

Design Strategy

Brand, Portfolio & Design

Development for the future – First Leg

FHH Oberösterreich

130312



MATCHING DESIGN & CORPORATE STRATEGIES

Methodology to create customer oriented solutions for global markets

FHH Oberösterreich Design Strategy Tutorial

Agenda - Kick Off Session Tools and Processes



First Day

12th of March 2013

Design Strategy

What does it comprehend and what is it needed for?

Tools and Processes

What to do and how to do it.

13:30 to 14:30

Hello and who are you?

Introduction round and team building on the actual project

14:30 to 15:15

Design Strategy

What does it comprehend and what is it needed for?

15:15 to 15:30

Kurze Pause

15:30 to 16:30

Tools and Processes

Insights - Tools: designaffairs Design Style Observation

16:30 to 17:45

What to do and how to do it

Project Work:

Design Strategy for the actual project.

Expected Result, Milestones and Deliveries for the overall project and for the next meeting block.

17:45 to 17:55

Wrap Up

FHH Oberösterreich Design Strategy Tutorial

Agenda - Kick Off Session Tools and Processes



Second Day

13th of March 2013

Brand it. Design it.
The Product and the Brand
between positioning and
perception.

Group project related analysis and
strategic development.

08:55 to 9:10
Brand it. Design it.

09:10 to 10:00
Insights - Tools: designaffairs SimuPro

10:00 to 10:10
Kurze Pause

10:10 to 11:00
Insights – Tools 2: designaffairs Design Strategy Radar

11:00 to 12:30
Group Discussion & Project Group Team Work

12:30 to 13:30
Lunch

13:30 to 14:15
Wrap Up



13:30 to 14:30 Hello and who are you?

Why are you here and with whom will you team up?



**we are www.
designaffairs
.com or**



**known to deliver inspiration.
driven by design.
prized for innovation.**



**we are award winning designers.
we make design measurable.
we are systematic cool.
we are for sure, probably the best.**

FHH Oberösterreich Design Strategy Tutorial

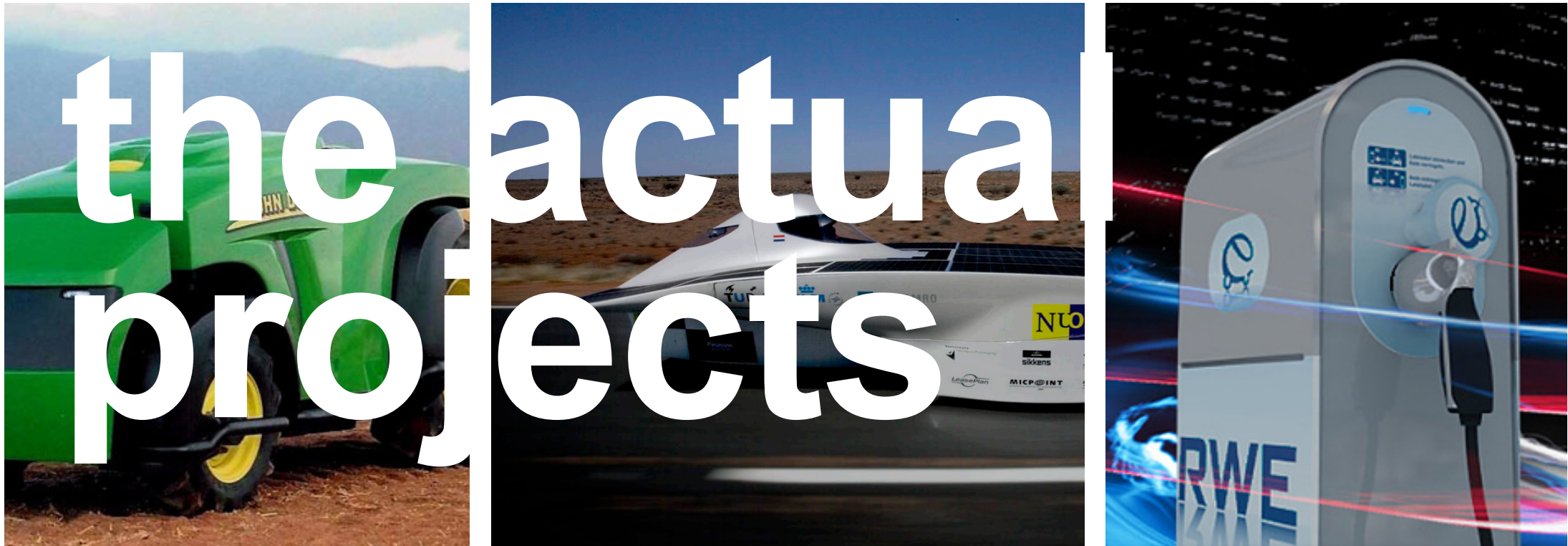
Hello. And who am I

Background:

- Director Brand & Design Strategy at designaffairs since 2007
- Head of Corporate Design Strategies of the a-anacom ag.
- Founder and CEO of BEYOND MUNICH
- University teaching position at HBKsaar, FH Pforzheim. Kunsthochschule Kassel
- Speaker at Rat für Formgebung, MIT, University of California
- Dipl.-Designer and Master of Fine Arts

Some Projects:

BOSCH
Procter & Gamble
Siemens Healthcare
Siemens Transportation
Siemens Corporate Consulting
Deutsche Telekom AG
Renault Trucks
Microsoft Germany
Adidas, Franklin Covey Germany,
BMW AG
Telefonica O2 Mobile COM
Porsche AG
E.ON Energie AG
Alessi Spa
WM 2006
Samsung Design Europe
Samsung HQ
Starbucks
LG Europe
Nestlé
Haier
Midea
Arcilic



From future farm machines, solar powered electric vehicles to recharging energy stations on camp sites, the future is a strategic one.



14.30 to 15:15

Design Strategy

What does it comprehend and what is it needed for?



**GIVE THE KING
WHAT THE KING IS.**



**GIVE THE CONSUMER
WHAT THE CONSUMER
WANTS.**



**BUT DO
YOU KNOW
WHAT THEY
WANT?**

AND ARE YOU PREPARED TO DELIVER WHAT IS NEEDED?



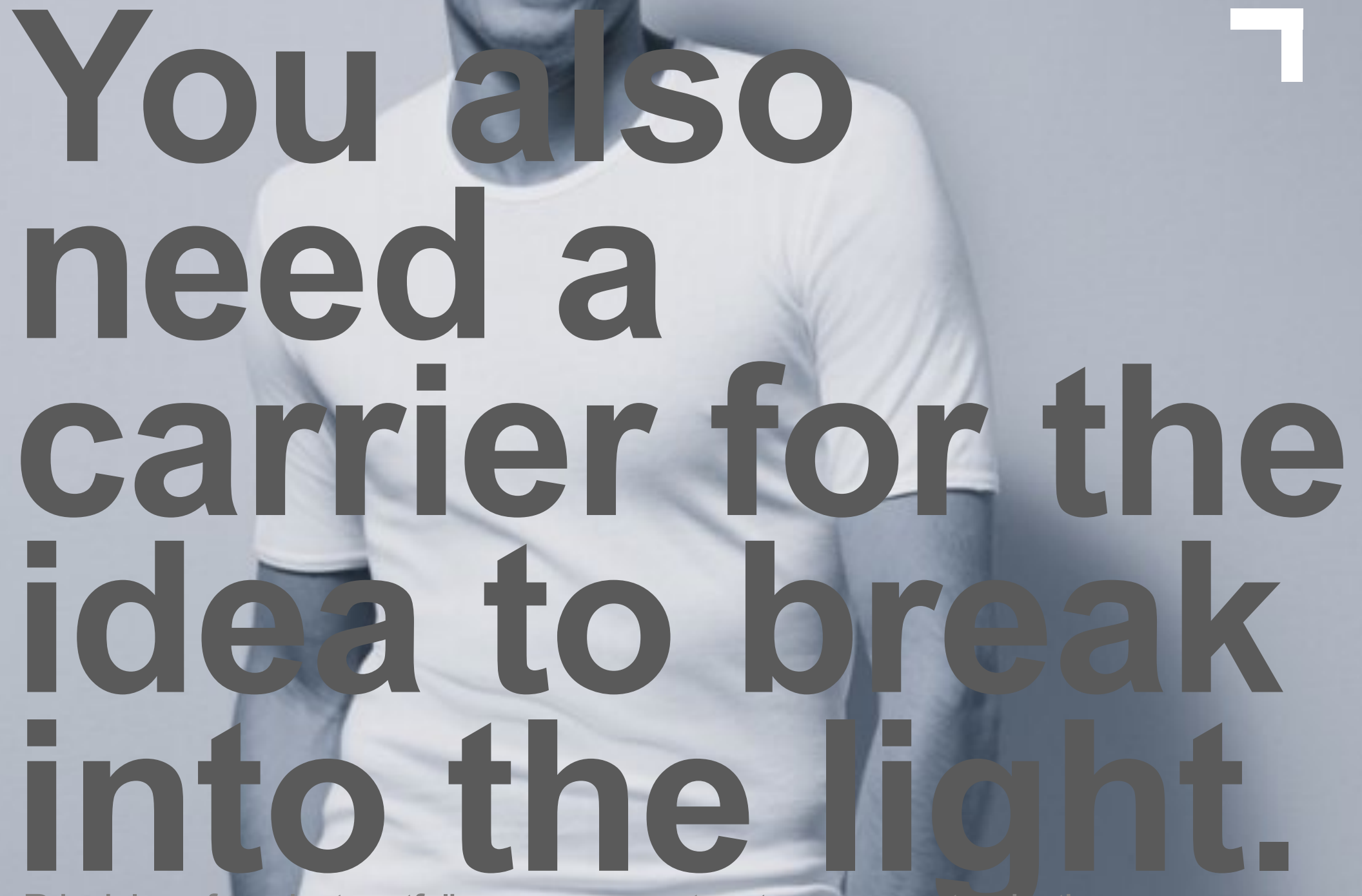
**85% off all new tangible
consumer products fail
within the first year in
their market.**

DO THE CONSUMERS KNOW BETTER FOR THEMSELVES?



You have to
give choice.

Principles of product portfolio management up to mass customisation



**You also
need a
carrier for the
idea to break
into the light.**

Principles of product portfolio management up to mass customisation



But what is horse and what is carriage?

AND HOW DO YOU EVALUATE A GOOD IDEA?



**What is it
worth and
how to spend
it?**

MORE SO, WHAT WILL BE THE RETURN OF INVEST (RoI)?

DO WE
BELIEVE IN
DESIGN
STRATEGIES
DRIVEN BY
BRAND?





**YES. Brand is key.
As the product is at the
forefront of the
companies
perception
and it has
to represent
everything the
corporation stands for.**



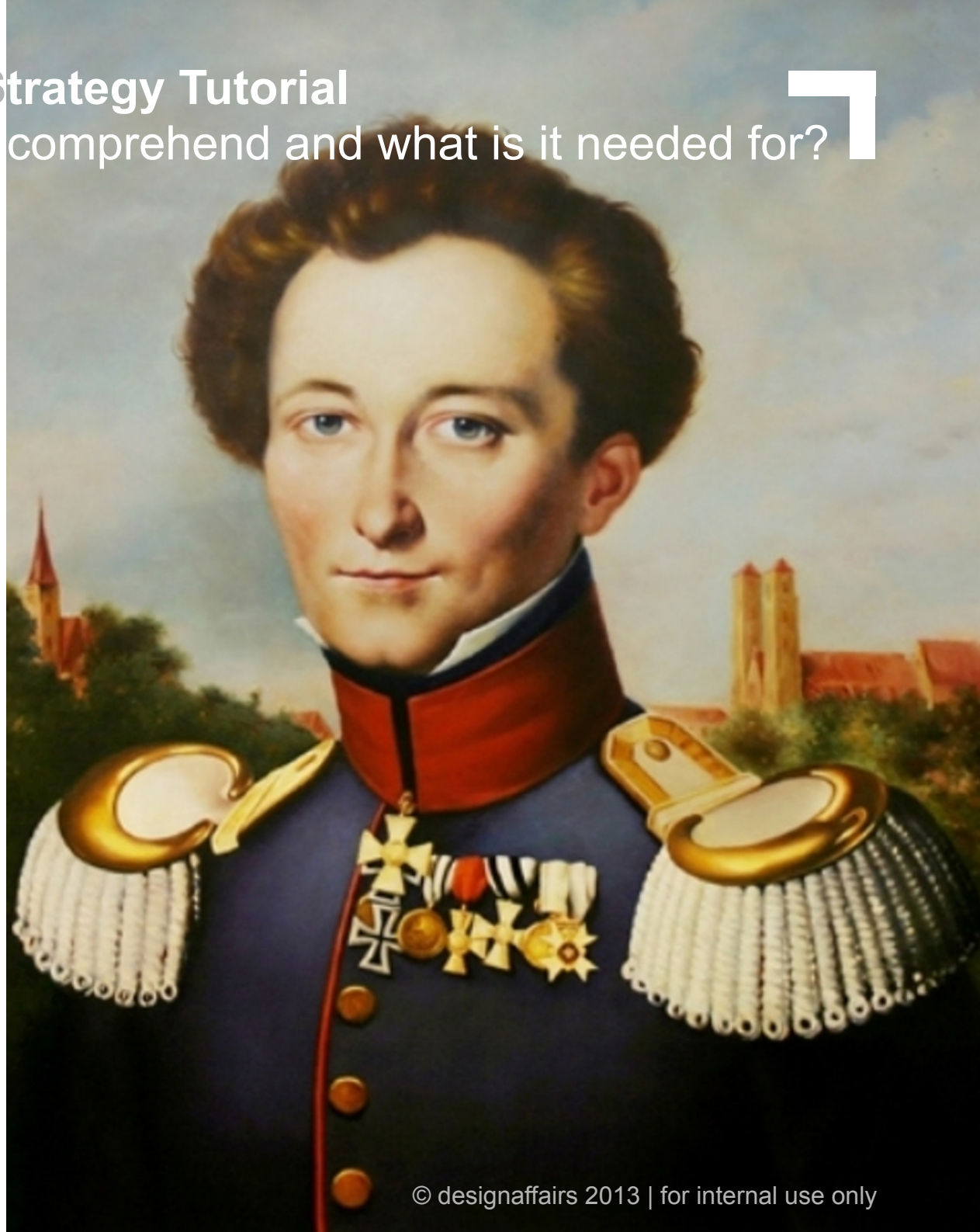


**BUT PARADISE IS LOST
IF WE DO NOT TAKE IT
RESPONSIBLY.**



*The first
modern
strategist.
But on war.*

*Carl
von
Clausewitz*



The first real product strategist:

Raymond Loewy



A until
recently
very good
team of
strategists

Ivy/Jobs





Drivers behind Design Strategy:

- Corporate Design Language as in Product Identity and Key Character Elements
- Product Development as in Portfolio Management and Design DNA
- Brand Management as in value driven feature sets and product attributes
- Market Orientation as in price politics and targeted production costs
- Consumer Needs as in trends of demands and cultural differentiation drivers
- Product Set Up as in transfer of corporate vision into producible tangible goods that follow that mission

FHH Oberösterreich Design Strategy Tutorial

Design Strategy – What does it comprehend and what is it needed for?



