

THIS  
WAS  
CRISP



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## CRISP #5

Magazine  
June 2015

### ***We promise, no regrets!***

This is the Grand CRISP Finale! Berry Eggen and Paul Hekkert look back and reflect on 4 years of CRISP — Page 1



### ***A product is more than a product***

Don Norman's manifesto explains why we don't design chairs anymore — Page 20

### ***Featured themes***

Designing Relationships, Orchestration, Embracing Complexity, and Strategic Value

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# GOVERNANCE

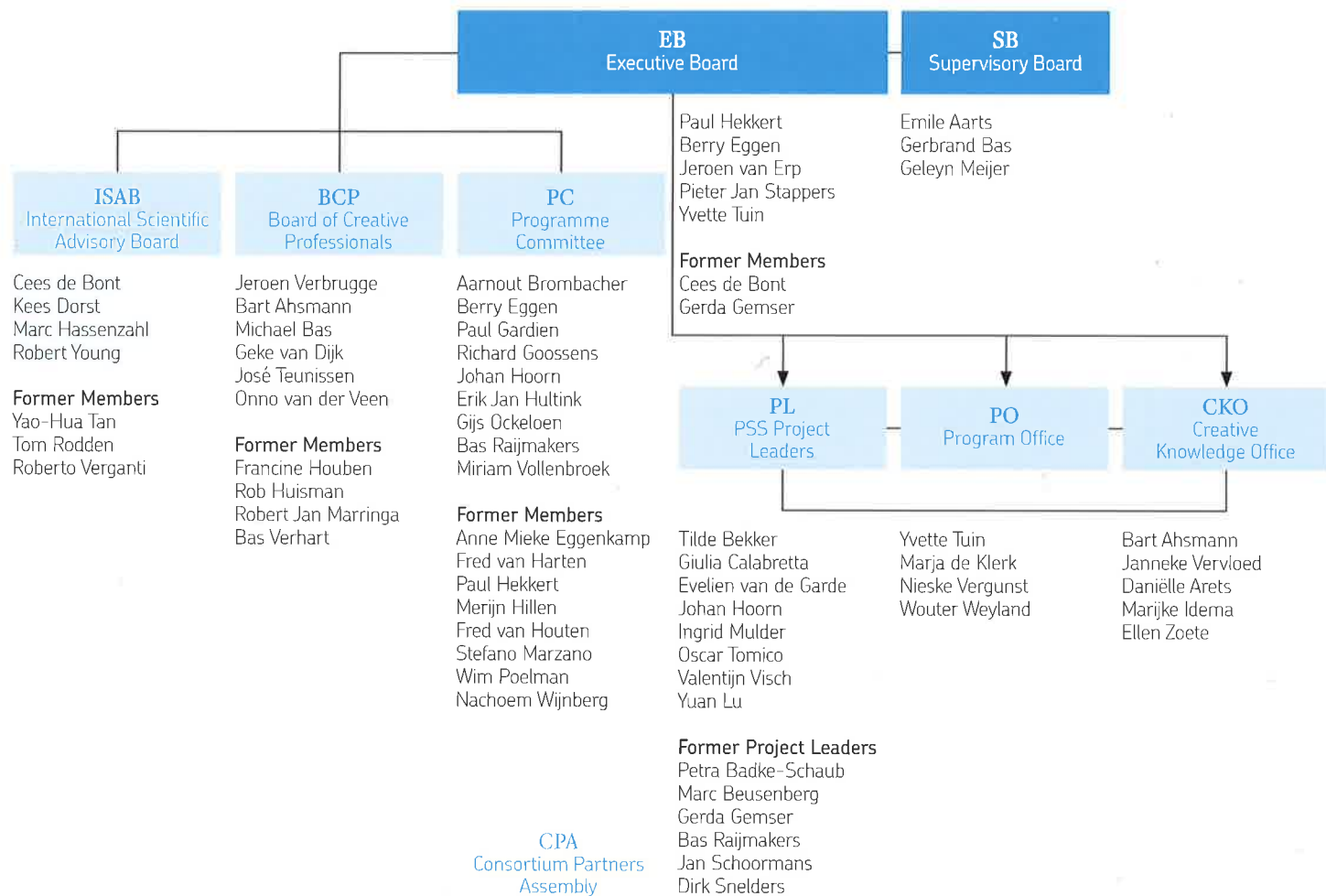
For an effective and efficient governance structure, CRISP implemented functions as:

