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Chapter 1. INTRODUCTION

In the first chapter of this report I would like to introduce you to the issue at hand, explaining the background to the project and what I hope to achieve. I will also briefly go through the project structure and set the boundaries.

1.1 REBIRTH OF THE COOL

“Within Buddhism, the term rebirth or re-becoming (Sanskrit: punarbhava) is preferred to “reincarnation”, as the latter is taken to imply there is a fixed entity that is reborn. However, this still leaves the question as to what exactly the process of rebirth entails.”

Wikipedia

One school within Buddhism, the Sārnātīvāda, believes that between death and rebirth there is a sort of limbo in which beings (read product) do not yet reap the consequences of their previous actions but in which they may still influence their rebirth.

My mission with this project is to find a design method that could be used to influence the rebirth of these so called sleeping beauties. I intend to use the “karma” of the product, i.e. the history, as an important source and then through my design process inject the necessary values needed to awake a sleeping beauty.

As I explain above, the product already have a history in the marketplace, hence also a former user group. Used wisely you have a lot to gain, but without focus a sleeping beauty easily could backfire. So how should such a rebirth be managed and what should a designer focus on?

1.2 PROJECT STRUCTURE

My project is split in two, one theoretical part and one empirical part. The first part is based on existing theories within design and marketing. I focused my research on management theories, research methods and consumer behavior theories. The second part is based upon a case study “Rebirth of the airship”, where I test the method identified in the first part. The case study also includes a straightforward design process and a qualitative field research.

In the final part of the project I conclude my findings and reflect upon the work method and the result at hand. All diagrams except the figure 1.3 is designed by me. I use an inductive reasoning when presenting my arguments.

1.3 PROJECT BOUNDARIES

As a designer, you most probably enter a project of this character in a stage when a product already has been identified. Therefore I will not present a method for finding sleeping beauties, but how to manage them. The actual identification of a sleeping beauty is a complex issue involving Private equity theories rather than design theories.

To be able to test my method I had to trust my intuition in finding a case study.

In some aspects the concept will push the limits for what is technically feasible. My focus in this project lies on the method of design not on the product as such.
Chapter 2. SLEEPING BEAUTY

In this chapter I will define what I mean with a “sleeping beauty” through a slightly modified product cycle. I will also introduce potential problems involved when working with a “sleeping beauty”.

2.1 DEFINITION OF A SLEEPING BEAUTY

All products follow a product cycle. The most common one is the bell curve. Products are either taken out of production or modified to be able to start on a new life cycle. So where do we find the “sleeping beauty” (SB) in the product cycle?

In the model below you see that I have extended the bell curve so it continuous beneath the Y-axis. In this area there is no activity in terms of volume, the product is in limbo. The product rests in the sleep area, ready to be awakened. The question is what complications do we meet as designers working with a SB and what possibilities does it give us?

As the term sleeping beauty hints the product is not just sleeping it is also considered to be a beauty. That is, it has a strong product history with a good track record. But for some reason the product has failed on the market. Why it failed and went into the sleep area is according to my thesis one of the key questions to answer when working with a SB.

Important to notice is that the SB belongs to an already existing product cycle. A SB already has a history in the marketplace. For good or for worse consumers already have a picture of the product and with it comes a set of expectations. The team who worked with the new MINI, for example, had to really understand the original to be able to preserve its soul and create a worthy successor. Which brings us to the next issue at hand, understanding and balancing the customer expectation.
2.2 EXPECTATION VS EXPERIENCE

According to Blackwell et al (2001) a product that provides relatively good performance may lead to a dissatisfying consumption experience when this performance falls short of what the consumer expected. If the product delivers less than expected, negative disconfirmation occurs and the customer is not likely to buy the product again. The likelihood of this happening increases as the expectations increase.

In most cases it is the brand name that evokes expectations, but it could also be advertisement or price. As explained by figure 1.1 a SB has a history in the marketplace and therefore comes with a set of expectations. The expectations connected to a specific product depends directly on its particular history. Does it have a fan base? How and why did it engage its former consumer?

As a designer you often work with a set of value words. These value words need to be transformed into something tangible, in most cases a product. How we experience the product depends on several tangible factors, such as material, color and texture. Today design projects also include intangible factors such as the moment of purchase, the feeling you get when opening the package and so on. Similar to the theory presented above, the product experience should cohere with the expectations certain value words contain. Managing this process is necessary to be successful in the marketplace.

