

Monday, July 10, 2023

# Design fax 1287

## RENDEZ-VOUS

### FIND - Design Fair Asia.

From September 21 to 23, the "FIND - Design Fair Asia" event (of which Design fax is press partner) will take place in Singapore, where "the latest in contemporary design in the region will once again be presented, showcasing innovative and inspiring products, solutions and content, while acting as the definitive link for suppliers of furniture, lighting, kitchen, bathroom and housewares to the lucrative Asian market". Marina Bay Sands, Sands Expo & Convention Centre, Level 1, Halls A, B, and C from 2, Singapore.

[More information](#)

### Des Oscillations.

Until July 22, the Centre Tignous d'Art Contemporain presents the group exhibition "Des Oscillations", where "from industrial pressing to artisanal or artistic publishing, an astonishing succession of talking

machines takes place, crystallizing the human obsession with the voice and fixed time". The aim is "to show a range of media and disc objects, with a history and usage that oscillates between popular culture and contemporary artistic practices". This "enlarged exhibition" will be "activated and in motion through visits, listening sessions, concerts and exchanges with the public at various venues in the city of Montreuil".

[More information](#)

**Summer vacation. Your weekly magazine goes on vacation from July 11, and will resume publication on September 11. In the meantime, the entire Design fax team wishes you a pleasant vacation, and looks forward to seeing you back in top form for the start of the new school year!**

**LANDOR & FITCH : BACK FROM CROISSETTE P1.  
IN BRIEF P2. OPINION COLUMN BY CHRISTOPHE CHAPTAL P7.  
CALLS FOR TENDERS P9.**

## Landor & Fitch: back from the Croisette

**THIS WEEK, DESIGN FAX INTERVIEWS LUC SPEISSER, GLOBAL CHIEF INNOVATION OFFICER AT LANDOR & FITCH, WHO LOOKS AHEAD TO THE 2023 EDITION OF CANNES LIONS, THE "INTERNATIONAL FESTIVAL OF CREATIVITY".**

### Luc Speisser, what is your analysis of the last Cannes Lions?

**L.S.** Generally speaking, I had formulated a few wishes in relation to last year, and in particular to see more projects that don't give the impression that the whole profession is working for NGOs, to see more action given the "making history" motto, and finally to see more solutions that can be deployed on a large scale. Because if you want to make history, you have to make it big! My last wish was to see more things that serve the business, because after all, we're here to serve our customers' business and marketing. That said, it has to be said: Cannes Lions is the world championship of ideas, whatever the criticisms. We get a good slap in the face, with an exceptional level of creativity that goes beyond the advertising sector, including design, collective business, transformation and digital. It's a fact. It's the place where if you win prizes, it's because you're the best at creation. You can argue against it, that it's not real life, but in any case it's an indicator of your capacity for excellence and creativity. And in any case, it pushes us all to raise our game.

### What did you notice first?

**L.S.** History isn't made with wishes, and it was therefore important to be able to connect Cannes Lions with something other than ideas: this was one of the desirable developments. Well, we got it! The first guideline we observed was this kind of tension between a kind of nostalgia for the past and our reality. Thanks to Tech, for example, we were able to recreate the first cricket championship final of 1983, when India won with an absolute record number of runs. This match had not been filmed, because the BBC was on strike. Using AI, we recreated the

match using the testimonies of all those who had witnessed it, as well as documents from the period. It's a kind of Proust's madeleine that does a lot of good. The second point is a very optimistic vision of the future, but not much for the present: this is a weak point. That said, a lot of

things have progressed: sustainable development in the broadest sense (social, environmental) is everywhere. To give you an idea, in the innovation category, sustainable development accounts for 80% of shortlists and 100% of awards. Not to mention what we've done for Ariel with the ECOCLIC laundry detergent packaging, aimed at the one billion people in the world suffering from dexterity disorders (**editor's note:** see the brief in Df 1286). We can see that the brands are back with a real sustainable development approach, but in a differentiated way. I think, for example, that with Plug Inn, Renault is proposing a new business model by creating additional savings

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**Design isn't just about pretty things: it's about creative problem solving**