- Responsibilities and liabilities for monitoring, financial, programmatic and operational management; Decision making among involved organisations; Internal and external review mechanisms, evaluation and monitoring. With the requirements of:
  - Flexibility in execution
  - Giving the creative industry influence on results and interaction
  - Clear access point for main external stakeholders

This has been realised by a governance structure as shown, with the bodies:

- Executive Board** for operational management of the programme
- Supervisory Board** for strategic decision-making
- Programme Office** for operational support
- Creative Knowledge Office** for knowledge dissemination and programme communication
- Program Committee** for evaluation of the projects' results

- International Scientific Advisory Board** for engaging and retrieving feedback of leading scientific representatives
- Board of Creative Professionals** for engaging and retrieving feedback of leading creative industry representatives
- Eight PSS projects** with their respective project leaders, responsible for the actual research and the
- Consortium Parties Assembly** as a community for all participants, anchored in a Consortium Agreement.



In addition to the people mentioned above, the following people have contributed to CRISP's establishment: Anne Mieke Eggenkamp, Daan van Eijk and Peter Paul Verbeek.

## GENERAL INFO

### CRISP

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## COVER STORY

### SPECIAL THANKS

Special thanks to Rutger Prins from Regime (regime.nl) who photographed our cover using pure pigments and high speed flash photography. Rutger's got a knack for things explosive and his entire studio is dedicated to bold imagery: in order to create something beautiful, things need to get messy!



### DOWNLOAD PDF

[crispplatform.nl/magazines](http://crispplatform.nl/magazines)



It's a wrap! We intended to publish 5 issues and we kept our promise. No more afterburners or tricks up our sleeves. For the printed versions: check eBay. The PDFs will be downloadable for the next 5 ages.

# COLOPHON

### Crisp #5

This is Crisp

#### Editors

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Berry Eggen, Paul Hekkert, Laurent Willemsen, Jeroen van Erp, Kees Dorst, Marte den Hollander, Stephan Wensveen, Pieter Jan Stappers, Geke van Dijk, Don Norman, Bas Raijmakers, Janneke Vervloed, Klaas Jan Wierda, Robert Young, Eva Deckers, Paul Gardien, Kees Dorst, Christine De Lille, Marie de Vos, Marina Toeters, Robert Ehrencron, Giulia Calabretta, Maaikje Kleinsmann, Daniëlle Arets, Onno van der Veen, Gerda Gemser, Martijn ten Bhömer, Evelien van de Garde, Dirk Snelders, Federico Trevis, Daved Berry, Ingo Karpen, Gerbrand Bas, Bas van Lier, Billy Nolan (translation) & Gijs Ockeloen

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## Editorial note

It is fair to say in hindsight that, when we first had the idea for a CRISP magazine, we were pretty naïve. Few of our assumptions proved to be right. We assumed, for instance, that the project leaders would jump in and help, but we had obviously underestimated their daily workload. Having top-notch researchers write pieces that can enchant a broader audience also proved to be much more difficult than we expected. We also assumed that practitioners would see the magazine as a perfect outlet for their brilliant work. Here too, we were proven completely wrong. Instead, they played hard to get. Also, did you know you can debate on one picture for days? We were convinced that everybody would have the same idea about what makes a good photo—complete naivety!

After the first issues, though, something magical happened. People began to see the magazine as a very effective carrier for the versatile CRISP message. CRISP members became enthusiastic and began to take ownership, and even began to involve people in their external network. This added a valuable extra layer to the original idea. All the efforts made were more than worthwhile and the magazine clearly contributed to the rising claim and fame of the programme.

