: APPROVED NOT APPROVED

comments

name mv Morgen

date 1.5.2019

signature



FROM BRAND TO CONCEPTS: A TOOL FOR CONCEPT VALIDATION

project title

Please state the title of your graduation project (above) and the start date and end date (below). Keep the title compact and simple. Do not use abbreviations. The remainder of this document allows you to define and clarify your graduation project.

start date 8 - 04 - 2019

9 - 09 - 2019

end date

INTRODUCTION **

Please describe, the context of your project, and address the main stakeholders (interests) within this context in a concise yet complete manner. Who are involved, what do they value and how do they currently operate within the given context? What are the main opportunities and limitations you are currently aware of (cultural- and social norms, resources (time, money,...), technology, ...).

Brand experience can be defined as overall experiences lived within a certain brand. It contains internal customer responses (sensations, feelings, and cognitions) and behavioral responses evoked by brand-related stimuli that are part of a brand's design and identity, packaging, communications, and environments (Brakus et al., 2009) (Figure 1), and all the means designed with the intention of interacting with the customer can be defined as touchpoints. Currently, many companies are in the demand of creating meaningful brand experiences for their customers. In line with this purpose, companies benefit from internal and/or external design sources because designers translate the feeling of the brand into touch points. In other words, design here is a means for communicating the brand to the customers. Thus, design plays an essential role in creating desired brand experiences.

Along the way of designing for brand experiences, there are many difficulties that designers face with. It is mainly because there are no inductive or deductive methods for designing for brand experiences nor there is for making a product or a service 'on brand'. Within this lack of guidance, now it is often in designers' or commissioners' hands to judge the design if it is in the same line with the brand or not. Moreover, there is a key point of the process, which is the early conceptualization phase, where designers come up with several concepts for the current touch point to reflect the feeling of the brand (Figure 2). At the end of the conceptualization phase, they make a decision, within the limits of their knowledge and experience, to continue with one concept which is 'on brand'. In brief, when conceptualizing within the feeling of the brand, it is challenging for designers - and design students - to not only interpret the brand into concepts but also choose that one concept communicating the brand better. Therefore, designing a tool that helps designers - and design students - to validate concepts to choose the one matching with the feeling of the brand might be helpful.

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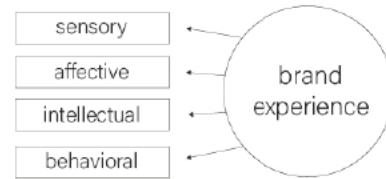


image / figure 1: Brand experiences evoked by brand-related stimuli

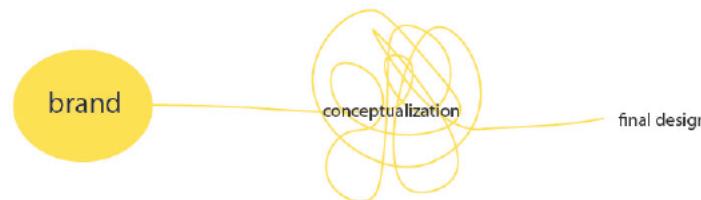


image / figure 2: Conceptualization: key point of the brand experience design process

PROBLEM DEFINITION **

Limit and define the scope and solution space of your project to one that is manageable within one Master Graduation Project of 30 EC (= 20 full time weeks or 100 working days) and clearly indicate what issue(s) should be addressed in this project.

There is an increasing demand coming from the companies on the design of brand experiences. Digital revolution can be seen as the main reason behind. In a day by day digitalizing world, products tend to commoditize, which also means that brand is the only thing that creates a difference among competitors. As a result, when designing for a brand, 'how to reflect the brand to design' creates an uncertainty starting in the early conceptualization phase of the design process. It is challenging for the designer both to show the brand on the design and validate its effectiveness.

Therefore, there is a tremendous opportunity for me: research brand experience design process by focusing on the concept validation phase, and understand the place of brand-related notions, emotions and rational in the process and translate them into a tool that designers – and design students – can use when validating concepts to understand which concept is in the same line with the brand.

I will mainly focus on how to validate a concept if it reflects the brand or not. Besides my main focus, I want to understand how does the conceptualization phase work and how does a designer choose a concept to work with, what are the criteria when choosing a concept. I will also explore how brand experience is designed in practice and how to design for desired brand experiences. by understanding the designers' way of working along the process.

ASSIGNMENT **

State in 2 or 3 sentences what you are going to research, design, create and / or generate, that will solve (part of) the issue(s) pointed out in "problem definition". Then illustrate this assignment by indicating what kind of solution you expect and / or aim to deliver, for instance: a product, a product-service combination, a strategy illustrated through product or product-service combination ideas, ... In case of a Specialisation and/or Annotation, make sure the assignment reflects this/these.

Developing a tool which helps designers - and design students - to validate concepts to find the best fitting concept to the brand so that they can create meaningful brand experiences matching with the brand

I want to research how brand experience is designed in practice in order to understand designers' way of validating designs in the early conceptualization phase. I want to focus on designers' decision-making phase at this stage and understand the criteria of choosing a concept among many others. At the same time, part of my research will be about understanding brand-related terminology and the role of emotions and rational when designing for brands.

Appendix 1: Interview transcripts

Interview 1

I've started to my project. It is about how to validate concepts in the BE design process, so how do you understand if the concept is right concept and it is 'on brand'.

So, I want to learn about what you do right now? Is it something related?

So mostly it is. I think that everything I do is making sure that design efforts, creative efforts, create a business impact, and that means that they have to be measurable. So, we only do something if it's mmm... if we can measure that it can create some kind of change for the business. And in this case the business means -so google pays my salary, but I work with Google's investment fund, and we work with startups- so the startups we invest in we have people coming and helping all kinds of things for example recruitment, how to create a partnership, marketing, all those things engineering as well, and my job is pretty much to help them become really good at design, I work on branding stuff too. Especially in startups, you don't have much time to figure things out, so it is very important to make sure that the things that you are doing are actually making a difference. And with creative stuff it is not always easy because it's sometimes fuzzy... missing but I think that design can definitely be a scientific method where you kind of like try measure see what you are doing and then just adjust based on that. So, I would say yes.

Then, I will start the questions. I read your thesis, there I saw that it is linked to my project also. And besides if there are other projects that you did on brand experiences, you can also consider them when answering the questions.

"I worked on the new Google shopping brand in Google as well."

That's good.

How do you define brand experience design? You can also think about its process. So, what are the steps in the brand experience design? Maybe it helps. Before we talk about the process maybe it is good to talk about the whys. In the end, you know, brands are memes, not internet memes, but units of culture memes. They help us distinguish certain things. You can hang up a lot of attributes and values connect them to those brands. So I think in a way people often times buy a brand because they think now they can get some of those values connected to them. And I think G-Star is a great example... I think people buy G-Star clothes to get the G-Star brand, G-Star feel is being a little bit more edgy, a little bit more cool version of yourself. Cool urban girl or guy. So I think brand experience and especially if you have multiple touchpoints, is really about making sure that people are feeling the right feelings, and thereby enhancing whatever you are doing as a brand. And obviously good brands they create trust recognition, and yeah they tune up value. Overall, brand experience process really starts with.... Startups they often come to me "we need a logo" and I tell them no no no wait let's zoom out and actually talk about what your brand stands for. And I think that's the first the first big part of process actually figuring out you know not only what do we want to say but also like what do people need to want to be in our users lives and once you get that out then I think that's a process right you talk to your users you look around you do research. And also what do we stand for right once you're connected those then you can actually think about okay what do we need to create as artefacts and it will be the cornerstones of this brand logo is oftentimes a big part but it could be colors it could be you know if you have a physical store it's maybe certain aspects of your of your store and things like that so I think yeah just summarize of people sort of click on to them to create a certain meaning in their lives and I think a brand good brand experience

process is about kind of understanding what people need and how they relate to the brands understanding what you're about to what you have to say kind of what your story is did you design the artifacts and then you measure if you're getting what you need to go.

Ok. Thank you. It is obvious that there are some steps. As a designer, which steps you use when designing for brand experiences?

Is it didn't designer is it depends on where you want to kind of start the word, introduce the word designer, right because I think that that initial part of kind of exploring stuff understanding like how people behave how do you think about the world right I think that's research maybe that's almost like being them for anthropologist but I would say that's also the designer's job but that's more kind of like collecting the right information then there's a step of making a decision right like we think that people need to like so you're launching a new coffee brand like Nespresso that that up - I did my bachelors graduation with Nespresso and and they're an amazing brand - right so Nespresso really figured out that people want to kind of that like that quality coffee experience at home didn't really exist and they want to feel a little bit pops right so I think so first of his many kind of understanding how people drink their coffee now then it's like okay then we think we should do this and then obviously you have to actually make it tried so at that point that's when you were there let's call it classical design starts where you actually have to make something. But I'd say that can like that anthropologist moment in that strategist moments. That's also part of this writer's job if she's doing her work well.

And in a standard design process there is the ideation part, concept making part etc., how it works with the brand experience design process?

I think if you zoom out enough it's similar because I do think that it's good to come

up with a bunch of ideas and then you know select them and try them out you can either do that by you know having opinions of your team in the room were also testing with users or maybe a mix of both, then you know you choose some saying you make sure it is really really good and then you either tested or ... it. I think in that sense kind of like design thinking is pretty close to it to that process I'm using that where it's a little bit different with Brand design is that there is still a lot of craft a lot of taste and it's harder to debate that right because if I say if I make the bottom bigger on our website more people are going to sign up for that download our app or whatever that's much more quantifiable than saying like if I say I don't like the color red and you say well I like to call roundly who's right and you can still measure that I think would brand design is more crafts kind of more old school design in a good way where it tastes kind of like this is some people maybe need to have the last word on taste initially more than with what kind of more measurable design things, does it help?

And who are those people?

- So right if like the Uber when they designed their logo the person who had the final same taste was Travis the CEO.
- With with Airbnb it was a collaborative process you can also do both
- if you're designing for a client then it's probably them like essentially I recently designed a brand for one of our startups and they were my client they have the last word but I would advise,

• at Google, it's usually is the brand studio people it brand studio lead. So it kind of really depends on how your structured. But yeah it's I think it's nice if you have the person who actually has really good taste right so I think it's maybe like an Apple this is Steve Jobs and thankfully Steve Jobs and really good taste so if I had to choose I'd rather have someone who is maybe not the CEO of a company but has really good taste in brands need to decide on taste matters and

you can agree with that beforehand too.

What are the elements making the brand?

So that's really interesting in the sense that elements always exist in people's heads right it's what they remember from you and you can only try to kind of influence what goes into their head.

But I think that also time like a symbolism and like logos and symbols it's kind of like religion to like religion is maybe one of the earliest brands.

Even if you look at Turkish flag right there's a moon with the you think that the the half moon with the star that come from somewhere is very recognizable same with Swiss flag there is a cross so I think some visual symbols are pretty powerful because we are visual people but it can be a lot of things I think color often times plays a role too, people will talk about typography if you're designing like web... But I think that if you look at like G-Star when you walk into their stores they also have these kind of materials like unfinished concrete like rough steal it looks so if you'll industrial it's very different from Levis so in that sense it also is so G-star has their materials like samples of the materials they use in the store that's also part of the brand in some places the smell is part of a brand have you heard of Monocle. The monocle magazine they also have stores it is a cool brand. If you walk into their store they have their own perfume that they develop these comedegolsone the store smells like a perfume and that was the first thing I want to like well what's that smell this is great and ended up buying the perfume because it was I think so that smell is probably part their brand same as true for McDonald's, everybody knows how McDonald's smells, it also could be a packaging and stuff right so I think it's it's a lot of things Your visual symbols definitely I think that's a big part yeah because the sound for some companies right so it could be a lot of stuff as long as they hang into people's brains of people associate them with the branch right time.

So maybe I can also derive this question like the when you are designing concepts for the brands so what what would be the elements that you take from the brands to use in the concept?

So it really depends on how people interact with the brand.

Right so let's say someone tells me and I've done this we actually want to work with this I forgot about it but So you're designing like Brand for an app, Then people will probably maybe read about our website or see it in the app store Or And play around with on the phone so that's gonna be a lot of you know digital assets and they're like color typography. The app logo they become really important if you're building a brand it's gonna be a store then you have to think much more about her like a physical space and the physical materials same is true even even on a shopping bag right how that should look like and feel like so I think it really depends the elements are depend on how is someone going to interact with a brand. But I do think that visual symbolism is probably the thing you would start but so some kind of simple some kind of typography some kind of color scheme stuff like that.

Okay what are the challenges of concept making in the brand expenses I process? So first of all I think it's important to figure out a couple of good direction straight I think when you're concept making I was recently working with the brand designer for an AI startup and he picked the idea of the robots kind of welding together cars so you want to do a lot of time to relax and the team of the start of love it so I think that's already kind of like a very good direction that you can feel for like this is space we want to play around with so that's the first step I think the second step is with anything creative you want to go abroad and try out many different things although it's also good to get a feel of how crazy your the brand companies willing to go right because if you design a completely crazy logo and they're like no can it be more like pinterests then you probably haven't felt enough for what they're converses discomfort is right.

Yeah so it's I think generating a lot of concepts and then also having a really good criterion for how you want to value these concepts right so again I think a big part of that as being very clear about your brand value so if you're a Swiss bank you probably don't want to go to hit too crazy right it needs to look dependable needs to look serious.

So I think that a good process is about kind of saying okay we're going to explore these areas then generate like as many concepts as time permits and then very in

a disciplined way be like okay like this concept how does it relate to like these values that we have and then you probably need to really go narrower as you progress right because people like I like this direction and then the tricky part is sometimes people come in with new stuff right so you kind of optimize in this direction and someone suddenly going I saw this really cool logo on the street can we do something like that.

And that's a tricky one in one way you do sometimes you want to allow space for that inspiration on the other hand when you're far enough down the process suddenly like we're opening it just because something is shiny and new can. Can make the process takes forever right because then maybe three months since I was gonna come in with but something else so yeah I think that's also challenging designing brands is you could technically spend years doing it so you need to have some kind of like deadline or point where you need to make a decision.

How do you choose among those many concepts for the brand?

Yeah so I think in general there's three ways to make those decisions and I only like one of them.

I think the first one is just kind of looking around you and saying oh yeah I've seen the Apple, Nike, so we want something like that too so you can compare it directly to what's out there. I don't like that because it makes it too much about you know first of all if you become a me too brand but also it becomes more about them being like a fake Nikes and having your identity. the other option is a sit in a room and debate and talk about it right and you can explore that we design thinking or designs sprints, what you do is give everyone three stickers and ask them like let's say you have like twenty logos everyone gets three stickers you're very quickly see on the wall heat map of like okay these like for logos are cool and then you can always ask the most important person to like okay now you get to choose a three once we want to try out or something like that can help narrow down but it's still kind of what you like in a room that's why I don't like it and then the third thing is actually to put it in front of the people and see what they say.

I do think with any kind of user research like that saying like Hey here are the three logos for a brand what do you think. I think that doesn't really help. But

what we've done before as a test literally would use usertesting.com and if you've heard of it. And we would have two logos that the team like and two logos that we're just kind of randomly named.

And we would ask people first of all like okay what are your impressions of each so just describe us what does this feel like and then the second question would be you know which one you like the best why and then we would ask them like which one feels more most reliable which one feels more place all right we pick the values and then some of those maybe five six would be the values that we are going for just again to make sure that people are not answering in a particularly nice way and if you do it with 20 people you're pretty quickly get a very good picture of OK well you know we like A but C is actually doing really well and it makes it much more measurable it again if you would do this with 10,000 people then you would have a very clear idea so I like that approach although I do think that it's an art and a science sometimes you also need to a brand is about what people want to see but it's also about who you are so we have to kind of satisfy both ends of the requirement but and the thing that I maybe need to mention explicitly here is when we're doing that kind of brand research beforehand we have agreed upon the values that are important to the brand

So one of them for example with this startup was they wanted to feel the metaphor we chose - I use a lot of metaphors too- but the metaphor we chose they wanted to be like a little bit like you from James Bond to the guy who designs all the gadgets so one thing if we really wanted to have this feeling of technological superiority but also being like a good guy who you can trust so we really looked at like those were hidden all over the test so we can see if people pick that up on their own

OK yeah, these two last methods they are both based on voting.

I would say the big difference is the phenomenon called curse of knowledge which means once you know about something in detail it's very hard to see it for the first time right and that's the thing for example I was working with another startup who's one of the founders is from a Iran he is Persian and he really like

the word is "hush" in fact she means why is but then we tested with people on of course no one got it because no one was Iranian so I think that's a danger of the curse of knowledge is sometimes you things make sense to you because you've seen it so many times you know the whole story but in the end people don't think their way through brand right they don't know anything about it they get a first impression so that's why I like the 3rd approach more because you get much closer to what's going to happen in real life when people see I don't know your bag on the street or your logo or your app icon in the App Store. One thing about process to quickly add is I love the use of metaphors like the way have you done a vision of product design VIP, so I love him using metaphors because they can encapsulate so much meaning so this is why I always try to get when we're doing Brand design get them to describe something like a movie character or like one other brand I worked on we had genie from Aladdin because he was like this cheery guy with superpowers another network that we have Morpheus from the matrix who was kind a wise and showed you things instead of totally telling you about them so I think it's an it's also very easy for people to pick up these characters and funny enough it's quite easy to do make people be like how bout you know allowed himself like no no because Aladdin himself he's a little clueless right it's very easy for people to kind of tweak the feeling there if you pick a metaphor so I really like metaphors to anchor things around yeah it's like it's become a design principle in the process so you design design based on the metaphor yeah and even then like texts like coffee can also be a part of your brand assets right like a Google they're very very very good specs on what voice in to Google should have so Google should be little bit teary matter of factly but not to like not too much like a servant but also not bossy or not too excited about awesome man so I think language is also part of their brand and one of the startups we chose genie from Aladdin we always talked about when we were doing the copy spec we're talking about is this genie language would like genie from Aladdin say it this way so I think that's a metaphor is really help kind of like ask is this like something that I don't know Will Smith would do in pitch or something like that whatever it's nice. yeah I have many insights from you right now and I'm just is to see my interpretations,

so I can repeat my project what is it about, it is about like measuring concepts if their concept is on brand or not so in this context, what can I do to help you and other designers?

So I think first of all I would be really cool to be able to know if something very similar to this exists, and big branding projects have people do this they go look if someone has a similar logo because especially in this day and age it's once you come with a brand it's very likely that someone already is doing something very close to it, even air BNB coming with these like you know Hey there's nothing this German company has very similar logo so I think that's a good one I would say it's always good to accelerate the group process so if a group has to decide something how do you make sure that you agree on the criteria and how do you make sure that everyone is voting without too much bias and then I think probably 80% would be just like make sure how do you test how do we get an opinion from people who are not part of this project and ideally also are not experts because again in the end like someone is going to see your bag or your logo somewhere or your icon in the App Store and that's what they're going to buy getting the right impression and I think that um more and more companies are trying to do this in an automated way so essentially saying you give us a thing we send it to like 1000 people they click on a survey and then you get the results back, just wanted to show the danger of that is if you make it to automated then I know only needed 37% of the people like logo number one but I don't know why I think that's a challenge like if you if you go out and quantify a lot you shouldn't lose the why because the Y tells you what to do right

I see that you combine methodologies in your thesis, how did it help to working with brand or making concepts?

I would do it a little bit different these days because I think I've become more scrimpy the way I work it also comes with a more experienced you are the more you could let go of certain methods but also I believe much more it just like putting something down and testing it with real people but combining methods I think the what I like about VIP is that it makes you kind of like really zoom out and think about like what should this mean in a person's life in a person's context right so

that could apply for a product but that definitely applies for brand um and what I like about the kind of the design thinking and lean startup approaches I think design shouldn't be this kind of how would you say it should be intellectual thing where a smart person sits alone or woman thinks about how people use this I think it's much much better to like put something in front of real people and understand why they like it they don't like it so that's why I like I think it's good to be kind of high level and being factual there but then also make sure you're right by testing it on the ground I think if you combine those you probably also designer

OK so did it like did these combining thing helped your concept making phase?
if you have a very clear sort of meaning define and if you look at like it's page page a lot yeah so page 42 I think that's where you kind of define your vision and that's your pump us for the concepts you're developing and then I think the validation is the test for again for your concepts you put your concepts in hands of people before you actually build it to find out if it makes sense to kind of refine your concept further or whether you should change course based on what you're trying to do when you touch with people you ask yourself are these concepts achieving with my strategy was so the concepts are really in the middle of her like strategy concepts and then on the ground validating with real people and then we around in real people are you are you feeling the things I want you to feel so does this brand feel friendly right click oh if it doesn't then the concepts are wrong or sometimes the strategies wrong but you should have researched that before so I'm assuming strategies

OK yeah so this is the end actually I asked all of my questions, thank you!
so and are you thinking about digital tools or kind of you know the anything related to computer codes in your process

yeah it's the like the brand brand cases the fact there's a digital digital age i don't know if it should be something related to that so brand is already digital

Computational design, explore this! Ali baba they have an AI that generates 100 designs and designers just chooses. Data validation will be automated, I would consider this.

