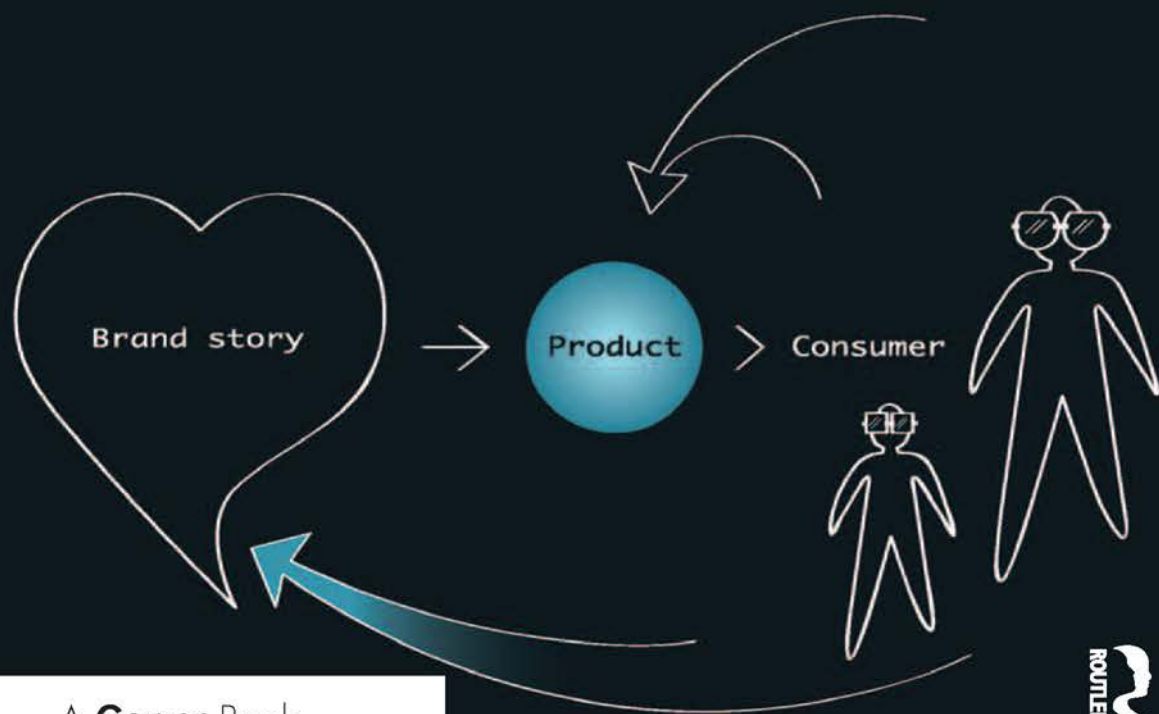


Monika Hestad

Branding and Product Design

An Integrated Perspective



A **Gower** Book

ROUTLEDGE

Branding and Product Design

This page has been left blank intentionally

Branding and Product Design

An Integrated Perspective

MONIKA HESTAD

 **Routledge**
Taylor & Francis Group
LONDON AND NEW YORK

First published 2013 by Gower Publishing

Published 2016 by Routledge

2 Park Square, Milton Park, Abingdon, Oxon OX14 4RN

711 Third Avenue, New York, NY 10017, USA

Routledge is an imprint of the Taylor & Francis Group, an informa business

Copyright © Monika Hestad 2013

Monika Hestad has asserted her moral right under the Copyright, Designs and Patents Act, 1988, to be identified as the author of this work.

All rights reserved. No part of this book may be reprinted or reproduced or utilised in any form or by any electronic, mechanical, or other means, now known or hereafter invented, including photocopying and recording, or in any information storage or retrieval system, without permission in writing from the publishers.

Notice:

Product or corporate names may be trademarks or registered trademarks, and are used only for identification and explanation without intent to infringe.

British Library Cataloguing in Publication Data

Hestad, Monika.

Branding and product design : an integrated perspective.

1. Product design. 2. Brand name products. 3. Branding (Marketing)

I. Title

658.5'752 – dc23

The Library of Congress has cataloged the printed edition as follows:

Hestad, Monika.

Branding and product design : an integrated perspective / by Monika Hestad.

p. cm.

Includes bibliographical references and index.

