

### Colophon

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### Master thesis

The Heineken LAB: a place to facilitate and accelerate innovation

Auke Nieuwsma April 2022





### **Abstract**

Over the past ten years Heineken measured a decrease in brand power, especially among younger consumers. Furthermore, Heineken lacks an experiential culture that fosters innovation due to daily workloads, mindset on global impact and scalability, immediate successful deliverables and business cases, and strict brand approval and brand mitigation. To increase the brand power among younger consumers and overcome the barriers this project is initiated, a project to create a place to open-mindedly explore the future of beer and beyond. The motive of this thesis was to advice Heineken in building an innovation lab.

A future oriented approach is chosen to create this place, called DIVE (Design, Innovation, Vision, Exploration). This approach is combined with the Vision in Product Design method, the dynamic capabilities framework, and the Design Driven Innovation method. Since the combination is new, there will be a reflection after every step. The steps are: 1. Understanding the present, 2. Approaching the future, 3. Imagining the future, and 4. Establishing final boundary object.

Understanding the present is achieved through analysing Heineken and the target group. Findings are that the world of beer is under pressure, that Heineken has not their fair share among the Gen Y and Z and that gen Z will bring disruption. For further research the domain is delimited to quality socializing among Gen Z.

Approaching the future results in a list

of factors and together with knowledge from the previous step form a future worldview. This worldview is used to create a narrative about the place which indicates characteristics of the Heineken LAB. The place should be in an upcoming urban area where Heineken revamps an old building, look for combining nature, facilitating outstanding experiences, and repurposing old stuff. The place will have an amazing bar at its core to explore new drinking rituals, new production techniques, new beers and drinks and use new technologies.

The final boundary object, which is the result of this thesis, is a strategy including the aim, objectives, KPI's, characteristics and a roadmap of four steps including planning, approach, allocation of resources, and accompanying themes for creating the Heineken LAB. The defined steps for developing the Heineken LAB are the brewery, the bar, the lounge, and the program. Through a workshop with both internal and external stakeholders the previous research and strategy is validated. Although the number of participants is low, the participants confirmed the research and agreed with the roadmap. After graduating, the strategy will still be in place.

The created framework in the beginning of the project needs more validation before concluding whether it works as an approach to create an innovation lab. Even though it worked for this project, there are limitations. Next to the approach the ability to envision, inspire, simplify, structure, align, translate, embrace, and educate are needed.











This graduation project marks the end of my study, and what an end it was. Although this is an individual project, I was lucky to have the best people around me who supported me whenever I needed it. I am very thankful for this opportunity and would like to thank everyone involved in the project and in my life.

First, I want to thank my TU Delft supervisory team, Erik-Jan and Sander. Although it was a bumpy ride, they always gave good advice, challenged me, and helped me to become a better designer. I enjoyed the meetings where you managed to motivate me every time and keep me relaxed. I admire your flexibility in the busy schedules where we even got time to talk about beer beyond the project.

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Auke Nieuwsma



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PART I | Initiate

### 

This chapter introduces the topic of my graduation project, presents the scope, and provides research questions. What is happening in the world of beer? What is or could be the role of Heineken? What is the focus of this project?

Additionally, this part investigates and combines three design methods and frameworks to create a suitable approach for this project. The synthesis of these methods and frameworks forms the basis of the report structure.

### 1.1 Design brief

Socializing, in combination with drinking beer, exists for centuries. In these situations, beer serves as social lubricant; it crosses boarders and unites people. Beer is the third most popular drink in the world, after water and tea. Nowadays, there are many drinking occasions for beer: from low energy gatherings to high energy clubbing, and beer is consumed across generations, from adolescents to seniors.

While beer exists for a long time, research from Wang et al. (2016) reveals a 5.000-year-old beer recipe, the occasions in which people drink beer has changed. From a healthier alternative in comparison to water, to enjoyable moments of drinking beer with friends. In today's world, the hospitality industry emerged, e.g., making activities a central part instead of just drinking beer. Furthermore, with the pandemic restrictions finally being lifted at the time of writing, some people who turned 18 during the pandemic just experienced a night out for the first time. What are the wants and needs of this group? What about the wants, needs and desires of the people who did go out for a drink in the past?

Heineken initiated this project, because

they measured a decrease in brand power over the past ten years, especially among younger consumers, see Figure 1. At the same time, GlobalData (Figure 2) measured a strong increase in the consumption of flavoured alcohol in comparison to beer. To strengthen the brand power, Heineken aims to win the hearts of consumers by shaping the future of beer and beyond. They look for a place to open-mindedly explore the future, whether the category is beer, flavoured or zero alcoholic beverages. This place should foster learning by doing, with the aim to understand and play a role in qualitative socializing.

Therefore, the aim of this master thesis is to

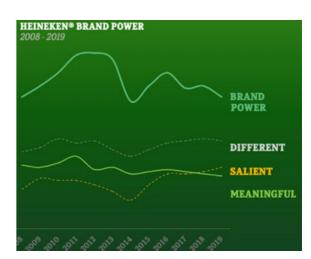


Figure 1, Heineken brand power

# Global Flavored Alcohol 2010-2019 YOY Value Growth Flavored Alcohol Beer 10.3% 5.4% 4.8% 4.0% 3.8% 3.9% 5.6% 3.9% 4.1% 2.6% 7.2% 4.5% 3.1% 3.1%

Figure 2, Year over Year value growth for beer and flavoured alcohol

explore how an innovation lab should look like. What elements does it have? Which collaborations take place? When successful, Heineken should be able to build and maintain a place which fosters innovation within the company.

The project brief, as approved by the IDE board of examiners, can be found in Appendix A.

### 1.2 Project scope

To scope this project, the focus will be on designing the innovation place where Heineken can experiment in the qualitative socializing domain.

While current ways of working are not experiential, the innovation space is a place to open-mindedly explore the future of beer and beyond. The lack of experimentation is caused by four factors within the organization: daily workloads, mindset on global impact and scalability, immediate successful deliverables and business cases, and strict brand approval and brand mitigation. These factors decelerate the innovation processes. The purpose of the innovation lab is to learn by doing with the aim to understand and play a role in qualitative socializing among the younger generation, gen Y and Z.

The set domain is the qualitative socializing domain. While socializing could be done in many ways, quality socialising moments are often in an on-trade location. These are social occasions where consumers are in a positive mood, feeling content and upbeat. Within those social moments, friends want to connect with each other and feel good. The moments are typically close to the end of the week (Thursday or Friday) or weekends when consumers are often in for a party and social gathering.

The target group within the project is the younger generation, Gen Y and Z. There have always been generations categorized within a timeframe. Because the time you live in influences who you are: how economies are developing, countries are leading, and nature is evolving determines the overall behaviour of the generation. Experts within Heineken predict that the shift in generation will bring disruption for the Heineken brand and the beer category in general.

In the past Heineken has built a future bar, a bar to showcase a futuristic vision of Heineken at the Milan design week. The bar was there for only one week and was all about provoking the current perspectives, just as finding clever solutions to rituals, interaction, ordering, etc. While the goal of this project is the same, the context has changed over the years. Therefore, it is time for an innovation lab: a changing environment where Heineken can try new concepts and propositions. The working title of this innovation lab is the Heineken LAB. It is a place that facilitates learning. The Heineken LAB is about the process itself and creating openness in a more down to earth environment. Next to developing the environment, the thesis reflects on the role of (strategic) design with regards to innovation.

### "WE AIM TO MAKE MISTAKES FASTER THAN EVERYONE ELSE"

### 1.3 Initial stakeholders

The main stakeholder is the Heineken brand, in particular the global Heineken Brand team. Within Heineken Global, different departments are working on the current and future positions of the brand. Departments such as: innovation, communication, marketing, sponsoring, sustainability, and R&D. Besides that, Heineken hires different

consultancies to execute research and, in the end, build the LAB. The last, but most important, stakeholders are bar owners and consumers! Together with them, the Heineken LAB team will shape the Heineken LAB. See Figure 3, for a visual presentation of initial project stakeholders.

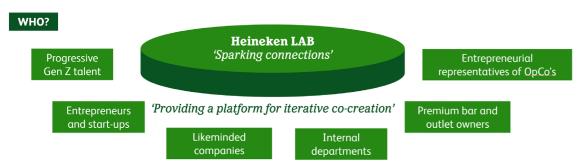


Figure 3, Initial stakeholders

### 1.4 Research questions

Within this project, the following main research questions will be answered: How should Heineken fill in an innovation lab to experiment, fuel innovation and create connection with younger generations (gen y/z)?

Sub research questions are: Which role should strategic design play with regards to innovation and building an

### innovation LAB?

How can the Heineken LAB serve as a safe haven to share ideas internally as well as experiment, test and evaluate them directly with consumers and customers?

With which partners and talents can Heineken build the innovation LAB and keep the LAB dynamic?

### 1.5 What is next

Scoping the project helps to structure the process. While Heineken exist in a lot of different territories, this project focuses on fostering innovation within the quality socializing domain for Gen Y and Z through building an innovation lab. This still is a complex project, but by following the steps displayed in Figure 4 with focus on collaborative practices, it is a feasible job.

Figure 4 came into being by researching and combining different design and innovation approaches.

The upcoming chapter explores different design and innovation methods, with the aim of coming up with a suitable approach for creating an innovation lab for Heineken.

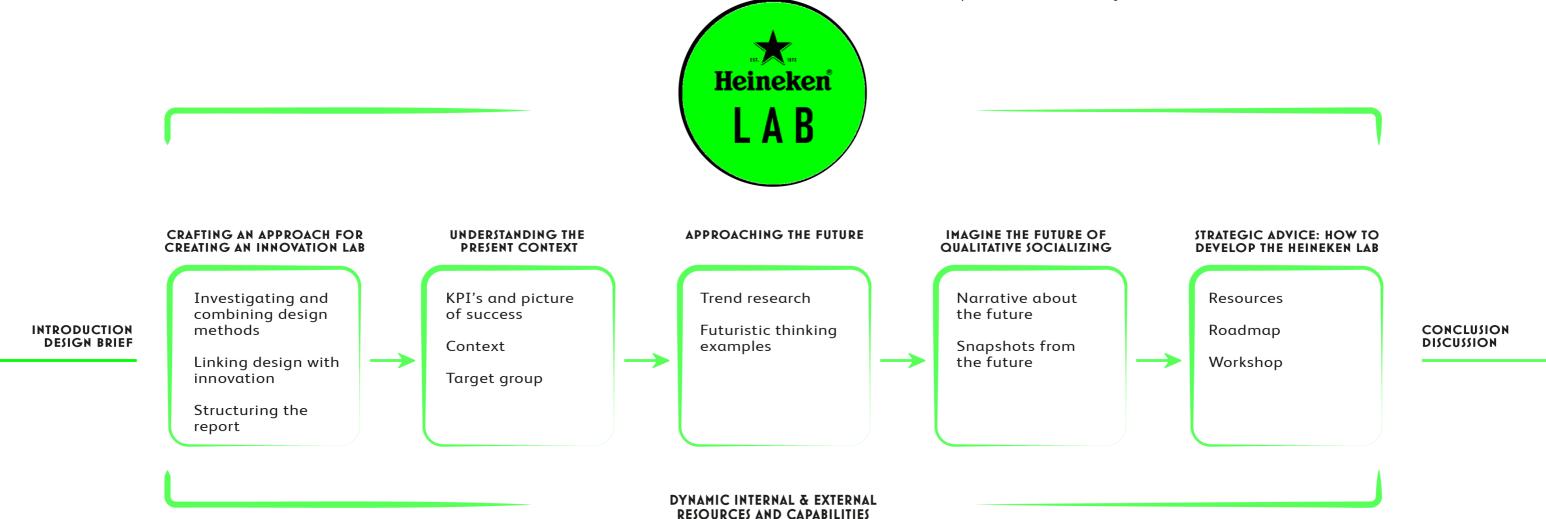


Figure 4. Process overview

SECTION I | Initiate

### Chapter

02

### Crafting a suitable approach to develop an innovation lab

This chapter describes the approach of the project. How can Heineken build an innovation lab? Is there a certain script? Or do designers have to follow their gut feeling?

Next to that, research regarding the link between design and innovation indicates the role of design and shows the relevance of the project for the field of strategic design.

### 2.1 Design approach

Naturally, this project makes use of a design approach. The emphasis of this project is to build a place for imagining and envisioning future practices and products. Therefore, a future oriented approach is chosen as starting point, DIVE (Design, Innovation, Vision, Exploration). This method is used as starting point to create a framework that

serves as a red thread. DIVE is designed for small and medium enterprises. Heineken, however, is a multinational company with a larger scale. Besides that, Heineken is in the possession of more resources and capabilities. Therefore, an extra layer is added to assess and form advice regarding Heineken's resources and capabilities.

### 2.2 Crafting the approach

This section discusses the different design methods and frameworks, as well as the

synthesis to work with during this project.

### **2.2.1 DIVE**

Mejia Sarmiento et al. (2020) developed the DIVE method, a method for small and medium enterprises to envision the future and make an actionable plan to reach that vision. DIVE stands for Design, Innovation, Vision and Exploration. This method makes use of design to explore speculative futures, translating abstract questions into concrete objects and bringing the human dimension and experience into futuristic thinking.

Concrete objects -also known as artifacts-facilitates generativity to form future visions, which embody future ideas to diverse people. It brings the idea and the vision to life. This resonates with other design-led strategic foresights, like the critical design technique (Dunne, 2008) and the making and sharing of concept cars and design fiction (Bleecker, 2009). Both approaches challenge the status quo and generate discussions about the (near) future.

Activities, shown in Figure 5 -including identification of trends and storytelling of future concepts-, create ideas about the future. This is subsequently used to motivate people to talk about the company's future. The roadmap, part of the final step, includes ideas about the future product or service, the context, and the business itself.

