

EPIISODE 005

WAZE

IN CONVERSATION WITH

Natasha Jen, Pentagram

AND

Jake Shaw, Waze

INTRODUCTION

Welcome to The Follow-up, a weekly podcast that goes in depth into projects recently reviewed on Brand New featuring conversations with the designers, and sometimes their clients, uncovering the context, background and design decisions behind the work.

BRYONY GOMEZ-PALACIO

Hi, this is Bryony Gomez-Palacio and welcome to episode 5 of The Follow-up.

This week we are following up on the evolution of the logo and new identity for Waze, one of the most popular navigation apps in the world that not only takes you from point A to point B but warns you of traffic, potholes, cops up ahead and more, all in real time through its active community of users.

The project, designed by the New York, NY office of Pentagram, was posted on Brand New on July 6. You can pull it up on your browser at bit.ly/bnpodcast005 that is B I T dot L Y slash bnpodcast005, all in lowercase.

This week we are joined by Pentagram partner Natasha Jen and Jake Shaw, Head of Creative at Waze.

In this conversation we uncover what makes Waze special, the challenges and pleasures of focusing on an evolution instead of a revolution in the redesign of the icon, and how Pentagram was able to empower Waze with a new identity to bring out the essence of the company, the app, and its community.

Now, let's listen in as Armin follows up with Natasha and Jake.

ARMIN Welcome Natasha and Jake to The Follow-Up on this Friday that I hear is a rainy day for you in New York. And it's a semi sunny day in Bloomington. So, ah, welcome again to The Follow-Up.

NATASHA Hi Armin. Hi Jake. Happy to be here.

JAKE Hi guys. Lovely to be here. Thanks for having us on.

ARMIN Alright, let's get started with you, Jake. The first question that I should like to ask, especially when there's someone from the client side on the podcast is, uh, in this case, what led Waze to take on this evolution now and by quote un-quote "now" I would imagine that the process started a while back.

JAKE Yeah, I think so. So a bit of context from my side is I've been with Waze for, um, um, first, almost a year and a half now. Um, and the, the rebrand itself has taken, um, a little over that time. So when I joined Waze, the decision to bring in a rebrand, um, had already been made. And, uh, Pentagram thankfully had been chosen at that time. Um, and actually in the, in the process of, um, of joining Waze, I was just thrilled to have Pentagram on board. And that was one of the things that I was most excited about in the new role. And so it, and I actually think it's a great time, uh, for Waze to do a rebrand. There's so much potential in the brand and it's such a well loved brand that actually it deserved a rebrand and it deserves to shine out in the world a little bit.

ARMIN And was there anything in terms of business-driven decisions that prompted the redesign?

JAKE I think from our side, we have a devoted following of Waze, is that they love the brand. We have a fantastic community of people that empower the brand, right, that they make—it's our point of difference that we, uh, the community of people make changes to the map. It's almost like an open source platform in that sense that they report potholes, they report, um, cars on the side of the road and they can actually change the map if they want to. So there's a whole world of community that we have that powers, and actually that's not known so well out in the world. So one of the key components of the rebrand was to let the world know that we are built on a community and that we are different from so many other tech companies. Um, and really the role for me has been about rediscovering the greatness of Waze that has always been there, I think, uh, Waze, because it's so loved, um, has such a great following. It really deserved a rebrand and, and we're really happy to bring it to life and bring it back into the world again and make it a bit more noticeable and bring it to the top of people's minds.

ARMIN Yeah, definitely because it's a, I mean, at least for me, it's not the first app that I think of—I just go with Apple maps, or if I think that I need some extra help, I'll go with Google maps, but every now and then when I'm, when I see traffic ahead of me, I'm like, oh, what I need now is Waze. So it's almost like a third choice at least here in the US I feel, whereas in other parts of the world, it may be the default version because it is the best option available. So Natasha, Jake mentioned that Pentagram had already been chosen for the project. How did that come about?