Brand
Values

Corporate
Identity

Portfolio
Structure

Product
Set Up

Consumer
Needs

Market
& Price

The Columns of Design Strategy



15.15 to 15:30

Short Break



15.30 to 16:30 Processes & Tools

Design Style Observation



We give orientation in design. We define a true, systematic language – universally.

For a thorough understanding.

Design Style Observation 2012 | 2014

Introduction

Overview Styles



**Classic
Vision**



**Facet
Surface**



**Tough
Protection**



**Organic
Volume**



**High
Precision**



**Dynamic
Edge**



**Human
Simplicity**

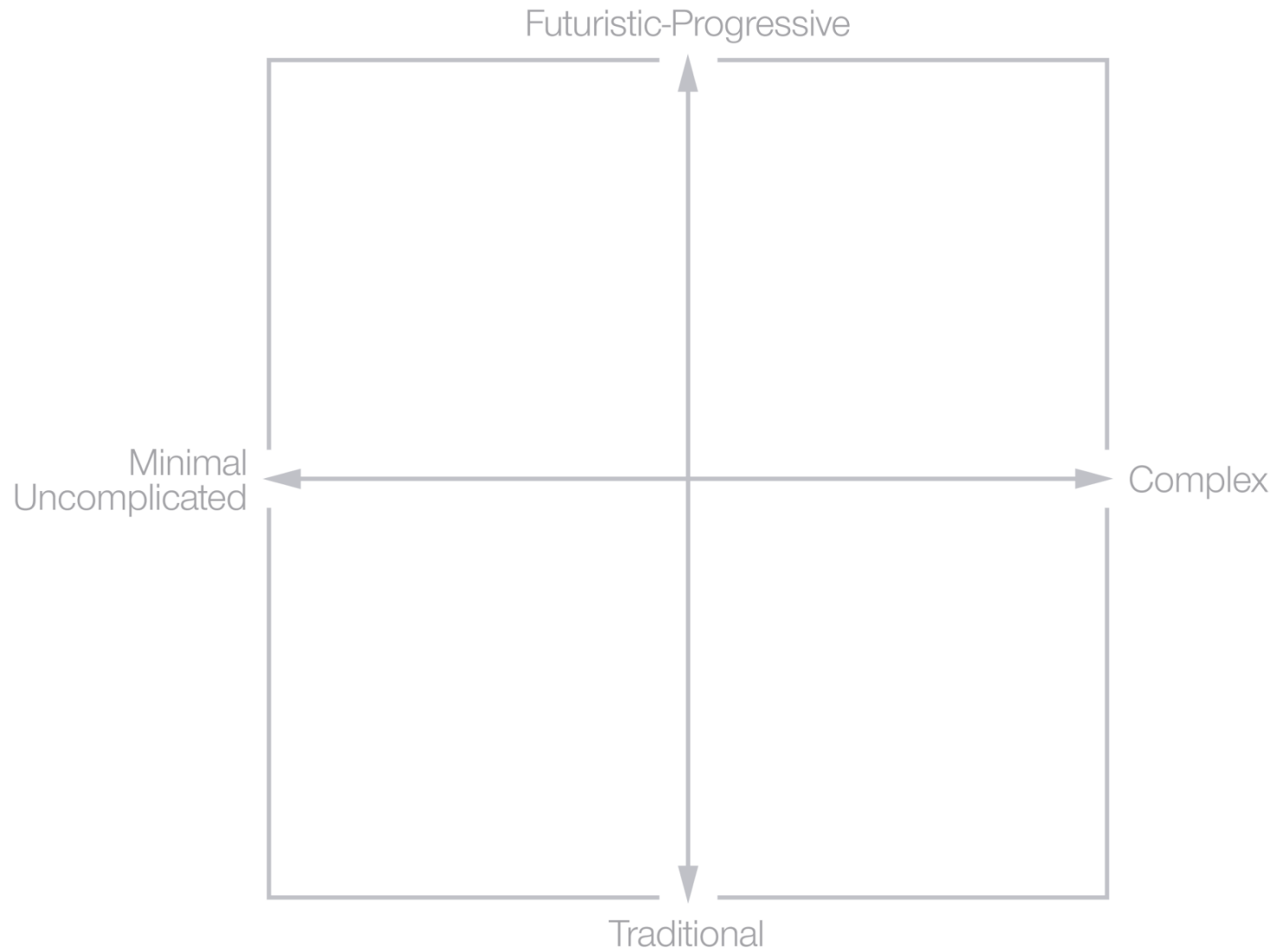


**Style
Pattern**



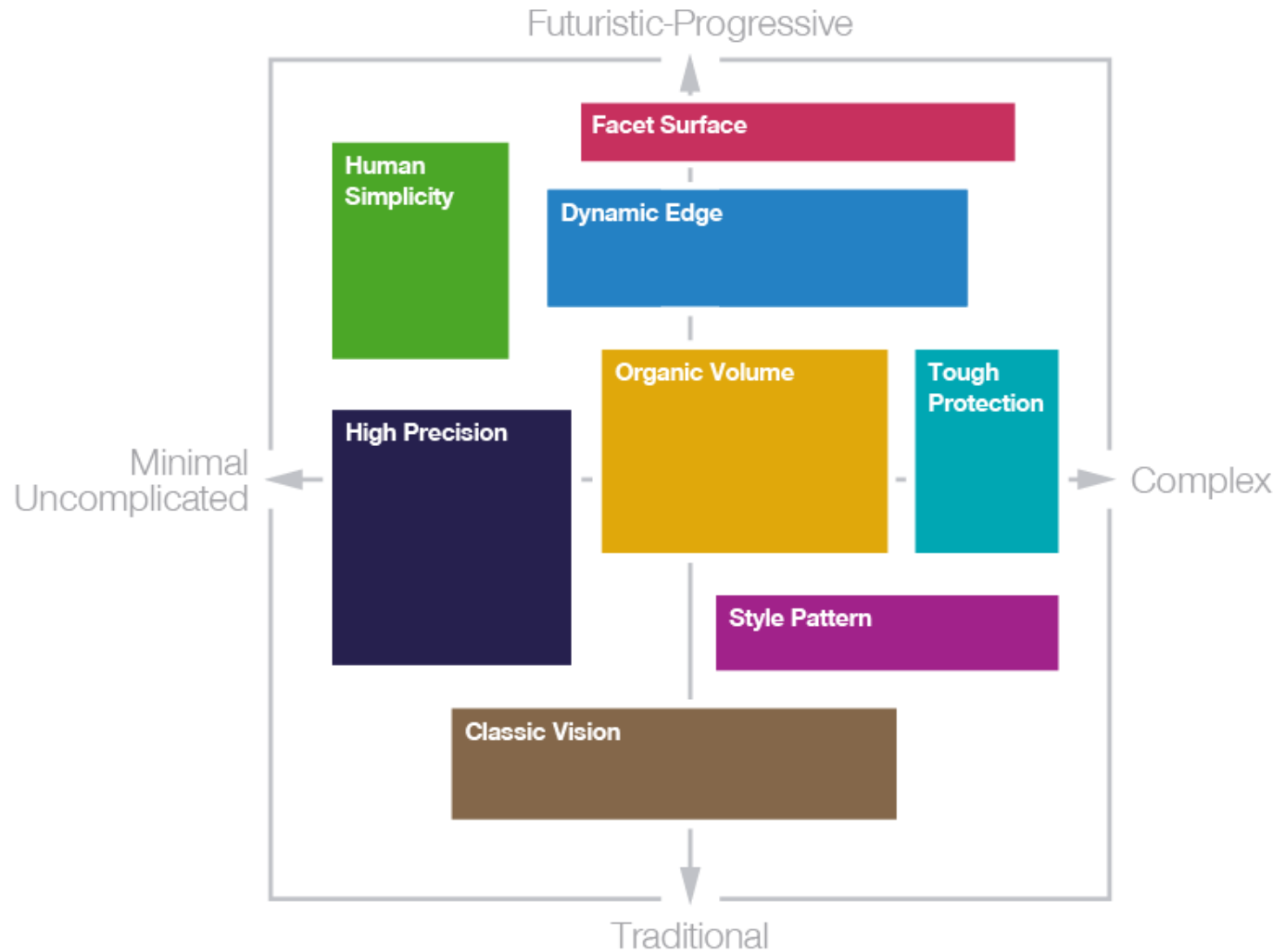
Overview

Style Matrix



Overview

Style Matrix

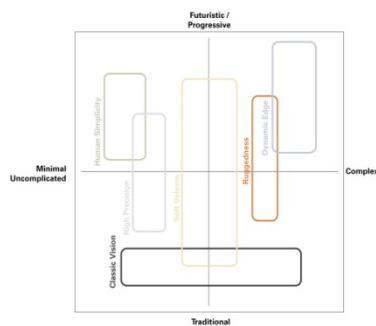


Design Style Observation History

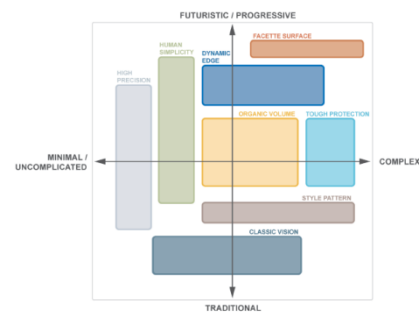


A view on past DSO style locations within the style matrix illustrates the **variability** of each style, as well as their differentiation towards other styles.

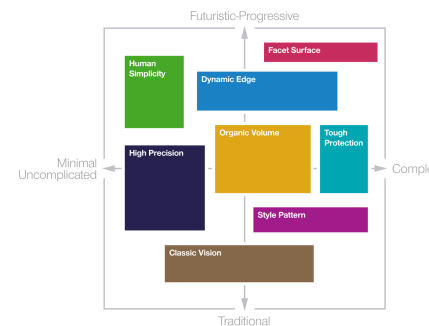
Furthermore, because of the drift of styles either **tendencies** of the relocation become recognizable, as well as a fusion, or the regeneration of styles.



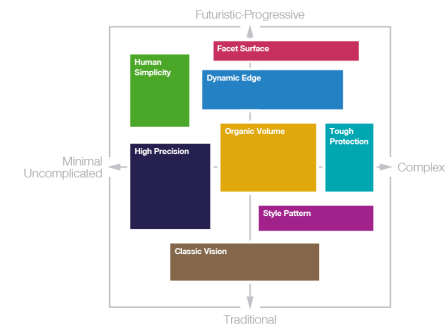
DSO 2007 / 2008



DSO 2008 / 2009



DSO 2009 / 2010



DSO 2010 / 2011

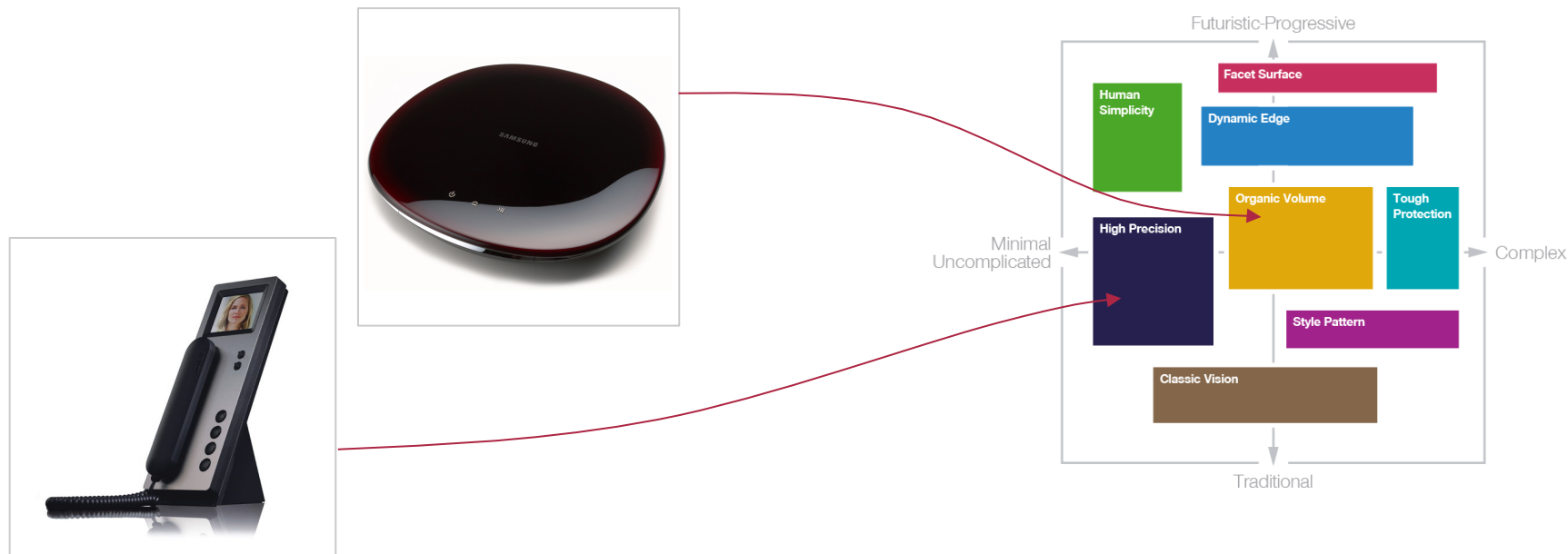
Design Style Observation

Product Style



Observed DSO styles are explained and illustrated using characteristic and typical examples in **writing** (DSO background) and **graphics** (DSO document).

The **individuality of styles** can be defined like that, as well as their existence in the product world can be evaluated quantitatively and qualitatively.



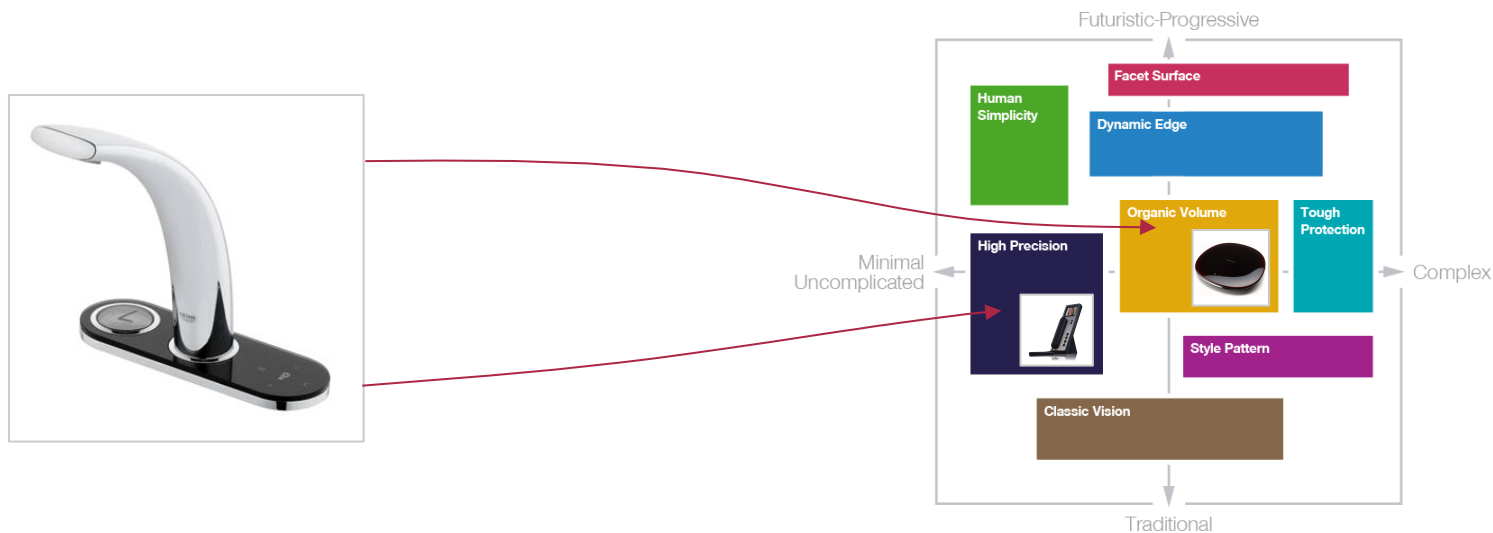
Design Style Observation

Product Style



It is also possible to locate products within the style matrix whose product language shows two or more styles.