Additionally, the roadmap provides clear steps to achieve the desirable future vision.

DIVE consists, as shown in Figure 5, of the following five activities:

- 1. Understanding the present: strategic product-experience-service tool to render the company, to describe the company's: know-how, users, infrastructure, products, and services. This results in a set domain, an area that delimits the exploration of the context and the factors to be considered. As well as a time frame, an interval of time which moves from now to the future.
- 2. Approaching the future: collect context factors: observations, thoughts, theories, beliefs, or assumptions of world phenomena, thereby defining a vision statement. The vision consists of a statement describing what the designers want to offer people within the domain, including a definition of the interaction qualities.
- 3. Exploring the future: make multiple prototypes: sketches, diagrams, mock-ups, etc. which are useful to imagine, experience, test, select, transform, develop, and complete early ideas.

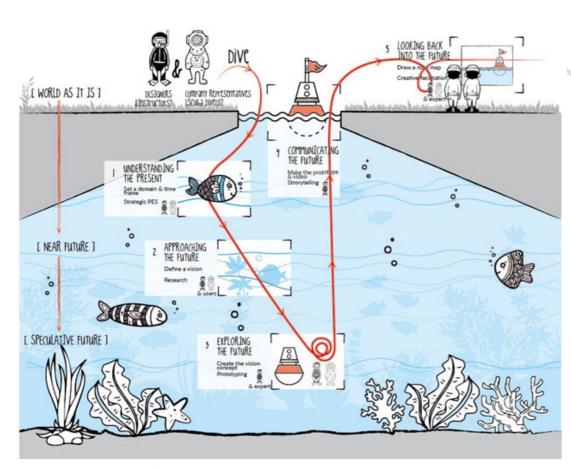


Figure 5, The dive method

- Communicating the future: make rough prototypes and create visuals and a narrative to share the vision concept. The last two elements support the prototype, placing the vision concept in an image of the future, complete with people, context, and their relationships.
- Looking back into the future: make a roadmap with strategic recommendations for the near and speculative future.

The DIVE method is used as a starting point to create the framework. The

2.2.2 Vision in Product Design

As said, the custom approach for developing an innovation lab includes elements of the Vision in Product design, hereafter ViP, and the dynamic capabilities theory. The ViP approach provides a framework to explore possible (shortly ViP) and dynamic capabilities are added because the DIVE method. as indicated earlier, does not entirely suit the Heineken company. While DIVE is designed for small and medium enterprises, Heineken is a multinational company with more resources and capabilities compared to small and medium enterprises. DIVE builds upon ViP, therefore the ViP method is chosen to understand and deepen the knowledge of future visioning.

Vision in Product design method

futures by looking at present solutions (Hekkert & van Dijk, 2014). The DIVE process already takes aspects of the ViP method into account. The process builds upon the fact that products and services are means to accomplish interactions

and relationships. The process starts with deconstructing the present, then constructing the future, after that the interaction qualities are defined and with those qualities the new product can be designed. The relation between ViP and DIVE will be elaborated in paragraph 2.3.

Steps of ViP include:

- Preparation deconstructing It's an enjoyable start to examine what is already there. It indicates what you already know.
- 1. Establishing the domain A description of the area where you aim to contribute to.
- 2. Generation of context factors The building blocks of the domain can be true in general or true to you. There are four different types of factors: principles (the world as it is), states (not likely to change now and soon), developments (slowly changing factors), and trends (factors that move fast and sometimes are only temporary).
- 3. Structuring the context A list of factors is not yet a context you design for, it must become more tangible one way or another. To achieve this, an overall narrative, or different dimensions with opposing clusters of factors can be created.
- 4. Statement definition The designer or designer team takes a position.

Establishing a relationship: designing human-product interaction.

> This step is used to describe the interaction characteristics. Often this is done by finding an analogous situation in another domain.

6. **Defining product qualities** What makes the analogy a good fit for the envisioned interaction? The answer is the product qualities.

7.

- Concept design or concepting The translation of the vision (statement, interaction, and product qualities) into a manifestation, a combination of features that can literally be perceived, used, and experienced. Could be a physical product, a multimedia application, a service, a policy, or any other solution.
- 8. Design and detailing Transform the concept into a final manifestation, the vision remains the driver for every decision, while making the concept tangible and realistic.

Steps 0 and 1 are added to and combined with step one of the DIVE method. Step 2 in ViP is step two within the DIVE method as well. Steps 3, 4, 5 and 6 are combined in the DIVE method in step 3. The aim of this step is to get a good understanding of what the future will look like. Step 7 is incorporated in step 4 within the DIVE method. Since this project is a never-ending process, step 8 can be found in the overall process. Chapter 2.3 shows the synthesis of these methods in a visual way.

### 2.2.3 Dynamic capabilities

Incorporating the dynamic capability framework from Teece et al. (2007) links the two approaches to the realization of an innovation lab for Heineken. This framework is useful in constantly changing environments, which applies to this project. Furthermore, Heineken has a wide variety of resources and capabilities in equipment, people, knowledge, and money. Over the years they formed a wide network with consultancies and agencies to move the brand forward. These parties bring additional knowledge and creativity into the company but must be briefed well to utilize their capabilities in the best way.

As said, in a fast-moving business environment, open to global competition, having sustainable competitive advantages goes beyond the Porter's (1980) five forces which describe the industry: the role of potential entrants, suppliers, buyers, substitutes, and rivalry amongst competitors. Business needs capabilities which can be subjected to constantly changing environments. Teece et al. (2007) name these capabilities the dynamic capabilities and can be disaggregated into three different capacities:

- 1. To sense and shape opportunities and threats
- 2. To seize opportunities
- 3. To maintain competitiveness

Sensing and shaping new opportunities is an interpretive activity which requires scanning, creating, and learning. Investment in research and other related activities is usually a necessary complement to this activity. This activity is not only about investment in research activity and the probing

and reprobing of customer needs and technological possibilities; it also involves understanding latent demand, the structural evolution of industries and markets, and likely supplier and competitor responses.

Seizing opportunities is addressing sensed opportunities through new products, processes, or services. An example is the automobile industry, where in the early days different engine technologies—steam, electric, and gasoline—exist next to each other. Once a dominant design begins to emerge, strategic choices become much more limited. This paradigm of choosing an opportunity which results in limiting the opportunities can be found in different domains.

Maintaining competitiveness is achieved by enhancing, combining, protecting, and, when necessary, reconfiguring the business enterprise's tangible and intangible assets. It is about ensuring that businesses maintain dynamic in a changing environment. This includes decentralization, specialization, governance, and knowledge management.

The overview (Figure 6) of the dynamic capability framework illustrates an ongoing process. On top of the overview, the general process is shown. Sensing opportunities and treats often leads to seizing opportunities and managing threats. After multiple cycles of sensing, shaping, and seizing, the capabilities are more tangled up. Therefore, the business managers move back and forth between the capabilities. It is about probing and reprobing, changing the context, testing, analysing, repurposing, quitting, continuing, and starting

(new) businesses. Figure 6 shows the accompanying foundations which build

and influence the dynamic capabilities.

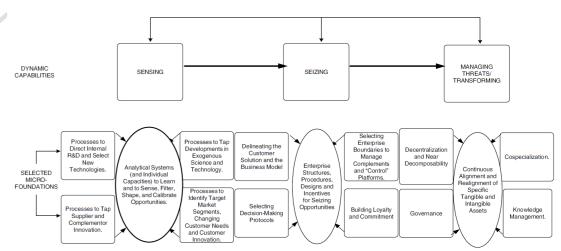


Figure 6, dynamic capabilities

While with DIVE and ViP the designer takes clear steps, this theory focusses on the underlying micro foundations of the different activities. Incorporating this theory ensures a better understanding

of long-run enterprise success. It also provides strategic considerations and prioritizations of the necessary capabilities.

### 2.3 Towards an innovation lab framework

By now it is clear what aspects and elements from every studied method and framework is valuable for creating an innovation lab, both the elements as the program. This section provides the synthesis of the different methods and framework. It ends with a schematic iterative process which is the basis for the further project.

The innovation lab framework figures out the next big opportunity and how to apply this in a dynamic, changing environment. With the previously discussed DIVE method as starting point, it is expanded to make it fit for large enterprises. The DIVE method is inspired by the ViP method, so studying and incorporating this method gives a better understanding of the steps. The resources and capability framework connects the design methods with business. It involves recognizing problems and trends,

directing, and redirecting resources. and reshaping organizational structures and systems so that they create and address opportunities while staying in alignment with the customer. Because of the problem of information decay as information moves up and down a hierarchy, the innovation lab serves as a platform to collect and share ideas more easily to avoid decay. Also, committee decision-making structures, for example through the management team, executive team, or family within Heineken, tend toward balancing and compromising choices. Radical innovation almost always appears threatening to some of the team members, meaning that it is hard to get the radical innovation through. The LAB encounters this by serving as a safe haven for testing radical innovations, learn, fail, and eventually succeed.

Figure 7 shows the created process.

Starting step one with defining the drivers, picture of success and KPI's for the project itself. In this case the Heineken brand management as well as the lab team determined these goals, which are subjected to change but give a good direction. Next within the first step, the following things are explored: the company, the context, product, and interaction with the product. Gradually the project approaches the future

through trend research, speculative design, and collaboration with surprising partnerships. These steps form a great foundation to imagine the future: examples, combinations, scenarios, and sketches are created based on the first steps. Step four is there to make actionable plans. How to start, who is necessary and how to make it happen? The project communicates the final actionable plan through a roadmap.

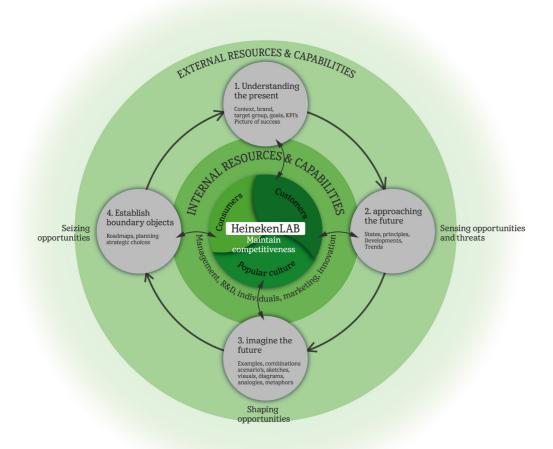


Figure 7, The innovation lab framework

### 2.3.1 Reflective practice

Because the created framework is new and I am a young designer, there is built in a moment to reflect after every step. While professionals intuitively adapt to new situations, called reflection-inaction, this project incorporates what Schon (1983) called reflection-on-action.

This is especially valuable if you do not know where you are going to end up and you learn your way to a solution, since design in this context is about learning.

There is not a clear approach to execute reflection-on-action, but Schon (1983)

mentions four different general steps: name important elements, frame the situation, move forward, and reflect on this movement. Key questions are: is this going into the right direction? What are the key elements in this situation? What are the key things that I should worry about? Do I need to look at the matter differently? Do I need to go back?

Reflection-on-action is done after every step.

### 2.4 Linking the design process to innovation

The previous parts focus on creating a suitable design approach. While designing entails creating new things and provoking change, this part focusses on how design relates to innovation. Within this part, there is a reflection on the ability of design competences to use and improve within this project.

Starting with thinking of what innovation entails; it is all about new ideas, incremental or radical change, process, or object improvement, and so on. It is about getting something new into practice. Amabile (1988) defines innovation as "the successful implementation of creative ideas within an organisation". Where, in the past, creative ideas were about implementing new technologies, Verganti (2008) introduce design driven innovation. Next to technological development, Verganti (2008) incorporate the development of meaning as well. Verganti (2008) states: "Innovation may concern a products functional utility, its meaning, or both. Design Driven Innovation builds up on the statement that people don't know

Meaning or Chargo

Figure 8, HCD and Design Driven Innovation

what they want". Even though it is not clear whether Henry Ford really said this, a famous example comes from the introduction of the first which relate to consumer involvement: "If I asked people what they want, they answer faster horses".

as contributions to the Valley of Death:

Verganti and Norman (2014) distinguish from the human centric design (HCD) philosophy by connecting HCD with incremental innovation, i.e., doing better what we already do, and design driven innovation with radical innovation, i.e., doing what we did not do before. Figure 8 displays this phenomenon. When pursuing radical innovation, it could be that the desired situation is going to be worse than the current situation. The Design Driven research is defined as a research process that aims to envision new meanings that are intended to be applied in products.

A quote from a former CEO of IBM shows the difficulty but importance of innovation, quoted on the right.

Especially large and mature organisations struggle to innovate because of their rigid organisational structures and processes that maintain the status quo (O'Reilly & Binns, 2019). An example of the difficulty of innovating is the gap that exists between concept generation and implementation called the Valley of Death (Klitsie et al., 2019), shown in Figure 9.

"Innovation is about much more than new products, it's about reinventing business processes and building entirely new markets that meet untapped customer demands"

~ S. Pamisano, former CEO of IBM

Klitsie et al. (2019) identified these factors as contributions to the Valley of Death:

- 1. An organizational structure of strict silos, leading to misalignment of stakeholders and ineffective communication.
- 2. A lack of interdisciplinary teams, resulting in innovation teams losing considerable momentum as they approach the implementation stages of their project; and 3. Divergent innovation priorities with a lack of portfolio management, forces teams to struggle to (1) acquire resources from other departments and (2) depend too heavily on senior sponsorship.

The Heineken LAB aims (1) to break barriers within the company, (2) to work together with unexpected people and (3) to prioritize and select innovation by making a clear agenda for the Heineken LAB activities.

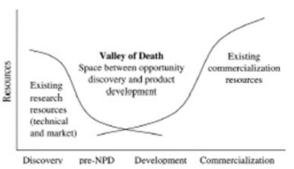


Figure 9, The valley of death

### 2.4.1 Role of design

As indicated in the previous section, design can drive innovation. Furthermore, the design discipline is growing in popularity in the business sector, mainly because in the past 20 years design thinking served as pitch to the C-suite (Nussbaum, 2011).

