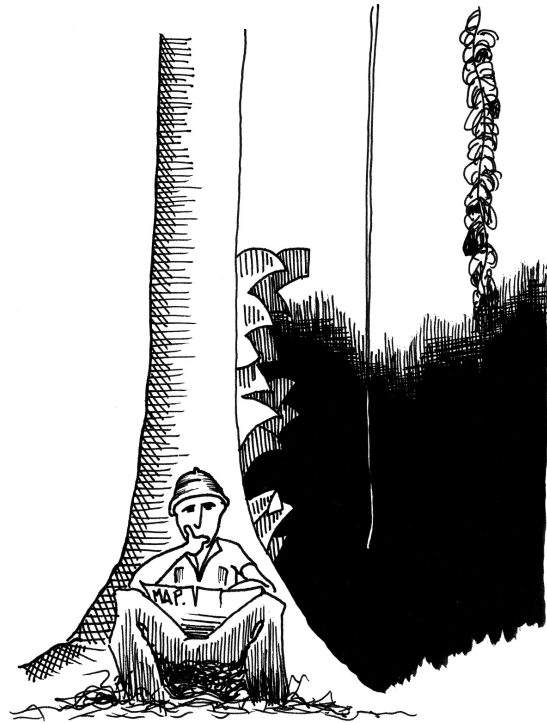


The Designer's Guide to Brand Strategy

by M. Damien Newman

special edition: *Design In Flight* (3.2)



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mdn press,

The Designer's Guide to Brand Strategy

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Cover illustration, Damien Newman.

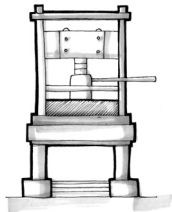
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Prior to this Guide, I prepared a short handbook on Brand Strategy for a specific target audience and for a specific problem. Called ‘The Good Fun Guide to Brand Strategy’ it served its intended purpose by being badly written and well illustrated. However, in spite of this, many others who also read it suggested that it was a good document and one worth extending. Though perhaps being written better.

My interest is in business behaviour and the contributions of that behaviour to how a company, product or service acts and is perceived. I’ve often worked for clients in developing the final designs that ultimately shape how the customer or target individual perceives the client firm. I’ve also seen all too often the disconnect between the involved parties that help shape the client’s identity and the problems in how the client manages its design.

In writing this Guide I’ve tried to outline the basic elements to the process of design and development of brand strategy in a way that would best support the

people involved in actually designing brands. This is not to say that designers can’t read eight hundred page books on Managing Brand Equity; but there are some very simple elements of developing the attributes of business behaviour, and all designers should understand their vital role in improving business behaviour.

My hope is that I’ve been able to simplify the topics involved and display them in a practical way that makes it easier for most designers to recognize where in their own work they can improve their contribution to the client’s business. I also hope to give an introduction to the topics and tools that could help designers improve their own business and abilities to deliver design solutions.

More and more it is becoming clear that organizations can no longer just make and sell products. Today they have to make products, build brands and sell them as one. It is because of this that designers have been introduced into the process of helping design the brands the organization sells. As the way an organization conducts business changes and the fragmentation of media channels continues, designing and building brands becomes harder. No longer can designers build a brand with some clever advertising that simply states the features and benefits of a product. Instead they have to consider the many dimensions of experiencing a brand and how to keep it all consistent. Because of all this, building brands for an organization has become a primary function of business, being as important as developing business strategy itself.

### ***Product vs brand?***

According to Philip Kotler, Professor of International Marketing at the Kellogg School of Management, a product is anything that can be offered to a market for attention, acquisition, use or consumption that

might satisfy a need or want. Thus a product might be a physical good, a service, a retail store, a person, organization, place or idea. Kotler defines five levels of a product:

1. **Core Benefit:** The fundamental need or want that consumers satisfy by consuming the product or service.
2. **Generic Product:** A no-frills version of the product containing only those attributes or characteristics absolutely necessary for it to function.
3. **Expected Product:** The set of attributes or characteristics that buyers normally expect and agree to when they purchase a product.
4. **Augmented Product:** Inclusion of additional features, benefits, attributes or related services that serve to differentiate the product from its competitors.
5. **Potential Product:** All of the augmentations and transformations that a product might ultimately undergo in the future.

