DATA-DRIVEN DESIGN
FOR EMOTIONAL ENGAGEMENT

DESIGNING A DIGITAL INTERACTION FOR THE NIKE STORE

Myrthe Montijn // April 2017

TUDelft   **Deloitte.** Digital   **NIKE**

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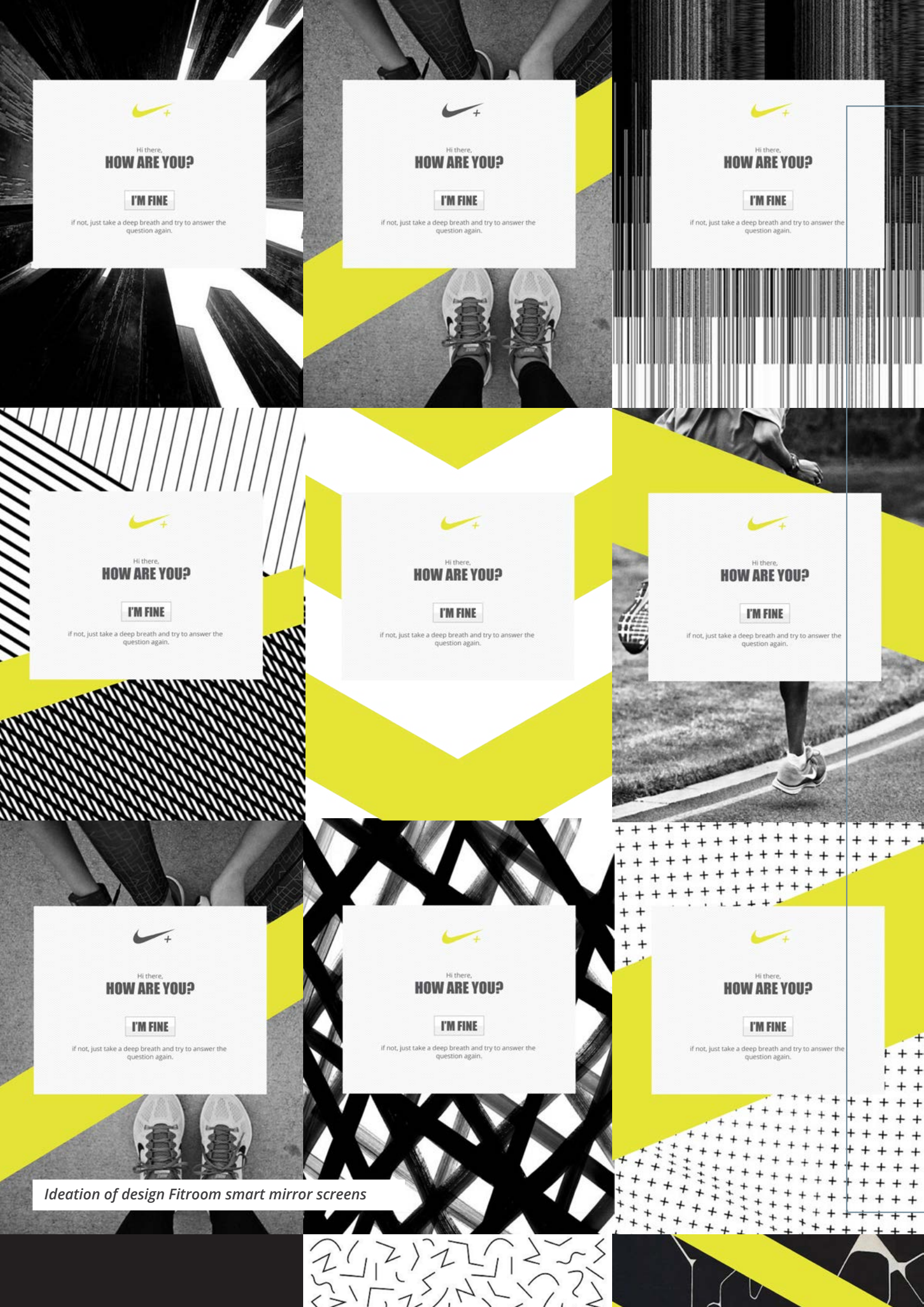
*Ideation of design Fitroom smart mirror screens*

PREFACE

This graduation thesis is the final deliverable of the master degree program Strategic Product Design at Delft University of Technology. It is the result of an almost 7 months long research and design project, executed at the inspiring office of Deloitte; The Edge. It has been said to me that your graduation project should be the project where all your skills developed as a student come together, resulting in your final 'masterpiece'. I have been lucky that besides being able to make use of my skills, I have learned much more throughout this graduation project too. Therefore, this project was the best way to end my time as student at the Faculty Industrial Design Engineering.

I would like to thank my supervisory team for facilitating this learning experience. Giulia, thank you for your sharp and honest feedback. After our meetings, I always knew exactly what to do next. Jeroen, thank you for the endless calls. I think, your tactic was letting me 'swim' by always giving me an option D when I came to you with option A, B and C. You taught me that exploring is the best way to design. Franklin, your enthusiasm for digital and innovation pushed me to look for the most innovative solution. Thank you for the warm welcome at Deloitte.

Additionally, I would like to thank my other colleagues at the Edge. Special thanks to Edgar, the movie feels like a big present. Morris, Yun, Rijk, Dafne, Frank, Tommaso, Joey, Joost, Ruby, Yassin, Nicky, thank you for the support and feedback when needed!

And last but not least, I would like to thank my family and friends for listening to all of my graduation stories. Especially I would like to thank my parents. Thank you so much for giving me the possibility to fully enjoy my student life and to be able to seize every opportunity to develop myself further, during my studies and in extra-curricular activities. Maurits, thank you for keep saying 'it will be ok' when I was swimming. And for my roommates, I will do my best to cook more when I am graduated!

I am excited to present you my master thesis. Enjoy!
Myrthe Montijn
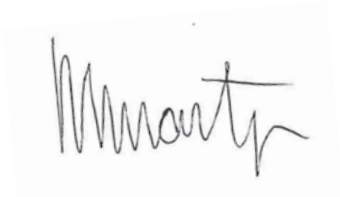
EXECUTIVE SUMMARY

Introduction

A recent study in which more than 350 global retail CEO's participated showed that a significant majority of these CEO's is planning to increase their investments in digital transformation to fully leverage the opportunities of digital technologies (PwC, 2017). But retailers face difficulties to make successful use of digital technologies for innovations in-store. Digital innovations in-store are frequently seen as unnecessary, unintuitive and uncomfortable by the consumers. Furthermore, the personalization strategies often initiated with digital technologies in-store are not using personal data in a humanized way. Therefore, the assets of the physical store and personal data are not fully utilized to build a consumer-brand relationship, which is an important function of the physical store in the omni-channel shopping journey. Based on these problems, the following research question was formulated; *how to build a consumer-brand relationship in-store making use of personal data?*

The aim of the thesis was two-fold; to develop a design framework which can be used as guidance for designing a new brand touch point in-store successfully and to design a new in-store experience for Nike making use of this framework.

Theoretical framework

To set up the theoretical framework, insights are derived from different perspectives. Marketing, consumer behavior and design literature research gave insight into how to build a consumer-brand relationship with a brand touch point. The following insights were important:
- Emotional engagement is seen as the most important driver to build a consumer-brand relationship.
- Designing for satisfaction as emotional response is not enough for emotional engagement, other emotions should be elicited by brands.
- Emotion-driven design is an activity of designing products and services with the deliberate intention to evoke predefined target emotions, which makes it a suitable design method for designing a new brand touch point.
- The foundational model of this design methodology is the Design for Emotion model developed by Desmet (2002).

The use of data in the retail sector is analyzed to define how personal data can play a role in building a relationship on a personal level. The key insights were;
- Brands should gather and analyze data to gain meaningful insights into the personality of the consumer, since the personality of the consumer influences the consumer-brand relationship.
- The 360 degree consumer profile is often used for consumer data analytics, but lacks in offering meaningful insights. It considers the different categories of personal data on the same level of importance. Additionally, it implies that by gaining even more data, the consumer profile will become richer.
- The different personal data categories are mapped out over the Personality Structure developed by Hollander (1967), resulting in the Personality Data structure. This framework gives better guidance in consumer data analytics.
- Attitudinal data, reflecting the consumer's psychological core, are most important to use for building a long-term consumer-brand relationship on a personal level.

The Design for Emotion model is combined with the insights derived from the Personality Data framework, resulting in a new design framework. The vision derived from this design framework was; *To build an emotional consumer-brand relationship with a brand touch point, the brand touch point should be designed deliberately to elicit target emotion(s). Personal attitudinal data reflecting the psychological core of the consumer can be used to optimize the brand touch point to build an emotional relationship on a personal level.*

Nike

The design framework is applied during a case-study for Nike. Nike is an international sports wear brand, currently focussing on digital transformation. During the case-study, Nike's digital strategy is translated to their retail store by designing a new digital interaction to improve the consumer-brand relationship. The brand touch point is designed in line with the vision derived from the design framework. The case is approached in three phases; inspiration, ideation and prototype.

Inspiration

To formulate the design challenge, target emotions, consumer concerns, relevant attitudinal data and the scope of the brand touch point are defined, based on an internal analysis, external analysis and consumer research of Nike.
- The 'other person' in-store is defined as target group. The 'other person' is the person who did not decide to go in-store and is not looking for something specific, but still a potential Nike customer. The moods of the 'other person' in-store are; being explorative, joking around, being bored or aiming for energy.
- Target emotions are selected in line with the Nike brand strategy, distinctive from competitors and not conflicting with consumer expectations. For the new interaction in the Nike store, the emotions courage, anticipation and feeling energetic are targeted
- Consumer goals are identified as interesting attitudinal data for Nike to gather in-store. These can be used to trigger personal intrinsic motivations in order to build an emotional relationship on a personal level, in line with Nike's brand communication strategy.
- The scope of the brand touch point was to design a new interaction for the Nike store, focusing on the sportive side of the brand.

The inspiration phase is concluded with the following design challenge; *the interaction design in the Nike store should let the 'other person' feel courage, anticipation and energetic by triggering personal intrinsic motivations.*

Ideation

An interaction vision is set up to envision the desired interaction in order to elicit the target emotions; the experience in store should be light-hearted, energizing and encouraging. Three concepts are chosen in line with the design brief. The concepts are further evaluated making use of the interaction vision leading to the choice of the final concept; the Nike Fitting room.

Prototype

Through rapid prototyping and several iterations taking user and expert feedback into account, the concept is further developed resulting in the Nike Fitroom. The Nike Fitroom is a digital immersive fitting room to encourage the 'other person' to fit Nike products too. The fitting room will be optimized making use of attitudinal data. Personal consumer goals are uncovered with a light-hearted and encouraging dialogue on the smart mirror. The visitor can fit the product in a truly personalized Fitroom, stimulating the user to achieve their personal goals by triggering personal intrinsic motivations. The Fitroom can be the first step into a complete personalized Nike+ journey, making use of the same attitudinal data.

Conclusions

Based on the feedback sessions, it can be stated that the Fitroom will help to build an emotional consumer-brand relationship on a personal level successfully. The Fitroom is a demonstration of using attitudinal data to optimize the emotional experience for the individual, in line with the vision derived from the design framework. This means that the design framework presented in this thesis functions as good guidance in personalized emotion-driven design practices for digital brand touch points.

READING GUIDE

On the next page, a visual overview of the graduation project in given. Each chapter of the thesis will start with an introduction, giving a summary of the research conducted in that chapter. The chapter consists of different sections. The key-insights or next steps of a section will be presented in a colored box as shown below. Different colors are used to indicate in which chapter you are. The bright colors (red, green and yellow) are used for the different phases of the Nike case. Best practices will be given in gray boxes. Several abbreviations are used throughout the thesis, these are listed below. Appendices can be found in a separate document.

KEY INSIGHTS OR NEXT STEPS

When relevant, key insights or next steps will be given in the colored boxes at the end of the section.

EXAMPLES FROM PRACTICE

Best practices will be presented in gray boxes to illustrate the theory.

ABBREVIATIONS

DD - Deloitte Digital
DDC - Deloitte Digital Creative
DDS - Deloitte Digital Strategy
DTC - Direct-to-consumer
IM - Intrinsic motivations
IoT - Internet of Things
KOL - Key Opinion Leader
LED - Light-Emitting Diode
NSO - Nike Store Owned
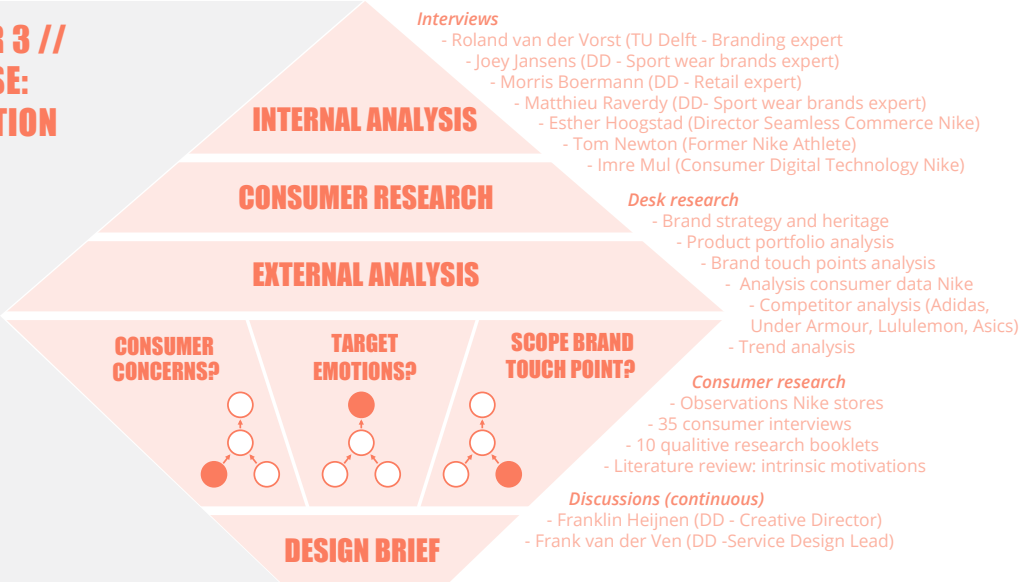**NSP** - Nike Store Partnered
NFS - Nike Factory Store
OLED - Organic Light-Emitting Diode
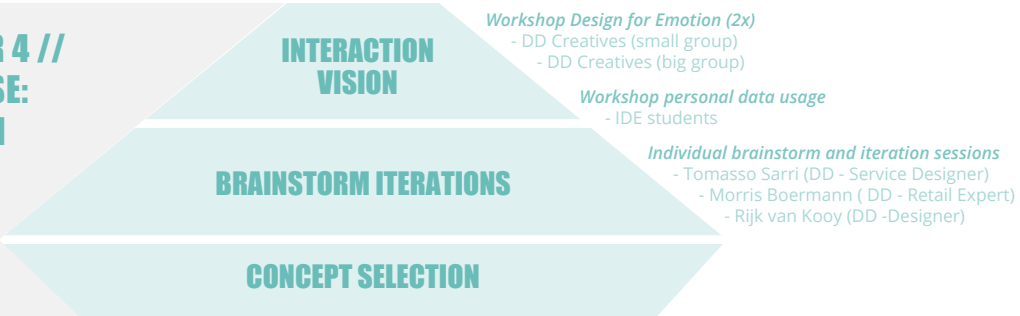**POS** - Point Of Sale

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CHAPTER 2 //
THEORETICAL FRAMEWORK

Literature review
- Marketing and consumer behavior
- Design practises
- Psychology
- Data science

Interviews
- Pieter Desmet (TU Delft - Prof. Emotion Design)
- Morris Boermann (Deloitte Digital - Retail Expert)
- Karin Wesseling (KLM - Manager Passenger experience)
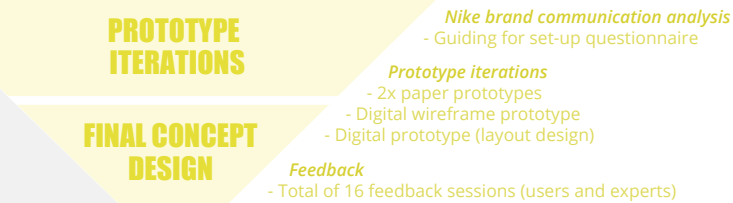
Case study (KLM, Starbucks, Suitsupply, Apple)

CHAPTER 3 //
NIKE CASE:
INSPIRATION

INTERNAL ANALYSIS

CONSUMER RESEARCH

EXTERNAL ANALYSIS

| CONSUMER CONCERNS? | TARGET EMOTIONS? | SCOPE BRAND TOUCH POINT? |

DESIGN BRIEF

Interviews
- Roland van der Vorst (TU Delft - Branding expert)
- Joey Jansens (DD - Sport wear brands expert)
- Morris Boermann (DD - Retail expert)
- Matthieu Raverdy (DD- Sport wear brands expert)
- Esther Hoogstad (Director Seamless Commerce Nike)
- Tom Newton (Former Nike Athlete)
- Imre Mul (Consumer Digital Technology Nike)

Desk research
- Brand strategy and heritage
- Product portfolio analysis
- Brand touch points analysis
- Analysis consumer data Nike
- Competitor analysis (Adidas, Under Armour, Lululemon, Asics)
- Trend analysis

Consumer research
- Observations Nike stores
- 35 consumer interviews
- 10 qualitive research booklets
- Literature review: intrinsic motivations

Discussions (continuous)
- Franklin Heijnen (DD - Creative Director)
- Frank van der Ven (DD -Service Design Lead)

CHAPTER 4 //
NIKE CASE:
IDEATION

INTERACTION VISION

BRAINSTORM ITERATIONS

CONCEPT SELECTION

Workshop Design for Emotion (2x)
- DD Creatives (small group)
- DD Creatives (big group)

Workshop personal data usage
- IDE students

Individual brainstorm and iteration sessions
- Tomasso Sarri (DD - Service Designer)
- Morris Boermann (DD - Retail Expert)
- Rijk van Kooy (DD -Designer)

CHAPTER 5 //
NIKE CASE:
PROTOTYPE

PROTOTYPE ITERATIONS

FINAL CONCEPT DESIGN

Nike brand communication analysis
- Guiding for set-up questionnaire

Prototype iterations
- 2x paper prototypes
- Digital wireframe prototype
- Digital prototype (layout design)

Feedback
- Total of 16 feedback sessions (users and experts)

CHAPTER 6 //
EVALUATION

Evaluation concept and theoretical framework
- Based on the feedback from prototype iterations

Recommendations and implications
- For Nike and Deloitte Digital

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CHAPTER 1 //
INTRODUCTION

1.0 // INTRODUCTION

In 2015, Industrial Design Engineering (TU Delft) signed a research and education partnership with Deloitte Innovation. The aim of the research partnership is to conduct research on how design can support Deloitte's innovation practices, especially in relation to the use of data in a smart and intelligent way. This thesis is part of the partnership and will focus on the value of data in the retail sector. The project is executed in collaboration with Deloitte Digital.

The project aims to develop a design framework which envisions a way of using data in a retail context in order to improve consumer-brand relationship. The design framework will be used during a case for one of the clients of Deloitte Digital, namely Nike. A new digital interaction will be designed for the Nike store.

The first chapter of the thesis is an introduction to the project. It will present background knowledge on Deloitte, the retail sector and Nike. Additionally, the problem definition and the assignment will be presented. Eventually, the basic principles of design thinking will be given which is the basis of the used project approach.

1.1 // BACKGROUND

DELOITTE

Deloitte is a multinational professional services firm headquartered in New York City, the United States. Deloitte is seen as one of the 'Big Four' professional services network in the world, based on their revenue and number of professionals. Currently, more than 244,400 professionals work at Deloitte. Deloitte has multiple locations throughout the Netherlands. Services provided by Deloitte are audit, tax, consulting, enterprise risk and financial advisory services.

Deloitte Innovation

Deloitte Innovation BV enables her clients to increase their innovatory strength and to facilitate a culture of innovation throughout the organization. It is founded in 2008 as a separate BV of Deloitte Netherlands. Deloitte Innovation functions as a corporate incubator, "bringing ideas to life" by designing new innovative services and products. Besides using their assets to create value for external clients, Deloitte Innovation designs products and services for internal use at Deloitte.

This project aims to create a value proposition relevant to the business and to deepen the knowledge of the design process. This project is initiated by Deloitte Innovation and executed in collaboration with Deloitte Digital.

Deloitte Digital

Deloitte Digital is a service line part of Deloitte Consulting. Several creative studios are initiated all over the world, Deloitte Digital Amsterdam is one of them. Deloitte Digital is based in the Edge, an inspiring building which is seen as the most sustainable and smart building in the Netherlands. Deloitte Digital has three different departments, Deloitte Digital

Creative, Strategy and Engineering. As Deloitte Digital is part of the large organization, they can rely on a big international (knowledge) network, deep technological knowledge and broad experiences in many different industry sectors, which differentiates Deloitte Digital from independent digital agencies. Deloitte Digital has the vision to drive the future of digital, by combining strategy, technology and innovation. "Where the left brain meets the right." Deloitte Digital gives advice on all aspects around digital and digital transformation. Deloitte Digital can support their clients on different levels (figure 1.1); developing overall digital strategies or supporting the implementation of the digital strategy by providing digital solutions. Additionally, they can provide organizational support and optimization.

RETAIL SECTOR

Deloitte Digital executes projects for multiple sectors. The retail sector is one of them. A survey of more than 350 global retail CEO's (PwC, 2017) found that a digital transformation strategy has the highest priority in 2017; 69 percent plan to increase their investment in digital transformation in the next year. The digital strategy for the retail sector can be viewed in two ways: the (physical) digital solutions and the data that can be generated with the digital solution.

Digital solutions

Investing in digital interactions within the store is an important aspect of the digital strategy for retailers. Brick-and-mortar stores still have an important role in the shopping journey, as 91.9 percent of sales take

place in-store (U.S. Department of Commerce, 2016). Reasons to shop in-store are researched by PwC (2015). As people want to see, touch and try the products, even online stores start physical stores, such as Amazon and Warby Parker.

Additionally, digital has a big influence on the purchases done in-store. 49 percent of all the in-store sales in the United States are digital influenced according to Deloitte (2016). For example, 71 percent of consumers say that smart phones affect their in-store experience according to a study of IBM (Howard, 2016). So as the brick-and-mortar store will stay relevant, and as digital has a big influence on the in-store sales, it is relevant for retailers to invest in new digital interactions in-store.

Since digital transformation in retail is a trending topic, Deloitte has started a retail guild (multi-disciplinary research group across departments of Deloitte). This guild follows the latest developments in the retail market. Deloitte Digital Retail has identified four categories of digital innovations in-store (Deloitte Digital, 2015). Speed and convenience covers initiatives making the shopping experience fast and easy. Personalization applies predictive analytics and transaction history to drive personalized marketing campaigns at the point of purchase. Inspiration creates memorable experiences that last beyond purchase, and can be used to increase brand awareness. Finally, digital solutions can enable associates with tools to better assist the customer in-store (see figure 1.2).