We bow deeply to all those involved in the CRISP Magazine over the past two years. We hope it will inspire future research programmes to communicate 'CRISply'.

*Jeroen van Erp, Christine De Lille, Janneke Vervloed & Marte den Hollander*

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Berry Eggen & Paul Heckert

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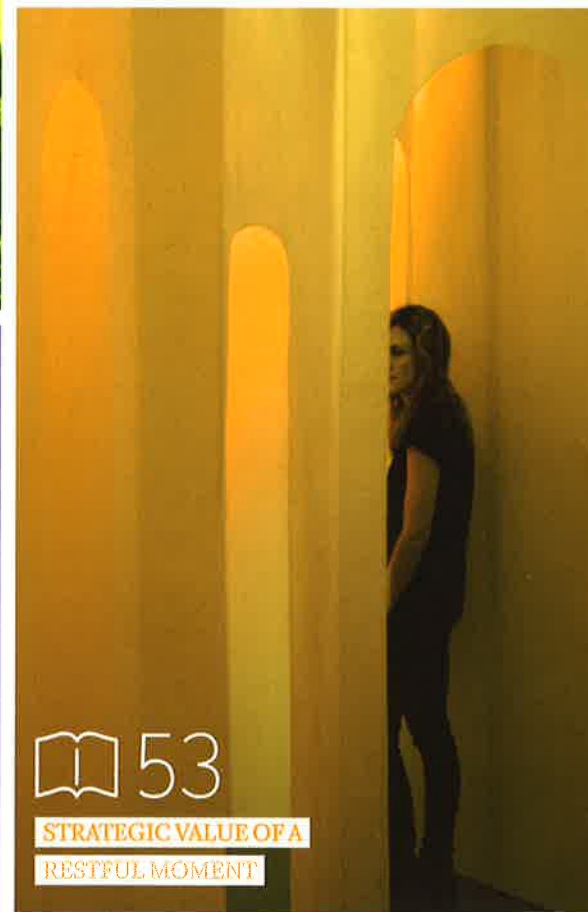
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DESIGNING RELATIONSHIPS  
WITH TACTILE DIALOGUES



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MORE GROWTH  
IT'S ALIVE!



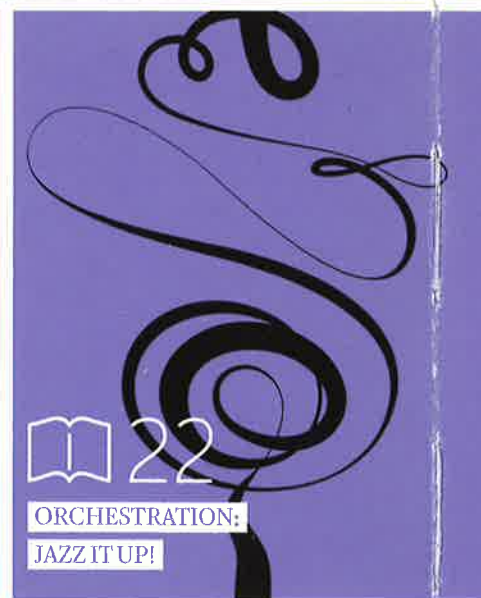
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CRISP HAS BROUGHT MANY  
WORLDS TOGETHER



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STRATEGIC VALUE OF A  
RESTFUL MOMENT



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EMBRACING COMPLEXITY  
BECAUSE IT IS HERE TO STAY



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ORCHESTRATION:  
JAZZ IT UP!

## INTRODUCTION CRISP: THE TIES THAT BIND Jet Bussemaker

CRISP has been provocative, inspiring, and innovative. Above all, CRISP has created the ties that bind. It has successfully and creatively brought together the worlds of research, government, and industry and has focused on these worlds' combined expertise and ambition with regards to tackling a wide range of social problems. As Minister of Education, Culture and Science, I applaud their combined efforts and cannot help but feel proud!

