

SYNTHESIS EXPOSÉ



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THE DESIGN PHILOSOPHY

SYNTHESIS DESIGNS PRODUCTS FOR HUMAN BEINGS WITH THE AMAZING VARIETY OF NEEDS AND REQUIREMENTS OF OUR CONTEMPORARY SOCIETY.

SYNTHESIS DESIGNPARTNER is well aware of its responsibility to the consumer and the producing company and therefore strives to make meaningful products.

SYNTHESIS believes that products are only useful if they embody a convincing synthesis of all contemporary disciplines.

In a first step, a product must impress by its elegant form, its practical use, a moderate price and the values of the manufacturer's brand.

The second step is of no lesser importance: the customer must be satisfied with the daily use of the product. If this is the case, the manufacturer will have strengthened his brand and his company. The production of such a strong product is well worthwhile because the resources used were put to good use. In the current competitive environment, only powerful products can exist in the long term.

Useful products can only be created with a combination of long-life technology and durable design. That is why **SYNTHESIS** orientates on the "modern classic" that is typical of German design. This design-language meets our needs for clarity and rationality, as well as the desire for the beauty of the meaningful form. Thus, the contemporary designs of **SYNTHESIS** show internal durability, which combines new and older products in common harmony.

With this continuity, **SYNTHESIS** protects against optical clutter and gives the producer's brand the required uniform appearance in line with the Corporate Design.

REFERENCES

REFERENCES:

BENKISER

BENNETTON*

BENTHIN

BERNDES

BRABANTIA

BRIO

B/R/K

BURG-WÄCHTER

BUSCH-JAEGER

CARL SCHMIDT SOHN

CLAAS*

DAMIXA

EDUTOYS

EMBASSY-SPORTS

GSD-HAUSHALTSGERÄTE

GUZZINI

HKS-
KOMMUNIKATIONSGERÄTE

HUNTER DOUGLAS

JOOP!*

JOSTA

JU METALLBAU

JUNGHANS*

KOPP

KOSMOS

KUPPELS

LEGO

MMCO LEUCHTEN

MEHNE

ME MICRO ELECTRIC

NABER

PETRA ELECTRIC

PHENIX LIGHTING

PLAYMOBIL*

PLAYMOBIL 1.2.3*

PROFISCALE

RIESSNER MÖBEL*

ROBBE

ROBERT THOMAS

SANTEC VIDEO-TECHNOLOGIES

SCHLEICH

SECU

SPELSBERG

STEINEL

STORZ-HEIZTECHNIK

TCM*

(* = inside team of third parties)

AWARDS

AWARDS:

iF DESIGN AWARD 2015
for **SPELSBERG / AK III SMALL-SCALE DISTRIBUTOR**



GERMAN DESIGN AWARD 2015 SPECIAL MENTION
for **HUNTER DOUGLAS / LUXAFLEX ROLLO CASSETTE**



iF product design award 2013
for **B/R/K: STEAM COOKING POT SIZZLE**



KüchenInnovation des Jahres 2013
for **B/R/K: STEAM COOKING POT SIZZLE**



GERMAN DESIGN AWARD 2013 NOMINEE
for **BURG WÄCHTER: TSE LOCKING SYSTEM**



GERMAN DESIGN AWARD 2013 NOMINEE
for **BURG WÄCHTER: TSE LOCKING SYSTEM**



iF product design award 2012
for **BURG WÄCHTER / LOCKING SYSTEM**



iF product design award 2012
for **BURG WÄCHTER / LETTERBOX QUADUS**



SIGMA 1997
for **JUNGHANS / RADIO CONTROLLED SOLAR CERAMIC WRISTWATCH**



SPIEL GUT
for **playmobil / playmobil 1.2.3 TODDLERS TOY SERIES**



FVKK PRODUKT DES JAHRES 1991
for **playmobil / playmobil 1.2.3 TODDLERS TOY SERIES**



iF INDUSTRIE FORM 1984
for **CLAAS / COMBINE SERIES**



DESIGN GOALS

SYNTHESIS will begin each project with a briefing by the client and an examination of the defined objectives. The primary goal is to highlight the project's aims, shape, colour, materials and product construction. Parallel to this, SYNTHESIS always considers the following 10 rules set up by Dieter Rams:

1. GOOD DESIGN IS INNOVATIVE.

If it is not new, there is no need to develop it again.

