

THE ESSENCE OF VALUE

Secrets of desired products.
80 inspiring strategies for creative companies



Mario Pricken is a globally sought-after expert in the creative sector as well as in the fields of strategy development and innovation. Like all true creatives, Pricken didn't "learn" how to be creative – he redefined it, in working with his customers and through his internationally successful books. His bestseller *Creative Advertising* has been translated into seven languages and, having sold over 130,000 copies since 2001, is an internationally recognized standard work in the field. Its success was followed by *Visual Creativity* and *Creative Strategies*.

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80 inspiring strategies for creative companies

By Mario Pricken



PUBLICIS



The Deutsche Nationalbibliothek lists this publication in the Deutsche Nationalbibliografie; detailed bibliographic data are available on the Internet at <http://dnb.d-nb.de>.

Author and publisher have taken great care with all texts and illustrations in this book. Nevertheless, errors can never be completely avoided. The publisher and author accept no liability, regardless of legal basis.

Publishing editor: Dr. Gerhard Seifudem, gerhard.seifudem@publicis.de

ISBN 978-3-89578-446-0

Publisher: Publicis Publishing, Erlangen, www.publicis-books.de
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Printed in Germany

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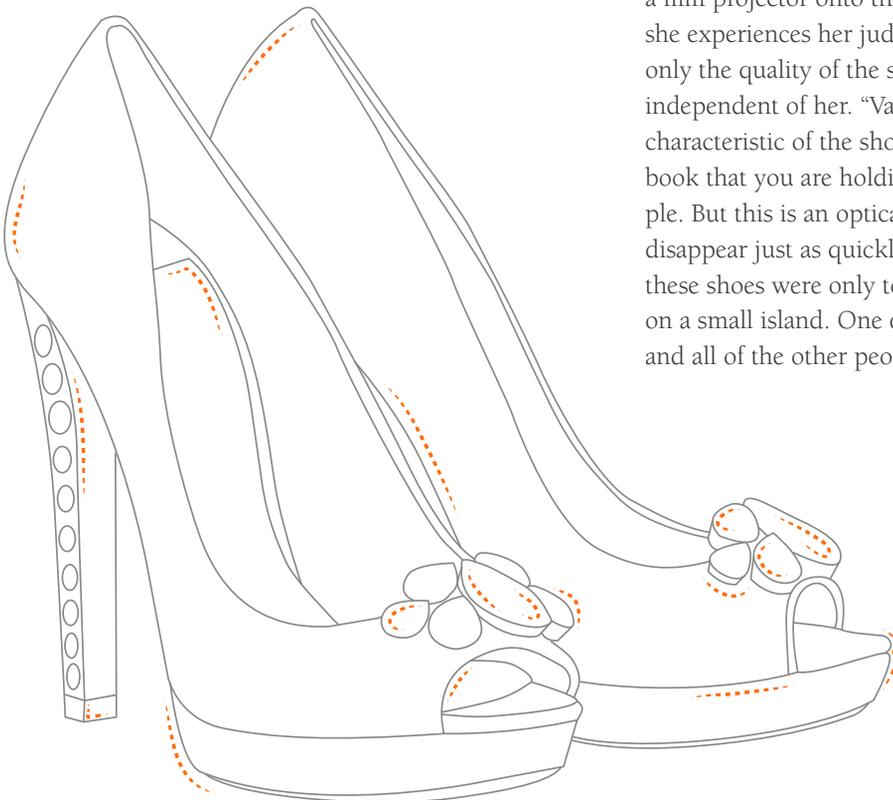
When does value emerge
and when desire?
Nine perspectives.

Things only have the value we give them.

Allow me to begin with a provocative quote from the neurobiologist and philosopher Humberto Maturana. He sums up my thoughts nicely about when and how value arises by offering an extremely radical idea: “The observer is the source of everything. Without him there is nothing. He is the cornerstone of perception, the basis of every supposition about himself, the world, even the entire cosmos. Were he to vanish, it would mean the disappearance and the end of the world as we know it. There would be no one left to perceive, speak, describe or explain.” To put it simply: without an observer, there is no value. The value of a thing is in the eye of the beholder. What this means for companies is that while products are made in a factory, every notion of their value is made solely in observers’ minds. At first, most people find this idea much too radical, and almost unsettling. But the following examples will convince skeptics of the profundity of this deeper truth.

“My wife doesn’t want this pair of shoes because she sees them as being valuable; she sees them as valuable because she wants them.”

To put it more simply, you could also say that this woman has taken her concept of value, and perhaps her fantasies and desires too, and projected them like a film projector onto this pair of shoes. Interestingly, she experiences her judgment of value concerning only the quality of the shoes themselves, completely independent of her. “Value” is felt to be an intrinsic characteristic of the shoes, something as real as this book that you are holding in your hands, for example. But this is an optical illusion, as it were, that can disappear just as quickly as it arises. Imagine that these shoes were only to be found in one shoe shop on a small island. One day the island, this woman and all of the other people who know about the shoes