I am really impressed by the fantastic results achieved by the partnership of knowledge institutions and industry. The programme has provided us with new scientific insights into product service systems, as well as giving rise to a number of surprising prototypes. Based on these insights and prototypes, the project teams have also developed several products that are now ripe for commercial success. CRISP has contributed enormously to the entire scientific process, from fundamental research to products that will enrich the world, for which I am truly grateful.

A prime example of a fundamental scientific insight is one that originated in a partnership between psychiatrists, designers, and Philips. These partners showed us that specific combinations of colours and light intensities exercise a calming influence on people — knowledge that will be indispensable to caregivers, psychiatric institutions, and employers. The Active Cues Tovertafel ('magic table') is another inspiring example of a valuable product that originated within a CRISP project. People suffering from dementia can use the Tovertafel to play intuitive games that encourage them to remain and enjoy being physically and socially active. This innovative project was also built on a foundation of interaction between neuroscientists, health care professionals, and game developers.

These examples and the success of CRISP underline the fact that the 2025 'Vision for Science' that I presented together with State Secretary Sander Dekker in November 2014 will be a crucial step in our development as a nation. It will help us move towards science that attracts talent from every corner of the world and — once again — transforms our country into a global player. Ultimately, it will make our country better, smarter, and more sustainable.

I would encourage everyone involved in the CRISP network to maintain and strengthen the ties that bind far into the future, so that programmes like CRISP continue to blossom in the years to come. In doing so, we, as government, research institutes, industry, and society, can continue to work together to further enrich our country.

**JET BUSSEMAKER**

Minister of Education,  
Culture and Science



# UNDER THE SURFACE

## CRISP'S HIDDEN THEMES

Jeroen van Erp & Kees Dorst  
On behalf of the Executive Board and  
the International Scientific Board

Wondering about the results of CRISP? Longing to dive into the outcomes of the eight projects? Watch this! We have taken CRISP to a higher level and discovered four overarching themes: *designing relationships, orchestration, embracing complexity, and strategic value*. Call it serendipity if you want; in our view, these are the future themes of PSS research!

In the past four years, the Creative Industry Scientific Programme has explored how we can create knowledge that will help creativity assume a more strategic role in service innovation for society and the economy. We started the eight projects to stimulate synergy between the two traditional paradigms of product design and service design. But in designing and researching PSS, we found ourselves on completely new ground. About a year ago, we began to ask ourselves, "Can we capture this? Can we find deeper themes that transcend these projects?" To answer these higher level questions, we organised creative sessions where we zoomed out in search of the most relevant, overarching CRISP lessons on PSS design.

These four overarching themes offer up fresh perspectives on PSS design. Enjoy reading CRISP's epilogue.