This resulted in design moving out of its functional silo to provide new ways of approaching core strategic challenges and organizing these challenges (Micheli et al., 2018). When McKinsey (2018) published a report on the value of design with Figure 10

Companies with top-quartile McKinsey Design Index scores outperformed industry-benchmark growth by as much as two to one.

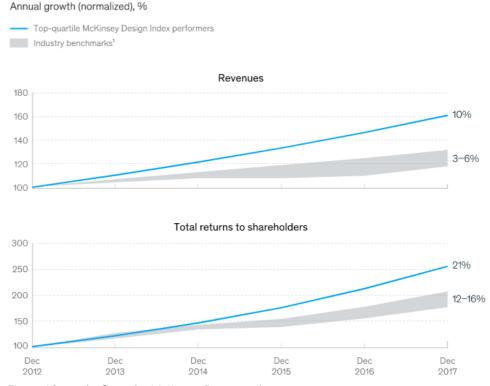


Figure 10, results from the McKinsey Design index report

among the results, design as profession became key in business.

The McKinsey Design Index revolves around 4 different topics: analytical leadership (more than a feeling), cross-functional talent (more than a department), it's continuous iteration (more than a phase) and its user experience (more than a product). Top quartile companies in the extensive McKinsey (2018) research of 300 listed companies performed better than other companies.

Therefore, designers are more often deployed to use their tools and methods to influence the innovation strategy, always balancing desirability with business viability and technical feasibility (Calabretta et al., 2016). The same book (Calabretta et al., 2016) indicates eight practices of strategic designers that achieve this balance: envisioning, inspiring, simplifying, structuring, aligning, translating, embracing, and educating. The eight practices serve as a reflection tool on the role of design in this project.

Regarding the Valley of Death, design practices mitigated the chances because of the practices of materialization, user centeredness, and a general embracement of ambiguity and complexity (Klitsie et al., 2019). Figure 11 shows a schematic overview of a process from idea generation to impact in a fly corporation. After every concept production/elaboration cycle, whether it is visuals or a scaled-up prototype, there is a great chance of going into the Valley of Death.

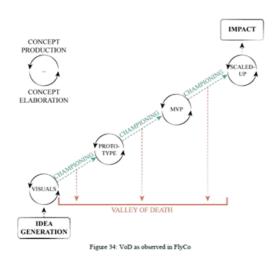


Figure 11, the valley of death scematic overview

### 2.4.2 Artifacts as means to collaborate

Innovating is teamwork, so proper communication is crucial. Stappers and Giaccardi (2017) describe artifacts as objects created during a design process to communicate knowledge. A prototype is an artifact used in research that can realize the (inter)action that is studied. Some artifacts are boundary objects (Stompf and Smulders, 2015). Boundary objects refer to a wide range of artefacts, observable by many actors that are robust enough to maintain a common identity across the diverse practices, yet flexible enough to adapt to distinctive practices. Boundary objects sit amidst all practice, it is building

bridges in the middle of a network where practices become joint.

Figure 12 shows the outcome of the

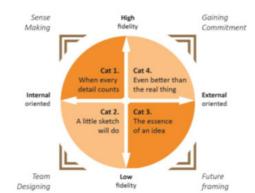


Figure 12, outcome of Stompff and Smulders' research

participatory study done by Stompff and Smulders (2015) on representations of ideas. Some of these representations serve as boundary objects: objects that have the capability to transfer, translate and transform knowledge across difficult barriers. The right fidelity of these objects depends on the situation and purpose.

### 2.4.3 Innovation labs

From learning about design and innovation to building an innovation lab is a big leap. What does an innovation lab entail? More and more often you hear companies starting an innovation lab or slightly other forms (innovation factories/centres, accelerators, incubators). In the financial sector, e.g., de Rabobank, sport equipment, e.g., Nike, coffeehouses, e.g., Starbucks, social media companies, e.g., Facebook, mobility companies, e.g., BMW and even governmental organizations, e.g., the municipality of Amsterdam. In a fast-changing world where disruption becomes generic, it is important for companies to innovate. Capgemini's (2017) research on 200 largest companies by revenue show the shift in investing in innovation centres. This research (Capgemini, 2017) indicated five reasons why companies start this are:

- 1. to accelerate the speed of innovation,
- 2. to provide a fresh source of ideas,
- 3. to enhance risk-taking ability,
- 4. to attract talent,
- 4. to drive employee engagement
- 5. to build a culture of innovation.

The same report (Capgemini, 2017) identified four main types of innovation centres:

1. In-house innovation labs, meaning that this place is the

- innovation engine. All innovation activities (from inception to prototyping) are done inhouse.
- 2. University residence, meaning that companies invest to setup an innovation centre at a university campus or faculty. Innovation is driven by researchers and students.
- 3. Community anchor, meaning that these innovation centres build a community with start-ups, consumers, and customers to drive innovation.
- Innovation outposts,
  meaning that large
  organizations join
  technology hubs
  such as Silicon Valley
  to be involved in a
  tech community. Committing
  significant investment is not
  necessary.

The Heineken LAB relates mostly to a community anchor since the LAB will be a facilitator for collaboration between stakeholders. It is a network of users (consumers), bar owners (customers), individuals and organisations working together to innovate. All stakeholders are empowered to create the future of the brand, therefore co-creating the Heineken brand.



"Heineken does not wait for the future of qualitative socializing, they build it"

### 2.5 conclusion

The creation of the Heineken LAB is at the centre of people (customers and consumers), business and innovation. Following the Design Driven Innovation approach; being inspired what might have meaning in the future instead of focussing on addressing current user needs, the Heineken LAB will shape the future of qualitative socializing. The meaning can be divided in two different forms: in form of satisfying the utility and tickling their affective and socio-cultural needs.

Literature on the Valley of Death showed the importance to break barriers within the company, to work with unexpected people in innovation projects and to prioritize and select innovation by making a clear agenda. In the context of this project this means to ensure that the Heineken LAB breaks barriers, work together with unexpected people, and develop an innovation agenda.

The section on the role of design taught eight principles a strategic designer masters: envision, inspire, simplify, structure, align, translate, embrace, and educate. These principles resonate with the three important conditions to overcome the valley of that. This warrants the need of a strategic designer in innovation projects. I will specifically focus on the use of artifacts as means to collaborate, as literature on artifacts indicate that these have capability to transfer, translate and transform knowledge across difficult barriers. Whether it is an email, coaster drawing, poster or render, the learnings from this literature are considered.

The different methods and frameworks are carefully chosen and with the knowledge of general innovation and design, the framework to create an innovation lab can be kicked off with discovering the context!

PART II I The context

### Chapter 03

### Understanding the context of Heineken

Part two takes a deep dive into the context. While almost everyone in the world knows Heineken, people have different associations with the brand. All those different brand perceptions and beliefs together form the Heineken brand.

Through investigation of the Heineken brand, the target group, and the role of qualitative socializing this part ensures a better understanding of the context. Starting with the envisioned picture of success and stating key performance indicators, then gradually going into the Heineken brand.

### 3.1 Project drivers

It is good to start with what Heineken wants to achieve. Why does Heineken want an innovation lab? And how do they want to fill it in? Together with Heineken's senior design manager and project owner the drivers behind the project were explored, shown in Figure 13. The figure shows

the drivers within the social domain, the Heineken Brand, the bar, the experience, and the money. These drivers will serve as a tool to examine intermediate and results. Of course, these drivers are subjected to change, but they give a good direction.

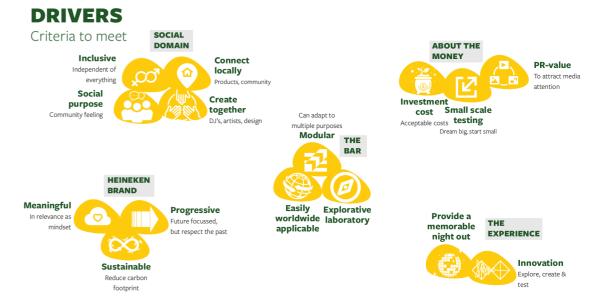


Figure 13, Drivers (criteria to meet)

### 3.2 Picture of success

The previously stated drivers are the basis picture of success. The main aim is to understand and play a role in qualitative socializing among Gen Y and Z. The innovation lab has the means to do this: a place to try new things that facilitates learning by doing. The bar is the central place of the lab, which serves as a spot for Gen Y and Z to have the greatest night out. Among others, events, expositions, new product introductions, technology testing

and music experiencing will take place. This allows Heineken to generate data, learn, fail, succeed, ideate, and build the future of the brand. This will lead to becoming the authority & thought leader for on-premises / event developments and innovations, to leverage the channel for brand building. Leading to partnerships with Heineken's consumers and customers for whom added value can be provided in creating the best possible outlet.

### **3.3** KPI's

KPI's are measurable goals to objectively explore whether the project is a success or not. While they are not set in stone, they give a direction by supporting the decision-making process. During the meeting with the Heineken management team these

KPI's are finalized. They say something about the brand equity, innovation, visibility/public engagement, and collaboration.

Increase progressive / innovative brand equity scores by 10% over 2 years

- 1 innovation per year that can scale to all Heineken markets
- 2 activities per year that create broad visibility and engagement
- Eagerness of thought-leaders, innovators, and creators to

### collaborate with us

With this set, it is time to dive into the context, starting with understanding the brand.

### 3.4.1 The Heineken brand

Heineken is the world's most famous beer brand in the world, with a production of 241.4 mhl beer in 2019 (internal source). The Heineken company is the third biggest brewery in the world, after AB InBev (Belgium) and SAB miller (UK). The brand employs around 93.000 people from all over the world and has breweries, malteries, cider plants and other production facilities in 80 different countries. The brand itself is offered in over 190 countries, only in five countries in the world Heineken is not presented. Compared to other beer brewers, Heineken stands out by their progressive and innovative character.

The consistent values which form Heineken's brand DNA are openmindedness, inventiveness, and worldliness. These values are not just chosen, but they are expressed during the history of the company. In 1873, Heineken chose a green bottle to stand out between the brown bottles out there. With the green bottle Gerard Adriaan Heineken differentiated the brand from competitors. Heineken believes that life taste better with an open mind.

Bram Westenbrink, senior director Heineken brand, nicely put the purpose of the brand by answering why Heineken is on earth besides selling beer:

"Heineken exists to spark connections beyond barriers. Our purpose is to make the world more open-minded, by inspiring people to enjoy different thinking and experiences, overcoming stereotypes and convictions"

### 3.4.2 The company structure

This project is done for Heineken Global NV, located in Amsterdam. Heineken Global determines the direction of the brand and communicates this to

30

operating companies/markets/breweries (Figure 14). The CEO, Dolf van den Brink, leads a great number of people.



Figure 14, Company structure

### 3.4.3 Heineken brand strategy

The ambition for 2025 is stated as follows: 'Become the beer brand of for Gen Y and Z and double the volume'. How do they know they will double the volume? Which volume? Because Heineken does not have a fair share yet among this generation in the alcohol and beverage industry. It is about the Heineken beer itself, as well as line

(Heineken 0.0) extensions. Internal research showed that there is an opportunity to grow with 290mln euros per year on Gen Y and Z if Heineken get that fair share. Figure 15 shows a visual representation of the strategy called 'the strategy on a page'. This page shows the ambition, sub goals and building blocks of the strategy.



Figure 15, Heineken's strategy on a page

The Heineken global brand team developed this strategy starting with an internal survey among 233 colleagues scattered over 74 markets. Figure 16 shows the conclusions of that survey on where to put their energy.

A consistent outcome over the different markets is that it is necessary to reconnect with young consumers. So, both numbers (fair share is not yet met) and people show the importance of this (re)connection. Continuing global sponsorship platforms is also a consistent outcome. Only in the Asian Pacific region this is different, because Asia is very diverse and big, and not every sponsorship and campaign fits their culture. Useful to know is, that

most of the Heineken campaigns are based on Western consumer insights with developed markets. This results in stopping a 'one size fits all approach'. People over the world are different, and so need to be Heineken campaigns and sponsorships.



Figure 16, Results survey

### 3.5.1 Beer and culture

Beer has been the drink of choice for countless people across a range of civilizations. It is central in the culture of eating, socialising, and celebrating in many countries. It is the world's oldest and most widely consumed alcoholic drink and is the third most popular drink overall, after water and tea. Historians found the first recipes in the written history of Egypt and Mesopotamia and from there it has spread throughout the

world.

Regardless of language or background, beer is the representative of humanity's desire to cross borders, share, and celebrate new beginnings. People remember their first beer, enjoy trying new varieties but also returning to the familiar local and national beers that they first drank, there's always something happening around a beer.

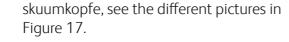
### 3.5.2 Beer and food

There are over 140 styles of beer to choose from, and hundreds of different food pairings. Good food and good beer are a perfect match. Whether it's over street food in Bangkok, a Michelin starred lunch in Paris, or an ocean-side dinner in Capet Town, beer's accentuating notes and flavours and can make a good meal great.

It has always been a part of everyday meals, but perceptions are changing, and top restaurants now have beer menus as people appreciate its complexity, taste range and diversity. Beer works brilliantly as a food pairing and ingredient and the quality, variety and diversity of different beer styles means that every dish has its beer. The explosion in craft beer and interest in beer variety stimulated curiosity amongst consumers and those consumers want to try new flavours and experiment with food-beer combinations.