Interview 2

Let's start with what do you do now.

Alright So what we do with branding within Fabrique, it's like the same thing as we do in BPC the course so we have brand models in which we use brand DNA and we apply this model on an assignment to come to branding so we go through the model it's some sort of method and then in the end we come to branding, we create brand DNA, from brand DNA we create what we call manifestation: posters advertising movies commercials whatever, and the manifestation is not so much of the.. like advertising is not our job, but it's a form of manifestation, we can also with the brand lay the fundament for like an advertising agency.

What is the brand DNA?

Brand DNA is a model, it is a very simple model, three p's: purpose:why, personality:how, positioning:what together creates what we call the brand DNA. Maybe you have heard about brand key that unilever uses, if not you have to dive into it. One of the most widely used methods to define branding
But these three factors are most important: purpose, personality and positioning. You could relate them into why how and what, but not fully completely

Product and service end design, is it also a manifestation?

Yeah that's also manifestation, if you look at the Birkigt and stadler, and it puts the brand personality in the middle and around it three segments: symbols, icons, the other one is communication, so what do you say, the symbols is about what does it look like, and behavior that's the third one, and it's about how you behave. So, if you want to translate the brand into a product, then you have to translate it into symbols: what does it look like, communication: what do you say about it, and three how does it behave, so you can create stuff like apps, websites, experiences that are on brand.

What do you say about the behavior?

You could also design behavior, that is as we call on brand, that fits your brand. So your products and services should be on brand. Nice example of this you know coolblue? They have a purpose, you know what their purpose is, everything for a smile, if you want to do everything for a smile, then you have to have a personality

that fits to this purpose right? Then your personality probably it's humorous, has a sense of humour.

So it's like the design principle like something like, because Transavia also has "it's a pleasure" and with a low budget.

Yeah some people derive design principles from it, it's closely related but I'm talking about personality, so then we are talking about personality traits like if it's a human being, so if you would compare coolblue to human being, then it's probably humorous , and what does it mean in practice, if you get a package, delivered from coolblue there is some sort of fun on it in words, there is always a funny remark on box for example and it makes you smile, so if you look at the brand dna and manifestation like the product the box they deliver there is one on one relationship between the purpose personality and how they do it.

How do you define yourself in Fabrique?

I am one of the partners, and for clients I do most of the time I help them in doing their innovation, part of this innovation is branding, when it comes to branding I do brand strategy for them. I help them create this brand or I create this brand with their help.

How do you see brand experience design process, what are the steps?

What you consider of brand experience?

It's based on just the literature search for me, but it's the overall experiences over the brand, so it can be senses feelings, ...

So the total of all touchpoints that you have with the brand. And your interaction with all these touchpoints so it's the experience. So, I think it goes two ways, so one is it's just a design process, and it starts with analysis, translate these into insights, to brand DNA, to manifestation, test the manifestation, choose one direction there and further build it to have it suit all of the touchpoints that you use, so that's the design side of it that's the creation. On the other hand, you have the brand management, right, so brand creation and the brand management, because when it's out there then people doing stuff with it with your brand, start reframing start interacting with it then you have to manage it. So there is typically two phases, if you dive a literature you will find this. So brand creation and brand

management are really two things.

How do you define brand? What are the brand elements? But maybe it's the like OK for example is the brand DNA part of the brand and there are other elements?

That's interesting. Two ways to look at this. One is the more philosophical question of what the brand is. My answer would be "brand is a web of associations that's in the head of user or consumer around your product or organization." Could be all kinds of associations price, color, feelings whatever. So that's one. The other one is that the ""brand is the sum of all the touchpoints that you have". That's a bit of rational mm maybe not rational...

Maybe more tangible?

Yeah, what's the brand of Nike like, the shoes are in there, the ads are in there, the commercials are in there, and all these touchpoints together, everything that has Nike on it, all those things together then probably is the brand. I think the first definition is much more interesting.

How do you design for the brand what are the criteria?

So, how do you know if your design is fitting the brand?

Maybe we can jump on to that question. How do you judge concepts and designs if they are on brand?

So there are two ways to do it. One is... There is the creation so you have to come up with something and you have to know what the principles are or the fundamentals of the brand to start to designing in a specific direction - does that make sense- so if I design for example like a car for you, then I first dive into what you like and then I come up with a bit of directions

it could be any car there will be some sort of domain that might fit you as a user so this Phase 1 is designing from starting at some sort of insights that you have from the research, Phase 2 is validation and validation is value is it actually hitting the target is it doing its job

and how do you do this validation?

most of the time I create touchpoints like means like advertising for example if I want to test advertising yeah I create several options and I test them in an interview so for example depends on what you had hypotheses are around your

experiment for example I have 5 piece of advertising or visuals or pictures

So, 5 concepts?

yes and I have them printed, and I want to see what the associations are that my recipe respondent has with these concepts then I could show them the concept this is what I created what do you think this is about? And then you can say well I think this advertising about the car if you would need to come up with personality traits that you normally use for people interesting formal humorous sensible that kind of words which words would you choose? If you look at this piece of advertising, what kind of words do pop up? And that's too hard for people sometimes it's too hard then you could come up with a selection of words say OK I have a selection of words I'd like you to pick five to describe the personality of this advertising What is this about, and not what it is about in communication like what's the message, but what is it about when it comes to personality, and this would be a way to do this and that you could do with multiple concepts and then you could also go the other way you could say well I have 5 personality traits these are they, I have 5 piece of advertising I would like you to think out loud how these personality traits relate to the personality traits to the character of the brand and which one fits best? and then the respondent say well I see this piece of advertising I think it's a bit rude this guys looking at with harsh so one of the personality traits is gentle I don't think this guy is gentle the cars gentle but the guy is not gentle OK so they can relate it to the list that you have, so you can go both ways

Does that make sense?

Yeah it's making sense

So, what are the tools that you use?

No not for me. I like to do it face to face. Qualitative and quantitative . Qualitative research is interesting to get insights around the brand. Some insights like people say this guy he looks a bit like Donald trump, right. That could be an insight, that you don't need to validate it with thousands of users to know that this guy looks too much like Donald Trump. We have to find another guy for the advertising because Im sure more people will see the same, so that's an insight.

If you say which of the three piece of advertising is more suitable, then you need

quantitative research. Then for example you could post them on facebook as advertising for ten thousand views, and see which one get clicks the most.

Quantitative is maybe easier to do it online, and beneficial.

Yes.

What can I do to help you and other designers about this concept validation?
What could you design? Is that what you saying?

What are the possible areas to dive deeper, maybe what is the part most challenging when doing this validation phase?

The most challenging part is to get it scientific, so there is a lot of validation going on, but most of it is not scientific, then it doesn't make sense so you only get bad data and you make wrong decisions. So how could you prevent it? That's the questions. How to make sure that your research is academic, How to keep it agile yet scientific!

How does the concept making process work for the brand about the criteria, when making the concept, what do you use, what do you get from the brand?

What do you mean by concept?

It can be anything for the brand.

How do you come to criteria for this?

What do you take from the brand to make a concept?

Mostly the personality traits, target group, which is in positioning, the benefits the features function of the benefits, the emotional benefits, the level of self-expression, that we strive for, benefit is for the user...

---I also attended to his class, and directed my questions related to the class ---

Posters, validation, visual symbolism...

Yeah. What does it look like?

How does it change when we judge the concepts, or end design for the product or service?

Like?

Washing machine.

Same thing. Then, it is about the interaction that we have with the washing machine, it is about the color, less about the photography, most washing machines do not

use photography right, so if you want to translate your brand to products and services, then you are in the behavior part, so how does it behave?

Can you open the behavior?

So behavior is everything for a car how does it behave, how does it drive, how is the driving, is it stirring for fun or is it just going from a to b.

Feeling of it?

Yeah. The instruments in the car are they scientific? Are they based on...

Then the Looking also?

Yeah. But also how it works. Is it digital or is it analog, is it retro or is it futuristic? So, the way it looks from the outside, lots of cars you can compare them some sort of look, friendly or competitive, that's symbolics,

The way car looks symbolics,

Use of it also?

If your brand is too powerful then you make sure that you have enough horse power in your car. Otherwise, it doesn't make sense, it should fit.

What is the tone of voice?

Can I do an interview with you?

Yes. - functional

I'd love to. – humorous

Tone of voice defines a bit of the personality, if you want to convey your brand then you can do it in color but you can also do it with tone of voice.

Words you use?

Mostly in text or spoken word.

Interview 3

What do you do?

Head of innovation for the international activities. So we call it WRR, so that is the whole sale business, the rule business that are the farmers in the world, and the retail international, so I am not engaged in the innovation process of the Netherlands.

Before that you were in Freedomlab...

I was heading a thinktank an innovation consultancy.

Long time in my career I was mainly focused on branding, now last the couple of 8 years, more on innovation. So branding has a promise side, you can say that is the communication side, what do I promise, and it has a performance side, you have to deliver upon that promise. So first part of my career I was engaged in the promise side, now more on the performance side.

As a innovation you mean also the design?

Design can be a part of it, both in terms of product and service designs, that deliver products and services, but also design can also steer the innovation process. So it is also a way of thinking, both the output of design and the means.

What do you think about brand experience design process? Are there any steps do you think for example how do you define it?

What do you mean with the brand experience design process?

So you are designing to create a brand experience. How does it look like for you?

Well everything starts with brand dna or brand strategy that expresses the meaning of a brand, and then brand experience part is bringing that to life, in any means, it can be a product, service, retail experience, customer experiences.

How do you define brand?

Well there are a lot of definitions. I think in an essence brand is a set of associations that aim to create and maintain set of interactions.

And are there any brand elements to use in the innovation part? Or what are the element if there are any?

Well there are of course elements in the brand strategy, brand identity different models you can apply to branding.

Can you name those models?

Well there are a lot of models. You have been in my course.

I have the book also.

There are a lot of people, so I am not good at remembering faces as Gert Hans does. One of the courses I show a lot of models, Kapferer model the Aaker model the brand key these are brand models. They consist of different elements.

And in the brand DNA, we identify three main elements, purpose, positioning, personality. So these are elements that relate to the identity of the brand, desired image.

But there are also elements in the way brand can manifest itself, it can manifest itself through products services channels through people through... so these are also elements you can say of the brand system, so if the brand is on the one hand associations on the other hand interactions, this association layer has elements, also the brand system the set of interactions also have elements. It's a very broad question.

I don't know how to narrow it down.

No the question is what do you want to know.

So it is actually when you are designing a concept of any kind of manifestation, which elements do you use from the brand?

From the brand identity you mean?

Yeah, to reflect the brand on the manifestation.

You mean the purpose, position, personality, oh OK.

Yeah.

Well in essence all of the three you use, only some of the elements they provide more direction to specific like for example personality or tone of voice provides a lot of direction for the visual representation a brand. Or the personality provides a lot of info for the tone of voice of the brand. While the positioning provides a lot of information for instance who is you target, for instance if you have a channel decision, what kind of channel to use to communicate my brand, the position provides very much a direction because it has a target audience in, and target audience provides a lot of direction for channel choices. So every element of the brand identity provides directions for the designing the experience, but some elements are particularly more suited to steering a specific aspect of the experience.

And also the purpose, can you also put it somewhere? Because you said target for positioning, I know it's not a formula but, visual observation for the personality...

Not only visual but also the way, tone of voice, so the way people speak about

the brand, the culture of the brand very much guided by the personality.

And the purpose?

Well, it provides directions for all these things I said, but also for instance what are the business domains I want to be, I want to explore, the domains I want to be active in, the markets I want to in...

How do you judge concepts if they are on brand or not?

What kind of concepts product, service?

You can maybe give some examples for some of them, I will judge products...

Well you judge it by, there are two different frameworks you can, in principle two different frameworks, first one is the brand identity, so if you have a concept you could say OK does it score on the identity I have, figured out for myself, for the brand. Second, with every expression you have certain goals, certain metrics, let's say you want to build a brand there are metrics, for instance awareness of the brand, or preference for the brand, or ... so these are the things you want to, with certain actions of a brand, certain brand behavior you have a certain goal, you want people to think for instance that your brand is very sexy or whatever, and these goals, there are variety of different kinds of goals, there are different dimensions, so for instance one is brand awareness, do people recognize my brand, are they aware of my brand, you can measure that, preference, how many people have a preference for my brand, so there are different metrics here. And you can also judge a concept whether they deliver upon those metrics, are they increasing brand awareness, preference, knowledge, maybe also behavior so market share do they actually buy the brand... so one way of looking at these metrics is looking at the funnel for instance how to persuade people into buying your brand so you need awareness etc. these are the second frame that can help you to judge, select, and evaluate brand experiences.

Also if the product is on brand or not?

Yeah. If it is on brand does it relate, does it deliver upon the brand identity aspects, and also does it deliver upon the metrics the goal I set for myself. These are two different things.

Can you name any tools methods frameworks that are used for judging concepts

if they are on brand or not?

Yeah the first one is the brand identity model, and the second is briefing that the client gives. In that briefing (design briefing, advertising briefing...) client and you as a designer you set the goals. These are two methods.

What can I do to help you and other designers to ease the concept validation process? What are the possible areas to dive deeper? What is the part most challenging when doing this validation phase?

With every brief or document that you provide, the main challenge will be of course it limits the amount of outcomes, you want to structure the process, so you say this belongs and it does not belong. And at the same time, so you want to contradicting demands, on the one hand you want to restrict all the possibilities on the other hand inspire people. You want them to come up with all sorts of ideas, especially when it is a creative process. You want to inspire people, you don't only want to limit people. So this is the main challenge: come up with the brand identity or brand brief or design brief that does those things at the same time, that restricts your creativity and sparks it at the same time.

Interview 4

--- During this interview, recording has stopped. Therefore, some parts are missing---

How do you judge concepts?

For me that is really gut feeling. I just came in the room for Cast Iron, we had the concept designer for Cast Iron was telling me "this is the new concept for Cast Iron for winter 2020" then I have to listen to the story of the concept designer, and then I have to see if it fits also my brain waves for this brand. Is it fitting the brand in my head? Then, I see this is so hard for me to understand because I totally don't follow the concept. Then I think now I have to implement it in my concept and that's really hard, so sometimes you are not really on the same level. So this concept will do this floating thing. Then we have to do much more discussions about the concept.

What I do for, if I start up my work with a great idea, most of the times it happens

in the toilet, in my bed, I think uuu that's a good idea. I always have my ideas from the origin actually of a product, the history or the legend, it has to have a relation with the product.

I don't think you are like for example a chairmaker you don't consider a clothing jacket something that is in a relation to the chair. For designer, everything is in your head and can be an inspiration.

If I see a tree, forest, I think of a jacket that protect you from rain or from the elements. So the influence has to be made very visual and very clear and it is hard, it is not easy.

I showed you yesterday the flight suit, and that's really the first birth of a small concept because I took actually the history of our cargo pilot, what was he wearing when he first went up in the sky in his plane? And that was the complete history, and research and learning about the flight suit. And there is so much to find about this item that I got, well this could be a complete concept actually. All these lines all these pockets they have a story to tell, there is a reason why these pockets are here and not at the side. There is a reason why the pockets are on top of the pant because pilot was sitting in his cockpit, not at the place where he was sitting because it is not comfortable, now it is on top of his leg. And I really love that they are easy for me, even his wife can buy the jacket and he knows that it is OK.

There is a really clear brand experience... if you go to our stores of course but also for the customer that knows us, the pant looks every time the same, the fit is every time the same, you can easily order at the internet these products because he is aware how it looks how it feels, he is happy with something.

How is your brand defined? And you talked about PME legend...

We talked about the brand values what we work into, the cargo pilot feeling, this is the guy, I think that's most important, everybody knows this cargo pilot feeling if you go into the shops you see all the elements of airplanes, everything is linked to this rough guy, actually the heritage movie that I yesterday showed you of this guy he is working on this plane, I think that defines really our brand, he has actually demands for his clothing the pant should be durable, and should not break, the

jacket should be comfortable because he is going up in the sky and he is driving in his plane all night long, so he already makes demands for the products, already puts the demands in a kind of box and we should design into the box.

Are there any tools, methods or frameworks that you use to judge concepts/designs?

Mood board= 3 pictures all have different meaning

What can I do to help you and other designers?

Designer gets concepts out of their head.

"You know what I mean"

"show me"

So something for communicating what's already in the heads

Interview 5

What do you do here at your work?

I have my own business called THINK + DO. I'm active in the areas of service design, design thinking, so I work for different range of clients in transport, recreation or in digital area. So, I do a combination of understanding the business, their challenges, where they want to go and move to from where they stand now, where they stand to where they move tomorrow or even longer, and then collect insights can be trends or business trends or user insights. And then facilitate how can you create value both for your user and for the company and what are the strategic directions you have to choose or what do you need to develop or innovate. Basically, that's what I do in terms of service design and design thinking. Then, also work on the what I called brand design. What I do there is I work for clients then understand where does the brand stands for now, what kind of values do they have, what is their current positioning what is their current proposition, and their intend in change where do they want to move to. And based on that I can advise where the brand standing now in terms of values, new values or new proposition, then I make a kind of brand framework, then I also make design principles helping a clear design brief for the execution of the brand frameworks.

Values, how would you define these values, and brand framework... I want to ask

how is this process going in more detail?

The process is going as follows that first you do desk research where does the brand come from, what are the values, what do they tell, then you have a workshop with internal stakeholders, managers from different departments, then you do sessions okay do they try to understand where do they stand now and where do they want to move to. If we want to move to that and you make a fit, how do the current values fit with that? And you can say we have to change some values maybe transform some of them, some we can keep, some you dig them. And if you define which one to keep, dig or transform and you look at the transform ones, how do you transform what kind ... missed. And also based on that I am looking at what is the new essence of the brand should that also change.

What do you mean by the essence?

Core idea that drives the brand

It is like what does it stand for, same?

Yeah you can consider what does it stands for.

And the values how do you define the value?

The values are as brand as like person you have values which gives direction how you want to interact internally or externally with your stakeholders, clients etc. they give direction.

I always try to collect values three buckets or pillars, we have a pillars kind of okay how we can differentiate from our competitors, what are our core competencies, and what do we deliver to the client. Based on that understanding I create core brand idea. Philips example old one, core idea simplicity, three brand pillars designed around you advanced we know technology and also we make technology simpler than our competitors.

And if I done those pillars, then sometimes you create the essence then define the pillars sometimes the opposite, from there I create brand principles/ design principles

As a brand you have core idea – then you need direction - overall and specific direction how you behave and articulate into design or into touch points.

I will define the brand experiences as overall experiences over a brand, and it also covers the interaction with all the touchpoints. So, what do you think about the process of creating a brand experience? How does the process look like?

When creating brand experience, I always make it a journey brand journey. So, it's going from different steps is from awareness to or do I take a next step for doing it. So basically, what I do is make a journey from pre purchased purchase post purchase then I look at what kind of steps does the consumer do to do it know the brand. Yes or no. Do I want to know more? Do I want to learn more about it? How do I do a comparison with competition? How do I make a decision? Then I will buy, where do I buy. then I have bought it, I get the product and then this how loyalty helps with client and then I'll ... What should the brand then do? How does the bank helped the consumer to learn about me? Or how can I help to make a buying decision? How can I help if the product doesn't work well? How can I better improve after sales etc. and then you can plot the touch points. How are they doing in the currently what goes well?

What doesn't go not so well. How can it be improved, and which are the most important touch points for the brand currently, and maybe then discuss also is there sure to be a different strategy in changing that from what I do. What do we think it's a brand. What are the most important touch points for us? Also based on our competition should we focus more on... We've also based on the business case and how do a different schedule from our competitors.