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in the face of a shortage of chargers, while at the same time asserting itself as the champion of electric vehicles. This brings us back to cars for living. It's an example that ticks all the boxes. I'm also thinking of Barilla and its passive cooking, which resurrects a grandmotherly method: once the water boils, you can turn off the hob after two minutes if the pasta is covered. It's a smart low-tech solution that's right up to date with the business. We could also mention Corona, which is combating the lime shortage in China by creating its own brand, Corona Extra Lime, offering both better quality and increased income for farmers. With two million limes sold in just one year, this initiative demonstrates brand sustainability and ownability. As a final illustration, the tree parks are made up exclusively of male trees, as they are less expensive than female trees. But male trees produce pollen, while female trees absorb it. DiversiTree Project is involved in allergy prevention, helping cities in the USA to plant female trees. Finally, one last point: design in Cannes is very much about craft: this is unacceptable. Design isn't just about looking pretty, it's first and foremost about creative problem solving. It's the essence of our profession. I'm fighting for it, and we have to keep on fighting, and all together.

## **How do you make the link between Cannes Lions and Landor & Fitch's business?**

**L.S.** Cannes Lions represents 30,000 ideas, 10% of which are shortlisted and 3% rewarded. We were in five shortlists thanks to our unique approach, which enables us to turn sustainable development investments into business opportunities. For us, as you can see, it's all about combining the environment and the economy. To win, you have to be different and relevant, especially if you want to generate ROI in both reputation and business. That's why we de-

veloped The Good Squad at Landor & Fitch in 2020: our employees can spend up to 10% of their working time actively innovating in the field of sustainable development. Today, 600 people in the Group work proactively in sustainable development with one idea in mind: accessible design now. When everyone in the world gets involved, things move very quickly. We found ourselves with two key briefs: how to make products and places more accessible, and how to represent disabilities in a less stupid way. 80 people worked on this, and an idea emerged for the oral care sector, with the following observation: 360 million people have an invisible dexterity problem – arthritis, Parkinson's, etc. – and picking up an object is a terrible suffering for some of them. Current toothbrushes don't meet the needs of these people, who have to tinker with them in order to use them. As a result, we've created accessories which are plugins that fit over toothbrush handles, solving the problem in a pleasant and economical way. We knew we were on to something, given that we see ourselves as an agency that transforms brands into powerful business tools. As we have financial analysts who know how to model the business impact of a strategy or a new idea into business opportunities, we were able to see a potential business of \$650 million, with a significant surplus value for brands. We decided to launch One Size Fits One ourselves, using our maker lab to produce 174 different models. Some manufacturers have contacted us: the ecosystem is open and we'd like all brands to have their own accessories.

## **A final message?**

**L.S.** Design is about doing, and Cannes is about making history. So design needs to find its true position at Cannes.■

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## **DESIGN FAX ANALYSIS**

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Luc Speisser logically asserts that progress – in this case, the move towards sustainable development – and the economy are linked. And that design is an essential part of this approach. We share this point of view, as it would seem to us perfectly illusory, for example, to push some towards less comfort and others towards less profit in order to promote a more virtuous world. On the contrary, if sustainable development is to take root quickly and smoothly, it must be able to combine the pleasure of employment (usage) with concrete development prospects (business).■

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## **AGENCIES ET DESIGNERS**

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**FutureBrand Paris** has created "a new, original and unifying brand identity" for **Gervais**, in order to "establish coherence between all the ranges offered and differentiate the brand in a sector undergoing major transformations". For this new branding, the agency "revived the brand's history and placed originality and boldness at the heart of its creative thinking, for an original visual identity across all ranges". **Jérôme Lhermenier**, Managing Director of FutureBrand Paris, comments "*Gervais has a rich heritage that needed to be honored in order to breathe new life into the brand, unify it across all ranges, and clarify it in a bold and resolutely contemporary approach. We're delighted to have worked with such an emblematic and authentic brand. We're very pleased with the final result, rich and full of meaning, where several generations finally find themselves unified under the same identity*".

[More information](#)

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**Yorgo&Co.** designed the new logo for the **La Grande Arche building** (La Défense), as well as the entire signage system. The agency "designed a symbol that evokes the way beveled surfaces catch the light, and created a custom typeface, Hypercube, inspired by the building's central structure with its mix of 45- and 90-degree angles". The complete signage system includes "30 exclusive pictograms and 700 panels printed and displayed on materials that have been selected in collaboration with **Franklin Azzi's** team of architects".