As I already explained it is important to match product experience with consumer expectations. Where these expectations come from depends, in my case it arrives with the products history and the values attached to it. As shown in the diagram below, understanding the expectations and balancing these into the correct product experience is, as I see it, the most important task of the designer. Looking at existing cases you can clearly see that there is a thin line between failure and success, when it comes to reintroducing products or brands to the market.

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So how do we understand the customer expectations of a certain SB? Where in its history lies the key? Most probably this will differ from case to case, but I will through this project try to answer these and the following questions:

How should designers approach the design process when trying to revitalise sleeping products? What are the steps of information gathering and how can I transform the information into something tangible? Finally it is important to understand; does the method differ from the normal design process, if so how?
Chapter 3. METHOD

In this chapter I will explain the different methods of analysis that I think can be used for giving rebirth to a sleeping beauty. The method is based on traditional requirements capture management theories. I will also introduce the subject for my case study and for what purpose it serves the investigation.

3.1 REQUIREMENTS CAPTURE

As I explained in chapter 2 a sleeping beauty rests in the end of its original product cycle. As a consequence to this the new concept will play a vital role for its future rebirth. According to Bruce & Cooper (2000), once the concept as been defined about 80 percent of subsequent costs will have been committed. Requirement capture (RC) is the process of gathering the necessary information significant to product development. RC defines:

- customer, user and market requirements;
- design requirements; and
- technical requirements.

Without a thorough RC process, false assumptions can easily be made, which leads to errors in the product specifications. Bruce & Cooper points out that the later, in the product life cycle, the RC is made the greater the impact on time and cost. RC is means of ensuring that early on in the product development process, the foundations for the product specifications are solid.

3.1.1 MODEL OF REQUIREMENTS CAPTURE

The basic layout for a model of RC constitute of three stages. In stage one you try to gather the information necessary. In stage two you turn the information into knowledge and in stage three you decide the outcome of the knowledge. It is at stage three concepts are generated.

3.1.2 RC TRANSFORMED TO FIT SB

Based on the basic theories of RC management I have constructed a model which fits the specific task of reintroducing a SB to the market. The SB model has a 3+1 structure, where the first 3 steps are focused on the product and the last on the market. This way the new SB concept is based upon a strong foundation, sprung out of its former glory hopefully without doing the same mistakes over again. As I discussed in the former chapter it is important not to disappoint the future consumer.
3.2 MODEL OVERVIEW (step 1)
As you can see in figure 1.3 the model has a 3+1 structure which start with the product world and heritage, the historical analysis (HA), and there after you move on to the product “shell” (PA) and finally to the core of the product, its technology (TA). The model could also be interpreted the other way around. You start with the core which henceforth reflects upon the “shell” and so forth. The final step, the market analysis (MA), is made in present time and acts as a information filter. The conclusion from the first 3 analysis are matched against the market analysis and visa versa.

3.2.1 HISTORICAL ANALYSIS (HA)
During the historical analysis it is very important to do a thorough research. It is within the historical analysis one will find most of the abstract key values and understand the heritage of the product. It is important to get a complete picture; why and under what circumstances was the product born, how was it consumed during its peak and finally, why did it disappear from the marketplace? Essentially the historical analysis constitutes of three parts:
- Birth (why, who, how and when)
- Peak (how and what)
- Sleep (why and when)

3.2.2 PRODUCT ANALYSIS (PA)
In this analysis we focus at the product. What are the main characteristics, the different design cues and how is it perceived by the contemporary consumer? What is the core, the original concept of the product?

By doing this research the designer will hopefully grasp the core essence of the original product. These are necessary ingredients for a future design due to previous consumer expectations. The product analysis constitutes of the following parts:
- Identity (Design cues)
- Perception (Consumer aspect)
- Essence (Concept)
3.2.3 TECHNICAL ANALYSIS (TA)
Products tend to be designed as they are for a reason. The technology behind a product usually guides the design process. The technical analysis helps the designer to understand a product's possibilities as well as its limitations.
Many winning concepts arrive from a new technical innovation, hence the importance of technical analysis. Suggested areas to investigate:
- Technical principle
- Possible configurations
- Technical innovations