Data in retail

Through the digital interactions, retailers are able to track consumer data resulting in big data sets. The amount of big data in the world has been exploding. By the year 2020, about 1.7 megabytes of new information will be created every second for every human being on the planet (Mar, 2015). Big data is the term for data sets that are so large or complex that traditional data processing applications are inadequate to deal with them. In 2001, META Group (now Gartner) analyst Doug Laney defined data growth challenges and opportunities as being three-dimensional, i.e. increasing volume (amount of data), velocity (speed of data in and out), and variety (range of data types and sources), figure 1.3. Later in 2012, Gartner updated the definition of big data as data with high volume, high velocity, and high variety.
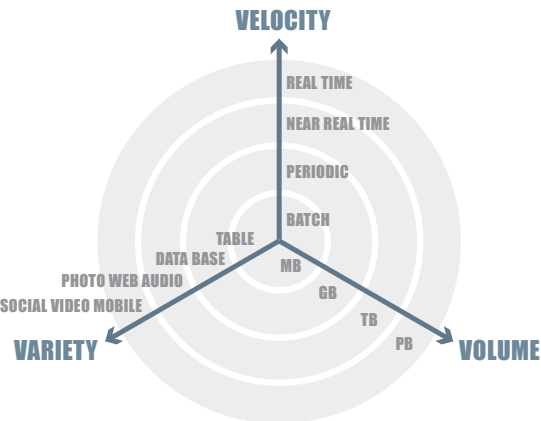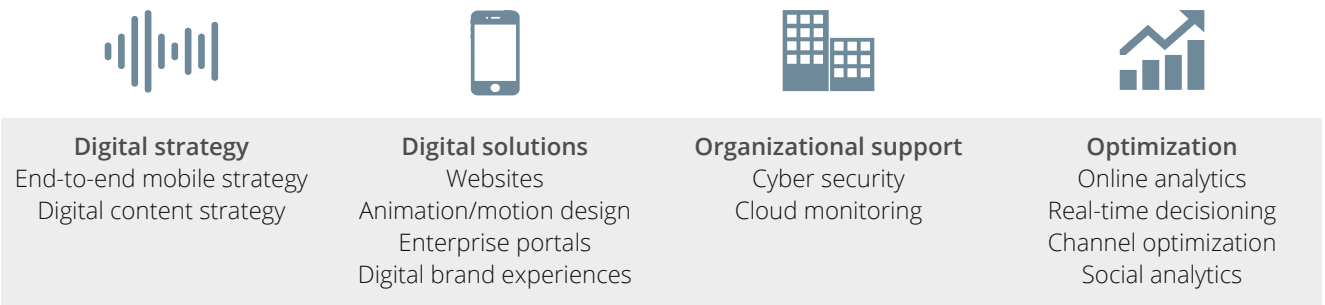
Figure 1.3 - 3 V's of big data

Speed & Convenience	Personalization	Inspiration	Enabled Associates
Do-it-yourself point of sale	Push messages with beacons	Interactive screens	Product tracking to support in logistics

Figure 1.2 - Digital in-store

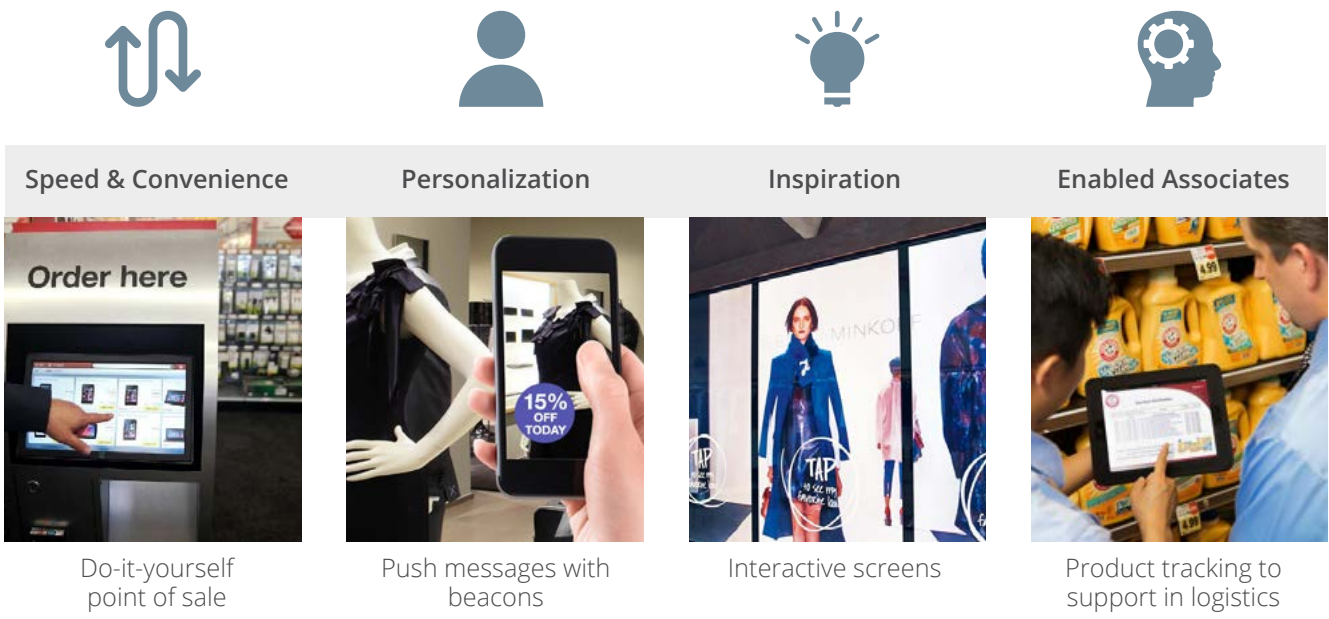| Digital strategy	Digital solutions	Organizational support	Optimization
End-to-end mobile strategy Digital content strategy	Websites Animation/motion design Enterprise portals Digital brand experiences	Cyber security Cloud monitoring	Online analytics Real-time decisioning Channel optimization Social analytics

Figure 1.1 - Deloitte Digital

In the retail sector, big data analytics can be used in different fields; strategy, branding and marketing, merchandising, supply chain and store operations. Data analyses can be conducted to maximize profit, reduce costs, or to fuel innovation in these fields. This research will focus on the opportunities of data in-store to innovate and create value for the customer in the fields of strategy, branding and marketing. The impact of big data in the fields of merchandising, supply chain and store operations is outside the scope of this thesis.

Consumer data are the most important subject of data analytics in the retail industry. Customer analytics cover 48 percept of big data use cases within retail businesses (Columbus, 2016). Additionally, a study of IBM (2014), based on surveys of 30,000 consumers worldwide, revealed that more consumers are willing to share their personal data with retailers. For example, the percentage of consumers willing to share their location via GPS with retailers is nearly doubled from the year before, to 36 percent. Younger people (under 30 year old) are also more likely to share personal information (PwC, 2012). "By 2025, many of the issues, behaviors, and information we consider to be private today will not be so. Information will be even more pervasive, even more liquid, and portable", according to Homero Gil de Zuniga, director of the Digital Media Research Program at the University of Texas-Austin (Rainie and Andersen, 2014). Consumers do have restrictions, they only want to share their personal data if they get good value in exchange. To obtain meaningful insights out of data to create value for the consumers, retailers should ask the right question.

NIKE

One of Deloitte Digital clients is Nike. Nike, Inc. is an American multinational company selling footwear, apparel, equipment, accessories and services. The company was founded by William Jay Bowerman and Philip H. Knight in 1964, shifting their business from distributing Japanese running shoes to actually manufacturing them. Nike is one of the world's biggest players in the sportswear market, with a revenue of 30.6 billion USD and 7.070.000 employees working at Nike, Inc. worldwide. Next to the Nike brand, the companies brand portfolio includes Jordan, Hurley and Converse.

In 2016, Nike announced an acceleration of its digital strategy to continue serving consumers' complete athletic experience (Nike, 2016). By continuing to serve athletes deeper, better and more completely, Nike aims to reach their goal of $50 billion in revenue by the end of FY20. As a growth company, Nike views digital as a vital accelerator (Nike, 2016). The Digital IQ Index, developed by L2 Inc., assesses the digital competence of 59 Sportswear brands in the United States. The Digital IQ identified Nike as the leader in digital, based on its ability to creatively interact with consumers on multiple devices and online environments (L2, 2016). While digital initiatives can boost e-commerce sales, Nike is using these initiatives to create tighter bonds with their customers, and therefore driving overall profitability. Focusing on digital initiatives, such as social media marketing and Nike+ fitness apps, is a key to drive sales (Forbes, 2016).

In 2015, Nike operated a total of 931 retail stores throughout the entire world and in 2016 this number is increased to 1,045 stores. This project will translate Nike's digital strategy to their retail store, designing a new digital interaction to improve the consumer-brand relationship.

1.2 // ASSIGNMENT

PROBLEM

Although many retailers invest in digital interactions in-store, new digital interactions in-store do not always fulfill the needs of the visitor (Silverman and Hogan, 2016; Pantano and Viassone, 2014). Digital store efforts are frequently seen as unnecessary, unintuitive and uncomfortable, according to Silverman and Hogan (2016).
Additionally, brands do not fully utilize the assets of digital interactions to enhance the brand experience in-store, although this should be on their priority list. As the store is a physical touch point with the customer, it has more opportunities to connect with the customer than online, making use of physical attributes or person-to-person interactions. Additionally, the website has less opportunities to differentiate from other online sales channels. This is easier to do with the store, by creating an immersive brand experience to build a more loyal consumer base. But when analyzing the digital retail innovations currently implemented, they are often focusing on enhancing the shopping experience (figure 1.2, 'Speed and convenience' and 'Enabled Associates'), instead of enhancing the brand experience.
Focusing on enhancing the brand experience in-store is in line with the vision that the role of each touch point in the omni-channel customer journey can be redefined. In the past decades, the sales numbers of the different retail channels were often analyzed separately; the aim of each channel was to score high on sales numbers. According to Deloitte Digital (Morris Boermann - Deloitte Digital - Retail Guild), this is changing. It should not matter if the customer buys the shoes online or in-store, the total of all the sales must be the measure for companies. Therefore, the store can focus more on enhancing the brand experience.
Finally, personalization (making use of personal data) often seems to be the solution to enhance the consumer experience, without really knowing how to best apply personalization. In the marketing and retail context, personalization is a digital strategy by which companies leverage personal data analysis and digital technology to deliver individualized messages and product offerings to current or prospective customers (Wikipedia, 2016). In literature, personalization is defined as the social content

of interaction between companies and their customers. It concerns the manner in which companies relate to customers as people. The concept of personalization is supposed to capture this social component of interpersonal interaction (Mittal and Lassar, 1996). In reality, personalization is balancing on the thin line between enhancing customer experience and only creating new ways of advertisement. The current way of applying personalization seems to focus more on personalized messaging (one-way conversation) instead of creating interpersonal interactions (dialogue), as what the classical definition proposed.

Concluding, the problem statement of the thesis is;
Digital innovations in-store are often unnecessary, unintuitive and uncomfortable and do not make use of personal data in a humanized way. The assets of the physical store and personal data are not fully utilized to build a consumer-brand relationship, they are more focused on enhancing the shopping experience (even unsuccessfully) instead of the brand experience.

GOAL

The project aims to develop a design framework which envisions a way of using personal data in a retail context in order to improve consumer-brand relationship. The design framework will be put into practice by designing a new interaction for the store of Nike. To set-up this design framework, the following research question will be answered:

HOW TO BUILD A CONSUMER-BRAND RELATIONSHIP? USING PERSONAL DATA IN-STORE

1.3 // APPROACH

In this section, the approach op the project will be presented, visualized in figure 1.4. First, a theoretical framework will be set up (design framework and methodology) which can be applied during the Nike case. The design framework envisions a way of using data in a retail context in order to improve consumer-brand relationship making use of personal data. With the Nike case, the theoretical framework will be put into practice. The general approach of the Nike case is based on Design Thinking methodology. The design framework will have an impact on the general approach of the Nike case. To list recommendations and implications for Nike and Deloitte Digital, the outcomes of the Nike case and the theoretical framework will be evaluated at the end of the project.

THEORETICAL FRAMEWORK

To develop the vision which can be put into practice during the Nike case, the research question will be viewed from different perspectives; from a marketing and consumer behavior science perspective, design practice perspective, psychology perspective and data science perspective. Next, to gain insights from best practices, a case-study will be conducted. With these insights, the design framework will be set up in chapter 2 which can be used to complement the general approach of the Nike case as described below.

NIKE CASE

The general approach of the Nike case will function as a guidance along the way. The approach consists of three phases; inspiration, ideation and prototype. The three different phases convert the project into bite size pieces. In reality, the design process cannot be seen as a sequence of orderly steps but will be iterative, going back and forth between the different design phases. Therefore, the approach functions more as a guidance than as a strict schedule.

As a Digital Agency, Deloitte Digital often approaches its projects from a technological point of view, resulting in technology-driven innovations. Understanding the user first is usually an expensive, time consuming and complex process to execute thoroughly in companies such as Deloitte, according to the designers working at Deloitte Digital. Therefore, there is a risk of discrepancy of user expectation and the introduced innovations. This assignment will be executed taking all the stakeholders in account, the user and the retailer, and using technology to support the needs of both. This approach forms the basis of design thinking.
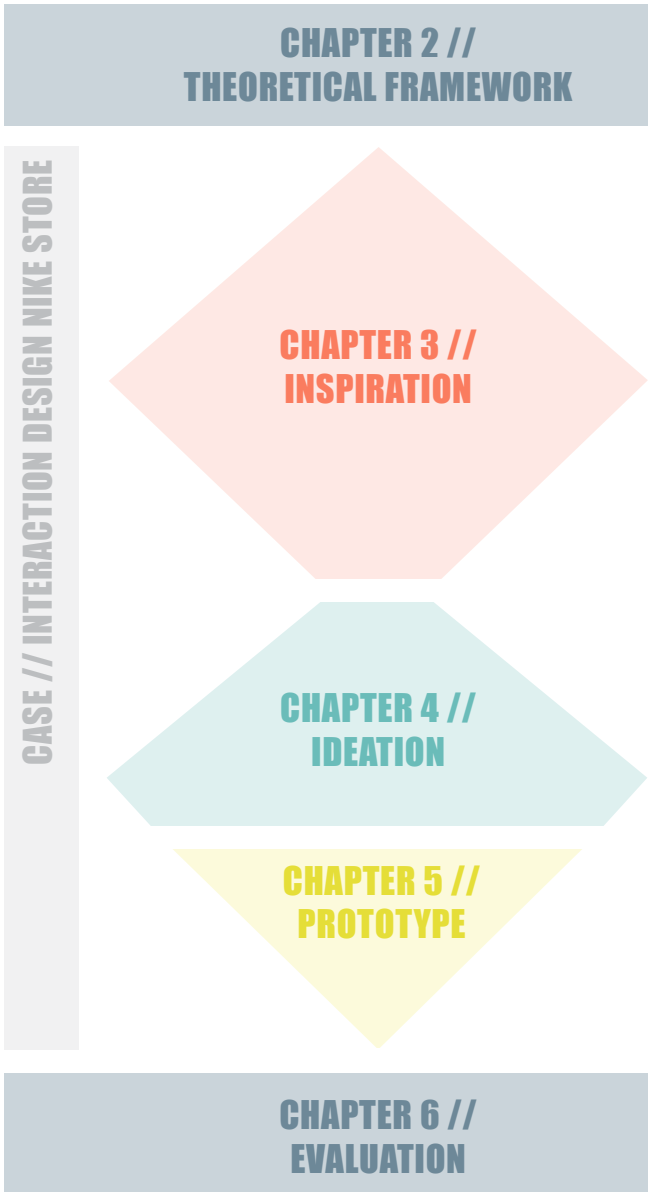
Figure 1.4 - General approach project

CASE // INTERACTION DESIGN NIKE STORE

CHAPTER 2 //
THEORETICAL FRAMEWORK

CHAPTER 3 //
INSPIRATION

CHAPTER 4 //
IDEATION

CHAPTER 5 //
PROTOTYPE

CHAPTER 6 //
EVALUATION

Design thinking

Stated by Sarah Soule (2013), professor of organizational behavior from Stanford Design, design thinking is a method of problem solving that is fundamentally different from other ways of meeting challenges as it is human-centered. The basic assumption of design thinking is that innovation happens at the intersection of three equal factors; human, technology and economy. Tim Brown (2008), CEO and president of IDEO, describes design thinking as a discipline that uses the designer's sensibility and methods to match people's needs with what is technologically feasible and what is viable for the business. Design thinking develops through three phases: "inspiration," in which opportunities are identified; "ideation," in which ideas are generated, developed and tested; and "implementation," getting the ideas out into the world. As complete implementation is beyond the scope of this project, the evaluation phase will be done through prototyping of the concept and evaluation of the outcome to come up with recommendations for the implementation of the concept.

In the book Brand-Driven Innovation (2008), Erik Roskam Abbing describes design thinking as the ability to switch between the business and design modes of thinking. In table 1.1, the differences between business, design, and creative thinking are clarified. As Abbing (2008) states, design thinking helps brands to generate meaningful innovations in line with the brands vision, as design thinking helps out to be creative despite given constraints. A design thinker encourages paradoxes to be used as inspiration– rather than being seen as an intrinsic limitation. Therefore, design thinking is a suitable approach for designing an interaction in the store of Nike, taking the brand of Nike as starting point of the project.

At the end of chapter 2, the approach of the Nike case will be discussed in more detail taking the theoretical insights of chapter 2 into account.

Business thinking	Design thinking	Creative thinking
Left brain	Using both sides of the brain to solve problems	Right brain
Rational and structured	The ability to switch at will between a rational and structured approach to a more emotional, intuitive approach	Emotional and intuitive
Focused on analysis	Iterating between analysis and synthesis	Focused on synthesis
Dealing with well-defined problems	Dealing with ill-defined problems	Dealing with undefined problems
A problem is something to get out of the way	A problem is the start of the process	There is no problem
Analyze > decide	Analyze > ideate > prototype > evaluate > decide	Perceive > ideate > decide
Focused on parts of the problem	Zooming in and out, taking the problem apart to reassemble it in a different way	Holistic focus

Table 1.1 - Design thinking (Abbing, 2008)

THEORETICAL FRAMEWORK

2.0 // INTRODUCTION

The research question as presented in section 1.3 will be answered stepwise by the different sections of chapter 2. This will result in a theoretical framework consisting of a design framework and the design methodology which can be used during the Nike case. Additionally, the first design requirements are listed for the new interaction in the Nike store. The sections will answer the sub-research questions as visualized below.

SECTION 2.1
SECTION 2.2

HOW TO BUILD A CONSUMER-BRAND RELATIONSHIP?

SECTION 2.3

HOW TO BUILD A CONSUMER-BRAND RELATIONSHIP? USING PERSONAL DATA

SECTION 2.4

HOW TO BUILD A CONSUMER-BRAND RELATIONSHIP? USING PERSONAL DATA IN-STORE

2.1 // CONSUMER-BRAND RELATIONSHIP

In literature, the phenomena brand loyalty, consumer-brand relationship and consumer engagement are extensively researched and the definitions and interrelationship of the phenomena are described in multiple ways. To fully understand what the desired outcome is of the interaction in-store, these phenomena are studied first.

RESEARCH CONTEXT

> HOW TO BUILD
> CONSUMER-BRAND
> RELATIONSHIP?

BRAND LOYALTY

In the last decades, marketers shifted their thinking away from isolated transactions to a close attention of creating and nurturing relationships between the consumer and the brand, particularly to the development of loyalty in customers (Ball et al. 2006). Jacoby and Kyner (1973) gave the classical definition of brand loyalty. Brand loyalty can be expressed as the biased (i.e. nonrandom) behavioral response expressed over time by some decision-making unit with respect to one or more alternative brands out of a set of such brands which is a function of psychological (decision-making, evaluative) processes. But the loyalty referred to in this assignment is not the behavioral loyalty (repurchase or re-patronization) as what the classical definition states, but more the emotional response leading to loyalty, also known as the affective commitment. This is the relationship with the brand which leads to the willingness of consumers to recommend the brand to friends or to stay with the brand even if the competitor lowers prices. The emotional motives of brand loyalty are more likely to result in stable and enduring *relationships* between consumers' and brands (Amine, 1998).

CONSUMER-BRAND RELATIONSHIP

Consumer–brand relationship is the tie between a person and a brand that is voluntary or is enforced interdependently between the person and the brand (Chang & Chieng, 2006). Understanding the relationship between the brand and the consumer requires observing two things: the consumer's attitude toward the brand and the brand attitude toward the consumer (Blackstone, 1992). Research has shown that relationships are influenced by the *personalities* of the partners (brand and persons) involved (Robins, Caspi, and Moffitt, 2000), and should be taken into account when observing the consumers and the brand.

EMOTIONAL ENGAGEMENT

To create, build and enhance the consumer relationship, consumer engagement is an important vehicle. Since 2005, the term 'engagement' has been increasingly used in the broader academic marketing literature. Patterson et al. (2006) defined "customer engagement" as the level of a customer's physical, cognitive and emotional presence in their relationship with a service organization. Hollebeek (2011) stated that "customer brand engagement" is the level of a customer's motivational, brand-related and context-dependent state of mind characterized by specific levels of cognitive, emotional and behavioral activity in brand interactions.

In recent studies, the influential role of emotions in the consumer engagement process is emphasized. "The consumer engagement process today is more dependent on emotional benefits and values of products than ever," stated by Robert Passikoff, president of Brand Keys, in the press release of the Brand Keys 2016 Customer Loyalty Index (Brand Keys, 2016). "As rational attributes have become price-of-entry 'givens' for today's consumers, emotional values have become more

important for brands." The study of Antonio Damasio elaborates on the influential role of emotion, reviewed by Murray (2013);

- fMRI neuro-imagery shows that when evaluating brands, consumers primarily use emotions (personal feelings and experiences) rather than information (brand attributes, features, and facts).
- Advertising research reveals that emotional response to an ad has far greater influence on a consumer's reported intent to buy a product than does the ad's content – by a factor of 3-to-1 for television commercials and 2-to-1 for print ads.
- Positive emotions towards a brand have far greater influence on consumer loyalty than trust and other judgments which are based on a brand's attributes.

Magids, Zorfas and Leemon (2015) also poit out the important role of emotions in branding. They analyzed hundreds of brands in different categories to identify the 10 most significant emotional motivators that affect customer value across all categories (figure 2.1). Magids et al. proposes that customer are emotionally connected with a brand when it aligns with their motivations and helps them fulfill deep, often unconscious, desires. Important emotional motivators include desires to "stand out from the crowd," "have confidence in the future," and "enjoy a sense of well-being". Successful firms make emotional connection part of a broad strategy aligning every function in the value chain, from product development and marketing to sales and service.

I am inspired by a desire to:	Brands can leverage this motivator by helping customers:
Stand out from the crowd	Project a unique social identity; be seen as special
Have confidence in the future	Perceive the future as better than the past; have a positive mental picture of what's to come
Enjoy a sense of well-being	Feel that life measures up to expectations and that balance has been achieved; seek a stress-free state without conflicts or threats
Feel a sense of freedom	Act independently, without obligations or restrictions
Feel a sense of thrill	Experience visceral, overwhelming pleasure and excitement; participate in exciting, fun events
Feel a sense of belonging	Have an affiliation with people they relate to or aspire to be like; feel part of a group
Protect the environment	Sustain the belief that the environment is sacred; take action to improve their surroundings
Be the person I want to be	Fulfill a desire for ongoing self-improvement; live up to their ideal self-image
Feel secure	Believe that what they have today will be there tomorrow; pursue goals and dreams without worry
Succeed in life	Feel that they lead meaningful lives; find worth that goes beyond financial or socioeconomic measures

Figure 2.1 - 10 most significant emotional motivators (Magids, Zorfas and Leemon, 2015)

KEY INSIGHTS
- Companies should increase brand loyalty by building a consumer-brand relationship
- The personality of the brand and the consumer is of influence in this process
- Emotional engagement is the most important driver to build a relationship

Design requirements
- Consumer emotions should pay a significant role in the design process of brand touch points.
- All brand touch points should be in line with an emotional motivator, pinpointed by the company, to empower the emotional connection

2.2 // DESIGNING FOR A CONSUMER-BRAND RELATIONSHIP

To develop a methodology which can be used in practice for designing a new interaction in-store to build an emotional consumer-brand relationship (making use of personal data), deeper insights into consumer behaviour are given first. A relevant design methodology for the research domain is given, derived from design practices literature.

RESEARCH CONTEXT

HOW TO BUILD A CONSUMER-BRAND RELATIONSHIP?
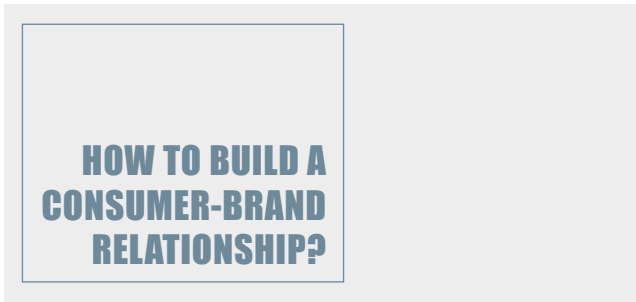
CONSUMER BEHAVIOR

A classic model to map out consumer behavior is the Stimulus-Organism-Response model (S-O-R model) and is often used in the retail setting (Pantano & Viassone, 2015). In the S-O-R model, the "S" refers to the stimulus external to the human. The "O" represents the effect of the stimuli on human affective response, and the "R" stands for the human behavioral response (Hsieh et al., 2012). Applying this classical model to the research domain results in figure 2.2a. The behavioral response is brand loyalty. According to Ball, Coelho and Vilares (2006), satisfaction is the primary antecedent of behavioral brand loyalty. Properly done personalization of services can lead to satisfaction. Services that fit the customer's needs better should naturally be more

satisfactory than one-size-fits-all. Nonetheless, this model is not applicable to map out the desired consumer behavior in this research domain, leading to emotional consumer-brand relationships. The model is too much focused on designing for a behavioral response as result of satisfaction.