[More information](#)

**Brand Brothers** designed the visual identity for the **Studio Hauteville** photo studio. The agency's proposal "is based on a typogram with a logical, organized structure, but punctuated by graphic accidents that give it a character that is both charismatic and welcoming". This identity "comes to life on multiple media, including a series of graphic posters that enhance the studio's interior layout".

[More information](#)

**Studio Boost** collaborated with **Nathan** to design **ColorCode**, "a self-correcting educational device for independent learning in kindergartens". The design objective "was to make this educational device simple, accessible and fun, while respecting industrial constraints".

[More information](#)

**Sanofi** reinforces its global communications strategy with **Miracle Dots**, a bespoke sound identity by **Sixième Son**". To create this sound identity, **Vincent Turbé**, the agency's Creative Director, and his team, "were first inspired by Chopin's Études, which combine musical material and technical challenges to

form a complete and unique artistic work". The team then "explored the inner workings of our brains, where the left hemisphere - the seat of logic, rigor, language and the ability to read, write and count – cohabits with the right – that of creativity, imagination, emotions and empathy". **Miracle Dots** thus "explores the intricacies of science, reflects the humility and delicate balance between research and inventiveness it demands, and celebrates its miracles". For **Josep Catllà**, SVP, Head of Corporate Affairs at Sanofi, "*last year, we unified our company under a single brand, a single identity and a single purpose, marking a new stage in Sanofi's transformation. Sound identity is another dimension of the brand ecosystem. We wanted a unique, proprietary sound to reflect who we are – a modern company with a rich history and great people, a company in constant search of innovative solutions for patients. Created by Sixth Sound, Miracle Dots expresses not only that, but also our mission: to break through the miracles of science to improve people's lives.*"

[More information](#)

**TF URBAN**, "France's leading manufacturer of designer street furniture", and **Atelier Emmaüs**, "specialist in upcycled crafts to promote social inclusion", have teamed up with **Aurel design urbain** to "co-create two original collections of upcycled street and professional furniture". The aim is "to offer a meaningful, sustainable and socially responsible solution for the design of public and professional spaces". This collection "was born of a synergy of expertise", and the three players "have adopted a regenerative approach to help create a more sustainable, balanced and environmentally-friendly economic system". The manufacturing of these collections implements "a strategy that integrates recycled materials,

and reveals their initial brilliance by giving them a second life". As early as the specifications stage, "the use of reused materials was decided upon: oak floorboards from sports halls were chosen, then diverted from the scrap heap". This initiative "aims to create aesthetically appealing rooms, while giving new life to noble materials that were destined to be thrown away".

[More information](#)

**Quatre** signs the visual identity of **Horse**, "Renault Group's new brand of hybrid and internal combustion engines". **Horse** is a joint venture between **Renault** and China's **Geely Group**, whose aim is "to offer a new generation of low-emission hybrid and internal combustion engines for all the world's automotive manufacturers". **Horse** is inspired by "the shape of the drive train as seen from above. With its geometric silhouette, it symbolizes the motor expertise and innovative power of the new entity". For **Camille Vincent**, the agency's Creative Director, "*it's a simple sign, charged with universal evocative power. It's obvious. At the agency, we love creating signs with multiple meanings, and here the strength of the brand lies in the combination of three semantic objects in a single sign: its name, its initial the H, which itself unequivocally signifies its activity, the motor train.*"

[More information](#)

**Surf**, a group already present in design, healthcare, content creation, luxury goods and real estate", announces the acquisition of **Pulp**, "a design agency that looks at the world with a positive eye", and thus strengthens "its design expertise". With this acquisition, **Surf** "doubles the size of its design department, increases its creative power and develops its exper-

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tise in strategic branding". As a result, the Surf group boasts "80 creatives and consultants" who are "dedicated to supporting brands in their development and transformation". For **Olivier Goldenberg**, co-founder of the Surf group, "the acquisition of Pulp will have an impact on all the group's agencies. One of our objectives is to establish the financial solidity of the Surf group, and thus pursue our growth with French and international brands. For **François Goldenberg**, co-founder of the Surf group, *"Pulp and Surf are also a powerful human encounter. We share the same values of commitment, respect and balance. This acquisition represents a new entrepreneurial challenge, in line with the group's growth strategy"*.