NATASHA Well, we were first in touch. We were contacted by Tim Queensland, who is the, uh, the head of Brand And Marketing at Waze. So he was introduced to us through a friend at Google first, and then we started, you know, a conversation very, very casually, you know, about, uh, what Pentagram does. And then, he had an assignment, uh, for us, which was the pitch to create a marketing campaign. He was speaking to, I think, a couple of other firms, um, as well. And when I first received the, uh, the brief, which was actually really simple, I hesitated

a little bit just because marketing is not re—we're doing marketing campaign is really not, you know, our, um, our strongest, you know, sweet, but I thought, why not? You know, Waze is such a fun brand, right? You know, you can't do anything wrong with it. So we took a plunge and we did, um, with this several concepts and we presented it to Tim and his team and, you know, Aaron Clift who, um, is the CMO and they liked the work.

So, uh, yeah, that's how we were chosen. It was more a way for Waze to understand agencies, um, sensibility and creativity, you know what I mean? They were not looking for, um, the right answers in the pitch work, but rather they want to, they wanted to understand how we think and how we work and how we design, right? So after we, uh, won the project, then it was a real engagement on the brand, on voice and messaging, on how they talk, um, the visual identity, how things work, what it look like. And then the nature of the project just changed. You know, the campaign was really where the pitch on the campaign was a good way for us to enter the universe of Waze.

ARMIN Then you mentioned that the first impression of working with Waze is like, yeah, it's going to be fun. Waze is, it's an interesting brand, but at the same time, there's also this little icon that it's not the most iconic of icons in the sense that it's hard to tell what it is... Is it a ghost? Why does it have wheels? Why does it have the shading? Did you have any concerns about working with this icon that may pose challenges just in the fact that it's a little bit bizarre in a way, um, as, as a way of something that will carry forward for a long project I imagine.

NATASHA Unlike a lot of graphic designers, I get excited when I see icons. I get excited when I see creatures that I cannot tell what they are. Right? So when I first saw Waze, I mean, I was, I was aware of the Waze brand, you know, my, my husband loves Waze. I never really asked myself, what is this thing? I was just okay with the way that it was, you know? Is it, is it a ghost? Is it, is it a car? Is it a speech bubble? It really doesn't matter. But what I thought, and the Wazer, was that first of all, there's a

spirit, right? In the very idea of it too. To be able to come up with that icon as the, as a logo for a company, you gotta have some inventive spirits behind it. That's what I saw first. And then immediately I saw the opportunity to make this Wazer look a lot better, without changing it.

ARMIN And, Jake was this from the beginning supposed to be an evolution? Or did at any point did you all internally consider that this could be a revolution?

JAKE I kind of referenced it a little bit in my previous answer, but I think the role of us right now in marketing for Waze and leading the brand is about uncovering the great bits of Waze. You know, Waze is a fantastic company and actually pre-joining Waze I used it, but I didn't really understand it. Right? And you can feel the magic of Waze in there some way... feels different to other brands. It feels different to Apple maps. It feels different to Google maps. But actually it feels like people don't know why that's the case. And it's because of the community. It's because of the people that power the company that makes it feel different. And so for us, it was very much about finding the balance of, um, uh, fun and functional, and people and technology, and leaning into that point of difference that we have.

I'm not trying to be a clean and minimal tech company, but just try and like bring the fun to the world that the community has. Right? And I think that Waze as a company has a great heritage of having fun in the same way that they bring, you know, we'll have celebrity navigation, voices, you know, or would have odd vehicles and the moods, you know, the little characters that you see on the map, or even the, uh, the ways that the speech bubble, uh, waiter with wheels as our logo, there's loads of weird oddities because it's grown organically over such a long time. And for us, I think the motivation is just to bring that to life, to bring that the world of, of Waze to life.