The appraisal theory developed by Scherer, Schorr and Johnstone (2001) is more suitable in mapping out consumer behavior for this domain, as emotions play an important role in this model, figure 2.2b. In this model, a stimulus leads to an appraisal. The appraisal is an automatic evaluation of the significance a stimulus has for one's personal wellbeing. Scherer et al. (2001) argue that not the event as such, but the meaning (appraisal) the individual attaches to this event is responsible for emotion. In the research carried out for this thesis, the stimulus is the brand touch point in-store making use of personal data. This evokes an appraisal. Eventually, this should evoke emotions, leading to emotional brand loyalty. Important remark is that satisfaction as an emotioanl response is not enough to build an emotional consumer-brand relations, according to Magids et al. (2015), since this is seen as the minimum what brands should offer.
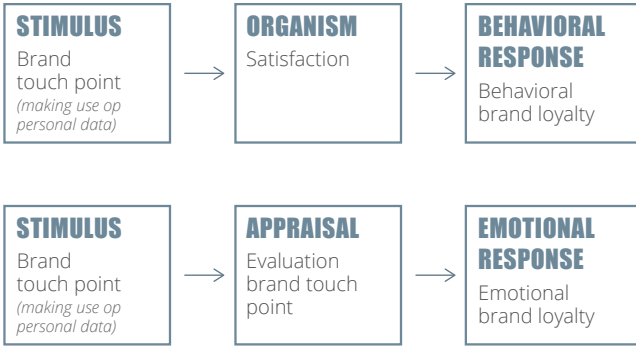
DESIGN FOR EMOTION

Drawing on the appraisal theory, Pieter Desmet (2002) developed a model of product emotion which can be used for emotion-driven design. It identifies three key variables in the process of emotion eliciting; consumer concerns, stimulus and appraisal (figure 2.3). In order to understand emotional responses to consumer products, one must understand the users' concerns given the context in which the product is or will be used. Consumer

concerns reported in the research of Desmet (2002) are consumer goals, standards and attitudes. Some of these concerns are universal (safety or love), others are more personal. Additionally, just as in the appraisal theory, the model indicates that an emotion is not elicited by the product as such but by an appraised concern match or mismatch. Examples of product emotions mapped out in the model can be found in figure 2.4.

The mindset cultivated by this framework can provide guidance and structure to emotion-driven design. Emotion-driven design is an activity of designing products and services with the deliberate intention to evoke predefined target emotions, which makes it a suitable design method for this research domain. The model is initially developed for product design, but as explained by Desmet (2002), product emotions do not represent a special type of emotions. They have the
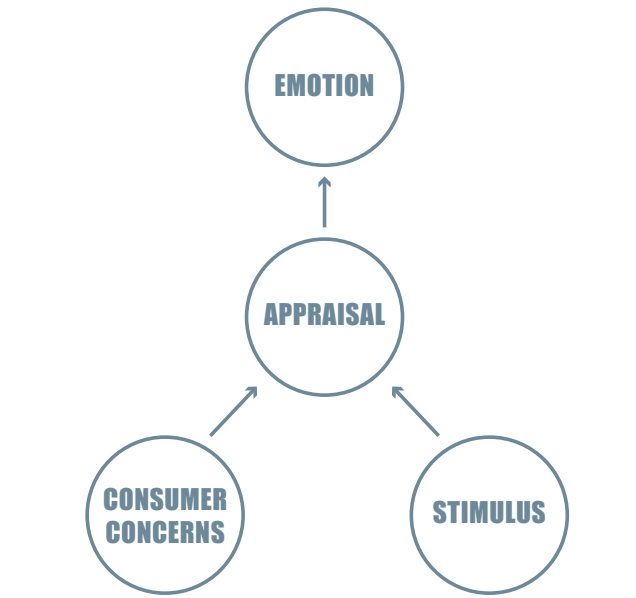
same qualities as the emotions we experience towards people and events. Therefore, the model can be used for a broader range of stimuli. In this research project, emotions can be targeted strategically in line with the brand strategy to build the emotional consumer brand relationship, elicited by a brand touch point (interaction in-store).
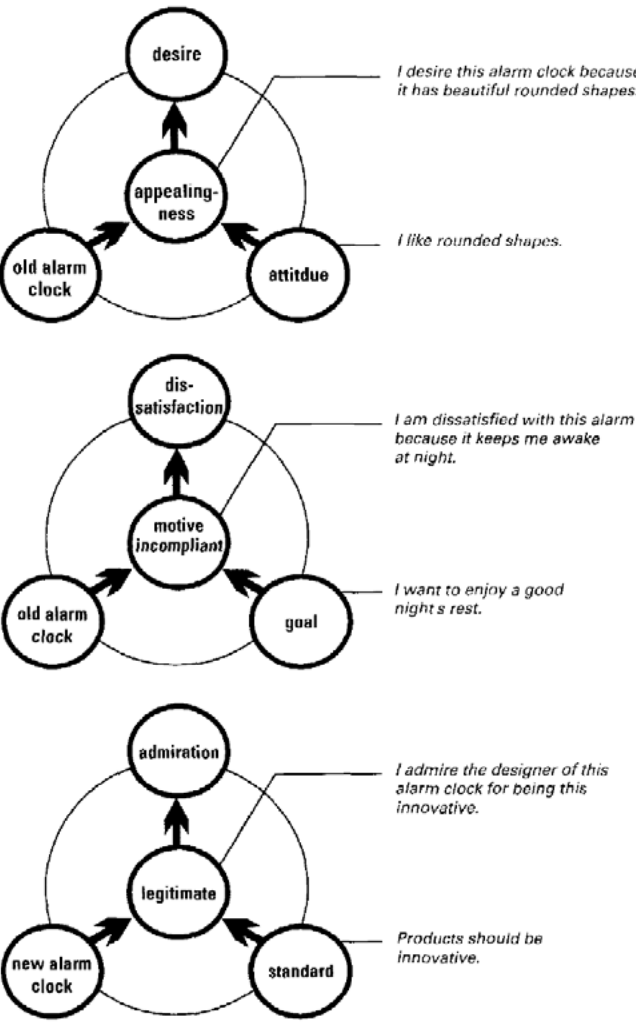

Figure 2.2 a-b - Consumer behavior models

Figure 2.3 - Design for emotion

Figure 2.4 - Examples of a filled in Design for emotion model (Desmet, 2002)

KEY INSIGHTS

- Designing for satisfaction as an emotional response is not enough to increase brand loyalty, other emotions should be elicit by brands.
- Emotion-driven design is an activity of designing products and services with the deliberate intention to evoke predefined target emotions, which makes it a suitable design method for this research project.

Design requirement
- The design of the brand touch point should elicit an emotion strategically chosen in line with the brand strategy.

2.3 // PERSONAL DATA IN RETAIL

As discussed in the introduction of this thesis, retailers should ask the right questions when analysing consumer data in order to extract value from the data. Taking the key-insights of section 2.1 in consideration, retailers should gather and analyse personal data to gain better understanding on the personality of the consumer, since this will influence the consumer brand relationship. This section will focus on how retailers should handle data to gain better understanding in the personality of the consumer. Eventually, the role of personal data in building a consumer-brand relationship can be defined.

RESEARCH CONTEXT

HOW TO BUILD A CONSUMER-BRAND RELATIONSHIP? USING PERSONAL DATA

SMALL DATA

In the retail industry, the challenge is to develop meaningful insights from available data. Big data fail frequently in providing understanding in the reason behind correlations. Therefore, big data should be transformed into small data. 'Big data tells you what, small data tells you why', according to Don Peppers (2016), founder of Peppers & Rogers Group. Small data can be defined as meaningful data in a volume and format that makes it accessible, informative and actionable (Datafloq, 2016). Small data solutions allow greater understanding of the target audience and better implementation of marketing initiatives (Newman, 2016). For this research project, big data should be transformed into small data giving insight in consumer personalities. This interpretation of small data will give retailers the opportunities to relate with the user on a personal level. To transform big data into small data to gain better insight on the personality of the consumer, potential consumer data categories and forms of consumer data analytics now applied in the retail sector will be analyzed.

CONSUMER DATA CATEGORIES

To have an overview of different kinds of personal data categories, the different potential data sources related to the consumer are mapped out along the different steps on the consumer shopping journey first, which can be found in appendix A. When clustering data related to an individual (personal data), different categories of personal data emerge which are verified during an interview with a retail expert within Deloitte Digital (Boermann, 2016). The personal data categories are:

- Descriptive data: e.g. name, email address
- Attitudinal data: e.g. opinions, needs, desires
- Behavioral data: e.g. purchases, search history
- Social data: e.g. interactions, relations with others
- Contextual data: e.g. location, time

CONSUMER DATA ANALYTICS

A common desired outcome of consumer data analytics in retail is the 360° view on the consumer. As explained by IBM (n.d.), a 360° view on the consumer is a holistic approach that takes into account all available and meaningful information about the customer to drive better engagement, more revenue and long term loyalty. In appendix A, different perspectives on this 360° view on the consumer are shown, retrieved from e.g. Deloitte, IBM and CRMsearch. The data considered in these frameworks are covered by the categorization of data related to an individual as described before. An generalized model of the 360° view on the consumer is shown in figure 2.5.

Ideally, the outcome of the data analytics should give rich consumer insights into the personality of the user, as stated before. This will help to build a relationship with the consumer on a personal level. Therefore, the 360°

view on the consumer is not the final step of analyzing consumer data yet, since it does not guide the reader in interpreting the data well. The reason is that the 360 degree frameworks considers the data of the consumer on the same level of importance. Additionally, it implies that by gaining even more data, the consumer profile will become richer. This strokes with the aim to transform big data into small meaningful data. To gain more understanding on how to gather and evaluate personal data, insights are gained from psychology literature.

FROM A PSYCHOLOGICAL PERSPECTIVE

Hollander's definition of personality is the sum of an individual's characteristics which make him/her unique (Hollander, 1967). Hollander suggests that the personality is a layered structure as shown in figure 2.6. The *psychological core* is the centerpiece of the personality and is indicative of what the person is 'really' like. It includes attitudes, goals, values, interests, motives, and beliefs about yourself. The psychological core is most constant over time. By understanding the psychological core of the consumer, retailers can make further assumptions about the consumer. *Typical response* is the usual manner in which the customer responds to different environmental situations. The typical responses can be used to determine their psychological core. *Role-related behavior* is the most superficial aspect of personalities, as it is most influenced by the environment. People engage in these behaviors to fit the environment they perceive. As people's perceptions change influenced by their social environment (context), the role-related behavior changes as well. Therefore, it is not a good indicator of a person's psychological core.

The personality framework can be used to update the classical 360-degree view on the consumer framework. The personal data categories can be mapped out over the personality structure of Hollander as shown in figure 2.7. The outcome can be used to evaluate the importance of the different personal data categories as listed before.

Attitudinal data should reflect the psychological core, and are therefore most important for retailers to understand to be able to build strong long-term relationships with the consumer. Typical responses can be evaluated through *behavioral data*, and interpretation of behavioral data can lead to more insights into the psychological core. *Social data* give an indication of the role-related behavior. It gives less insight on the psychological core and is more short-term oriented. On the other hand, they are still relevant for retailers as the social environment has big influence on the behavior of customers. *Contextual data* give no insight on the personality of the consumer, but can be used to put the personal data into perspective to find correlations. *Descriptive data* also give no insight into the personality of an individual, but they can be used to label the consumer profile as it is unique for an individual.
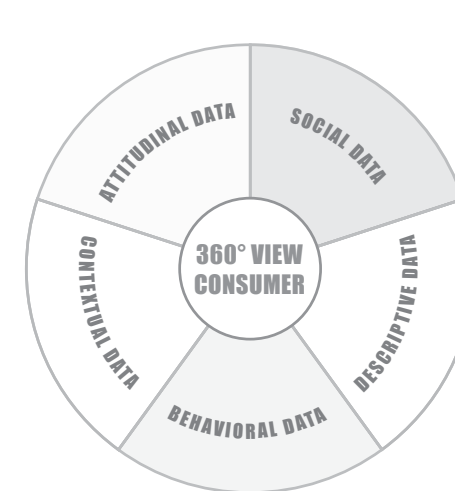

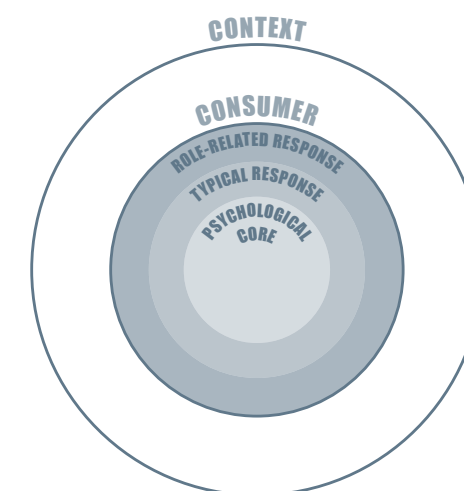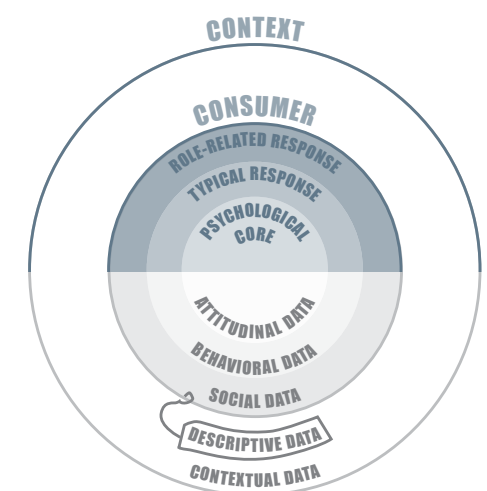Figure 2.5 - 360° view on the consumer   Figure 2.6 - Personality structure (Hollander, 1968)   Figure 2.7 - Personality data structure

IMPLICATIONS

The Personality Data Structure can be used to evaluate what kind of data should be measured and evaluated by brands, to build a consumer brand relationship making use of personal data. According to the framework, attitudinal data give the best insight into the consumer personality as they reflect the psychological core. Evaluating attitudinal data can give meaningful insights to build a long lasting relationship. Personal data can be used as part of the product-service system; an interaction design that gathers data and directly makes use of the data. Product-service systems taking the personality of the consumers into account, making use of attitudinal data, could build a consumer-brand relationship on a personal level. On the next page, an example of a digital installation making use of attitudinal data is given. This digital interaction design gathers attitudinal data from the consumer real-time, and uses this directly for a tailored response.

An important remark to make proper use of the Personality Data Structure is that additional qualitative research should be conducted first. This will give better insight into what specific attitudinal data are relevant for the brand's context, to build a relationship on a personal level (as not all attitudinal data will be relevant for the brand).

KEY INSIGHTS
- Big data should be transformed into small meaningful data
- In the retail context, this means that companies should gather and analyze data to gain meaningful insights into the personality of the consumer
- Data can be measured throughout the consumer (shopping) journey, different personal data categories are identified
- The 360 degree consumer profile is currently used to understand the customer, but lacks in offering meaningful insights. It considers the data of the consumer on the same level of importance. Additionally, it implies that by gaining even more data, the consumer profile will become richer.
- The personality structure of Hollander can give guidance in gathering and analyzing the different categories of personal data. Attitudinal data are most important to use to build a long-term consumer-brand relationship on a personal level.
- Additional qualitative data should be conducted to select the relevant attitudinal data to be gathered for building the emotional relationship with the consumer in the brand specific context.

Design requirements
- Attitudinal data can be used to optimize the interaction design for an individual to build a long term consumer relationship on a personal level.

EXAMPLE FROM PRACTICE

The DNA of Creativity is an installation presented at Cannes Lions Innovation, an international festival of innovation. The visual art piece, unlocking data behind game-changing creativity, has been created and built by Holition in collaboration with MEC (Holition, 2016).

For the installation, Holition gathered all the personal data of the designers of the great winning works over the last 15 years at Cannes festival in the Cannes archives. The visitor had to answer three simple questions which led to an analysis of their personality as a creative professional. This was linked with previous winners at Cannes festival. Based on this match, a creative profile was made. This profile consisted of creative work, related creative professionals and even favorite fonts. The DNA of Creativity was both a tribute to the creative history of Cannes Lions and a glimpse into each individual's creative future (Holition, 2016).

"We sought for an emotional connection [between the visitors and Cannes winners]", according to Marcus Belcher, Lead Software Engineer at Holition.

Stephan Bruneau, Global Chief Analytics and Insight Officer at MEC stated; "At MEC we aim to make data accessible and meaningful by taking it out of the computer and turning it into more intuitive and interactive visual representations. We have partnered with Holition to create something truly special for Cannes, using technology and data to determine and visualize creativity" (Holition, 2016).
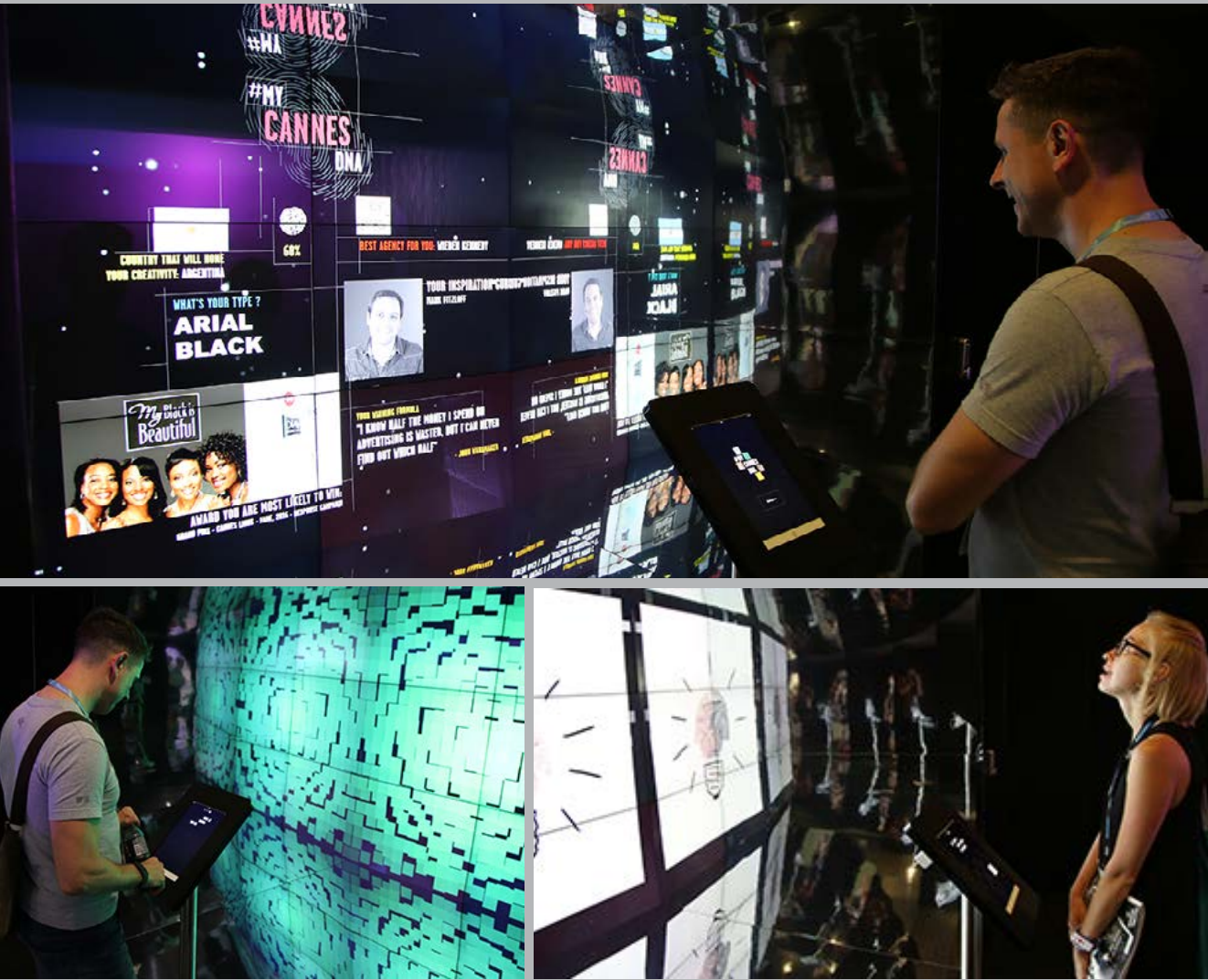

Figure 2.8 - DNA of Creativity installation

2.4 // CONCLUSION

This final chapter provides the theoretical framework which can be applied as guidance during the Nike case, to be able to answer the complete research question; how to build a consumer-brand relationship using personal data in-store? The theoretical framework consists of a design framework, design methodology and design requirements. The design framework is used to set up a vision on how to use personal data to build a consumer-brand relationship with a brand touch point. For the design methodology, the general approach (inspiration, ideation and prototype) will be specified. Since this framework and methodology are applicable for brand touch points in general, design requirements for a digital interaction in-store are listed based on an case-study research.

RESEARCH CONTEXT

HOW TO BUILD A CONSUMER-BRAND RELATIONSHIP? USING PERSONAL DATA IN-STORE

DESIGN FRAMEWORK

Taking the key insights of previous sections into account, a design framework is developed as shown in figure 2.9. The foundational model of the design framework is the Design for Emotion model (Desmet, 2002). To build an emotional consumer-brand relationship, the stimulus will be a brand touch point. According to the Design for Emotion model, consumer concerns influence the emotion eliciting process too. Looking at Hollander's definition of the psychological core, consumer concerns (goals, standards and attitudes) are part of the psychological core. If the brand touch point makes proper use of personal attitudinal data, reflecting consumer concerns as part of the psychological core, the emotional experience can be optimized for the individual. By optimizing the emotional experience, an emotional consumer-brand relationship can be built tailored towards the individual. The Personality
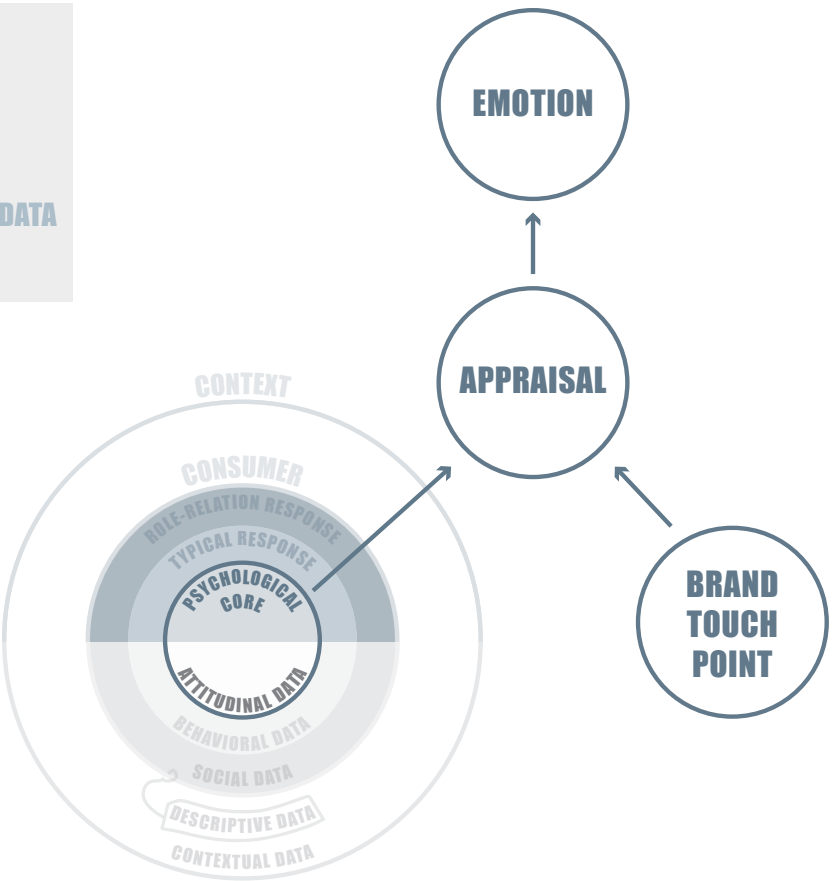
Figure 2.9 - Design framework

VISION

To build an emotional consumer-brand relationship with a brand touch point, the brand touch point should be designed deliberately to elicit target emotion(s).
Personal attitudinal data reflecting the psychological core of the consumer can be used to optimize the brand touch point to build an emotional relationship on a personal level.

Data framework gives an indication of how attitudinal data relate to the consumer personality and to other personal data categories. Eventually, the design frameworks helps to envision the way of using personal data in a branding context to build an emotional consumer-brand relationship. This vision can be found on previous page.