[More information](#)

**Petit Bateau** has commissioned **Carré Basset** to work on a brand signature system for its clothing. The aim was "to enhance the perception of quality and status, and to communicate values and commitments more clearly". The agency's branding teams "first worked on expression pillars to define the role of each medium in conveying brand messages". Next, "the teams rationalized the codes to assign them a role and rules of use".

[More information](#)

**CBA Design** worked with **Valrhona** "to develop the concept for its new address in the Marais district of Paris". The agency "imagined an original space blending audacity and refinement, creating an immersive and sensory link". A "chocolate library" was designed "to introduce the public to the rich aromatic palette of Valrhona chocolates". Finally, "a tasting table allows visitors to test the different couvertures in the company of a Valrhona expert, and select their favourite chocolate(s)".

[More information](#)

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## DESIGN EVENTS

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From September 7 to 17, two exhibitions will be held "to celebrate 30 years of the **Grands Prix de la Création de la Ville de Paris**". The retrospective exhibition of all the Grands Prix de la Création categories at the Hôtel de Ville will take place on September 16 and 17, during the European Heritage Days. (RÉ) CRÉATION, an exhibition devoted to the winners in the design category and produced in partnership with GOODMOODS during Paris Design Week, from September 7 to 16. "For the past 30 years, the City of Paris has renewed its commitment to the creative professions, which are at the heart of the transitions our world needs to make. They enable us both to create new imaginations and design new uses, and to respond to societal, environmental, equality, inclusion and universal accessibility issues."

[More information](#)

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## SURVEYS

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**Landor & Fitch** (editor's note: see front-page interview) unveils the first French edition of the **Brand Vitality Index**. "This unique study of the vitality of FMCG brands" makes it possible to analyze the attributes that impact a brand's growth today, and to offer actionable keys to understanding, specific to each category, in order to help companies return to growth in a sustainable way." The study anchors its analysis "on the certainty carried by Big Data". Indeed, the Brand Vitality Index "is based on the world's largest brand database: the BrandAsset Valuator. This "WPP Group proprietary database" has been studying "over 57,000 brands in 50 different countries for 30 years". It enables Landor & Fitch "to iden-

tify four key vitality attributes through factor analysis: difference, healthiness, authenticity and social responsibility".

[Read](#)

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## DESIGN INSTITUTIONS

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Launched in 2020, the **World Design Organization's (WDO) Young Designers Circle Programm** aims "to push the creativity and ambition of the next generation of design leaders and educators (those under 35 to date), across multiple disciplines and regions". The program consists of "two groups working collaboratively and independently for two years".

Applications open until July 28.

[Apply at](#)

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## PRIZES AND COMPETITIONS

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The winners of the 14th **Verallia Design Awards** were announced on June 30. The theme Glass for living the moment "inspired the 672 participants - students and recent graduates - from 132 design, packaging and fine arts schools". Ten young designers "received their trophies, created by this year's sponsor, Pierre Charrié". The lucky recipients of the four prizes are:

- **Éloi Menaud** et **Manon Piette**, EDNA and Polytch Nantes, for **The Vine**
- **Clarisse Bayle** and **Lauriane Dupré**, EDNA and EFAP Bordeaux, for **Océan**
- **Julien Kudic** and **Clément Servignat**, École Bouille and École de Condé, for **T**
- **Jeanne Menier**, ESEPA, for **Organics spices**

[More information](#)

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**La Maison Convertible**, "number 1 in convertible sofas", is launching the first edition of its **Quel canapé demain?** As the company "wonders about the place of the sofa in today's homes", the aim is to find out "what creations could revolutionize its use". To this end, the company is "calling on the creative and visionary minds of students and graduates to imagine the sofa of tomorrow". The first winner "will receive the sum of 2,500 euros" and "will have the pleasure of seeing his or her model promoted by La Maison Convertible. He or she will be accompanied during the creation of the sofa by its expert teams". The second prizewinner "will receive the sum of 1,000 euros" and the third prizewinner "will receive the sum of 800 euros". All winners will be guaranteed "visibility and promotion on the company's support media: website, social networks, stores". Applications open until January 31, 2024.