With reference to the design of brand typical products with **iconic** and/or **achetypical** potential, a clear focus of style attributes is hugely important.



Classic Vision



Classic Vision

Desire for recognition, familiarities and therefore an easier orientation in a fast pacing world;
creating new products, combining heritage with current values and standards.

Classic Vision Overview



inspired by the past

heritage

orientation

interpreted



Classic Vision Industrial Design



predominantly familiar forms with a contemporary design style

metaphorical and associative design themes

a combination of historical style elements with new shapes

new interpretation of a classical feeling

taking care for heritage and history

indication of quality and premium



Classic Vision

Color Material Design



material and form are equivalent

details are emphasized by color & material

authentic color & material like wood, metal and leather

traditional combination of materials

crafted and tailored

emotional and nostalgic value



Classic Vision Interface Design



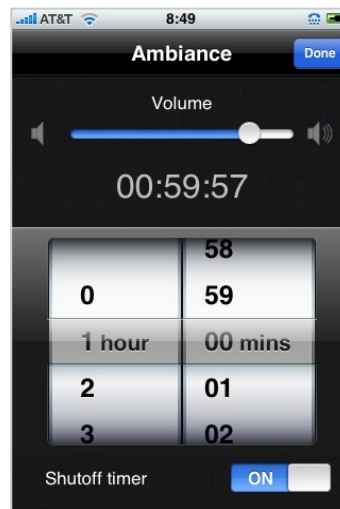
digital simulation of technical indicators

classical graphics of widgets and icons with new material effects

nostalgic details translated with common precision and technology

the quality of mechanical haptic feeling

modern interpretation of familiarities



High Precision



High Precision

Demand for products focusing on its core function,
expressing high quality through precise and straight aesthetics,
standing for the luxury of perfection.

High Precision Overview

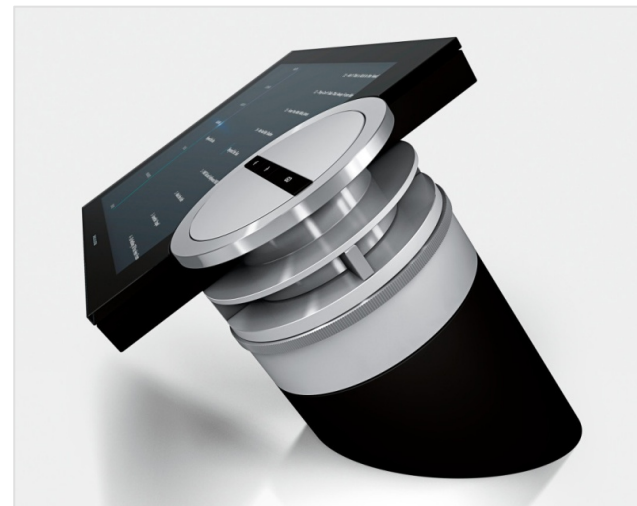


functional

technical

distant

precise



High Precision Industrial Design



maximum technical performance

precise mechanics

accurately engineered

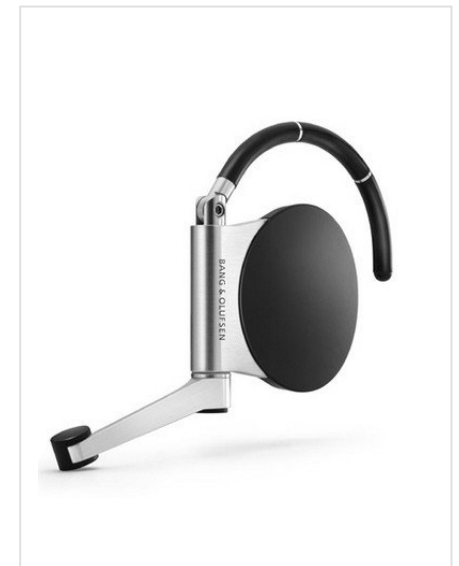
sharp edges and straight lines

plain and quiet geometries

an almost completely static form
conveys time stability

form follows function

professional character and technical
expertise



High Precision Color Material Design



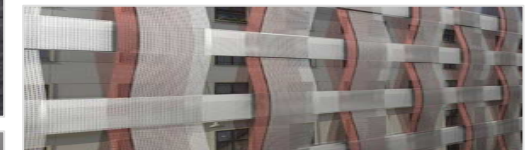
an obvious lack of colors

materials support the engineered look

authentic materials

achromatic or cool colors
of a metallic world

archaic and metalized atmosphere



High Precision Interface Design

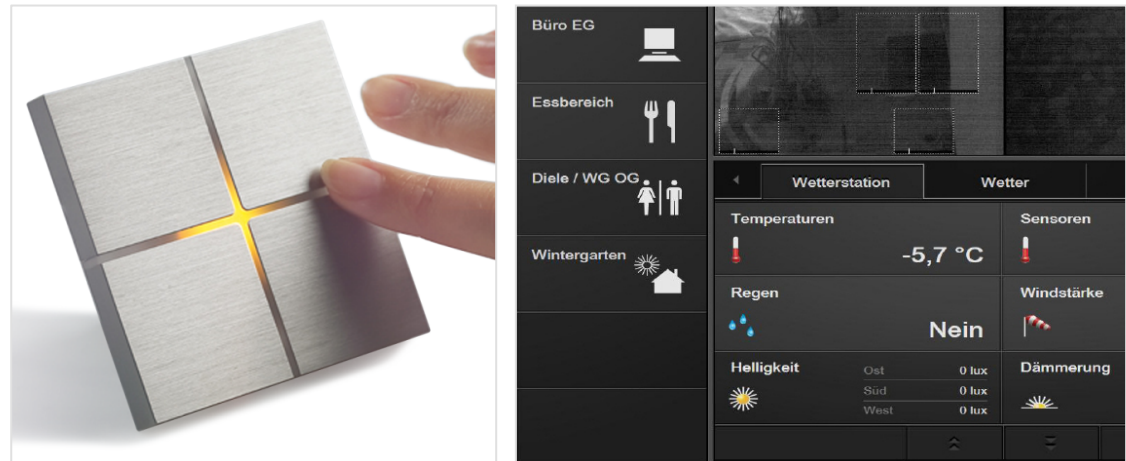


precise color accents

reduced colors and dark
background emphasize the effect

Reduced and precise graphics

fast and dynamic movements



Facet Surface



Facet Surface

Desire for expressive strength and complexity
communicated
by crystalline, aggressive and angular products.

Facet Surface Overview



crystalline

carved

aggressive

powerful



Facet Surface Industrial Design



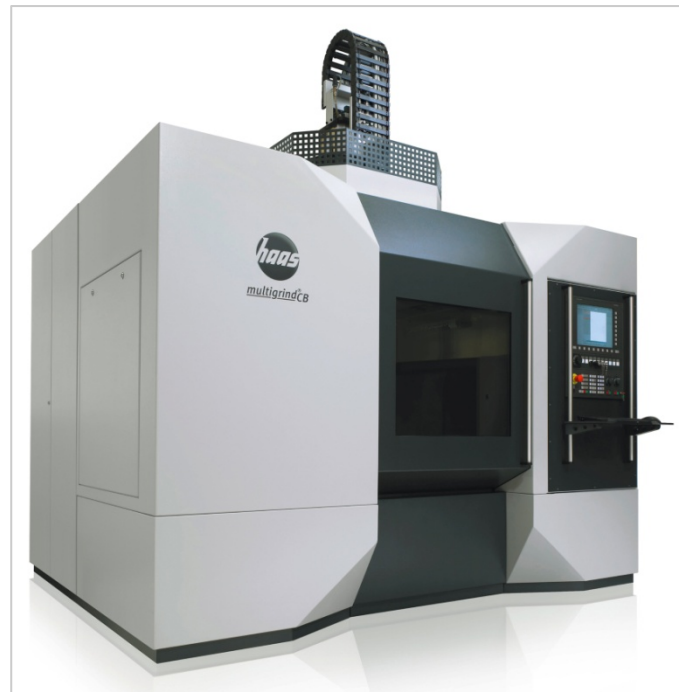
crystalline shape with faceted forms
& straight edges

stress field of harmony & disharmony

faceted look with an apparently
unready appeal

folded planes and polygon surfaces

aspects like bold, aggressive,
metabolic, morphing



Facet Surface

Color Material Design



strong colors & reflecting surfaces

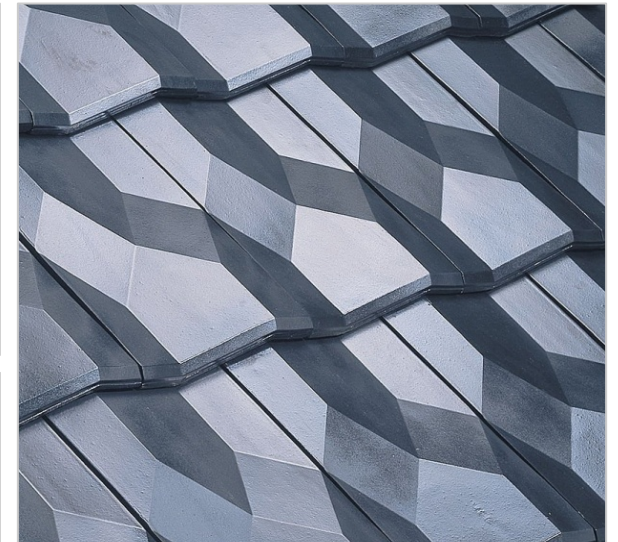
structures like diamonds and snow crystals

surfaces in different angles with bricks

light edges and high-gloss support a crystalline expression

high-tech artificial and glass materials

aspects like cut, grinded and bizarre



Facet Surface Interface Design

dominant edges and angles

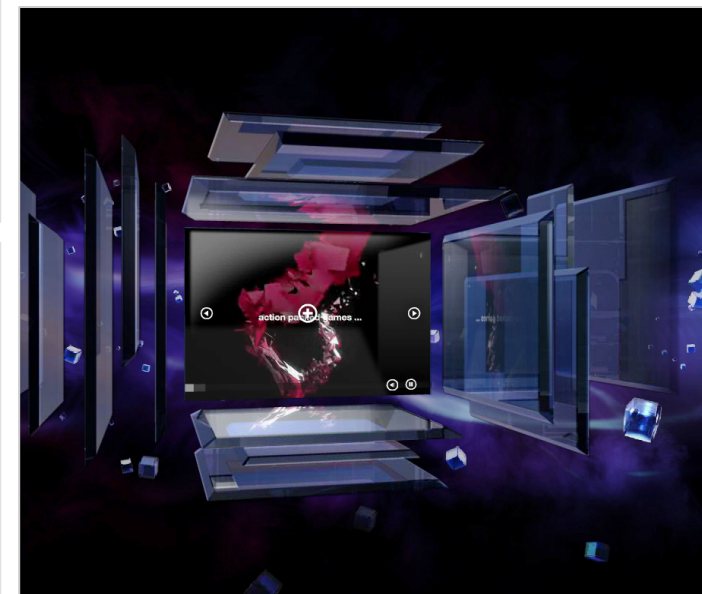
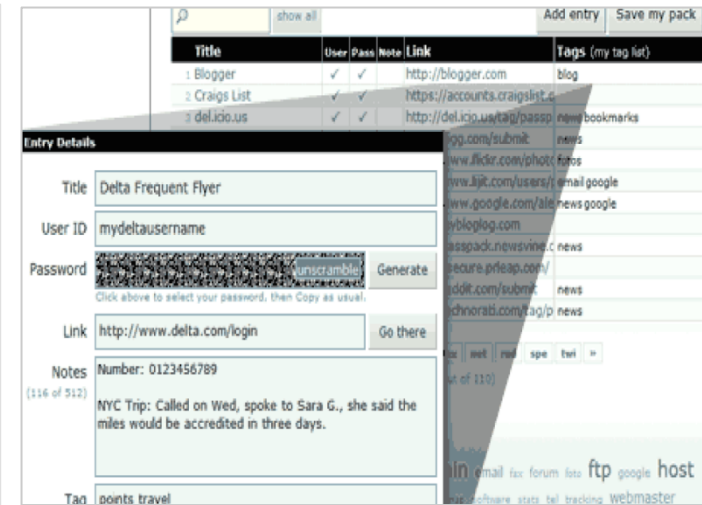
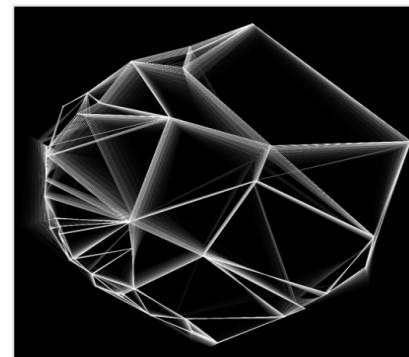
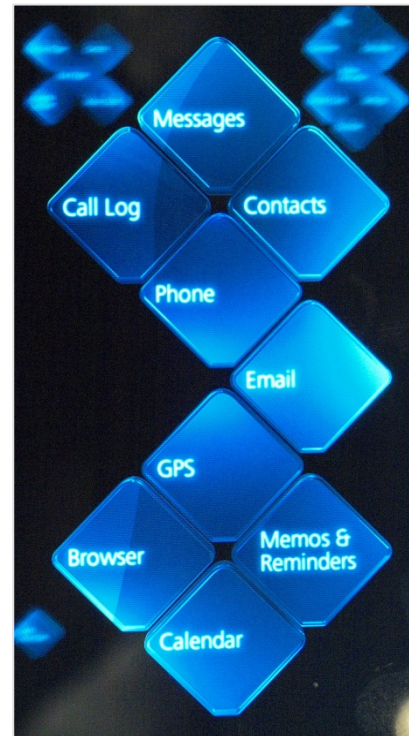
solid, rough shapes and materials

reduced color range

rough and fast mechanical
movements

sharp edges versus ergonomic
demand

particle cloud



Dynamic Edge



Dynamic Edge

Demand for individually tailored solutions maintained in a visually iconic impression; the products reflect fascinating and expressive dynamics, keeping up the floating pace of our society.