3.2.4 MARKET ANALYSIS (MA)
Finally no product, how ingenious it might be, can survive without a market, right timing and the right market introduction. Are there any similar circumstances to the first time the SB was introduced on the market? Has the contemporary market opened up new possibilities? Is the market ready for the rebirth? Why would it work now when it failed before? These among many other questions are essential when finding the right concept configuration.
- Global circumstance (Need)
- Market Segmentation (Possibilities)
- Trends (Both globally and within specific segments)

3.3 ACTION RESEARCH
To enhance the understanding and comprehension of the SB rebirth model, I decided to carry out a case study of a chosen sleeping beauty. During the research and the design process I came to many important conclusions and insights, which has effected the present configuration of the model.
Because of the nature of action research the project tended to change quite a bit during the course of time. This part of the project had a trial and error character.

3.3.1 WHY AIRSHIP?
When choosing airship as a SB I had to trust my intuitions at first. Airship as a product matched the profile I was looking for, as it is a product and not a brand, something that proved difficult to find at first. Most of the times the brand and the product was the same thing. Eliminating all such products left me with a clearer case. I could focus on the product as such and not the brand values somewhat helping me to understand the role of the designer. Another positive factor with airships was the mere size; they are fairly big as products. This helped me to focus on the concept and the big picture. The airship project is mostly about the experience of flying with an airship and finding the right market segment. Of course I also had to focus on the design details as it is an important part of how we experience products even if they are huge like airships.
Chapter 4. CASE STUDY “Rebirth of the Airship”

In this chapter I will apply the model presented in the previous chapter. Because of the character of this report I will only briefly report my most important findings and try to explain how they effected my final concept design.

4.1 HISTORICAL ANALYSIS

Airships were once considered to be one of the great wonders of the world. Once they cruised the skies above Europe and across the Atlantic, both to New York and Rio de Janeiro. But one day they were gone, as if they never had existed left only in our memories. Where did they come from and what happened to them? Is there space for a modern airship in the crowed skies of today? If so, how would they look and who would travel with them? All of the above questions are difficult to answer, but by analyzing the history maybe we can find the answer to some of them.

4.1.1 BIRTH

The first airships were built in the beginning of the twentieth century. Most of the early constructions were of a experimental kind. One of the first pioneers was the Brazilian Fernando Santos-Dumont. He failed several times before he managed to cross the English channel. If not for the famous Count Ferdinand von Zeppelin airships would never had reached beyond the experimental stage.

As with all new products they need heavy investment in the beginning of their life cycle. For airships the German war machine became the vital financier. During the war the ships were used for bombing troops and were quickly developed.

4.1.2 PEAK

After a somewhat failed military carer the airships finally started upon their civil path. During the 30’s companies like Zeppelin Gmbh flew several thousands of highly successful flights. The Peak was reached in 1929 when “Graf Zeppelin” flew its first global tour with more than 12 days in the air. Soon to follow the two largest airships were built, “Hindenburg” and “Graf Zeppelin II”.

4.1.4 SLEEP

For more than 10 years the German and American airships cruised the skies, without any huge civilian casualties. In their civil role they were highly successful but due to the crash of “Hindenburg” in 1937, in front of a complete media coverage, airships got hit by a fatale blow. By the time of the Second World War they already had started to slumber.

4.1.5 INPUT TO DESIGN PROCESS

From the historical analysis I concluded two main facts; The first is that Count Ferdinand Zeppelin played a vital role for their existence. Secondly we understand that it was merely a chain of misfortunes that lead them to their doom.
4.2 PRODUCT ANALYSIS

Understanding the very core essence of the original product is very important to be able to meet customer expectations. Within the perception of a product lies most of the expectations. A Ferrari, for example, is perceived as a sporty car. So the customer expects a strong engine and the shape to be streamlined.

How much of the original design cues should be put into the new design? Or is it the original idea wish is important? Depending on the product the outcome of this analysis will differ. A car, for example, depends a lot on its design cues. An airship on the other hand is probably more about grasping the essence.

4.2.1 IDENTITY (see appendix A)

After analyzing the development from the early experimental stages to the mature design of Hindenburg, a clear iconic shape can be identified. The mature design is very much effected by the influences of streamlining i.e. aerodynamic shaping. Iconic is also the light weight skeleton, which gives the airship its mechanical and industrial look and feel.

Looking at the interiors of Hindenburg the influences of Art Deco and modernism are clear. For the time the interior was considered to be fairly high-tech with its light weight material and functional design.