DESIGN METHODOLOGY

As discussed in the introduction, the general phases of the approach during the Nike case are the inspiration, ideation and prototype phase. The design framework is used to specify the general approach in more detail, see figure 2.10. The design framework especially influences the inspiration phase. It gives guidance in setting up the design brief, to be fulfilled during the ideation phase.
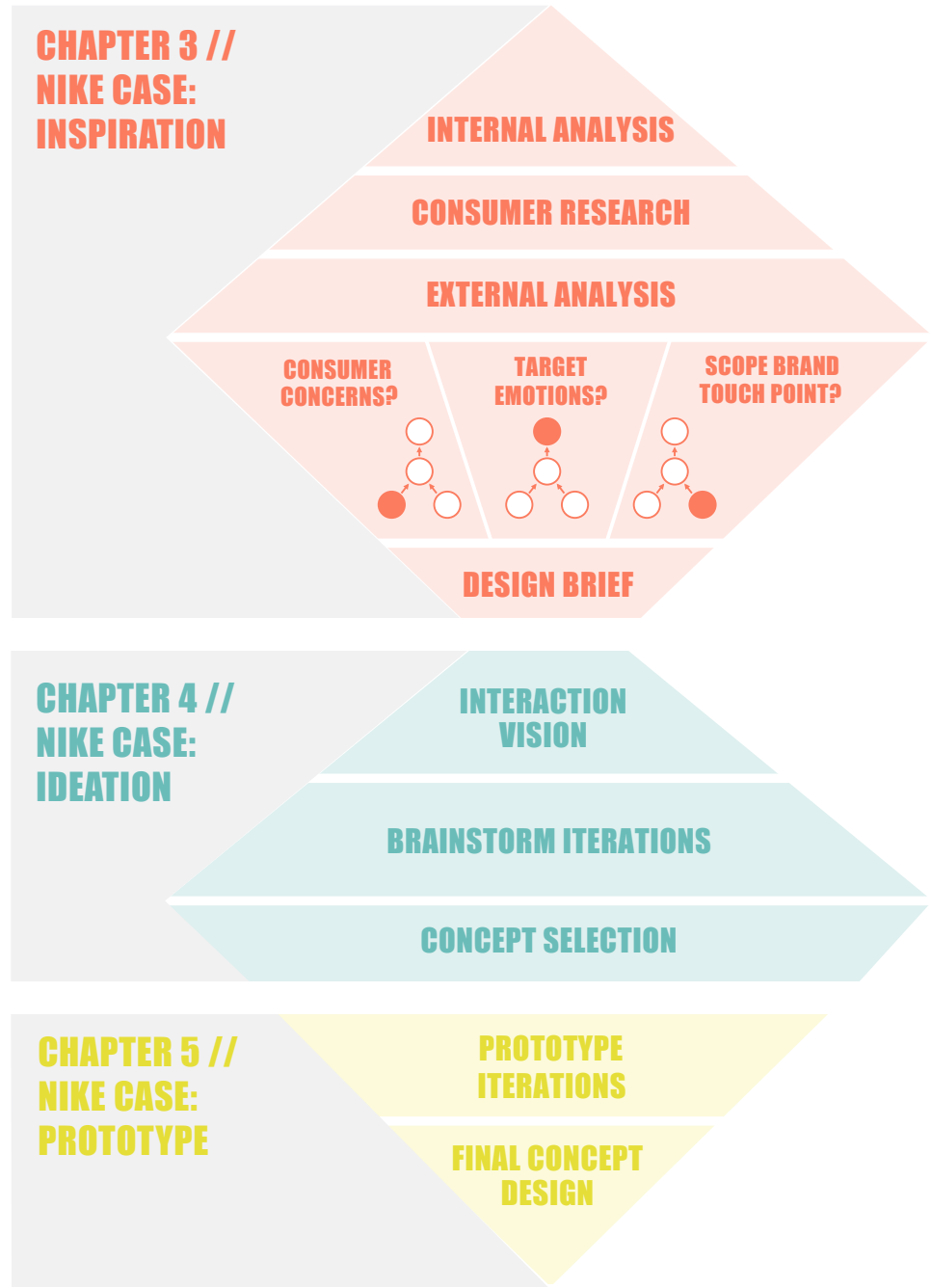
Figure 2.10 - Detailed approach Nike case

Inspiration phase

During the inspiration phase, the internal context, the external context and the consumer of Nike will be analyzed. The three main objectives of the inspiration phase is to define a target emotion, consumer concerns and relevant attitudinal data, and finally the scope of the brand touch point. These elements will be used to set up the design brief (consisting of a design challenge, directions and requirements), which will be the starting point of the ideation phase. Below, each element of the design challenge is explained in more detail.

ELEMENTS OF THE DESIGN CHALLENGE
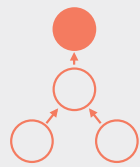
Target emotion
To build an emotional brand-consumer relationship through the brand touch point, a target emotion will be selected. To select a relevant target emotion, insights will be gained from the different sorts of analyses. The internal analysis will give insight into what the strategy is of the brand. The target emotion should be in line the brand strategy, to build the consumer-brand relationship. Several design cases have been published illustrating that targeting a positive emotion that is unconventional for the product category can stimulate design innovation (Desmet, Fokkinga, Ozkaramanli & Yoon, 2016). This can be taken into account when selecting the target emotion. The external analysis (competitor overview) will provide guidance in selecting an emotion which makes the brand unique. Selecting distinct target emotions offers possibilities for differentiation, as stated by Desmet et al. (2016). Finally, the consumer research will give an understanding of the consumer's current and preferred emotional perception of the brand. The consumer research insights should not be leading in the final selection of target emotions, since this will stand in the way of innovation. It will only provide a rough selection of potential emotions. If an emotion is too far fetched from the brands context from a consumer perspective, it could be too hard to elicit that emotion by the brand touch point. For example, the emotion relaxation will be hard to elicit in the brand Red Bull.

It will be difficult to select only one emotion as target emotion, when taking the different perspectives into account (insights from the internal and external analysis together with the outcomes of the consumer research). Therefore, a set of target emotions will be selected (one key emotion and additional emotions), to design for a rich and distinct emotional brand touch point experience.
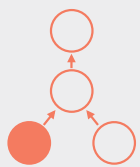
Consumer concerns and relevant attitudinal data
During the inspiration phase, a relevant target group will be selected for the new interaction design. Further research will be conducted to define relevant attitudinal data to use to build an emotional brand-consumer relationship on a personal level within the brand context. Current and potential consumer data of the brand will be analyzed to see what attitudinal data are available to optimize the brand touch point interaction for an individual. If relevant data are not available, they should be gathered through the interaction design itself.
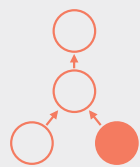
Scope brand touch point
The scope of the brand touch point defines the outcome of the design brief. In the case of Nike, this is already pre-defined, namely a (digital) interaction in-store. More analysis is needed to scope the design brief to a further extent, since this is still a broad defined outcome for a design brief.

Ideation phase

During the ideation phase, brainstorm sessions will be held to design the brand touch point in order to build the emotional relationship with the consumer, making use of attitudinal data. Brainstorm workshops will be held making use of the Design for Emotion methodology. Furthermore, the opportunities of using attitudinal data with the interaction will be explored. Based on the emotion explorations during the workshop, an interaction vision will be set up to define the desired appraisal of the interaction in-store. Interaction qualities derived from the interaction vision will be used in the concept selection process.

Prototype phase

By prototyping the interaction experience, multiple iterations can be done to optimize the concept; the usage of the concept and the technical deployment of the concept. The prototype can be used for evaluation in order to list recommendations for further implementation.

DESIGN REQUIREMENTS

Since the design framework can be applied to brand touch points in general, a case-study analysis is conducted to gain insights on how personal data can be used specifically in-store to build emotional brand-consumer relationship. A detailed description of the case study can be found in appendix B. The design requirements derived from the case study analysis are;

- All the aspects of the physical brand touch point should be in line with the brand's desired emotional motivator
- Personal data should be given consciously and voluntary by the consumer and can be gathered and used across channels. The data algorithms should be carefully designed, so that attitudinal data will be interpreted in a natural way; 'with a human touch'.
- Create an experience where emotional/ physical aspects of the store are blended with the digital interaction
- Pay attention to the details , thoughtful details can make an huge difference

Additionally, other key-insights of chapter 2 gave input for design requirements. In appendix K, a complete list of the design requirements can be found.

IMPLICATIONS

With this design methodology making use of the design framework, the Design for Emotion model will be used in a different context than usual for two reasons. The model will be used in a branding context, where the targeted emotions are strategically chosen to build the consumer-brand relationship. Additionally, personal data will be used to align and optimize the stimulus (brand touch point) with the consumer. The Personality Data framework, based on the personality structure developed by Hollander, is used to select relevant personal data. Attitudinal data are most relevant to use for building a long term emotional brand-consumer relationship on a personal level.

YOUR
ONLY
LIMIT
IS
YOU.

CHAPTER 3 //
NIKE CASE - INSPIRATION

3.0 // INTRODUCTION

During the inspiration phase of the Nike case, an internal analysis, consumer research and external analysis will be conducted. In figure 3.1, an overview of the research can be found. The key insights are used to set up a design brief, the final section of the inspiration phase. The design brief consist of a design challenge and potential design directions. Additionally, insights from the inspiration phase are used to complete the list of design requirements in appendix K. To formulate the design challenge, target emotions, consumer concerns and the scope of the brand touch point are defined. Additionally, attention is paid to the data of Nike consumers, to define relevant personal attitudinal data to use in de interaction design, to build the emotional consumer-brand relation on a personal level in-store.
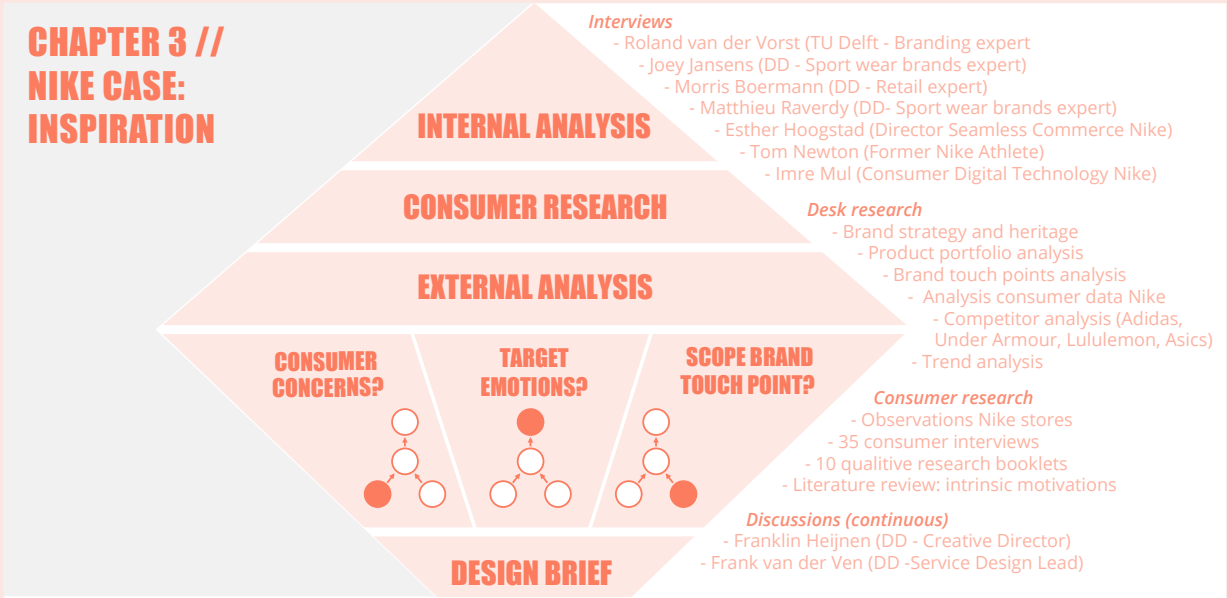

Figure 3.1 - Overview chapter 3

3.1 // INTERNAL ANALYSIS

With the internal analysis, Nike's brand will be analysed through it's cultural heritage. Additionally, the product portfolio and the brand touch points will be studied. Finally the potential consumer data is mapped out making use of the Personality Data structure. The key insights are listed per section and used for the design brief.

NIKE'S BRAND

Nike's mission statement is *'To bring inspiration and innovation to every athlete* in the world. *If you have a body, you are an athlete'*. The company's slogan *'Just Do It'* is a representation of their inspirational goal. Nike aims to be innovative, by creating products, services and experiences for today's athletes while solving problems for the next generation. The "every athlete in the world" component indicates that Nike's mission statement pushes the company to target every consumer around the world.

According to Professor Branding at the TU Delft Roland van der Vorst, gaining insight into the brand's heritage can help defining the core of the brand. In the case of Nike, the cultural heritage makes the brand iconic. Its heritage shows that Nike can be defined as a heroic brand (van der Vorst, 2016). This is in line with the view of Holt and Cameron (2010) on Nike. They did research on cultural heritage of several brands, to conclude that innovative ideologies can lead to breakthrough brands. Therefore, they have also analyzed Nike. To give context to Holt and Cameron's view, other views on the success of Nike are refuted first.

According to Holt and Cameron, the explanation that Nike's success is driven by their technological innovations is problematic. By the time Nike was gaining brand awareness, competitors were innovating in the same speed. Moreover, the air sole - Nike's most significant innovation - did not directly have impact on their revenues. From a product perspective, Nike seemed to be marketing barely different shoes than their competitors.

The differences exist in the advertisements of Nike. But, according to Holt and Cameron, marketing experts are often failing when defining the success of their branding strategy. For example, Kevin Lane Keller (Academic Branding expert) claimed that the Nike brand was based upon the 'mantra of authentic athletic performance'. This leads to the use of celebrity athletes. But since all Nike competitors use professional athletes to convey the performance benefit of their products, this cannot be the reason why Nike has been successful. It is even contradicting with the right explanation of Nike's success. Nike's success was premised upon breaking away from this cultural orthodoxy; the star athletes' feats myth. In their communication, Nike downplays demonstrations of athletic high-performance abilities in favor of a different athlete's story. One of the founders, Knight, was a well performing runner who competed successfully because of his sheer grit rather than physical gifts. That is why he believed that great runners should have extraordinary determination and inner drive. This belief was the foundation of the ideology of Nike, called solo willpower. This ideology allowed one to overcome even the most severe forms of social discrimination. Nike became *the* sports performance brand only when the brand delivered cultural expressions so compelling that people *wanted* to believe that Nike performed better, as stated by Holt and Cameron.

PRODUCT PORTFOLIO

Since its founding, Nike strives to make highly innovative products incorporating new technologies to provide every athlete with footwear and apparel that helps them to succeed their athletic goals. A brief overview of the product assortment will be given and special attention is paid to the digital devices and services of Nike as they could be relevant for designing a digital interaction in-store.

Product assortment

The product assortment of Nike can be divided in 8 categories; active sports, soccer, basketball, men's training, women's training, running and sportswear (see appendix D for product portfolio overview). Stated by Nike CEO Mark Parker "Running is our heritage and our largest performance category" (Lutz, 2015). Analyzing Nike's product offering, the sports running and training cover the biggest part of their product portfolio. Next to these main categories, Nike sells also products for other athletic and recreational uses, such as cricket and outdoor activities. The sportswear is designed primarily for specific athletic use, although the products are also worn for casual or leisure purposes. Additionally, Nike offers customizable products with NIKEiD. Customers can choose their own colors to create shoes which define their personality. Customers can do this in-store or online.

Digital products

In the last couple of years, Nike has developed several digital devices making use of Nike+ software. A detailed description of the most recent introduced digital innovations of Nike can be found in appendix D. The analysis of the hardware products showed that Nike struggled with launching hardware devices, since hardware is not their core business. Partnering up with Apple is a good move. Together, they launched the Apple Watch Nike+ in October, 2016. Now, Nike can focus on their strengths in developing software, making use of Apples strengths in developing hardware.

As software, Nike offers Nike+ applications focused on the running and training segment. Nike+ is a platform where people can sign up for with a personal account. The Nike+ accounts connect the user to all the Nike+ apps and Nike.com. The different Nike+ apps are Nike+ Run Club App and the Nike+ Training Club App. The data gathered through the apps will be described on page 45.

Nike+ Training Club App
'Your ultimate personal trainer'. This app focused on the fitness consumers. The app has more than 100 workouts, including workouts only for 15 minutes training. Additionally, the app provides personalized training plans, based on the routines and physical needs of the user. Finally, the app functions as a platform where milestones, training experiences and pictures can be shared with friends.

Nike+ Run Club App
'Your perfect running partner'. Just like the Nike+ Training app, the Run app of Nike tracks the activities, develops personal training plans and is able to share your activities with friends. The app has also features to keep the user motivated. In collaboration with Spotify, play-lists are offered. Friends are able to cheer the user during the run, just like the Nike+ Training Club App. Additionally, challenges (completing a distance in a selected time frame) can be formed and friends can be invited to join the challenge.

Advertisements	Sponsorships and endorsements	Social media (internal/ external)	Promotional events	Website

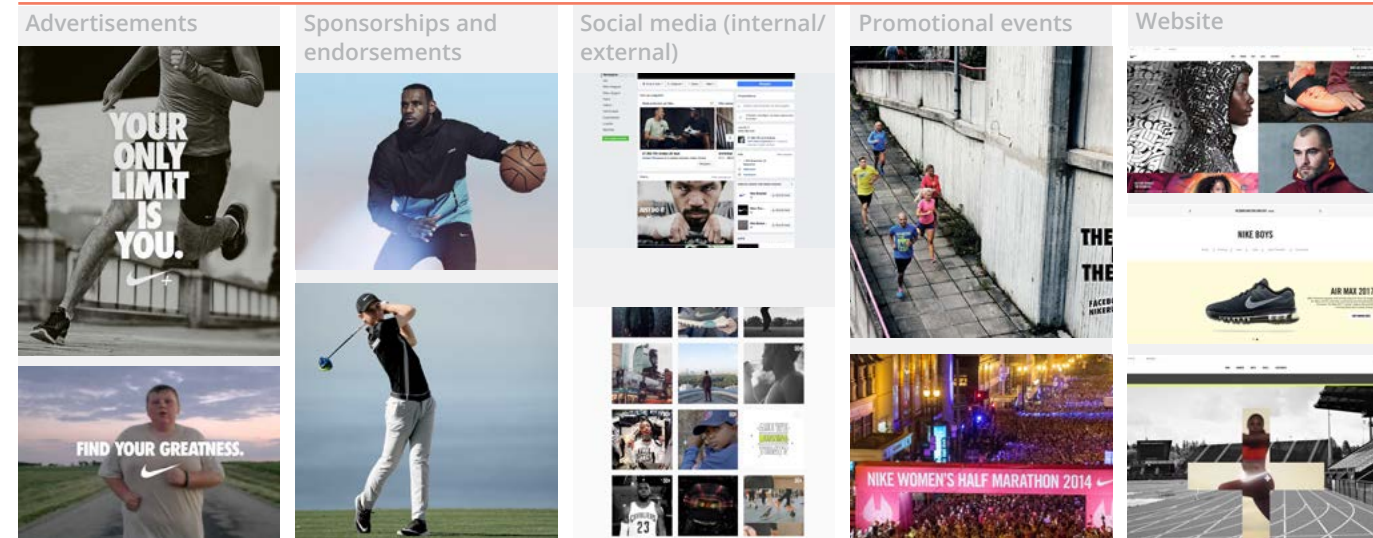| Stores (wholesalesr, NSO, NSP, NFS)	Website	Nike+	Training sessions and run evens	(Pop-up) fitness studios

Figure 3.2 - Brand touch point overview

BRAND TOUCH POINTS

The brand touch points are analyzed to better understand the emotional connection Nike aims to have with their consumers. The brand touch points are mapped throughout the pre-purchase experience, the purchase experience and the post-purchase experience. The conclusions of the touch point analysis are discussed below.

Pre-purchase

The advertisements, sponsorships and endorsements, social media channels and promotional events are important channels communicating Nike ideology as explained in the brand analysis. Especially social media are conveying the (sportive) lifestyle through millions of Nike consumers. According to Statista (2016), Nike is ranked first as most followed brand with 64.9 million followers on Instagram. But not only internal social media channels and endorsed athletes have a significant role in building the brand's community, millions of Nike consumers promote Nike as well.

When analyzing the communication on Nike's campaigns, it can be concluded that the emotional connection they seek through their brand touch points is empowering people to 'be the person they want to be', fulfilling the desire for on-going self-improvement. Taking a closer look at the messages, it is interesting to see that Nike always refers to intrinsic motivations. They encourage athletes to reach their personal goals instead of beating their competitors. This makes the message applicable to all kind of athletes, not only the high performance

athletes. The communication through their internal social media channels is mainly focused on the sportive aspects of the brand, motivating people to do sports, instead of the leisure usage of Nike products.
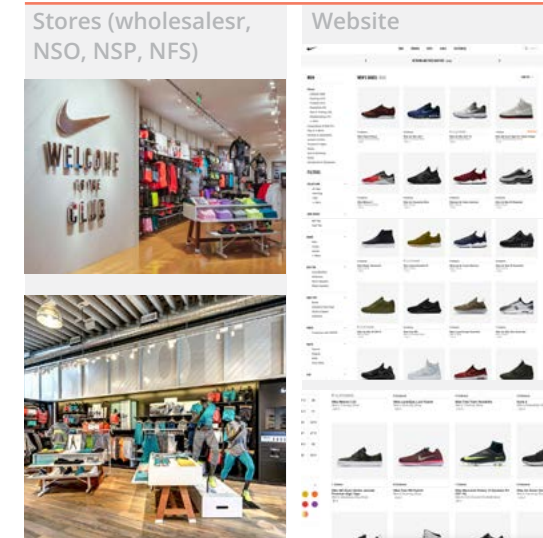
Purchase

The products of Nike are available through numerous retail channels; wholesalers and direct-to-consumers (DTC) channels (Nike stores and website). As Nike is not focusing on implementing new innovations in-store at wholesalers, the wholesalers are out in the scope of this assignment.

The DTC stores can be categorized as Nike Store Owned (NSO), Nike Store Partner (NSP) and Nike Factory Stores (NFS). The NSO's can be found in e.g. London, Paris, Berlin and Barcelona. These stores are the flagship stores of Nike and the newest innovations for in the retail stores are first implemented in the NSO stores. The other stores in Europe are franchisers, NSP, and are not fully in control of Nike. The NFS's are mainly targeting the consumers with low budget products and left overs of previous product lines. This assignment will focus on the NSO stores and NSP stores, they are used the most to communicate Nike's brand.

The website is also an important DTC sales channel. As mentioned before, users can log in with the Nike+ account on the website. In this way, the company has the user's information to deliver the products. This Nike+ account is the same account which can be used for the Nike+ applications.
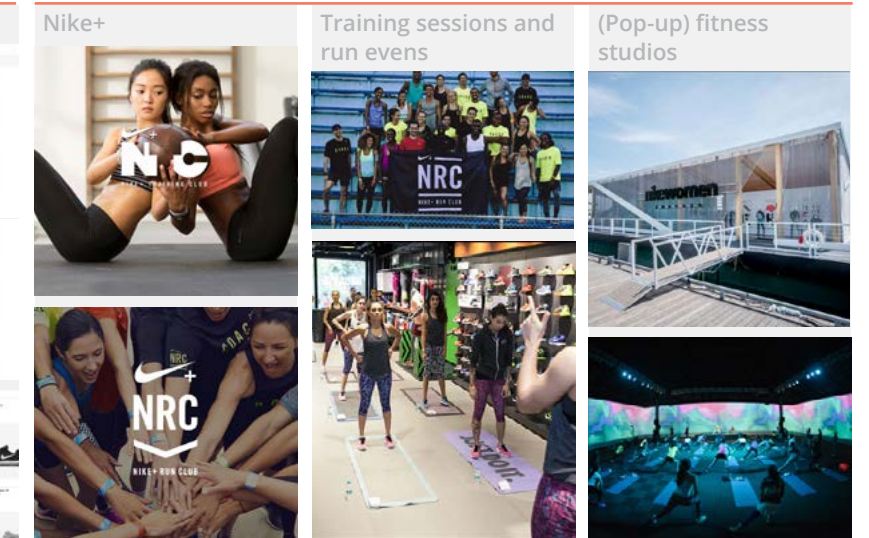
Post-purchase

An important brand touch point of Nike in the post-purchase experience is the Nike+ software applications, as discussed in the previous section. Next to being a help for runners and fitness enthusiasts, it acts as a ticket for events, group sessions and 1:1 appointments to Nike experts. By organizing Nike events, as for example runs with Nike athletes, Nike strengthens the community around sports and the brand. The runs are organized over the world. Runners can sign up through the website and the Nike+ Run Club app. Additionally, Nike owns several member-only training studios. The

reach of the studios is relatively small, they are mainly used to show the sports expertise of Nike. The studios are launched especially as part of the Nike Woman campaigns. According to Imre Mul, Business Operations Manager Consumer Digital Technology Nike (2016), the biggest challenge is to convert these kind of promotional campaigns and events, and the data which can be tracked through the (digital) campaigns, to extra sales.

KEY INSIGHTS FOR...

Scope brand touch point
- Nike's branding communication is mainly focused on the sportive side of the brand, and not on the use of sport products for leisure purposes.

Consumer
- Through their brand touch points, Nike relates with their consumers by triggering intrinsic motivations of consumers to do sports.

Design directions
- Social media has a big influence on the engagement of consumers with Nike, as Nike has the biggest and most active community online. How to use this asset in-store?

Design requirements
- The brand touch point should fit Nike's choice of the emotional motivator 'to let the consumer be the person he/she wants to be'.
- Branding initiatives and the data tracked with these activities must lead to extra sales, use of Nike+ services or significant increase of brand awareness.