So that's quite a complex process or I do that also in workshops with clients. So based on user insights are make a journey, I look at their marketing tools they use now and let them discuss what do they think which marketing tools are most important or not. Or which ones do work don't work understand why they don't work they think and then define which one again which one we should keep which one should improve or should we adopt new touch points and these marketing still so far awesome branding.

Can you name some of them?

Okay. All kinds of. What did you do on trade fairs etc. person to person, also hold touch points of our brand on touch points.

How do you define the brand?

A brand is for me as a consultant I define brand: It's the bridge between business and the user. So, it's at the point of interaction, and the brand is there is that it gives a filter or direction to define develop renew this interaction point between the business and the user.

What would be the brand elements or characteristics in this definition?

So, are there any brand elements or characteristics maybe we can go from for example you said that you work for Philips?

Yeah.

So how do you define Philips as a brand?

Now what you do in workshops this is like you have and because Phillips is a complex brand. Phillips is a B to B brand and B to C brand as in working in all kinds of areas from kitchen appliances to a very complex large medical systems. So, you also define okay. Where do we stand for as brand. What's the strategy. And within that context what does the overall umbrella. You look at your context your... So it could be for the beauty business for example and or the shaving business which are totally different or coffee but still there's Phillips overall kind of where do we as brand Where are we good at it within the business but also overall where do we stand for.

Do we stand for healthier living style? That could be one of the directions they use a lot. So what does that mean then in terms of coffee or shaving or beauty. And what do we do now. Do we sell headphones, or do we sell keep healthy hair for our consumers? And based on those definitions within the business context you can see okay. What kind of product should be developed and what kind of services we develop then. How should we do our messaging.

Do you think there is there may be a definitions or some characteristics THINK + DO?

I'm small agile smart defined in the website. Think + Do brand it's like it's not an ... it is me but I'm a network. And so I'm working can stay small or I work with other people I know if they have bigger projects from that's why I am smart small agile and. And I also like to share knowledge with to other people within the network.

So that's where I lecture and give trainings and help also a lot of people it's business and people help me so that I'm an open brand. So that's how I want to define myself. But it gives again also the complexity sometimes how you position yourself as a brand I'm not a standard consultancy like Fabrique maybe it's like it's a larger design agency which is, and my proposition is a small entrepreneur it's different but you still people's... I also have to think how I create awareness about what I do.

How I create trust who I partner with. Yes or no. Which people fit with means that are what is my messaging for new business that's it etc... So, I think about and now do would do that in a consistent way.

I will define the concept, the word concept, as early/undeveloped version of an idea in the process. So not the final design. It is the version at the conceptualization phase of the design process. So how do you design concepts for the brands.

What do you consider when designing concepts?

for me is there's a concept is not only a concept of the brand itself. Where does the brand stand for.

And you can define that. That main concept I call it big idea always. And based on the big idea you should define what does that mean then for the designs I do. How do you translate that? That's why I use design principles. Why does the hairdryer of Dyson looks like hairdryer of Dyson and Phillips' looks like theirs? what does it's based on? the brand and the design principles to be driven from a bigger idea.

And also, maybe issues to think about. So, brand is a driver to make choices as a filter. Where do you want to innovate? Where do you want to act? How do you act. So is answering the what. How where and when. Basically, based on the brand idea and brand concept

And of course, within that whole brand you can have different value propositions and for that value propositions you can create concepts. If you create a brand process is an umbrella of things, it's like yes you main brand. And then you have all your sub brands, you have your labels, and there you have all kind conceptualization come down within this whole complex tree. But how do you

hold this tree together. That's where as a brand is about. So that's how do you manage that. Or should I create a new tree which doesn't fit in this world. A tree is a nice metaphor. But I also use of metaphors I use is also what you can look as a brand as a solar system sort of brand essence as the sun in the middle and then you have different planets, and which how do these planets fits around your sun. and maybe you create a concept that doesn't really fit. And then you can think okay what core to the brand is or what is the sub brand, or do you create something which doesn't fit the brand. Or do you need to create a new brand. From that same metaphorical thinking.

I always do the metaphor from the Russian dolls "matruška". So, you build the brand is like a stack of you from main brand. And then to all different puppets within, then you should define how are they family from each other. How are they connected. How is the smaller one connected to the bigger one. What makes them the same or not. And also in terms of branding and articulation I always try to see OK you have some principles that that's a bit about HOW. But then you have also just think about what makes us really. How are we recognize. What are my core identity elements? For example, Coca-Cola are recognized because bottle shape it's red. And it's the shape that are the core elements for Nike. It's a logo and a switch for example. And then you have secondary identity elements that you go with the brand, and then maybe a third set and, so you have to create a universe of what are the elements and how do I apply them across different value proposition or across whole customer journey in digital non-digital etc etc...

So, for me branding is about creating a framework which is not static but it's flexible but you need to manage it at the same time. In terms of meaning values but also in terms of articulation.

In your business like in your consultancy. How do you judge concepts if they're on brand or not? And who judges?

That is different process.

So, for example I work directly often myself as with the design teams I work with them and they do have some decision process which should be present. You have discussed. OK. This fits the brand strategy. Yes or no. Or how could it be improved.

And then you. I basically do that in more consultancy role, I am the brand filter then with the designers and try to play a clear story so we can present the work to the management or to business leaders.

And then of course again you have discussions. What do I like it. Is it on brand. Yes or no. So it's it's not not one person but it's deciding on what is on brand. Is this. That this is a discussion or label that is used across individuals teams the departments and also leadership.

How is this discussion goes like what is the question when deciding?

It's based upon for example if you want to develop a new language for shavers 2023, you have to think about first of all how do you wanna position ourselves as a brand? How we think the market development, what does masculinity mean. And what is our interpretation as a brand. Our role as a brand in that new context then you come to a new design language. So, it's not the question is not so much does it fit yes or no it's too simple for me.

It's a process of understanding where you stand as a brand now, how envision the context in now to future or in near future and what do you think. Based also on the business strategy, how should it be articulated in brand.

Because especially with longer projects like developing a new language for shaver, that takes more machinery has to be made that etc etc So you have to think four or five years forward and then you think about what is masculinity in five years time.

Yes or should it be. What does our competition between thing and then you come to a new design language. It's a process of understanding but both also a gut feeling intuition taste. And that the hard thing is often within business context that you as a designer have a more or better feeling about the envisioning of the language which you have to deal with.. business leaders they cannot conceptualize that so it's hard for them to make this decision because they're... spend a few days for me almost more often today or just a little bit tomorrow. And of course it's sort of pushing back to my point shoot too often. Pulling back keeps things too conservative.

And that's the tension. And then as a designer you have to really, it's a hard ballgame to convince your business leaders. So that's for me that's a biggest challenge designers have, in convincing business leaders on a more longer term brand exercises. You make something for say an advertising campaign for tomorrow is that on brand yes or no based on current ok that's easier, but if you want to develop something more for the long term so longer than five years from now it's really hard.

So this can I think answer the question of what is the most challenging part when doing the validation?

Absolutely.

Are there new tools or methods or frameworks do you usually use in this process to judging phase?

Judging phase, it's therefore the judging phase is based on frameworks or thinking, sorry, if Phillip involved develop a new language for packaging Phillips shaving So you make an interpretation. Where does the brand stand for. What's the new campaign of new brand campaign for which is that that's an new proposition. And then you OK. What does this proposition mean for the language of the packaging As a thought. And how can you make interpretations also if you have different directions for it.

Okay. I see they are connected.

Yeah they're connected. Yeah. So, you think about the Phillips brand, the definition of the brand in the context of business shaving for example, and then they develop a proposition for that campaign, and do you think OK how should design fit on all those three elements from overall brand view, the role of the brand within the business context and then also look at propositions that are developed in communicating the brand within the business context so that are brand filters for decision making

What can I do to help you and other designers to ease the concept validation process. So what are the maybe possible areas to dive deeper do you think?

How can you help designers? For me that it's the different brand of designers I see...designers that really understand brands and brand design and I used to

it, But I see also uh a lot of uh what I miss within the whole curriculum within the Delft brands. It's not always been an important topic and I felt when I was looking for graduation. Because it comes really from a product design culture. And then when I was studying in Delft 30 years ago I was looking already for the brand as a concept to give direction to the product side because I was seeing advertising is doing it. Why is product design not really do well it just while it builds it's an important touchpoint for a design. So you see that Apple design is making the brand basically. Because you have the visionary who was leading the process and Product designers should be better trained in understanding the brand concepts. I think in Delft.

For me brand concept is not what you like or don't like but it's like. Understanding the business. And. How is this business translated into a brand as a concept a core idea and the core principles and the design principles and understanding that framework. What does that mean then for the. The Design task you have. Could be a bike or it could be radio for Phillips whatever but you should understand yourself kind of and also understanding what are the Core identity elements of that brand. Which you should apply on your design.

And the core identity elements you would phrase?

I think every brand strong brand has core identity elements. And then you can see it like it's Marlboro it's just a little roof, Coca-Cola it's red Nike it's the swoosh. so density ultimate goal for brand to achieve core identity elements. Because that creates an imprint in the brain of consumers that makes you different. That's the whole purpose of a brand. That people recognize you with seeing you touching you smelling you this is the brand. and that's very hard in the business of a lot of other competitors on the markets but you should I think almost that the core task of designer to develop new core identity elements or apply them or renew them. I think designers can play a big role in that. Bigger than they do now.

That's the end. Thank you so much.

Interview 6

What do you do here? How do you work in general? What are your responsibilities?

Um I think responsibilities often depends on what the project is because I guess this is like a conversation also I think it depends really on the project. So generally, let's say the scope of the project because a project could be designing something completely new or a project could be style something or do some designing or extra designing on something that already exists and take it to a new level.

So depending on the scope the responsibility is to help the client solve their brief. And you hope that they have a brief. Some clients don't have a brief. And they don't even know how to write one but a brief is essentially defining what the what the problem is or what the challenges and then the designers' responsibility is to solve all the aspects of that brief. And I guess that's what I mean it depends on the project. It depends on the brief. You know every project has a brief.

So if you're if you hire a designer to do something or even if you're inside an organization and you want the design department to do something it's the same thing. You need a brief. Someone needs to put together a list of what you need or what we need. And so, the responsibility I guess is to is to solve the brief.

Could even be making the brief ourselves. Like for instance with the watches, the question was to come up with watch collection from scratch for a new brand. Then, brief is you have to make it yourself.

So I guess either either there is a brief or there's a brief and it's also our responsibility even to question the brief because maybe some things don't make sense or maybe not to question it to be rude or something, but more to say to find your way to fine tuned or to say well you know. But actually, if you do this then maybe it's better if you do that. So I guess question the brief and in other circumstances to write the brief because especially if the client and that's with a lot of start-ups for example you know and we often work for start-ups because we're consultants and startups usually they don't even have a product yet and they often have no experience with product development and design and certainly very little experience with manufacturing and because our responsibility is actually to bring something usually physical to life bring an idea to life you know. Turning now to a theme a

dream a dream you know bring a dream to life you turn a thought into a thing. Yeah you know you can quote me on that with my name behind it you know turn a thought into a thing. So, it's really our responsibility to do that and to question the brief and even create the brief. I would say I don't know does that answer that. **So I want to ask two things. What is this brief mainly about like is it the only the needs also the goals like what this brief has inside?**

It depends. So, for example I can only give examples. So, for example I've done some work in the past for a company that manufactures bathroom accessories here in the Netherlands so they already manufacture our product. So they are very familiar with their supply chain. They know who makes it. They know how it's made. And usually what they want is something new but already and in the same kind of system as they already operate in.

So their brief would have things like maybe a market analysis you know they discovered in the market or an insight that they need to do this and this and that that sets the stage for the brief and then the brief will say we need to have this and this new product and the product should be like this and this. And so you might have a program of requirements and a program of requirements will have a list of requirements and also nice to have because you cannot always do everything. So it might say the product should be like this. The product should be like this. It should be made like this. It should be made from sustainable materials. I'm just naming something that the product should be able to be manufactured locally or it should be using our existing manufacturing methods. It should be this big and this large it should use this number of pieces. It should be easy for someone to install it. It should be a whole bunch of things. It should fit in the look and feel of high end that should fit in the look of feel of cheap and it should sell in the Hema. It should sell in the De Bijenkorf. You know so the brief is describing the why but it's also giving a little bit of what it is without saying what it is, because we don't know yet but that's helping to frame the design already. It should cost this much. So it might have something about the cost price it might have something about the production methods it might have something about the styling and so so the brief.. Four instance have done some concepts studies in the past that give your vision

on the motor driving motorbike into five years ahead or ten years or so and then also the briefing could be in my case it was also a contradiction a briefing so these are a motorcycle which is sportive and also were able to drive it to take 70 liters of luggage with him. It's like a Formula One car where you can bring your family in the back with you.

So it's so it's like the briefing for something more conceptual or more. But that's also a brief because you can say to someone you know I need you to come up with an idea that is really really crazy or I need you to come up with an idea which is really conservative. Yeah. What we should be we can still sell tomorrow. Exactly. Yeah exactly. So you know some companies like you know Philips which is a big corporation that manufactures lots of products. Their brief is actually made by the marketing department and there is already a business case around it. Yeah. You know and they already know where it should be manufactured and how much it should cost and who should buy it and who is the target group. These are all things that can be in the brief a start-up or a company like with motorcycles as Hanno was talking about- might be interested in. Yeah. What's a motorcycle going to look like in 40 years or 20 years.

So yeah the designer must think freely and come up with Well you always need to think freely is a given but I guess it's the parameters you know the brief framework is the framework and the parameters for the project. Yeah that's a good way to describe it. After all those words skip that framework and parameters.

I will define the brand experiences as overall experiences on the brand with the brand are. And it also covers the interaction with all the touch points of the brand. So based on that what do you think about the process of creating a brand experience? How does the process look like?

Well I mean this is relating to product design. So you know you have a brand and an experience and the task of the designer is to make sure the product and the brand experience and match you know so that whatever the brand experiences the product makes sense. It's not incongruent you know. So that process I guess that process is a question of knowing very well about the brand. So knowing all those touch points and then making a kind of an overview of the important ones

that should be in the product how that process goes is a bit organic. I mean it's about understanding the brand. Yeah. And often I say that it's takes at least half a year to get a real feeling about a brand. For instance if you work for Heineken then you start as a kind of as a kind of consumer because everybody knows Heineken and you know it from the supermarket and from TV that to more and deeper you come into it. You also get acquainted with the organization behind the two sides behind with. The way they look at themselves the way they wanted to be judged by them by their clients. And it's difficult to define it precisely but it's always it's about understanding and feeling the brand you're living the brand.

You need that to begin and I guess if you talk about the process specifically you just reminded me Hanno the process when it comes to designing the product is I think you need to have a kind of a form language. You need to create a form language and we talk about that a lot as designers because you have different languages you know your marketing language you have form language. So you need to establish even visually maybe with images or mood boards, dare I say it the word that makes some designers run away screaming because people like to use mood boards as if it's the answer to everything but it can help to understand what is the form language you need to fit the brand experience.

So you know Apple. I'll just give Apple it's always a good example. You know they have a very prominent brand experience and that's in all their marketing and all their visuals and everything. So, if you're going to design a product for Apple then you need to understand what is the form language that fits with the way their brand is you know, clean and simple and intuitive. So, then you're not going to design form language that is confusing, or you know Apple would never do this kind of curve (shows the LG).

Yeah there's a reason that this is fitting with LG and Apple is different even though a lot of people might say what's really the difference. But there's a lot of differences here. You know there's curves and there's curves and there's curves.

You know if Apple would do that it would be very strange, people would be like her is that Apple. Maybe it will be the new Apple. We don't know. But so you can literally take photographs of little details here and say you know you can put an

X here and a checkmark here because these are the. This is the process you need to judge whether it fits with the brand experience.

Yes. Well I know from there from car design automotive And it goes as far that this first started with uh with the silhouette of the car that you should to recognize it from 100 meters distance that it's BMW. But also when you zoom in on the micro level that you also even can recognize it as a BMW and even a they go so far that that this sounds like for instance a switch make or makes of sounds should be recognizable as a BMW sound. So it's a total experience. Macro micro sound touch feel yeah etc..

So I guess the process to to come back to your question because you were really asking about the process, which means what do you do, is you almost are kind of making an inventory you know of what is the brand experience and that kind of list almost and maybe the list is in your head or maybe you have to show the list in a big spreadsheet or in a in a PowerPoint presentations you know these are the this is that this is the form language which we are either creating or we should stick to it if it's already defined.

So it's it's kind of an analysis I guess is part of that process and always to judge the designs in that context. So when you come back and you have to choose maybe three concepts because often that's how we work. You know we that's also part of the process is we usually don't come up with one idea. We usually come up with some concepts so maybe two or four or five. It depends on the project. And then when you judge those with the client for example you know it should be if the brand experience is clear it should be possible to say this doesn't really fit with the brand with this does and this does but maybe in combination with this detail then it really fits the brand experience.

So it's a kind of checking back always and offering choice and then being able to choose based on those criteria.

How do you design concepts for the brands and this time the concept is the undeveloped version of the final design. So you design many concepts through your four or five. And what do you consider when designing the concept? you can maybe give some examples to these form languages...

I would say color is probably the on the on the bottom on the list. Not because I mean color is very important. That's a very layered question.

Speaking about the watch concept. Maybe that's a good one because that's really starting from scratch and there was no. Yeah there was only that wasn't even there wasn't even a brand name and there started just by playing and developed the concepts without any rules and then automatically you after a while you start to recognize some similarities in a new start some recognize that oh oh This shape is rounded and it's good to make it also rounded. And so, it's about creating a balance between all those all those parameters and add the question with it with the design was often and when do we have to stylebook And I said no stylebook. We only can make it after the product is finished and we are happy with the product. Like for instance with the motorcycles you have that karasaki green which is even patented the color and they didn't start with oh we should make them green. Probably after a while they said oh it's a nice car that fits the brand that we think oh we keep that as a kind of marker for our brand. We use it. Karasaki green or Ferrari red or things like that

It's the same as with those cars. It's a mix. Uh you cannot define it precisely but if you have a good creative director or a design director from for instance from a car design studio those people have to bring so much in their DNA that immediately can say oh this is a Lamborghini or to get this this isn't Lamborghini. And they probably have mood boards, but they have it and you have it in your DNA after a while.

And often they talk about brand DNA.

You know I mean the projects you're talking about with the watch for example I mean where the whole concept is new everything is new, so the rulebook is actually we are making the rulebook Yeah actually we're making the rulebook as we go along. And so every brand in the world would have done this.even Apple was Apple also started somewhere you know with Jonathan Ive, you know Steve Jobs worked with a designer the whole brand was set up to be great design right from the very start. Not a sauce on top but really. Yeah. From the bottom. Did design is not really just to make a nice picture. It's really everything altogether in a

good balance. It's the form which is which is really the shape it's the color. It's the details. It's the feel when you touch it you know it's also when you open it up when you open it. It's also nice on the inside or not you know because then you can see the difference between the cheap one sounds cheap that expensive one sounds expensive you know. So you kind of make the you know make the rulebook as you go along. Yeah. And if the brand is already established you have to check the rulebook and see you know because a lot of brands that are established like Volvo. Yeah. You know they have a brand guide. Yeah. The style guide they have that and it's holy. And you have to go and check back with it.

And if that doesn't exist then you make it. And yeah we have experience with that setting up a whole new concept. Then you have to make your own rules and then that's how you judge whether it's good or bad or if it fits or not.

That was the question how did just concept but I think we answered it...

You need to establish some rules. I mean for want of a better word guidelines rules.

There is a there is a soft and a hard part. I think you have you have to you can. Define. The parts with bit rules like our logo should be always with a black or white and should be always visible and not just placed on that place with that plagues or etc but there is also quite a soft part in it and simply I'd rather interfere with the design director from Renault who's responsible for the DS line and he said I only judged my designs uh if I feel an emotion looking at it, and I think that's there you go really to look for answers other creative professions as writers and musicians.

Also there's no hope there's no hard truth criteria for how to play a tone of a violin but a good musician hears exactly when it's in tune or out of tune or whether it's communicating the right emotion.

It also reminds me very very much. It does. If there is something contradicting you immediately notice it and that can ruin the whole experience.