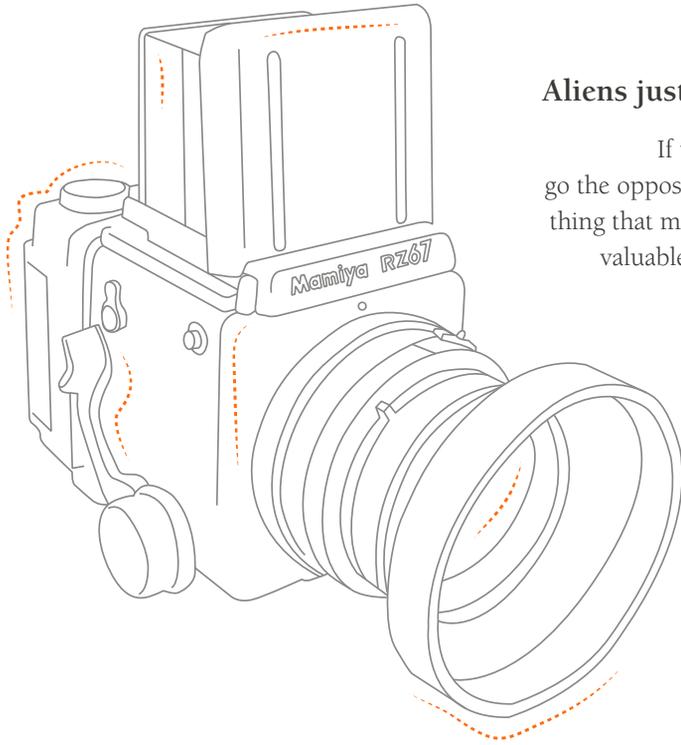


disappear into the sea – the shoes’ value would disappear into nothing too. No one would be there anymore to see them, love them, buy them, wear them or want them so badly. I wouldn’t be able to write about them here and you, just like all other people on earth, would not be able to think about them at all. Their delicate beauty would now lie on the ocean’s floor, without the least bit of meaning for anyone.

Feathers, feathers and even more feathers.

How valuable does the “thing” (made of thousands of feathers from scarlet honey-eater birds) depicted below seem to you? What would you be prepared to trade for it? The manufacture of these so-called teau feather coils didn’t stop completely until some time in the 1970s. Up until that point they were precious beyond all measure for the people of the Santa Cruz Islands. They were guarded, carefully stored and their value was considered to be so great that one could be traded for a future spouse or an entire boat. If the value that these feather coils supposedly reflect was actually inherent in the object itself, then you would have to be able to recognize this “value” too. I assume, however, that you see nothing even remotely close to value in these coils or that makes you think they are valuable. So where is this “value” then, if not in the feather coils themselves? That’s right – it’s merely in the minds of the members of this cultural group. Because they were the ones who considered these feather coils so valuable that they not only served as a medium of exchange, thereby enhancing status, but also brought the blessing of many children since one could secure the right partner for life with them.





Aliens just don't understand our world.

If the feather coils are too exotic or unusual for you, let's go the opposite way and take an example closer to home, something that most people in our cultural context would find to be valuable: say, a first-class camera from Mamiya. But not just any Mamiya camera – the best one, the one that belonged for many years to the world-famous photographer Herb Ritts. Now let's engage in a little thought experiment. Imagine that one day the unthinkable happens and aliens land on earth. While scouting out this strange new place, they happen to chance upon this very camera. Would a shiver of awe travel down their green backs, would they be impressed, would they desire this camera, fight over it or maybe even trade their much more advanced spaceship for it? Hardly! It's far more probable that their response would resemble ours when confronted with those feather coils.

They'd think the camera was worthless, something best thrown away or, even more likely, they'd just ignore it!

Where is the value of this one-of-a-kind camera in the eyes of these little aliens? How would it be created and under what conditions would it emerge?

What is lost when value is lost?

In 1897 the Gemäldegalerie Berlin acquired the painting "The Man with the Golden Helmet" with the understanding that it was a work that had been completed by the painter Rembrandt van Rijn himself. It was the highlight of the entire collection, one that thousands of people came to see every year to reverentially contemplate in person. But then, in 1984, something shocking happened. During the course of long-overdue restoration work, experts established that it could not be the master painter's work, and it was attributed instead to an unknown painter from Rembrandt's circles. Since then, the painting has hung in a side room and museum visitors barely pay attention to it. No more crowds, no more reverential gazes and no one dares to put its market value in the millions. Nothing has been physically taken away from this painting and nothing added. If you were to weigh it, it would weigh



exactly what it did during those years when masses of people admired it. What has been lost, and above all, where and why? Where exactly is the value, appeal and essence of this inimitable work to be found?

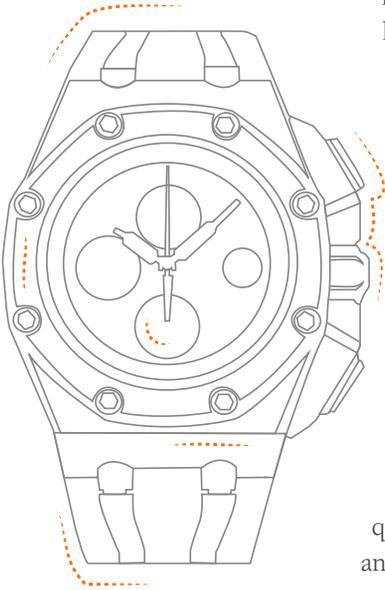
Amazing production

In the Swiss watch workshop Audemars Piguet in Le Brassus, 648 individual pieces are assembled into artful time-keeping devices. With the precision of a surgeon, the team puts together the Grande Complication, one of the most complex clock mechanisms that has ever been conceived. It can take up to six months to complete one single wristwatch. Only twelve Grande Complications are built every year. If objects, products or works of art are, like the

Grande Complication, produced in such a complex, unusual, knowledge-intensive or spectacular way that a sense of enthusiasm is woken in people, then this process contributes a great deal to the product's refinement. What we are

talking about here are spectacular records that make the process of production itself a valuable aspect of the product. A thoroughly different, but no less fascinating example is the process by which the coffee Kopi Luwak is produced in Indonesia. An essential aspect of the production of this coffee is completed by civets, a kind of cat native to Indonesia, who is incessantly driven by a taste for the sweet red berries of the coffee plant. When they enter the civet's stomach, enzymes begin to work on the coffee berry, beginning a process of fermentation which in turn has an impact on the later flavor. The civets then deposit the undigested beans back in the natural way.