### 3.5.3 Craft beer and microbreweries

The last 20 years the introduction of flavoured beer has increased tremendously. If I look at my own residence place, Rotterdam, there are 5 local breweries in my neighbourhood. Stadshavenbrouwerij Rotterdam, Kaapse Brouwers, de Gele Kanarie, brouwerij Noordt and Pelgrim brouwerij. Other famous brewers in the Netherlands are Oedipus, brouwerij 't IJ and Texelse



Different concepts are built around the breweries. Repurposing old buildings, combining with restaurants, experimenting with new flavours, organizing parties like 'Fresh beer Friday', and working together with other local parties and initiatives.

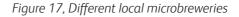


















### 3.5.4 The world of beer is under pressure

Beer's popularity is declining. According to business insider, American Gen Y and Z choose spirits and wine over beer when they consume alcohol (Taylor, 2018, 2019). With an emphasis on when, because another research, as well in the US, shows the younger generation drinking less alcohol in general (Nest, 2016). Another important development are laws and regulations, e.g., the strict regulations on offers and discounts in The Netherlands (Ministerie van Algemene Zaken, 2021) or prohibiting

off consumption sales on weekends in South Africa (Palm, 2021).

While popularity, eventually in the US where the research comes from, is declining, competition in the beer category grows fast. There is an explosion of innovation in the past 20 years. Flavoured beer, IPA, non-alcoholic beer, and ways of pouring and serving is renewed. Competition is growing fast (Buckley, 2021).

### 3.6 Conclusion

Beer is consumed all over the world and Heineken is the second largest beer supplier in this consumption. Their reason to believe is: "Heineken exists to spark connections beyond barriers. Our purpose is to make the world more open-minded, by inspiring people to enjoy different thinking and experiences, overcoming stereotypes and convictions". Furthermore, Heineken researched that among Gen Y and Z,

the brand doesn't have a fair share yet.
Therefore, they formulated their goal as becoming the beer brand of choice for Gen Y and Z and double the volume.

While competition in the beer category is growing, the world of beer is under pressure. With focus on the younger generations, Heineken wants to reinvent the category.

PART II | The context

Chapter

04

### Deep dive into the target group and their way to socialize

There have always been generations categorized within a timeframe. Because the time you live in influences who you are, that's why these distinctions can be made. How economies are developing, countries are leading, and nature is evolving determines the overall behaviour of the generation. What is the relationship between the brand and the target group? What is the role of the brand, beer, and alcohol in general in qualitative socializing? Answering these questions teach where to focus on in the future.

### 4.1 The target group: Gen Z

As said, there have always been generations categorized within a timeframe. Figure 18 shows the different generations from the baby boomers onwards. The information

comes from an attended webinar on Gen Z from Butterfly agency, a leading brand and innovation company (Butterfly, 2021).



Figure 18, Different generations

Gen Z is born between 1997 and 2012. Right now, their age is between 10 and 25. The global population is already 1.2 billion people. Note that for this project the focus will be on the Gen Z'ers from 18 until 24. Also, this project takes Gen Y into account as well, but the focus is on Gen Z.

Figure 19 shows the values of Gen Z. the different values are sincerity, conscience, ambition, and acceptance. Sincerity is all about being authentic and transparent with meaning. Gen Z'ers recognizes the world isn't perfect and are tired of the effects of greenwashing and fake Instagram filters. They do like real content on TikTok and Instagram. Gen Z'ers look for inspiration on those platforms, whether it is to buy new shoes, choose a museum to visit or pick

the coolest restaurant in the city. Thanks to complete access of information, Gen Z is very much aware of the reality in the society. Conscience, make doing good a core value, not an afterthought. Gen Z is motivated to actively undo the damage humanity has done to the world. Ambition, they go for their passion and inspiration with real effort and integrity. Thanks to the internet people can learn a lot, e.g., learning guitar via online lessons. Gen Z is used to the digital world, and they embrace it. And the last one, acceptance, is all about inclusiveness and to show how you can be inclusive. In comparison with previous generations, this generation places financial success on the exact same level as sense of belonging, purpose, and activism.



"What you are is where you were when"

~ Dr. M. Massey

### 4.2 Gen z and qualitative socializing

From both internal research (internal consumer panel research, 2020), shown in Figure 20, as own experience, shown in figure 21, gen Z has new drinking occasions and habits. Of course, because of the lockdown people are forced to

look for other ways to socialize. Going outside, to a park, throw a party at home or stay at home and gather online are all growing ways of drinking beer. It is more about being together than about the actual location.



Figure 20, Drinking occasions



Figure 21, Drinking occasions

This resonates with the way Gen Z thinks about premiumness. While premium in the past was about badging, perfection, rigid, exclusive, and ideal, now it is about cultural value, controlled flaw, fluid, social and real (kantar global x project Darwin, 2020).

According to the Vice media group, this is also true when it comes to luxurious living. Figure 22 shows an overview of their findings, where comfort,

functionality, sustainability, innovation, and purpose are top five elements when it comes to luxurious way of living for millennials and Gen Z (VICE report on youth in pandemic V: re-emergence and indulgence, 2021).

This is the result of a worldwide research executed during the corona pandemic. Let's take a closer look to what influence the corona pandemic has on this generation.

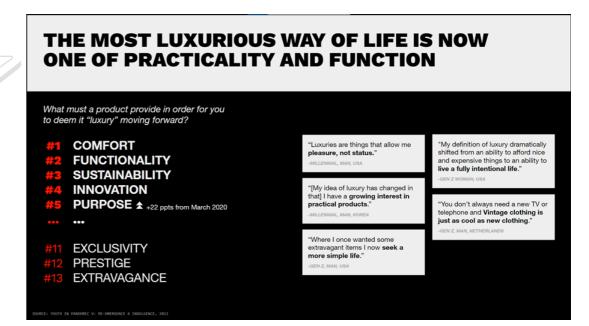


Figure 22, Values regarding luxurious living

### 4.3 Impact of the corona pandemic on youth

The corona pandemic impacts everyone, young and old, all over the world. Within this project two main factors are highlighted: wellbeing and socializing among the younger generation (age 12-25) in the Netherlands. While previous paragraphs described the drinking context, this paragraph investigates the corona pandemic impact on wellbeing.

Research (CBS,2021), executed during the third wave of the pandemic (February – April 2021), shows the following facts:

- Almost half of young people (47%) indicate that the corona pandemic impacted their lives (very) negatively,
- Two third missed doing activities like going out, dining in a restaurant, or going to the cinema a lot.

- 6 out of 10 young people missed meeting with family or friends very much.
- 47% missed going to big events like festivals, sport events and concerts.

To conclude, it is obvious that, even after corona, youngsters want to meet both with their own friends as well as larger groups on events. In fact, this generation has learnt the importance of meeting in person because they couldn't for a while. They value different aspects when it comes to premium and luxurious lifestyle compared to the past. Through these new values, new ways of social gathering take place. The innovation lab is there to launch and test those new ways of socializing to learn about the future of qualitative socializing.

### 4.4 Possible location exploration

While doing this research into the brand and target group, different ideas about location appeared already. Translating these ideas into possible snapshots brings the following eight different

possibilities. To assess the ideas on fit for the company drivers, stated at the beginning of the project, are used. Figure 23 shows the different snapshots.



### **UPGRADE AN OLD, ABANDONED PLACE**

Step in an old world and make it new

### Pro's

- + Industrial venues are popular, cities will expand to what now still is industry
- + Affordable rent + Easy to fit in local culture
- Con's - Buildings are old

**DRIVERS** 















Can adapt to multiple purposes

Figure 23a, Upgrade an old abandoned building



### **SUPPORT COMMUNITY HOUSES**

Emphasis on social impact

### Pro's

- + Build communities by providing neighbourhoodhomes
- + Help communities by upgrading
- neighbourhood homes + o.o is the new coffee

### Con's

- Not (yet) a place to go for a night out
- Intervene in an existing

### **DRIVERS**



Investment









testing

locally

Dream big, start small Products, community

Figure 23b, Community house



### **BUILD A MULTIPURPOSE HOME IN THE COMMUNITY**

Create a safe environment for the people

### Pro's

- + activity is variable, one week it is Heineken's test center, the other week a
- things

### Con's

- Replacing the old neighbourhoodhomes - Activities may be too varia-

ble, no long term bonding

+ Excelent for trying new

### **DRIVERS**









Figure 23c, Multipurpose home

# HEINEKEN LAB

### **CONNECTING TO LOCAL BARS**

Build the future bar with local bar owners

### Pro's

- + They are experts in
- creating bar experiences + Heineken already has a network
- + Connect with somebody who knows the place, and 'the place' knows him/her
- + Easily worldwide transferable

### Con's

- Bar owners want a say as well (making consensus)
- Intervene in existing place

### **DRIVERS**









cost



night out







Figure 23d, Local bar



### **SETTING THE SCENE AS EVENT INITIATOR**

Don't own the place, own the party

### Pro's

### + Not committed to 1 place + Very broad range of things to try out

### Con's

- No bonding between the place and the people there - No basis







applicable









Small scale testing

Figure 23e, Event initiator



### **POP UP IN THE COOLEST PLACES**

Build a pop-up bar and go anywhere

### Pro's

- + Easy to extend the area with locally produced furniture/artwork etc.
- + Fasily worldwide transferable

### Con's

- Playing music may be a problem
- People don't know if the container is still there or not

### **DRIVERS**













Create together

Figure 23f, Pop up



### **SHOWING THE FUTURE BAR AT A DESIGN WEEK**

Stand out and take the lead

### Pro's

- + Reaching a wide,
- international audience + Good for envisioning

### Con's

- Only one week
- Not really a bar in use
  - Hard to multiply and transfer









together DJ's, artists, design

Figure 23q, Design week

Discussing the different snapshots internally, resulted in two best fitted options for the Heineken LAB. Although, all snapshots have pros and cons, the ones which are most suitable for the Heineken LAB are either 'upgrading an old, abandoned building' or 'connecting to local bars'.

Upgrade an old, abandoned building totally fits the zeitgeist. Why not use what is already there? In this direction, the Heineken LAB team got in contact with the owners of two possible buildings. The first one is a building behind the Heineken Experience. But the team's fears appeared to become reality, the building is too old. It will cost a fortune to make it suitable for the Heineken LAB. The other building, the closed Heineken brewery and offices in Rotterdam is also a great option. Unfortunately, this building already has a development plan for the coming vears.

When discussing the direction of connecting to local bars, it became clear that having a partner could be a showstopper. The two parties operate from different interests. This became apparent when talking to a hospitality entrepreneur which developed the 'Mooie Boules' concept. They want to open a new location in Amsterdam, but the envisioned building simply is too expensive. That's why they want to incorporate a partner, in this case Heineken for the Heineken LAB, to be able to pay the rent. In essence there is nothing wrong with this, but in this case, there is too much misalignment. This will result in an undesirable work relationship, which is not ideal of course.

In Appendix B you can find a location description. We shared this with the sales and real estate partners to find a suitable venue together.

### 4.5 What does it mean for the Heineken lab?

Figure 24 shows a visual overview of the material in the context where this section in based on. In a world where disruption has grown, Heineken must

live up to their values and pioneer in the 'new' world. The generational shift creates this transition. The values of the new generation being sincerity, conscience, ambition, and acceptance change the world Heineken operates in. Besides that, the covid world crisis impact everyone's lives, resulting in changing human behaviours. For the domain Heineken operates in, qualitative socializing, this results in having new drinking occasions, having different reasons to drink (non-)alcoholic beverages, and having to adapt to a new perception of the products.

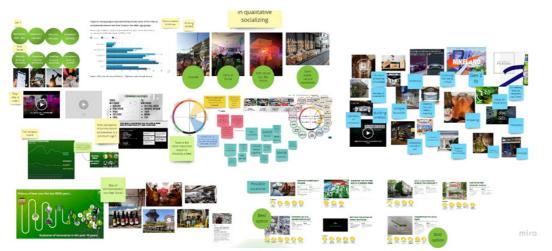


Figure 24, overview miro context board

### 4.6 Resources and capabilities

Within Heineken, there is a lot of knowledge on the drinking context. From picking the exact location, brewing beer, doing research on new flavours to measuring equity scores on the perception of progressiveness and

meaningfulness of the brand. This is supported by agencies, for example the Butterfly agency, who are experts on Gen Z. The Heineken LAB serves as a place to share relevant research with each other and to do something with it.

### 4.7 Boundary object in form of an animation

I created a boundary object in the form of an animation to collaborate beyond barriers. Scan the QR code (Figure 25) to see it! This animation serves as an intro into the project. It gives a first indication on what the Heineken LAB will be and let people think of what content they expect in the Heineken LAB. This serves as a bridge to the next step: Approaching the future.

The animation shows the project concept: a dynamic, changing environment where the bar is the central part of the space. The space can be extended with all sorts of activities, both

close to the beer as more unexpected territories. In this project the focus is on boundary objects. Before making the animation, the poster shown in Figure 26 was made. The poster wasn't satisfying, the project needed something changeable: an animation! Developing the animation made me realize that there are two main designs happening at the same time: the place itself and the program. While the place itself is about the equipment, which is a long-term investment, the program is about all activities and phases of researching and designing certain experiments.



Figure 25, QR-code to play the animation



Figure 26, A poster from the beginning of the project

### 4.8 Conclusion

To conclude, Gen Z will bring disruption for the company. Their values: sincerity, conscience, ambition, and acceptance differ from their predecessors. The way this generation values luxurious products are in comfort, functionality, sustainability, innovation, and purpose instead of exclusivity, prestige, and extravagance.

Furthermore, the influence of the covid pandemic resulted in different activities while socializing. Also, the pandemic emphasized the importance of socializing, 6 out of 10 missed meeting with family or friends.

### Reflection

There are a couple of points to reflect on after this first step.

First, the lines between the different steps are blurry. The current context has implications on the future. There are topics, like the drinking occasions or taste explorations, which can be both in this step as well as the approaching the future step. Connecting it to the dynamic capability framework, I think Teece (2007) means that this is the constantly performing act of sensing and shaping opportunities and threats. Coming back to the question on the role of design: this is a big part of what the role of design should be, next to communicating the gathered opportunities and threats and facilitating collaboration.