Most organizations can build products to the Expected Product Level. And most activity in competition tends to happen at the Augmented Product level.

Kevin Keller, Professor of Marketing at Dartmouth College, treats these five levels as a dimension of the product, and goes on to explain the concept of the brand:

*“A brand is a product, then, but one that adds other dimensions to differentiate it in some way from other products designed to satisfy the same need.”*

These other dimensions include, at one extreme, intangible emotional elements such as safety . At the other extreme are rational and tangible elements specific to the features and functions of a product such as satisfaction.

In this next example I've introduced some of these properties to help contrast a well-known brand identity with its product: *Nike*.

***Product Level:***

**Product Core Benefit:** Performance styling in shoes that fit.

**Generic Product:** Comfortable, durable and stylish shoes for sports and fitness.

**Expected Product:** High quality manufacturing, high comfort level. Protective casing - no blistering. Support, expected level of durability, weight factor and life-span. In some cases, shoe laces, inner tongue and shoe-instep. Strength of 'new smell'

**Augmented Product:** Styling, air-pockets. Design of lugs, the odd foot-print on the under sole of shoe. Outside material is reflective, protective and weather proof and can be personalized. Inner sock to replace lacing and traditional 'tongue' of running shoe – etc.

**Potential Product:** Tracking and GPS device in shoe.

***Brand Identity:***

**Core identity:** Sports and Fitness.

**User profile:** Top athletes, and all into health and fitness.

**Brand personality:** Exciting, provocative, spirited, cool, innovative, and aggressive; into health and fitness and the pursuit of excellence.

**Subbrands:** Air Jordan, Max, Shox etc.

**Logo:** “Swoosh” symbol - (designed for 35 bucks, chosen from the least offensive of twelve concepts presented in 1971).

**Slogan/Tagline:** “Just do it”

**Organizational associations:** Connected to and sponsors of top athletes and their sports; innovative.

**Heritage:** Developed track shoes in Oregon.

*Value Proposition:*

**Functional benefits:** High-technology shoe that will improve performance and provide comfort.

**Emotional benefits:** The exhilaration of athletic performance excellent; feeling engaged, active and healthy.

**Self-expressive benefits:** generated by using a shoe with a strong personality that is associated with a visible top athlete.

These days you the designer will be present in the building of a brand around a product; you’re expected to understand the different levels of a product and how each impacts brand-building exercises. You have to be able to translate the different levels of a product into what you’re capable of designing. Traditionally, the designer’s activity has been around developing a brand identity and branding materials based on it. Today, you’re involved in the development of strategies and you get to delve into the mysteries of a value proposition, the intangible benefits of a product and the emotional responses someone might have to a brand. It’s a broader scope of design than what it used to be.

Creating a successful brand involves the careful blending of activities, that includes business and brand strategy together with the design process and all the relevant participants. It is this effective collaboration that is understood to be brand strategy, which has given birth to some of the most visible and trusted brands today.

This guide aims to be a broad overview and a lightweight introduction to the immense topic of brand strategy. The guide also clears up the distinction between branding, marketing and business strategy while giving you a clear step by step guide in how to create your own brand strategy.

It is by no means the definitive text on the topic, but hopefully it's the first thing you'll read and will help you to look further or ask questions on the topic.

This is the second edition of the Guide and with it I wish to create a dialogue with those that read it, collect feedback In the future I'll revise it to form a complete guide for designers on the subject. So I encourage you to get in touch to contribute to further editions.

As Kevin Lane Keller says about brand strategy in the prologue of his book, Strategic Brand Management:

*"Its just as much an art as a science. There is always a creativity and originality component involved-"*

My hope is that designers will read this guide and arm themselves with the principles of brand strategy to design business more effectively.



Brand strategy is about understanding the behavior of business and improving on it.

Brand strategy is neither branding nor brand alone. It is neither marketing, nor strategic development but rather the development of a clear set of plans and actions, governed by a single stated direction. The plans and actions allow a business to improve its competitiveness, and boost its position and reputation in the marketplace.

Brand Strategy is based on the core principles of why and how company is in business. For the business to be continuously successful, it must act upon a well thought out strategy.