Residents of the area collect these to then put them through a process of cleaning, drying and roasting. Kopi Luwak coffee is so rare and costly that its price can reach several hundred euros per pound depending on the quality. In some cases it is relatively easy to find out whether the processing and manufacturing process is special enough to add value to a product. For more than 10 years, the automobile manufacturer Volkswagen has operated the "Transparent Factory," a spectacular car factory that was built to mark the beginning of production for the luxury sedan Phaeton. The result: over 145,000 people so far have been astounded by being able to watch the production process live. The fashion label Louis Vuitton also offers its "fans" once a year the opportunity to gain deep insight into the secrets of the workshops where its handwork is done and invites them to take a look around. Today you can watch the impressive production processes of whisky distilleries in Scotland, diamond cutters in Antwerp and knife makers in Japan in much the same way.



Thought strategy "Amazing production": If you are feeling a little skeptical about this parameter because there have not been any fundamental changes in the production processes in your industry for decades, this could be a sign that there is enormous potential lying dormant awaiting discovery. In which part of the manufacturing process could a "small" revolution add extra value to your product? What unique technique, which special process, what type of unusual technology or what particular aspects created by handwork could add

the value of the exceptional to your product's core DNA? Where does your product shine when it comes to records or absolutely extraordinary methods? What would happen if certain areas of your production were completely unique, simply different from all the others? In looking for ideas, you mustn't shrink back from asking yourself whether your processes and techniques contain elements that appear so secret or magical to outsiders that you could almost call them a matter of alchemy. If not, where can new elements be integrated into the process to create a sense of awe amongst the public? Which processes make your product so exceptional and unique that even people who aren't your customers are interested in watching them be carried out? Which parts of your production could be organized and staged in such a way that they would be an unforgettable experience for viewers, TV cameras, journalists or even competitors? Don't forget: only truly provocative questions have the potential to bring forth revolutionary new answers! Boring questions just lead to boring ideas.

Meaningful production

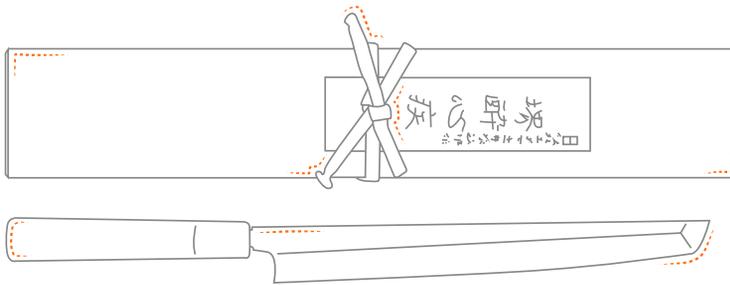
The process is unique.
Fascinating to watch.
Only a few have mastered the handwork.
This process breaks records.
Using this method makes you a pioneer.
We produce uniqueness here.
The process is borderline magic.
Customers want to know more about it.
Production has the character of an event.

Meaningless production

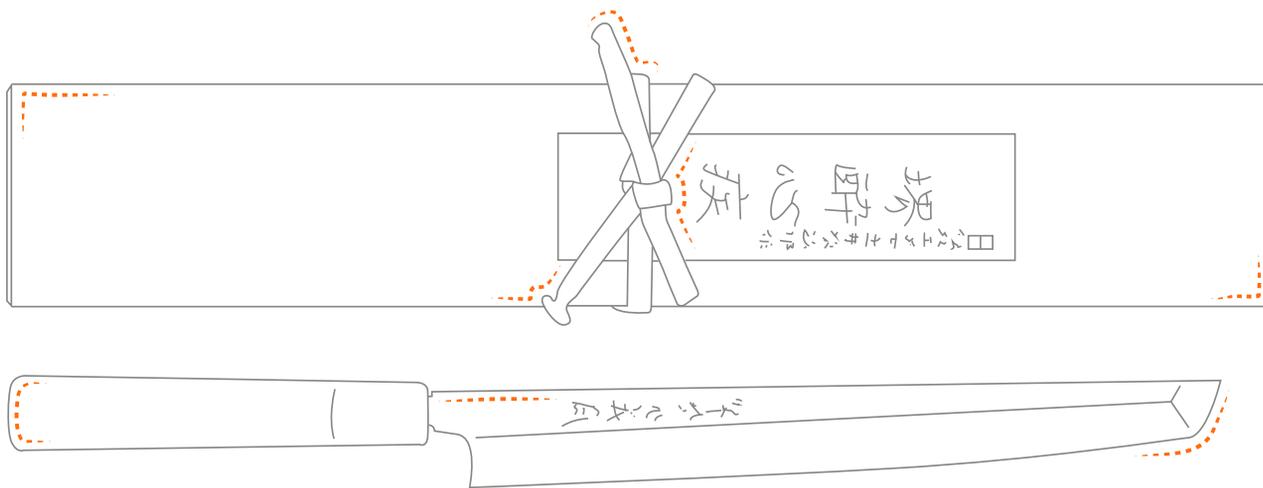
The production is interchangeable.
It's better not to look.
Many others copy it.
The process resembles others.
The method is common.
We make interchangeable things here.
The process is banal.
Customers don't want to know about it.
The production is boring.

From the master's own hands

“I wanted to be a painter and I ended up becoming Picasso,” is how the most famous artist in recent history summed up the cult status his name has attained. Names are everything, names stand for quality, their very sound produces value. Especially when the desired object has been made by the master's own hands. It doesn't matter whether it's in an art studio, an architect's office, a private clinic, a consulting firm or a design studio – we want to be served by the master himself. We want direct contact with the legend, even if it is just via a signed piece of work. The handwritten signature is perhaps the oldest form of testament that a work was produced by a master's hand. That's why you find a signature on a painting or initials on a handmade gun, chest of drawers, engine block or as a hand-drawn logo sewn into a wedding gown. Picasso refined his signature, developing it especially for his paintings, knowing how



The significance and value of a knife changes drastically if the blade has been hand-signed by the world-famous master blacksmith Keijiro Doi.