That's often the trick with design. In fact, now that you say it is a lot of people don't notice design often until there's something that doesn't make sense or you have something wrong. You know this is that soft part it's very hard to grasp but to put it

in a very simple way you're not going to think the fork or the knife you're using is bad until it really doesn't work the way you expect it to or it has some sharp edges or it's not smooth you know then if you find fault with it then you're also judging it. But if you don't find fault with it then you might not even notice. It will just be enjoying it without even thinking about it. Some people have no emotional reaction to products or objects. Some people don't even see actually what's the difference between these two, they're just looking at the action are purely that's funny that you say because it reminds me about driving a BMW when your first ride from the BMW think oh is this a BMW nice but then after you after you drove a BMW each time to step into another car like a Peugeot or Renault that you feel and what a lovely car is.

Yes it's plastic you know. Yeah yeah yeah.

Iphone LG my comment

Because you already got so into this brand experience that this one is like oh yeah but that's you becoming more educated about products and design secretly, you know without thinking about it. But that's exactly it. Yeah. There is this kind of magic also that's happening, and I think that's also Hanno when he talks about the emotional response. That's the magic that's hard to account for but it can make or break your concept. Yeah.

It is also like when you talk with top chefs.Uh from three star Michelin restaurant estate they think a little bit of happiness and sort of extra salt and a bit like this. And then that test and then it's perfect.

And there are no hard criteria. I said maybe the next time they add a little bit more salt and they just judge by tasting.

So I think that's a really important part and that's difficult to grasp. And also you cannot learn as really by education.

it's a very strong feeling. I mean I think good designers have a feeling about these things and I think it's emotion also you know yeah something that is you know I mean I can pull a face at something you know if it's if it's badly detailed or out of balance it's just something you feel. And even with things that are handmade you know this this goes beyond just we're talking about things that are mass produced.

You know there's also a whole bunch of stuff that is made it only one time or two times so some jewellery or some especially made furniture.

I mean it's the same there that's also a design. And the word design even the word design it means with intention by design it means it's made that way for a reason. So there's usually a reason behind it. Yeah. Even if the reason is to have an emotional reaction that's also a reason.

How do you define your brand?

It's funny we're busy with that right now because we started a new company together. So yeah I don't know if you know that part but probably. Yeah. Because we would have talked about it at the class. Yeah.

I mean you mean how do how are we building it or what is our brand.

What is your brand. Yeah, our DNA and our DNA. Yeah technique meets emotion. Yes I think is one way of putting it. In fact, that's like fresh as fresh can be because we're thinking a lot about this right now we're building our own brand as a design team you know. And so the mission of our brand should be to help brands or to help things come into existence. So how we do that is to you know apply our special magic and I think our special magic is creating this balance between technique and emotion and that's describing not only how people feel about the designs but also how we are creating them. So there's also this very technical side which is about how we you know the tools we use the design tools the computer tools the technology. So, insights into technology and all the technology changes that are happening... And then the way we steer that into something that ignites some kind of emotion positive emotion

it's also where we've been looking for. Yes, we are working a lot with generative design techniques so computer algorithms and the fun of working with the technology that it's so new. It's like sailing in an ocean where you never had anybody to before and you see our oceans popping up and it's like pioneering and that's I think that's that brings curiosity.

And that also belongs very much to our brand. Yeah. Curiosity and experimentation also. So in order to achieve victory in order to achieve this idea of a good balance between technique and emotion I think we that's our approach. But not everyone

perceives for example the technique you know technique is a little bit vague for some people you know what this technique mean. So, I think it's really about maybe playing around with the technique to sharpen it and to create beautiful things.

And to emphasize what we mean by technique is not technological the technique itself. But as a means to develop designs like firstly at the moment we are busy designing jewellery which is not really a technical subject but we use high tech to design beautiful emotional jewellery.

Yes beautiful. Exactly. Exactly. Yeah. That's very important because it's not about making something that looks necessarily technical you know and even that's quite subjective because what's technical you know if you would ask someone what looks tech you know like a train an old fashioned locomotive you know with all these gears and things on top of each other you could say Oh that's very technical Yeah you know but if you look at a high speed train from the (brand name) you know it's like a sleek streamlined thing you know you don't see the technique. There are loads of technique inside there you know but it's been fashioned in such a way that it's. You know it's not the first thing on the first level that you see with your eye but behind it you know just like the phone is this iPhone when you take this rubber off you know it's very sleek and beautiful. There's loads of technique and hardware and stuff in there that a lot of people could not put their finger on yet the secret is you don't see the secret. Yes exactly.

Exactly. So so yeah that is the kind of magic happening there.

Yeah. There's also another aspect. We are trying to get designs more and more emotional but in a sense bit more human that's because we are kind of bored and fed up with the fact that many products look like each other and are kind of there's at the moment if you look carefully there's a lot of non descriptive design like cylinders part cubes or like if there is no creativity to make them more beautiful shape out of it like for instance we have that just working on the presentation and the presentation starts with a bit of quotes by (NAME) who said that it's almost preferred that mathematicians have spent centuries on describing perfect shapes like perfect circles and perfect squares.

Well in nature there's no square there's no circle to find a perfect circle to find. So there you see also in architecture at the moment like architects like Zaha Hadid more organic it's more a lot of people would call it organic.

And so these technological developments are allowing us to have a new form freedom and taking us away from let's say I don't like to say it but a little bit dumbed down. You know there's a lot of products and shapes and things out there which have all been reduced to kind of straight lines and blocks. You know it's kind of it's kind of a. design almost. Yeah you could say. And so we are operating on that threshold. We want to go beyond that to the next phase where it comes from the Industrial Revolution. You know the industrial revolution meant we could mass produce things. So we can make millions and millions of these exactly the same.

That's that's what you're saying that's the tools of mass production that dictates the shapes of many products. And many designers stop it in their heads with all we have to be able to produce it as cheap as possible. So we make it straight etc. And now we are living in an era where computing techniques are developing so fast and on such a high level that a laser cuts are and CNC milling machine doesn't bother If he has to mill a straight line or a line like this there's hardly any price difference anymore.

So where it was so so were we were pioneering in that in that area where we can break a way from the.

restraints of mass production you know which is what has dictated how every everything around us is coming out of a process you know. And that process is changing. And also the world is changing and it will look different within a few decades. And I think architects are moving in a way faster than designers and you know so you can see it as Hanno as pointed out and has done a lot of research on this is you know in in buildings you see it in architectures are showing that and the world of product design is kind of coming after it.

You know automotive is maybe more at the front end because their budgets are bigger. Yeah the budgets in the projects are bigger. So this is you know these technologies and these new ideas are also coming now into our sphere and we

well we are going into that sphere. That's where we are moving into the 21st century design.

And are there any tools metals or frameworks that you use to judge concepts?

The first tool is the gut feeling. Yes the emotional response. Yeah.

Yeah. It's this deal and this is the hard part because as an experienced designer. it's almost like you immediately notice if you're on the right spot. Yes. If you hit the spots and it's I cannot describe What exactly are the critical criteria. I think feels good.

Yeah. Yeah. I think that's very important. And what we just talked about before which is either the criteria that are defining the brand you know that's one tool is you know what is the brand about so how do we compare our designs to the brand, and in the case of creating something totally new. Like the watch project then we've already started to establish our own criteria about what this watch. So I'll just call it watch what it's all about. We already have given it a why you know why is this existing and what is it supposed to do.

So. The criteria for us to judge.

So for example we are designing a watch and we have thought a lot about the big picture in what kind of look and feel. We often talk about look and feel you know look how's it feel. So what that look and feel should be. So when we're designing let's say now we are designing the button on the side you know the Crown to watch. Then when we are. Yeah. Your watch doesn't have that old school watch it so let's say it has. Well okay. But let's look at you. Let's look at this. That's also a perfectly good example. So let's say now we are designing this part (Fitbit tracker) OK.

And so and this is how design works you know you design the whole thing but you also have to go into the details and really say OK what's this shape going to be. And when we if when we're looking at this shape we can say well you know how is it fitting with the rest of the watch you know. So there are some angles here. So yeah there's some angles here to this that makes sense. Is that is it in balance with with the rest you know is it is it too big is it too small does it does it fit.

You know this is quite big here and this is all quite small. So the criteria are you

know is it in balance with the rest the details. Did they do these details fit what the brand is about.

Would it make sense for example maybe it's always easy to give the opposite you know if this was all roundy roundy smooth it might look very strange when it's together with this part which is quite edgy like they come from something else and it's exactly it looks like you took it from somewhere else and stuck it on there that doesn't make sense so, I did the that's right. But there's also the other tool create a contrast that it can sometimes when you design something and you think OK this is round to and make it round a bit dense at a certain moment you will hit a point where it gets boring because everything is round so then you. Know you add an hard edge to it to make it to get it more exciting. Again, metaphor with music that we can have a rock song then after two after two three minutes and often they have a break to get it make it more exciting and then they have a guitar solo or whatever. And it's playing with timing and in music it's playing with timing and in writing. In product design you do it with shapes.

And then you connect it to the designing for the brand. designing products for the brand. it's the same principle that there are brands where everything is in the smooth balance. And it's like a piece of soap. And there are also brands like for instance you forget for example.

If you put Ferrari opposite for Lamborghini Lamborghini is always edgy. It's always angles angles angles. And Ferrari. It's more female lives and they have somewhere and they have some angles.

But it's it's all Ferrari is more like a lady and a Lamborghini is like uh like a stealth plane nearly. And so that's that's form language you are using and every brand has its aspects in that. But they also have. Very visual markers like in cars. You have to do the grill. The frames are the place where they put to the windows et cetera.

And your question was about how to judge these things so I mean the tools you use to us. Yeah I mean the tools.

I mean thing you know was the gut is it is the main tool and I think it's the tool of the brand guide for want of a better word.

And if there's no brand guide then it's the brand guide that we have or the style guide I should call it the style guide that we've made ourselves.

And what you say about contrast using contrast this is this can be a way to make a really good design is to create that contrast.

But it might not always be the thing that the brand wants because the brand might be a very soapy brand you know as you know well I think Apple is a good example. Apple really sticks to you know straight line round corners and even this little hole is a line with round edges.

It's not a square hole it's really round. So you could say that you know the Apple shapes are shapes and shapes and shapes.

It's the same shape the repetition shapes. There is So there's a lot of repetition of shapes and even you know this is also repetition of shapes. So you could say OK well that fits very much with Apple but if it was Ferrari you know it would it would be a different looking kind of the phone. And if it was Lamborghini it might have some contrast or some you know these would be crazy with over-the-top.

I think the tools is is the gut. And it's also that the rule book that you have either established or the existing rulebook you have to go and check back with that and see if it's appropriate.

You know yeah recently with a rule book. It can happen.

I have it's sometimes that you want to change something and it goes beyond the rule book and then you need you need to have good ammunition to the board to give reason why you want to change the rule book.

And I remember with Yamaha they said oh no not possible not possible that we use matte colors and then yeah you can forget it.

And two years later they see Ophelia as an affair and they say oh we should take Matt color.

So it's also a balancing act within the company and with the client often it's some clients are very open for progression and others are conservative and you have to deal with it. Yes. And that's also those are also goals of brands. I mean the company that I mentioned before that makes bathroom equipment they are not leaders in design but that's their position. Yes. You know brands like Apple are

leaders. They set the stage for other brands but. That's their choice. You know their choice is to be innovative and always have a particular kind of styling as some other brands. They are followers. And that's even in their manifesto or whatever you know is there you know they want to make good quality products.

And the way they make good quality products is you know they use the design that is and manufacturing. I mean it goes deeper than the design. But I mean not every brand wants to be Ferrari you know not every brand can be a Ferrari. If that was the case then we would also live in a ridiculous world. Yeah. But then then Ferrari wouldn't be Ferrari. Exactly. Exactly luxury.

There is still the rule. It's a luxury brands as limited numbers. So Ferrari could easily sell more cars than they do but they have to rule in the House rule that because we are Ferrari we want to be exclusive. So we want to produce more than I think nowadays eight thousand cars a year.

And you're not even allowed to buy one even if you have the money. You can't just say hello. I want to be. Basically Ferrari has to decide if they want you to have wanted to get great.

Yeah but that's a big difference. But for instance, see this if they can sell a million cars they will work for it. Yes..

Yeah. So I think I think that the way to distinguish it is you know you have the brand on the one hand and all these physical things that we are talking about are the manifestations of the brand. Yeah. It's what the brands putting out there. It's the contact point it's the touchpoint. Actually, it's one of those touch points.

Like we are more on the creation side. I think it would be like to play with shapes and make shapes ourselves by hands again and Albert is more on the strategic side.

What is the most challenging parts when bringing the concept validation like judging concepts?

The fun is that In fact, that judging is not challenging because that's the easiest part. Like I said when you have a good design with our experience because we have quite a long experience. When I just started, I also couldn't do it. I immediately noticed when is there or not and the hardest part of the work is to get

there because that's speaking for myself that sometimes can really be fight. That's you You feel a bit you're in the direction but it's not what you want yet. Because I always have quite...

No I don't have a clear idea of what where I want to get.

But it's also about a lecture you shoot that you said recently the TED talk by this writer maybe that's Yeah. She said it. Yes she describes it. That's a writer in a TED talk. She wrote Eat Pray Love.

Yeah. I Know Eat Pray Love.

she said it's almost like picking it from the universe. It comes by and you would recognize it immediately. And it's like grabbing heads and Executing it. And often it works for me. It often works that way but it's hard to get there because first you have to be in that universe.

Yeah. Get in that universe.

What was the name of the TED talk?

Your elusive creative genius

Yeah it's very interesting. Yeah. But the question was?

What is challenging when you're judging concepts?

Yeah. I mean if you're if it depends how you're judging them I mean if we are judging concepts together let's say before we are going to a presentation where you need to present concepts to a bunch of other people.

Yeah. That's two different things you know. So when we are judging the concepts among ourselves then it's less of a challenge than when you're with the client and some mother people from marketing or production. You know I think the challenge there is different stakeholders. You get different stakeholders and you know you get people from production and they're like modeling that we can't make it. And then you get people from marketing and they're like Yeah but you know it has to cost this much and it has to be like this and yet. So I think that makes it challenging because...

So persuading people?

well uh creating something where all the stakeholders are aligned.

Also, your presentation skills also if anyone gets in a great presentation then it's

like uh taking them on a journey. Yeah. Get them where you want. it sounds quite fun and easy this journey but it's not because when you do have those different stakeholders there they see things in a really different way.

Also there's a lot of people who don't they just don't see the form or the shape when they don't see the relationship between if you make something one kind of shape or if you make something another kind of shape the impact that has for a lot of things.

The importance of judging how far you can go as a designer that you have to call it MAYA principle: mostly advanced yet acceptable.

Yeah. And I remember one time that's. Long ago.

We've made concepts for Seiko watches and we presented them two to three Japanese guys who flew over to our design office and we gave the presentation and there was silence in the room.

And why did the chief of the three sets. Chief of the three said After a while we need two weeks to recover. Never heard anything from them again. Yeah, we definitely went too far. They couldn't understand the concept.

So I mean often that's a that's a tool we use when we are designing is to create let's say three concepts and you make one that's a little bit conservative and you make one that's like way crazy you know and then in the middle you do another one. And we do that a lot actually that is a tool. Let's say to if you talk about tools and the challenge that's a way to resolve that you know to show a scope of concepts we would never show concepts that are all the same.

You know it depends on the brief but that's a good way to to show a kind of a variation in choice. You know one concepts quite close to home one concepts quite far away in terms of and it could be in terms of everything could be in terms of manufacturing you know maybe you say well this one might be harder to make but wow you're really going to make a statement you know and some clients are willing to go that road. They might say yeah. Yeah I want to go that way even if it's going to cost me a little bit more energy might be a bit more risky but if you need to invest more money in in the manufacturing or whatever you know but someone want to just stay close to home.

but at least when they see the difference they understand because designing what we do is a lot. It's 99 percent communication. I mean maybe it's me it's yeah observation communication. I mean the actual work doing it or they also say designers you know it's 1 percent inspiration and 99 percent perspiration. You know that's one thing that was I. And then the other one is you know the communication you know because you can think of ideas but unless you communicate them in the right way then it's also like what Jeroen said last week It's always teamwork. It's also you're not a dictator who's giving the design then make it's you do it for a client and the client needs to pay for it. And yet you do both. Everybody on the table should be able to say something

Is there a challenge between you two also when communicating or like because maybe you want one concept to move... And yeah he wants the other one. Is there a case like this?

Well I mean the good thing is I mean we really know how to work together and use each other to get feedback and so feedback is really the most important thing. Yeah

Otherwise we wouldn't corporate. The fact we would work together is that. We have a good synergy in the design, but say the question again.

How do you decide yourselves together?

Stakeholders. I think honesty is one that's very important. So to have the honesty and that comfort to be able to say that's horrible or. That's great or you know what about if we do it like this and also to and that's something I you know I think maybe a lot of designers have that but also to not take things in a personal way because you know you have to kind of step outside. So the ability to to step outside and look with other eyes maybe that's a challenge. I would say that is a challenge because sometimes it is hard to.

Yeah I find that hard sometimes. Okay. You know to not let's say fall in love with an idea.

Yeah okay.

To let an idea just represent itself. And if you know if someone doesn't like it or if Hanno doesn't like it that he can have the freedom to say that. But I can also be

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strong enough and it works in any teams you know that you have to have honesty. You have to have a kind of objectivity. But I always have to work as a team set apart your ego. Yes. Yeah yeah yeah. And that's often what with young designers design offices that do. Oh that's my design. No I mean the design. Yeah. you cannot be designer for many years on your ego. Yeah I think you have to work alone.

Yeah. And I mean there's really something to be said for you know often. And that's I think the case that this is like one and one is five you know just because when you're 1 1 person working on something you know. So the feedback is incredibly important. And usually and I think it's the same with anything you know. Well you can have too many cooks. No but the power of the double brain you know it just gives more power to the decisions and to the convictions.

So now I'm trying to develop a tool method or framework to help designers at judging concepts first so especially when the designers that are not that experienced are like just graduated and working or sometimes in their own graduation projects working on a brand experience design but they don't know whether it's by intuition. Maybe but they don't exactly know how to decide which concept to go for.

In that context how can I help. Yeah like you and other designers to ease this concept validation process. Maybe what I did possible areas to dive deeper?

Well I mean when you talk about young designers then I would say they need older designers you know I think it's very hard to for a young designer because I mean I'm not schooled in that Delft way.

You know never these processes and no thank you. You know I have a very strong feeling about what I like. And you know I was born with a pen in my hand and Hanno too. So we're like meant to be designers you know I'm not saying I'm not saying anything but there's a lot of people who it doesn't come naturally you know.

And I think if you're inexperienced then you need to look very well also at what people have done before you know because if you think you're going to break the rules you should know them first. You know I must remain so to look at other

experiences and when you talk about a framework or a way to be able to judge design I think well it's really hard. I mean I think it's. Nearly impossible. Yeah I mean because.

Discuss together what you think create a program of requirements you know learn first how to make the rule for your own design you know it should be like this. It would be nice if it's like this and then you know that's a way to go back when you're judging to go back and say Oh is it like that or not. Do we want it to be like that maybe we have to change the rules a bit you know. I mean I so I think discussion and objectivity.

You know saying things like balance you know it should be in balance. That's very subjective. You know that's not you know is it in balance. Well yeah it's in balance because this side is the same as this side. And that's not really what we're talking about you know.

No it's different for every project Yeah. Yeah. Yes I remember.

At the Arts Academy I studied aeronautical engineer and articulate me on to it. I remember asking my favorite teacher one day.

Can you tell me if there is any if there are some methods to say if it's good or not. And then she answered with a simple question I'm not here to judge it I'm only here to teachers to teach you the process how to go through the process and if you do the process as good as possible then.

Then the design should be uh it should exist. And it's yeah a checks and balances discuss about it and uh try different versions. It's often trial and error and design. Yeah I mean I think yeah you need to also kind of a checklist but that also goes back to the requirements and you know if you if you was embarking on making a design you need a kind of a checklist it should be like this. It should be like that and then and it doesn't have to even be a long checklist.

But then like for instance it should function like you want. That's number one. I mean when you make a phone you should be able to tell it to them make a call with it.

Oh you have to make a call with it. Just thought it had to be nice like high heeled shoes. You know also I do really depends on the product because I mean if you're

designing fabulous crazy stiletto shoes you know the first item on the list it has to be functional and comfortable.

Well that's probably going to have less importance you know than aesthetic value of... at about the peacock.