Dynamic Edge Overview



complex
geometry

technologica
I

dynamic

sculpted

floating



Dynamic Edge Industrial Design



expressive design elements

extroverted products

expressing individual & prestigious demands

subtle integration of light edges

dynamic integration of functional elements

straight, curved and razor sharp lines



Dynamic Edge

Color Material Design



unicolored

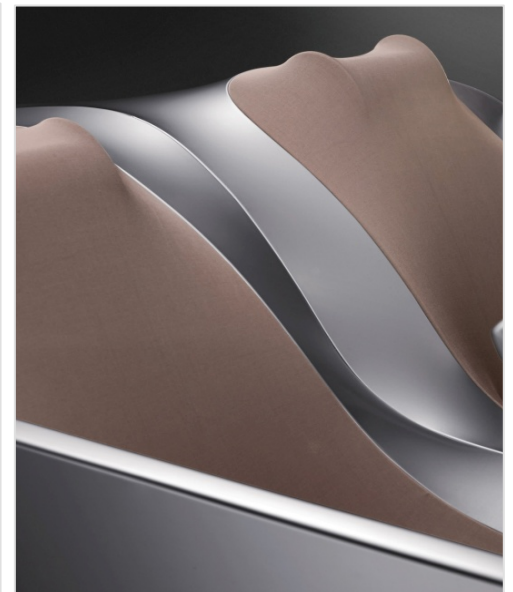
subordination of color & material to the form

"dynamic floating"

surfaces with an anodized look

twisting structures and meshes

mixture of glossy & semi-matte surfaces



Dynamic Edge Interface Design



straight, curved and razor sharp lines

dynamic & playful movements

precise color accents

material effects, space & light

dark background emphasizes the effect



Tough Protection



Tough Protection

Satisfying the need for a sovereign security in an unsettled world through products with integrative solutions conveying robustness and independence.

Tough Protection Overview



performanc
e

integrative

bold

protected



Tough Protection Industrial Design



bold and tool-like proportions

adaptive and protective elements are
incorporated into the design

integrative and clean appeal

accentuation of technique, structure
and functionality



Tough Protection Color Material Design

materials support the function

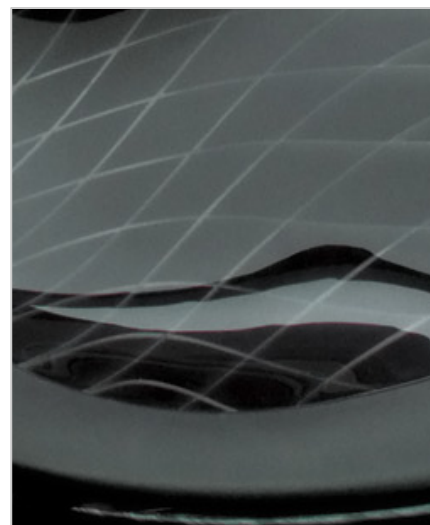
soft and tough appearance

a sporty outdoor appeal

technical main colors

noticeable accent colors

materials like high-tech plastics,
composites and fibers



Tough Protection Interface Design



focus on materiality

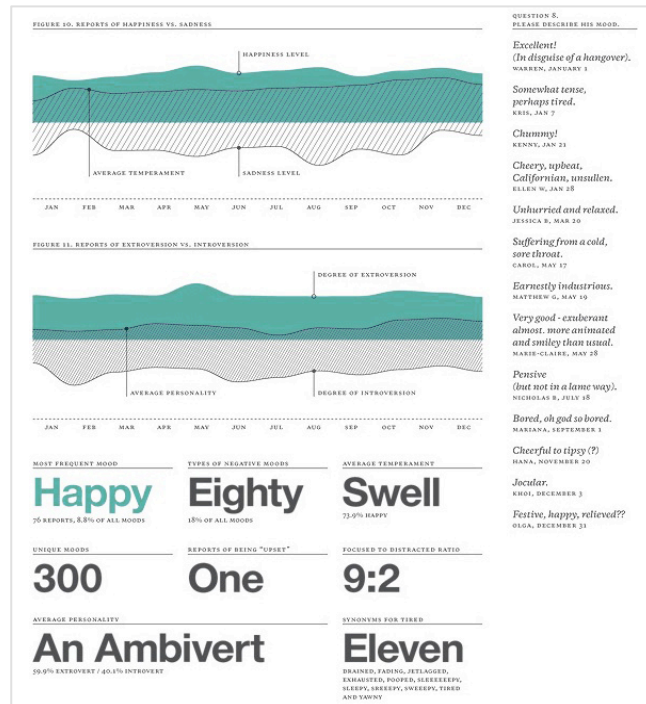
solid yet smooth shapes

contrast of bold and light

dark background emphasizes the effect

realistic mechanical movements

redundant information visualization in different designs



Human Simplicity



Human Simplicity

Desire for pureness, simplicity and reduction ,
in order to be able to concentrate on the essential things in life;
dealing with the permanent stimulus satiation of every day life,
keeping emotion in mind.

Human Simplicity Overview



essential

sensual

emotional

simplified

reduced



Human Simplicity

Industrial Design



reduced shapes with an emotional touch

finesse in detail

straight-lined material cuts integrated into a basic shape

"easy to read" sculptures

3D-shape is divided into logical and functional aspects



Human Simplicity

Color Material Design



few materials in one product

material and form are equivalent

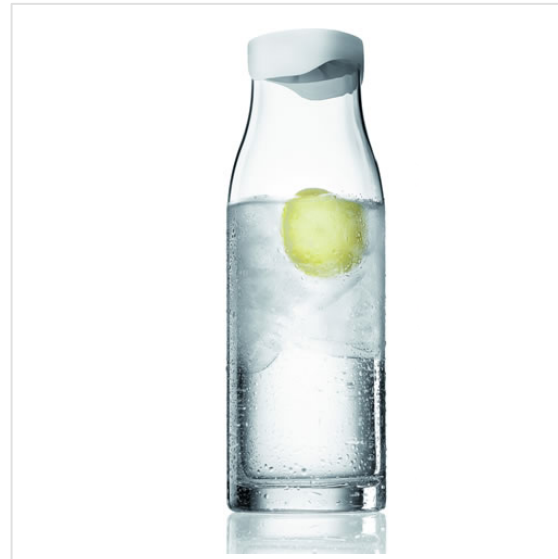
elemental

true and authentic materials

transparency and translucency

natural and soft colors

materials like wood, leather, ceramics,
metal, plastic



Human Simplicity Interface Design



clean and warm style

light & friendly

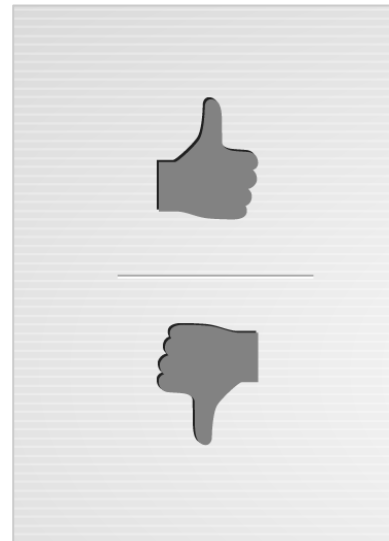
subtle color accents

reduced and simple graphic

inviting interaction

emphasizing on an easier handling

unnecessary and complicated
technologies disappear behind
simple interfaces



Organic Volume



Organic Volume

Desire for friendly and optimistic objects conveying functionality and friendliness focussing on a positive attitude to life

Organic Volume Overview



friendly

optimistic

human

shaped

grown



Organic Volume Industrial Design



soft & flexible form characters flow into one another

interpretation of ergonomic thoughts & haptic force of attraction

textile shapes & haptics

"shaped by wind and water"

biomorph



Organic Volume

Color Material Design



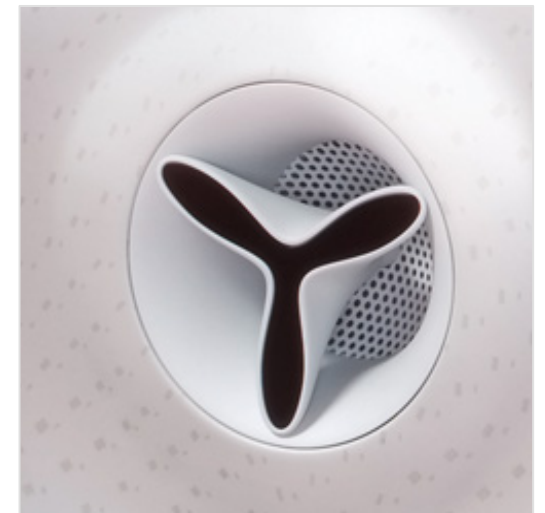
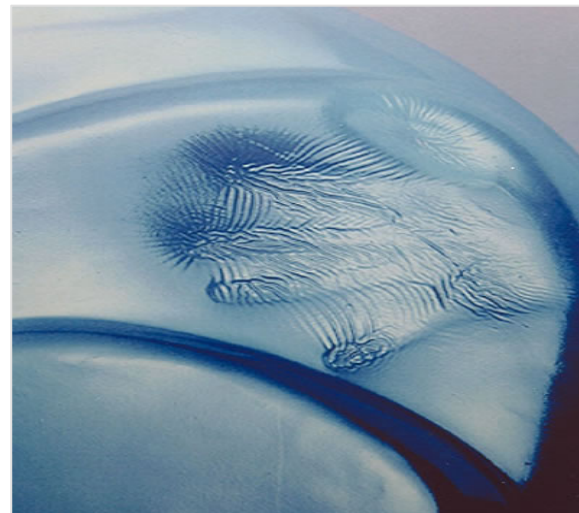
noticeable colorful

entity of form and material

soft, friendly and pleasing-to-touch

glossy and matt surfaces

shapeable materials like gel, silicone, TPE, foam, textiles and wood



Organic Volume Interface Design



leaving the grid

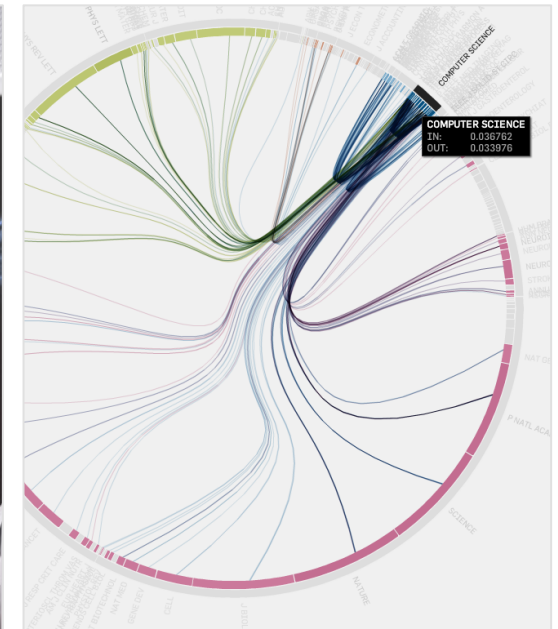
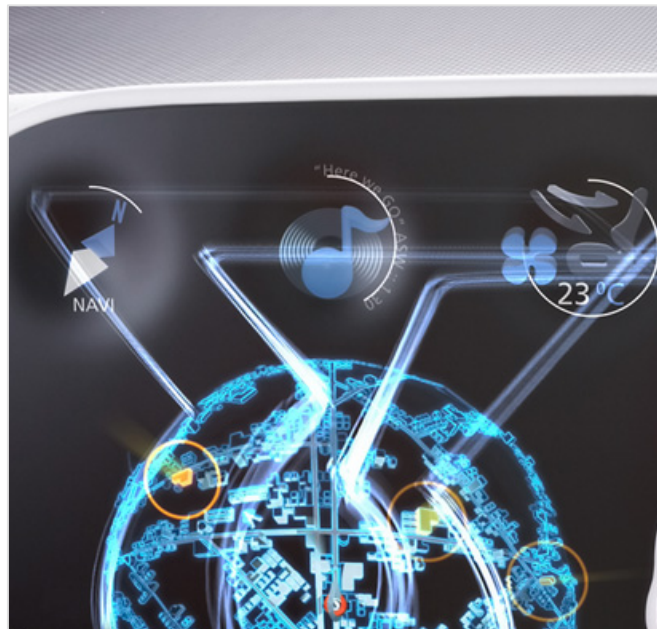
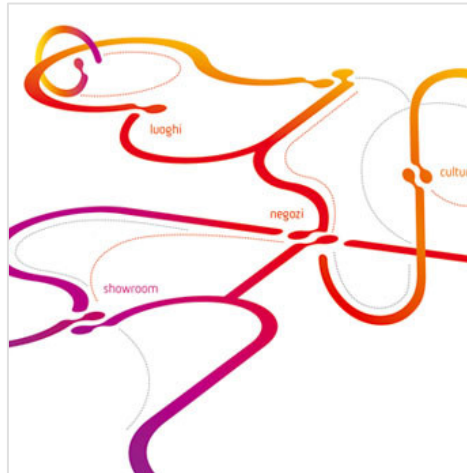
smooth shapes and movements

bright and friendly colors

playful & inventing interaction

comic like widgets

touch sensible areas



Style Pattern



Style Pattern

Desire to express individuality with a playful and emotional approach in a cost and function oriented environment.

Ornaments are newly interpreted using latest technologies.