2. GOOD DESIGN MAKES A PRODUCT USEFUL AND VERSATILE.

It must be understandable and safe to use, otherwise the product is meaningless.

3. GOOD DESIGN IS AESTHETIC.

We, mankind, are products of our environment. Just as the design of our environment has a major influence on our feelings and behaviour, the product design must also influence us positively in a sensual and meaningful way.

4. GOOD DESIGN MAKES THE PRODUCT UNDERSTANDABLE.

Technical devices, in particular, tend to offer many hidden functions. People tend to act spontaneously and hence, the benefits of the product must be apparent and self-explanatory at a glance. The messages the brand wishes to deliver must also be apparent. If a brand aims to make a certain claim, the product itself should express this in nonverbal form.

5. GOOD DESIGN IS UNOBTRUSIVE.

The product must wait in the background giving its user freedom and convenience until such time as it is needed.

6. GOOD DESIGN IS HONEST.

It shows what a product can and cannot do. A good product never promises more than it can deliver.

7. GOOD DESIGN IS LONG-LASTING.

A good product is not only durable but its shape, colour, and design should be pleasing to the eye over time.

8. GOOD DESIGN IS THOROUGH DOWN TO THE LAST DETAIL.

People are critical and the product will be examined very carefully before it is enjoyed. Products that are used often are also the most successful.

9. GOOD DESIGN IS ENVIRONMENTALLY-FRIENDLY.

As products are created from natural resources their production costs must be proportionate to the benefits offered by the product. With the number of potential users rising and because natural resources are limited, products must be created sparingly. They must be durable and easy to dispose of. The resources which are converted to products need to serve as many people as possible without becoming a burden to the environment.

10. GOOD DESIGN IS AS LITTLE DESIGN AS POSSIBLE.

Design is only convincing if its meaning is clear. Excessive innovation and gimmicky illusion only frighten people and prevent the product from fulfilling its true purpose - helping people in their daily lives.

COMPETENCES

SYNTHESIS OFFERS A GOOD FULL SERVICE BASED ON CORE COMPETENCIES (A-F) IN THE AREA OF CONCEPTUAL DESIGN, PRODUCT DESIGN, GRAPHIC DESIGN AND PROJECT MANAGEMENT.

Specialists are recruited in line with the task and the project. A well trained team of specialized companies is ready to handle (almost) every possible task.

SYNTHESIS offers:

A MARKET RESEARCH

Qualitative research, based on the lifeworld concept. Product acceptance tested in the target group. Product workshops.

B PROJECT MANAGEMENT

Project design, resource management, project timing, project costing, project management and motivation.

C PRODUCT DESIGN

Design of clear "symbolic" forms that fit the theme, symbolize the benefits, are easy to grasp and nice to handle. And "besides" this: they are always technically feasible and often offer considerable savings in production costs.

D GRAPHIC DESIGN

Clear graphics for "symbolic" word marks and logos. Clear packaging with strong charismatic appearance.

E COMMUNICATION DESIGN

Conception of congruent appearances that are reflected in the product, the environment and in all communication.

F ENGINEERING

Construction layout and construction design, e.g. housing parts made of metal, plastic and wood by CAD. Binding engineering for components and electronics with partners.

G PROTOTYPING

Involvement of appropriate specialists for proportion samples, functional prototypes or photo samples. Single pieces or small series.

H QUALITY MANAGEMENT

Evaluation of the results of the project stages in team with your own specialists or together with external service providers or external supervisors.

INNOVATION

INNOVATION? YES PLEASE! BUT HOW? SEE HERE:

Innovation results from problems, because the solutions lead to progress.

For this procedure an innovative and ambitious atmosphere is of great importance as it helps to promote the creative potential of your employees, opens the team to suggestions and allows staff to work together successfully. Often the basis of development is formed in the company and then **SYNTHESIS** helps to validate the approach, capture it in shapes and colours and implement it as a real product.