There is a great lecturer on YouTube by the French luxury professor. And he makes a comparison between premium brands and luxury brands and then in practice he says luxury is like a peacock. It's completely useless bird. It's beautiful and it's already existing for thousands of years. But if there were no humans it would become extinct because it cannot fly etc. And then he says the difference between the luxury and the premium brand is the premium brands the more you pay the more you get, and with the luxury brands the more you pay you get is the peacock.

It is expensive, useless...it's simplifying it a little bit. But I mean yeah I think experience you know like if inexperienced designers you know should talk to experienced is how to do this. Yeah. That's that.

Yeah I remember when I started to FLEX that I did a project in an with G plastics into Western genius designers from England. And he was like we had to decide. He said Oh yes you have to change nothing you have two chances to make that the radius like this.

And we were like every chance is any of us perfect.

Yeah. This experience.

I think that's one of them because I mean I've also heard a lot of things about how education is going in the tale you know. And.

One of the things I heard is that yeah almost like the students are not really taught to design.

You know they're taught to do all kinds of other stuff. You know branding and marketing and but they actually just these you know in designing sitting down with a pen and paper and yeah creating something it's actually really hard to do.

Yes. Yeah I'm coming from Turkey is on a totally different world design actually at my university was totally different industrial design for 50 so here is all about like methods and yeah yeah process it process.

That's also took to come back to describe ourselves. I think we are a bit between that. Yeah. Delft school and then at the art academies where it's really about the concept of being an artist. So that we we're not pretending to be artists but we're also quite playing you lose with those two methods. That's sometimes it's intuition and the other with another project it could be hard work in of spreadsheets and that's probably what was the presentation that was the Gilbert set.

Okay that's come let's put those excel sheets away and sync design and design is more than an Excel sheet. Yeah.

Yeah I mean there's this aspect to it which you can't put down in a method you know you can give a method maybe.

Yeah I mean yeah I think there's a big part that is like there's a sort of a natural part about it and then the part that you can teach. You know that's why you know maybe that's why at the University or the teacher you had said you know I'm not here to judge I'm here to teach you know. So that leaves it indeed to the student to judge their own design stuff. So when you have to judge your own designs then I think you know you need to talk with people who are more experienced outside the group.

You need to talk together and you need to look back to your brief. You know we're now at the brand new year. Yeah I mean I'm working for your mom. I remember I was really horrible.

They said oh you have to go to a formula one Grand Prix. You know are the tickets to fly. They get a plane ticket. OK. Yes that's it.

It's often you really have to experience things to be able to just like going to a formula one Grand Prix is completely different from watching from the long run preview behind the TV set.

So. So in other words if you're designing something you know don't just don't design it in an ivory tower. Yeah. That's also something that happens that can happen. You know what that expression means. I understood that. I think yeah it means you are designing in your own little bubble. Yeah know I'm a coach and you're not going out and really seeing it comparing it to other things or checking with the users or even looking. You know we have so much image material

available to us now. You know there's Pinterest there's good lord. I mean there's so much you know you'd kind of want to be in the ivory tower just to kind of get rid of all those influences. But at the same time you cannot only design in the ivory tower. You have to be. You have to get all the influences and feedback from outside.

Yeah. Now shows from what you know what you said last week. There's the soft data is more important than the hard data.

And that's the feeling. Yeah.

The emotion is maybe it actually the same so. I'm learning more when talking to people than reading papers.

I think it's a process you need a bit of both. Yeah I think so. You also need the hard data. Yeah yeah.

That's it basically. Great.

Interview 7

Let's start with what do you do here in Heineken.

And my official title is Global Design Director Heineken. So that means I'm part of the global Heineken brand team responsible for design in the broadest sense of the word. Everything visual tangible. Everything that's not advertising above the line advertising is in my shop. Okay. So, it's logos brand identity packaging merchandise point of sale materials bar interiors shop floor promotions visibility sponsorships everything that has to do is branding and visibility

They are not advertisements, but still everything should be in line with the Heineken brand.

of course. Together with the advertising it creates the brand, it is the brand.

How do you make sure that everything is in line with the brand?

Well the easy answer is we have of course we have a strategic brand strategic documents In Heineken we call it "brand in the bottle". And that summarizes the essence of the brand in terms of values, benefits, reasons to Believe consumer insight. Target group. Does brand strategic brand positioning brand value elements. And that is the let's say it is strategic. That's the brand guidance. So

everything is always linked back to that. That's written in words, Visually. We of course also have all sorts of. Guidance on when does it. How do the words translates to visual? And also it also the Heritage the fact that. Even if with the current positioning maybe the color green. From a purely color semantics point of view would not be the best color. Still we will say but Heineken is Green has always been green back from back to the 19th century. So. there's. Also a lot of visual brand identity documents that define. What the brand stands for and how that translates visually to always keep on assessing is it on brand or not.

And after designing something do you go back and check according to this "brand in the bottle"?

Yes. But we do that. So yes but in reality we do that's always. That's what that we live to brand. So we don't have to get document out and use it as a checklist because it's so in our minds. That's it is. It is our that's our daily practice. It can be every little thing we do. Even the toilet sign or what do we put up in the wall here or we do it with everything. We're always busy these days the brands or not. The complexity is by the way so. We also make that brand in a bottle together with my boss and with my colleagues.

If we do our job well we don't always neatly stay within the rules and guidelines. We create the rules and guidelines of the future. And where is the brand going. And that's and that's of course if you're moving forwards in the world around you is changing and it's not static. So it's not that someone tells us this is the brand and you must work within the boundaries of the brands we are to brand we create brands. So we work within our own framework and we develop we push the boundaries of the framework to develop the future and.

OK so I will define the brand experiences as overall experiences on a brand. And it also covers the interaction with all the touch points. So, based on that what do you think about your process of creating brand experience in Heineken?

Well we look at it like that. So every it's the full experience of all touch points combines and that's the way we look at it and that's the way we develop it. So it's never one thing in isolation. It is a it's an it's full ecosystems as we call it including advertising and sponsorships and visibility and packaging and. Everything

together. It is all developed in multidisciplinary teams. To make sure that that full experience is the way we want it to be.

How does the process of creating this experience look like? How it starts? How it is going on the way?

Yeah. It is difficult. I mean I can give a very very generic answer that starts broads with a strategic business objective. Brand objective. Like where. What should this. Project or campaign add to what you did deliver what you did add to the total experience or what should be the use for markets to use this. As the key strategic business objective then. Creative Development. Big Idea. It's a funnel process. Big Idea. Big Idea overarching all different channels and tools and touch points. And then it's funneling towards more, and every way we make choices. And it's. It goes to more details in the executional phase. And then you have of course the different disciplines the packaging designers finalize the packaging and new merchandise designs the merchandise and the social media people the social media. But it all started from the same big idea.

So, they start from the business part...

the brands and the business, and those are super interlinked, are always the starting point. As. Well are always starting point but nowadays of course packaging often is about carbon footprint.

But also, there it's still brand and business that influence it. But it's almost a topic in itself of course or that. But it's from the business it's got says then Tesco is next year not gonna have any plastic anymore in our stores in packaging. So, we must find an alternative for the plastic shrink wrap so complex. That's compared.

Tesco: That's a client of ours which we never sell direct to consumer so we sell to retailers or we sell to bars. And retailers and bars and sell to consumers. And. People. Are asking this.

How is Heineken defined as a brand?

"our brand in the bottle" is confidential. I did something. What I can say is dead. In essence maybe two things. One is we are. This brand became so successful and big and this company became so successful. Because Freddy Heineken said it beautifully. "We don't just sell beer we sell enjoyments" or "we sell an

experience". And that is very true. That's very much in the DNA of this company that we. Do not Position ourselves we do not define the brands just in beer but in the whole experience around it. And that makes sense. That's the added value. That's what creates the added value. That's also why design is so important for us. And communication is so important for us because it is that's it is building that whole experience and not just talking about beer. Hand in hand with that goes that the most differentiating.

Value of Heineken is no progress progressiveness. I say Heineken is always moving looking forward moving forwards. Instead of in our category. All beers are mostly looking backwards. Is always about looking back at where you come from provenance Corona is the Mexican beach. Budweiser is the American dream. Hertog jan is the brewers Grolsch is the ingredients So it's very much. About Beer about instrumental coins. It's far less about. Lifestyle experience enjoyment. Than Heineken.

And then there's a whole lot of values of course at least. And if you see Heineken across the world in all its communication and design and you'll see that it's open minded and cosmopolitan and it's worldly and it's. Which is a sort of progress if. It's a progressive brand.

Our tagline for many years was "open your world". I never saw very much had that. That feeling on it. Then.

And in general, what do you think about the notion of brand? What is the definition of brand for you?

I think I always like the simple definition a network of associations in the minds of consumers.

Are there any brand elements or characteristics? So, what are the parts of the brand?

Yeah. Everything that creates that network of associations. So that's the way a brand looks the way brand behaves. Your experience with brand the communication over brands. The products it sells everything. So it's literally everything. And if it's the surface brand it's of course very much the surface you get the interaction you have with brands. In our case consumers have interaction with the product and

with the packaging and with. Not so much we as a company often. I'd say it's. It's everything that's in them that creates that network of associations and meanings in minds of consumer.

I will define the concept works as an early undeveloped version of a design idea. So, it's not finished yet. You usually start with five or six, I don't know many concepts, to choose one of them. How do you design concepts for your brand? So what do you consider when designing something?

You said the for example the "Brand in the bottle" You don't maybe actually consider it exactly when designing it's in your mind. Maybe. But are there any criteria for you?

What do you get from the brand to design concepts?

If we develop concepts. I mean yes to brands in a bottle is a crucial source of inspiration and guidance for what is a good concept. Fitting the brands or not. But it's also Originality has it been done before or not. We work on a global scale with the biggest brands on earth are our competitors. So We don't want to be a copycat. It's also about originality. It's also about. I mean I have we here have a global role. So

It should work in all cultures. Sometimes we design something for one market. But in general we design things for the world. So if it is a very Dutch idea it's not going to work. So it suits sure to be universal enough transcend culture. Of course consumer appeal will consumers understand it's appreciated like it It's maybe the most important one because if that's not the case why do it. Technology is another one. You can have a fantastic idea. But if you can not make it or. Link to technology is business case if it's all of a sudden and doubles your cost price. If you think I can make beautiful special packaging with lights in it and with all nice but. How much does that cost? Can we afford that on a can of beer?

There's many angles to assess a concept and it depends also very much what you're talking about. If it's a quick. Design something for a small music festival. Yeah it's a bit easier than if you design the next bottle for the Heineken brand worldwide. I mean then you have very different scale and size of project and very different list of criteria.

But what I was just mentioning in in essence is always true there always is it on brands will consumers like it. Is it original original also means distinctive versus competition. Is it scalable. Is it technically possible within acceptable cost.

How do you judge concepts if they are on brand? And also who judges?

we do consumer testing often that is and we ask consumers certain values. And it's also simple like is this premium is it. Are you prepared to pay more for this? Which is another way of translating premium. Do you find it attractive? Is it original Have you seen it before? Do you think it fits Heineken or not? Yeah. But mostly consumer tests is a lot about understanding. And appreciation or appeals sort of generally do you like it. Do you do you get it, internally. I think the largest part of assessing whether something is on brand or not is internally done. Internally and our agencies, and you know we know our brand, so we know. We know what we want to express. And we know what we stand for.

I think in Heineken it's also you know it's not we don't those brand values or the thing is not because we someone has writing written that in "brand in the bottle" and then that's the truth. It's culture. And if it's right that's where brand values come from. Because as a company the people in the company. Feel like that it's their drive it is the culture of the people and it's a company of hundred 50 years old. So. If. You can people and some people if you work just for one week you come from another country right.

if you work here for a number of years if you. Work with the brands across the world if you know that the heritage the history of the company and of the Heineken family. Then you feel you feel whether it's right.

And our CEO feels that's our Chief Commercial Officer feels that. I feel that people in our teams feel that's an agency which we often work quite long with the same designers the same advertising people because they should feel it the first half year the first year they always come with ideas that we already have seen a hundred times already have rejected. Often the obvious stuff. or stuff that is maybe better for competitors.

That's really a that's really a challenge to try to get under the skin of it. Did you realize it that you live it's not you. And so that's I think for us. This. Is probably the

most important is that it's culture. We have a phrase and in fact you can say it's a nonsense phrase but the best comes with the good concepts you can put you underneath it you can say "only Heineken can do this". Yeah. Only I think you can also only Grolsch can do this. What does it mean. It's but that's that expresses that feeling that we see an idea and it's spot on. We say yes "this is an idea only Heineken could do this".

Are there any tools methods or frameworks that you use when judging concepts? Yes there are. That depends very much on the type of project you're talking about so. We have to sort of we have sort of checklists we have research methodologies I was specific values and checks in there which are standardized because then it's comparable but then you can compare this year concept versus How it scores on last year's concept. And if we are in an innovation process there is an extensive stage gate model in which there are checklists on which you have to assess concepts.

Also the more functional instrumental things are technical goals etc.. So yes there is a whole. Lot of. Methodologies and checklists. But in the end. If we talk more design conceptual route to choose. Its people. It's a couple of people. The decision makers stakeholders

Who are those people?

it's relatively compact. I'd say the most important one is the global Heineken brand director. That's my boss. He's responsible for Heineken brand worldwide. Everything involved. Then he has eight people reporting into him. And that's me for design integrated design. That's some people for advertising that some people have one for sponsorship. One for business one for. So if those people like. The global Heineken brand director and his management team.

And I mean if it's design topics it's me. If we agree there is a chief commercial officer needs to commercial boss of whole Heineken. Yeah. And what we're talking here is Heineken brands the company the chief commercial officer. We have 300 brands in this company.

And so in Holland we have. We have many brands. We're talking here all the time Heineken runs for the other brands in essence it works the same. So global

Heineken rendering your chief commercial officer is responsible for all brands you could say but Heineken brands is of course by far the most important one. So he also has to agree if it's really important if it's a smaller thing. He doesn't look at it. Of course he cannot make time for everything. If it is really important. He should approve it. And if it's really important his CEO should approve it.

OK. So it's by layers of hierarchy.

This is the hierarchy. I'm the head of design. Then we get the head of the brand the head of Commerce and the head of the company. OK. It's does four people. And if it's really important. If it's really a new product if it's a really new bottle or a logo it's also the Heineken family. Because the company is still majority family owns. They don't run this company. But then we also checked with them.

What is the most challenging part when doing this validation?

I think in general the most difficult part is that a concept is only is not even half finished. So.. You have to guess you have to imagine how it will develop.

An initial concept can sound unexperienced. People often see a presentation often an offer of an early concept and get super excited. That they cannot I mean we have quite some experienced people. And then you know okay. But if I'm going to do this make this real and I make this real and I make it happen. How does that work. And then in the end. I can sense this is a weak idea because in reality. This will not work. There will be too many technical hurdles there will be too much I don't know.

Now it sounds nice but if we're going to really make it it's not gonna be like that. Out or the other way around. Something sounds. Like not even that exciting but if you think it through there can be something amazing. That is in essence the difficulty of judging concepts. That it cannot be and it is not completely finalized. So you have to imagine and think through. And someone sitting next to me will think it through differently than I do. I mean by definition because in your mind you're filling things in and then it comes to persuading people. Because if my boss still doesn't believe in it but I'm sure it will work I will have to persuade him. That. Was.

What can I do to help you and other designers in the concept validation phase?
What do you think that the areas worth diving deeper?

I don't know. Now it's a very difficult one concept validation I think is super difficult and very personal. It's your intuition. What I was describing just is also a sort of intuition is experience intuition. When Steve Jobs had the first idea of an iPhone. I mean people would say you're crazy because technically you cannot make it work. You cannot get enough scale that thing is way too expensive for the whole world. And it only works if there is enough scale so the whole idea. Or people don't want to do everything on their own. You cannot imagine. It was beautiful and especially if you're going to ask consumers and consumers can just look backwards. They know today and they know yesterday and the day before day don't know tomorrow.

There was a famous research about ATM machine when it was just invented, and they did a consumer research and it was a complete failure because consumers said yeah but. I go on a Friday afternoon to the bank. I make sure I have enough money. If I go on holidays I change money I have and I'm not going to travel without money in my pocket so. Why a machine to take money and why should it be 24/7 and why it's a useless concept. And that's just because they could not imagine that you would travel without money and just your bank cards and you can pay everywhere and you can get cash out of the wall and.

It is the sort of lack of imagination how the worlds can change. And that's. I think that's something you can never solve. So you need. People who assess concepts need to have a certain. Maybe also be a bit visionary to us to see what it can mean. You. Have the experience to think all sorts of also practicalities et cetera through how from here will it translate in reality. To assess a concept. And so what you should think do is maybe provide tools to help that process. You know that it it's quite difficult because that's not black and white and that's the whole class.

That's why I'm thinking about like maybe a discussion starter tool because then people will decide what will be the concept then could say yes or no. The target group I am thinking is not the ones who are experienced and knowledgeable, but the ones just graduated and working at a company or doing the graduation

project something like that.

Yeah. Now so that could be that could be helpful. Or how do you how do you translate. A branding the Bhutto brand values. Many companies have written that down but what it means how it translates to action or designs or is difficult. That step is difficult. I mean you can say as a brand I'm making up as a brand I'm masculine and I. I stand for power. And. But what does that mean in reality. And. That's very difficult. I mean we are in a way lucky here that. These brands is old and is and that is that it's so in the culture of people which also makes it difficult in a way it makes it easy because everyone feels it and everyone. Also everyone has an opinion about it that everyone values that these brands are super important and that it should feeds and bla bla...

In many other companies. It is you don't have that richness you have. Yeah you want to do marketing you want to build a brand. So you write down a couple of principles positioning statements values and you hope that will steer your brand but then really basing your action on that. Is often very difficult. Because then you get difficult discussions between the marketing responsible and the CEO of I mean they don't agree and sales will say no but this is beautiful in your marketing story but it doesn't sell. And so having some tools to try to bridge the gap from abstract words and values to tangible elements visuals I think could be helpful. I just mentioned two words when I talked about Heineken "Open minded" "progressive" to me two core values. And how does that translate how can I link that if I design a can of Heineken 0 0. Yeah it's not easy. But I mean I can do it. And., We do it and but it's yes. And it's discussing also it's daily reality. We often have innovation or sessions to come up with new ideas. And very often the assessment is very quickly with a couple of postings.

I mean many ideas on the wall and what which are your favorites. I'd go super quick and in a way it's great because it's intuitive and you quickly come to results. But whether that result is indeed the best concept to really start working through it's a big question mark. You don't know yet you know in my daily life. The problem is not lack of ideas. Concepts innovations we mean we have literally hundreds and we get every day we get ideas from either suppliers or for consumers people

send stuff agencies. The difficulty is exactly it is Being able to make very quickly a selection and say this is a really good idea. We're gonna put money and time behind this idea and all these 99 other ones we cannot do.

I mean you cannot follow up all those concepts. You have to quickly. Feel whether something is can be fruitful or not. And then you can action on it. And then in the end you can execute probably only one one real big one per year maybe two. Now you have to like. And you have to you have to work on the right ones. I think. **That's that's helpful. It's very rich.**

Interview 8

Where does Sherpa name come from?

The man who led the way to climb Everest. You can't go out alone, normally. Sherpa is also the name of the people who live there.

What are your responsibilities in your Sherpa position? I would appreciate it if you answer in the context of brand experience.

I'm the UX Writer. The content of the UX writer is an area that is unclear in many places. A new role needed.

In fact, after the completion of the user surveys (quantitative and qualitative research) of an experience design project, we are engaged in the knowledge architecture studies of the new experience to be designed. First, we're building the architecture of the experience, here often comes side by side with the UX designer UX writer. We take some basic design decisions together. Then the process of producing content begins. Here also the main responsible UX writer. And then the designer for wireframe production comes into play.

UX writer is Sher Experience Architect "at Sherpa.

How does this play role in brand experience? We're starting to work on content strategy before we produce content. Content strategy is nourished by the brand's main communication strategy, but content with content. We do not write the promotional text of the product and write the action text that leads to the purchase there. If the brand has a defined language / tone, the texts about experience must be able to capture that tone.

As a UX writer, I've got a lot of brand experience in the communication language when working on an experience design project.

I work as a UX designer at Sherpa. It was almost 6 years.

Let me add one. In case there is no identity of a brand coming to us, we have some suggestions. Your audience as follows, so you should call in this way like the audience.

In UX designer Sherpa, one person is working under the same title as UI and UX designer. There is already a brand perception in the design of physical products. We have to adapt to the external appearance of the physical products of these brands. Here, it is not enough to parse only with color. At the same time the language is important. One can have more oval lines in a square.