**Editor's note:** the rights remain the property of the participants, which is good. What's not so good is the low level of remuneration for the winners. We'll have to make a little effort for the next edition!

[Apply at](#)

## CALLS FOR TENDERS AND PROJECTS

**Région Nouvelle-Aquitaine** is launching the call for **L'innovation et l'invention au cœur des projets artistiques** (Innovation and invention at the heart of craft projects), with the aim of "encouraging all innovations (in products, processes, marketing and organization) and inventions that will enable a company or an innovative project to grow, conquer new markets, transform itself and provide an additional innovative and higher quality service to the end customer". The aim is "to select small craft businesses or inventors with an innovative idea or project, and to offer them a suitable

support package to help them implement and deploy it via the partner structures whose mission it is". Applications open until December 31.

[More information](#)

**Saint-Étienne**, "UNESCO's only French Creative City of Design", is inviting tenders for a graphic designer to create a mural (10 x 3.60 meters). The aim is to propose graphic compositions "in line with the content provided by the Cité du design, highlighting Saint-Étienne's designation as a UNESCO Creative City of Design, with production follow-up (the brief will be provided after the graphic designer has been selected)". Applications open until July 17.

[Apply at](#)

## SCHOOLS AND TRAINING

**Louis Vuitton** and **École Bleue Global Design** collaborated for the second time. The subject was "the creation of a Jewelry & Haute Joaillerie space in the Louis Vuitton flagship, Maison Vendôme". Four projects were rewarded:

- First Prize: **Ascent** by **Thibault de Waele**
- Second prize: **Apogée** by **Estelle Thomaoglou**
- Third prize ex æquo: **Nautilus** by **Émilie Darcy**
- Third prize ex æquo: **Origine** by **Marine Viola**

[More information](#)

## REPLAYS

**W & Cie** and **B Smart's Smart Brands interviews** on design, architecture, branding, social media and language are now available for replay.

[View](#)

## READ

In **Horizons publics**, **Julien Nessi's** article entitled **Un jeu apprenant pour se plonger dans le design de service**. "Start-up Inniz and design agency Itinéraire Bis, in partnership with Horizons publics, launch Belle Lune, a gamified, immersive training course to tackle the main concepts of service design."

[Read](#)

In **Automobile Propre**, the article entitled **Le Jamais Content – Renault, roi du déjà vu**. "Whether it's with its ads, its strategy or its new design, at the moment, Renault regularly makes me say: but haven't we seen this before?"

[Read](#)

**Formæ** magazine "is the first press title devoted to materials, know-how and creativity in the fields of design and interior architecture". Four times a year, on 200 "richly illustrated" pages, the magazine features "a selection of portraits, reports, portfolios and debates, offering an original and forward-looking vision of materials as a source of creation". The contributors to each issue - "designers, interior architects, material specialists, journalists and art directors" - "explore the creative properties of know-how, forms, trends and resources for a readership made up of professionals and enthusiasts".

[More information](#)

## APPOINTMENTS

**Be Dandy** announces the appointment of **Lisa Kitchenberg** as Creative Director. "After graduating from the National Academy of Fine Arts in Stuttgart, Germany,

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where she was born, Lisa completed her studies in New York at Pentagram with partner Paula Scher for five years. There, she designed brand identities and visual systems for Microsoft 8, MOMA, the New York City Ballet and the Public Theater. Building on this experience, she taught at the School of Visual Arts in New York for two years, then worked with Ruedi Baur and the 148 agency. Convinced that design is a way of structuring the world, she is committed to understanding customer needs, whatever their culture, while maintaining a panoramic and concrete view of the possibilities offered by creation (source: Be Dandy)."

**Annabelle Ténèze** is appointed Director of Louvre-Lens by Laurence des Cars, President and Director of the Musée du Louvre. "A graduate of the École nationale des chartes and the Institut national du patrimoine, Annabelle Ténèze has been General Manager of Les Abattoirs, the institution that brings together the Musée d'art moderne et contemporain de la Ville de Toulouse and the Fonds régional d'art contemporain Occitanie Toulouse, for over six years. She began her career in 2006 as heritage curator in charge of the graphic art collections at the Musée national Picasso-Paris. In 2012, she became director of the Musée d'art contemporain de la Haute-Vienne - Château de Rochechouart (source: Louvre-Lens)."