4.2.2 PERCEPTION

So how did people perceive the airship? This question is difficult to answer as most of the people who traveled with the original airships are dead. But still, if you interview people today they all have an opinion. Most people get very exited and remember scenes from movies in which airships have appeared. People perceive airships as exotic and tend to connect them with elegance. Unfortunately everyone remember airships as dangerous. The picture of Hindenburg exploding will be difficult to erase.

4.2.2 ESSENCE

So what is the essence of airships? What are the abstract values connected to Airships? What is the true strength? I boiled it down to the following; Adventures, Silent, Slow and Free/Spacious.

4.2.2 INPUT TO DESIGN PROCESS

Looking at the product as such I concluded that its strength lies within its essence. Important is also to give the product a modern feel, to be able to eliminate the Hindenburg associations. Keep the essence although with a fresh and elegant look and feel.
4.3 TECHNICAL ANALYSIS

Technically, airships are very interesting especially as new environmental friendly transportation. How is it possible for a huge construction like Hindenburg to “float” and navigate in the air, as if it was water? What possibilities/limitations does the technical principle offer a modern airship design? Are there any new innovations that can contribute to a successful rebirth?

At first airships seems to contradict the laws of nature. But in reality airships are really playing along with nature, comparing with for example aeroplanes who need strong engines to even get off the ground.

4.3.1 TECHNICAL PRINCIPAL

Airships use Lighter Than Air technology (LTA) which means that they are filled by a gas with lower density than air, which makes them close to weightless (Principle of Archimedes). They also use their aerodynamical shape to be able to lift and navigate. Historically two different gases have been used:

- Hydrogen  
  + Good lifting capacity  
  - Highly explosive when in contact with oxygen

- Helium  
  + Not flammable  
  - Lower lifting capacity (1m³/1kg) than hydrogen

4.3.2 MAIN CATEGORIES

Three different categories can be identified:

- Rigid: Most German airships were rigid. The gas is contained in envelopes kept in place by a rigid skeleton, traditionally an aluminium alloy. The outer shell could be a material such as nylon. Rigid airships are only efficient when longer than 120 meters.

- Semi-rigid: Popular early last century. They usually comprise a rigid keel and a pressurised envelope above that.

- Blimps: Non-rigid airships, also known as blimps, are the most common now days. They are basically large gas balloons.

4.3.3 TECHNICAL INNOVATIONS

Hybrid airships, as the name suggests mix two worlds, LTA and Heavier Than Air technology (HTA). This concept has been investigated for many years and most airship projects running use this technology. The big difference is that an hybrid creates 40% of its total lift capacity by aerodynamics (compare with 8%). This innovation enables greater lifting capacity and better ground control.

Other innovations that could be used are solar panels and hydrogen fuel cells.

4.3.4 INPUT TO DESIGN PROCESS

All in all, the principle of airships combined with modern technology is a winner especially in the battle against global warming.
4.4 VERDICT
After doing the first three analysis, I realized that Airships have a strong essence and great potential for exiting concepts. I would like to summaries my verdict as follows:

— Economic feasibility
— Environmental
— High operational safety characteristics
— Hovering capability
— Operational in low infrastructure areas
— Capability to fly at low speeds and low altitudes
— Low noise
— Elegant and adventures experience

Concluded airships seem to have great potential as a modern transportation alternative. But learning from history several other factors, such as market needs and global circumstances, plays a vital role for a products market introduction and survival.

4.5 MARKET ANALYSIS
Looking at figure 1.4 SB rebirth model step 1 I have split the research and analytical part into 3+1. So after doing the first three analysis the essential conclusions need to be filtered through a market research. This is done to verify global needs, segmentation/target group and concept configuration.

4.5.1 GLOBAL NEEDS
Researching the global needs two major trends crystallizes both suggesting the need of new transportation methods.

According to WTO International Trade Statistics 2006 there is a major increase in maritime container trade, clogging up already crowded docks.

A second trend is increased tourism. Vision 2020 declares tourism to rise to 1.6 billion (UNWTO 2006). Which means the double amount of people moving around on the planet.

These two trends plus the rise in oil prizes and an increasing greenhouse effect awareness, all speak for the need of new solutions.

4.5.2 GLOBAL LIFESTYLE TRENDS
This part focuses upon the consumer trends of today. Including general increase in luxury consumption, I found a couple of dominating trends within the traveling segment.