SYNTHESIS operates in a structured manner. First, the overall goal and the initial situation are analysed. Based on this, **SYNTHESIS** develops different product concepts, followed by first designs for the product and then possibly for the environment. In close cooperation with your development team, **SYNTHESIS** will realize the selected designs. If required, specialists may support the entire process.

The steps:

1st Analysis of market situation and your resources

Target group analysis on the lifeworlds of consumers with your marketing team. The worlds show the context in which the new product will be used. Clarification of the resources available to you with your development team.

2nd First product design

Together with the results of the lifeworld analysis of the product, the concept of the product will be presented using sketches. This provides an idea as to the desired direction of development.

3rd First drafts

Variants are presented as graphs or a simple current model. The presentation shows some initial foundations of the possible communication concept.

4th Detailed design

Development of a design in conjunction with your engineering department or appropriate engineering agencies.
Design of the product environment and communication concept in line with the emerging product personality.
Presentation of product and environment.

5th Detailed technical design and definition

Detailed technical design and precise definition of the product and its environment in cooperation with your specialists. All elements of the development will be presented as prototypes in the final presentation.

6th Quality Check

Analysis of acceptance for product, communication within the target group and technical analysis in independent testing laboratories at your request. Small details that can be improved with minor adjustments should now be altered prior to the implementation phase!

7th Sourcing

SYNTHESIS will be pleased to offer a choice of suitable partners for the realization of the product and will also offer support in contracting the various specialist companies.

8th Project Management

Coordination of the activities of all staff involved plus the specialized companies. Monitoring and regular reporting on result.

AND: SYNTHESIS MOTIVATES THE TEAM!

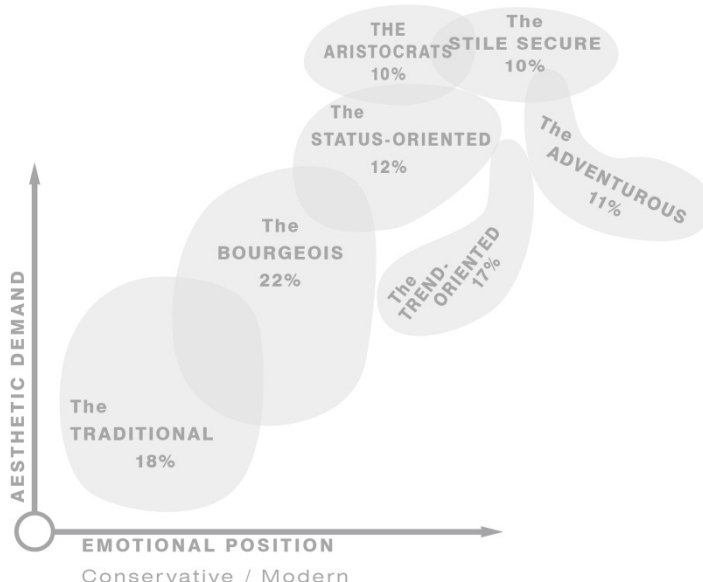
DESIGN TO TARGET

WHO KNOWS HIS CUSTOMERS GETS THE BUSINESS!

Anyone who has presented an object, an antique, a piece of art or any product to different people is familiar with the phenomenon: some viewers like the object, others do not. Another peculiarity is also apparent: it is always the same people who decide on a certain type of design, even though the objects are completely different.

Be it clothes, accessories, furniture or technical equipment. This shows that people have a strong sense of the visual appearance of the environment and tend to develop personal preferences. These personal preferences result in the individual selection of the surrounding objects. This personal selection is referred to as the personal style. Although this is considered to be very individual, these personal styles resemble each other to such an extent that they can be summarized in different style groups.

Because human perception is selective, the persons in a group identify the features of their own style very well and tend to sort out information which was meant for other style groups. Hence, every style group creates its own culture by developing its own demands and satisfying them with suitable products. After some time, the style groups differ so much that society forms different lifeworlds whose members are focussed so intently on their own style that they hardly recognise other information meant for other lifeworlds (more on this effect under "POS")



In Central Europe, research on lifeworld categorises consumers in seven lifeworlds or style groups. These groups are arranged in a comprehensible matrix, which shows the conservative or modern view of life set in relation to the demand for aesthetic quality. Further qualitative observation facilitates the allocation of brands and products to the different lifeworlds of the style groups.