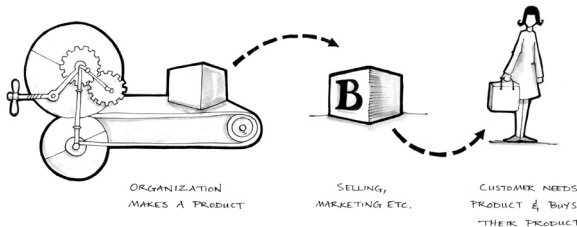


Figure 1. The 'fundamental' activity of business.

There are two simple rules to brand strategy.

1. Brand strategy is aspirational. It exists purely to support the long-term strategy of the organization - what it wishes to be, based on its vision and long-term goals.

2. Elements of brand strategy are there to communicate a vision and consistent story to the client or consumer. These elements include personality, positioning and so on.

### ***Branding isn't:***

To clarify, and to state something I will probably continue to repeat this throughout the guide, Branding is a marketing term that came about largely in the last decade to mean the marking of products. It is not brand strategy. Sorry.

This is a difficult question and one that I have yet to find the perfect answer to. I say this because there are many interpretations of the word and ultimately most are wrong.

This said, understand that a brand is essentially the sum of all parts of the business experienced by someone and together with their perception of that experience. In essence, there are two fundamentals to know:

1. A brand is the total experience gained from the behaviour and relationship someone has with an organization, product or service.
2. A brand has two living parts, the part that the organization or product/service creates and the part which is kept in the mind of the person experiencing it.

Here are some other interpretations, from people that are in the business of building brands, either for their own firms or for others:

“A brand is the expression of the heart of an organization, not a logo and the colour blue”.

**Chris Ford**, Partner, WilsonFord UK.

“Brands create context about who we are and how we live. And brands aren’t just articulated by their advertising any more; they’re articulated by everything they do. Every aspect of a brand that touches people defines that brand.”

**Lee Clow**, Chairman and Chief Creative Officer of TBWA Worldwide.

“... A great brand is something that people want to be a part of and share in, a way of expressing themselves.”

**Patrick Gournay**, CEO Body Shop

“For me, brand is a name which implies a measure of quality, and over time, the name and the quality become synonymous. I’d look on a brand as a guarantee of quality, or a guarantee of a way of meeting my expectations in respect of a service or product. Brands should be attracting people to them because they offer excellence.”

**Sandra Dawson**, Prof. Management Studies, Director of the Judge Institute of Management Studies.

“I think a brand is an embodiment of the comprehensive promise made by the organization to the outside world. It’s a proposition of the value provided to consumers by the organization, and it’s all the underlying organizational activities that support that proposition. All these constitute the brand.”

**San Jin Park**, Vice President of Global Marketing operations, Samsung Electronics.

Here are some additional points to know about what a brand is.

1. Brand systems must strive for simplicity, and strive to maintain internal and external consistency.
2. Brands evolve over time, with cumulative experiences of that brand, through direct contact or associations. They can be born overnight, but — to extend the metaphor — the brand's legs need to grow for it to have the strength to stand on its own feet.
3. Weakness in a brand can occur through inconsistencies which cause misrepresentation and misunderstanding with the customer or target audience.

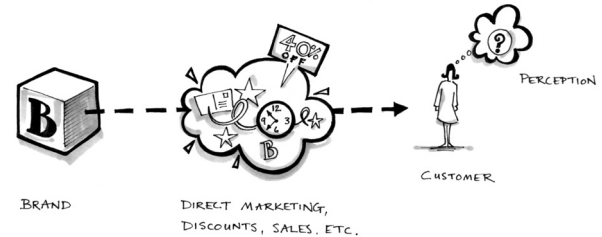


Figure 2. A brand weakened by noise and inconsistency.

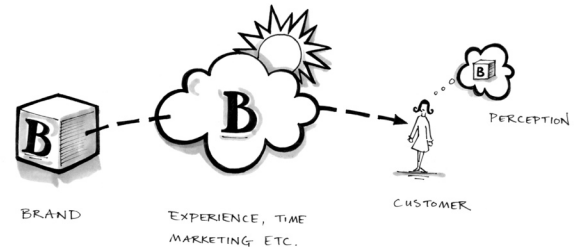


Figure 3. A brand with a strong position through clear marketing, experience and management.