[What is brand language or tone?](#) [What is the brand identity?](#)

Brands are in fact creating a brand identity, creating a target group, each brand has a target group. What constitutes an identity is to create materials that will adapt to that audience. Color font logo etc. These are created according to the target audience. If not, we can support here.

A style guide is created before the UI phase. This guide also identifies UI components. Very basic elements of the experience are carried out in the context of the brand. Determines whether the selected main color is used with side colors and which cannot be used. Sometimes these rules may contradict the user experience. For example, my logo may always be used in the lower right corner. But in this product, while in the physical product, the interface design may not be possible in terms of user experience. At this stage, the brand may need to update its identity.

Our priority is not always the user's needs. But sometimes it's not allowed. When it comes to us, the project is ready for the brand experience and we try to improve the user experience accordingly.

There are some stereotyped brands, when the font appears, that's the type we call that brand, but these fonts are defined many years ago, so they can't meet the current needs.

LG, for example, has to give up its corporate identity on its latest screens. But if it does so strongly, the brand can still take its place. Brand perceptions may change over time and differentiate.

There is a message that the brand wants to give to the user or the customer. I'm a brand, I'll offer you the following benefits, my products my services in your life makes the difference. At the basis of the brand experience, there are basic arguments about the word that the brand wants to say. But, no matter how well you create a brand identity, in a visual sense, if you do not create the desired perception in the user you are targeting, you do not offer a good brand experience. Brand as the base of the experience of the brand, when we come to the brand experience, we are shaping the way we are shaping.

If I return to brand language, I am a sincere language user, this decision is fed from the brand personality. Brand personality is the personality I want to put forward. Every brand needs a story. Brand is not talking about something abstract actually. Brand employees also gather under that brand. We have a motto like guiding companies. Our pole star that guides all processes in this company is guiding. The content we share with logo ton typography is always fed from our brand story. We have a brand personality. Brand living is a living entity, living evolving and relating to the customer.

Today, the brand personality of Carl Gustav Jung has given 12 architype direction. Servant, monarch, hunter etc. As with people, the personalities of brands are fed by these archetypes. We have done a workshop about this and we tested how we look like brand out.

We did it with a customer. We conducted a user survey, persona, customer journey map and a brand personality workshop. And in fact, the elements they present in the context of corporate identity are inconsistent with brand identities. The mass that they address as a bank and the texts they offer are inconsistent. Then we said that we redefined everything and created a brand personality map.

Like the customer experience map we know, it also includes contact points. And in a road map the brand wants to put forward the point in which you know the personality. It is meaningful that the aspect of personality that serves there at the stage of the research, which guides the research stage and serves there.

Then he tried to guide a brand language according to the map. We have dealt with all touch points, from digital interfaces to printed materials. It was a very comprehensive study. Finally, we made a workshop to tell the customer's interior team about how to use this brand language guide. This process is a year and a half.

I will define the concept as a state of design, not yet fully developed. Although it varies according to the project, a minimum of 3 concepts have been designed in the design process and the plan for the final design can be determined. This can also be the concept design phase in the process.

What kind of judgment do you carry out when choosing concepts at this stage? How do you decide which concept suits the best brand?

We also have a system that is a little different, where user research is done, information architecture is prepared, content is created, and wireframe is created and they are gradually approved by the client.

The most recent output from us is probably the UI. Every stage has a "why". We are taking the answer of "why"s. And so, the project is progressing in accordance with the customer's request.

The concept stage in the design of the physical products interface can be. After the idea has emerged, the features of the screen are not exactly certain, but on the more solid footings, concept design can be made on behalf of. We have already clarified everything until we come to the concept stage, and there is no need for that part.

Decisions are always taken according to the needs of the user. In the meantime, let's have a link to you at the end of the interview, Sherpa has a handbook. A visualized version of our processes.

There is a reason for each result. We explain those reasons in a rational way what we do. And they all support the next stage. The client probably makes sense when he sees the wireframe and wireframe in the penultimate phase. Everything is defined so that we can go to the conclusion step by step.

When it comes to brand experience, concept production may not be risky because you are trying to put the brand to work, but when it comes to the user, things are different, the concept is risky.

What can I do to help you and other designers in the process of getting approval for your case in order to facilitate the concept evaluation / selection process for the brand? What do you think I can focus on?

Maintaining a healthy communication with the customer. We do not call the customer actually call the owner of the project and determine in the kickoff negotiation that we will contact the person at the top who is determined by this. We have an original business model. Design as a service. We have been working with this model for the last two years.

I completely agree with the communication. There is also part of the project to inform each other of the stages of the project. The more questions you ask, the more you take. It is important to ask questions, to clash and to discuss these processes without breaking people. It's important to listen. It is important to see an example; it is important that you see many examples of your work. Other people's ideas develop people. It's important to ask why. It is important to connect your work to a cause and effect relationship as much as possible.

Appendix 2: Interview codes for thematic analysis



interviewee 1



interviewee 2



interviewee 3



interviewee 4



interviewee 5



interviewee 6



interviewee 7



interviewee 8

1. Brands = memes, units of culture memes. They help us distinguish certain things.
2. You can hang up a lot of attributes and values connect them to those brands.
3. People buy G-Star clothes to get the G-Star brand
4. G-Star feel is being a little bit more edgy, a little bit cooler version of yourself. Cool urban girl or guy.
5. I think brand experience is about making sure that people are feeling the right feelings.
6. Good brands they create trust recognition and tune up value.
7. Overall, brand experience process starts with what your brand stands for.
8. what do we need to create as artefacts, and it will be the cornerstones of this brand?
9. logo is often a big part, but it could be colors it could be a physical store, certain aspects of your store
10. people sort of click onto brands to create a certain meaning in their lives
11. a good BE process is about kind of understanding what people need and how they relate to the brands
12. good BE process: understanding what you're about to what you have to say kind of what your story is
13. design the artifacts and then you measure if you're getting what you need to go
14. initial part of kind of exploring stuff understanding like how people behave how do you think about the world that's like being them for anthropologist
15. the designer's job is collecting the right information then there's a step of decision making

16. Nespresso figured out that people want to have quality coffee experience at home

17. anthropologist moment and that strategist moments

18. Even if you look at Turkish flag is very recognizable same with Swiss flag there is a cross

19. some visual symbols are powerful because we are visual people

20. Color often plays a role too

21. People will talk about typography

22. it's a little bit different with brand design is that there is still a lot of craft a lot of taste and it's harder to debate

23. some people maybe need to have the last word on taste initially more than with what kind of more measurable design things

24. Uber when they designed their logo the person who had the final same taste was Travis the CEO

25. Google, it's usually is the brand studio people it's the brand studio lead.

26. Apple this is Steve Jobs and thankfully Steve Jobs has a really good taste

27. if I had to choose, I'd rather have someone who is not the CEO of a company, but has really good taste in brands

28. elements always exist in people's heads; you can only try to kind of influence what goes into their head

29. symbolism and like logos and symbols it's kind of like religion to like religion is maybe one of the earliest brands

30. G-Star when you walk into their stores, they also have materials like unfinished concrete like rough steel it looks so industrial it's very different from Levi's

31. in some places the smell is part of a brand have you heard of Monocle. If you walk into their store, they have their own perfume that they develop the store smells like a perfume

32. everybody knows how McDonald's smells

33. Your visual symbols definitely a big part

34. It could be a lot of stuff as long as they hang into people's brains of people associate them with the brand

35. Elements you use in concept making for brand, it really depends on how people interact with the brand.

36. it's an art and a science sometimes (choosing a concept that fits to the brand)

37. brand is about what people want to see but it's also about who you are

38. visual symbolism is probably the thing you would start but so some kind of typography some kind of color scheme (elements from brand for the concept)

39. Challenge: generating a lot of concepts and then also having a really good criterion for how you want to value these concepts, I think a big part of that as being very clear about your brand value

40. if you're a Swiss bank it needs to look dependable needs to look serious

41. this concept how does it relate to like these values that we have?

42. it is a tricky one in one way you do sometimes you want to allow space for that inspiration

43. you need to have like deadline or point where you need to make a decision.

44. Judge 1: I've seen the Apple, Nike, so we want something like that too so you can compare it directly to what's out there.

45. Judge 1: I don't like that because it makes it too much about you become a me too brand but also it becomes more about them being like a fake Nikes and having your identity

46. Judge 2: sit in a room and debate and talk about it

47. Judge 2: you can explore that the design thinking or designs sprints,

48. Judge 2: what you do is give everyone three stickers and ask them like let's say you have like twenty logos everyone gets three stickers you're very quickly see on the wall heat map of like

49. Judge 2: you can always ask the most important person

50. judge 2: it's still kind of what you like in a room

51. Judge 3: is to put it in front of the people and see what they I think that doesn't really help

52. Judge 3: use usertesting.com, we would have two logos that the team like and two logos that we're just kind of randomly named and we would ask people first of all like okay what are your impressions of each so just describe us what does this feel like

53. Judge 3: the second question would be you know which one you like the best why

54. Judge 3: then we would ask them like which one feels more most reliable

55. pick the values and then some of those maybe five six would be the values that we are going for

56. if you would do this with 10,000 people then you would have a very clear idea

57. beforehand we have agreed upon the values that are important to the brand

58. James Bond metaphor: we really wanted to have this feeling of technological superiority but also being like a good guy who you can trust

59. I was working with another startup who's one of the founders he is from Iran he is Persian and he really like the word is "hush" then we tested with people on of course no one got it because no one was Iranian

60. danger curse of knowledge you make things that make sense to you

61. their way through brand they don't know anything about it they get a first impression

62. I like the 3rd judgement more because you get much closer to what's going to happen in real life

63. 3rd judgement: when people see your bag on the street or your logo or your app icon in the App Store

64. I love the use of metaphors like the way have you done a vision of product design VIP

65. metaphors can encapsulate so much meaning

66. when we're doing brand design, get metaphors to describe something like a movie character

67. brand I worked on we had genie from Aladdin because he was like this cheery guy with superpowers

68. Morpheus from the matrix who was kind a wise and showed you things instead of totally telling you about them

69. I think it's also very easy for people to pick up these characters and funny enough

70. what voice in to Google should have?

71. Google should be little bit teary but not to like not too much like a servant but also not bossy or not too excited about awesome man

72. I think language is also part of their brand

73. metaphor really helps: Will Smith, would do in Hitch?

74. to decide something how do you make sure that you agree on the criteria

75. how do you make sure that everyone is voting without too much bias

76. 1000 people they click on a survey and then you get the results back just wanted to show the danger of that is if you make it to automated then I know only needed 37% of the people like logo number one

77. Challenge: if you if you go out and quantify a lot you shouldn't lose the WHY because the WHY tells you what to do

78. you put your concepts in hands of people before you actually build it

79. when you get in touch with people you ask yourself are these concepts

achieving with my strategy

80. validating with real people
81. feeling the things that I want you to feel so does this brand feel friendly?
82. Ali baba they have an AI that generates 100 designs and designers just chooses. Data validation will be automated.
83. we have brand models in which we use brand DNA and we apply this model on an assignment to come to branding
84. we create brand DNA; from brand DNA we create what we call manifestation: posters advertising movies commercials whatever
85. Brand DNA is a model, three p's: purpose: why, personality: how, positioning: what, together creates what we call the brand DNA
86. brand key that Unilever uses is one of the most widely used methods to define branding
87. personality traits like if it's a human being
88. Birkigt and Stadler, and it puts the brand personality in the middle and around it three segments: symbols, icons, the other one is communication
89. Communication: what do you say
90. the symbols: what does it look like
91. and behavior that's the third one, and it's about how you behave
92. So, if you want to translate the brand into a product, then you have to translate it into symbols, communication and behavior
93. Coolblue, they have a purpose, everything for a smile

94. Coolblue: if you want to do everything for a smile, then you have to have a personality that fits to this purpose right? Then your personality probably it's humorous, has a sense of humor.
95. Coolblue: if you look at the brand DNA and manifestation like the product the box they deliver there is one on one relationship between the purpose personality and how they do it
96. Brand experience design process starts with analysis, translate these into insights, to brand DNA, to manifestation, test the manifestation, choose one

direction = creation part

97. Brand experience design process: brand creation and the brand management
98. "brand is a web of associations that's in the head of user or consumer around your product or organization."
99. Could be all kinds of associations price, color, feelings whatever
100. "brand is the sum of all the touchpoints that you have"
101. what's the brand of Nike like, the shoes are in there, the ads are in there, the commercials are in there, and all these touchpoints together, everything that has Nike on it, all those things together then probably is the brand
102. creation: so you have to come up with something and you have to know what the principles are or the fundamentals of the brand to start designing in a specific direction
103. Phase 1 is designing from starting at some sort of insights that you have from the research
104. Phase 2 validation is value, is it actually hitting the target, is it doing its job
105. how do you do this validation most of the time I create touchpoints like advertising I test them in an interview
106. depends on what you had hypotheses are around your experiment
107. I have 5 piece of advertising or visuals or pictures, I want to see what the associations are that my respondent has
108. you would need to come up with personality traits that you normally use for people interesting formal humorous sensible that kind of works which words would you choose?
109. If you look at this piece of advertising, what kind of words do pop up?
110. I have a selection of words I'd like you to pick five to describe the personality of this advertising What is this about, like what's the message, but what is it about when it comes to personality
111. I have 5 personality traits these are 5 pieces of advertising how these personality traits relate to the personality traits to the character of the brand and which one fits best?

112. Qualitative research is interesting to get insights around the brand

113. Qualitative: Some insights like people say this guy he looks a bit like Donald Trump, right.

114. you don't need to validate it with thousands of users to know that this guy looks too much like Donald Trump

115. If you say which of the three piece of advertising is more suitable, then you need quantitative research, post them on Facebook

116. Challenge: there is a lot of validation going on, but most of it is not scientific

117. How to make sure that your research is academic, how to keep it agile yet scientific!

118. What do you take from the brand to make a concept? mostly the personality traits

119. What do you take from the brand to make a concept? target group, which is in positioning,

120. What do you take from the brand to make a concept? the benefits, the emotional benefits, the level of self-expression that we strive for, benefit is for the user

121. it is about the interaction that we have with the washing machine, it is about the color, less about the photography.

122. most washing machines do not use photography, how does it behave it is about

123. Behavior is everything for a car how does it behave, how does it drive, how is the driving, is it stirring for fun or is it just going from a to b.

124. Behavior: how it works, is it digital or is it analog, is it retro or is it futuristic?

125. the way it looks from the outside, friendly or competitive, that's symbolics.

126. If your brand is too powerful then you make sure that you have enough horse power in your car

127. Tone of voice defines a bit of the personality

128. if you want to convey your brand then you can do it in color, but you can also do it with tone of voice

129. Tone of voice mostly in text or spoken word

130. branding has a promise side, you can say that is the communication side, what do I promise, and it has a performance side, you deliver upon that promise.

131. purpose, position, personality

132. Design can be a part of the innovation, both in terms of product and service designs, that deliver products and services, but also design can also steer the innovation process. So, it is also a way of thinking, both the output of design and the means.

133. Everything starts with brand DNA or brand strategy that expresses the meaning of a brand

134. brand experience part is bringing that to life, in any means, it can be a product, service, retail experience, customer experiences.

135. Brand is a set of associations that aim to create and maintain set of interactions.

136. models to apply branding: Kapferer model, the Aaker model, the brand key

137. in the brand DNA, we identify three elements, purpose, positioning, personality.

138. Brand DNA elements relate to the identity of the brand, desired image of the brand.

139. Tool to judge concepts: brand identity model

140. But there are also elements in the way brand can manifest itself, it can manifest itself through products services channels through people through...

141. personality or tone of voice provides a lot of direction for the visual representation a brand

142. the positioning provides information: who is your target, if you have a channel decision, what kind of channel to use to communicate my brand

143. Purpose: provides directions for all these things also what are the business domains I want to be, I want to explore, the domains I want to be active in, the markets I want to in

144. you judge it by the brand identity, so if you have a concept you could say

does it score on the brand identity

145. How to judge: Second, with every expression you have certain goals, certain metrics

146. the things you want to, with certain actions of a brand, certain

147. brand behavior you have a certain goal, you want people to think your brand is very sexy,

148. brand awareness, do people recognize my brand, are they aware of my brand, you can measure that

149. preference, how many people prefer my brand

150. you can also judge a concept whether they deliver upon those metrics, are they increasing brand awareness, preference, knowledge

151. Tools to judge concepts: briefing that the client gives.

152. In briefing (design briefing, advertising briefing...) client and designer sets the goals

153. Challenge: come up with the brand identity or brand brief or design brief that restricts your creativity and sparks it at the same time.

154. How to judge: gut feeling.

155. I have to listen to the story of the concept designer, then I have to see if it fits also my brain waves for this brand.

156. Is it fitting the brand in my head?

157. sometimes you are not on the same level then we have to do more discussions about the concept

158. I always have my ideas from the origin of a product, the history or the legend, it has to have a relation with the product

159. the history of our cargo pilot, what was he wearing when he first went up in the sky in his plane?

160. All these lines all these pockets they have a story to tell, there is a reason why these pockets are here and not at the side.

161. "he is aware how it looks how it feels; he is happy with something." (customer)

162. the cargo pilot feeling, this is the guy, everybody knows this cargo pilot

feeling

163. if you go into the shops you see all the elements of airplanes, everything is linked to this rough guy

164. The heritage movie this guy he is working on this plane, I think that defines really our brand, he has actually demands for his clothing the pant should be durable, and should not break, the jacket should be comfortable because he is going up in the sky and he is driving in his plane all night long

165. Cargo pilot already makes demands for the products, already puts the demands in a kind of box and we should design into the box

166. Cargo pilot needs defines the target group

167. Brand= everybody knows, something known, brand awareness

168. PME legend= brand values (sophisticated, masculine)

169. Cargo pilot feeling= durable, comfortable

170. Mood board= 3 pictures all have different meaning

171. Color: Fluffy jacket pink or blue there is a difference

172. Designer gets concepts out of their head. "You know what I mean" "show me" So, something for communicating what's already in the heads

173. Understanding the business, their challenges, where they want to go and move to from where they stand now, where they stand to where they move tomorrow or even longer, and then collect insights, trends or business trends or user insights.

174. facilitate how can you create value both for your user and for the company

175. What are the strategic directions you have to choose or what do you need to develop or innovate?

176. Brand design: What I do there is I work for clients then understand where does the brand stands for now, what kind of values do they have, what is their current positioning what is their current proposition, and their intend in change where do they want to move to.

177. Where the brand stands in terms of values, new values or proposition -) brand framework -) design principles-) helping a clear design brief for the execution of the brand frameworks.

178. Process1: desk research where does the brand come from, what are the values, what do they tell, workshop with internal stakeholders, managers from different departments, then you do sessions okay do they try to understand where do they stand now and where do they want to move to.

179. Process2: how do the current values fit with that change some values maybe transform some of them, some we can keep, some you ditch them.

180. Process 3: what is the new essence of the brand should that also change.

181. Essence: Core idea that drives the brand, you can consider what does it stands for.

182. The values are as brand as like person

183. you have values which gives direction how you want to interact internally or externally with your stakeholders, clients etc. they give direction.

184. Collect values three buckets or pillars, how we can differentiate from our competitors, what are our core competencies, and what do we deliver to the client. Then core brand idea.

185. Philips example, core idea simplicity, three brand pillars: advanced we know technology and we make technology simpler than our competitors

186. Essence then define the pillars sometimes the opposite -) brand principles/design principles

187. When creating brand experience: brand journey

188. Journey: pre purchase, purchase, post purchase

189. Marketing tools: What did you do on trade fairs etc. person to person, also hold touch points of our brand on touch points.

190. Journey: what kind of steps does the consumer does the consumer know the brand? Do I want to know more? Do I want to learn more about it? How do I do a comparison with competitor? How do I make a decision? Then I will buy, where do I buy. then I have bought it, I get the product and then this how loyalty helps with client

191. Journey: What should the brand then do? How does the brand help the consumer to learn about me? Or how can I help to make a buying decision? How can I help if the product doesn't work well? How can I better improve after sales

etc.

192. Journey: touchpoints: current situation, what's wrong, what can be improved, most important ones, how to differentiate from competitors

193. Workshops with clients: user insights: journey, marketing tools they use now and let them discuss what do they think which marketing tools are most important or not.