ISBN 978-1-4094-4626-2 (hardback : alk. paper)

1. Brand name products. 2. Product design. 3. Branding (Marketing) I. Title.

HF5415.1255.H47 2013

658.8'27 – dc23

2012033345

ISBN 9781409446262 (hbk)

Contents

<i>List of Figures</i>		<i>vii</i>
<i>List of Tables</i>		<i>ix</i>
<i>About the Author</i>		<i>xi</i>
<i>Acknowledgements</i>		<i>xiii</i>
Introduction		1
Chapter 1	Strategy: The Brand and the Product	9
Chapter 2	History: Value-centredness in Branding and Design	27
Chapter 3	Products: Performing Brand Stories	47
Chapter 4	Context: A Dynamic Learning Process	71
Chapter 5	Planning: Preparing for the Use of Design Knowledge	91
Chapter 6	Research: Informing the Design Process	109
Chapter 7	Innovation: Balancing Coherence and Change	127
Epilogue		147
<i>References</i>		<i>151</i>
<i>Index</i>		<i>159</i>

www.gowerpublishing.com/ebooks

We hope you enjoy this ebook with its interactive features and the wealth of knowledge contained within it.

We'd love to keep you informed of other Gower books available to you from your chosen provider. Why not join our monthly email newsletter? It features new books as they are released, links you to hints and tips from our expert authors and highlight free chapters for you to read.

To see a sample copy, please go to www.gowerpublishing.com/newsletter and then simply provide your name and email address to receive a copy each month. If you wish to unsubscribe at any time we will remove you from our list swiftly.

Our blog www.gowerpublishingblog.com brings to your attention the articles and tips our authors write and, of course, you are welcome to comment on anything you see in them. We also use it to let you know where our authors are speaking so, if you happen to be there too, you can arrange to meet them if you wish.

List of Figures

1.1	The brand story, the mediator and the interpreter	11
1.2	The product as one of many touch-points	15
1.3	Brand as a result of a dynamic interplay	16
1.4	The balance between functional and emotional benefits	17
1.5	The artist Geek&Poke's interpretation of the new free model	23
2.1	Branding as a monologue	29
2.2	An authentic branding strategy	30
2.3	Branding as people's activity	34
2.4	Braun SK4 record player by Dieter Rams and Hans Gugelot (1956)	38
2.5	Pitcher by Henning Koppel for Georg Jensen (1952, 2008)	40
3.1	The customer experience journey	49
3.2	The customer experience journey as part of building the brand	50
3.3	Three levels where the product can tell stories about a brand	55
3.4	BeoSystem 2500, designed by David Lewis for Bang & Olufsen (1991)	58
3.5	BeoSound 8, designed by David Lewis for Bang & Olufsen (2010)	59
3.6	Leica M3 (1954)	60
3.7	Leica M8 (2006)	60
3.8	The message, the physical object and the interpretation	67
3.9	Distortion in semantic transformation	68
4.1	The Jordan Individual toothbrush, designed by Geir Øxseth for Jordan (2006)	73
4.2	A range of Jordan Individual toothbrushes, designed by Geir Øxseth for Jordan (2006)	74
4.3	The Jordan Individual toothbrush design process – Brand Activity Framework (author's reconstruction of Jordan process)	78
5.1	The product as part of the brand's building blocks	97
6.1	Imsdal, 2002	118
6.2	Imsdal, 2006	118
6.3	Imsdal, 2011	118

6.4	The Imsdal design process – Brand Activity Framework (author’s reconstruction of Ringnes’s process)	119
7.1	Stokke Tripp Trapp, designed by Peter Opsvik (1972)	137
7.2	Stokke Xplory, Version 1 (2003)	140
7.3	Stokke Xplory, Version 3 (2010)	142

List of Tables

1.1	Brand intent and the role of the product	24
6.1	Example of the deployment of user research at different stages in the design process	110
6.2	Imsdal design references in the 2006 bottle	120
E.1	Summary of key concerns	148

This page has been left blank intentionally

About the Author

Dr Monika Hestad is a brand and design strategist and an associate lecturer at Central Saint Martins College of Arts and Design (CSM) in London. As a consultant on behalf of CSM, Dr Hestad has over several years been involved in training leading fashion entrepreneurs and designers in Beijing in how to use creativity to build global brands.

Dr Hestad has more than a decade's experience as a designer, and set up her own design and branding consultancy, Brand Valley Design, in 2003. After relocating to the United Kingdom in 2009, she joined the product strategy firm Plan Strategic and was particularly involved with a leading global company in fast-moving consumer goods markets. She has conducted branding and design work in high-tech industries and service sectors, working with brands including Nokia, Yellow Pages, Innovation Norway, Ibruk, Thrane & Thrane, NokiaSiemens Networks, EB-Elektro, Mars, Jøtul, Stokke, and oral care in Procter & Gamble.

Dr Hestad has also been involved in policy-making, and was part of the Norwegian Government Commission that proposed the Norwegian Higher Education Act 2005.

In addition to regular teaching at CSM, the Oslo School of Architecture and Design and in Beijing, she has given lectures at the Bergen National Academy of the Arts, University of Skövde (Sweden), Oslo University College, Oslo School of Management, Ravensbourne, and taught students at the joint Seoul School of Integrated Sciences and Technologies (aSSIST) and Aalto University MBA course in Korea.