Style Pattern Overview

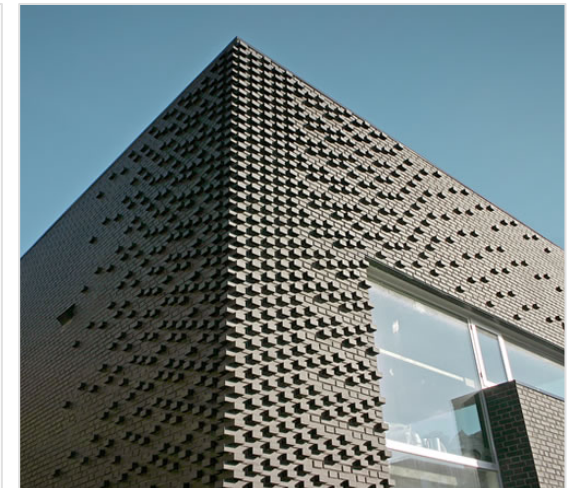


layering

experimental

fragmentation

application



Style Pattern

Industrial Design



experimental use of shape and material

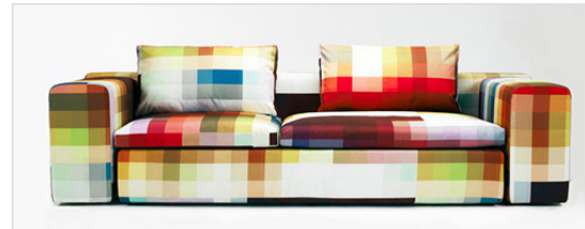
accomplishing a poetic design with new technologies

decorated & styling cues

grown and cultural grids, patterns or structures

artificial, abstract, floral

very intentional appeal



Style Pattern

Color Material Design

simple form combined with complex pattern

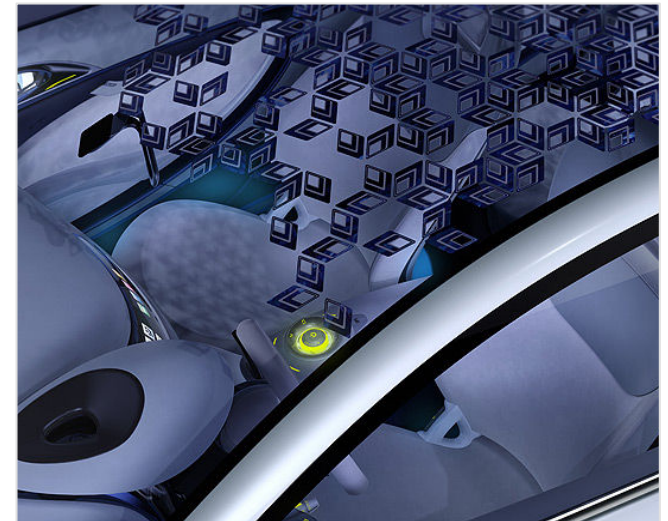
over styled

the form is a stage for the pattern

material & color step back in favor of decoration

baroque & decorated

aspects like attached, embossed, engraved, multilayered



Style Pattern

Interface Design

ornamental & fluent

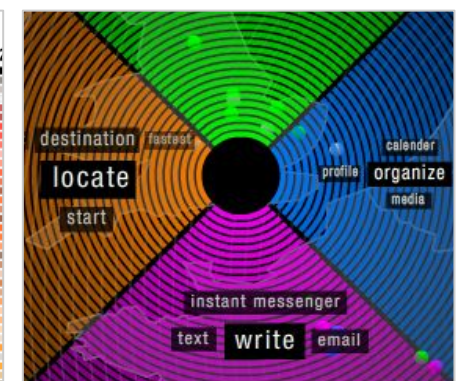
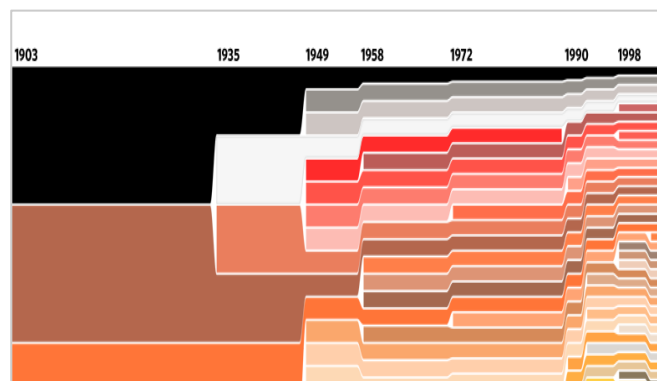
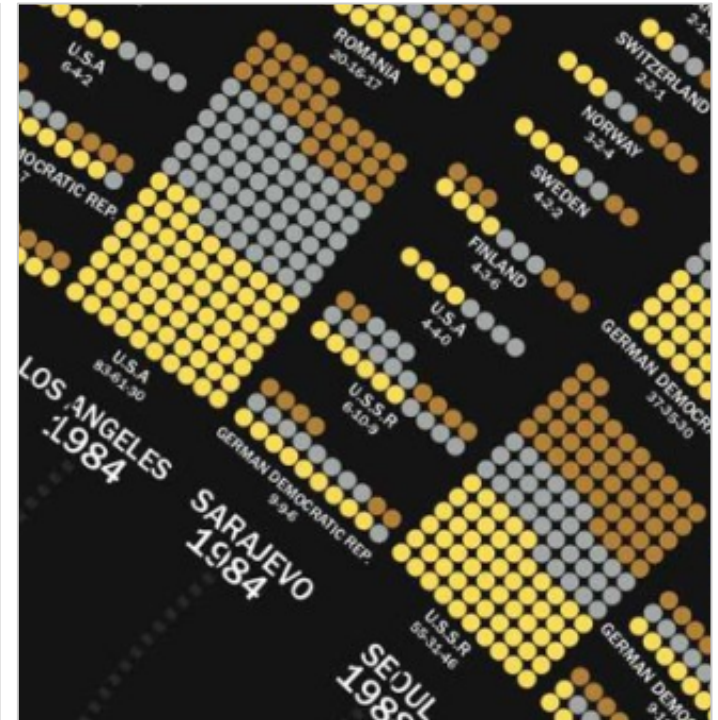
colorful

floating movement & interaction

playful, dynamic growing animations

leaving the grid

computer generated dynamic patterns





16.30 to 17:45 Project Work

What to do and how to do it.



17.45 to 17:55 Wrap Up

That is all for today. Enough?



END OF FIRST DAY

Thank you.



**HELLO
SECOND
DAY**



8.55 to 9:10 Brand it. Design it.

The Product and the Brand between positioning and perception.



9.10 to 10:00 Processes & Tools



We can measure design.

We measure brand.

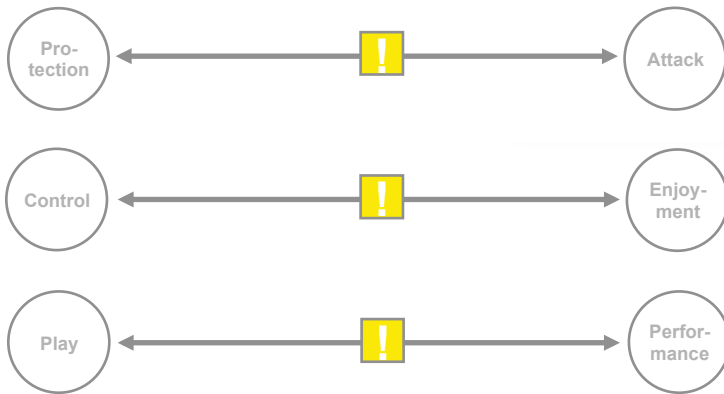
**We measure their
perception, relevance and
relation – globally.**





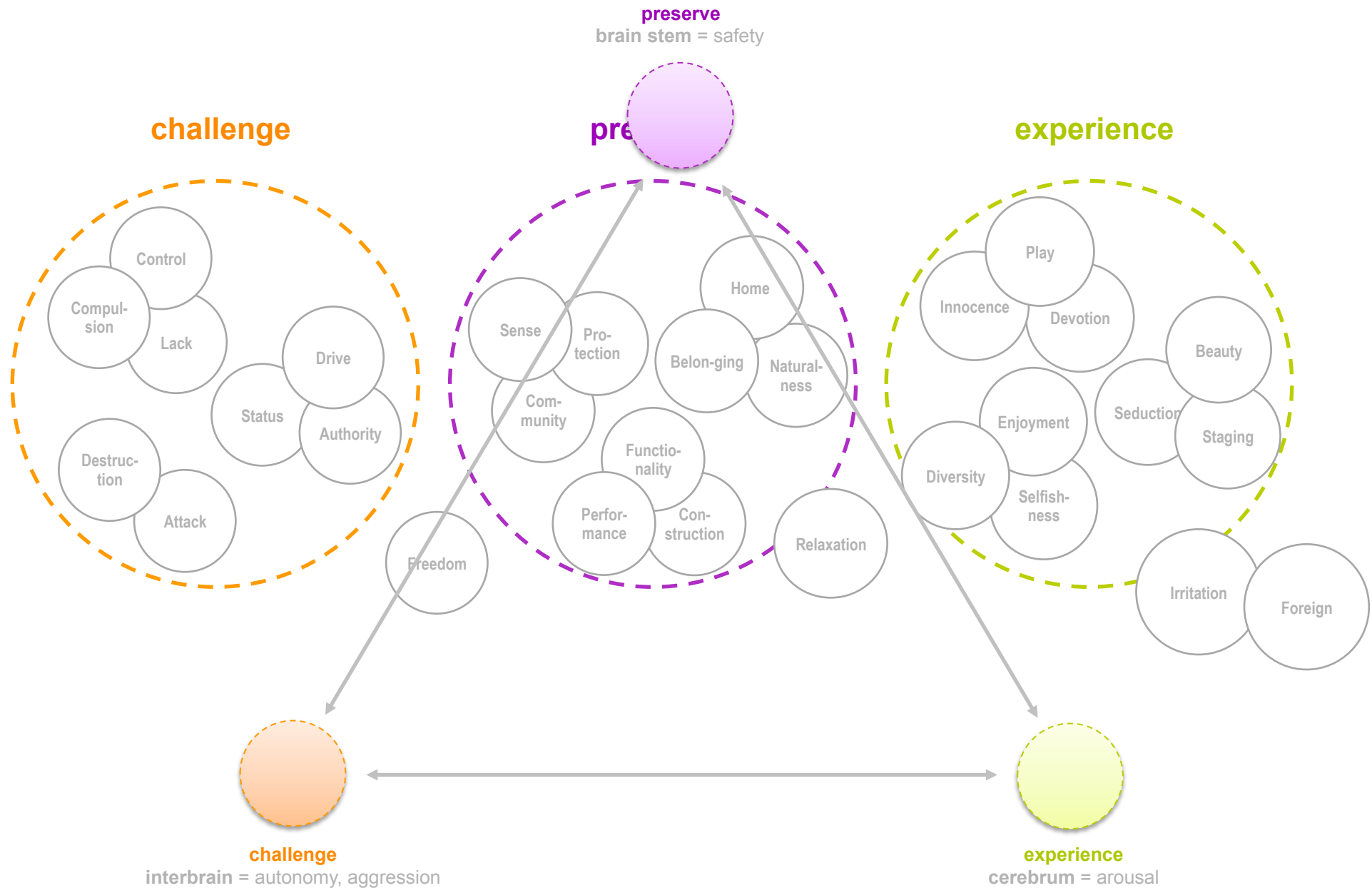
designaffairs Design Strategy Tools

SimuPro



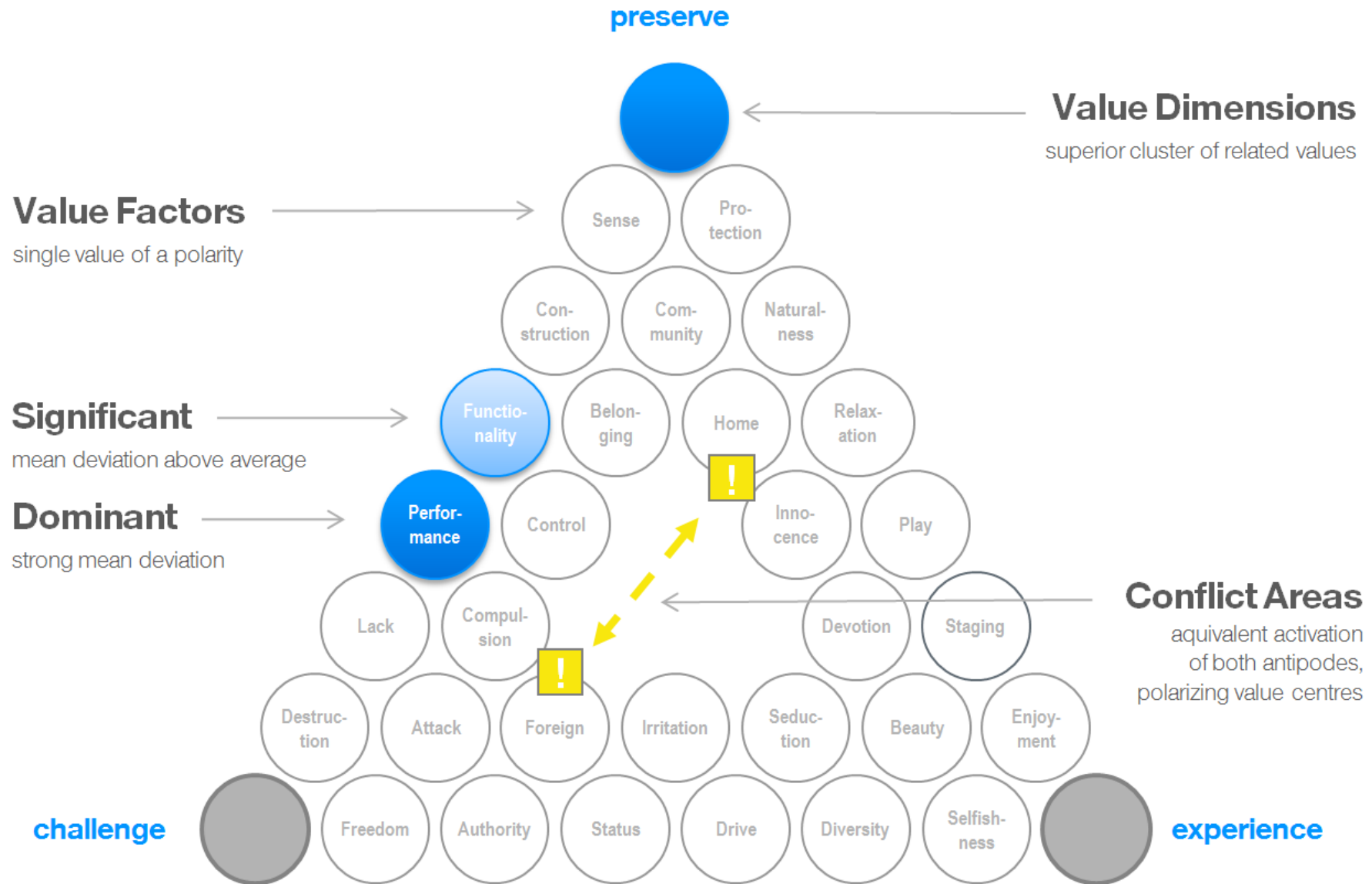
designaffairs Design Strategy Tools

SimuPro



designaffairs Design Strategy Tools

SimuPro

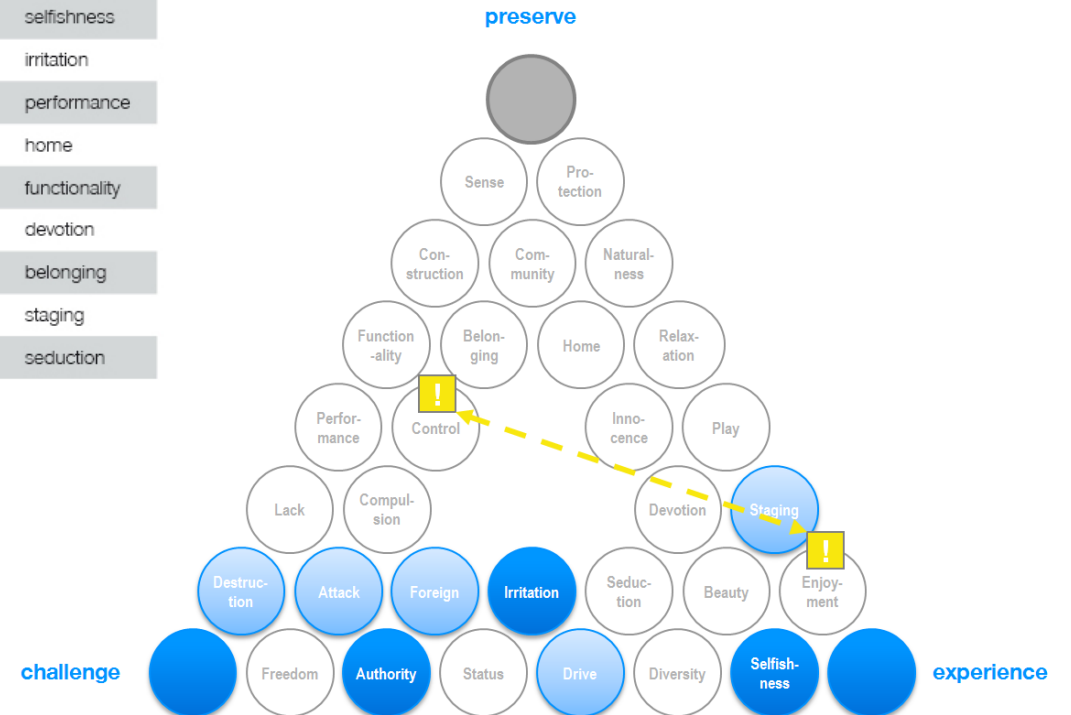


designaffairs Design Strategy Tools



Offensive behaviour,
principle of power,
adventure, approach,
competitive orientation

	a lot 3	somewhat 2	hardly 1	neutral 0	hardly 1	somewhat 2	a lot 3	
attack	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	protection
lack	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	diversity
freedom	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	compulsion
drive	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	relaxation
construction	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	destruction
enjoyment	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	control
community	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	selfishness
sense	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	irritation
play	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	performance
foreign	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	home
beauty	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	functionality
authority	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	devotion
status	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	belonging
naturalness	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	staging
innocence	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	seduction