Take a look at the inside of brand. What makes the brand of a product, service or organization?

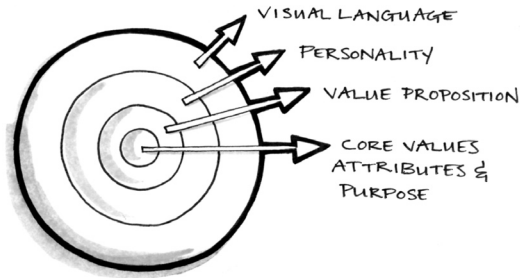


Figure 4. The Layers of a Brand.

Each element, layered on top of the other, contributes to building a strong brand that is easily identifiable, is memorable and can be differentiated from all other similar products, services or companies.

### *An Example.*



Figure 5. The differences in looks.

Visa and American Express both offer credit to their customers. To differentiate themselves, they each offer a slightly different look, behavior and services in order to attract and retain customers.

### ***What is a Value Proposition?***

Once you've figured this out, you probably can wing the rest as it will sound like you know what you're talking about. No, seriously, the value proposition sets the foundation for building all of the brand identity elements. As such it is the reference point for most decisions in creating an identity for a product or organization.

### ***The Tangible and the Intangible of a Brand.***

The value proposition is a statement of the tangible **features** and intangible **benefits** to the buyer, customer or client. David A. Aaker states that in addition to functional benefits the value proposition can include emotional and self-expressive benefits.

*"That we are what we have is perhaps the most basic and powerful fact of consumer behaviour".*

Russell W. Belk

Examples of Tangible and Intangible.



Figure 6. An Audi Allroad Quattro-thing.

**Features:** Quattro All-Wheel, offroad driving. BOSE eight stereo speaker system. Big-ass plastic looking bumpers. Raised wheel base.

**Intangible:** Cool factor. Association with all those who can afford understated status symbols. If I live in San Francisco, looks like I go to Lake Tahoe for the weekends.

### *Three Things About Attractive and Useful.*

1. The brand has to appeal to an individual on an emotional level, creating a relationship with a customer, client or person. Other levels simply aren't strong enough.
2. It is the emotional interaction with a brand that enables an individual to feel something about the experience. If this is positive, they'll continue to seek out the brand.
3. The system must clearly communicate tangible features and intangible benefits that might attract an individual's attention and draw them into an interaction.

### *Emotional Benefits Explained.*

This relates to the ability of the brand to make an emotional connection with the purchaser or person who interacts with the brand. The ideal is to create a personal and emotionally positive experience that the individual will keep with them and associate with the product, service or company, either within a momentary experience, or one that lasts over a period of time.

### *Typical Brand Book Example.*

Volvo has the emotional benefit of safety. This is something that the organization realizes they can leverage through their design and production of cars, and so they try to ensure that emotional benefit connects with any of their potential or current customers' needs. Strictly speaking, their identity alone doesn't address this, but their entire image does, when combined with their track record and behaviour.

### *Self-Expressive Benefits Example.*

This discussion of brand wouldn't be worth reading if Nike weren't mentioned several times: Nike fulfills a **self-expressive benefit** of contributing to the consumer's concept of their own image. By wearing Nike they're part of the, "Just Do It" pro-athlete - superior athletic style and skill that is the Nike brand. Nike realize that the brand is much more than just their product, and that the self-expressive benefits come through the wearing of their products and how the customer perceives themselves now to be some sort of 'athlete' as a result. Well, that's why I wear 'em.

### ***Three Things to Remember.***

In creating a value proposition, these three issues are important to remember:

#### ***1. The Features and Benefits Trap.***

The focus on Features and Benefits can also be a trap. Too much focus on these can cause you to think like someone from the marketing department, in terms of selling the product or service based only on its features or benefits. To do so limits the emotional bond you are trying to create and instead is trying to satisfy rational and logical reasons for choosing the product over another.

#### ***2. A Value Proposition for a Business or a Brand?***

A business or product needs to satisfy the customer's need for that product or service, thus motivating a purchase. Therefore it is the brand of that product or service that needs to have the value proposition.