Dr Hestad gained a Master of Industrial Design degree (sivilindustridesigner) from the Oslo School of Architecture and Design in 2003, and also spent time in Paris as an Erasmus Scholar at the École nationale supérieure de création

industrielle (ENSCI/Les Ateliers). She received her PhD in Branding and Design from the Oslo School of Architecture and Design in 2008.

Acknowledgements

It is more than a decade since I started asking questions about how the brand is linked with the product, and how I as a designer could embed the idea of the brand in the product design process. Initially, my goal was to develop a tool that could help me transfer the idea of the brand into the product. However, after a bit of research I changed, the world changed, and I now find that the question has become even more relevant more than ten years after I first asked it.

This book is the result of many conversations with key practitioners in the industry, industry partners, as well as friends and family. This has been a long journey, and I am thankful to everyone who has taken time to contribute. The list of acknowledgements describes the long process that led to it being written.

To start with, I would like to thank my partner, Anders Grønli. Without his help this book would not have been possible. Not only has he spent every day encouraging me in my writing, he has also commented on the chapters as they developed. Anders has contributed with editing and included his own thoughts. Parts of the book are also based on his own research, to such an extent that I was tempted to include him as a co-author.

An important part of developing this book has been dialogue with partners in the industry. I have appreciated working with passionate entrepreneurs to learn about their businesses and their needs. This has given me an opportunity to test ideas and theories against reality and to develop a framework that could be relevant for their businesses. Thank you to all. Thanks also to Brand Valley Design Ltd for financing the time it has taken to write this book.

This book would not be possible without the willingness to share from key people I admire in the design community. The material the book is based on developed through years of teaching at the Oslo School of Architecture

and Design (AHO) in Norway and later on the MA course in Innovation Management at Central Saint Martins College of Arts and Design (CSM) in London. Without the support of my colleagues at these two institutions I would not have been able to develop the framework the book is based on. Without the opportunity to teach I would not have seen the need for this book, something that has been an important motivation along the journey. I would especially like to thank Nina Bjørnstad, Professor Simon Clatworthy, Professor Halina Dunin-Woyseth, Anne Mellbye, Professor Jan Michl and Professor Rachel Troye for their continuous encouragement. Since before I graduated, Nina has been a helpful partner in discussing this field. She also took time to comment on parts of my book. Professor Jan Michl played an important role as my doctoral supervisor. Once again, his valuable and insightful comments helped me to develop this book further. Professor Halina Dunin-Woyseth is a source of inspiration for young researchers. Her constant encouragement since the start of the project is much appreciated.

At CSM, I would like to thank Dr Jamie Brassett, Maria Ana Bothelo Neves and Rakhi Rajani for providing valuable insights on research and innovation. In writing the book, they have shared their perspectives on the industry. Rakhi has, in particular, given me valuable input to Chapter 7 on innovation and branding. I would also like to thank the students I have been teaching for what they have taught me. Having thirty critical minds to question, comment and add their own stories to the material I am presenting has been invaluable to my writing. Seeing the areas my students are interested in has been important in understanding gaps in the industry as well as in the literature.

This book follows up my doctoral dissertation, *Den kommersielle formen* (Hestad 2008). Although some time has passed since I conducted my doctoral research at AHO, the cases I had selected were still relevant for this book and provided an important framework to build on. I would therefore like to thank all the people I interviewed for my thesis. This includes the people at Stokke, particularly Hilde Angelfoss, who also provided comments when writing this book. It also includes contributors at Jordan Dental Care, especially Michelle Wentworth and Geir Hellerud, and the designer of one of their toothbrushes, Geir Øxseth, as well as the people at Ringnes (Carlsberg), the Scandinavian Design Group and Frank Design. I would also like to thank Design Bridge, Tinhorse and P13 Innovation for taking the time to see me for an interview. It is eight years since I interviewed them, and they probably do not even remember that I started this process – finally, here is the result.

Since the start of my research career the Nordic design research network Nordcode and the Norwegian network DesignDialog have been important arenas for scholarly discussions. Dr Ingvild Digranes at Oslo and Akershus University College and Dr Martina Keitsch at the Norwegian University of Science and Technology (NTNU) have been valuable discussion partners.

Moving to London and working at Plan Strategic was crucial in seeing the relevance and importance of the questions I asked. I am sending thanks to my former colleagues at Plan for giving me insights into the English design community. Particular thanks go to the founder of Plan, Kevin McCullagh, for sharing his perspectives on experience design and branding in the second round of interviews I conducted in the United Kingdom. I would also like to thank Sanjeev Davidson for sharing his knowledge about branding in the fashion industry, and Michael Chen and David Wang at Sigen in Beijing for giving me a glimpse into the exciting fashion brands that are in development in China.