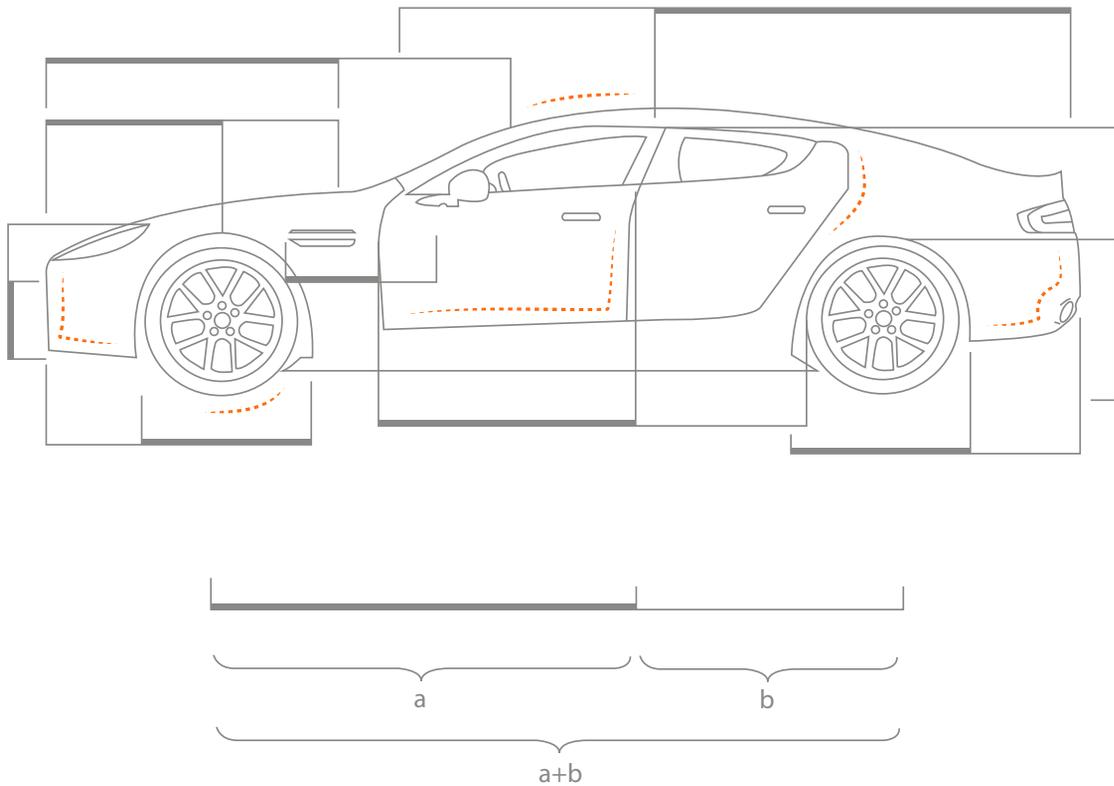
important this graphic representation of his name is for a work's value. Andy Warhol took this principle to the extreme, furnishing Campbell's soup cans with his own signature and selling them for six dollars each, even though their material value was a mere one cent. Does it really make a difference if Prof. Dr. Werner Mang, one of the most sought-after plastic surgeons in the world, does the surgery, or is it good enough if one of his colleagues takes the lead? In this case the answer seems clear and logical, and the same can be said when it comes to other matters. Heated discussions have flared up again and again since the Middle Ages about whether a work of art was from the hands of the master himself or the work of one of his assistants. The fetish of today's art markets is sustained almost exclusively by the names of master artists; there is no fame or even recognition for their assistants. In many cases it is not the work itself that inspires our wonder or our desire or that even stimulates our willingness to pay high prices, but rather the essence of its creator that emanates from the work. Pablo Picasso, too, declared that it doesn't matter what the artist does, it matters who he is. There is always something of an unexplainable phenomenon inherent in something that comes from the hands of a true genius. When you own such a piece of work, you have an almost mystical relationship with his or her genius.

Thought strategy “Masterpiece”: There are many sides to this parameter and it offers interesting possibilities for enriching objects, events or pieces of work in a creative way. If there is such a thing as a maestro or master, at what stage(s) in the production process is he involved and how often must he be personally active in the process for the product to be accepted as his own personal work? What new and surprising method could we use to give a client the impression that the product puts him in personal contact with the master who made it? Is there any type of “master” involved in the making of your product who could be built up to be a “cult figure”? How would it be possible to indicate or prove a product's or work's “lineage” aside from using a signature? What has not yet been done with a signature? What else besides a signature could give customers the impression that they too are becoming part of the legend that envelops the master? Answer each question with as many speculative ideas or unconventional aphorisms as possible.