NIKE STORES

The current Nike stores are analyzed through observations, desk research and interviews with Nike experts. The Retail Experience Design Model developed by Eight Inc. (van der Heijden, 2016), is used to analyze the outcomes, figure 3.3. The brand sets the context of new innovations in-store. Analysis of the environment, communication, behavior and the products and services currently available in-store will form the basis for new ideas. In appendix E, a visual overview of each element of the model can be found

Environment
The spatial layout of the store is defined by the product portfolio categories of Nike, resulting in a Nike Run department, Nike Fitness department etc. The colors and materials used in-stores are raw and bold, often with orange details. Materials used are concrete steel and wood.

Communications
Through advertisements in-store, Nike aims to inspire their customers with expressive photos of athletes and slogans. The slogans aim to trigger intrinsic motivations, as found in previous section. New innovations or new technologies used in the products are mostly communicated through printed collateral.

Behavior
The store employees of Nike are called athletes. The role of the athletes in-store is to be the brand ambassador, according to Ed Newton, former store manager Nike. The employees should have a true passion for the Nike products. Additionally, the employee must be a great storyteller to be able to inspire the customer with the story of Nike. The behavior of the employees is service driven. This means that they should be honest, even if this results in advising against a Nike product if it is not suitable for the client (Newton, 2016).
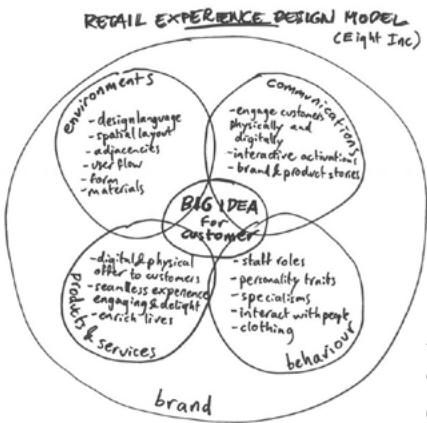

Figure 3.3 - Retail experience design model (van der Heijden, 2016)

Figure 3.4 - Nike store environment and communication (see appendix E for the complete overview)

Products and services
As the research domain suggests, the new interaction for in-store will focus on brand experience. In appendix E, an overview of the (digital) products and services in-store can be found. The NSO have more products and services focusing on enhancing the brand experience than the NSP. According to Imre Mull (Nike, 2016), the implementation of digital innovations starts in the NSO. It is hard to convince the NSP to invest in new innovations, if the return of investments is not directly leading to extra sales in the same store (but more focused on long-term brand investments). Therefore, digital innovations focusing on the brand experience are mainly introduced in the NSO. When these are successful, the innovations will be copied by the NSP's.

> ### KEY INSIGHTS FOR...
> **Scope brand touch point**
> - The new interaction design should be designed for the NSO on the first place. If this is a success, Nike has leverage to convince NSP to introduce it as well.
>
> **Design directions**
> - Nike athletes are important for Nike's story telling. How to maximize this asset in-store?

DATA OF CONSUMERS

Through the different brand touch points and through their software and hardware devices, Nike is able to track consumer data. To see whether current available data can be used for an digital interaction in-store, an overview is made of the available data of Nike consumers making use of the Personality Data Framework as discussed in section 2.3, see table 3.1.

The data which is gathered through the (logged in) website and applications can be collected and combined making use of the Nike+ account. Additionally, personal data are collected through the internal social media accounts, store and events. The Nike account data and the other sources can be seen as independent data sources and currently not used across channels yet.

When analyzing the type of data in the different data categories, no relevant attitudinal data are available in-store to use for a (digital) interaction. To make use of personal data to build a consumer brand relationship through a (digital) interaction in-store, new attitudinal data should be gathered.
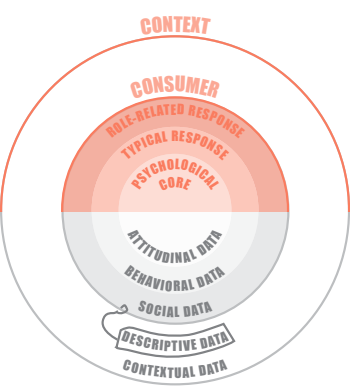

Figure 3.5 - Personality data framework

	Nike+ account		Social media	Store	Events
	Applications	Website			
ATTITUDINAL DATA	- Personal goals (fitness and running) - Recreational/active sport performances	- Sport category interests			- Preference for recreational/active sport performance - Sport category interests
BEHAVIORAL DATA	- Fitness activities - Run activities	- Browsing history online - Purchases online		- Browsing history - Purchases	
SOCIAL DATA	- Facebook friends who have Nike+ accounts - Interactions between Nike+ connections		- Engagement Nike internal SM channels		
DESCRIPTIVE DATA	- Name - Contact information	- (Name) - (Contact information)			
CONTEXTUAL DATA	- Timing and location of runs - Timing and location of fitness activities	- IP address	- Location of activities	- Timing and location in-store	- Timing and location of presence

Table 3.1 - Data Nike consumers - personality data framework

> ### KEY INSIGHTS FOR...
> **Consumer**
> - Consumer data are available covering the different data categories but the data are not used across channels.
> - The only attitudinal data which can potentially be used in-store is gathered with the Nike+ applications, and therefor only useful for consumers using the Nike+ app.
> - To optimize the interaction design for a larger share of Nike customers (with different personalities), more attitudinal data should be gathered in-store.

3.2 // CONSUMER RESEARCH

"Everything we - Nike - do starts with the consumer" according to Nike's CEO Mark Parker *(Petro, 2016). During the consumer research, Nike consumers are analysed to define an interesting target group for the interaction in-store. Additionally, relevant differences in consumer concerns (goals, standards and attitudes) are defined. This will give guidance on what kind of attitudinal data needs to be gathered through the digital interactions to build an emotional consumer-brand relationship on a personal level. Finally, results of the consumer research are used for defining target emotions, scope brand touch point and design directions. A description of the method, analysis and results of the consumer research can be found in appendix F. The conclusions are discussed in this section.*

TARGET GROUP

With the results gained during the consumer research, the segmentation of Nike store visitors is made, figure 3.6. Most of the visitors come in groups; namely little groups of youngsters, families and couples. Eventually, the target group of the new experience in-store is defined, namely the 'other person', figure 3.7. The 'other person' is the person who did not decide to go in-store and is not looking for something specific. The other person can also be a potential target group of the Nike brand, but is not fully engaged by the brand yet. Nike can increase their consumer base by targeting this consumer group.

The outcomes of consumer research are combined with outcomes of the Design for Emotion workshop during the ideation phase (appendix L). Four mood states came forward after clustering the activities and thoughts of the 'other person'; being explorative, joking around, being bored and aiming for energy (which is slightly different from being tired). The mood-path of the other person, with related thoughts and activities, is visualized in figure 3.8 on the next page. These thoughts and activities are used as a starting point for concepts ideas.
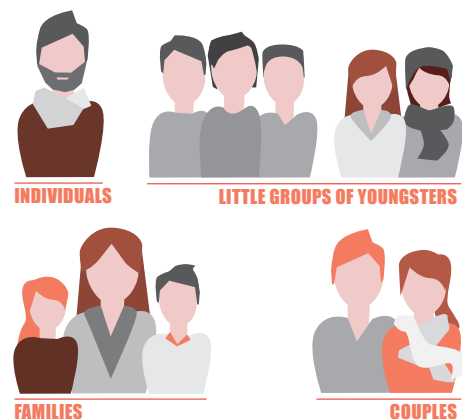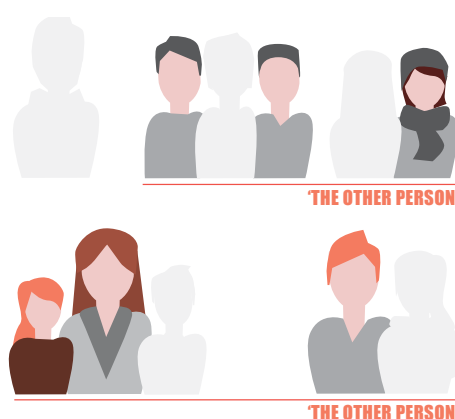
DIFFERENCES IN CONSUMER GOALS

Differences in consumer goals, standards and attitudes are found (figure 3.8 - page 48), which can be used to define what kind of attitudinal data are relevant to measure by Nike. When comparing the differences in goals, standards and attitudes, it is most relevant for Nike to know the goals of their consumers. In there brand communication, they aim to trigger consumers by increasing their intrinsic motivations (as found in chapter 3.1- Internal analysis - brand touch points). Knowing the consumer goals can give Nike insight to trigger personal intrinsic motivations in a better way. More research is conducted to know the differences in consumer goals in a sport context, since the differences in goals as presented in figure 3.8 are only based on a small group of Nike consumers. In appendix H, the literature review on intrinsic motivations can be found. According to the literature review, intrinsic motivations (IM) can be categorized in IM to Know, IM to Accomplish Things and IM to Experience Stimulation (Vallerand & Lossier, 1999). These intrinsic motivations lead to positive consequences. Additionally, the Identified Extrinsic Motivations lead to positive consequences as well, since they have a high level of self-determination too. The design in-store should trigger these kind of motivations.

Figure 3.6 - Nike store visitor segmentation

INDIVIDUALS   LITTLE GROUPS OF YOUNGSTERS

FAMILIES   COUPLES

Figure 3.7 - The other person

'THE OTHER PERSON'

'THE OTHER PERSON'

AIMING FOR ENERGY
- Standing at the airconditioner (if it is hot)
- Looking for a chair to sit on
- Thinking about food

BORED
- Being disappointed that I don't have enough money to buy something
- Staring at others trying on stuff
- Whats-apping with friends
- Reading social media/news updates on phone
- Thinking about my to do list
- Looking at clothes without really looking

JOKING AROUND
- Avoiding the sales-person
- Trying on stuf that I would never buy
- Looking at other people and imaging what they think
- Questioning the products displayed in the store
- Taking pictures of funny and strange people

EXPLORATIVE
- Looking at the collateral in-store
- "When there is an interactive screen, I want to try it out"
- Looking for stuff potentially needed
- Checking out stuf but not fitting it
- "How much does it really cost?"
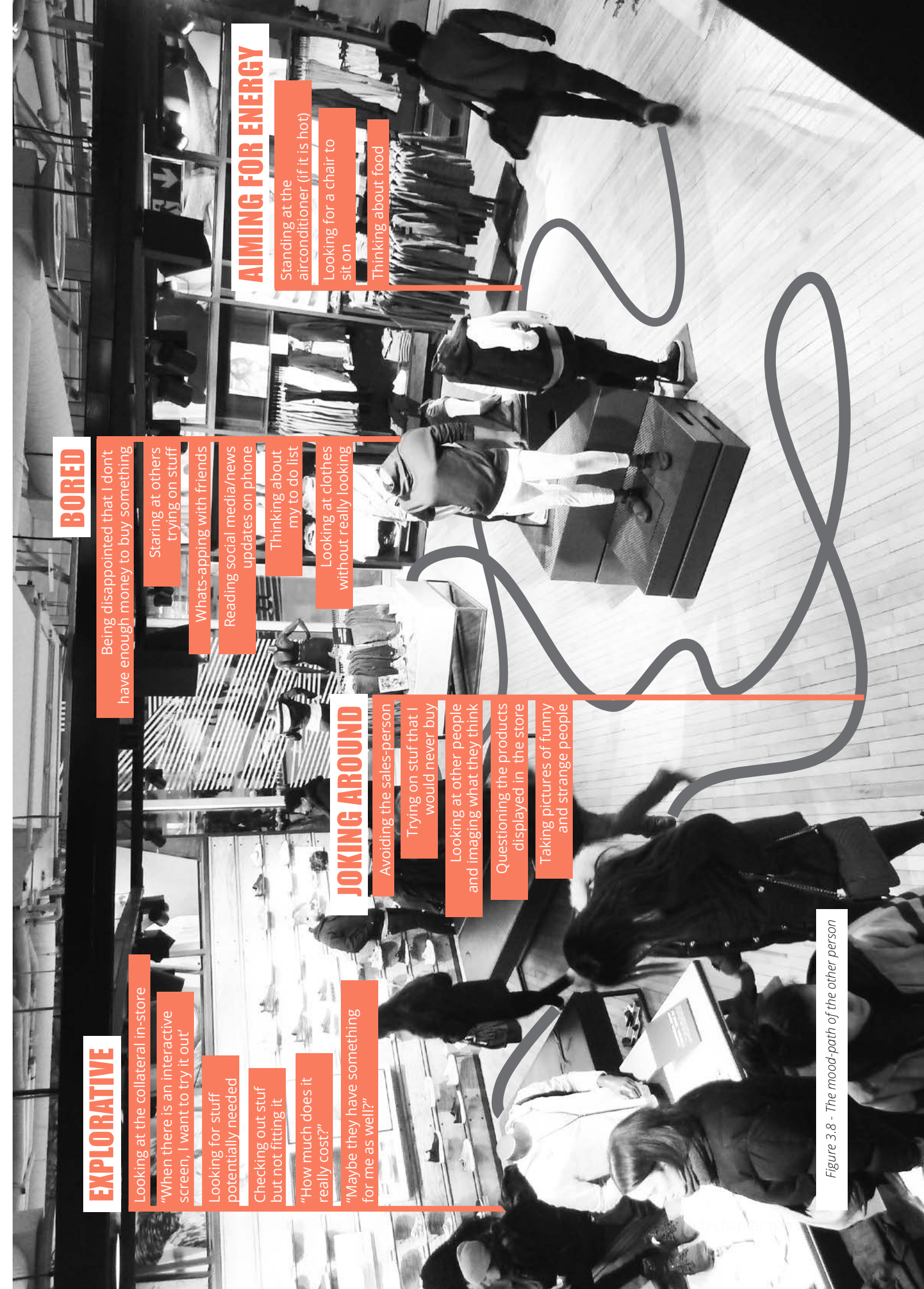- "Maybe they have something for me as well?"

Figure 3.8 - The mood-path of the other person

Differences in consumer standards (figure 3.9) are more product focused. Differences are also found in consumer attitudes. People (dis-)liked the color use, material use, fit of shoe and so on. These differences were to broad to put on single scales. With the large product portfolio, Nike aims to be a match with a large share of consumer standards and attitudes. The consumer standards will not directly ask for differences in the brand communication strategy (focused on increasing intrinsic motivation to build a consumer-brand relationship) and is therefore not relevant to take into account when designing a digital interaction in-store.

EMOTIONAL PERCEPTION NIKE

Consumers have varying emotional perceptions of the Nike brand. When analyzing the 'why' of choosing the emotion, the emotions could be related with the product/purchase or with the Nike brand, table 3.2. Preferable emotions elicited by the Nike brand are; confidence, anticipation, courage, energetic, pride, amusement and inspiration. Combining this insight with the internal analysis and external analysis, the most relevant target emotions can be selected in line with consumer perception.

Product/purchase	Brand
Satisfaction	Pride
Desire	Amusement
Relaxation	Confidence
Joy	Anticipation
Surprise	Courage
	Energetic
	Inspiration

Table 3.2 - Emotional perception Nike

RECREATIONAL — ACTIVE

"I want to sport once a week" "I want to run a marathon"

MENTAL WELLBEING — PHYSICAL WELLBEING

"I want to take more moments to meditate, to escape my busy lifestyle" "I want to become trained to loose my student kilo's"

Figure 3.8 - Consumer goals

ORIGINALS — REGULARS

"I want to be original, so I am looking for the special editions of Nike shoes. "I saw the shoes on the instagram of a friend's friend and I wanted them as well"

Figure 3.9 - Consumer standards

ADDITIONAL INSIGHTS

Finally, the additional results of the consumer research confirmed insights gained during the internal and external research. Consumers admit that social media have a significant influence on their purchases. Additionally, the store athletes were perceived as important by the customers in their evaluation of the store.

KEY INSIGHTS FOR...
Consumer
- 'The others' in the store is an interesting group to target in-store.
- Consumer goals are interesting attitudinal data for Nike to gather in-store.

Target emotions
- Combining the insights from consumer research with the insights from internal and external analysis, the most relevant target emotions can be selected in line with consumer perception.

Design directions
- How to make use of the positive influence of social media in-store?
- How to make use of the assets Nike athletes have in-store?

Requirement
- Triggering intrinsic motivation (IM to Know, IM to Perform and IM to Experience Stimulation) and identified extrinsic motivations lead to positive consequences for athletes.
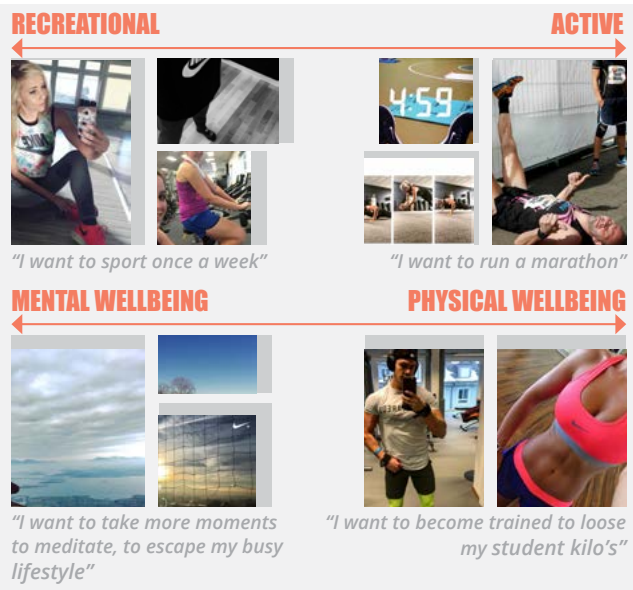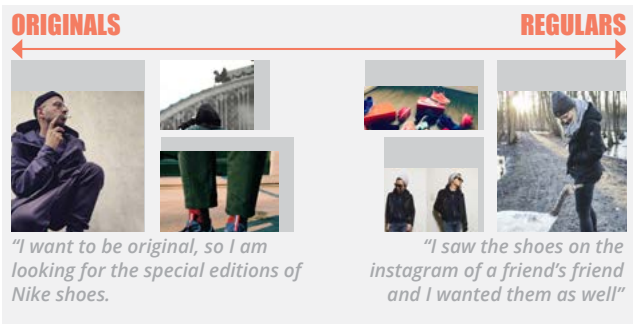
3.3 // EXTERNAL ANALYSIS

During the external analysis, competitors are analysed to define the uniqueness of Nike. These insights are mainly used to define a distinct set of target emotions. The conclusions are presented in this section, the detailed competitor analysis can be found in appendix I. Additionally, relevant trends and developments are mapped out. Since this analysis especially leaded to inspiration for potential design directions (and was not of influence on for the design challenge), the complete analysis can be found in appendix J.

COMPETITOR ANALYSIS

The biggest competitors of Nike can be categorized in high-entry level sportswear brands, low-entry level sportswear brands and lifestyle sportswear brands, as shown in figure 10.
Nike is currently the biggest player in the high-entry level sportswear market. Looking on global level, other big players in the performance sportswear market are Adidas, Under Armour, and ASICS, (Wilson, 2015). Lululemon is a new entrant in the sportswear market, just like Under Armour was. It is listed by The Boston Consultancy Group as one of the most innovative growth companies 2016 (The Boston Consultancy Group, 2016) and therefore will also be analyzed in the competitor analysis. In appendix I, the detailed analysis of Adidas, Under Armour, Lululemon and ASICS can be found.

Competitors overview
The analysis of Nike's main competitors is summarized in the competitors overview which can be found on the next pages. It can be concluded that Nike differentiates from their competitors by focusing on stylish sports wear, motivating their customers with a messages that triggers intrinsic motivations. Other insights gained from the competitor analysis are;
- Innovation and technology are also the drivers of Armour and Adidas, and are therefore not differentiating aspects of the Nike brand on its own.
- The leisure product portfolio of Adidas is more fashionable than Nike's leisure products. As Adidas has multiple sub-brands, the product portfolio is comprehensive but more shredded in style than Nike's product portfolio.
  - Under Armour is more daring than Nike and more focused on high performance.
  - Lululemon has a strong community around their stores through the use of local brand ambassadors. The lifestyle is focused on wellness.
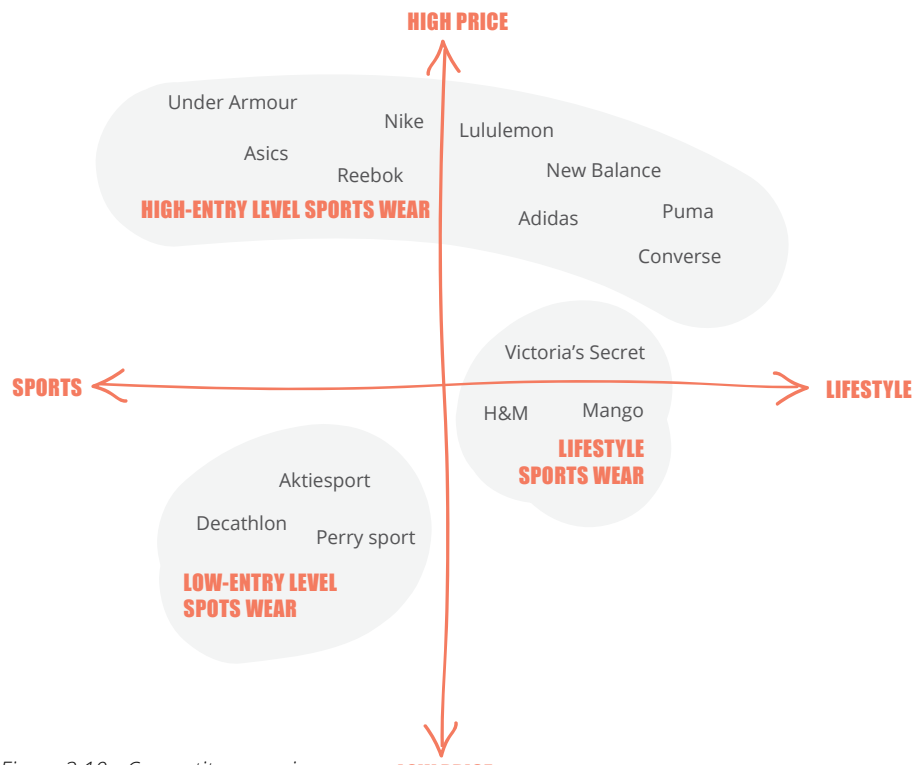 - ASICS is a no-nonsense brand, focused on selling athletic gear rather than selling a sport lifestyle.
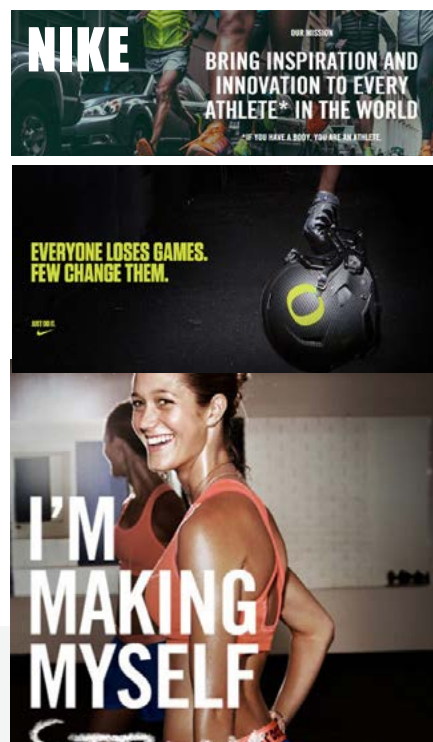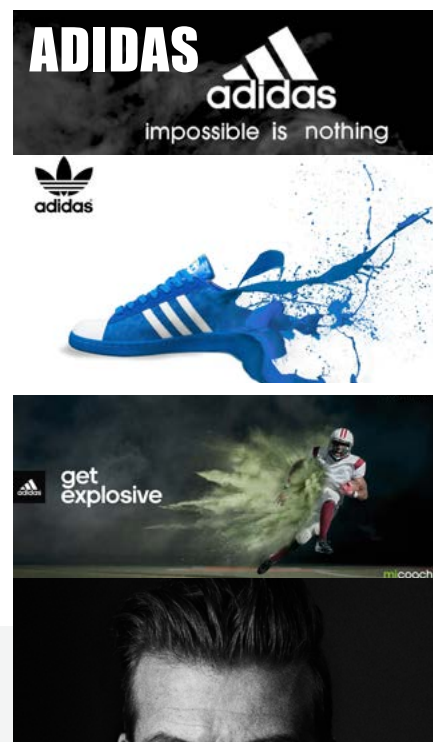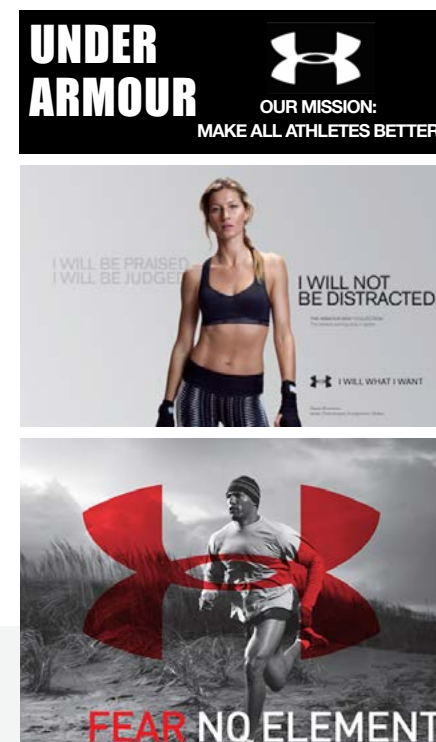
Figure 3.10 - Competitor overview

NIKE
BRING INSPIRATION AND INNOVATION TO EVERY ATHLETE* IN THE WORLD

EVERYONE LOSES GAMES. FEW CHANGE THEM.