ARMIN Yeah, because I think it would have been fairly easy to say, like the icon that was, you know, the idea for the icon where it's a speech bubble with wheels. If you thought about it, you know, as, as a new brand that you were making somebody in the room might be like, no, that's a bad idea. It's too silly. It's too obvious. I think that when it combines the community aspect of, of Waze and what you're doing, which is getting on a set of wheels and moving forward, it makes perfect sense. But I think it would have been very easy for this evolution to turn into, as you mentioned, into yet another, another tech brand that looks like a dozen different other tech brands. So the point of that is just to say that I'm glad despite my, you know, uh, hesitation about embracing the icon in a much more open way, is that it, it was the right call in the sense that it maintains that uniqueness and not just maintain it, but you're basically doubling down on that attitude.

JAKE Yeah, I think so. And I think what's wonderful about Waze and directing the brand right now is that we're doubling down on the community. We're doubling down on the humanness, and the playfulness, and the things that set us apart from other tech platforms, but also with the navigation platforms. Um, and the speech bubble as the Wazer is fantastic because actually that is what our users are doing. Everyone on the road is talking to each other, they're talking to each other through reporting potholes or, or taking actions that only help people behind them. Right? And that's quite a beautiful thing really. It's like a super positive, tangibly, helpful, social network for the road. And I think we really want to celebrate that. So the Wazer for is really important. Um, and, and our job is to make it more clear what, what the Wazer is, and what it stands for. And Natasha and Pentagram, have done a lovely job of that. And you can see, I think that maybe you had it on a, when you gave it a, uh, the rebrand, a review with the speech, bubbles, turning into the Wazer and back into speech bubbles. And there's a lot we can do with animation to bring that idea to life, because it really does represent what Waze is all about.

ARMIN Switching gears a little bit to talk about the dynamic between your team Jake, and Natasha's team, how did that work? And I ask that because I get the sense that at Google, like different teams are not just sitting around waiting, so how was that dynamic in terms of Natasha doing things, and you doing things, where you're working in parallel trying to solve the same things, or just kind of like combining your, each of your team's strengths?

JAKE What I love about Waze actually as a, as an organization is that we are very, uh, free to, uh, to make im- to have an impact on the company. You know? We have a small hierarchy and we have a lot of, um, we're given a lot of responsibility to, to make positive impact and change on the company. Um, but also what the-I think that that enables us to do, is to have free and open conversations, um, and to experiment, we'll do some experimenting in the office and bring it to, to Pentagram and, and have a really open discussion and collaboration and a welcoming environment for ideas. Um, you know? And I think there's no mistake that Pentagram absolutely drove the rebrand. They did an unbelievable amount of work and worked incredibly hard over a really long period of time to get it done. But, but the, um, the collaboration between us and that openness for ideas made for actually a really enjoyable process, because it did feel like it was like friends forward slash designers, creatives, working together, um, to find something that we all loved and kept the soul of Waze. You know? So it didn't feel... for me, at least it didn't feel that, and Natasha might say something entirely different. It didn't feel so client-agency, it just felt like a bunch of creatives trying to make something happen.

NATASHA Yeah, I totally agree with Jake and Armin, it was a very special experience and that relationship for me, because the Waze team, is small and we know everyone who was working on the project, and the process was really, ah, really smooth. You know? We had a lot of and forth, of course, you know, looking at things together, uh, revising them, looking at them again. But that process felt very natural to me. It didn't feel like, you know, a client and a design agency relationship at

all. And that was very, very special.

ARMIN When you say that the, uh, the Waze team is small, and this may be a question for Jake, how small is, are we talking about? Just to put it in context for, for both me and our listeners.

JAKE Marketing as its own department really is, is very new at Waze. You know, because I know that I mentioned it before, but Waze really has grown organically. Now that we are growing, and we're continuing to grow and we're introducing new products, we wanted to introduce a marketing team. Um, so it's really, um, we have a head of brand that we have a CMO and then a head of brand and creative, and then myself as the head of creative, and then we have a design lead designer and then a designer under that. And then we have another senior creative team, or two did a really seasoned, um, sort of creative, conceptual, uh, teams. Um, and then we work depending on, um, which projects we're doing at any one time we'll then work with a host of vendors or agencies, or, or even just individuals that come in almost as a creative consultancy or, or whatever we need really. And the pleasure of being small is that we can bring people in, at the right time, to the right project. So it means that they, they hopefully they fit perfectly for what we need from them. And in this case, that was Pentagram.