Under beauty's spell

In 2000 an experiment was conducted at the University of Regensburg in which the test subjects were asked to look at photographs of women and men and respond to the following questions: Who do you find beautiful and who don't you? What qualities would you ascribe to the individual people? The result: the more attractive the people in the photographs, the more successful, intelligent, exciting, creative and industrious they were believed to be. The unattractive people were ascribed the exact opposite qualities. Biologists now speak of beauty as a basic function of evolution that no one can escape. It gives visible expression to the genetic fitness of a living being and makes a difference that provokes attention. Beauty pulls us under its spell, it radiates outwards and has an effect that is independent of contemporary opinions and short-lived trends. Paintings and sculptures from epochs long past present us with faces that we find as attractive today as others found them 200 or even 3,000 years ago. I find myself asking whether we have a similarly developed sense for beauty when it comes to objects and products. Anyone who contemplates the form of a BMW 507 or Jaguar E-Type will in all likelihood find himself mesmerized by their classic beauty. This type of timeless achievement of form can still be found today in watches, furniture, lamps, clothing or even boats. If they have ideal measurements, we may speak of the golden ratio. The expression of proportions has stood for the epitome of aesthetics and harmony since the time of ancient Greece and is marked by a series of qualities that can be mathematically calculated. But things that are timelessly beautiful show one thing above all: Enduring value stems first and foremost from flawless beauty and perfect aesthetic expression rather than pure functionality. Even if a very old motorcycle is hardly useable today, its aesthetic qualities can be of immeasurable value. Ugly and average things end up in recycling centers as soon as their functionality has become obsolete or they have been replaced by better versions. Beauty is a magical value, one that can inspire passion, enthusiasm, love and devotion. Wanting to own a beautiful piece of jewelry, sculpture or a captivating piece of designer furniture can even turn into an obsession. Beauty, like magic, art and religion, is a means to connect people to their idealized selves. Our motto these days is something like this: surround yourself with beautiful things so that a bit of their shine rubs off on you. It's no wonder, because beauty is not at all fairly distributed among people. Today ninety-nine percent of people try to look like the one percent who have been blessed by nature, which is the reason the beauty industry counts among the most profitable industries of our time. But these days, beautiful is frequently not beautiful enough. Photo editors give models supernatural qualities using computers, turning them into fairytale-like creations. Miles away from reality, they are raised up into the ranks of the Madonna, whose ideal beauty is what we then all aspire to.

Thought strategy “Perfect beauty”: To fully exploit this parameter’s effects when it comes to objects or products, there is just one recommendation: without question or compromise, when it comes to your project, you need to hire the most talented designer in the world that you are able to get. Even if it sounds unreasonable at first, your designer should be practically an artist, as only such a person is free enough to create work that goes beyond mundane business considerations. To this day I don’t know of a single project where beauty was created by the controller’s office.



The golden ratio’s perfect proportions draw our gaze as if by magic. The golden ratio is found in the Aston Martin Rapide S, for example, in those elements that follow the following rule in the relationships between parts: The relationship of the whole ($a+b$) to its larger part (a) is equal to the relationship between the larger part (a) to the smaller part (b). This perfect proportion is approximately equal to the ratio 5 to 8 and can be found in nature as well as in those products that we all perceive as being especially beautiful.

The countdown



We all know that in a countdown, a pre-set amount of time is counted down in units of weeks, days, hours, minutes or seconds until you get to zero. Once point X is reached, the event that has been eagerly awaited begins. When it comes to buying tickets for the Olympic Games, we're talking of weeks, counting down to the release of a new model of computer can possibly be days and the race to get one's hands on a limited edition of an exclusive jewelry collection could be a matter of a couple of hours. A well-staged countdown provokes strong emotions that can substantially drive up the value of things or events the closer you get to point X. This feeling of excitement would be basically lost if the event were to occur at any old time simply because no one set a precise date. It takes the unalterable exact nature of the particular point in time marking the end of a countdown towards a special, unique and possibly even unrepeatable thing to lift expectations to intoxicating heights. People have the feeling this is a once-in-a-lifetime opportunity that an aficionado, collector, fan or pioneer will never see again. One version of the countdown that inspires at least as many emotions and feelings of desire has been used for centuries: "Going once, going twice, three times – sold to the gentleman in the third row on the right side!" In an emotional whirlwind created over and over again by the auctioneer consisting of desire, euphoria and competition, a context is created by the room, bidder, auction block and small hammer in which the accumulation of tension, competition and thereby value reaches ever more dizzying heights.

Thought strategy "Countdown": How could the excitement of a countdown create potential for the desirability of a product or work of art in a completely new way? You should also ask yourself, for example, what else could mark the units in a countdown besides the traditional days, hours and minutes: products, participants, prices, profits, calls, hours of sunlight, heartbeats, donations? Should you count up or count down? What happens when the countdown reaches the all-important point X? What has no one yet dared to try; what would create a sensation? In films, the clock on a bomb tends to stop mere seconds before zero; what other dramatic effects could be used to create more suspense during a countdown? What new or inspiring ideas can be drawn from other areas: an advent calendar, the European soccer championship playoffs or the return of Hong Kong by Great Britain to the People's Republic of

China at the end of its 99-year lease? Draw up a list of similar events and ask yourself what you can learn or derive from each. Re-invent the principle of the countdown and give it a new, original and promising name.

In what way can the following aspects belonging to a classic countdown be completely re-designed so as to make the subjectively experienced value of an object or event even more intense?