I'M MAKING MYSELF

ADIDAS
impossible is nothing

adidas

get explosive

UNDER ARMOUR
OUR MISSION: MAKE ALL ATHLETES BETTER

I WILL BE PRAISED
I WILL BE JUDGED
I WILL NOT BE DISTRACTED.

I WILL WHAT I WANT

FEAR NO ELEMENT

LULULEMON
than money.
BREATHE DEEPLY

HEAD FOR THE HILLS

ASICS
sound mind sound body

A BIG WORLD. GO RUN IT.

pure running science gel-kinsei 4
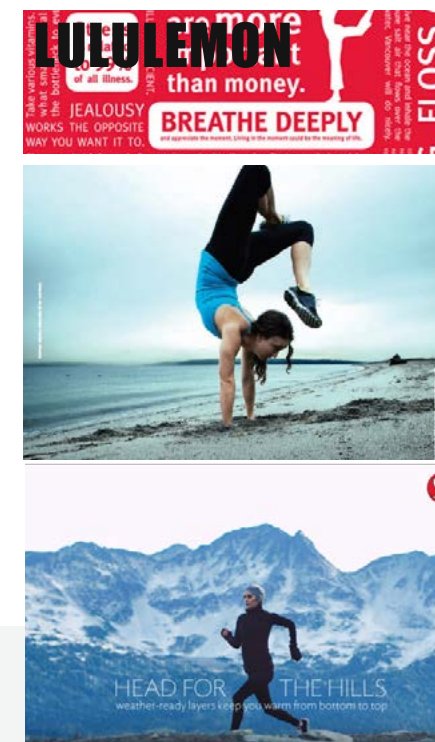
DIFFERENTIATING KEY WORDS	Intrinsic motivation Stylish sports wear	Identity complement Sportive fashion	Highest performance Technological advanced	Love and Yoga Wellness	High performance No-nonsense
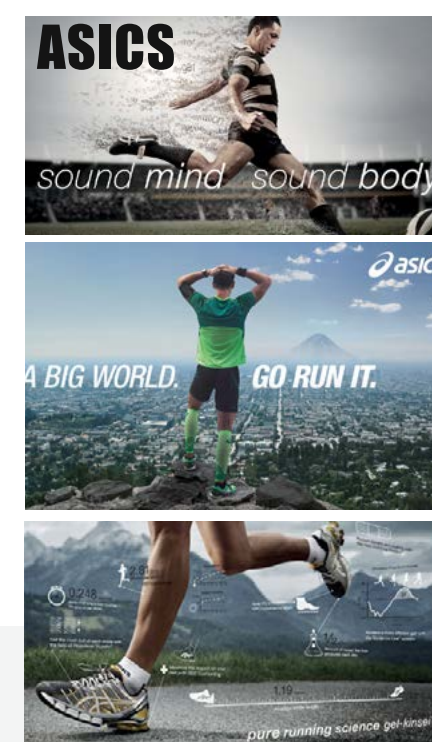
▲ DARING

▼ SUPPORTIVE

▲ MASS MARKET

▼ NICHE MARKET

▲ COMMUNITY

▼ INDIVIDUALISTIC

KEY INSIGHTS FOR...

Target emotions

- Focusing on intrinsic motivations makes Nike unique compared to competitors. This validates focusing on these intrinsic motivations as discussed during the brand touch point analysis.
- Nike's biggest competitors focus also on inspiration and (technological) innovation. Target emotions related to these fields should be avoided when differentiating as a brand.

Design directions

- The (online) communities built around brands do have positive affect on the success of the brand. Stores can be used to build and strengthen this community, as seen by Lululemon. How to build the brand community deliberately in-store?

3.4 // SUMMARY KEY INSIGHTS

Before moving on to the design brief, a summary of the insights gained in previous sections will be given. On the next page, an overview of the key insights can be found. Additionally, the brand identity prism is presented as a summary of the brand identity of Nike taking the insights of the different analyses into consideration.

The Brand Identity Prism is a framework developed by J.N. Kapferer (2012). In figure 3.11, the physical cues, personality, relationship, culture, reflection and self-image of the Nike brand are highlighted.

- The physical cues directly relate the consumer to the brand. The most important cues are the logo of Nike, created in 1971. It is seen as one of the most recognizable brand logos in the world. Additionally, the slogan of Nike is used often in advertisements and collateral and represents Nike supportive mindset (making your challenges more accessible and achievable). Shoes cover the biggest revenue of Nike.
- The personality of Nike can be described as sportive, independent and assertive, based on the outcomes of the consumer research (booklets). Nike communicates these characteristics by endorsing

successful sport athletes. Additionally, everyday people are featured in their commercials, reaching their personal (sport) goals.
- Nike targets literally everybody, according to their mission statement. The relationship Nike seeks is supporting the people by triggering their intrinsic motivations.
- The culture of Nike, the American fitness culture, is tangible in their advertisements, product and service offering.
- The customer's perception of the brand is sportive, youthful and energizing. When people use Nike, they see themselves as an athlete, brand conscious and they have the feeling they take good care of themselves. These insights are obtained during the observational interviews with consumers and the booklet research, section 3.3.
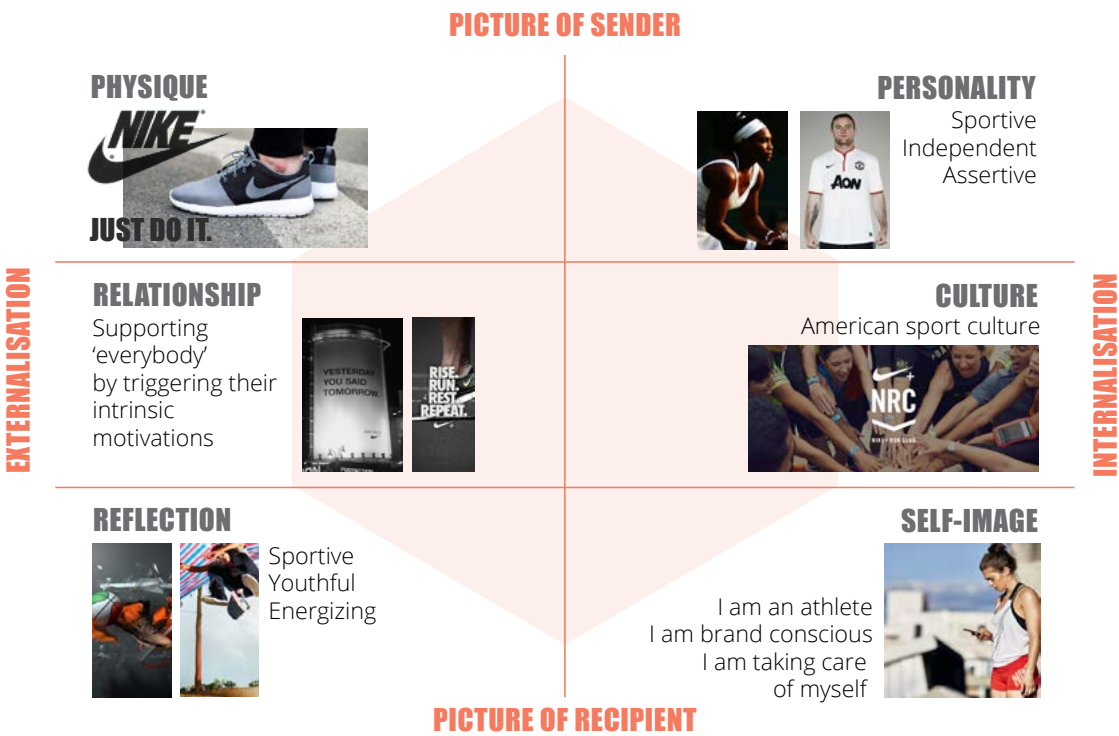

Figure 3.11 - Nike Brand Identity Prism

Section	Topic	Description	Tag
3.1 // INTERNAL ANALYSIS	Brand	Mission is formulated generically	> Emotion
		Cultural heritage of Nike - heroic brand	> Emotion
	Product portfolio	Biggest part of product portfolio is covered by Nike Running and Training (Men and Women). Software is also focused on Running and Training.	> Brand touch point
		Nike+ can be used in-store to promote the software, as it is Nike's strength.	> Design direction
	Brand touch points	Although products can be used for leisure purposes, brand communication is mostly focused on sports	> Brand touch point
		Focus on intrinsic motivations	> Consumer
		Social media has big influence on the consumer engagement process	> Design direction
		Emotional motivator: 'I want to be the person I want to be'	> Requirement
		Branding initiatives and the data tracked with these activities must lead to extra sales or brand equity.	> Requirement
	Nike stores	The new interaction design should be designed for the NSO on the first place. If this is a success, Nike has leverage to convince NSP to introduce it as well.	> Brand touch point
		Nike athletes are important for story telling	> Design direction
	Data	Different sorts of data are available covering the data categories but is not used across channels	> Consumer
		Attitudinal data are gathered through the Nike+ applications	> Consumer
		To optimize the interaction design for a larger share of Nike customers, the attitudinal data should be gathered in-store.	> Consumer
3.2 // CONSUMER RESEARCH	Observational interviews and booklets	Consumers have a varying emotional connection with the Nike brand	> Emotion
		'The others' in-store is an interesting target group	> Consumer
		Differences are found in consumer goals, standards and attitudes. Insights in consumer goals are interesting attitudinal data for Nike	> Consumer
		Staffing in-store important	> Design direction
		Social media influences the product choice	> Design direction
		Triggering intrinsic motivation and identified extrinsic motivations lead to positive consequences for athletes	> Requirement
3.3 // EXTERNAL ANALYSIS	Competitor	Focusing on intrinsic motivations makes Nike unique compared to competitors	> Emotion
		Nike's biggest competitors also focus on inspiration and (tech) innovation	> Emotion
		Brand communities are of influence on the consumers	> Design direction
	Trends and developments (appendix J)	Increasing interest in mental wellbeing	> Consumer
		Different technological developments can be combined and used to design an immersive experience in-store.	> Design direction
		Quantified self	> Design direction
		Reactive data	> Design direction
		Social status quests	> Design direction
		Instagrammable fitness	> Design direction
		Sustainable information absorption	> Requirement

● = Design Challenge (Emotion, Consumer or Brand touch point)
● = Design Directions
● = Design Requirements

3.5 // DESIGN BRIEF

The insights gained during the internal analysis, consumer research and external analysis are used to define the design brief. The design challenge is built up making use of the methodology as described in chapter 2 and is in line with the vision derived from the design framework. Additionally, design directions and design requirements are listed.

DESIGN CHALLENGE

The design challenge is formulated and can be found on the next page. Each element of the design challenge will be explained in more detail.

Target emotion

To select the right emotions to target in the store, a selection is made based on the insights gained during the internal analysis, external analysis and consumer research. To verify the selected emotions, the expert in branding (Prof. Roland van der Vorst) was consulted. The following steps in the selection process are taken (as visualized in figure 3.12).

- *Selection 1:* Rough consumer selection of positive emotions (product/purchase focused emotions and brand focused emotions)
- *Selection 2:* Emotions in line with Nike's brand strategy (internal analysis insights); inspiration, energetic, courage and satisfaction
- *Selection 3:* Emotions differentiating from competitors (external analysis insights); courage and anticipation
- *Selection 4:* Target emotions (verified with the branding expert interview); courage, energetic and anticipation
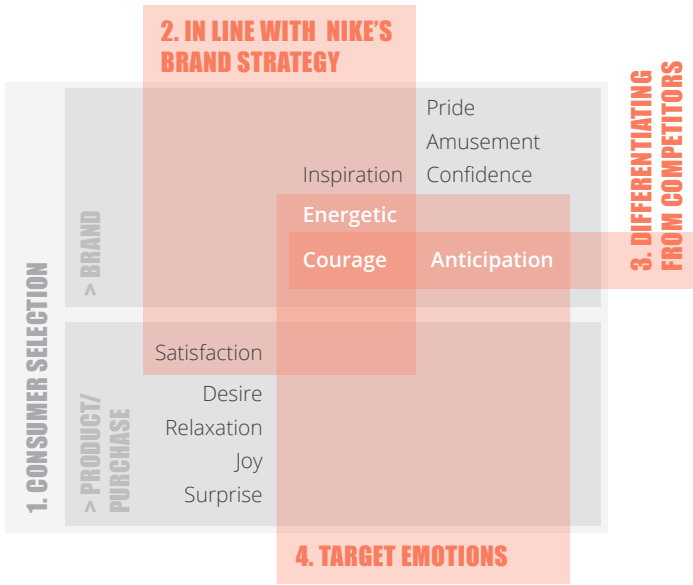
Eventually, the emotions courage, anticipation and energetic are chosen to target in-store. Energetic is first in line with Nike's current brand strategy. It translates their sportive character to an emotional experience. But as it is also applicable for other sport wear brands, it should be combined with other emotions to be more differentiating. Courage is therefore the most important and distinct emotion of the three target emotions as it reflects the heroic brand heritage of Nike perfectly. It is differentiating from Nike's competitors since it is in line with Nike's unique proposition of triggering intrinsic motivations. Targeting the emotion courage can help to trigger these motivations. The comparable emotion confidence is a more daring and external oriented emotion, which makes it less suitable to the Nike brand. Finally, anticipation was an emotion mentioned often during the consumer research. It makes people looking forward to Nike products. This makes anticipation a strategical choice, since people will have an emotional connection with a longer time span than only during the moment of the interaction. Additionally, competitors do not target this emotion deliberately in-store.

Consumer concerns

The 'other person' in-store is defined as target group. It must be noted that this person should be a potential Nike customer, fitting the consumer segmentation as presented in appendix F. Visitors of the store who do not match this description are not targeted by Nike and therefor also not in this project.

During the consumer research, differences in consumer goals are found, which are relevant for Nike to know to trigger the intrinsic motivations of customer in an ideal way. Being a recreational or active sporter and aiming for mental wellbeing or physical wellbeing have influence on the goals people

Figure 3.12 - Emotion selection method

TARGET EMOTION?
Courage, anticipation and energetic

CONSUMER CONCERNS?
Target group is 'the other person'. The consumer goals can variate leading to difference in intrinsic motivations.

SCOPE BRAND TOUCH POINT?
(Digital) experience in the Nike store, focused on products for sport use.

DESIGN BRIEF

DESIGN CHALLENGE: THE INTERACTION DESIGN IN THE NIKE STORE SHOULD LET THE 'OTHER PERSON' FEEL COURAGE, ANTICIPATION AND ENERGETIC BY TRIGGERING PERSONAL INTRINSIC MOTIVATIONS.

HOW 2	HOW 2	HOW 2	HOW 2	HOW 2	HOW 2	HOW 2
promote Nike+ by using the software in-store?	make use of Nike's KOL on social media in-store?	maximize the assets of the Nike athletes?	build or strengthen the (online) brand community in-store?	make use of the self logging movement in-store?	make an mesmerizing experience using real time data?	use the newest technological developments in-store?

have set for themselves or the internal boundaries they want to overcome; which can be seen as the intrinsic motivations of the Nike consumers. The trend analysis (appendix J) also showed that people are also more aware of their mental wellbeing, which can be taken into account by Nike when triggering personal motivations. Currently, there are no relevant attitudinal data of the consumers goals available in-store to optimize the brand experience for the different kind of consumers to elicit the target emotions. Gathering these data should be done by the interaction itself.

Scope brand touch point

The scope of the brand touch point defines the outcome of the design brief. For Nike, a (digital) in-store experience will be designed, focused on increasing the brand experience in-store by triggering the intrinsic motivations of Nike consumers. This is relevant for the sport products and not for products used for leisure purposes. To scope the design challenge, running and fitness are the biggest sport departments of Nike according to the product portfolio analysis. The new interaction may focus on these segments first. In a later stadium of implementation, the concept can be further developed for the other product segments. Additionally, the interaction design can be designed for the NSO, as they will implement new innovation before the NSP.

DESIGN DIRECTIONS

The potential design directions are analyzed and combined, resulting in seven 'How 2's'. These can be used during the ideation phase, to come up with concept ideas making use of opportunities found in the inspiration phase. The first four 'How 2's' are applicable for brainstorming on concept level, the others are more relevant for the deployment of the concept ideas.

DESIGN REQUIREMENTS

The design requirements are listed making use of the insights gained in chapter 2 and 3. In the appendix, the complete list can be found. It will be used during the selection of the concepts, at the end of the ideation phase.

CHAPTER 4 //
NIKE CASE - IDEATION

4.0 // INTRODUCTION

In this chapter, the outcomes of the ideation phase will be presented. First, an interaction vision is set up which envisions the desired interaction in the Nike store to elicit the target emotions courage, energetic and anticipation. For setting up this interaction vision, the results of the Design for Emotion workshop are used (the exploration of target emotions and consumer concerns). Several brainstorm sessions are held to come up with ideas for a new interaction design in the Nike store, focussing on eliciting the target emotions and/or gathering and making use of personal attitudinal data of the consumer in store (see appendix L for the brainstorm sessions). Eventually, three concepts are chosen which were in line with the design brief (challenge and requirements). In the final section, the concepts are further evaluated leading to the choice of the final concept, the Nike fitting room.

**CHAPTER 4 //
NIKE CASE:
IDEATION**

**INTERACTION
VISION**

BRAINSTORM ITERATIONS

CONCEPT SELECTION

Workshop Design for Emotion (2x)
- DD Creatives (small group)
- DD Creatives (big group)

Workshop personal data usage
- IDE students

Individual brainstorm and iteration sessions
- Tomasso Sarri (DD - Service Designer)
- Morris Boermann (DD - Retail Expert)
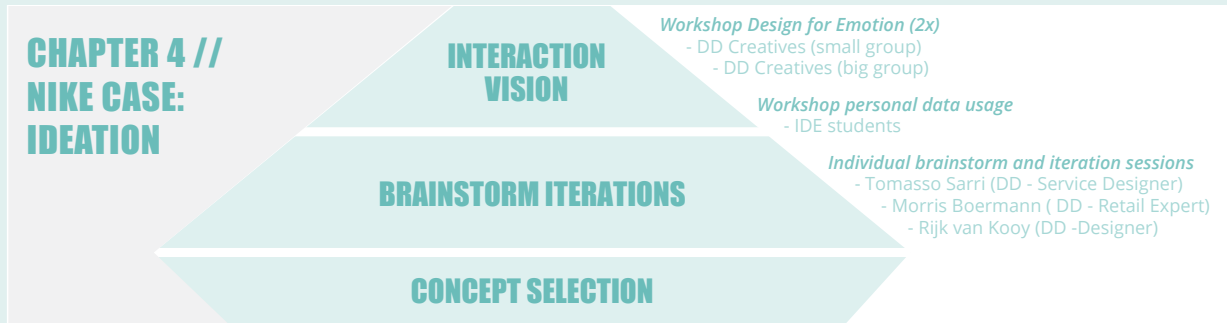- Rijk van Kooy (DD -Designer)

Figure 4.1 - Overview chapter 4

4.1 // INTERACTION VISION

The interaction vision gives direction to the interaction between the user and the brand touch point of Nike. Formulating the vision helps to achieve the design challenge, especially the aim to elicit the emotions courage, energetic and anticipation. It is an instrument to consider the experiential effects a product should have (Pasman, Boess & Desmet, 2011). The interaction vision is illustrated making use of an interaction analogy. Interaction qualities are derived from the analogy, and will be used in the evaluation of the concepts.

The emotion anecdotes gathered during brainstorm sessions making use of the Design for Emotion methodology (as described in appendix L) are used as inspiration to set up the interaction vision. Eventually, *'that little joke that someone makes, just before a match or an important presentation, to reduce the tension and to set the right state of mind for action'* is chosen as illustration of the desired interaction and emotional response in-store. It represents the rich combination of the different target emotions. The joke encourages the individuals in a positive way, giving hope for success. It energizes

the users, reducing the stress so that people get more enthusiastic about the future event. This results in the final target emotion, anticipation.

From this metaphor, the interaction qualities are derived. The experience in the Nike store should be *encouraging, energizing and light-hearted*. This can be seen as the desired 'appraisal' of the stimuli in the design for emotion model. The used definitions of the interaction qualities are given below.
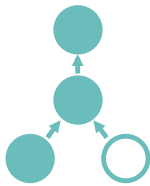
THAT LITTLE JOKE THAT SOMEONE MAKES, JUST BEFORE A MATCH OR AN IMPORTANT PRESENTATION, TO REDUCE THE TENSION AND TO SET THE RIGHT STATE OF MIND FOR ACTION

Heart of England womens football team pictured in dressing room, getting ready for match (May 1973)

encouraging
/ɛnˈkʌrɪdʒɪŋ,ɪŋˈkʌrɪdʒɪŋ/ 🔊

adjective

giving someone support or confidence; supportive.
"she gave me an encouraging smile"
- positive and giving hope for future success; promising.
"the results are very encouraging"

energizing
/ˈɛnədʒʌɪz/ 🔊

adjective

give vitality and enthusiasm to.
"people were energized by his ideas"
- supply energy, typically kinetic or electrical energy, to (something).
"floor sensors are energized by standing passengers"

light-hearted
/lʌɪtˈhɑːtɪd/

adjective

amusing and entertaining.
"a light-hearted speech"
- (of a person or their behaviour) cheerful or carefree.
"excited, light-hearted chatter"

4.2 // CONCEPTS

Eventually, to converge after the multiple (individual and collaborative) brainstorm sessions and iterations, 3 concepts are selected and worked out in more detail. The concepts 'Goal setting screen', 'The Nike fitting room' and 'The Nike moment browsing app' are considered from different perspectives; user, business and technological perspective. This is in line with the general approach of design thinking, taking the desirability, feasibility and viability of the concept into account (Brown, 2008). The interaction qualities formulated in previous section are used as guidelines in listing the desirability of the concept. During the last concept iterations, to list the potential desirability, feasibility and viability of the concepts, feedback is asked from different Deloitte Digital colleagues. The concepts are illustrated making use of scenario's (appendices M, N and O). To envision how the concepts will be presented in-store, photos are taken in the Nike Brand Owned Store in Paris which are used for the scenarios. In table 4.1, an overview of the concepts is shown.
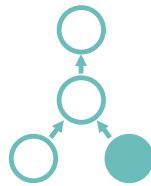
|	CONCEPT 1 // GOAL SETTING SCREEN	CONCEPT 2 // NIKE FITTING ROOM	CONCEPT 3 // NIKE BROWSING APP
Starting point	"When I see an interactive screen, I want to try it out."	"When I am waiting, I don't want to try on the clothes."	"When I am waiting, I look through clothes without really looking"
Activity	Filling in a personality test.	Immersive new digital experience, like trying out VR.	'Tindering', swiping through photos.
Eliciting emotion	At the end, as surprise, the user can see his own future.	Giving an emotional context to the fitting of Nike products.	Being inspired by the achievements of others.
Personal data	Setting your own goal directly (different forms of IM)	Setting your own goal directly (different forms of IM)	Setting the goal of the user indirectly, as a suggestion.
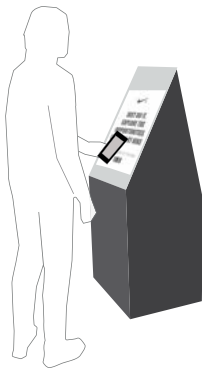
Table 4.1 - Overview concepts

4.3 // CONCEPT SELECTION

All the previous concepts fulfil the design challenge and interaction vision to some extend. Further evaluation of the concepts is needed to decide which concept best captures the desired experience in-store. The most important aim of the design challenge is to elicit the target emotions. Therefore, the fit with the interaction vision will have the biggest influence in the decision making process. Points of improvements are listed for further iterations during the prototype phase (chapter 5).

Evaluation

The concepts are evaluated by analyzing the current version of the concepts as presented in appendices M, N and O and their fit with the interaction vision. Additionally, the potential of the concepts after making the final iterations during the prototype phase is considered. In table 4.2, the outcome of the evaluation is shown. Encouraging is the most important interaction quality since this has directly influence on the main target emotion courage, and is therefore listed on top. The potential fit with the interaction vision will be decisive in the concept selection process. The concepts are scored on the different interaction qualities, taking the comments of Deloitte Digital Creatives and supervisory team into account.

Selection

When evaluating the outcomes (the score bars), it can be seen that the total potential of concept 1 and 2 is more promising than concept 3.