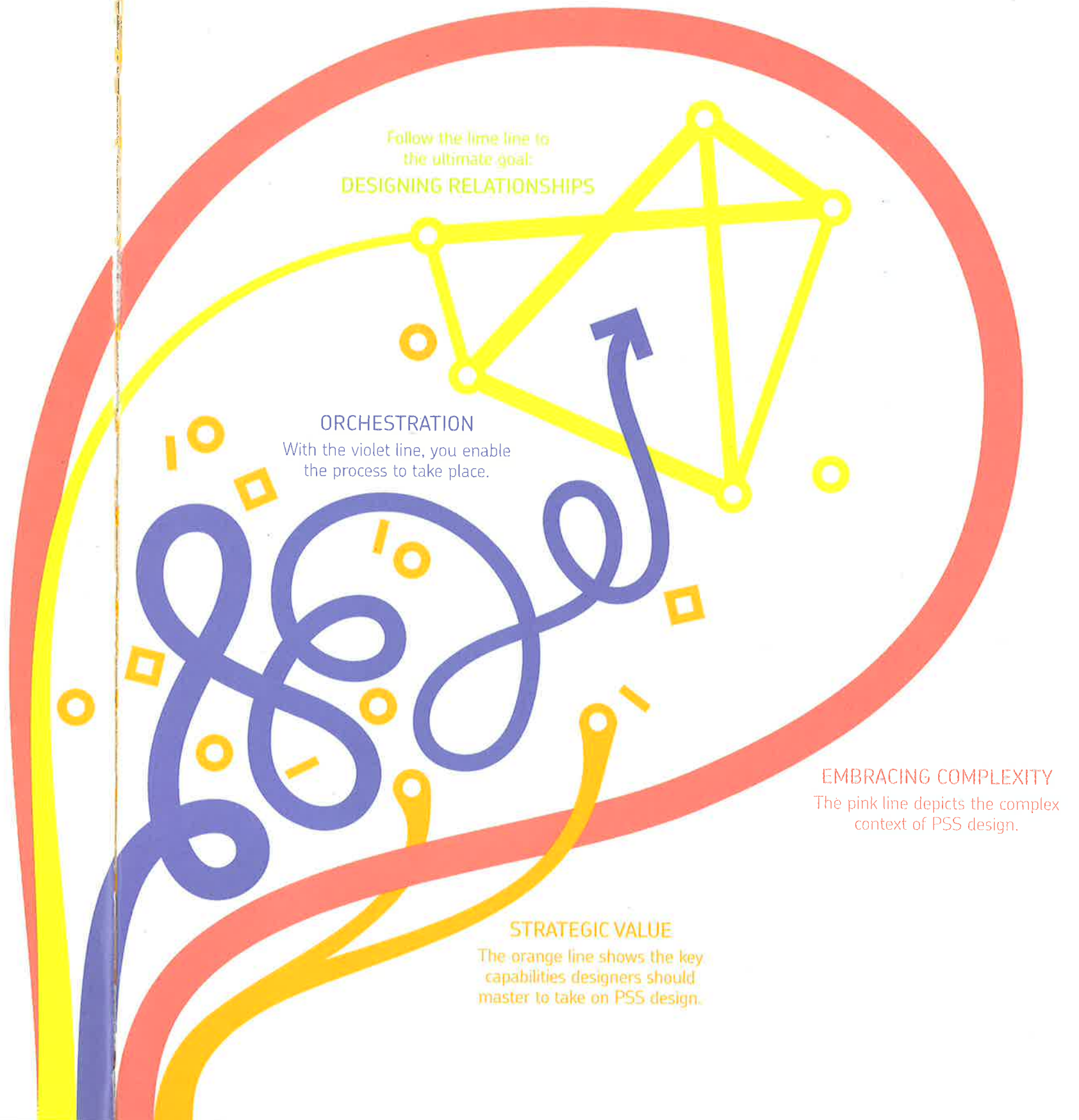
*As we dived under the surface, we discovered four intriguing common themes and took the opportunity to dive even deeper. When CRISP started, the word relationships didn't seem to be relevant. However, after four years, it became clear that, across the eight projects, a PSS is all about maintaining a relationship between the user/consumer and the provider. When we defined designing relationships as a theme, it felt like we had hit a research goldmine.*

We all recognise the problem of multi-ownership in PSSs. They are networks! Gradually, it became clear that the system only works well when every player in the system reads the same score. **Orchestration** is the term that emerged from our discussions and this became the second of our four themes.

We noticed that the extreme complexity was an important factor determining how PSS design works. Trying to overcome complexity through forced attempts to simplify things, for instance, led to frustration. The only way forward is to acknowledge and accept the intriguing dynamics of PSSs. This led to the theme of **embracing complexity**.

Initially, we thought that 'strategy' and 'value' in all their aspects were the sole domain of the CASD project; the acronym stands for Competitive Advantage through Strategic Design. That proved not to be the case. In other projects insights also emerged that contributed to this field. **Strategic value** is the fourth of our broad themes and is part and parcel of all CRISP projects.

# FOUR LINES TO CONCLUDE OUR STORY



Follow the lime line to  
the ultimate goal:  
**DESIGNING RELATIONSHIPS**

**ORCHESTRATION**  
With the violet line, you enable  
the process to take place.

**EMBRACING COMPLEXITY**  
The pink line depicts the complex  
context of PSS design.

**STRATEGIC VALUE**  
The orange line shows the key  
capabilities designers should  
master to take on PSS design.