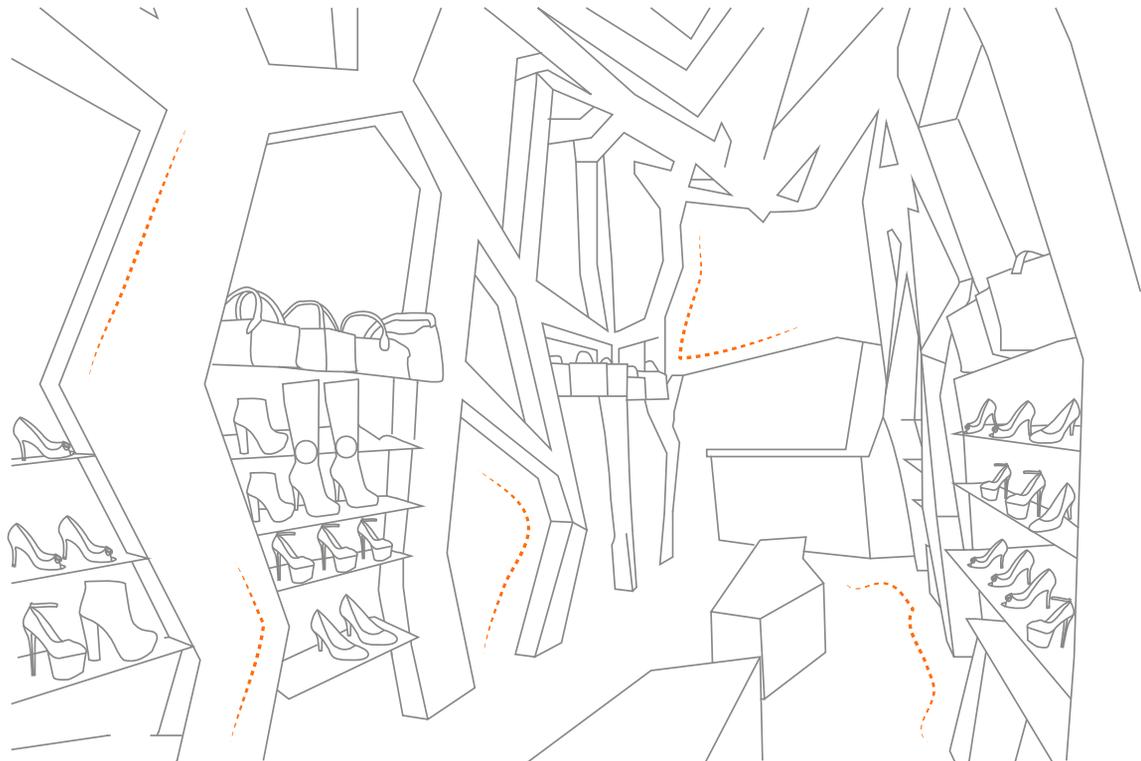
- The announcement
- The start
- The counting method
- Point X has been reached
- The event starts
- The tension is relieved
- The aftermath

Experiencing objects

Today, product access is often no longer direct. Rather, getting to the object of desire can lead through experiences that stimulate emotions and intensify contact with it. You can no longer just walk into a Niketown in New York, Berlin or London, pick up some running shoes and walk out. The shoes are embedded in the heart of a thoroughly staged world and the path to them passes by stimulating events and experiences designed to attune you emotionally to the product. An outstanding example of such a stage-managed world is the Avant/Garde Diaries festival “Transmission LA: AV CLUB” that took place for the first time in May 2012 in Los Angeles. It provided a mix of contemporary art, design, music, fashion, film and excellent cuisine. The festival brought together big names and promising newcomers from all areas of art and culture to show how separate disciplines can inspire each other to new concepts and ideas in various exhibits, concerts, performances, DJ nights and installation art pieces. The event lasted several days and right in its center was the Mercedes-Benz Concept Style Coupé, also part of an installation art piece. The Avant/Garde Diaries was convened by Mercedes-Benz as a creative platform to discuss social and contemporary topics at regular intervals. At the heart of all this dynamic and highly emotional action, there is always the same thing: a new Mercedes model. Basically, there are two aspects to consider when experiencing an object. First, the product should not just be a part of the experience. It must be the indispensable climax of a story being told. Second, no matter how much of an emotionalizing event you stage around an object, product or work of art, you will only be remembered in the hearts and minds of people if you really offer new, self-contained and absolutely surprising ideas. One thing is becoming more and more clear: The “wow” ideas of last month have already been copied dozens of times by the competition. If you have the courage to enter unknown territory, you can create well-staged worlds of experience in shops, events, exhibitions, festivals, malls or trade fairs that raise the rank and the prestige of high quality products to the next power. The ambiance of such brilliant productions can even make the products themselves shine in a wondrous way.

Thought strategy “Experience”: Since terms like shop, store or mall conjure up clichés in most people’s imagination and tempt them to copy the ideas of others, for your brainstorming session it is best to replace these words with terms like stage, laboratory, movie set, trade fair, circus, computer game or presentation. What unconventional ideas for staging products to be as desirable as possible do these terms provoke? It doesn’t matter whether your team is looking for new solutions in interior design, interior furnishing or an exciting presentation: try out some radically new directions! The term “stage” points out such directions by giving a more flexible and novel meaning to the bogged down concept of a shop. Think through every approach to a solution by including all five senses. What are the innovative ways you could have a product shine on a three-dimensional “stage” using hearing, smell, taste, sight and touch? You might start by developing a gigantic pool of raw ideas just from the perspective of an ear. How could you embed the product in a spectacular world of experience using

acoustical ideas? Then, consider your task exclusively from the perspective of sight, touch and smell. Finally, from this brimming pool of ideas, take all the approaches that can be bundled into a coherent concept.



Storytelling: The space surrounds the product as a story.

Exploration: Objects are experienced using all the senses.

Attraction: Surprises have a high emotional impact.