The reason of the higher potential of concept 1 and 2, is that they have the same underlying design concept which is better than concept 3. It is a means to set your personal goal in-store by answering a few questions. The functionalities of the screen of concept 1 are incorporated in the smart mirror of concept 2. This underlying design concept makes concept 1 and 2 better than concept 3, as it handles personal attitudinal data in a more direct way. This meets requirement 3.1.3 to a greater extent (appendix K - *the data algorithms should be carefully designed, so that attitudinal data will be interpreted in a natural way; 'with a human touch'*). In concept 3, the attitudinal data will be acquired more indirectly, which can lead to misinterpretation and eventually a wrong personalized experience (goal match) for the user. Concept 1 and 2 can be more encouraging and energizing for different individuals, when the experience is designed in line with their intrinsic motivations. By improving the dialogue in the concepts, the concepts can be made truly encouraging and light-hearted in the store.

The advantage of concept 2 over concept 1 is that the user can fill in the questionnaire in a surrounded environment. This will make the user free to answer what he or she exactly wants, without being influenced by others. Additionally, the multi-sensorial potential of the fitting room leads to more opportunities to make an immersive and energizing experience. This results in a final choice of concept 2. Since they have the same underlying concept, concept 1 could be potentially developed as well by Nike making use of the design elements of concept 2.

Table 4.2 - Concept evaluation and selection

		CONCEPT 1	CONCEPT 2	CONCEPT 3
Encouraging	Now	Encouragement through setting a personal goal	Encouragement through setting a personal goal	Photos of others function as encouragement
	Potential	Making the dialogue more encouraging can have big impact	Making the dialogue more encouraging can have big impact	The communication on the app can be more encouraging, but also limited in usage of app as it needs to be streamed
Energizing	Now	Experiencing their personal goal through augmented reality	Experiencing their just do it moment through surrounding	Walking around and discovering the potential of Nike products
	Potential	Not much more potential due to limitations augmented reality with screen	Immersive experience due to the multi-sensorial potencies of the fitting room	Not much more potential due to limitations of using an application
Light-hearted	Now	Recognizing their own future Instagram wall	Care free due to the intimate moment with Nike in closed room	Surprising response based on preferences; a matching goal
	Potential	Making the dialogue more light-hearted can have big impact	Making the dialogue more light-hearted can have big impact	Not much more potential due to limitations of using an application

CONCEPT CHOICE (Concept 2)

NEXT STEPS

Based on the feedback sessions and evaluation of concepts, further concept improvements are listed to take into account during the next iteration sessions of the prototype phase;
- Improve the dialogue to make the concept more encouraging and light-hearted
- Make use of the multi-sensorial potencies of the fitting room
- Iterate on the design of the fitting room, to make it fit with the design of the Nike store.
- Find a new name of the Nike Fitting Room, to make it more special

CHAPTER 5 //
NIKE CASE -
PROTOTYPE

5.0 // INTRODUCTION

In this last phase of the Nike case, the final iterations on the Nike Fitting Room concept are made. During the iterations, extra focus was laid on the dialogue in the fitting room, based on the concept evaluation in section 4.3. The analysis of the Nike communication (appendix P) is used to set up the questionnaire to uncover intrinsic motivations from Nike's branding perspective. Rapid prototyping, making use of low fidelity prototypes and feedback loops, is applied to receive feedback in an early stage of the development process and to make improvements with a user-centered mindset (figure 5.1). In appendix Q, the iterative process is described in more detail, together with the outcomes of the user feedback sessions. The feedback is directly applied in the development of new prototype versions, or is used to set up recommendations for further improvements (see evaluation - section 9.1). In this chapter, the final design of the 'Nike Fitroom' is presented.

ITERATION 1
paper prototype

ITERATION 2
paper prototype

ITERATION 3
digital prototype (wireframe) and scenario

ITERATION 4
digital prototype (layout design) and scenario

> 2 feedback sessions   > 4 feedback sessions   > 5 feedback sessions   > 5 feedback sessions
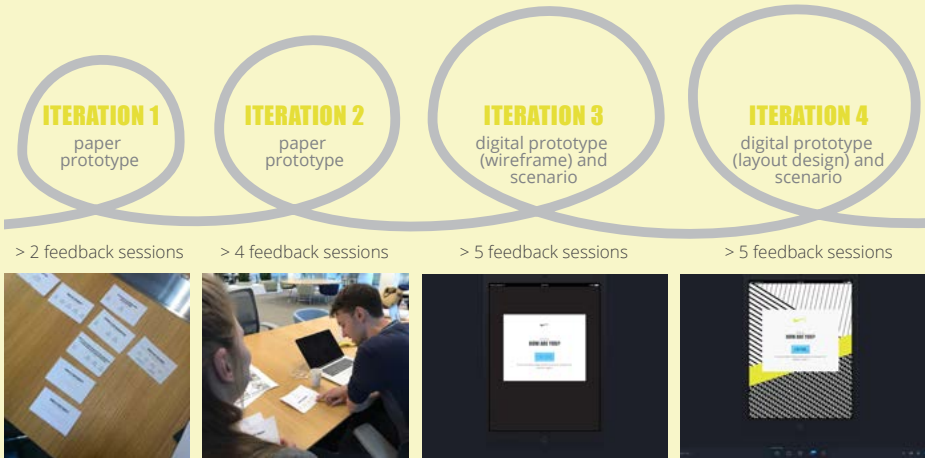
Figure 5.1 - Overview prototype iterations

**CHAPTER 5 //
NIKE CASE:
PROTOTYPE**

PROTOTYPE ITERATIONS

FINAL CONCEPT DESIGN

Nike brand communication analysis
- Guiding for set-up questionnaire

Prototype iterations
- 2x paper prototypes
- Digital wireframe prototype
- Digital prototype (layout design)

Feedback
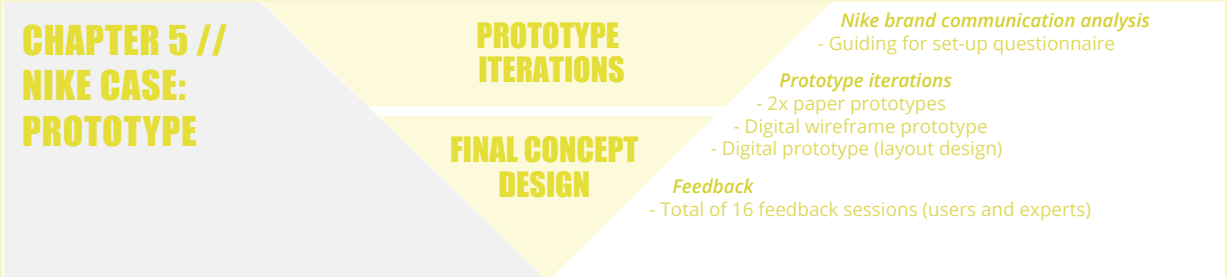- Total of 16 feedback sessions (users and experts)

Figure 5.2 - Overview chapter 5

5.1 // FINAL CONCEPT

The Nike Fitroom is a digital immersive fitting room to encourage the 'other person' to fit products as well. The experience of the fitting room will be optimized making use of attitudinal data. First, the consumer goals will be uncovered with an light-hearted and encouraging dialogue on the smart mirror. Eventually, the visitor can fit the product in a truly personalized fitting room, stimulating the user to achieve their personal goals by triggering personal intrinsic motivations. This will be the first step in a complete personalized Nike+ journey. A detailed interaction scenario is illustrated in this section, starting with 'the other person' walking around in the Nike store. The story ends with the other person using a Nike+ app making use of the attitudinal data. At the end of appendix Q and in appendix R, the final design of the screens on the smart mirror can be found.

STARTING FITROOM EXPERIENCE

'HMMM, I DON'T KNOW WHAT TO DO WHILE WAITING FOR MY FRIEND....

HEY, WHAT'S THAT? I NEED A SHIRT TO TRY OUT THIS FITTING ROOM!'

> The Nike Fitroom is located in the store, different than a normal fitting room
> From a distance and from each angle, moving sceneries can be seen

'INTERESTING, WHAT WILL IT DO?'

> Use of logo on the ground as invitation
> The room consists of a round screen with moving sceneries and a smart mirror in the door

---

FIRST, A FEW QUESTIONS

Welcoming screen with a little joke to set the right state of mind

'What is your mission?' The options are goals which are supported by the Nike brand

For each sort of goal, the user is motivated to set their personal target by saying it out load

Validation of the personal goal
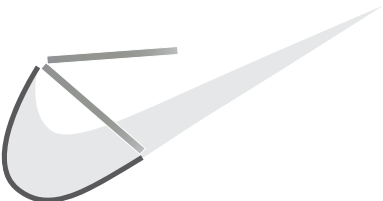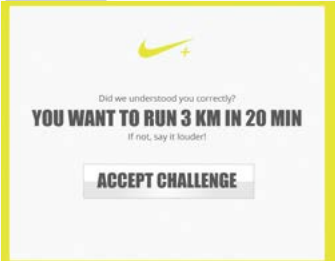
What is the current situation? Gaining insight is personal drawbacks to use for motivating the user to do sports

[SMILES] 'YES, I WANT TO CONTINUE WITH THESE QUESTIONS'

> Short dialogue with questions to define the visitor's intrinsic motivations
> Questions based on the product taken with the visitor, in this scenario a running shirt.
> Making use of the communication style of the Nike brand

TRYING ON
THE NIKE PRODUCTS
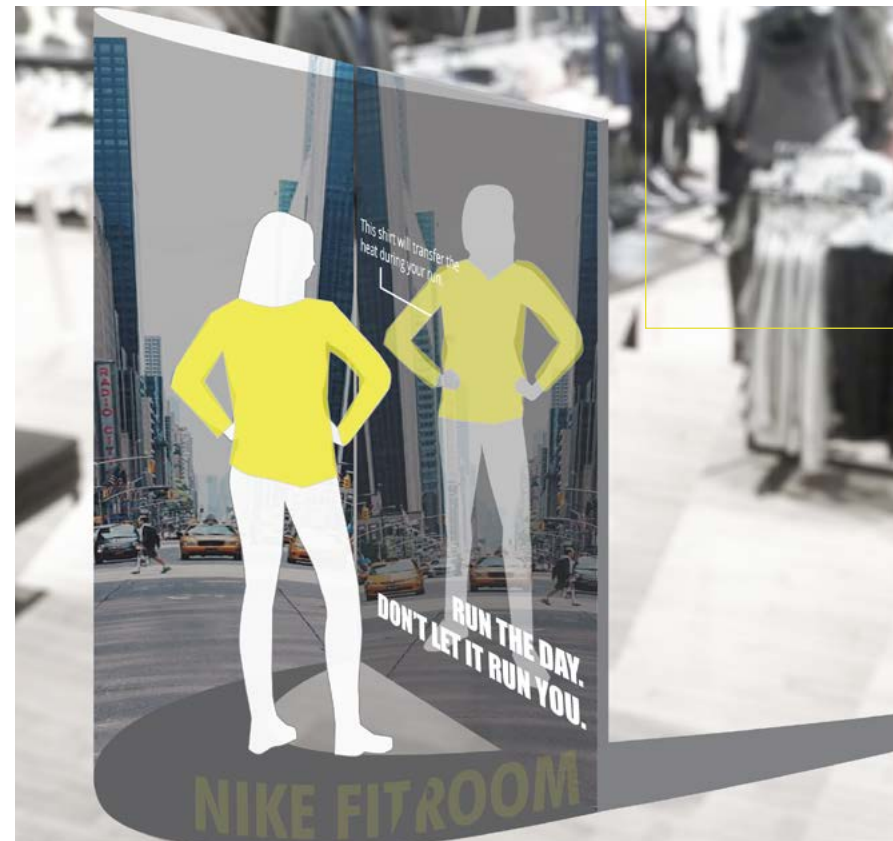
'WOW THIS NIKE FITROOM IS COOL, AND INDEED I SHOULD MAKE TIME FOR RUNNING'

> Moving sceneries and information about product how they can support the user's goals
> Communication in line with the user's personal intrinsic motivations

'I LIKE THIS SCENERY EVEN MORE!'

> The visitor can change the scenery by dragging pictures towards the wall
> Favorite scenery can be saved and used in a later stage for the personal training plan

ON-BOARDING NIKE+ JOURNEY

OPTION 1

'YES PLEASE, I WANT TO DO THIS'

> Option 1: if the visitor already uses the Nike+ account, the visitor can save their preference on the Nike+ app by scanning the code with their phone

OPTION 2

'YES PLEASE, I WANT TO DO THIS WITH THIS SHIRT!'

> Option 2: the visitor can upload the goal on their shirt by scanning the product code
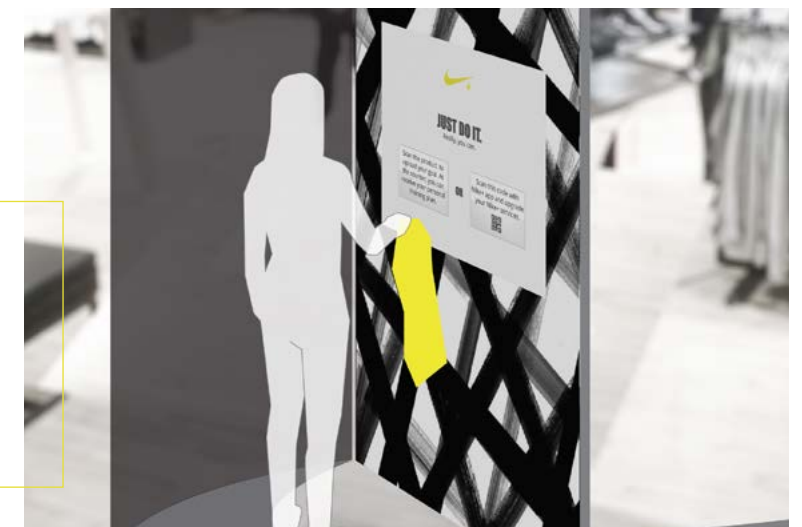
[NIKE ATHLETE]
'AH, YOU WOULD LIKE TO RUN 3 KM, THAT IS POSSIBLE!'

> Conversation starter with Nike athlete at the counter when buying the shirt
> Nike+ services can be recommended

TRULY PERSONALIZED COMMUNICATION NIKE+ SERVICES

'OKEEEEY, I WILL MAKE TIME FOR THE RUN!'

> The attitudinal data can be used to adapt the communication of the Nike+ app according to their intrinsic motivations
> Recommendations of new routes can be given based on scenery preferences

5.2 // CONCEPT DETAILING

This final section of the prototype phase elaborates on the concept details of the Nike Fitroom. For the technological detailing of the concepts, the expertise of Deloitte Digital Designers is used. These details will help to further communicate the concept to (internal) stakeholders of Deloitte Digital, most important Nike.

LAYOUT DESIGN DIALOGUE

For the design of the questionnaire, presented on the smart mirror, a layout is designed making use of design elements of Nike's corporate style. In figure 5.3, elements are shown in Nike graphics which are used for the final design of the questionnaire. In appendix R, different digital sketches of screens are presented made during the ideation of the screens. It has been chosen to make use of graphical (abstract) figures, so that the visuals will not distract the visitor from filling in the questionnaire. Only on screen 2 (*What is your mission?*) a photo is shown of a runner to give an indication that the questionnaire is now focusing on running.

Colors details with gray-scale figures and photos

Abstract graphical illustrations

Lightly striped background

Indication of the buttons
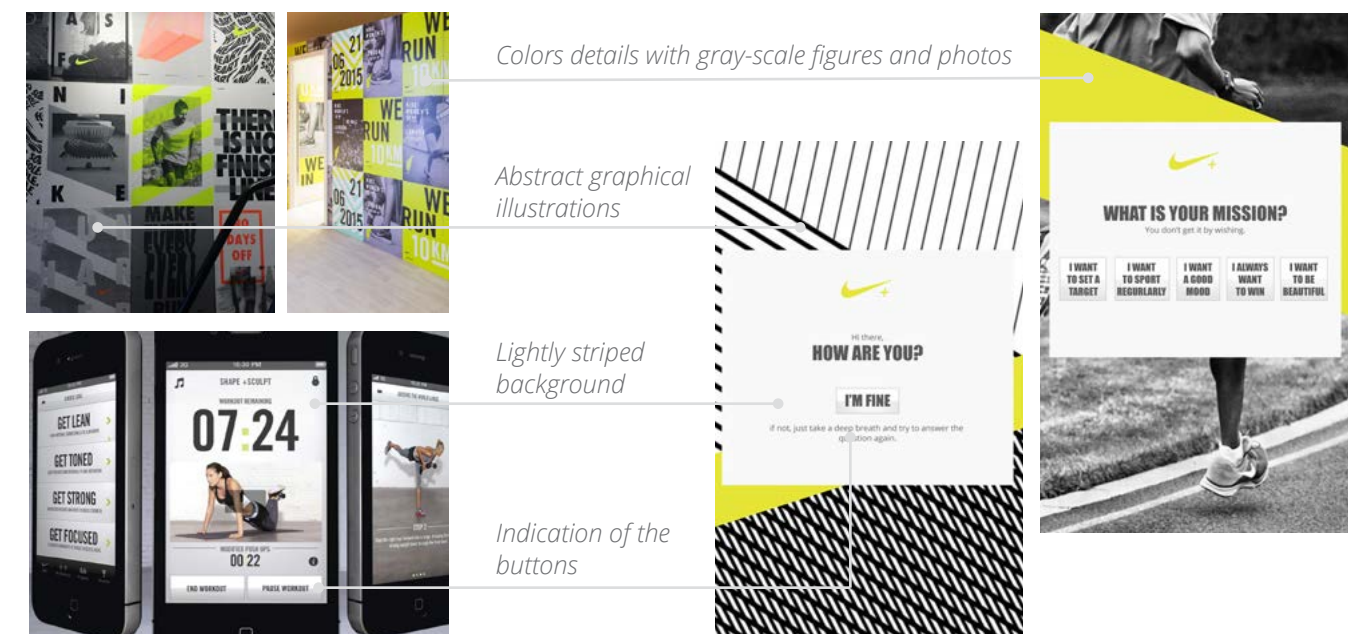
Figure 5.3 - Layout design elements

NIKE FITROOM JOURNEY

The steps in the Nike Fitroom Journey are further detailed and shown in table 5.1 on the next page. For each step, relevant design, hard-wear, and soft-wear elements are highlighted. To give guidance in further conceptualization and implementation of the concept, key elements are marked as essential for the interaction in-store. These elements together will be the most basic version of the Nike Fitroom, still being of value for the consumer and Nike in line with the design challenge. The desirable elements are more advanced, but will make the interaction complete as visualized in the interaction scenario on previous pages. Finally, possibilities of more advanced options are presented to take into account for developments of the concept in the future.

Table 5.1 - Nike Fitroom Journey

Element	Type	START OF THE EXPERIENCE	FIRST: A FEW QUESTIONS	TRYING NIKE PRODUCTS	ONBOARDING NIKE JOURNEY	TRUE PERSONALIZATION
DESIGN ELEMENTS	Essential	> Shape different from a normal fitting room > Placed in the middle of the store > Visible from different angles	> Light-hearted dialogue > Visuals not distracting/leading when answering questions > Short > Only focused on Nike Running	> Motivational slogans and information in line with intrinsic motivations > Different sceneries of running in the back of the visitor	> Not forcing people to download the app on that moment > By making use of the Nike athlete, people can be convinced to download the Nike app	> Training plan to reach personal goals > Communication of the Nike+ app in line with intrinsic motivations
	Desired (alternatives)	> Advanced digital signage (in line with the advanced digital experience inside) to trigger interest > Higher back than front to be able to look inside the fitting room when standing in the front	> Questions based on the visitor, to make the room applicable for different sport segments	> Relating functionality of products with personal goals > Possible to change scenery according to visitor's preferences > Round screen for seamless experience	> Recommendations of alternative routes based on preferences sceneries	
HARD-WEAR ELEMENTS	Essential		> Mirror with touchscreen incorporated	> Screen in the sides/back of the fitting room to give suggestions of running sceneries > Connected with smart mirror to be able to change scenery	> Scanner of product labels	
	Advanced (alternatives)	> Round screen with moving sceneries outside of the fitting room	> Emotion recognition > Automatic gender recognition	> Motion detectors to give information on the right place related to the body	> Connect automatically with Nike+ app if the users already uses this > Automatic uploaded on the product RFID tag	
	Desired (alternatives)		> Voice recognition goal setting > Tracking of product which will be tried out by the visitor	> Round screen to make a more immersive scenery (LED screen or OLED screen)		
SOFT-WARE ELEMENTS	Essential		> Answers questionnaire saved	> Motivational messages and info on screen in line with goals and intrinsic motivations > The choices made on the mirror touch screen influence the projections on the screen	> Connected with (mobile) POS system	> Making of personal training plans merged with Nike+ services
	Desired (alternatives)	> Questions based on sport preferences (derived from the sort of products tracked in the room)		> Giving information of functionality product related with personal goals > Preferences scenery saved		> Translation of preferences scenery in-store to potential new running routes for the user

ELABORATION TECHNOLOGIES

For the desired concept version of the Nike Fitroom, several technologies are used to enable the immersive digital experience. The most cutting edge technologies are highlighted, to give proof of the feasibility of the concept. For the round screen, the technology of OLED or curved LED displays can be used, further explained in figure 5.4. Smart mirrors are one of the new innovative trends in the retail segment. The Nike Fitroom uses this technology in the door. Finally, the different technologies should be connected within the fitting room, and with the store's POS system. This will give an new dimension to IoT technologies in-store.
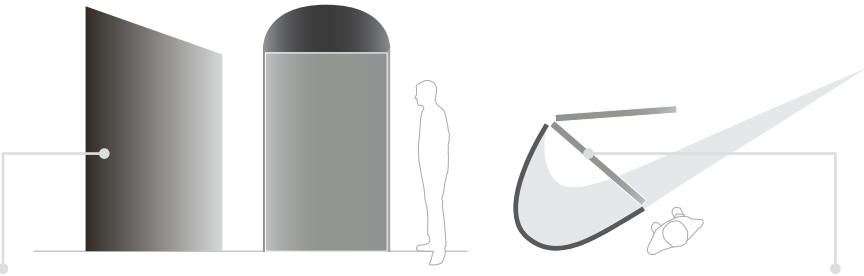
Screen: OLED technology or curved LED displays

OLED panels are made from organic materials that emit light when electricity is applied through them. The panels are bendable in any shape.

Oled displays can be used as digital signage (producer LG).

Design LED Video display technology (producer Street Communication) can be built in any size, shape, or curvature to create LED video walls, facades, columns, ceilings and more.

Mirror: mirror with touchscreen incorporated

Several retailers, as e.g. Neiman Marcus and Nordstrom, are testing versions of the smart mirror in fitting rooms.

For example, the Interactive Mirror TV Overlay (producer Prodisplay) can be installed over existing TV screens and monitors, transforming them into interactive mirror touch screens.

Figure 5.4 - Technology detailing

CHAPTER 6 //
EVALUATION

6.0 // INTRODUCTION

In this final chapter of the thesis, the project will be evaluated. The evaluation is done in two parts to be of value for both Deloitte Digital and Nike. The first section will elaborate on the evaluation of the final concept, The Nike Fitroom. The outcomes of the evaluation can be used for further development and implementation of the Fitroom. Next, the design framework and methodology used in the Nike case will be evaluated. The outcomes of this evaluation can be used by Deloitte Digital when applying the design framework and methodology in other cases.

To 'make an impact that matters' with this thesis (Deloitte's corporate purpose), an infographic and movie are made which can be used to advocate the research outcomes of the thesis.

The chapter will conclude with a personal reflection of the researcher on the project.

6.1 // NIKE - CONCEPT DESIGN

First, the final concept will be evaluated taking the desirability, feasibility and viability into account, based on the multiple feedback sessions during the different iterations (especially the feedback from experts in the final feedback cycle - appendix L). Based on the concept evaluation, recommendations for further development and implications for Nike's brand strategy are listed.

CONCEPT EVALUATION

In appendix S, an overview can be found how the Nike Fitroom meets the design requirements as listed during chapter 2 and chapter 3. An overview of the concept evaluation can be found below. Since the complete experience can not be tested yet, the feedback sessions were based on the different prototypes (interaction scenario's and digital prototype dialogue).

RECOMMENDATIONS

A concept version of an implementation road map for the Fitroom is given in figure 6.1. Recommendations for further research are highlighted in the road map. The road map can be used as suggestion for Nike. Eventually, the road map should be set-up in collaboration with Nike, taking their business objectives over a certain time-frame into account.

// FEASIBILITY

Overall feasibility
- With the set-up of the Nike Fitroom Journey (essential, desired and advanced concept - table 5.1), the feasibility of the different technological elements of the Fitroom is taken into account.
- As mentioned by Rijk van Kooy (DD - Creative), the concept is making use of available technologies in an unique way. This makes it a value concept for Nike and Deloitte Digital.

Essential concept version
- Technologies are used which are currently available on the market

Desired concept version
- More advanced technologies are used for the desired concept.
- It needs further research how the technologies exactly should work, but according to Deloitte Digital consultants it is feasible in the near future.

Advanced concept version
- For the advanced concept version, only the first suggestions are given. There are far more possibilities to take the fitting room to next level, making use of cutting-edge technologies as for example emotion detectors.