## **DESIGN FAX BEST PRACTICES**

Here are a few best practices to ensure optimal distribution of your information in Design fax:

1. Systematically send your information (news, press kits, etc.) to [info@design-fax.fr](mailto:info@design-fax.fr). The editorial team receives a large number of e-mails every day, so don't hesitate to send the same information several times over one or two weeks in a row
2. Prefer Word or PDF format (and avoid JPEG), which makes it easier to reproduce and minimizes name errors
3. Keep it short and factual: ideally between 600 and 1,000 characters (including spaces). In other words, avoid lyrical flights of fancy and lengthy philosophical developments... always nice on a strictly literary level, but not really suited to the spirit of a professional letter
4. When you're quoted, especially in an interview, only include the part of the article that concerns you, and not the entire newspaper, on your networks or websites
5. Always mention Design fax (@ Design fax on LinkedIn and @ design\_fax on Twitter) when using material from the newspaper.

Thank you very much!

## FORUM OF THE WEEK: DESIGN, A PERFORMANCE DRIVER

**THIS WEEK, CHRISTOPHE CHAPTAL, MANAGING PARTNER OF EXPERIENCE MAKERS (AND ALSO EDITOR IN CHIEF OF DESIGN FAX), TALKS ABOUT THE STRATEGIC AND OPERATIONAL LEVELS OF DESIGN, AND ITS LINKS WITH EXPERIENCE.**

### **Design would be a strategic exercise of choice, enabling companies to realize their ambitions.**

Design is the strategic exercise of choice, enabling companies to realize their ambitions. Design is thinking. In a business context, thinking means projecting oneself by evaluating a certain number of data and hypotheses. It's a strategic exercise, in the sense that we seek the best possible compromise, taking into account available and future resources and means – understanding the market and its evolution, analyzing current and future needs to be met – all within a holistic approach to the company, its operations and its ecosystem.

Design is more than just formatting, it's the stage at which a solution is proposed to give concrete form to a strategic ambition. Under these conditions, design is what concerns operational actions and their management: mastery of the various design professions, processes and tools, and their harmonious combination with other professions, processes and tools from marketing, R&D, production or sales, in particular, in order to propose the expected solution. From an experiential point of view – i.e., with the aim of satisfying all the publics concerned, both internal and external, by offering them an attractive proposition, while achieving an optimal level of per-

formance, sustainability and ethics - design can be understood as both a strategic and operational approach, the aim of which is to make a major contribution to experience-centered business models.

### **Design and strategic thinking**

Design and strategic thinking Design, which by definition already contains a strategic component, is an essential contribution to a company's overall strategic thinking, not because this strategic thinking could not be envisaged without design, but because strategic thinking that has integrated the design approach constantly seeks to:

- Consider all stakeholders in a given ecosystem, with a view to offering them an optimal level of experience
- Respect clearly defined standards of attractiveness, use, performance (cost, quality and delivery) and ethics

In this sense, design enhances the power of strategic thinking by giving it a "virtuous" character (the experiential mindset), while always taking care to favor the most appropriate solutions.

Bruno Saint-Jalmes, Chief Designer at Airbus, comments: "What interests me is understanding what the new products are going to look like, and in what direction we should be heading: should we be more digital? Will travel tomorrow start at home, via an app? Where are we going to get revenue from the mobility value chain? We need to become content providers. And this goes much further than design alone, which often only affects style. This means

that we designers have to be able to present the business model behind each recommendation".

### **Design and operational management of the experience**

One effective way of turning a given experience into reality is to use design as an interface that smoothes and harmonizes relations between the company's various businesses, processes and tools: this means giving design a major role in the operational management of the offer's value chain.