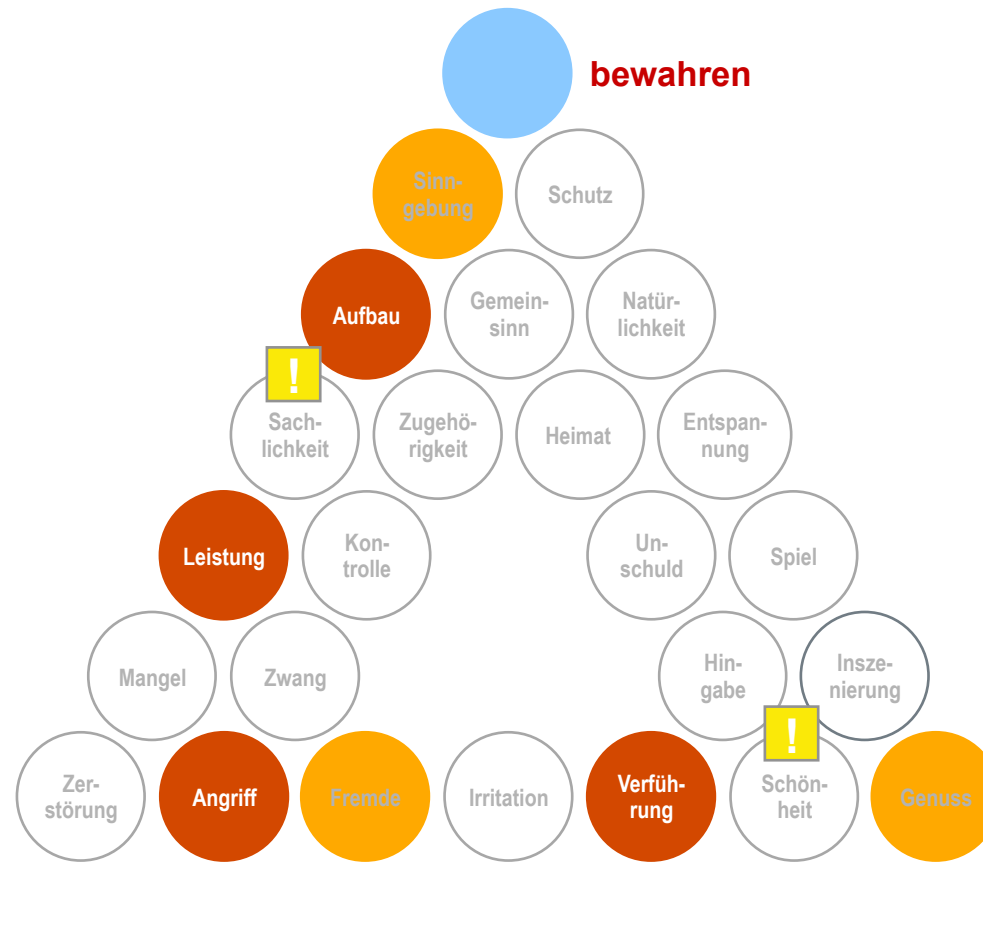


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Beispiel Selbstbild "Erfolgsorientierte Berufstätige"



Messung:
Online-Panel n=358, 3/07

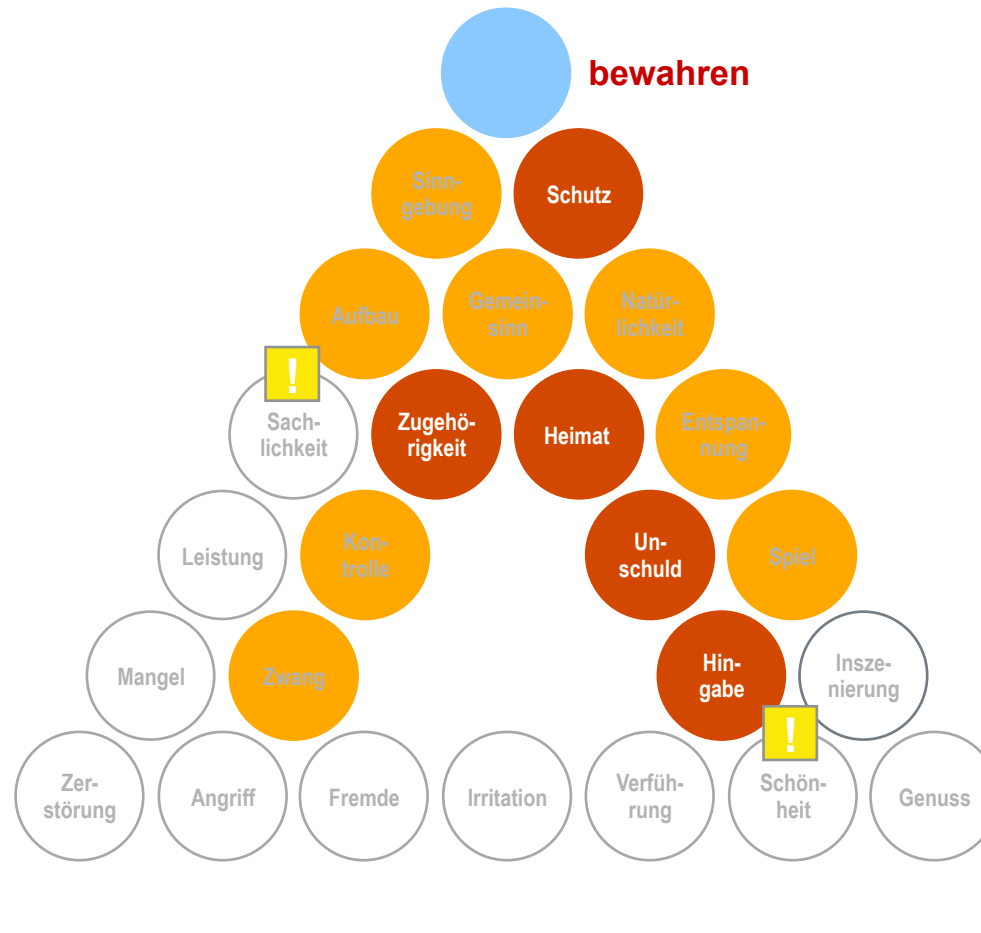


designaffairs Tool SimuPro

Beispiel Selbstbild "Überzeugte Hausfrauen"

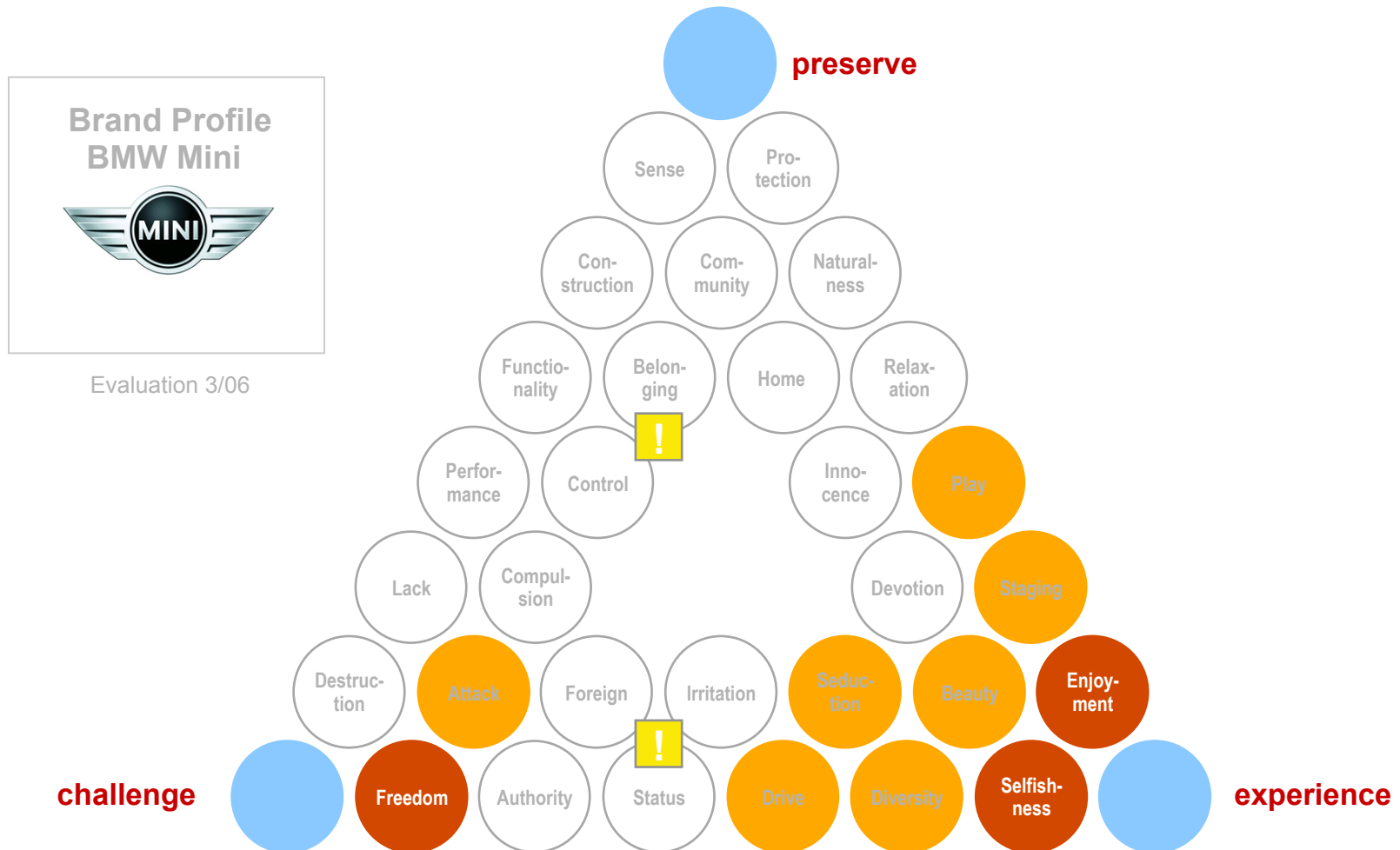


Messung:
Online-Panel n=96, 3/07



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• Beispiel Markenwahrnehmung Mini

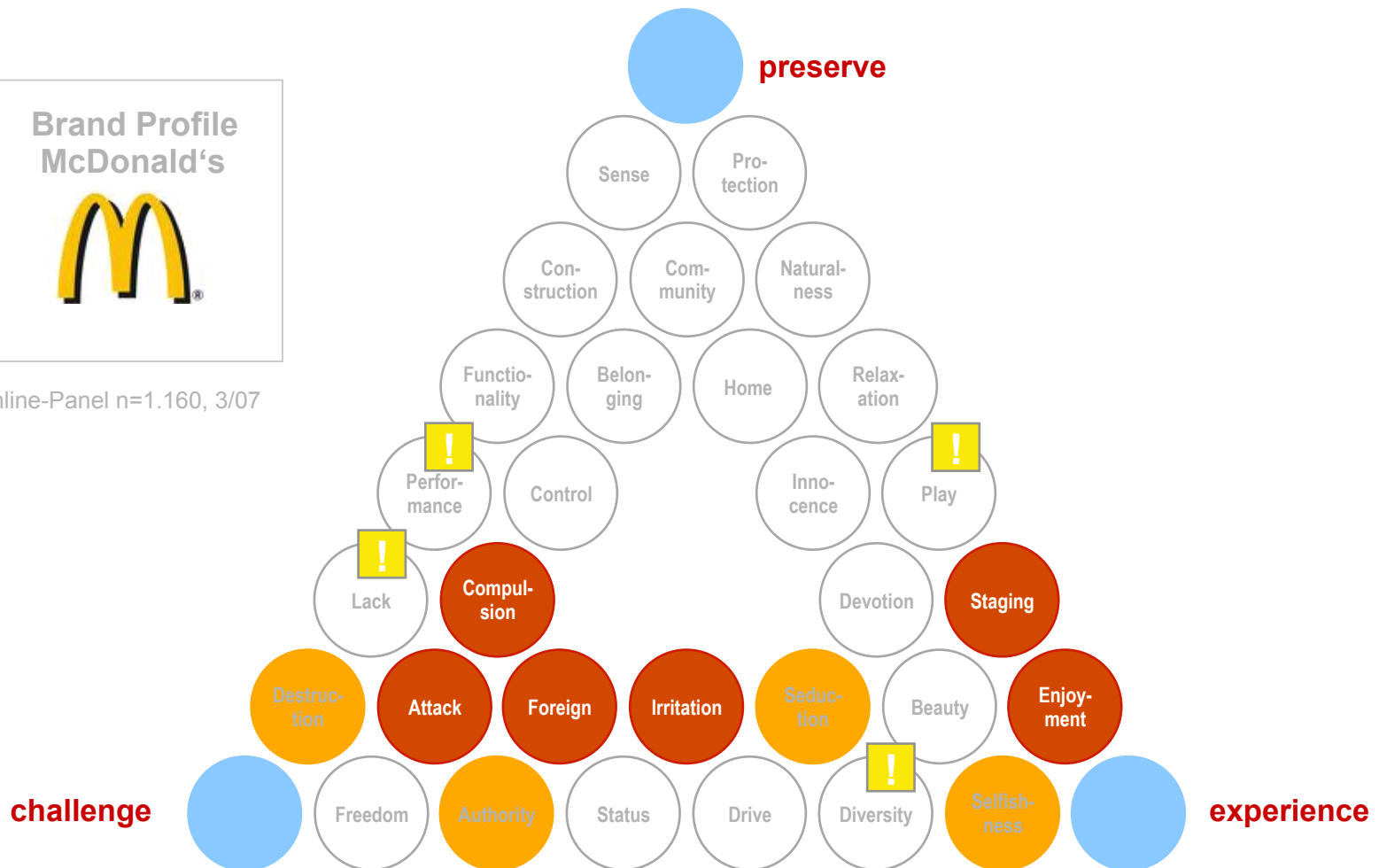


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• Beispiel Markenwahrnehmung McDonald's