194. Brand: bridge at the point of interaction between user and business

195. Brand: gives a filter or direction to define, develop, renew this interaction user and business

196. Defining the brand: Where do we stand for as brand? What's the strategy?

197. THINK + DO: small agile smart

198. THINK + DO: I'm a network. I also like to share knowledge with to other people within the network.

199. THINK + DO: network: I lecture and give trainings and help also a lot of people it's business and people help me: I'm an open brand.

200. Defining your brand: how you position yourself as a brand, consistency...

201. Why does the hairdryer of Dyson look like hairdryer of Dyson and Phillips' looks like theirs? What does it's based on? = The brand and the design principles to be driven from a bigger idea.

202. Brand is a driver to make choices as a filter.

203. Where do you want to innovate? Where do you want to act? How do you act? What? How, Where and When based on the brand idea and brand concept

204. Umbrella of things, main brand, sub brands, labels, and there all kind conceptualization come down within whole complex tree. how do you hold this tree together = brand

205. Umbrella, tree, hold together, how to manage or should I create a new tree which doesn't fit in this world?

206. Metaphors: umbrella, tree, solar system, matryoshka

207. Judge: consultancy role= brand filter

208. Judge: Discussions: what do I like, is it on brand?

209. Decision making: process of understanding but both also a gut feeling,

intuition, taste.

210. Solar system: brand essence as the sun in the middle and there're different planets, and which how do these planets fits around your sun. and maybe you create a concept that doesn't really fit. And then you can think what core to the brand is or what is the sub brand, or do you create something which doesn't fit the brand. Or you need to create a new brand.

211. Metaphors: matryoshka: main brand, sub brands,

212. Matryoshka metaphor: how are they family from each other. How are they connected. How is the smaller one connected to the bigger one. What makes them the same or not.

213. Core identity elements: Coca-Cola: bottle shape and red, Nike: logo and a switch

214. Judge concepts: design team, discussion

215. Judge concepts: if it is fitting the brand strategy, how could it be improved

216. Judge: discussion: (Phillips shaver) how do you want to position ourselves as a brand? How we think the market development, what does "masculinity" mean. And what is our interpretation as a brand. Our role as a brand in that new context =) new design language.

217. Judge: discussion across individuals teams, the departments

218. Decision making: process of understanding where you stand as a brand now, how envision the context in now to future or in near future based also on the business strategy, how should it be articulated in brand.

219. Business leaders they cannot conceptualize = hard to make decision

220. The biggest challenge designers have is convincing business leaders on a more longer-term brand exercises.

221. Challenge: If you want to develop something more for the long term so longer than five years from now it's hard.

222. Brand filters for decision making: new language for the design, interpretation, where does the brand stands for? Proposition, its meaning for the language, how should design fit?

223. Brand filters for decision making: the role of the brand + propositions that

are developed in communicating the brand within the business context

224. Ways to help: Product designers should be better trained in understanding the brand concepts.

225. Brand concept is understanding the business.

226. Business = brand concept = core idea = core principles = design principles = understanding framework

227. Understanding what are the CIE of a brand which will be applied to the design

228. CIE: Malboro – little roof, Coca-Cola – red, bottle shape, Nike – switch mark

229. Ultimate goal of brand to achieve CIE.

230. CIE creates an imprint in the brain of consumers that makes you different.

231. Brand: People recognize you with seeing you touching you smelling you

232. Designer core task: develop new core identity elements or apply them or renew them.

233. Responsibility of the designer depends on the scope of the project: designing something new or extra designing on something already exists

234. responsibility is to help the client solve their brief.

235. brief is essentially defining what the what the problem is or what the challenges

236. watch collection from scratch for a new brand. Then, brief is you have to make it yourself.

237. it's also our responsibility even to question the brief, does it make sense or not

238. it's really our responsibility to do that and to question the brief and even create the brief.

239. program of requirements will have a list of requirements and also nice to haves

240. requirements: It should fit in the look and feel of high end, that should fit in the look of feel of cheap and it should sell in the Hema. It should sell in the De Bijenkorf.

241. You know so the brief is describing the why

242. Brief: it's also giving a little bit of what it is without saying what it is

243. Contradiction a briefing: so these are a motorcycle which is sportive and also able to take 70 liters of luggage with him. It's like a Formula One car where you can bring your family in the back with you.

244. the designer must think freely

245. Brief: framework and parameters

246. BE process is a question of knowing very well about the brand

247. BE process: knowing all those touch points and then making a kind of an overview of the important ones that should be in the product

248. BE: how that process goes is a bit organic

249. BE process: it's about understanding the brand.

250. it's takes at least half a year to get a real feeling about a brand

251. difficult to define it precisely but it's always it's about understanding and feeling the brand you're living the brand.

252. you need to have a kind of a form language. you need to establish even visually maybe with images or mood boards, it can help to understand what is the form language you need to fit the brand experience

253. if you're going to design a product for Apple then you need to understand what is the form language that fits with the way their brand is you know, clean and simple and intuitive.

254. This is the process you need to judge whether it fits with the brand experience.

255. I know from car design with the silhouette of the car that you should to recognize it from 100 meters distance that it's BMW

256. BE it's a total experience. Macro micro sound touch feel yeah etc.

257. always to judge the designs in the BE context.

258. but maybe in combination with this detail then it really fits the brand experience. it's a kind of checking back always and offering choice and then being able to choose based on those criteria.

259. Concept making: Color is probably the on the on the bottom on the list.

260. Watch design from scratch: started just by playing and developed the concepts without any rules

261. Concept designing from scratch: you start to recognize some similarities

262. Concept making: it's about creating a balance between all those all those parameters

263. Stylebook: We only can make it after the product is finished and we are happy with the product.

264. Like for instance with the motorcycles you have that Kawasaki green which is even patented the color and they didn't start with

265. Lamborghini. And they probably have mood boards, but you have it in your DNA after a while.

266. Design: It's the form which is which is really the shape it's the color. It's the details. It's the feel when you touch it you know it's also when you open it. It's also nice inside or not because then you can see the difference between the cheap one sounds cheap that expensive one sounds expensive you know.

267. you make the rulebook as you go along

268. if the brand is already established you have to check the rulebook and see

269. The style guide they have that and it's holy. And you have to go and check back with it.

270. a good musician hears exactly when it's in tune or out of tune or whether it's communicating the right emotion.

271. If there is something contradicting, you immediately notice it

272. good designers have a feeling

273. if it's if it's badly detailed or out of balance it's just something you feel.

274. the word design it means with intention by design it means it's made that way for a reason

275. Even if the reason is to have an emotional reaction that's also a reason.

276. Our DNA: technique meets emotion.

277. our special magic is creating this balance between technique and emotion and that's describing not only how people feel about the designs but also how we

are creating them

- 278. we use high tech to design beautiful emotional jewelry.
- 279. Judging concepts: the first tool is the gut feeling.
- 280. Judging concepts: the emotional response.
- 281. Judging concepts: tool=what the brand is about, comparing designs to the brand
- 282. Watch design from scratch/judging: why is this existing and what is it supposed to do
- 283. Judging design: balance, repetition and contrast
- 284. Tool: brand guide, style guide etc.
- 285. Tool: rule book that you have either established or the existing rulebook you have check back with that
- 286. it's also a balancing act within the company and with the client
- 287. We are Ferrari we want to be exclusive. So we want to produce...
- 288. Ferrari has to decide if they want you
- 289. she said "it's almost like picking it from the universe. It comes by and you would recognize it immediately." And often it works for me. It often works that way but it's hard to get there because first you have to be in that universe.
- 290. when we are judging the concepts among ourselves then it's less of a challenge than when you're with the client and some other people from marketing or production.
- 291. Challenge: creating something where all the stakeholders are aligned.
- 292. Persuading stakeholders: your presentation skills, taking people on a journey
- 293. The importance of judging how far you can go as a designer
- 294. How far you can go: MAYA principle mostly advanced yet acceptable.
- 295. we definitely went too far. They couldn't understand the concept.
- 296. one concepts quite close to home one concepts quite far away
- 297. Designing: It's 99 percent communication. observation communication. 1 percent inspiration and 99 percent perspiration.
- 298. you can think of ideas but unless you communicate them in the right way

- 299. it's also like what Jeroen said last week It's always teamwork.
- 300. we really know how to work together and use each other to get feedback
- 301. working together: feedback is the most important thing
- 302. working together: honesty is important
- 303. challenge: the ability to step outside and look with other eyes
- 304. challenge: don't fall in love with an idea.
- 305. Freedom to say when you don't like something
- 306. Ability to be strong enough when your idea is not liked by your partner
- 307. You have to have a kind of objectivity.
- 308. power of the double brain gives more power to the decisions and to the convictions
- 309. when you talk about young designers then they need older designers
- 310. if you're inexperienced then you need to look very well also at what people have done before
- 311. Discuss together program of requirements: discussion and objectivity
- 312. It's often trial and error
- 313. when you have to judge your own designs then I think you know you need to talk with people who are more experienced outside the group.
- 314. if you're designing something don't design it in ivory tower.
- 315. Designing something going out and really seeing it comparing it to other things or checking with the users or even looking there is Pinterest so many materials available...
- 316. Logos, brand identity, packaging merchandise point of sale materials, bar interiors, shop floor promotions visibility sponsorships everything that has to do with branding and visibility. Together with the advertising it creates the brand.
- 317. Strategic brand document in Heineken: brand in the bottle
- 318. Brand in the bottle: values, benefits, reasons to believe, consumer insights, target group.
- 319. Brand guidance: How do the words translates to visual?
- 320. In line with the brand: Heritage, current positioning
- 321. Heineken is Green has always been green back from back to the 19th

century

- 322. visual brand identity documents: What the brand stands for and how that translates visually to always keep on assessing is it on brand or not.
- 323. we live the brand. we don't have to get document out and use it as a checklist because it's so in our minds.
- 324. Brand. It is our that's our daily practice. It can be every little thing we do.
- 325. Even the toilet sign or what do we put up in the wall here or we do it with everything.
- 326. We create the rules and guidelines of the future. Where is the brand going?
- 327. BE: it's the full experience of all touch points, so it's never one thing in isolation.
- 328. BE: it's full ecosystem including advertising and sponsorships and visibility and packaging and everything together.
- 329. BE: It is all developed in multidisciplinary teams.
- 330. Big Idea overarching all different channels and tools and touch points.
- 331. Brand and business (interlinked) always a starting point
- 332. nowadays of course packaging often is about carbon footprint
- 333. our "brand in the bottle" is confidential
- 334. We don't just sell beer we sell enjoyments" or "we sell an experience"
- 335. We position ourselves not to define the brand but the whole experience around it
- 336. Value of Heineken is progressiveness: always looking forward
- 337. "open your world"
- 338. Brand: a network of associations in the minds of consumers.
- 339. Network of associations: the way it looks, behaves, experience, communication, products, everything...
- 340. Concept making: brand in the bottle is a crucial source of inspiration
- 341. Brand in the bottle: guidance for a good concept
- 342. Good concept: fitting the brand? Original? Done before?
- 343. Good concept: should work in all cultures.

- 344. Good concept: doable with the technology
- 345. Good concept: affordable
- 346. Scale and the size of the project makes the criteria different.
- 347. Judging concepts: consumer testing: asking values
- 348. Consumer test: Is this premium? Willing to pay more?
- 349. Consumer test: is it attractive? Original?
- 350. Consumer test: does it fit Heineken?
- 351. Consumer tests are a lot about understanding
- 352. the largest part of assessing whether something is on brand or not is internally done.
- 353. we know our brand, so we know what we want to express we know what we stand for.
- 354. Challenge: try to get under the skin of the brand
- 355. "this is an idea only Heineken could do this".
- 356. Tools: checklists, research methodologies, technical goals
- 357. Decision maker: global Heineken brand director and his management team
- 358. Decision maker: design: Global Design Director Heineken
- 359. Challenge: a concept is only is not even half finished. You have to guess you have to imagine how it will develop
- 360. Challenge: undeveloped concept: someone sitting next to me will think it through differently than I do. I mean by definition because in your mind you're filling things in
- 361. Concept validation: very personal, it's you intuition
- 362. consumers can just look backwards; they know today, and yesterday and the day before day don't know tomorrow.
- 363. You need people who assess concepts, what you should I think do is maybe provide tools to help that process.
- 364. Way to help: branding into values into design how?
- 365. I stand for power: what does it mean in reality
- 366. Challenge: difficult discussions between different hierarchy levels

367. Way to help: tools to bridge the gap from abstract words and values to tangible elements

368. Challenge: quick selection of the good idea

369. if you work for Heineken then you start as a kind of consumer because everybody knows Heineken

370. Experience about the content must be able to capture the tone (of voice).

371. We have to adapt to the external appearance of the physical products of the brand. Not only color, but also language is important. Oval or square corners it can be.

372. When brands create identity, they create a target group.B

373. What constitutes an identity is to create materials that will adapt to that audience. Color font logo etc.

374. A style guide is created before the UI phase. This guide also identifies UI components. Very basic elements of experience: color, size/main, placement etc.

375. Sometimes these rules may contradict the user experience. For example, my logo may always be used in the lower right corner. But in this product, while in the physical product, the interface design may not be possible in terms of user experience. At this stage, the brand may need to update its identity.

376. Our priority is not always the user's needs.

377. There is a message that the brand wants to give to the user or the customer. "I'll offer you the following benefits, my products my services in your life makes the difference."

378. no matter how well you create a brand identity, in a visual sense, if you do not create the desired perception in the user you are targeting, you do not offer a good brand experience.

379. If I use a sincere language, this decision is fed from the brand personality.

380. Brand personality is the personality I want to put forward.

381. Every brand needs a story.

382. Brand is not talking about something abstract actually. Brand employees also gather under that brand.

383. We have a motto like guiding companies. Our pole star that guides all processes in this company is guiding. The content we share with logo ton typography is always fed from our brand story.

384. We have a brand personality.

385. Brand is a living entity, living evolving and relating to the customer.

386. Today, the brand personality of Carl Gustav Jung has given 12 archetype direction. Servant, monarch, hunter etc.

387. As with people, the personalities of brands are fed by these archetypes. We have done a workshop about this and we tested how we look like brand out.

388. We conducted a user survey, then personas, then customer journey map and a brand personality workshop.

389. And in fact, the elements they present in the context of corporate identity are inconsistent with brand identities. The mass that they address as a bank and the texts they offer are inconsistent.

390. we redefined everything and created a brand personality map. Like the customer experience map we know, it also includes touch points. And in a road map the brand wants to put forward the side of a personality. It is meaningful that the aspect of personality that serves there at the stage of the researcher, which guides the research stage and serves there.

391. Then he tried to guide a brand language according to the map. We have dealt with all touch points, from digital interfaces to printed materials. It was a very comprehensive study. Finally, we made a workshop to tell the customer's interior team about how to use this brand language guide. This process is a year and a half.

392. Challenge: communication among designers

393. Challenge: communication with the client

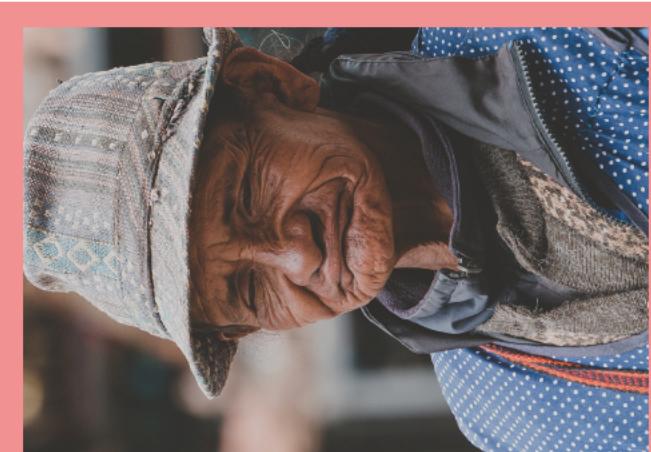
Appendix 3: Card sets used in ideation

JOY / HAPPINESS	HOPE / OPTIMISM	PRIDE / SELF-ESTEEM	ADMIRATION / RESPECT	SATISFACTION / APPROVAL
SADNESS / GRIEF	FEAR / ANXIETY	SHAME / EMBARRASSMENT	CONTEMPT / DISRESPECT	DISSATISFACTION / ANGER
FASCINATION / CURIOSITY	ATTRACTION / DESIRE	BOREDOM / DULLNESS	DISGUST / AVERSION	

DOMESTIC	HONEST	GENUIE	CHEERFUL	DARING
SPIRITED	IMAGINATIVE	UP-TO-DATE	RELIABLE	RESPONSIBLE
DEPENDABLE	EFFICIENT	GLAMOROUS	PRETENTIOUS	CHARMING
ROMANTIC	TOUGH	OUTDOORSY	STRONG	RUGGED

ACCOUNTABILITY	AFFORDABILITY	APPROACHABILITY	AUTHENTICITY	BEAUTY
BOLDNESS	COLLABORATION	COMMITMENT	COMMUNITY	COOLNESS
CREATIVITY	CUSTOMER SERVICE	DIVERSITY	DYNAMISM	ECO-CONSCIOUSNESS
EDUCATION	EQUALITY	FAMILY	FASHION	FITNESS

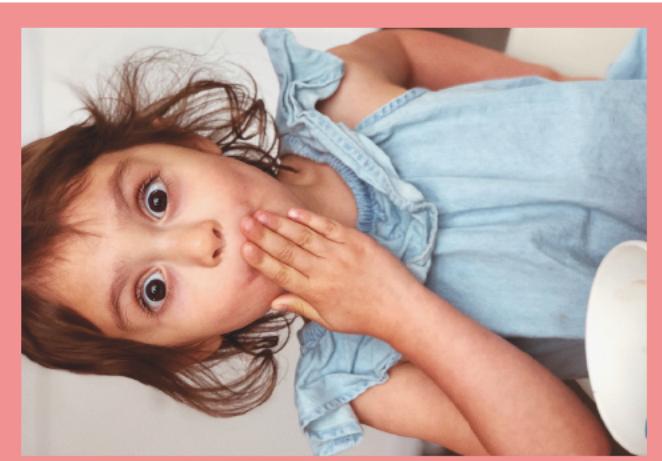
HEALTH	INNOVATION	INTELLIGENCE	LUXURY	NATURE
POSITIVITY	PROFESSIONALITY	QUALITY	REALISM	RELIABILITY
SECURITY	SENSUALITY	SIMPLICITY	TIMELINESS	UNIQUENESS
VINTAGE	WISDOM			

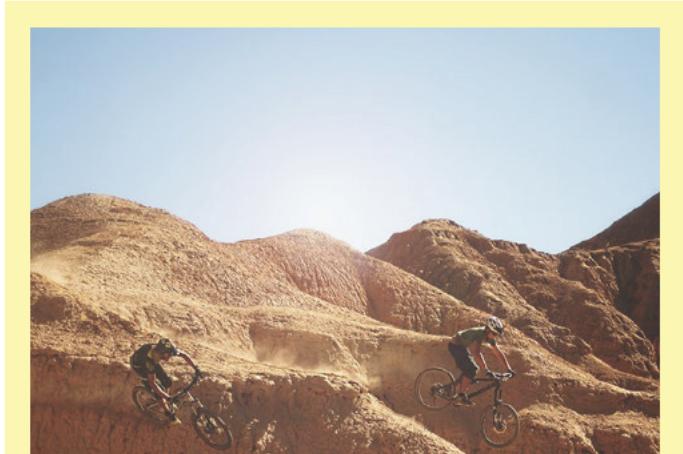


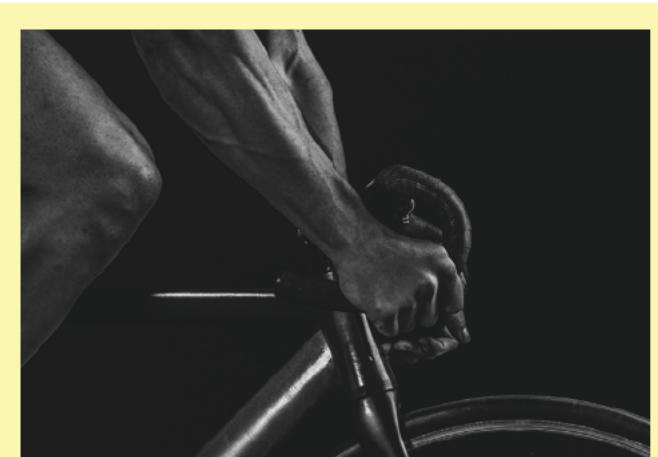
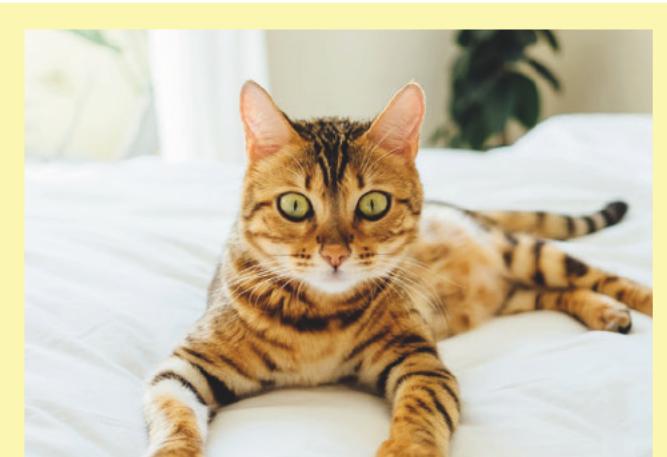