A value proposition is not articulated to the customer. Instead it is translated into an identity, into the way a

product is sold, and the way it is made or even delivered. But it isn't written out as a tagline, and as such it doesn't need to sound like one. For instance, Nike's "Just Do It" is not a value proposition but is a tag-line.

#### ***3. Consider the Sum of All Parts.***

Fortunately, your job as a designer is to address the bigger picture here and consider things like trust, loyalty and emotional bonding. Sure, a fast car may help cause an attraction to that model of car, but do the rest of the interactions in buying that car, driving that car, fixing that car and paying for that car all add up to the position the brand has taken inside the purchaser's head?

As a designer, you are sculpting a brand and all the experiences of that brand. So consider the sum of all the parts, and indicate how the experience could be given through all touch points consistently and clearly.



### *What is Positioning?*

This is a term coined in the late sixties by Jack Trout and Al Ries, specifically relating to a brand's position in a consumer's mind.

### *Some simple points to remember.*

1. Amongst all the noise of branded organizations, products and services out there, a brand-builder needs to consider how to position the brand to its target audience.
2. Positioning is measured by looking at the target audience, the differentiation the brand has between competitors and the types of messaging that would best resonate with the audience.

*"Being all things to all people is a recipe for mediocrity and below average performance."*

Professor Michael Porter



Figure 7. Different Positioning in cereal boxes.

### ***What is a Brand Identity?***

There are two parts to answering this question, in the definition of what an identity is, and the types of identity structures, identities and architectures.

An identity is made up of three fundamental elements.

#### ***1. Visual System.***

This is the mark, logotype, typographic system. Colour palette and imagery.

#### ***2. Personality.***

Values, Attributes and Associations - as explained further on.

#### ***3. Functionality and Behaviour.***

The integration into business and brand strategy, as well as any interaction.

A brand identity is expressed in a thumbprint of a symbol or icon, representing all that the organization, product or service is. As such, the identity is rarely experienced out of context from the brand's expressed values, attributes or associations, as it relies on the experiences of the brand as a whole to build brand equity.

### *What is Brand Personality?*

A brand has a personality much like a person does, in that the brand uses this to create or strengthen a position in the customer's mind and to form an emotional link.

Designing brand personality is a vital part to building a Brand Identity.

Brand Personality is made up of these three elements.

1. Values
2. Attributes
3. Associations

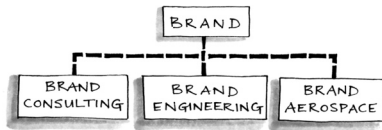


Figure 8. The differences between personalities associated with brands.

There are three categories of Brand Identity structures. Where the illustrations use the word 'BRAND' imagine the brand of the example given above it.

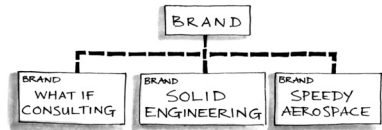
### *Monolithic Identity*

Where the organization uses one name and visual style throughout. (Think of IBM)



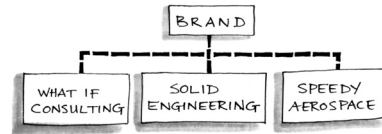
### *Endorsed Identity*

Where an organization has a group of activities or companies that it endorses with the group name and identity. (Think of VW Polo)



### *Branded Identity*

Where the company operates throughout a series of brands that may be unrelated to each other or to the corporation. ( Think of Procter & Gamble or Diageo)



### *Some Difficulties.*

The difficulty in using a monolithic approach can be that the brand personality or qualities may not stretch enough to cover all the company's brand exercises. Additionally, using an endorsed identity structure demands that the organization in question exudes the values and personality that can drive the identity channels through the structure. So there may be no rules, but there are certainly better paths than others to be taken.

## *Different Types of Logos*

I am concluding with some examples below, created by Diphthong in Singapore, which illustrate some of the types of logos. For explanations of these types, please see their web site: [www.diphthong.com](http://www.diphthong.com).

(I just don't have enough room here - sorry)



Figure 9. Graphic Index Identity.



Figure 10. Complex Modern Identity.



Figure 11. Optical Effect Identity.

Figure 12. Modern Identity.



Figure 13. Line Form Identity.



Figure 14. Post-Modern Identity.