Second, in-between deliverables, like the animation, are needed, but not clear in which form. This is a process of trial and error, to look what works and what not. Reflecting on the animation, it is shared a lot internally to show the state of the project. People are pleasantly surprised when they see a low fidelity animation. It works well to introduce the project to people.

Third, this step may be misses real consumer insights, even though I did speak to consumers and researched the overall target group. Normally I would start with this but due to gathering information about DDI from Verganti (2008) which basically say to include the consumer at a later stage, I waited with this. It could be that the first step is complemented with qualitative research into the target group or allocate an agency to do this. For now, let's look at the future.

PART III | Approaching the future

# Chapter 05 Futuristic thinking examples

Part three focuses on getting a glimpse of the future. From researching examples in both the beer category as totally different domains for doing creative design research, this part provides different suggestions to work with in the innovation lab based on context factors. Next to that, the project team visited the Dutch design week and the NXT Museum to sense and shape opportunities. While generally people are not good in expressing their future wants and needs, in this case visiting those inspiring places resulted in good discussions about the future. Kicking off with futuristic thinking examples!

### 5.1 Introduction to futuristic thinking examples

As Figure 27 shows, the second step of the framework is arrived. Research into different examples of futuristic thinking gives an idea of what the world of envisioning and futuristic thinking entails, both in the beer and alcoholic category as well as totally different categories. Picking examples from La Biennale in Venice to Nike's popup stores ensures a broad range of examples. Two Heineken design managers, the innovation manager and I selected these examples and formulated requirements. During the elaboration of the examples, different new

ones are added.

On the next pages you can find the different examples with a short description. Appendix C contains a full overview of the examples.

In the end, Figure 29 presents an overview of scores of examples on the requirements stated in the previously mentioned meeting. The examples are scored on the criteria by one design manager and me. Immediately the overview indicates which example serves as the best example for the criteria.

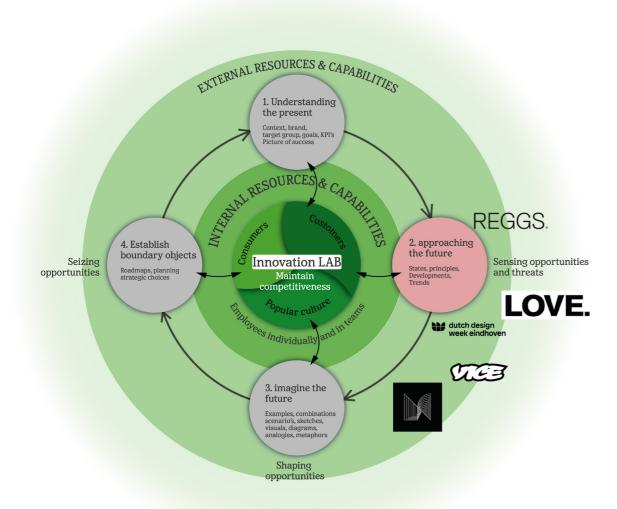


Figure 27, Step 2 in the framework

### 5.2 The examples



La Biennale di Venezia was established in 1895 and stands at the forefront of research and promotion of new contemporary art trends, and organizes events in all its specific sectors.



Università della Birra is an innovative pole for Heineken's clients and partners. The project is based in an industrial building where students can learn in different spaces and setups about beer culture.



House of Peroni is an annual event celebrating a dynamic mix of forward-thinking artists and creatives originating in London 2012. In 2019, this exclusive event made its mark globally in several new markets around the world.



A concept car is a real, working artifact that demonstrates the plausibility of a future vision. The intention of a vision concept is to explore the future potential and provide answer to questions about future use, future system integration and the social experiences. Explore the future with a broad audience of future users, media opinion leaders, competitors and in company employees.



Fordzilla is a concept of building the best E-sport car for Ford. They recognized the trend of e sports becoming more and more popular. As a result Ford created, together with the Fordzilla community (+/- 5.000 people on twitter), the best virtual car ever. Since it was such a success, they have built the car in real life as well.



Apple's flagship stores focus on providing an experience, a must visit place. Selling their products comes later. It shows the brands latest launches and the whole place is a showcase for the brand.



The first adidas innovation lab in China promoting the official launch of adidas' new boost technology. A physical and digital experience of the technology, the history and the material of the new innovation, completely interactive at every level.



Nike works a lot with popup stores to display new technologies, tap into temporary big events and/or to show their latest products. Some pop up stores move around EU or the world, some are specific for a certain place.



A 3000 m2 area with product presentations of Miele products. In this centre you can experience the Miele products. Advisers walk around to give extensive information. Next to this, Miele also provides a B2B solution, you can book a room or business activity!



The greener bar is integrating every sustainable and responsible solution Heineken has to reduce and even remove CO2 emissions. Recycled materials, soil and plants to weigh down the bar, Reusable cups, upcycled Heineken crates and wood from naturally fallen trees.



The Mempis group, founded in 1981 by Ettore Sottsass, was a group of talented young designers who want to give a response to the dark, humorless design of the 1970. They want to challenge the institutional culture and dominant connotations of "good design", especially in furniture.



Johny walker at princess street. They have a tour; the journey of flavour. Two whiskey tasting experiences. A rooftop bar. A whiskey bar. In short, it's a massive place, a temple for Scotch whiskey. It certainly has a wow-effect to every visitor.



The Heineken Experience, located in Amsterdam, is a historic brewery and corporate visitor center for the internationally distributed Dutch pilsner, Heineken beer. The industrial facility was built as the first Heineken brewery in 1867, serving as the company's primary brewing facility.



Heineken The club is the result of an open design exploration with 19 different designers from over the whole world. The club has been showed during the milan fashion week. It showcase what the future of Heineken holds on the future of the brand, system integration and social experiences.



Draftline is the in-house agency for Anheuser-Busch.
They are committed to leading innovation and building a culture of creativity at ABInbev.
Connections day, a yearly held event, is there for continuous learning and collaborating with latest trends, talents, partners and culture. The day is filled with engaging sessions from industry leaders and domain experts to leave new inspirations and find new opportunities!



The Coca Cola house is a place where you can explore the fascinating story of Coca Cola. Different rooms learn you about the heritage, the history in advertising, the secret formula, the process and of course the taste of the cola (including scent discovery). The place is also linked to sponsorships (FIFA world cup) and activities like cooking, family fun and summer holiday.



The Guinness storehouse, located in Dublin, takes you into the world of Guinness. How it is made, why it is so dark and creamy and you will learn how to pour Guinness. It is way different than lager beer. The outside of the building is dark and grey, characteristic for the neighbourhood it is in. The inside is beautifully made with a banger at the end of the tour: the 360 roof bar!



The Guinness open gate brewery is the place for their brewers to dream in beer and directly test their dreams with consumers. Small batch brews, limited editions and forever changing beer roster will let the visitor always taste something new. Visitors can experiment brewing themselves as well. Guinness chefs pair food with the new innovations. They also have a comedyclub, ensuring a great laugh while enjoying great beer and food.



29 rooms is an interactive funhouse of style, culture and technology. It's a funhouse because its full of glee and interactivity. It collaborates with different museums, brands, etc. who have great ideas to fill in the place. Created a open event during NY fashion week, all about their ethics: inclusivity, art and innovation. You can touch the art, punch the art, shred the art. As a result people have fun, reflect, feel inspired and move and be moved by this experience.



The Grey Goose boulangerie is a place where wodka is combined with baking.
Consumers can experience the process of making, whether it is from grain to bread or grain to distillery. It brings the French Riviera to New York. The boulangerie is a port to the world of Grey Goose.



Nike partnered with Roblox, a video game development software maker, to take a leap into the metaverse. With this, they try to create deep connections with their consumers, as they are well known of. In this world users can compete, create and share experiences. The avatar is dressed in Nike gear and uses real-world movements for online play. With this they create loyalty and familiarity at a younger age. It is a bold marketing move but Nike is known for this big bets. They live by their value of striving to bring innovation and inspiration to every athlete\* in the world. (\* If you have a body, you are an athlete.)



### 5.3 Learnings from these examples

This table provides an overview which of how different requirements are already out there. At the same time, none of the examples have the perfect combination, meaning that we can stand out from these examples by combining the different requirements into one concept.

To make learnings from the table more tangible, I created an overview with the different criteria linked to the images. It is filled in by me and reviewed by the Heineken design manager. The overview shows how brands are built through a range of different activities. Whether the brands are close to Heineken, e.g., competitors in the beer segment, or brands and institutions

in totally different industries, they all show great brand building. Ford and Nike really rejuvenate their brand by tapping into activities young people do. Mercedes, in the concept car example, shows their activity on the latest developments in the car industry, resulting in a brand perception being progressive and a trustworthy car manufacturer. Mercedes knows how to build cars. Sharing knowledge, like Adidas and Universita della Birra, shows the expertise of the brand and the quality of the products. Also, these examples show that you cannot do these activities on your own. Rather, brands must make use of other brands, individuals, or start-ups, to co-create the brand.

Examples/ Requirements	La bienalle di Venezia	Universi ta della birra	House of perroni	Conc ept cars	Fordzil la e sports	Apple flagshi p store	Adidas innovat ion lab	Nike popup stores	Miele experie nce centre	Heine ken exper ience	Heine ken the club	Abinbev connecti onday	Heineke n's greener bar	Memphis group furniture
Inspiring														
Co-creation														
Challenge status quo														
Visionary/fut ure focused														
Boundaries innovation														
Boundaries sustainability														
Ambitious														
Gen Z fit														
Educational/I earning														
Dynamic/cha nging														
Long term commitment														
Interactive														
Experience focussed														
Modular														

Figure 29, overview of the scores of the examples on the drivers

### 5.4 Conclusion

From this table the following conclusion can be drawn: requirements regarding inspiration and ambition can be easily found as examples. Most of the requirements: co-creation, challenge status quo, visionary, boundaries innovation, education, long term commitment, interactive and experience focussed are regularly found. Gen Z fit, modularity and

dynamic/changing are rare in futuristic brand expressions.

Although every requirement is important, the requirements Gen Z fit, modularity and dynamic/changing are crucial for differentiating the brand from competitors. That is why extra focus on those will be in the rest of the project.

PART III | Approaching the future

### Chapter Chapter Creative trend research

This part provides different tools to work with in the innovation lab based on context factors. What are trends, developments, states, and principles in the qualitative socializing domain? Where to find these factors? How to go from this data to knowledge?

### **6.1** Finding the factors

Finding factors can be done in different ways. The DIVE method describes observations, thoughts, theories, beliefs, or assumptions of world phenomena as sources for approaching the future. Teece (2007) uses scanning, creation and learning as general activities. Below a description of the used methods for this project:

### Intuitive observations

From the beginning of the project, I kept my eyes open for interesting trends and developments during any form of qualitative socializing. In my opinion this plays a vital role because the different factors are the building blocks of solutions. During party planning, parties themselves and stories of friends about going out. Even how people in the train talked about going out last night caught my attention.

### Talking with experts

Within Heineken there is a lot of knowledge available. Unfortunately, during most of the project time, the Dutch government

### 6.2 The factors

Appendix D includes a link to the Miro board which shows the full overview of the factors.

advised to work from home. Nevertheless, I got in contact with the master brewer, an innovation manager, a CMI manager, a design manager, and an R&D employee to learn more about beer and the future of it according to them.

Also, to not only look through Heineken glasses, calls with external experts have been set up. They have knowledge on product design and development, media, and consumer insights. They work at Vice, Virtue, Reggs, and Savanta.

### Visit inspiring places

Furthermore, the project team visited the Dutch design week and the NXT Museum to sense and shape opportunities. These places, where the future happens, stimulate futuristic thinking, and evoke the right discussions. While generally people are not good in expressing their future wants and needs, in this case visiting those inspiring places resulted in good discussions about the future.

Below, in Figure 30, a selection of these factors can be found, categorized in topics.



Figure 30a, Rituals factors



Figure 30b, Technology factors



Figure 30c, Bar design factors



Figure 30d, Ocassions factors



Figure 30e, modular spaces factors



Figure 30f, Macro factors



Figure 30g, Nature factors



Figure 30h, sustainability factors

### **6.3** Clustering the factors

A list of factors is not yet a context to design for. To translate the list of factors into a worldview, a combination of both the knowledge from the context chapters as well as the future oriented chapters are made. The factors are selected based on qualities and meanings rather than topic. When this worldview is established, a narrative to communicate the Heineken LAB concept can be created. This is done in the next chapter.

### Live up to the values of the young ones

By collaborating with younger generations, Heineken shows their true progressiveness and meaningfulness. Their values are a healthier lifestyle, bolder brand graphics, instagrammable venues, sustainability acts and technology developments. The Heineken LAB aims to connect with the target

group by capitalizing these values. The younger generation is the starting point to shape the future of the brand.

### True togetherness

Heineken is not just about drinking beer; it is about enjoying true togetherness to inspire a better world. It goes beyond drinking beer, the goal of the Heineken LAB is to enhance the whole consumer journey in the world of qualitative socializing. Their aim is to challenge and reinvent this category to create a new momentum around the most famous beer. What happens before drinking beer, during and after?

### Digital world

The younger generation grew up in a digital society, that's why they pursue the values of progressiveness and meaningfulness. Tech is everywhere nowadays, whether you think of bar

equipment itself, production methods or a parallel digital world. To connect with the younger generation, Heineken must invest and apply new technologies. But it must be in a purposeful way, deliberately chosen, to align with the values of the younger generation.

### The next gen of super creatives

With creative digital tools at hand, the young generation grew up in a digitalized world, creating lots of online content. Everybody is a creator. They believe their generation is more creative than previous ones and embrace all opportunities, but also recognize the need to take a break from the internet.