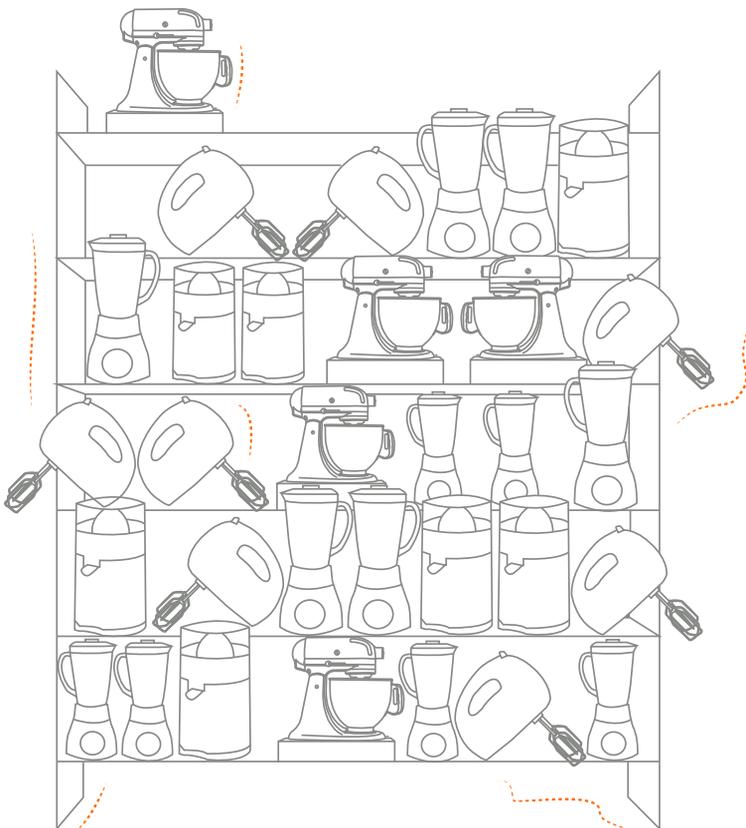
Interaction: The customer, the product and the space are encouraged to begin a dialog.

Identification: Experiences and offerings create trust.

Aftermath: The stimuli and elements accompany the customer back into everyday life.

Elevation as a stage

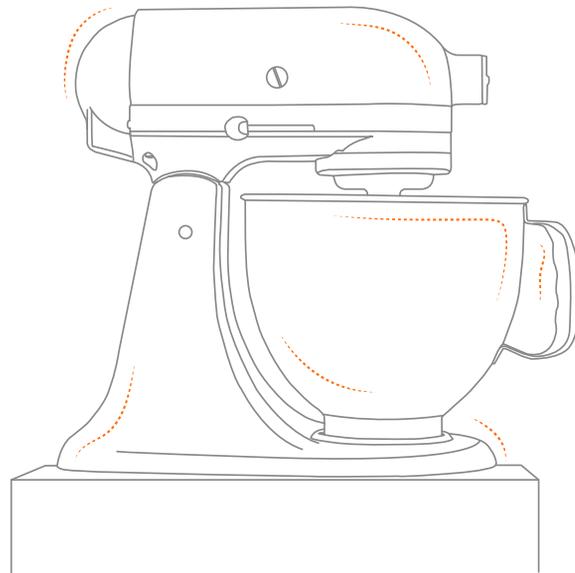
The leader of a revolution stands on a tank, the rock star on a stage, the prophet on a hill, the bust on a pedestal, the relic on an altar, the winner on a podium, the king sits on his throne and even the head of a Buddhist monastery positions himself above all of the other monks by climbing onto a small wooden box. What would they be without their “elevation”? To place a person or object in a higher position is the same as highlighting them, giving them a special meaning, making them visible and essentially creating some distance between them and the masses. Whoever wants to see them has to look up, has to assume a particular stance whereby that which has been elevated becomes untouchable in a certain way. This strict and obvious division of roles automatically makes that which has been raised up more meaningful, it separates what is special from what is ordinary. Even though this parameter is simple, clear and easily understood, it is very rarely successfully implemented these days. Many stores bring to mind chaotic warehouses where products are not valuable objects but mass-produced goods crammed densely onto shelves. And these masses of products are rarely seen to be valuable.



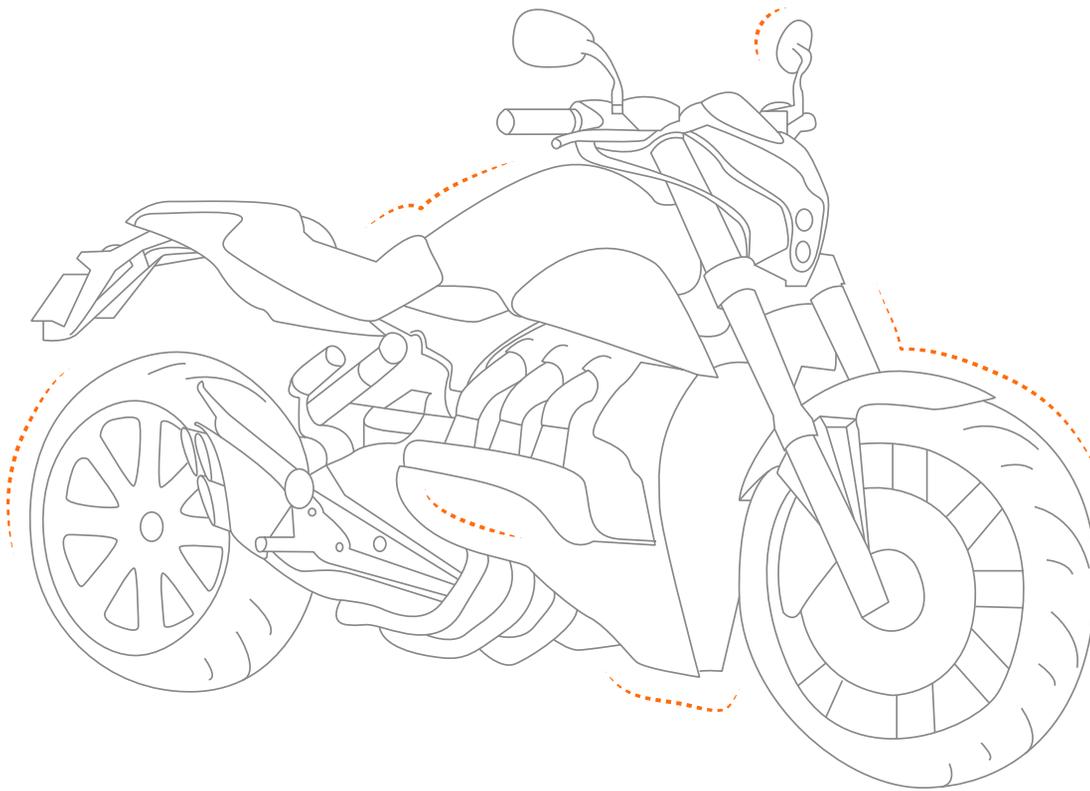
In which environment does the legendary KitchenAid food processor seem more meaningful and therefore, more valuable?