For Sylvain Grandpierre, Director of Graphic, Digital and Product Design at JCDcaux, "Design has two facets: strategic and operational. Strategic, notably through innovation, by exploring new uses, new ways of doing things, new relationships between stakeholders. For example, we have developed a personal battery for electrically-assisted bicycles: users take their battery with them, recharge it at home and replace it on the self-service bike. Or bus shelters equipped with a natural cooling system. This innovative approach, based on usage value and listening to the needs and constraints of all stakeholders, often leads to the definition of new business models for products and services. As far as the operational side of design is concerned, we pay constant attention to the design, manufacture, use and maintenance of our products and services. In other words, the design value chain encompasses all facets of the offering, from upstream strategy to realization".

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## FORUM OF THE WEEK: DESIGN, A PERFORMANCE LEVER (CONTINUED)

At this stage, however, we cannot rule out the risk that some people may come to see design as having two faces: one, rather more rewarding, relating to strategic thinking; the other, far less pleasant, linked to production with a view to industrialization – with all that this implies in terms of productivity and output, and all the more so since :

- There's a tendency to consider that the idea takes precedence over the realization – knowledge is best appreciated when it can be the object of a seductive dialectic
- The designer's tools are evolving extremely rapidly, and certain tasks tend to be managed in a standardized way. Companies such as Figma offer design software solutions that enable designers to easily create digital interfaces using a number of automated tools

### Design and experiential assets

Design has a major advantage: its ability to grasp all the constituent links of the experience - from the initial strategic analysis to the definition of its architecture and associated uses. In other words, design knows how to take into account the key components of an experience-centric business model – i.e., logically, the models that aim to achieve maximum experiential asset.

Design's added value is particularly evident in fast-changing markets, where new societal, ethical, environmental or regulatory constraints are forcing existing players to completely rethink their value propositions – and often their entire business mo-

del. In such cases, it is necessary to build new experiences with a differentiated vision of usage, taking into account the company's ability to respond coherently to the constraints and needs of all stakeholders concerned - and this is where design comes into its own.

Today, there are few – if any – levers that contribute as much to the experience as design, provided:

- Positioning design in its rightful place: combining strategic vision with operational know-how
- Don't regard it as a miracle recipe, particularly as an idea is worth nothing without the operational excellence required to put it into practice in the best possible conditions (let's never forget that it's often better to have a banal idea that's perfectly executed than a brilliant idea that's clumsily mastered)
- Ensure that the design approach and tools are harmoniously integrated into the company's various businesses and processes: since design is essentially collaborative, it is a highly interesting tool for de-siloing

There are three main reasons why design is so easy to think differently about a given problem, and to propose appropriate experience solutions in an optimal configuration of realism, attractiveness and longevity:

- Design encourages a cross-disciplinary (and therefore shared) vision of a given problem, by taking into account all the needs and constraints of the stakeholders concerned

- It develops the ability to create high-quality experiences, with high standards of attractiveness, use value, durability, repairability and recyclability
- It encourages a "natural" increase in operational performance: bringing perfectly adapted experiences to market requires calibrated and correctly interconnected processes, information systems, business lines and data

In this sense, design is a formidable driver of experiential assets.

*Article originally published in July 2023 in [Harvard Business Review France](#)*



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## CALLS FOR TENDER

### RECTORAT NANCY-METZ

UX portal design and user-centered devices as part of the TNE project. Guylaine Feipel, 54000 Nancy.

+33 3 83 86 21 90

[ce.draa-nancy@region-academique-grand-est.fr](mailto:ce.draa-nancy@region-academique-grand-est.fr)

Deadline: July 18.

### EPPDCSI

New visual identity and graphic charter for Palais de la Découverte 2025.

Avenue Franklin D. Roosevelt, 75008 Paris.

[christine.kauffmann@universcience.fr](mailto:christine.kauffmann@universcience.fr)

[www.universcience.fr](http://www.universcience.fr)

Deadline: July 20.

### ANACT

Service design, digital products and serious games for support or training purposes.

Delphine Lamborot, ANACT, Département Finance Gestion, 192 avenue Thiers, 69457 Lyon cedex 06.

[d.lamborot@anact.fr](mailto:d.lamborot@anact.fr)

[www.achatpublic.com](http://www.achatpublic.com)

Deadline: August 03.

### CNFPT

Training in collective intelligence, facilitation, creativity and design thinking techniques.

Délégation Hauts-de-France, 59800 Lille.

+33 3 20 15 69 69

Deadline: August 06.

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