Online-Panel n=1.160, 3/07

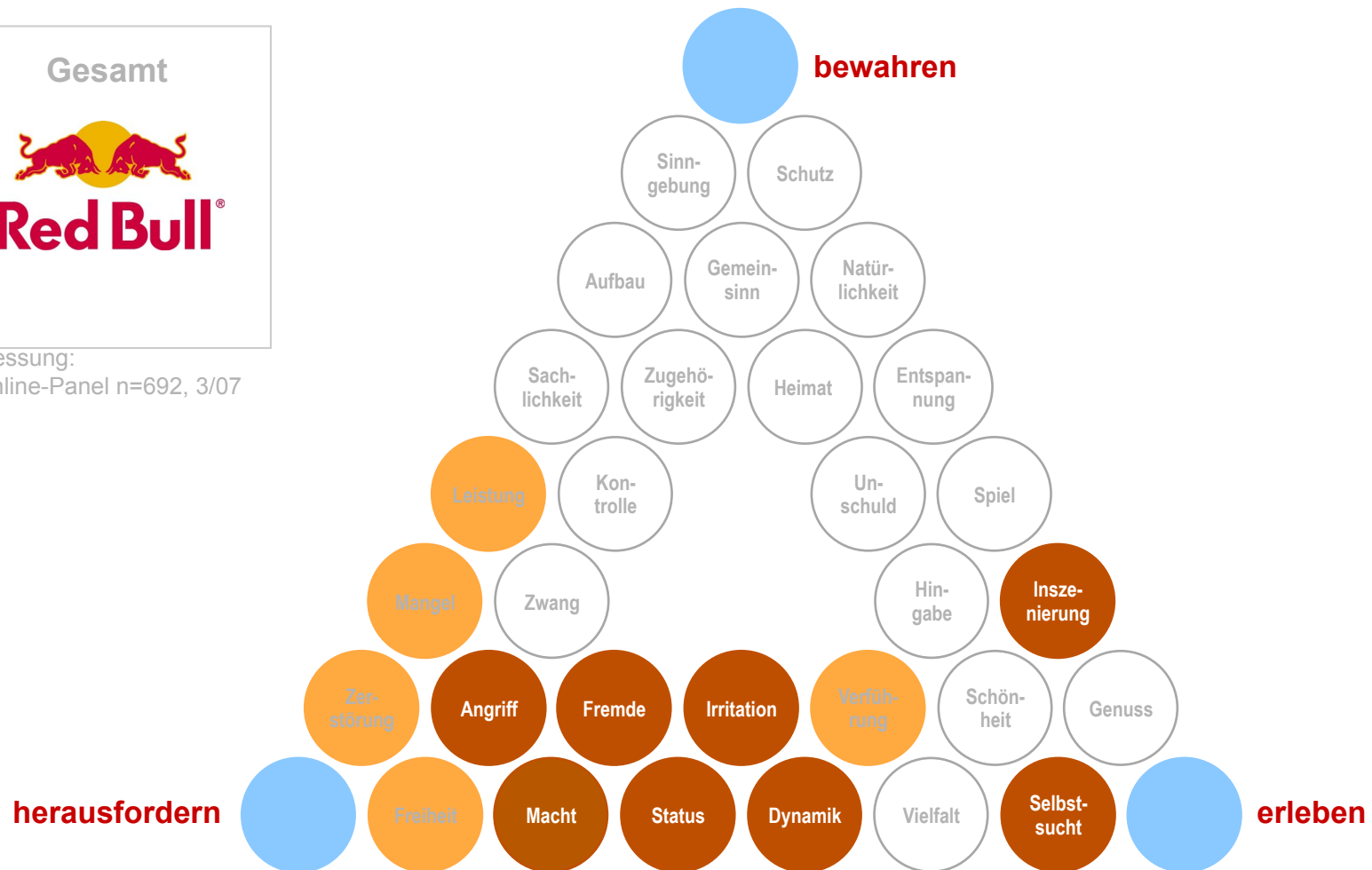


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• Beispiel Markenwahrnehmung Red Bull



Messung:
Online-Panel n=692, 3/07




designaffairs Tool SimuPro

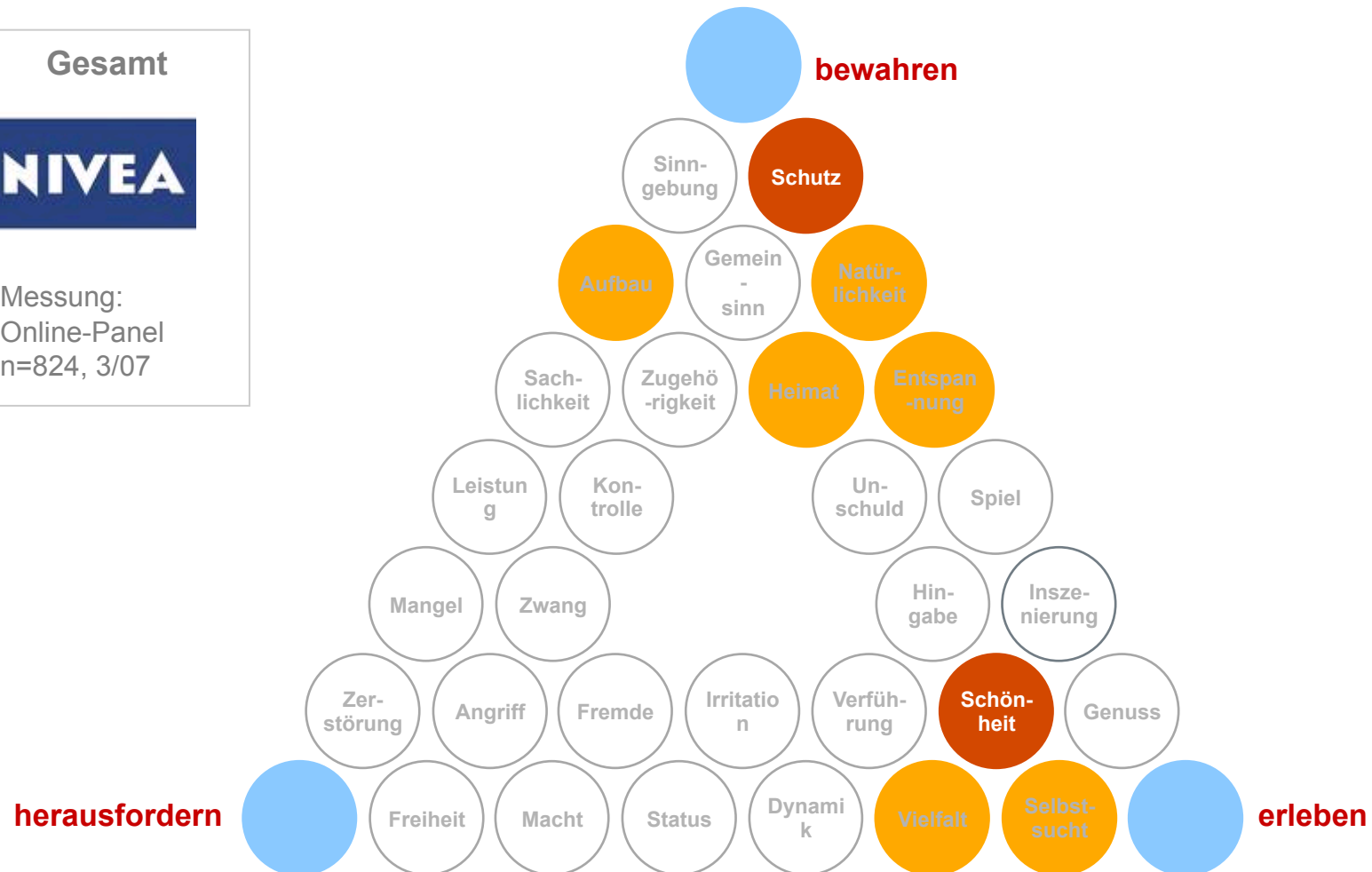
Beispiel Markenwahrnehmung Nivea



Gesamt

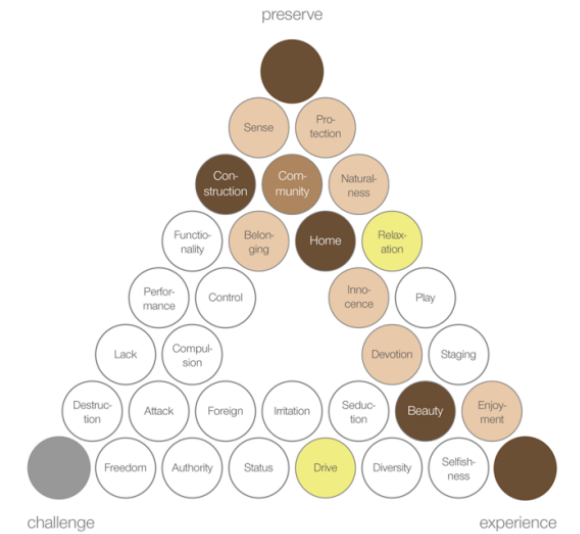
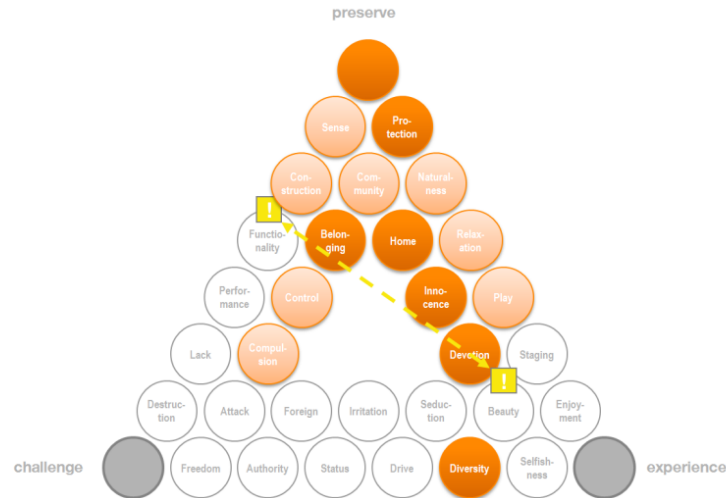
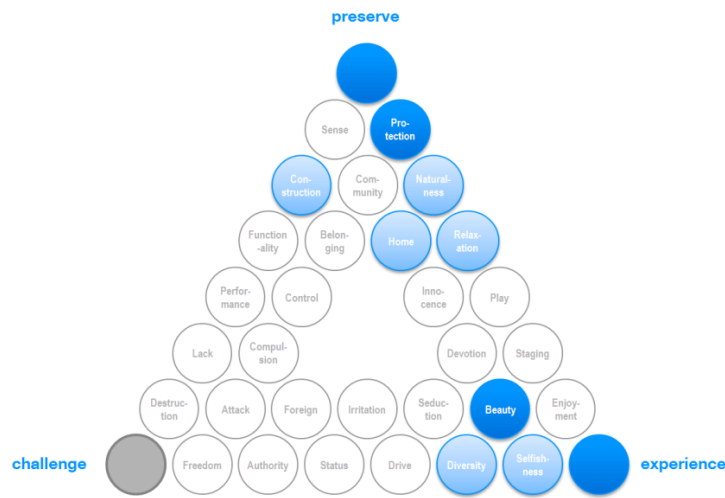


Messung:
Online-Panel
n=824, 3/07



designaffairs Design Strategy Tools

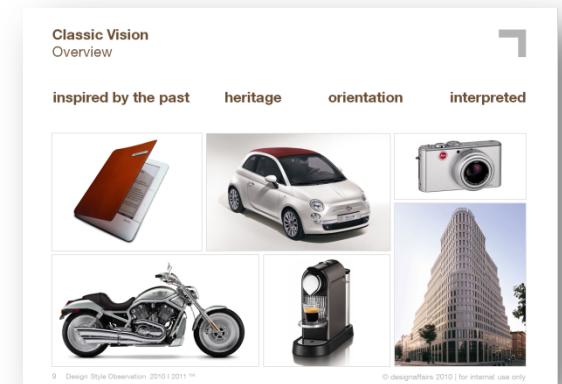
SimuPro



brand



target group
self perception



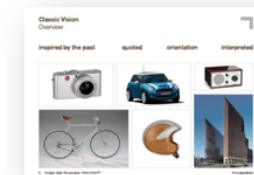
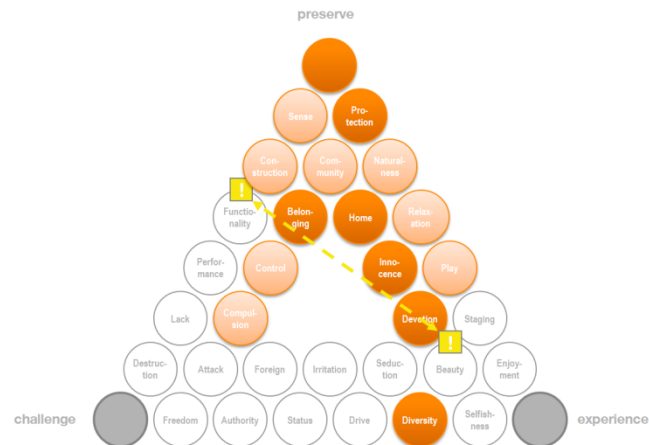
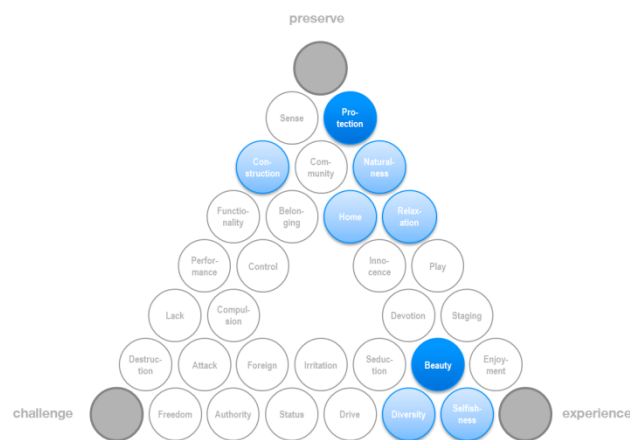
design style