Figure 15. Simplified Illustration Identity.



Figure 16. Signature or Seal Identity.



Well, you need to know about Strategy as a topic in order to feel confident about developing one of your own.

Prof. Michael Porter describes strategy as,

*... the creation of a unique and valuable position, involving a different set of activities than employed by your competitors.*

In essence, it's a bunch of rules or principles by which you choose to run your business in order to stay on top. Or perhaps to get there.

Since business is about selling a product to a customer, the development of a strategy and acting upon it ensures an organization's ability to continuously sell or service, better and differently than its nearest competitors.

### ***Competitive Advantage.***

Generally speaking your client will be concerned with one type of strategy in regards to brand and design and their business: competitive advantage.

As far as business strategy is concerned there are two fundamental approaches for gaining competitive advantage, one being ***Price Leadership*** and the other ***Differentiation***.

**Price Leadership** means simply pricing your product competitively to increase your position within the industry. Burger King and McDonald's are always doing this with their so-called 'price wars'.

**Differentiation** is the type of business strategy you're most interested in, as it gives room to brand and design. I explain it in more detail next.

### *Choosing a Differentiation Strategy.*

Choosing a differentiated position for an organization is peculiar to each industry. It can be based on the product itself, the way it is sold, the marketing approach and other factors.

Usually this strategy leads to premium pricing, in that choosing a differentiated position is so costly through having to adopt such unique and viable activities. Which is one (just one) reason why Apple computers are so expensive.

### *Being “Netscaped”.*

The differentiation position is a tough stance to take in industry. Superiority in innovation is often undermined by a cost position or too much focus. Differentiation is a good way to define a position in industry, but if you don't evolve the strategy or test its future viability against potential competitors, you can succumb to the fate of Netscape.

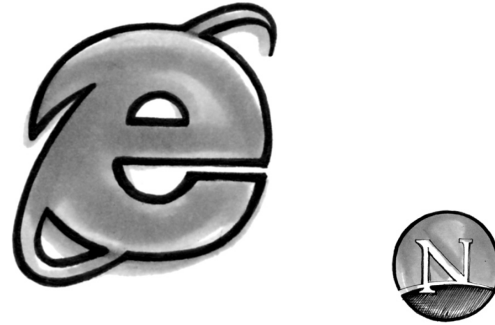


Figure 17. Being ‘Netscaped’.

Netscape lost marketshare to Microsoft's Internet Explorer (IE) as Microsoft could afford the costs of the free distribution of the browser software where Netscape couldn't. With IE being a copy of Netscape's original innovation and being put out as a free browser, Netscape could no longer afford to hold onto their differentiation position of innovation. It simply was too costly and the market was changing to becoming one of price-leadership.

**Enhancing a Differentiated Position.**

This happens in two simple ways for an organization:

1. Becoming unique in the way the organization performs its current value activities (i.e. making products).
2. Reconfiguring the organization's value chain in a way that enhances its uniqueness.

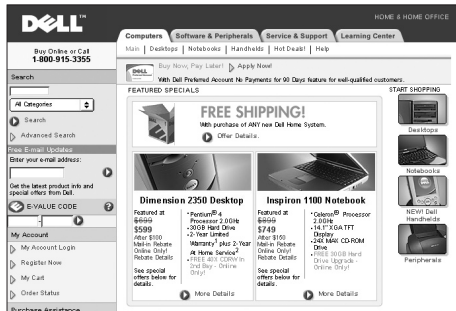


Figure 18. Dell.com

Dell stormed the PC industry by developing an enhancement strategy of configuring and delivering PCs directly to the customer, whilst keeping far lower inventory than other PC manufacturers.

**One of the problems.**

A huge failure of business is to adopt a mix of strategies or positions and not separate the business units that need to have opposing strategies. The lines between the businesses become blurred and the value in the strategy is lessened by its lack of relevance.