- Adventures traveling
- Eco tourism
- Recreational traveling
4.5.3 MARKET SEGMENTATION

So how can we segment the potential market for a revitalized Airship? After a thorough sweep of the market I found three highly potential segments:

- Container trade
- Emergency handling
- Tourism

Looking closer at each segment keeping in mind the dominant characteristics of airships. I had to rule out the first two segments, mainly for technological reasons. Container trade is eliminated because of the size contra lifting capacity problem. While emergency handling frankly failed because of the limitations airships have navigating hard weather and high altitudes. Leaving me with tourism as a strong segment with potential to fully ride on the great heritage of airships.

4.5.4 TARGET GROUP

With tourism as a chosen segment I researched the potential target groups: Segmented by age

- 70/80’s (Backpacking and adventures traveling)
- 60/70’s (Family resorts)
- 40/50’s (Recreational and new experience traveling)

The last target group (50/40’s) is clearly the one with the highest potential. They are prepared to spend and are looking for something new, both adventures and recreational.
Chapter 5. “CLOUDIUS Luxury Air Cruiser”

In this chapter the final concept will be presented. I will point out the general path of the design process and major design decisions based on the analysis presented in the previous chapter.

5.1 CONCEPT INTRODUCTION

The concept is based on the strength and possibility of traveling silent and slow at relatively low altitudes. Imagine a cruise ship with the air as its sea. As the airship is in no need of infrastructure and is not limited to neither water or land, we will be able to cruise exotic destinations non reachable by other means of transport. Mainly the concept airship is a blend between a cruise ship an aeroplane and a hot air balloon. Think of the possibilities...

5.1.1 CONCEPT CONFIGURATION

I think the strongest possible configuration is to see the airship as a regular cruise ship but in the air. In the same way you cruise islands in the Caribbean you could cruise Africa or why not the Gobi dessert. In this way you use the spacious and comfortable facilities onboard the ship during transportation and the unique possibility to be able to land at any open given area. In the middle of nowhere if so wanted.

Concept: “Active relax” a recreational adventure

— Airship cruises between lodges and “hot spots”
— 10-14 day cruise with occasional nights at lodges
— Slow speed and low altitude during day
— Higher speed and higher altitude during night
5.2 DESIGN PROCESS

Because of the character of this project, where the case study has mainly been about understanding a research model and communicating a concept, I had to take fairly quick design decisions relaying mainly on my intuition. Important was to find a new look and feel which clearly expressed its new function as a cruise ship, instead of just another mean of transportation.

I have pushed the limits as far as possible to communicate the new idea more strongly. Trying always to keep within the boundaries of what is seemingly possible in near future.

5.2.1 IDEATION See Appendix B

I started to find my basic technical platform. I based my sketch work on existing US airship patents, trying to find the best configuration.

Finally I found a good combination of several technical solutions, enabling the ship to have a top compartment located in between the two gas envelopes. The design opens up the possibility for a active area, similar to the top deck of cruise ships.

The idea of having an airship looking a bit like a giant dingy with gondola stuck underneath and a polycarbonate cupola on the top, fitted my “Active relax” concept perfectly. Active on the top and relax in the bottom.

5.2.2 SHIP DESIGN See Appendix C

After finding the right basic idea I had to go more into detail, trying to understand the dimensions and the outer look and feel. I wanted the ship to look modern jet keeping some of the iconic shape, which mainly arrives from the aerodynamic hull design.

Secondly I started to understand how many rooms/passengers the ship could carry. Keeping always in mind size vs lifting capacity. One big problem was the pool which I soon realized was extremely heavy. In the end I had to make the pool smaller and position it under the middle axis. Here it came to serve a great purpose as a counter weight to the passengers whom are moving up and down in the ship.

Finally I decided to put solar panels in a screw like pattern on the hull. This both exaggerates the aerodynamic shape and gives the airship its high-tech feel. The design is meant to express the same optimistic view on the future, as the Foster building in London, from where I have borrowed this particular design cue. In the final ship design I fully express its luxurious and environmental profile.