designaffairs Tool SimuPro

Beispiel Markenwahrnehmung Nivea

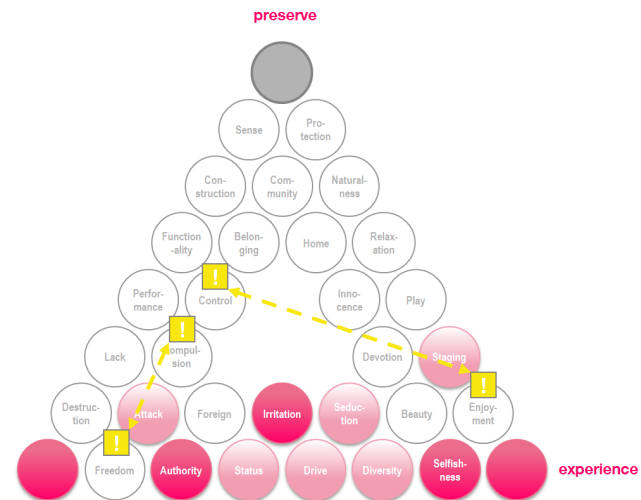
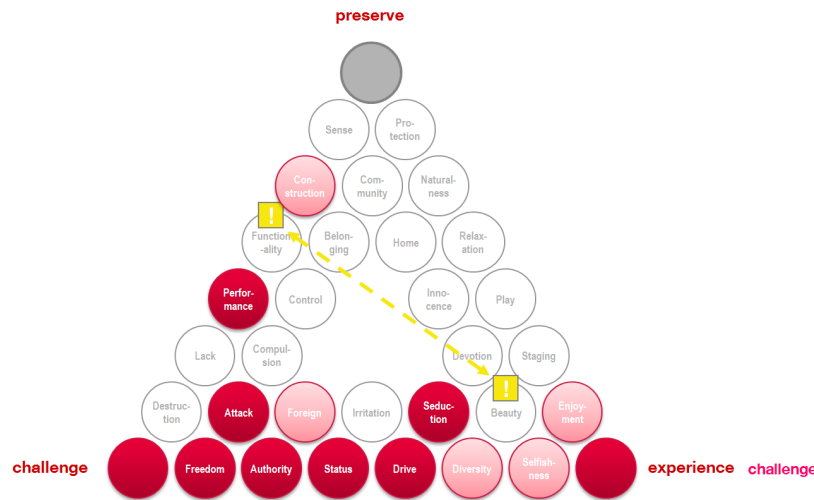
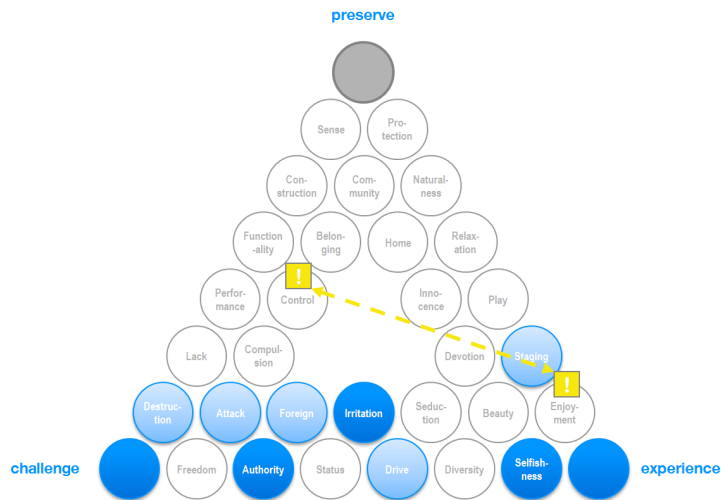


Je nach dominanten und signifikanten Werten werden die zutreffendsten Design Stile ausgewählt und zusammengestellt.



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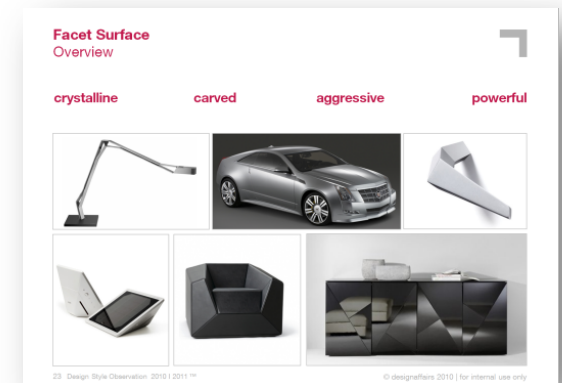
SimuPro



product design language



target group
self perception



design style



10.10 to 11:00 Processes & Tools 2



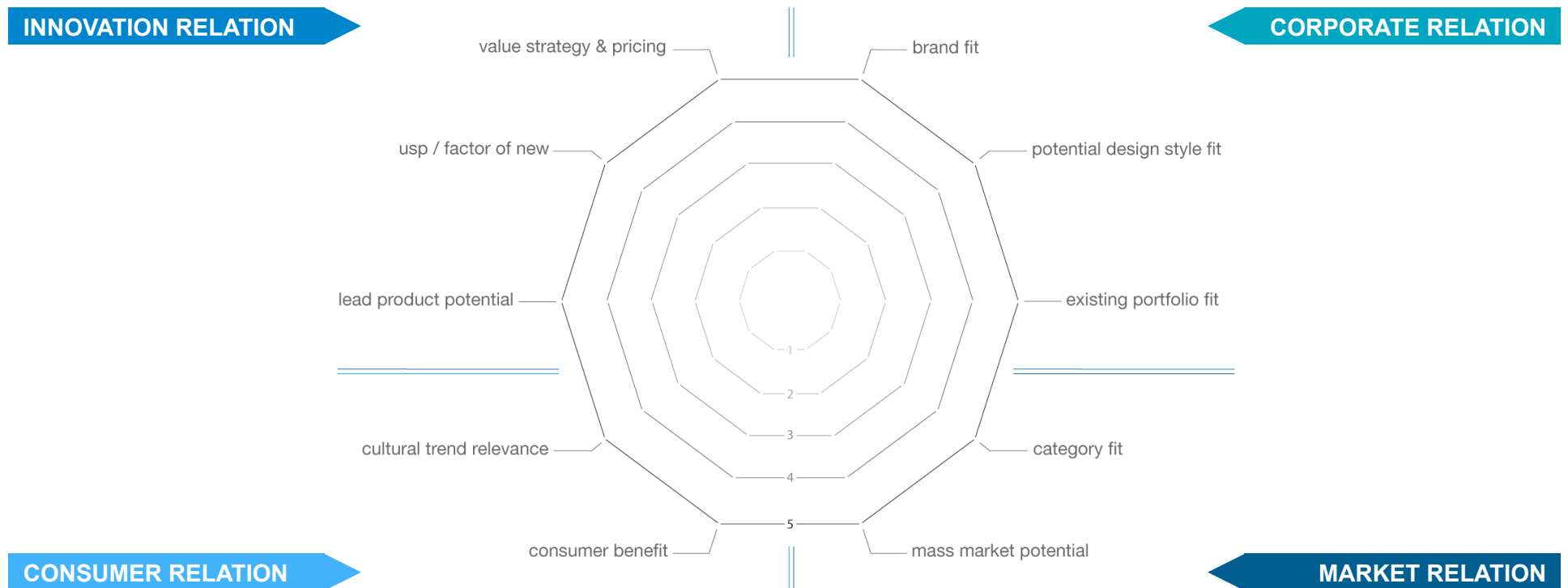
**Is your portfolio strategy
going in the right
direction?**

designaffairs Design Strategy Tools

Design Strategy Radar



The **Design Strategy Radar** is designaffairs' unique tool to analyze a portfolio strategy under the premise of ten design relevant criteria.



designaffairs Design Strategy Tools

Design Strategy Radar



Once the product characteristics are implemented, a certain, easy to read **scheme** is generated. This example shows strong values in the Innovation quadrant and relative strength in the Market Relation quadrant for the evaluated product and a lack of Consumer Relation and Corporate Relation.





spirit of excellence

example
Portfolio Strategie



Richard Wolf perceived core values

QUALITY DRIVEN
TRADITIONAL
KNOWLEDGEBLE
PROGRESSIV
INNOVATIVE
PERSONAL

example

Richard Wolf Brand Strategy & Portfolio Architecture

Brand Analysis | Core Values & Attributes



Richard Wolf's
Brand Kernel



example

Richard Wolf Brand Strategy & Portfolio Architecture

Brand Analysis | Core Values & Attributes



Richard Wolf's Brand Core Values



example



QUALITY DRIVEN



example



TRADITIONAL

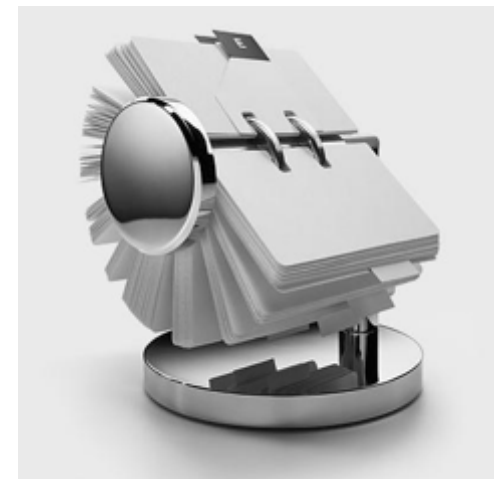


example





KNOWLEDGEBLE



example



PROGRESSIV



example



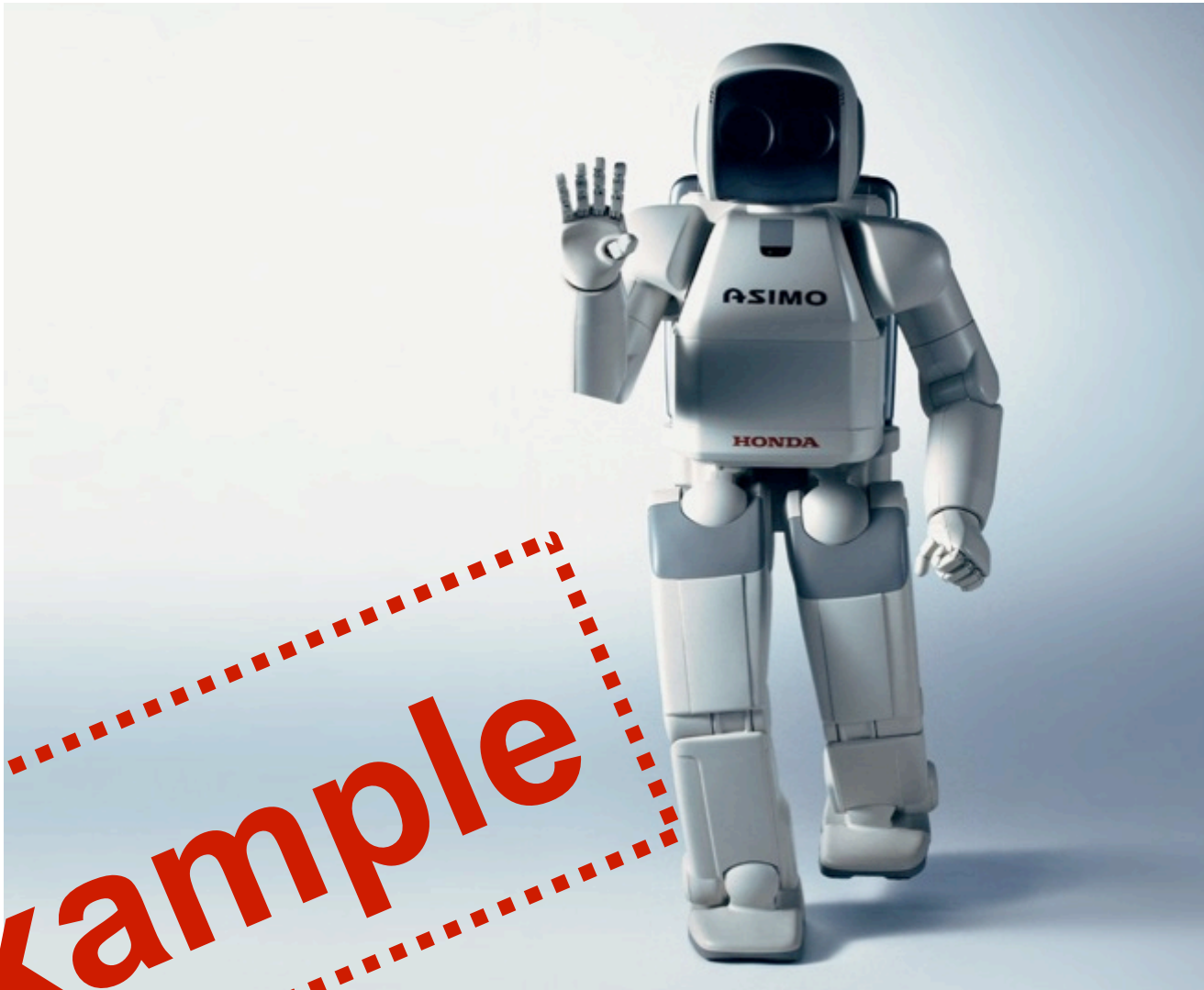
INNOVATIVE



example



PERSONAL



example



Richard Wolf Brand Strategy & Portfolio Architecture

Brand Analysis | Core Values & Attributes



Richard Wolf's Secondary Values

**product
attributes**

**communication
attributes**



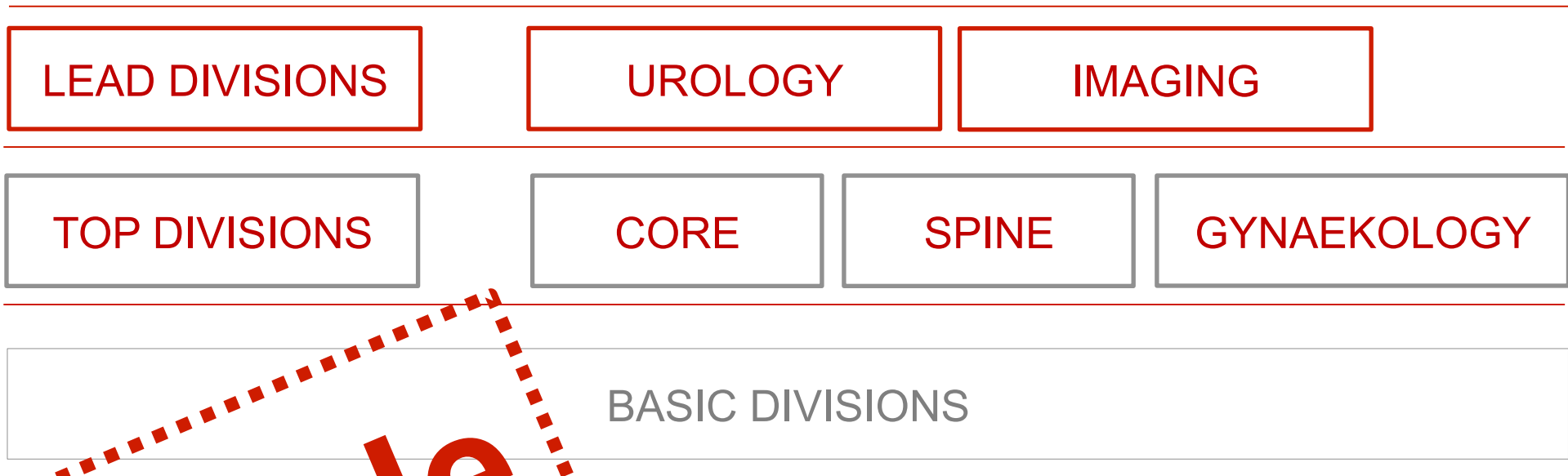
example

Richard Wolf

Brand Value Structure & Portfolio Architecture



Richard Wolf



example

Richard Wolf

Brand Value Structure & Portfolio Architecture



Richard Wolf

INNOVATION

KNOWLEDGE

PERSONAL TOUCH

LEAD DIVISIONS	UROLOGY	IMAGING		
TOP DIVISIONS	CORE	SPINE	IMAGING	HYGIENE
BASIC DIVISIONS	HNO-ORTHO-NEURO-SURGERY			

example

Richard Wolf

Overview Value Architecture





11.00 to 12:30 Group Work & Discussion

The Product and the Brand between positioning and perception.



13:30 to 14:15 Wrap Up & and what to do next

Milestones and deliveries until mid term meeting



END OF SECOND DAY

Thank you.

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