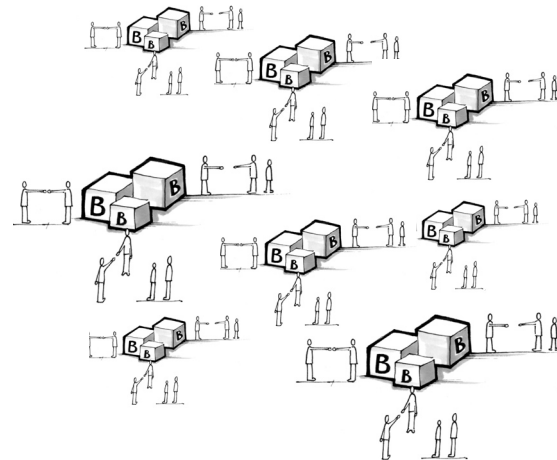


Figure 19. One Company – Many Business units and customers.



*“Design is inherently a messy process. It’s ironic that the end result is about creating order.”*

Tom Mecklen

In the professional services industry, there are two ways of designing.

1. Start concepting immediately. In fact, do concepts for the pitch, spray-mount them on boards and drag in twenty or more boards for any single project. The client makes changes, you incorporate them, go back and repeat the process until no more changes can be made, either because there’s nothing left of your concept, or one of you gives up. The result is depressing at best and perhaps, as a distant second, useful.

2. You begin by considering what the problem is. You start by conducting research and collaborating with the client. Then you articulate a single direction in which to proceed. Start some concepts and then ultimately design something that both defines the problem, and more importantly, solves it.

Clement Mok said, at the AIGA Wisconsin Unplugged event, *“Design should be used as a verb.”*

For this Guide, I’d like to concentrate on the second generally adopted way to design.

RESEARCH. CONCEPT. DESIGN!

*“Design without research isn’t design : it’s guessing.”*

Chris Ford

### ***Research Informs.***

By giving space to research development before designing, the design can be that much more informed, allowing the final product to be proven and held accountable. Without it, it merely represents the whim of both the designer and the person who chose the concept to go through to development.

Larger design firms, like IDEO, have groups of individuals that carry out research for their design projects. As a large design firm they are able to adopt a process that allows these researchers and analysts to impact the development of concepts.

The researchers’ impact might be guidelines by which to give a framework for further investigation or consider concepting or development, or perhaps first-hand knowledge of the way current consumers interact with a similar product.

The ultimate aim of research is to develop an articulation of the direction in which to proceed. This may include a definition of the problem at hand, as well as its solution. Including the assessment of elements that need to be considered for developing visual concepts for the design.

### ***Types of Research.***

In some cases, just browsing online is adequate. In others, a six month programme interviewing consumers, executives and collecting industry analysts’ reports is needed.

Specialist firms can help to create workshops and focus groups, collect secondary research or conduct the primary research for you.

In all cases, the research is there to inform you and reinforce a hypothesis as well as enable you to spend less time further on guessing or relying on your instincts to solve any problems.

### *Definition in Design.*

In order to complete the research phase of your design process, you must draw a conclusion or definition to your activities. Creating definition isn't easy if embarked upon at the end of the research work, so you're recommended to begin the research with a hypothesis in mind.

### *The What and How of Definition.*

The definition of your research is probably best considered as the "What" of the "What is the problem?" part of the work carried out. It is vital to include the "How" part of "How we're (you're) going to fix it". Too often the work only reinforces what the client already knows, and says little about how and what will be done to fix and improve on the situation.

Consider developing a strategy from the definition and working on that with the client before the phase is fully complete.

### *Attractive and Useful.*

Ensure that the deliverable created is more informative than pretty, and not the other way around. The definition work can be 'work in progress' where you can deliver the final version at the end of the whole project, adding to it style-guides or any additional information collected.

Additionally, try not to undermine your work by presenting details or content that is too alien for your client to understand: it will be ignored for having no practical benefit to your client's company.

### ***Concept.***

The second part of the process of design sees the creation of visual concepts. These tend to be either in sketch form or digital.

Clients often like to be taken through the process of your concepts, as that is what makes a designer's skill unique and attractive, through its ability to visually realize a concept for them.

### ***Two Things to Consider.***

#### **1. Present One Concept.**

This is rarely adopted, partly because of the demands of the client, but also because a lack of confidence in the designs being presented. Produce millions of concepts, but consider the one direction that the definition of your research indicates the design should go in. Produce variations on a concept and show the one that is 'right'.