5.2.2 EXPERIENCE DESIGN See Appendix D

This final part of the design process was extremely important and most expressive. With the help of computer 3D I was able to simulate the ship flying over a landscape. Trying to render the experience you as a passenger would have cruising the skies over Africa.
5.3 CLOUDIUS

5.3.1 SHIP DATA
The ship data I based on part existing projects and part mathematical calculations
— Size 220 x 80 x 40 meters
— 100-135 passengers including crew
— 40 passenger cabins
— Payload 340 ton (vertical lift)
— Speed 80 knots (150 km/h)
— Fresh water tank for 20 days (16 ton)
— Helium gas
— Propelled by Hydrogen fuel cells
— Solar powered

5.3.2 DESIGN OVERVIEW
See Appendix E for detailed floor plan

As I already explained I have split the ship into two zones, Active and Relax. The gondola attached to the bottom of the ship, holds sleeping cabins, reception area and a health room. From all of these areas you can enjoy the beautiful landscape which passes by beneath you in complete silence. Relax Zone

As an innovation I wanted to use the area on the top, the one facing the sky. Located in between the gas envelopes you can find, a pool area, the winter garden and a sky bar/restaurant. This way you can fully enjoy the fact that you are slowly cruising the skies, night and day. Active Zone
Chapter 6. CONCLUSION AND REFLECTION

In this final chapter I will present my conclusion building upon the model shown in figure 1.4. By doing so I will also conclude the outcome of the case study. In the reflection I present the pros and cons working with a sleeping beauty and how my model could be improved in the future.

6.1 CONCLUSION

As shown in the diagram below, the model presented in chapter 3 is actually the first part in a three step work flow, similar to the usually used design process. Step 1, the part previously used to analyze the Airship, mainly helps you to formulate the right concept and set the project off in the right direction. As shown in the model below and tested in the case study, it is important to build your concept upon the right information. The concept should reflect the original product essence as well as the contemporary market.

To explain the conclusion of this project I will again refer to the slightly modified traditional product life cycle presented in chapter 2. A sleeping beauty is located underneath the y-axis in the diagram and is therefor not on the market. But as shown in my case study it is possible to give rebirth to a such a product. Important to notice here is that my model only deals with the first fase in the rebirth of a sleeping beauty. For a products complete rebirth many other problems need to be dealt with, such as investments, production and marketing.

So finally I realized that my working method is designed to help us as designers finding the right direction in our vital concept work, as discussed by Bruce & Cooper. As we are dealing with a rather sublime and subjective matter the input gathered, by the help of my tool, will most probably vary from case to case. But according to my research it will contribute to the design process as a sort of check list helping us to stay on track in the delicate project startup and in meeting consumer expectations.
6.2 PROJECT REFLECTIONS

When I started this project I was rather sure that it would be easy to find and awake a *sleeping beauty*. I had the idea that there would be plenty information to build a case upon, a rebirth would be a simple task. Soon I realized that I was wrong in both aspects. To begin with, a true beauty was difficult to find. I knew what I was looking for but not how to find it.

Finally I decided to start with the method and left the sleeping beauty for later. This strategy was both good and bad in the sense that I started to understand the complexity of this project, which forced me to focus. I left my general research and decided upon a *sleeping beauty* to revitalise. I had to start somewhere.

After identifying Airship as my potential beauty I started my research, changing the approach slightly as the project went along. Soon I had found my method and I could start the *rebirth*. Not until the very end was I able to clearly understand the very essence of this project, to balance the product experience with the expectations a sleeping beauty has.

As every “benchmark case”, from the new Mini to the digital Hasselblad, differed so much from one another, I realized there is no absolute truth in the matter. Why one product failed and another one did not is very difficult to say. It was not for me to judge in the end.

Instead I had to focus at the very beginning of the design process, the research and concept fase. I needed to understand how the product was born and what was the original concept, to be able to see the expectations. That was what my project was about.

So finally I understood what makes a *sleeping beauty* so special, their history and the a set of values and expectations they come with. As it is the role of the designer to control the product experience, we also need to identify these expectations. By doing so I can balance the information to match expectations with the new product experience. Like this you use the positive sides of working with an already introduced product and avoid the great setback a revitalized product would have if disappointing.

I don not want to hear the future customer say “...this is not what I expected, there is nothing of the old ....... in this new one, what a rip off!!”

Instead I want to hear, “...this new ....... is just as cool as the old one only better, what a hit!!”
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APPENDIX A

1900-1914

1914-1918

1918-1940
APPENDIX B  IDEATION
APPENDIX C

2D
APPENDIX C

2D
APPENDIX D

3D
APPENDIX E

AIRSHIP PLAN