In the final stage of developing the book, I am grateful that Joanna Brassett at INTO, Damian Mycroft at Hewlett-Packard, Paul Marchant at Transport for London and Cathrine Movold at Making Waves, who gave of their time and were as open as they were in sharing their insights from their own work. Their contribution was important to clarify my own thinking and to test my ideas. A special thank you to Paul and Cathrine, who also commented on other parts of my book and encouraged my writing. I would like to thank Julia Cullen, Paul Sturrock and Jonas Altman in London and Dr Toni Matti Karjalainen at Aalto University in Finland for taking the time to comment and read parts of my book. I also appreciate Silvia Rigoni's encouragement and enthusiasm in the final stages of finishing the book. My appreciation also goes to Gower Publishing, and especially to Martin West and Emily Ruskell for believing in a first-time author.

Friends and family have been patient throughout the journey that led me to this book. Thanks to all of you for being tolerant and supportive. My local café in Deptford, The Hoy, and Claire McCauley and later our favourite Highgate pub, The Bull, have provided excellent atmosphere and food during many hours of writing this book. Finally, I would especially like to thank my mother, Karin Brandal.

Thank you all! This book reflects how far my thinking has come based on the input from you. I hope that you enjoy reading it, and I am looking forward to continuing our conversations.

This page has been left blank intentionally

Introduction

Product design and branding are two activities that arose with the Industrial Revolution. Moving into a knowledge economy, both activities have become increasingly sophisticated, and are adding more value to products. However, product design and branding have also been recognised as two tools that, when misused, can create a fragmented and weaker appeal for the company or its output. This is a particular risk when brand strategists try to adapt existing products to new ideas about the brand. An example of this would be a brand strategist who defines a new brand personality without understanding the feelings and use that consumers have connected to the product. If the product is well established and closely tied to the brand, and the change is made without an understanding of what the product is about or why consumers liked it in the first place, the brand strategist is risking the very foundations of the brand. At the same time the risk is just as great if designers suggest a new style based on their own preferences in a way that disregards the heritage and context of the brand.

The misuse of design and branding must be seen in parallel with the argument put forward by the brand theorist Michael Beverland that brands like Apple and Harley-Davidson have an enormous appeal because they appear 'less interested' in marketing than others, while other companies have in contrast 'invested enormous sums into marketing and design' and still lost public appeal (Beverland 2009: 1). Still, looking at Apple and Harley-Davidson, it is evident that they are devoting considerable amounts of money to both branding and design. Their appearance, however, feels less 'added' and more coherent with their reason for being. The perspective of this book is that both design and branding should be embedded in what the company is doing. Most importantly, this integrated perspective needs to be driven by values and a reason for being rather than creating a superficial position in the market that the company can defend. In the branding activity, the product design can serve as an interactive dialogue, where past meets the future of what the brand means

for consumers. This book will examine how the product can fulfil an important role in building the brand – and in particular how the product design process can contribute to building meaningful and relevant brands.

Change of Mindset

Being involved in meaningful activities and a company that is driven by values is more important than ever before. In part this is because the development of our societies has allowed us to be discerning and discard ‘less meaningful’ activities. Another factor is that there has been a fundamental change in how people see companies’ roles in society, and perhaps how companies define their own roles.

For decades Milton Friedman’s (1970) position that the only social responsibility a company has is to make a profit has had an influence on companies. However, a much-praised article by Harvard University researchers Michael E. Porter and Mark R. Kramer in the *Harvard Business Review* (2006) suggested that this was about to change. The focus on monetary profit has led to an emphasis on short-term gain to the detriment of wider society. The article by Porter and Kramer introduced the concept of ‘creating shared value’ (see Porter and Kramer 2006; Porter and Kramer 2011). In short, this concept suggests that the company will enhance its competitive advantage while ‘simultaneously advancing the economic and social conditions in the community between societal and economic progress’ (Porter and Kramer 2011). This is relevant to the discussion of design and branding presented in this book, as Porter and Kramer’s perspective enforces a focus on values that lie beyond financial profit. This is a long-term perspective where the company is driven by social and economic values, and is in dynamic interplay with society.

The redefinition of companies’ role in society will lead to companies being increasingly engaged in meaningful activities. This is a timely perspective, as present and future employees will tend to seek companies that offer them meaningful tasks. The American sociologist and economist Richard Florida pointed to the ‘rise of the creative class’ in a widely read book that came out in 2002. The creative class is a group of people where the job is important, but only if it is a meaningful activity. Members of this class are educated and share a common set of values, such as creativity, individuality, merit and difference. The people in this class do not see themselves as a class – it is the shared mentality that makes them a coherent group. The mentality that drives their