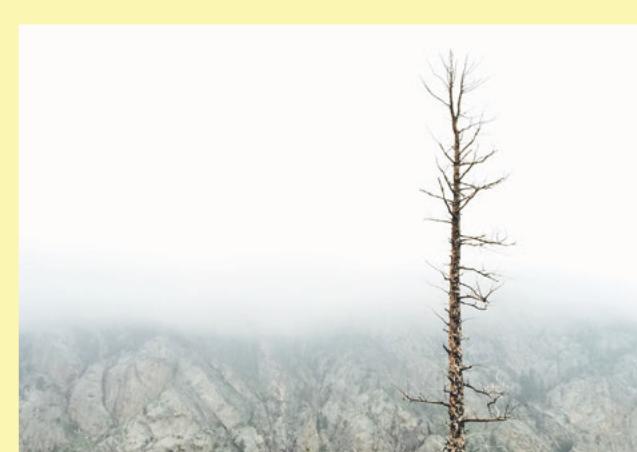


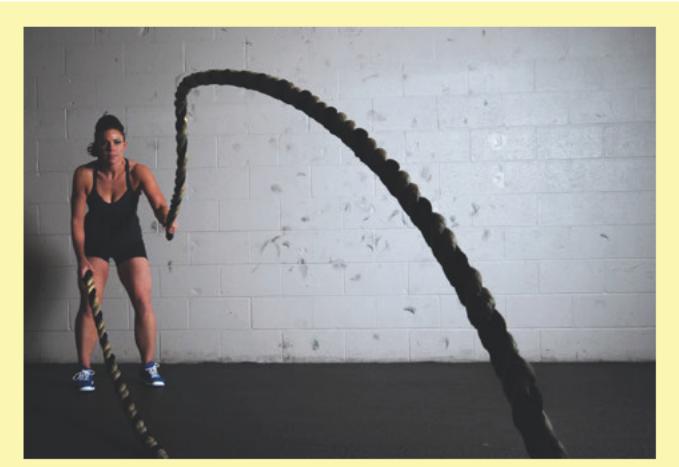


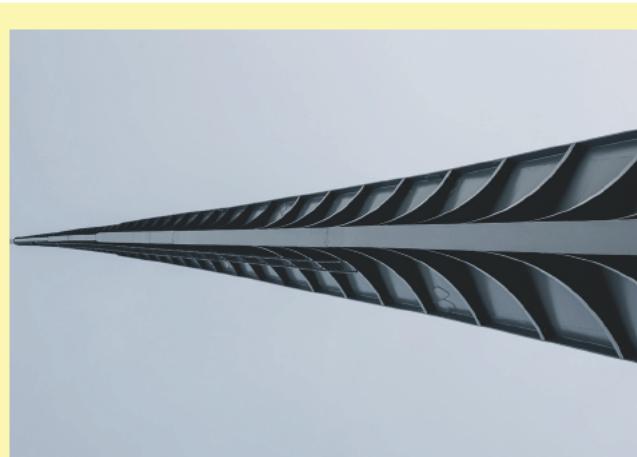


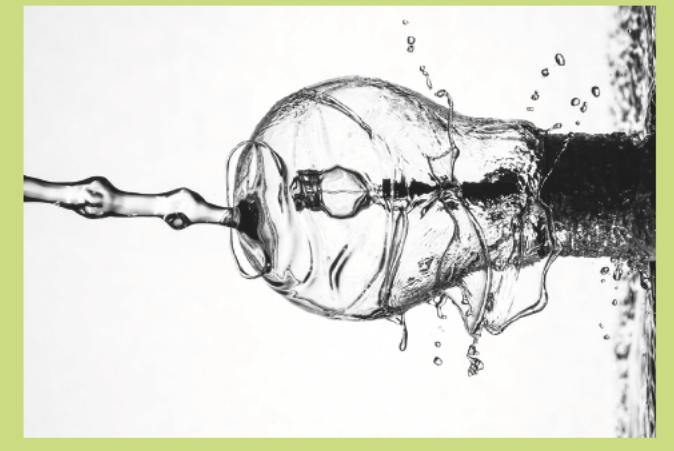
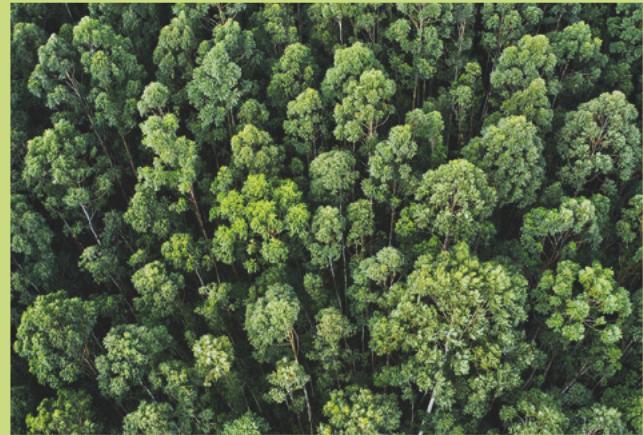


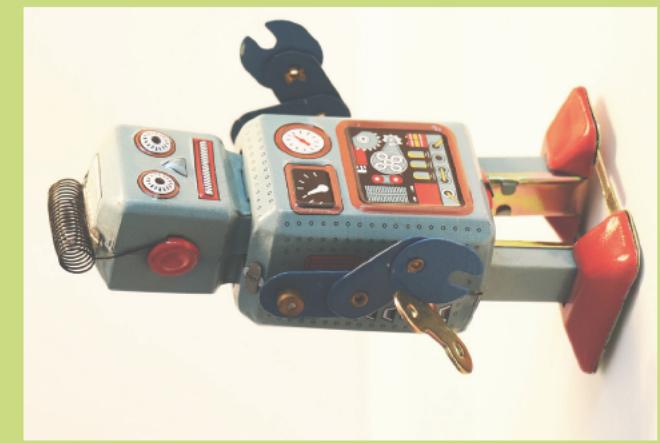




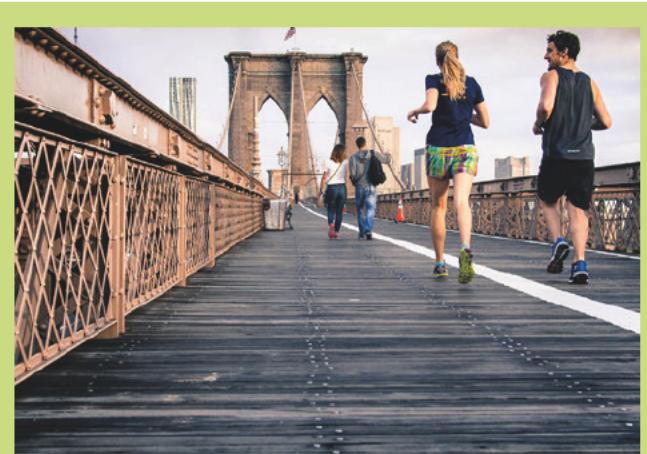


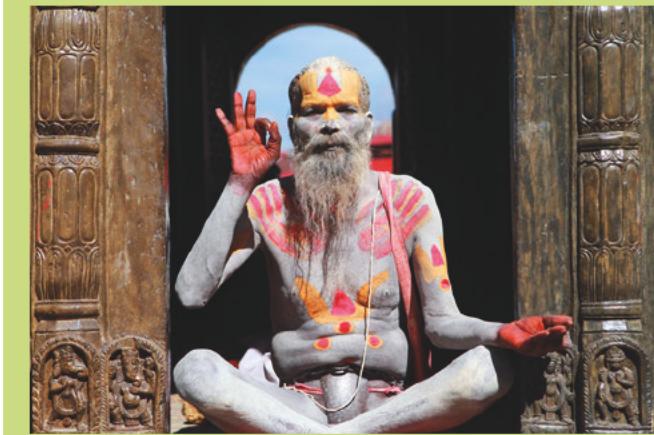


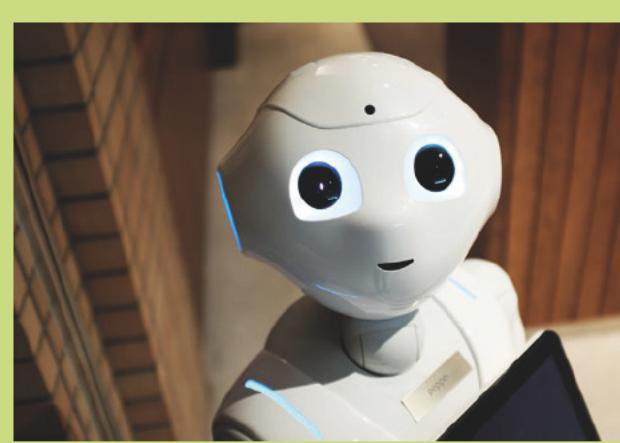














Appendix 4: Evaluation sessions

test materials

CONSENT FORM

What is this study about

The purpose of the study is to understand how design students work with the tool I designed for judging design concepts if they are on brand or not. Your participation in this study will help improving the tool.

Your participation in this study is voluntary

You can take a break any time.

Information I want to collect

I will explain how the tool works and ask you to use that tool for the concepts you designed for the course. I will ask questions at the beginning and at the end, and during the test I will observe, video record and guide you.

Privacy of the data collected

I will use your comments and video records anonymously in my graduation report.

Your consent

Please sign this form showing that you consent to me collecting these data.

I give my consent:

- For the session to be recorded.
- For the records to be used anonymously in the graduation report.

Name:

Signature:

Date:

Name:

BEFORE THE TEST

- Is there a concept that you trust more? (personally) and which one? Why?
- What are your criteria when deciding which concept is on brand?

Before the test:

- How many concepts did you create?
- Are the concepts equally developed?

After the test:

- What do you think about the method you have just experienced? Did it help?
- The concept you selected before the test, is it same with the result of the test? What do you think about it?
- Would you use this method? What you like or dislike about it?
- What do you think about the contribution of the discussion to concept selection?
- Did you feel guided by the stimulus cards?
- Which part of the test was more beneficial for the judgement? Why?

Participant: _____

Date: ___/___/___

Instructions: For each of the following statements, mark one box that best describes your opinion.

	Strongly Disagree	Agree
1. I think that I would like to use the tool with a mood board during the concept judging.	<input type="checkbox"/>	<input type="checkbox"/>
2. I think that I would like to use the tool with a mood board during concept making.	<input type="checkbox"/>	<input type="checkbox"/>
3. I think that I would like to use the tool with a storyboard during the concept judging.	<input type="checkbox"/>	<input type="checkbox"/>
4. I think that I would like to use the tool with a storyboard during concept making.	<input type="checkbox"/>	<input type="checkbox"/>
5. I found the tool with a mood board very helpful for concept judging.	<input type="checkbox"/>	<input type="checkbox"/>
6. I found the tool with a storyboard very helpful for concept judging.	<input type="checkbox"/>	<input type="checkbox"/>
7. I think that discussions have contributed visibly to the concept judging process.	<input type="checkbox"/>	<input type="checkbox"/>
8. I found the tool with a mood board very inspiring for concept judging.	<input type="checkbox"/>	<input type="checkbox"/>
9. I found the tool with a storyboard very inspiring for concept judging.	<input type="checkbox"/>	<input type="checkbox"/>
10. I found the method guiding for concept judging process.	<input type="checkbox"/>	<input type="checkbox"/>
11. I think that number of visuals were sufficient.	<input type="checkbox"/>	<input type="checkbox"/>
12. I think that number of words were sufficient.	<input type="checkbox"/>	<input type="checkbox"/>

Appendix 5: New word list created

EMOTIONS

how the brand conveys emotions depending on its personality

1. joy/happiness
2. admiration/respect
3. shame/embarrassment
4. attraction/desire
5. fear/anxiety
6. fascination/curiosity
7. dissatisfaction/anger
8. sadness/grief
9. satisfaction/approval
10. hope/optimism
11. contempt/disrespect
12. boredom/dullness
13. pride/self-esteem
14. disgust/aversion

VALUES

principles of behavior that are important to have for the brand

1. accountability/trust
2. accessibility
3. achievement/success
4. affordability
5. authenticity
6. beauty
7. collaboration
8. comfort
9. communication
10. community
11. courage
12. diversity
13. education
14. effectiveness
15. equality
16. family
17. flexibility
18. freedom
19. health
20. humor
21. independence
22. innocence
23. innovation
24. love/affection
25. luxury
26. nature
27. performance
28. power
29. professionalism
30. quality
31. security
32. sensuality
33. service
34. simplicity
35. tradition
36. transparency
37. wisdom

PERSONALITIES

how the brand behaves or who the brand is (they are descriptive)

1. adventurous
2. ambitious
3. approachable
4. bold
5. candid
6. caring
7. challenging
8. committed
9. confident
10. cool
11. creative
12. critical
13. daring
14. decisive
15. domestic
16. empathic
17. feminine
18. honest
19. leading
20. modern
21. modest
22. mysterious
23. open-minded
24. optimistic
25. passionate
26. playful
27. polite
28. pretentious
29. punctual
30. pure
31. rational
32. reliable
33. responsible
34. romantic
35. rugged
36. serious
37. spirited
38. strong
39. up-to-date
40. vintage
41. young

Appendix 6: Renewed picture cards















Appendix 7: Tool manual



How to use the tool?

There are three components of this tool:

- Card set of visuals and words
- Brand board
- Concept board

In order to be able to use the tool, your design concepts must be ready and equally developed!

P.S.: The coloring of the back side of the cards are made randomly.

1

First, go through the card set and by discussing with the team, select the cards relevant to your brand.

Second, prioritize the cards on the brand board according to the importance for the brand. On the brand board, when the color gets lighter, cards get less important for the brand. Start placing the cards from where you feel more comfortable. It is important that you discuss with the team when placing each card on the board.

2

When you complete making the brand board, it's time to move on with the concept board.

In the concept board, you will see columns and rows for concepts and cards. To prepare it, by starting from the center of the 'brand board', take the cards and place them on the concept board. Darker and lighter areas will guide you.

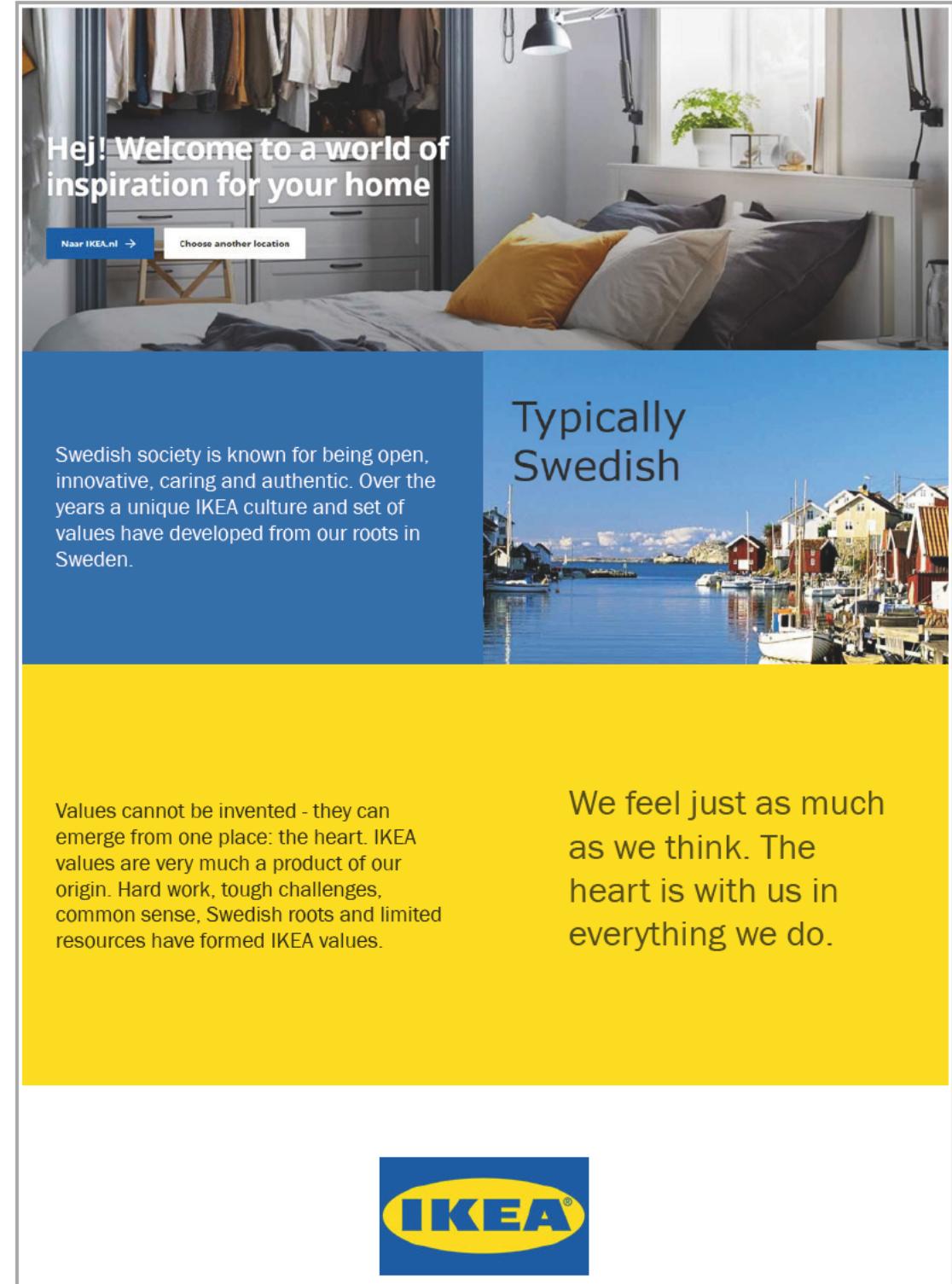
When you complete placing those seven cards on the concept board, it's time for discussion with the team!

Give points for each card from 1 to 5 according to how much that concept reflects that feature, i.e. the meaning of the card selected. It is important that the decision is made by the whole team.

Finally, when finished with giving points, collect the points for each concept. The concept with the highest points is the concept 'on brand'.

The concept board diagram shows a grid of hexagons arranged in columns and rows. The hexagons are light gray, representing the 'concept board' mentioned in the text. The grid structure is similar to the hexagonal grid on the cover, but it is a separate diagram.

Appendix 8: Brand leaflet



Hej! Welcome to a world of inspiration for your home

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Swedish society is known for being open, innovative, caring and authentic. Over the years a unique IKEA culture and set of values have developed from our roots in Sweden.

Typically Swedish

Values cannot be invented - they can emerge from one place: the heart. IKEA values are very much a product of our origin. Hard work, tough challenges, common sense, Swedish roots and limited resources have formed IKEA values.

We feel just as much as we think. The heart is with us in everything we do.

IKEA

Appendix 9: Semi-structured interview

1. To what extend do you think the tool fits my design goal?

Strongly disagree

Strongly agree

2. How likely you would use this tool in concept judging process when designing for a specific brand? Why?

Not likely at all

Very likely

3. I found out that concept making is strongly related to the concept judging process. Do you think this tool can also be used in concept making process when designing for a specific brand?

4. To what extend do you agree that this tool is easy to use or learn?

Strongly disagree

Strongly agree

- Would you recommend it to junior designers?
- What do you think about the use context/criteria to use the tool?
- What kind of problems the tool can possibly solve?
- Where needs improvement?