In nearly every religious space throughout the world, sacred objects are presented on their own, raised up from their surroundings and made eminently visible. The more they are highlighted, the more they begin to really shine and take effect. Galleries and museums take a similar approach. Valuable works of art are best able to achieve their maximum effect when they stand on their own, free of any influence from other works. “Elevation” can also be achieved through other means or symbols: showcases, security installations, cordons, a pre-defined path, security personnel, no-touching policies or even forbidding photographs. The item on exhibition is made more significant in this way and more visibly set apart from the everyday. Whatever is higher is more valuable, whether elevated properties with a view, the upper boxes at the opera house or executive launches on the top floors of hotels, which are to this day the most sought-after and therefore command the best prices.

Thought strategy “Elevation”: Come up with at least 30 ways in which an object has never yet been elevated. What would be spectacular, provocative, humorous, fascinating or value-increasing? People act differently on a stage than they do on a throne, and behavior at a lectern is different yet again. Gather together all of the forms of “elevation” you can think of into one list, consider how they have an effect and let them inspire new ideas for your own project. Develop as many unusual forms of elevation as possible and new rituals that could be connected to them that would endow the elevated object with positive significance.



Value biography: Magnificent motorcycles



Creation

- Creation myths
- Complex sourcing of materials
- Highest quality of materials
- Handmade
- Stunning production
- Secret alchemical formulas

Uniqueness

- One-of-a-kind
- The original
- Made for just one person
- From the master's own hands
- Completely unspoiled
- Integrity
- Complete purity
- Unique flaw
- The magic of numbers
- Moments that determine fate
- The winner's invincibility
- Under beauty's spell
- Significant breaking of rules

Availability

Natural limitedness
Artificial scarcity
The last of its kind
Irrevocability
The rare among the already scarce
Uncertainty due to volatility
The quasi-monopoly
Forbidden & illegal
Lost and rediscovered
The waiting list
The countdown
Collectibles
Priceless
Elite circles
Exotic
The auction

Time

Enriched by time
Brand new
Storage & maturation
A life's work
Tradition for generations
In perpetuity

Transfer

Shining on the red carpet
Modern relics
Alliance of icons
Reputation by way of reputation
Refinement through combination
Recycling history
Modern insignia
Sacred halls
Location, location, location
Symbols & signs
Awards & prizes
Changing the name is changing
the impact

Staging

Cathedrals and portals
Objects as experiences
Elevation as a stage
**The aesthetic of excess and extra-
vagance**
Meaningful handing over
Unpacking as a ritual
Enhancing an object with services
Ceremonies
Pushing the limits of risk
The inner circle
Hidden sparkle
Stories and their tellers

The irrational

Speculation and the principle
of hope
Spreading rumors
Conceal and unveil
Flair of the inexplicable
Point of excellence
Pilgrimage sites
Celebrating rituals
Act as if
No cost, no value
One boom feeds another
The good in people
Attention and the public

Functionality

Leadership through technology
Visionary innovations
Design makes sense

Putting your own product under the microscope

Examine your product with the help of this question catalog that encompasses the entire life cycle, from birth to disposal. For each of the 80 parameters, ask yourself whether it can be found in some aspect in your product and, at the same time, rate the quality in which it is present. Among the six criteria of quality, especially those that allow an “object” to distinguish itself to the greatest possible degree from its competitors have proven to be the most useful in defining value: pioneer, record and unique.

The criteria for quality

Pioneer	<input type="checkbox"/>	1	We were the first to break some particular “new ground” in this area.
Record	<input type="checkbox"/>	2	We set a record here, one that we have continued to hold on to.
Unique	<input type="checkbox"/>	3	We are unique because we do it in a distinctive and unmistakable way.
Top 10	<input type="checkbox"/>	4	We are among the ten best in the industry in this particular area.
Present	<input type="checkbox"/>	5	This parameter exists in the product in some way.
Not present	<input type="checkbox"/>	6	This parameter is not present in any way.

Creation

Creation myths

Does the company or product offer an authentic creation myth that is fascinating enough that it is enthusiastically repeated?

 1 2 3 4 5 6

Complex production of materials

Is the production of the materials used in making the product so complex, unusual or unique that they even themselves are considered to be valuable?

 1 2 3 4 5 6

Top quality materials

Are the materials that go into making the products of the highest quality available on the market? Even those materials that are used in elements that cannot be seen?

 1 2 3 4 5 6

Handmade

How much handwork goes into the product and what qualifications do the people doing this work have? Are they minimally trained people who just engage in simple manual activities? Or is it someone with the highest possible qualifications, which helps to ensure that each thing he creates by hand is singular and exceptional?

Amazing production

Does the product undergo special manufacturing processes that are absolutely unique, or is there a particular manufacturing procedure that is unusual, innovative or knowledge-intensive?

Secret alchemical formulas

Is there a formula, mixture or process used to make the product that is a well-kept secret (or patent), one that is known only by a handful of people and is kept under lock and key?

Uniqueness

One-of-a-kind

Does the product contain an element, characteristic or something else that makes every item absolutely unmistakable and unique?

The original

Is the product made by the person who invented or developed it, is it from the source where it was originally discovered, and can it be regarded as original in this form?

Made for just for you

Is the product custom-made for one specific person or is there at least a possibility for the client to be involved in its design in a creative capacity?

From the master's own hands

Is the product planned, made or signed in some way by the "master" himself? Or has the product come into contact with the genius of the "master" in some other way?