### Escape from reality

This generation is more and more escaping from reality by going either into a digital parallel world or on the contrary, going totally offline into nature. In the digital world, they can build the character they want to be and forget about their real-world problems. In the open air they can become one with nature and relax in the most beautiful scenery.

### Focus on authenticity and transparency

This generation is tired of the overly perfect world, they acknowledged that the world isn't perfect. Complete access to information awakens Gen Z to the reality of society, therefore they focus more on true authenticity and transparency in everything they do.

### Undo the damage

Gen Z is sustainability minded; they seek to undo the damage people have done to our world in the past. They put real effort in actions to make the world more liveable. Even though people and/or companies take small steps, they value every step in the right direction, as well as the honesty and transparency about those acts.

### Multi-sensorial triggering

The today's consumer has a tireless need for new impulses and inspiration. To tap into this need, more and more brands are approaching their brand environments multi-sensorial. This design form is expressed in various ways. Unconventional materials are used, design-storytelling plays a crucial role and spaces are increasingly given a modular interior and program.

### The experience of knowledge

People are educated more than ever with all required background information within reach on their smartphones. This makes consumers very critical. That's why brand environments will turn more and more into entities to work together with and pursuing the same values. These experiences help to provide the target audience with the latest brand and product information. These experience centres also invite to co-create and test new brand and product ideas, from which learnings can be drawn immediately and quickly. Test, learn, build.

### Online brand extension

The new digital reality ensures we can provide consumers certain experiences online that can't be experienced in the physical world. Brands are taking this opportunity to extend their brand story in a whole new digital narrative.

From this clustering activity, I, together with another intern on visual design, created a handout. This serves to communicate my previous research and will be used to communicate this project and get everyone involved. Appendix E shows this handout.

### 6.4 Resources and capabilities

As Teece et al. (2007) already described, sensing opportunities and threats is an interpretive act which is constantly going. They advise to invest in research. We have done this through team up with VICE, Reggs and going to the NXT museum and the Dutch Design Week.

VICE officially is a media company but has developed great sensing opportunities in the world of Gen Z'ers. This is a great capability to acquire in this part of the Heineken LAB development. Next to that they have an inhouse creative agency, Virtue, who shapes sensing opportunities.

Reggs is an industrial design agency, who has been working with Heineken for a long time. They develop technical challenging products like draft columns. They know the brand as well as the developments in materialization, production, prototyping and scaling. Therefore, Reggs and VICE are both valuable partners for Heineken the Heineken LAB.

### 6.5 Conclusion

Combining the factors helped to paint a future worldview where the role of the brand, target group, and context of e.g., technology, sustainability, and brand expressions become interconnected. The following points can be concluded. First, the Heineken brand must put the consumer at heart and co-create the brand with them. Especially with Gen Z, since this is the new generation which will bring disruption. For them, it's an exciting, interesting, and unique opportunity to look and participate in the 'kitchen' of the world's leading and most iconic beer brand. Further, exploring ways to find and apply new technologies, as well as making them relevant for the brand. Both digital and physical technology can fuel the

innovation funnel beyond product innovations.

Just serving a beer is not enough. brands develop towards multisensorial experiences and even combining virtual with real. Heineken needs to find their way to express themselves on different, on and offline, sensorial. Consumers have almost all knowledge in their pocket, they are tired of brands presenting the overly perfect world. Instead, they want real stories and feel connected with real, honest brands, which they can relate to. Through building on the clusters, a future oriented narrative is created in the next chapter: imagine the future.

### Reflection

Although I had difficulties processing the different factors, the project is going into the right direction. The Miro board helped me to create an overview, but still I was struggling to deal with what I got. I believe this clustering activity works way better in a group where people discuss their decisions. Unfortunately, there were no resources available to do this.

Additionally, as said in the previous reflection the lines between the steps are blurry. One of the reasons in my view is that looking for trends is an ongoing activity which therefore is hard to plan. That is also why the steps of DIVE look like clear steps on paper, but they overlap. What is the different between approaching and exploring the future? For me approaching the future was about finding different angles to look for trends. Exploring for me was to look for the trends in certain domains and from certain angles.

This step also marks the importance of focus, am I designing the innovation lab or am I looking at activities to do in the innovation lab? These things go hand in hand but sometimes makes it confusing. Next time the designer can may be build in different tracks in the approach to divide the things upfront in every step.

At last, visualizing is a great, if not the only, manner to get the research across. I try to work as visually as I can and asked help from another intern, as well as a graphic design teacher at the IDE faculty, to improve my skills. Hopefully this paid off.



PART IV I Imagine the future

### Chapter

07

### writing a future oriented narrative

Creating something new is about making a shift in the current paradigm. Often this old, saturated paradigm is more appreciated at first than any new paradigm. That is why, in this step I tried to envision the future by building on previous worldview about the current and future of qualitative socializing. Abductive reasoning, asking the question 'What if the Heineken LAB looks something like this?' was very helpful for envisioning. This exercise brought the following narrative.

### 7.1 The narrative

The narrative, Figure 31, shows a combination of the previous factors converged into one story. It gives an indication and a feeling of the physical

place, how it looks like, what happens inside, what resources and capabilities Heineken needs to acquire and on which internal experts Heineken can rely.



Figure 31a, Narrative



Figure 31b, Narrative



Figure 31c, Narrative



Figure 31d, Narrative



Figure 31e, Narrative





Figure 31g, Narrative



Figure 31h, Narrative

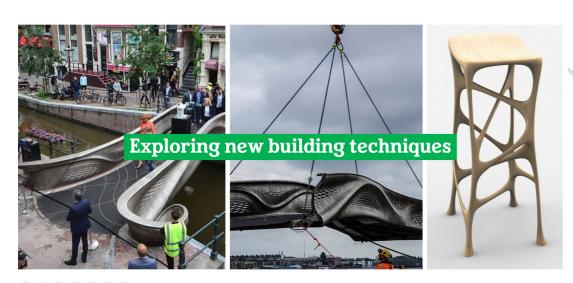




Figure 31j, Narrative



Figure 31k, Narrative



Figure 311, Narrative

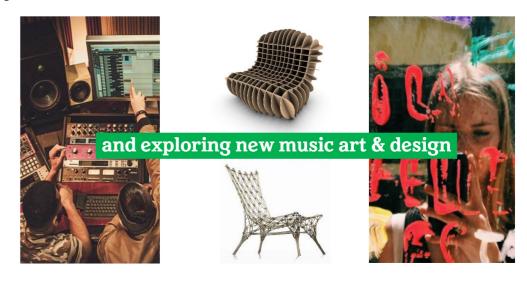


Figure 31m, Narrative



Figure 31n, Narrative

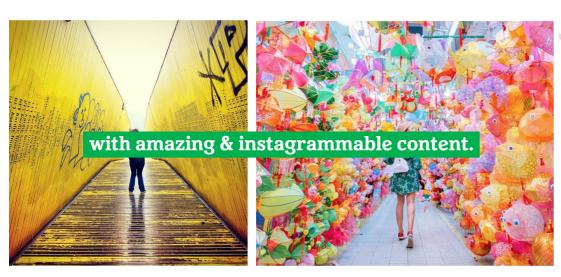


Figure 31o, Narrative

### **7.2 Possible touchpoints**

While the narrative describes the place itself, it doesn't tell anything about how consumers will perceive the Heineken LAB. To tickle the imagination of what

kind of consumer-brand interaction could happen there have been drawn seven consumer touchpoints.

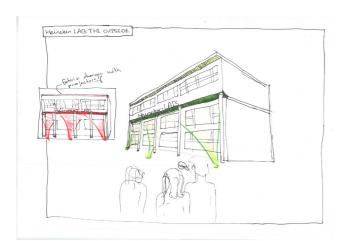


Figure 32a, touchpoints
The outside of the LAB
stands out because of the
changing façade.

Figure 32b, touchpoints
Next to the physical place,
the Heineken LAB exists in
the metaverse as well. In
here, visitors can create their
ideal place to go out.



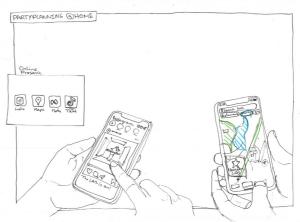


Figure 32c, touchpoints

During party planning, the Heineken LAB is present on the different platforms where consumers find inspiration to go out. Think of instagram, google maps, meta and tiktok

Figure 32d, touchpoints
Arrived at the bar, there
is a new way of ordering.
Customers can order their
personalized drink through
their mobile phone!

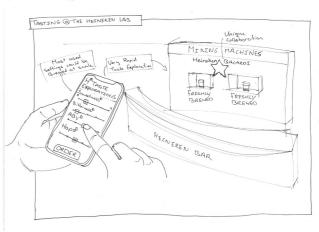
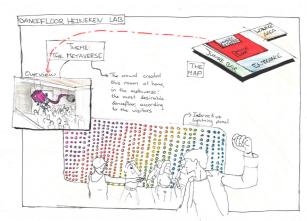




Figure 32e, touchpoints
The bar is immerse visitors
in a certain mood through
lasers, screens, projectors
and of course a suitable
beer taste. In this case the
bar is transformed into a
jungle bar.

Figure 32f, touchpoints
Naturally the dancefloor is about inclusivity. A diverse group of people dance and have fun together. The dancefloor is also subjected to change. In this case the theme is the metaverse. Metaverse visitors created their ideal place to go out, Heineken translated that in a physical space!



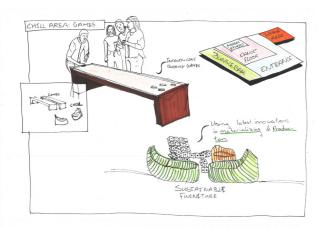


Figure 32g, touchpoints
The chill area is filled with
games and lounge areas to
relax.

# brand. This team includes the manager of the following departments: Innovation, digital, communication, marketing, supply chain, design, and sustainability. The meeting resulted in a shared understanding of the Heineken LAB. Sharpening the goal and picture

of success, brainstorming about the location and why Heineken initiated this project in the first place and lastly what every department can add to the Heineken LAB. The extended conclusion can be found in Appendix F.

### 7.5 Conclusion

By now, there is a clear vision of what the Heineken LAB should become. Recapping the narrative, it should be in an upcoming urban area where Heineken Revamps an old building, combining nature, facilitating outstanding experiences, repurposing old stuff. The place will have an amazing bar at its core, exploring new production

techniques, new beers and drinks and use new technologies.

The Heineken LAB is easier to grasp when divided into different parts. This will be explored in the next section where a roadmap, planning and advice on necessary resources and capabilities is displayed.

### 7.3 The Heineken LAB, fragmented

Both the narrative as the touchpoints indicates different elements within the Heineken LAB. Before diving into the final roadmap, strategy, and planning, it is good to map out different elements

needed for different activities, see Figure 33. Yellow indicates overall Heineken LAB fundamentals, while green, blue, orange, and red serve as sub elements. Together this forms the Heineken LAB.

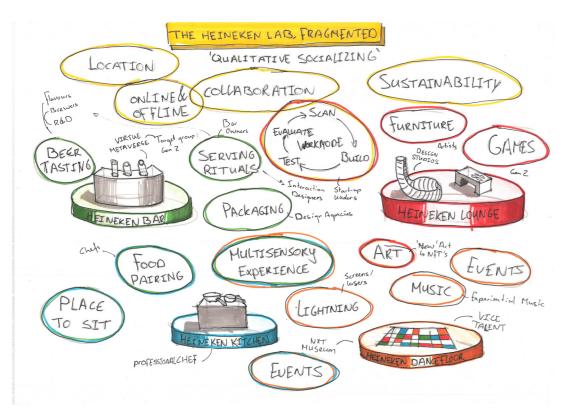


Figure 33, fragments of the Heineken LAB

### 7.4 Resources and capabilities

Although this step is the designer's interpretation of the data from the previous step, there are relevant resources and capabilities to mention

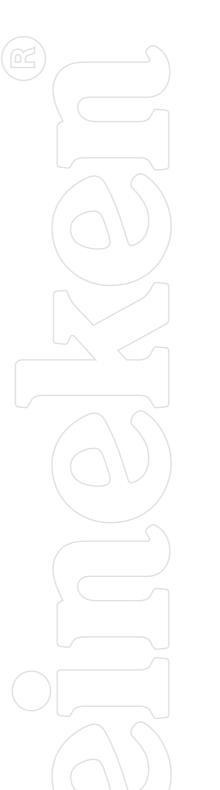
here

This content is presented to the management team of the Heineken

### Reflection

In my opinion the narrative gives a good direction of where to go. While I expected to have made a movie or 3D prototype to share the vision, talking through the narrative is a good alternative to do that. With little effort compared to making a movie, a story can be easily shared.

There are endless possibilities to share the vision of the project besides a slideshow and a movie. While I was searching for the best way with even trying to draw, it is time to move on as well. Knowing of what your talent is makes the decision for choosing one medium quicker. I noticed that I was much looking for different ways to express myself because I was aiming for a movie which made me really look up to it.





PART V | Strategic advice

# Chapter Chapter The Heineken LAB strategy

Building upon previous steps, this part goes back to the present from future oriented activities and provides a roadmap for the near and speculative future. This includes, resource proposals, the aim, objectives, steps, planning and the approach for the Heineken LAB.

### 8.1 Who do we need?

To link envisioning back to the dynamic capabilities' framework of Teece (2007), Figure 34 indicates with whom Heineken can build and maintain the Heineken LAB. How can Heineken sense, shape and seize opportunities? How can Heineken build a firm of interpreters, who are figures that are relevant in the design process?

The disciplines are acquired through analysing the scenario and touchpoints.

This Figure is a dynamic list which serves as a source of inspiration when the Heineken LAB is evolving and looking for something new to develop.

The last column serves as a proposition of people or organizations to work with. As these examples do have commonalities, the next part of this chapter lists characteristics and put it in form of personas.