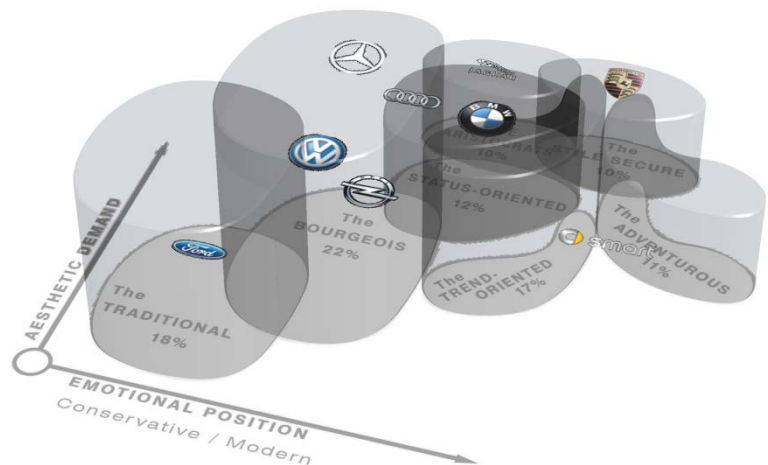
When introducing a new product to the market place, this knowledge of the lifeworld and the specific style groups can be used to identify possible target groups which are not adequately covered by existing products. The example shows the positions of the most important brands represented in the German automotive market.

DESIGN TO TARGET

When the flat target group matrix is converted to a volume, this system offers a very detailed but yet very systematic view of the market place. By dividing the market volumes into upper, middle, and lower price ranges, the active brands or products can be positioned vertically on the basis of the average price of the model.

In this representation, gaps immediately become obvious. In the example, it is clear that the lifeworld of the trend-oriented and the adventurous is only sparsely covered in the middle and upper price range. These groups are looking for unique and unusual products and are willing to pay high prices for brand-name products that reflect the modern attitude of the owner and hence, a large market volume exists.

Manufacturers could make optimal use of this gap by placing the new SUV cars here. The stunning success of the SUV cars can therefore be explained by the relatively low density of suitable products in these target groups.



Once identified, the free market may be investigated to determine some form of language, colour moods or materials that best address the style group. Pictures and other information about specific outlets, the most popular brands and successful products as well as their means of communication can be collected to obtain all market-relevant information. This helps significantly in defining the selected goal and paves the way for the coordination of the various product-related activities such as development, manufacturing, communications and sales.

In addition, the means of communication, the product and the product environment can be verified by volunteer subjects of the specific style group thus leading to an enormous increase in accuracy.

**THE STYLE GROUP METHODOLOGY GIVES
THE CLIENT AND SYNTHESIS A CLEAR VIEW ON
THE CONSUMERS AND
THE MARKET PLACE.**

POS

WHAT ACTUALLY HAPPENS AT THE POINT OF SALE?

A potential customer with certain requirements will enter a store looking for a product that satisfies his needs. There, in general, a product does not stand alone because it is one of many competing products.

First the customer must find the product group. The product must, therefore, be in clear view. Here the first problem arises. One is dealing with the selective perception of various target groups. The psychology of perception is already described the phenomenon of selective perception. People tend to match their individual internal value systems with various visual forms of expression. In this way, the market supply is divided into several style groups that are perceived differently in various degrees by different people. What is perceived is that which the consumer immediately notices as good and suitable for his own style group. On the other hand, the consumer will not recognise what he did not notice as suitable for his style.

Here's an example: a person who changes his car brand, suddenly recognizes that the streets are almost full of exactly that "new" car brand. Prior to this, cars of that brand were not recognized because the perception was focussed on other models. In a way, we humans live on the island of our own style group and the other populated islands are "out of sight".

(You can find a description of the stylistic range of the target groups in our market in chapter "DESIGN TO TARGET")

If a consumer recognizes a product as interesting, he will investigate the product's benefits.