#### **2. It Makes You Unique.**

What makes designers and design studios unique is the ability to come up with credible, creative, and original concepts from the same information, and to the same problem as someone else could. It is the ability to have a profound idea and execute on it to produce a concept that is practical, relevant and a solution to the client's demands. The research and production or building of the design can all be imitated and done with similar quality of output - but the conceiving phase is where you, as a designer, get to leverage your talent and abilities to make your position unique.



**Figure 20.** Being unique.

*Design is at the End.*

The last phase of a project is developing your concepts into the functioning and living design you embarked upon. Whether it is a poster or consumer electronic device, the final concepts will probably go through a version of prototyping to a final version for release.

The result of this should be a translation of research and analysis, encompassing the continuous collaboration with the client and designer as well as the efficiency of the process to produce a product or design that both works and succeeds.

Here are some illustrations of design processes from other firms:

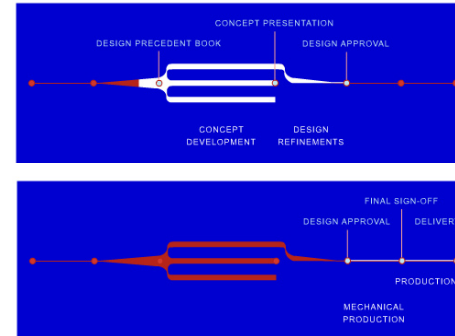
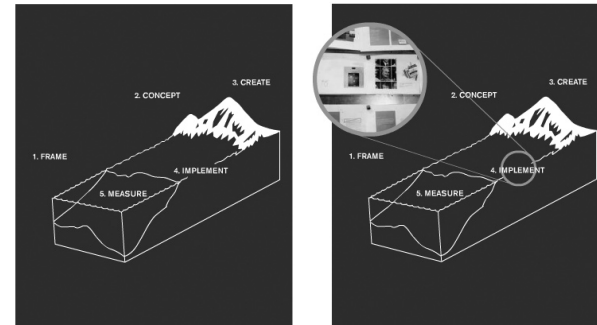


Figure 21. TemplinBrink Design's Process illustrations.

Figure 22. VSA Partner's Process illustrations.



### *Some final thoughts on Design.*

#### **1. Don't add to the problem - be responsible.**

In short, solve the problem at hand and deliver the design solution - don't add to the problem by making something pretty that doesn't work.

Look to how to make your design purposeful and viable. The architect Norman Foster is known for once telling a client that they in fact did not need a new building but could solve their problem by rearranging their current space. You are allowed to do this. Not rearrange your client's office, but look outside the brief to solve the problem. Being responsible simply requires you to ensure that what you're doing will solve a problem and not create new ones.

#### **2. Restless Self-Improvement.**

One of the difficulties we face as designers is starting each project afresh, as if this were the last or best opportunity of our careers. It is constantly necessary for designers to explore outside the industry as well

as inside, for new methods, styles or thinking on the subject. Even if you dedicate yourself to a particular style, like Josef Müller-Brockmann or Tadao Ando, it still requires you to push the boundaries of your study and abilities, as they did.

The constant desire to improve upon your last piece of work will lead you to see new opportunities inside every project and every job that comes your way.

#### **3. Take Risks.**

However you can, in your day-to-day work, look for a chance to challenge what is already being assumed. Chris Bangle of BMW responded to BMW's lagging sales and market position by starting up a BMW design studio in California. The studio had to generate at least 50% of its revenue from sources outside BMW in order to create a better design group for BMW. This was a huge risk for BMW and Bangle, but paid off in delivering the X5 BMW SUV and helped BMW become the industry's second-best selling premium brand in the States.

## END OF THIS HALF..

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So this is where the 'free version' ends I'm afraid. After having let the full version be free for so long and so many downloads, I decided to put a reasonable fee to it, to help me develop a new version of the Guide.

Paying for the Guide not only gives you the additional 35-odd pages of a step-by-step guide on how to develop your brand strategy, but also gets you a discount on the next paid-for item I develop, as well as any 'upgrades' I make to this current Guide.

There's no hard sell here. Thousands of people have found the Guide useful and a few have even emailed to say so. Those are the types of things that help motivate me to develop a new one. The financial contributions help me consider new options for developing content.

~ Damien Newman