Which discipline?	Why?	Who?
Architects	To pick the right spot for the Heineken lab and (re)design the building	ZUS [Zones Urbaines Sensibles]: develops solicited and unsolicited design and research in architecture, urbanism, and landscape design
Broker/real estate agent	Negotiate with location owners	Internal people who have great knowledge about real estate
Interaction designers	Think of all the different touchpoints during qualitative socializing, from planning to the bouncer to the interaction with the barkeeper(if there one)	Could be students from Design for Interaction master track / young professionals scouted through deversafdeling.com / agencies like LOVE creative
Product designer	Develops renders, prototypes and products of envisioned interactions, furniture design and other LAB elements	People from integrated product design master track / Young people from Reggs (agency) / product design agencies
Flavourists/chefs	To experiment with new flavour (combinations)	Internal people from the R&D department / Young and upcoming chefs like Job and Perry
Brewers	To make the actual beer but also teach about beer in for example workshops	Internal master brewers / collaborations with other brewers like Mikkeller, Oedipus, brouwerij t ij
User experience designers	To come up with new, challenging user experiences in the qualitative socializing domain	Could be furniture designers / service designers like KOOS agency / or the same as interaction designers
Sustainability experts	To ensure state of the art and real sustainability efforts, avoid greenwashing effects	Internal people from the sustainability department, external sustainability partners like Fronteer
Creatives/artists	To come up with creative ideas, exclusive art pieces, etc.	Artists like <a href="https://frankey.com/">https://frankey.com/</a> which challenge the status quo in a playful way
Innovation experts	To assist in innovation project, connect running projects with projects from the Heineken LAB	Internal employees from the global innovation team or one of the OpCo teams
Digital designers – NFT/metaverse	To introduce the Heineken brand in the digital world	This could be digital studio UNI_ VERSE or visual artist FF lean. Artists from the NXT museum are an option as well
Visual designers	To come up with different visual styles – relying on the current theme	Agencies like LOVE creative / Freelance visual designers from the NXT museum
Musicians	To brew music and entertain visitors	DJ Torves, a DJ which experiment with combining sound with visuals / Jungle by night which perform spoken word
Fashion designers	To dress employees and decorate the room	Creatives from the fashion design school / the women from LEW

Figure 34, Overview of disciplines to work with, why and who (continues on the next page)

Who?	Why?	Which discipline?
SAVANTA research agency / Gen Z employees and interns from Heineken (global or local) / VICE	To get a better understanding of the target group	Market researchers
Casper rijnders, he initiated over 50 bars in and around Amsterdam / Places like weelde in Rotterdam	To ideate together about the bar and test on desirability from barkeeper perspective	Bar owners
These are upcoming influencers like FIXME / using vice and virtue to scout the influencers	To reach the target group, level of participation depends on what kind of influencer	Gen z influencers
Anyone who wants to join	To bring the target group into the development of the lab	Gen Z consumers
Agencies: Millington associates or LOVE creative. These agencies are good in creating 3d brand experiences	To develop the interior of the bar	Interior designers
This is also a role for LOVE creative	To come up with an overarching yet flexible LAB identity	Branding experts
Startups like VIDEOWINDOW these startups have a great potential	To fuel the lab with new and innovative ideas	Startups
Internal communication department/VICE	To show what happens in the LAB in a Heineken way	Communication experts
EG agencies like the big four	To ensure the use of state of the art technology	Technology experts

Figure 34, Overview of disciplines to work with, why and who

### 8.2 Characteristics of collaborators

Figure 34 presents different examples of possible collaborations. Through the figure it becomes clear that there are two main roles to fulfil: the one off being an expert and the one off being a talent. Why? Because

we need deep knowledge and at the same time fresh perspectives. Labelling them as experts and talents, Figure 34 presents the persona of possible partners. This helps with choosing the best fits for this project.

### Young design talent.

Persona profile

### Open design call for recent graduates and emerging creatives with the talent and drive to succeed and to be recognized.

### Who?

### - M, V & X.

- Diverse and inclusive oriented.
- International focused.
- Age category: Gen Y/Z
   Inspiring and relevant social media reach (Instagram, TikTok,

Behance, Cargo etc.)

### Where to find?

**Light Conductors** -

Could be found in creative hubs such as NDSM Art City and Steur Gebouw Rotterdam

Optional: Focus on diverse and international talent who are permanent based in Amsterdam

### Terms and conditions

As an entry you didn't worked in a paid creative role for a cumulative period of one year or more as at the date of entry.

Currently you don't work in a curtain design role for a big corporate company or design agency.

Entrants must be of legal drinking age or over in their country of residence on the date Heineken receive your entry.

### **Disciplines**

Graphic / motion design

Digital product design

Interior / spatial design

Textile design

Industrial product design

Experience design

Sensorial design

Social interaction design





ollutive ends - Thijs Biersteker - Experience Des

Urban Living Room - Margherita Issori Spatial Interaction Design





Moving Along - Alberte Holmø Bojesen -Textile Design

Figure 35a, young design talent characteristics

### Coaching experts. Persona profile

### Cross disciplined design coaches who support young talent during the design process, design finalization and after.

### Who?

- Excellent coaching skills

- Open minded
- Great feeling for young talent and upcoming
- Experts in their field
- Available for long time traject (+- 1 year to help build the LAB)
- Inspiring and relevant social media reach. (Instagram, TikTok, Behance, Cargo etc.)

### Disciplines (overlap with young design disciplines)

Graphic / motion design

Digital product design

Interior / spatial design

Textile design

Industrial product design

Experience design

Sensorial design

Social interaction design

### Extra disciplines

Brand designer

Brewmaster, mixologist, drinks expert

Horeca expert

Brand manager (operating company involvement)



Casper Reijnders - Amsterdam Horeca Expert/Tycoon





### 8.3 The roadmap

Figure 36 presents a roadmap for creating the Heineken LAB. This visualization serves as a recommendation for the realization of the Heineken lab and provides decision support during the project.

The visualization consists of two parts. The first part is about the LAB itself, the ambition, aim and KPI's of the project. The second part is about the different elements which sum forms the Heineken LAB.

Within these elements there are constant iterations.

Creating the roadmap was an iterative process as well. Both visually, with Martijn Haans (Graphic designer form IDE) and content wise, with Caroline van Hoff (Senior design manager), there were discussions back and forth to optimize the visual. The next subchapters describe the two parts in more detail.

### 8.3.1 The Heineken LAB strategy

Starting with the Heineken LAB purpose:

"We believe meaningful innovation is driven in an experiential environment by co-creating with lead users who shape the world of qualitative socializing"

Meaningful innovation refers to adding value for the consumer and customer. Through the trial-and-error process with cocreated ideas by lead users, or as Verganti (2008) calls them interpreters, the future of drinks in qualitative socializing is explored and built.

With this, the ambition is to fuel the innovation funnel and have at least one innovation each year that is worth to be scaled up.

Other KPI's are increase progressive/ innovative brand equity scores by 10% over two years, have two activities per year that create broad visibility and engagement and the last indicator is the eagerness of thought-leaders, innovators, and creators to collaborate with Heineken.

Core values of the Heineken LAB are curious. inviting, flexible and outward focussed.

### 8.3.2 The Heineken LAB elements

The term element instead of step is deliberately chosen to emphasize the constant evolving 'step'. When the first element is built, we start learning and evolving this element. This will lead to new, unexplored territories, which can be built, tested, and learned. The circle with the different steps shows this process.

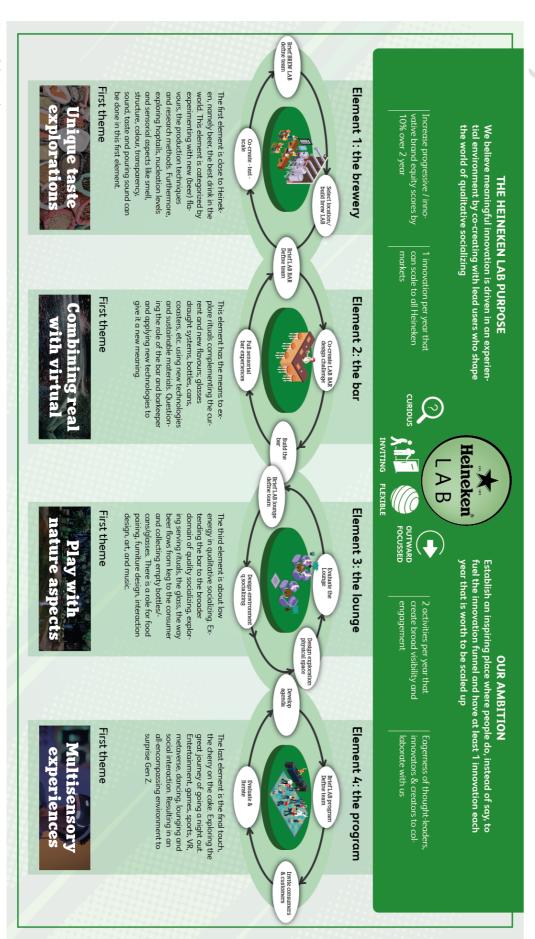
Below the circles, there is inspiration for the different elements. In the text there is an explanation and possible exploration within this element. In there are also hints to different expertise the lab can use in every

The element is completed with a theme. This gives direction and evokes ideas per element. These themes can change over time.

For each element the LAB team is organizing a workshop with the relevant parties involved to define clear briefs for young design talent. I have organized the workshop of the first element, this is discussed in the next chapter, the workshop.



Figure 36, Roadmap



### 8.4 Elements description

### Element 1 – the brewery

The first element is close to Heineken, namely beer, the best drink in the world. This element is categorized by experimenting with new (beer) flavours, the production techniques and research methods. Furthermore, exploring hoptails, nucleation levels and sensorial aspects like smell, structure, colour, transparency, sound, taste and pouring sound can be done in this first element.

### Element 2 – the bar

This element has the means to explore rituals complementing the current and new flavours; glasses draught systems, bottles, cans, coasters, etc. using new technologies and sustainable materials. Questioning the role of the bar and barkeeper and applying new technologies to give it a new meaning.

### 8.5 Conclusion

This chapter made the future tangible because it offers a clear plan to build the lab. With advice on who can build Heineken LAB and a 4-step approach, Heineken is ready to build the lab, existing out of the brewery, the bar, the lounge, and the program.

### Element 3 – the lounge

The third element is about low energy in qualitative socializing. Extending the bar to the broader domain of quality socializing, exploring serving rituals, the glass, the way beer flows from keg to the consumer and collecting empty bottles/cans/glasses. There is a role for food pairing, furniture design, interaction design, art, and music.

### Element 4 - the program

The last element is the final touch, the cherry on the cake. Exploring the great journey of going a night out. Entertainment, games, sports, VR, metaverse, dancing, lounging and social interaction. Resulting in an allencompassing environment to surprise Gen Z.

Furthermore, advice on different resources and capabilities is done through a list of expertise and accompanying personas of experts and talents.

The next chapter executes the workshop for the first element: the brewery.

PART V I Strategic advice

# Chapter Chapter The workshop

It is exciting to put previous effort into work, share knowledge and learn from each other in the form of workshops. The workshops are there to deepen the knowledge within the boundaries of every element and to validate previous research. Executing workshops for the first element works as an example and as a start of a series workshops.

### 9.1 Preparing the workshop

To organize the workshop, different aspects of the brewery needed to become clear. During the preparation, the goal is

formulated, the setup is tested, and the participants are selected.

### 9.1.1 The goal

the fundament of the workshop is to validate the strategic directions. What does Heineken need to do to start the brewery, who does Heineken need to start the brewery and how is Heineken going to make it relevant for the innovation, research, and development process.

The first aim of the workshop is to come up with possibilities of the brewery for

### 9.1.2 The participants

The participants are selected through three different lenses: Researchers, creatives, and brewers, see Figure 36. Before the workshop, every participant is already introduced to the project, to ensure basic knowledge.

The internal Heineken employees who joined the workshops

are from: the innovation department, the brewery, the R&D department, the design department and consumer and market insights department.

The external participants are mostly creatives and researchers: Business designers, industrial designers, package designers, interior designers, interaction designers, digital designers, and innovation experts. They come from different partners. Also, the market research agency joined. Next to the Heineken master brewer, a brewer from another brand in the Heineken portfolio

innovators, creators, researchers, and brewers. The workshop tries to challenge everyone, by challenging all about the possibilities within the brewery.

During the workshop we envision a great synergy between different disciplines. The second aim of the workshop is to introduce every LAB partner and to find out the exact roles for different parties and individuals.

joined.

Note that we focussed on incorporating Gen Z'ers into the workshop which belong to a certain expertise as well. We managed to get six young creative minds on board!

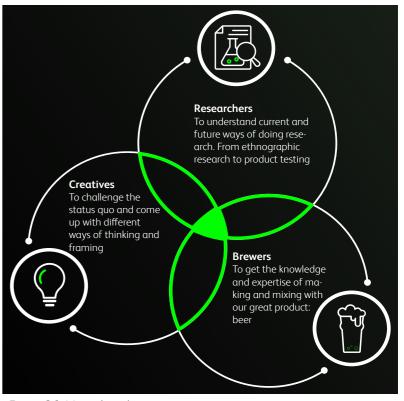


Figure 36, Main disciplines

### 9.1.3 The setup

The initial plan was to organize a full day on site workshop. Due to Covid the workshop had to be online, therefore we decided to divide the workshop into two sessions.

A week before the workshop participants received a pre-read to sensitize them into the topic. The pre-read explains the general idea of the Heineken LAB and the first element, the brewery. It presents examples and let the participants think and research the matter.

The workshop made use of Miro as collaboration tool during the session. The LAB team prepared empty boards with exiting assignments to be filled in during the workshop. Next to a Heineken LAB presentation, guest speakers were invited to bring different expert perspectives and stimuli for the rest of the workshops.