// VIABILITY

Overall viability
- As discussed with Morris Boermann (Deloitte Digital), the Fitroom will be of value for Nike in different ways as discussed below.

Engaging 'the other person'
- The Nike Fitroom encourages 'the other person' to try out Nike products as well, instead of just waiting on their companion.

Increasing in-store sales
- The smart mirror relates the functionality of the Nike products with the personal goals of the visitor to incite visitors to buy Nike products.

On-boarding Nike+ Journey
- The visitor of the Fitroom will be encouraged to use the Nike+ services if this is not yet the case, as it gives Nike athletes a means to start the conversation. This can increase the loyalty of Nike consumers.

Data capture and enriching
- The Fitroom gathers data which is valuable for Nike for further use (segmentation, communication and marketing activities)

Innovative brand awareness
- Finally, the concept is of value for communicating Nike's aim to be an innovative sports wear brand.

// DESIRABILITY

Overall desirability (interaction qualities)
- Dialogue was perceived as light-hearted (people often had to laugh during tests) and encouraging (through the motivational messages). This was a big improvement of the concept compared to the initial concept as presented in appendix N
- The Fitroom has high potential to be seen as an immersive digital experience, what will make it an energizing experience.

Dialogue
- People liked the tone of voice
- The participants didn't missed potential answers. Although no one missed answer options, Joey Jansen (Deloitte Digital Strategy) mentioned that the answers still can be perceived as too leading when filling in the questionnaire.
- Clear explanation is needed to scan the product in order to receive a personalized training plan at the counter (new way of handling data in-store)

Fitting room
- Immersive digital experience
- Distinct from normal fitting room > interesting for 'the other person'
- Not yet designed to meet the practical needs of a visitor trying on clothes.

Phase 1

In phase 1, further research and concept detailing should be conducted, executed by Deloitte Digital in collaboration with Nike. At the end of phase 1, the concept can be piloted. The pilot version of the Fitroom should have at least the essential design elements as highlighted on page 74. The pilot version could focus only on the use of attitudinal data for the running segment, to scope the concept for the first implementation.

Phase 2

At the end of phase 2, the desired concept (containing the complete Fitroom experience) can be introduced. The feedback of the pilot of the concept can be used to optimize the design. Additionally, the concept can be scaled up for other sport segments as well, most importantly the training segment as this covers a large share of consumers too. In this way, it will cover most of the interests of potential Nike customers waiting in store on their companions.

Next to implementing the Fitroom, Nike can look into the possibilities of other versions of the Fitroom. For example, the smart mirror of the Fitroom can be installed near the normal fitting rooms too as extension of the current fitting experience.

IMPLICATIONS BRAND STRATEGY

During the case-study, relevant personal attitudinal data of consumers for Nike are identified. The fitting room is one version of using these attitudinal data to optimize the brand touch point in order to enhance the emotional experience for individuals. The vision on the use of attitudinal data can be applied to other brand touch points as well. Next to investing in this new digital experience in the Nike store, Nike should look at how other brand touch points can be optimized to reach the best emotional experience, in order to build the emotional brand consumer relationship on a personal level. For example, the on-boarding of the Nike+ services could start with a same kind of dialogue as on the smart mirror of the Fitroom. Additionally, the Nike website could make use of attitudinal data as well, for example by adjusting the communication or product offering.

PHASE 1 RESEARCH AND DEVELOPMENT *Focus - use of attitudinal data*		PILOTING	PHASE 2 OPTIMIZATION *Focus - immersive digital experience*		LAUNCH
KEY ACTIVITIES	*Further R&D: dialogue* > Questions and answers of dialogue are now listed from only a branding perspective, not from a consumer perspective. Iterations needed making use of Nike's consumer data insights on intrinsic motivations. > Optional to focus on running segment first to scope concept for pilot > The dialogue should be optimized to make it as short as possible, but the tone of voice should stay light-hearted and encouraging. > Research needed on how the outcome of the questionnaire can influence communication in the Fitroom and in the Nike+ app. *Further R&D: design fitting room* > The design of the fitting room should be in line with the store design and the needs of the user fitting clothes. > The technical applications should be prototyped, finding the most effective way to enable the digital experience. > At least the essential design elements of the Fitroom should be visible in the fitting room, to have an effective design for piloting (see table 5.1). *User tests* > The design of the fitting room, especially the dialogue and personalized communication in the Fitroom and Nike+ app, should be tested with Nike consumers. The output of the user tests can be used in the final iterations.	*Validation* > With the pilot in the actual store, the desired project outcomes can be validated. > Does the Fitting Room elicit the target emotions courage, anticipation and feeling energetic? > Does the concept lead to extra sales of 'the other person' and increased use of Nike+ services?	*Concept optimization: design fitting room* > Use of feedback of pilot for further optimization of the Fitroom > Further research and development on technologies to create the desired digital experience in the fitting room *Concept optimization: dialogue* > Use of feedback of pilot for further optimization of the dialogue > The dialogue can be designed for other sport segments > The preferences of sceneries can be included in the personal training plan in Nike+ app, to stimulate intrinsic motivations (IM to experience stimulation) *Branding and marketing* > Preparation launch of the concept to increase the impact of the Fitroom (the innovation can go viral when it is positioned well). > Positioning of the product, the right place (choice of stores), and promotion.	*Support* > Orchestrating launch of fitting room *Next steps* > Continuously improving concept design > Role-out vision of making use of attitudinal data to other brand touch points (to trigger personal intrinsic motivations), e.g. onboarding, Nike+ apps, website or Nike training studios

Figure 6.1 - Concept implementation road map

6.2 // DELOITTE DIGITAL - THEORETICAL FRAMEWORK

During the Nike case, the theoretical framework as defined in chapter 2 is applied. In this chapter, the framework and methodology will be evaluated. Based on the evaluation limitations of the theoretical framework, implications and further research suggestions are listed.

THEORETICAL EVALUATION

Design framework evaluation

In figure 6.2, the outcomes of the Nike case are related to the design framework as defined in chapter 2. The basis of the design framework was the Design for Emotion model, developed by Desmet (2002). The model is used in a different way than for designing a *product or service* with an emotion-driven mindset. The model is used for designing a *brand touch point* to build an emotional brand-consumer relationship. The Personality Data Framework is set up, based on Hollander's (1967) personality structure, to identify relevant personal data. The hypothesis was that attitudinal data can be used to optimize the brand touch point for the best emotional experience, to build an emotional consumer-brand relationship on a personal level. First, the different elements of the total design framework will be evaluated separately. Afterwards, the complete framework (combining the Design for Emotion model with the Personality data structure) will be considered.
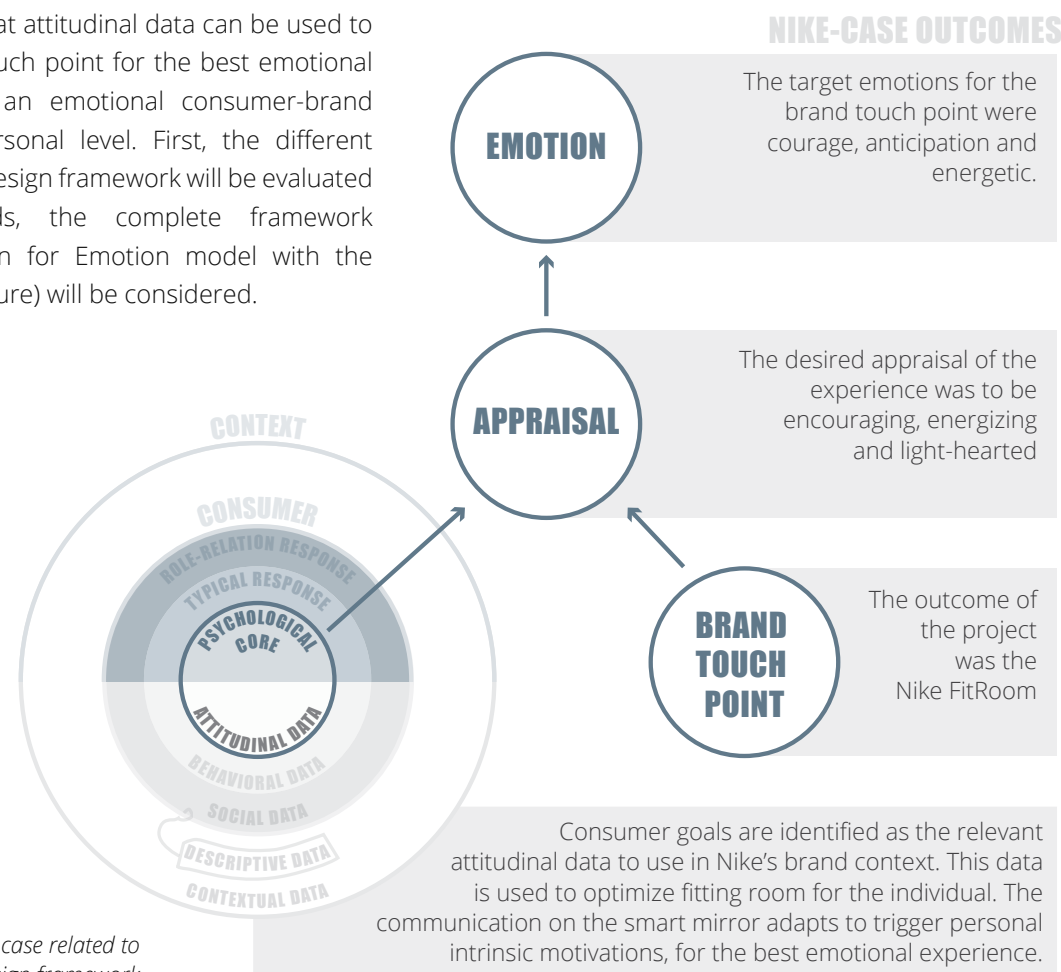
Emotion-driven design for building an emotional consumer-brand relationship

When designing the new brand touch point for Nike, the most important aim was to elicit the target emotions courage, anticipation and feeling energetic in-store. Eventually, based on the concept evaluation, the interaction can be experienced as encouraging, energizing and light-hearted which was assumed to lead to the set of target emotions. Complete validation of the desired emotional response, making use of

NIKE-CASE OUTCOMES

EMOTION — The target emotions for the brand touch point were courage, anticipation and energetic.

APPRAISAL — The desired appraisal of the experience was to be encouraging, energizing and light-hearted

BRAND TOUCH POINT — The outcome of the project was the Nike FitRoom

Consumer goals are identified as the relevant attitudinal data to use in Nike's brand context. This data is used to optimize fitting room for the individual. The communication on the smart mirror adapts to trigger personal intrinsic motivations, for the best emotional experience.

Figure 6.2 - Outcome Nike case related to the design framework

emotion measurement methodologies as e.g. Emotion Granularity Cards (Yoon, Desmet & Pohlmeyer, 2013), is not possible yet, since the outcome of the Nike case is still just a prototype. Additionally, the relation between eliciting the target emotions and building a consumer-brand relationship is also not completely validated from a consumer perspective, although it has been stated during the feedback sessions with experts that the concept will have positive impact on the brand perception of Nike and therefore the relationship with the consumer. The model provided good guidance in designing a brand touch point to increase emotional brand engagement.

Personality Data Framework

The Personality Data Framework helped to define relevant personal data to optimize the emotional experience. In the Fitroom, attitudinal data are used to adjust the communication on the smart mirror in order to trigger personal intrinsic motivations. Based on the evaluation of the concept, it can be assumed that the personalization will indeed lead to a better emotional response. During feedback sessions, people were positive about the communication (motivational messages on the screen) that will be adjusted to their personal goals. It would not have been possible to trigger personal intrinsic motivations when using e.g. behavioral personal data (such as shopping history) or social data (such as social media interactions). This is in line with the hypothesis that attitudinal data can be used to optimize the emotional experience. Complete validation of this statement from a consumer perspective should be done through piloting of the concept and further research; comparing the emotional responses of different kind of personalization strategies.

Design framework: the combination

When evaluating the visualization of the framework, two points of consideration are made. In this visualization, the attitudinal data are not connected with the brand touch point. But as can be seen in the Nike case, the brand touch point is using attitudinal data real-time to optimize the experience for the individual; data goes back and forth between the consumer and the stimuli. Another remark which can be made, is that the visualization is quite complicated for further use in practice (for Deloitte Digital). Taking these remarks into account, the final iteration on the visualization of the framework is done.

The result can be seen in figure 6.3. The Personality Data framework can be used separately to explain which attitudinal data are related to the consumer personality and other personal data categories.
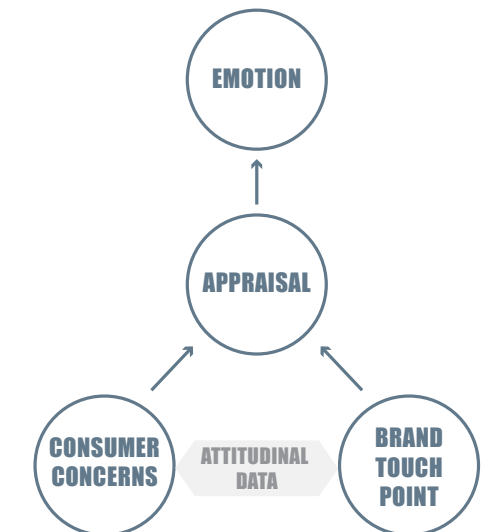

Figure 6.3 - Simplified Design Framework

Design methodology evaluation

To come up with this concept design, the design methodology as described in chapter 2 is applied. The project is executed in three phases; inspiration, ideation and prototyping. As already stated in section 1.3 (Approach), the design process cannot be seen as a sequence of orderly steps. In reality, it will be iterative, going back and forth between the different design phases. Eventually, this indeed happened during the Nike case, which was not a problem. For example, iterations on the design challenge were made during the ideation process, which eventually made the design challenge more specific for further ideation sessions.

Inspiration

Especially during the inspiration phase, the framework was used as guidance in setting up the design challenge. Based on the internal analysis, consumer research and external, 'target emotions', 'consumer concerns and relevant attitudinal data', and 'scope of brand touch point' were defined (perceived as the three elements of the design challenge). The target emotions were chosen in line with the brand strategy, distinct from competitors and not conflicting with consumer expectations. Defining the element of 'consumer concerns and relevant attitudinal data' was done in several iterations, since it covered a significant part of the design challenge

for the ideation phase. If the same approach would be applied in a new and similar project, it is advised to use the new framework (figure 6.3) and split the design challenge element 'consumer concerns and relevant attitudinal data'. This part of the design challenge should be analyzed and defined separately. General consumer concerns should be defined. Additionally, possibilities of optimizing the experience making use of attitudinal data should be investigated to select relevant attitudinal data.

Ideation
During the ideation phase, the Design for Emotion workshop as described by Desmet (2002) worked well, especially for a better understanding of the target emotions. As proposed in the Design for Emotion workshop, the desired appraisal should be defined based on the emotion exploration. It should be a product independent sentence (Desmet, 2002). Instead of using this appraisal formulation, it has been chosen to set up an interaction vision making use of an interaction analogy and interaction qualities, as described by Pasman et al. (2011). This was an important step in the ideation process, as it gave clear guidance on the kind of interaction that was needed to elicit the target emotions. Although the interaction vision is not completely in line with the methodology as described by Desmet (2002), it was perceived as a suitable methodology for emotion-driven design and could be used in future Design for Emotion workshops.

Prototype
The interaction qualities listed during the ideation phase were also kept in mind during the conceptualizing of the concept. Rapid prototyping was a suitable approach for setting up the dialogue. The comments received during the feedback sessions are directly used for further improvements. It was beyond the scope of this project to design the fitting room in more detail.

LIMITATIONS

The initial version of the design framework visualized in figure 6.2 indicates that attitudinal data (reflecting the psychological core) are the same as consumer concerns. But in reality, these are not completely the same. In figure 6.4, the relation between the phenomena is visualized. Not all consumer concerns can be seen as part of the psychological core, and not all attitudinal data

reflecting the psychological core are consumer concerns (attitudes, goals and standards). Attitudinal data that reflect the blue area in figure 6.4 are seen as relevant attitudinal data for personalized emotion-driven design practices.
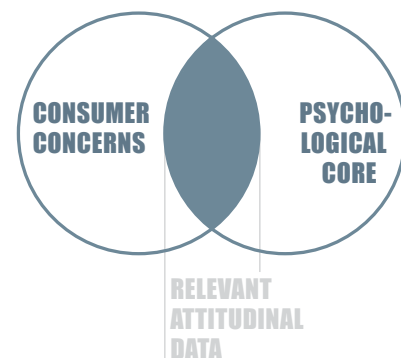

Figure 6.4 - Relation consumer concerns and psychological core

The definitions in the framework can be misinterpreted, especially 'attitudinal data', as it can be interpreted from data science, psychology and design perspectives. For example, attitudinal data can be interpreted as data reflecting 'attitudes' as used by Desmet (2002). These are beliefs as 'I like...' and 'I dislike...'. In psychology, attitudes are defined as the stored feeling people have about particular people, objects, events or ideas (Zimbardo, McDermott, Jansz & Metaal, 1995). But in the data science context, attitudinal data cover a broader range of data. As stated by IBM (Feffer, 2017), attitudinal data reflect e.g. consumer's needs, desires, motivations, opinions and preferences. In this framework, attitudinal data cover the same broad range of personal data in line with the vision of IBM on attitudinal data.

Furthermore, not every brand touch point can be adjusted making use of personal data for an optimal emotional experience. Only digitally influenced brand touch points can be adjusted making use of attitudinal data. Adjusting printed collateral or the store layout making use of attitudinal data is not possible (although one should never say never).

Finally, the design framework relies on the assumption that consumers are willing to share their attitudinal data. Although consumers are more willing to share personal data as mentioned in the introduction of this thesis, they only want to share data if they receive direct value in return. This should be kept in mind when applying the design framework (and corresponding vision) to other cases.

IMPLICATIONS

Theoretical implications
With this thesis, personal data categories are related with the personality structure developed by Hollander (1967). The insights derived from this framework are combined with the Design for Emotion model developed by Desmet (2002). The final design framework functions as guidance in personalized emotion-driven design practices, which can be applied when designing digital brand touch points in order to build an emotional consumer-brand relationship on a personal level. By providing this framework, this thesis is bridging design practices with the use of data. This is in line with the research partnership between Deloitte Innovation and Industrial Design Engineering of TU Delft.

Managerial implications
The Personality Data Framework can be used by Deloitte Digital for other cases in consumer business as well. It can be used as a substitute of the 360° degree view on the consumer framework, since it gives better guidance in transforming big data into small meaningful data. It can be used for personalized emotion-driven design practices just like this project, but also for other kind of cases using consumer data (making use of the Personality Data Framework without the Design for Emotion methodology).

The emotion-driven design methodology for brand touch points can help as an approach when designing new brand touch points with a strong branding mindset. By deliberately targeting distinctive emotions in line with the brand strategy, the brand touch point can increase emotional engagement leading to an emotional consumer-brand relationship. In theory, this is also applicable for other kind of brand touch points in different business sectors.

FURTHER RESEARCH SUGGESTIONS

Based on the outcomes of this thesis, suggestions for further research can be listed.
- As mentioned before, it should be validated from a consumer perspective whether the personalized experience making use of attitudinal data leads to a better emotional experience. Therefore, different personalization strategies should be compared, making use of different kind of personal consumer data.
- Additionally, it should be validated from a consumer perspective whether the brand touch point designed deliberately to elicit emotions in line with the brand strategy eventually leads to a better consumer-brand relationship. This can be done through quantitative research, such as surveys.
- Finally, the design framework and design methodology should be applied to other cases, to see how applicable it is for other sort of brand touch points and business sectors.

6.3 // MAKING AN IMPACT THAT MATTERS

This thesis provides a solution for the problem statement as given in the introduction of this thesis (section 1.2). The theoretical framework helps to design digital innovations in-store to build a consumer-brand relationship, making use of personal data in a humanized way. To advocate the research outcomes of this thesis within Deloitte, an infographic is made. Additionally, a movie is made in collaboration with Deloitte Digital which can be used to pitch the Nike Fitroom concept to Nike in America.

DELOITTE DIGITAL - INFOGRAPHIC

The aim of the infographic is to provide Deloitte Digital colleagues an visual overview of the most important insights gained during this project. In appendix U, the infographic can be found. The infographic is designed making use of Deloitte Digitals corporate style. The infographic addresses the research outcomes in 6 parts;
- Current situation
- Challenges for retailers
- Vision: how to use personal data to build an emotional consumer-brand relationship
- Explanation definition personal attitudinal data
- Result of applying this vision: outcomes Nike case
- Value of using the design framework

NIKE - CONCEPT TEASER

To show the most important digital interactions of the Fitroom, a movie is made in collaboration with Deloitte Digital. The movie functions as teaser to trigger the imagination. The aspects of the Fitroom highlighted in the movie are;
- Start of Fitroom experience with a dialogue with the visitor
- Digital immersive experience; possibility to change scenery
- Personalized communication on the mirror
- On-boarding Nike+ services
In appendix, the initial storyboard can be found, which is used for the development of the movie.
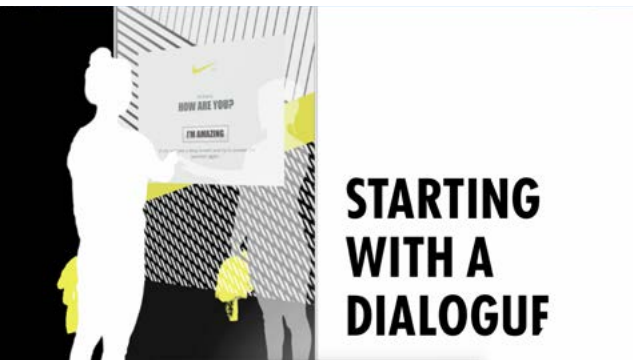
Figure 6.5 - Part of infographic Deloitte Digital

Figure 6.6 - Printed infographic at Deloitte

Figure 6.7 - Filming Nike Fitroom movie

Figure 6.8 - Snapshot Nike Fitroom movie

6.4 // PERSONAL REFLECTION

As stated by the philosopher John Dewey; 'We do not learn from the experience, we learn from reflecting on the experience'. Reflecting on this project will continue in the coming months, but I have started with a personal reflection on the project in this section. Looking back on the project, I can confirm that it was a real explorative project but that the explorations have resulted in concrete outcomes. .

The project started with the broad assignment; how can design support Deloitte's innovation practices making use of data. In the preparation phase of the project, the research is scoped towards retail. As IDE student I was used to solving a given 'problem', but in the case of this graduation project I had to find the problem by myself. The first meetings at Deloitte Digital and Nike felt like looking for 'something' without knowing how 'it' looked like. But after reading many articles together with the insights gained from the various discussions, I discovered what I needed to do; redefining 'personalization'.

The start of the case-study of Nike was explorative in two ways. At the same time, I was looking for a good approach (designing a brand touch point making use of data) and for an innovative concept design for the Nike store. This made the exploration phase a good deep dive. When I finally came across the Design for Emotion model, it felt like finding a missing piece in the puzzle. After translating this design methodology to a methodology for designing a brand touch point and combining the model with the insights derived from the Personality Data Framework, I could give real meaning to all the research I already had done for the Nike case. I was able to define a relevant design challenge for Nike in line with the vision derived from the design framework.

During the ideation phase, I was not only eager to design an innovative concept for Nike, but also eager to proof that my vision on personal data in-store was right. By transforming the design challenge in bite-size peaces, I was able to include others in the ideation process for more ideas. By facilitating the Design for Emotions workshops at Deloitte, I could show my colleagues the benefits of emotion-driven design practices. Especially the small brainstorm session with Deloitte Digital Creatives was a nice experience, for me (since facilitating this form of brainstorm was the first time for me) but as also for the others as mentioned by the participants. My

colleagues felt inspired by this new way of brainstorming. But, as already predicted by Jeroen, you have to come up by yourself with the best ideas. The ideas derived from the brainstorm sessions could be used as inspiration, but were definitely not the best solution yet. So I forced myself to continue brainstorming solely with only a pen and a piece of paper. Since I love to work in groups and love to brainstorm together, this was new for me. I cannot say I really enjoyed doing this, but eventually this has resulted in the final three concepts.
After choosing the Nike Fitting Room as the best concept, the project accelerated. Through rapid prototyping the concept became more and more tangible, resulting in the Nike Fitroom.

Along the road of the graduation assignment, I came across all the subjects which makes my study so cool; talking to Nike consumers in front of the store, inpiring talks with experts in retail, branding and design, research on the brand's cultural heritage, exploring the endless possibilities of digital innovations, facilitating brainstorm sessions, gaining deep understanding of target emotions, designing, prototyping and translating design into business value for Nike. This has resulted in the framework and the Fitroom. The fact that my Deloitte colleagues were interested to use the framework and that the Fitroom movie will be shown to Nike, gives me the great feeling that I have left something more behind than only a report that will disappear in the bookshelves.

Figure 6.8 - My study spot

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