At this stage of the decision-making process, a second important design feature becomes crucial. The consumer will make an opinion as to the quality of the product and will compare this with the benefits of competing products. So the quality and the design must fit within the smallest sensory details, the visual and tactile qualities of the product are very important.

If the product convinces the consumer, a price comparison will follow. This would appear to be simple as we are dealing with clear differences. But it immediately becomes complex because the price has to be related not only to the product's benefits but also to the aesthetic pleasure it gives.

Finally, the manufacturer's brand has to not only clearly communicate its promise as to the benefits of the product but it also needs to make sure that the product and its brand are socially acceptable. If the balance of the design aspects, the product benefits, the price plus the messages of the brand appeal to the consumer, then the producer is on target. Proceed to check out!

Behind this description lies the old rule of "AIDA" (Attention, Interest, Desire, Action). This old truth does not emphasize enough the tremendous effect of the main entrance factor, namely the design, in new competing markets. If the customer does not perceive the product and is not impressed by stylistic factors of form and colour, he will not try to understand the product. There will be no interest and, obviously, no purchase.

A well-designed product, however, not only catches the eye, but also creates the image of benefit and promise and convinces the consumer that the product is worth the price.

THE POINT OF SALE IS THE PLACE WHERE THE ECONOMIC IMPORTANCE OF A GOOD PRODUCT DESIGN BECOMES VERY CLEAR.

PROJECTS

**Small-Scale Distributor Series
“AK III”
for
Spelsberg**



**The characteristic shape enables
practical functions like in-line
positioning with free lid handles
and is very sturdy**



PROJECTS

Low pressure cooker
"SIZZLE"
for
B/R/K



An easy to handle pressure
cooker with easy to use and
easy to look after ingenious
"low technology"



product
design award

2013

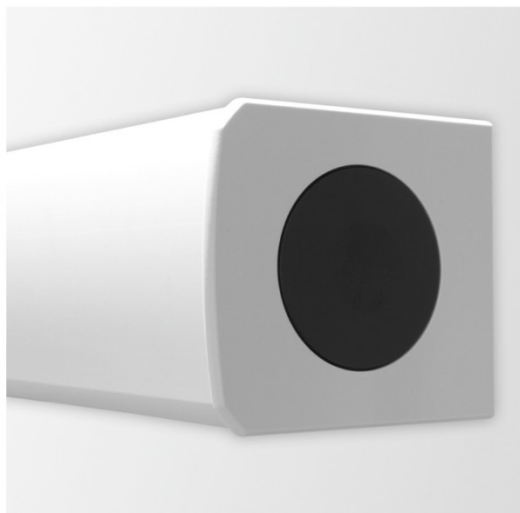


PROJECTS

Window blind cassette
Luxaflex Modell L3
for
HUNTER DOUGLAS



Die Jury of German Design Council points out:
“The puristic cassette design and the innovative blind system made of high-quality materials radiates practicality and ease and convinces with pure design “
and subsequently awarded the cassette with the
German Design Award 2015 SPECIAL MENTION



PROJECTS

Electronic locking system TSE
for
BURG WÄCHTER

TSE keypad



TSE door knob



2012

TSE electronic key



PROJECTS

Combine
for
CLAAS



Stainless steel rotary shredder
for
GSD



PROJECTS

Radio controlled solar driven
ceramic wristwatch
MEGA SOLAR CERAMIC
for
JUNGHANS



Radio controlled alarm
for low price points
for
JUNGHANS



PROJECTS

SS mailbox with paper box
for
BURG WÄCHTER



Coffee machines
for
PETRA ELECTRIC



Single lever basin mixers
for
DAMIXA



PROJECTS

ProfiScale measuring devices
for
PROFISCALE / BURG WÄCHTER



PROJECTS

Toddlers toy series
playmobil 1.2.3
for
PLAYMOBIL

CORPORATE DESIGN

PRODUCT DESIGN

COMMUNICATION DESIGN

PACKAGE DESIGN



PROJECTS

Several toy series
for
PLAYMOBIL



PACKAGE DESIGN
for
EMBASSY SPORTS



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