In the first workshop the four teams

9.2 Workshop learnings

The findings were divided into the four main subjects of the workshops: research, the brewery, co-creation, and the space. Within each subject the focus is on general findings and on

### 9.2.1 Subject 1: research

At the brewery we start research with open questions by questioning everything we don't understand. There are continuous feedback loops in everything we do. Failing is good if we take learnings out of it.

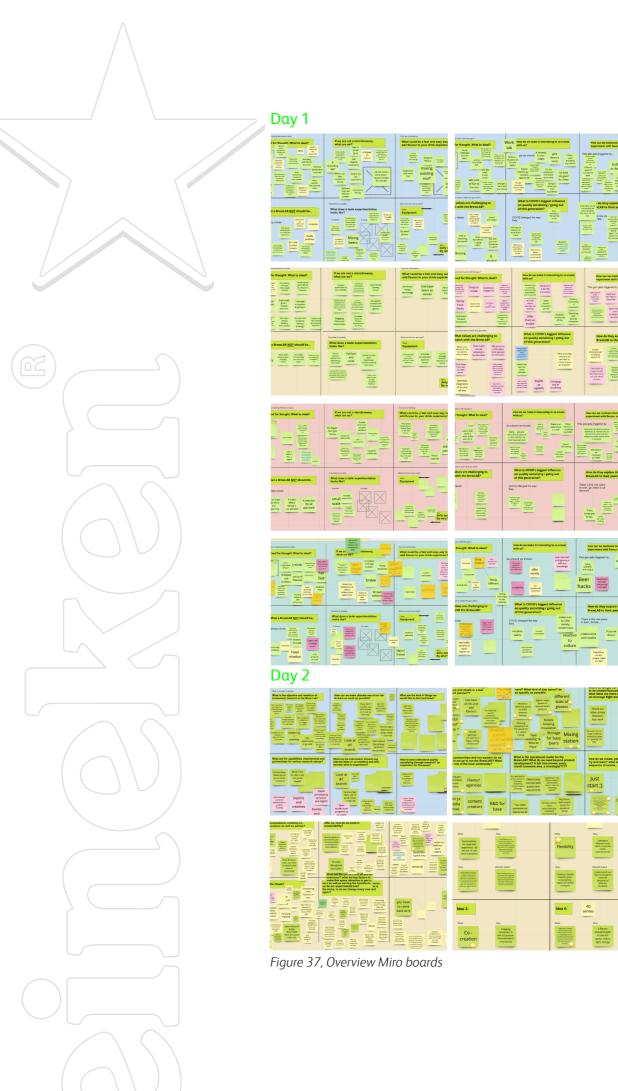
were mixed teams consisting of all the different disciplines. This to ensure the synergy. During the second workshop the teams were regrouped into their own disciplines to ensure convergence one developed brewery idea. This includes specifications of the space, methods and machinery, co-creation setup, drink explorations and exploration of how the space look like.

The project owner presented the overall Heineken LAB strategy while I was there to facilitate breakout rooms, be a facilitator within one room and be the main point of contact for the participants. One other Heineken intern was invited to facilitate one breakout room.

All workshop material - pre-read, presentation day one, presentation day two and summary – can be found in Appendix G.

possible assumptions and ideas to start experiment. This provides an overview of the points on which we all agreed and the possible next steps to start building the brewery.

- V Aim to learn fast by failing the quickest
- V Heineken becoming part of Gen Z lives Gen Z becoming part of Heineken
- V Integrating digital platforms with physical environments
- V The Heineken LAB breathes cocreation
- V Provide a sense of freedom, a place where you can be your creative self
- V Not a one size fits all approach
- Diverse community with as much refreshing input from outside Heineken as possible



### 9.2.2 Subject 2: brewery

The brewery is a place where the consumer is involved in co-creating and co-evaluating new drinks. The place allows for trial and error with drinks, mixes, and unique combinations of flavours in a unique environment.

- V A place where the Heineken LAB is direct connected to consumers
- V Adds to current R&D workstreams
- V Explores specific flavours and experiences
- V Play with taste perception
- **V** Be transparent and open about the ingredients
- V Make use of a dynamic visual language
  - Considertions for choosing a microbrewery or not:
- ? Is it a vital characteristic for the consumer?
- ? Is it essential for fueling innovation?

### 9.2.3 Subject 3: co-creation

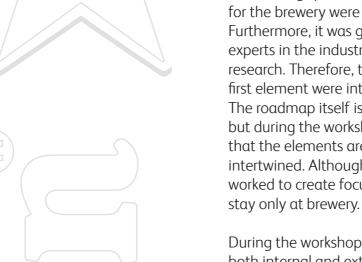
Consumers feel a sense of ownership by co-creating the drink. The Brewery makes their contribution visible and therefore makes the consumers part of the story. A place where you're able to ask questions, learn, provide, and receive feedback.

### 9.2.4 Subject 4: the space

The BrewLAB leverage all senses, it is a 360-degree experience where there is interactive storytelling around the beer creation and mixing. There is always something new to check with a changeable interior that can adapt to different types of programs and activities.

- V Hook in with different niches within the target audience
- Give talented people the platform they need
- V Connect with local culture, initiatives, and events
- V Explore new ways of co-creation
- V Heineken becoming part of Gen Z lives
- **V** Gen Z becoming part of Heineken
- V Keeping stuff alive -> new stimuli/ posts: continuity and regularity
- V Program around social purpose, for example open up for students that have been isolated?
- V The place is not over-branded with Heineken
- V Integrating digital platforms with physical environments
- V Authenticity through staff and the face of the experience
- V Sustainability as core value
- **V** Design and communicate transparent





9.3 conclusion

The workshop was a success. Apart from some technical issues creating online workshop people could find each other easier and have a better understanding

of who is who.

The workshop was a success. Apart from some technical issues creating online breakout rooms, the workshop went well. Emphasising with stakeholders, validating previous research, and formulating specific requirements for the brewery were accomplished. Furthermore, it was good to see that experts in the industry confirmed the research. Therefore, the roadmap and first element were internally validated. The roadmap itself is a good guidance but during the workshop I noticed that the elements are interrelated and intertwined. Although, the elements worked to create focus, it was hard to

described in section III and IV were used in the pre-read and during the workshop. It was great to see how the participants understood, followed, and elaborated in the same way of thinking. Especially, because there were experts from the industry, people who worked on the development of the Guinness open gate brewery and the Coca Cola creations concept.

The factors and vision of the future.

During the workshop empathizing with both internal and external stakeholders went well. Next to defining the brewery this was an important goal. After the The workshop created a better understanding of the equipment, material and space needed to experiment with new flavours.

### 9.4 Future workshop recommendations

Conducting the workshops of the other elements are not in the scope of this project, but there are general learnings to take away from this first workshop. The first workshop thought us that working in small groups is beneficial for the discussions. While Miro was a great online collaboration platform, doing the workshop in real life is preferable. Here you can create a better ambiance which result in mutual trust and therefore

better collaboration. One requirement is to have a great facilitator. During this online workshop I, the facilitator, was also responsible for the technology. Because the technology was lacking, I needed to fix that instead of facilitating the discussion in my group. If a real-life meeting is not feasible, make sure to have one person only responsible for the technology, so that everyone can do his/her job.



### "We shape our tools and thereafter our tools shape us"

~ Marshall McLuhan

### 10. Conclusion

Together with Heineken this project is initiated to discover possibilities of an innovation lab for Heineken with the following central question: 'How should Heineken fill in an innovation lab to experiment, fuel innovation and create connection with younger generations (Gen Y and Z)?' To answer this question a future oriented approach is created and followed within the qualitative socializing domain.

The proposed result is a strategy – including the overall purpose, ambition, and a roadmap – to develop the Heineken LAB. The strategy consists of four different iterative steps, therefore called elements. The elements together cover what the Heineken LAB should be but are flexible in execution. Through collaboration, the different elements can be developed, tested, and improved.

While the number of participants is limited, the roadmap and research to create the roadmap is validated through internal sharing and usage of the content in the workshop. Often, workshops are there to ideate and diverge. This workshop is used to validate and converge to key specifics of the brewery. Details of the roadmap have been changed but the overall strategy sustained well.

The sub question 'Which role should' strategic design play with regards to innovation and building an innovation LAB?' is answered through analysing the relation between design and innovation, and at the same time make use of different design approaches. Using designers' tools and methods the innovation strategy is fuelled, barriers are overcome and collaborations with unexpected people are proposed and partly established. Furthermore, the approach proves to be

valuable for structuring the content and ensures focus during different stages of the project.

The other sub question 'How can the Heineken LAB serve as a safe haven to share ideas internally as well as experiment, test and evaluate them directly with consumers and customers?' is not fully answered but there are some first outcomes. While the Heineken LAB is not physically there yet, the LAB idea already serves as a catalyst for internal collaboration on projects which doesn't have a place in day-to-day work. The idea provides a point of contact for Heineken global and operating companies.

The final sub question 'With which partners and talents can Heineken build the innovation LAB and keep the LAB dynamic?" is answered through list characteristics and examples of experts and talents. Experts need to have excellent coaching skills, be open minded, have feeling for young talent and upcoming trends, are experts in their field, available for a long trajectory (+- 1 year) and have inspiring and relevant social media reach. Examples are Casper Reijnders, Morten Grubak or Petra Blaisse. Talents need to be diverse and inclusive oriented, international focused, young (age Gen Y and Z) and have inspiring and relevant social media reach. Examples are DJ Torves and Fleur Peters.

To conclude, this thesis provides a strategy for Heineken to build an innovation lab to fuel innovation, which consists of the following elements: the brewery, the bar, the lounge, and the program. Possible collaboration partners are proposed, and the first the brewery is co-created through two workshops.

### 11. Reflection

The result of this project is a strategy including a roadmap which serves as an advice to Heineken for building an innovation lab. In the beginning of the project, I expected to deliver a playbook, movie or 3D prototype of the future bar. However, during the project different events took place which led to this outcome which are described below.

First, the scope of the project changed from future bar to a new aim: creating an innovation lab. While the chosen approach for the project could still be applied, it took longer to link the design process to innovation and building an innovation lab. Also, the future bar had a clear focus on a place, while the innovation lab had two focus points: the place and the process. In fact, this project designed the place to design the future bar.

Second, there were different approaches selected: DIVE, ViP, dynamic capability framework and Design Driven Innovation. Also, research through design and speculative design were considered but, in the end, left out for consistency purposes. Although, the different approaches all fit the design brief, they of course differ from each other. This was complex to deal with and slowed the process down. Key moments in a design process like when to include consumers or other stakeholders and for what purposes were questioned. In the end the project relied more on the Design Driven Innovation approach with including interpreters in earlier stages and the consumer in the latest stages. Also, building an innovation lab goes beyond developing radical innovation to very fundamental things like the building, gas, water, and electricity. Sometimes these fundamentals were

skipped because of the focus on the innovation part.

Third, the project was still in the period of uncertainty and wickedness: the corona pandemic. Even during finalizing the thesis, as I am writing now, I suffer from corona. Being apart from each other in a new environment where it is important to make connections is far from ideal for executing a design project. It's been tough to work from home to still stay motivated and keep the spirit up. Working together, e.g., creating, and discussing boundary objects was made more difficult these times despite modern technologies. Another world problem which strikes me is the war in Ukraine. Although my situation is nothing compared to the situation of people there and who fled. It is worrying me a lot.

Next to delivering the roadmap, the start of the project focussed on creating a suitable framework for developing an innovation lab. This ongoing circle which includes understanding the present, approaching and imagining the future and go back to the present by creating the roadmap to reach that future was aimed to be applicable for other operating companies as well. Even though it worked for this project, I am not sure if anyone, e.g., non-designers, can apply this as well. Strategic designers are vital for such projects to envision, inspire, simplify, structure, align, translate, embrace, and educate. This is not a grounded outcome of this thesis so further research in this topic is necessary.

Also, this thesis emphasizes the importance of dynamic capabilities: constantly sensing, shaping, and seizing opportunities to maintain competitive.

In fact, the nature of designers is to always have antennas for opportunities and threats. In my opinion the dynamic capability theory describes the role of a strategic designer. This is a reason to keep designers involved in the project.

Figure 38 shows the final framework including the resources. While there have been different recommendations for resources and capabilities, it is hard to capture them all in one visual, especially for the last step. Furthermore, it is difficult to estimate the time to acquire certain capabilities, thinking of complicated technical capabilities.

Looking back on the project, visualization capabilities could be added to the third step, image the future. This because I struggled to translate the worldview into one narrative, scenario, or other form of communication.

The last point to raise is the dilemma between focussing on running projects which creates immediate value for consumers and projects like these which doesn't have immediate value creation. Especially in a big company,

where a lot of projects are going on, it is hard to focus on a long-term project. Especially for the Heineken employees which have other responsibilities besides the Heineken LAB project. I've also experienced this dilemma since I got the chance to help launching line extension: Heineken Silver. It was great to be involved in a big product launch like this where I got to brainstorm about the merchandise and point of sale material culminating with a glass factory visit to improve the glass design. At the same time, saying yes to everything is simply not impossible. In the end you must make decisions, especially as a designer. While that is one of my pitfalls, I Recognized these moments and tried to actively decide. Recognizing my pitfall is the beginning of improving them, and I have the feeling I grew as a person and a designer.

All in all, it was a great project with ups and downs. I have learned how it is to be a designer in a large multinational instead of a university, I grew as person and developed myself professionally. Although it wasn't always easy, I definitely enjoyed the ride!

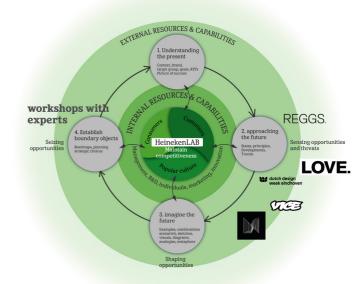


Figure 38, Framework overview

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