ARMIN Thank you for that insight. I think it's just that with a big companies like this, it's a little bit of a mystery about what's going on. So that's really interesting to hear. Now let's get into a little bit of the details about the design. So Natasha, there are a lot of identity elements to discuss, but I want to start with what I thought was the biggest change, which was putting one of the wheels of the icon behind it. It may seem like a minimal change, but I can imagine this being a heavily debated update. How did this come about?

NATASHA Well, we started out the work on the Wazeer really by its geometry—as simple as that. The original Wazer was a little bit oval, you know, it wasn't perfectly round. So the first question was, would it look better

if we make it a circle based shape? So we started out with that and that again, brought out all the other design considerations, from the size of the wheels, to the details of the wheels... Should they be filled? Should they be outlined? And then we started to look at the position of the wheels, as well as the face features, you know? The face features actually went through many, many, many different studies, you know, not just in terms of how do we, where do we position the eyes, you know, should they be centered or should they be, ah, move to the right a little bit? What does that do? So, to move one of the wheels to the back was to create a kind of more three-dimensional look and feel without making dimensional. Without actually doing drop shadows. Because by putting one thing at the front, the other thing in the back, immediately, you suggest the kind of volume and dimensionality. And that was really the idea behind it.

ARMIN And I ask this question because I think it really does make a huge difference in adding depth to what was otherwise, a really flat icon that, you know, even though it had the shading and the gradients before, even with those in place, you didn't get a sense that this had volume, but by that simple change of moving the wheel behind it, it just created—it gave the speech bubble front and back. And I think that just adds a lot of charm to the icon and then hearing that how many iterations you must have gone through for the face, I imagine there was just so much variation that could happen in those three elements within that speech bubble.

NATASHA It was really fun actually, because, you know, when you're doing something, with this level of focus and intensity, meaning that we're not looking at anything else. Okay. We're, we're looking at the design of this character 100%, right? Once you have that kind of focus, the work or the different studies actually is fun. Because you become a kind of like a scientist, you really want to understand, right, how it works, how he can make it work, all the different iterations. We had a lot of fun, ah, in the studio when we were doing that. I remember, of course we did a lot of, you know, more inappropriate, you know,

design, right. But there were fun. They were fun to look at, you know, we'd never presented them to Jake, of course. Um, but they were just really fun and that's all part of the discovery process. And I think that still allowing that sort of discovery to happen in the design process is so critical. And we were very lucky to have that with Waze. We thought that if we can actually get the design, and the Wazer right, everything else can probably fall into place, as well, such as the moods. So we're really focused on the, on the, um, on the facial features of the Wazer.

ARMIN So that is actually a perfect segue to start talking about the moods. Um, so Jake, while... you know, on the surface, they're all fun and games because you have some bees, we have dinosaurs, we have ninjas. Uh, I imagine there was a lot of research and thinking upfront to decide which, which moods to do and both in your writeup, on medium and in Pentagrams project page, there was a mention of interviewing 13,000 drivers. Can you tell us a little bit more about this part of the process?

JAKE Moods had always been there in the product, right? They, they're not a new innovation, it's something that has been in the product for, for years and years. And they were always about this idea of how you feel on the road, right? And actually what connects people out there at Waze, what connects to the community is that they all feel a certain way about things. And so they make an action to change it. So that might be ah, if they're all mad that, uh, there's no tolls, you know, if you don't know your total price before taking on a journey, then they get together and they now add toll prices to the journey, or if they get mad that the potholes haven't been fixed and they all report the potholes, it's the feeling and the frustration of traffic that actually connects us together. So for us, it was really about rediscovering what moods really were about. They'd gotten a little way would over time that become like avatars, or profile pictures of users versus being really representative of feeling. And then when we decided to do that, it just became, it became important just to make sure that we were on the right path. So we do a lot of data discovery at Waze, and we

really connect with the community again, um, and, and really, uh, we can just ask them questions and put surveys out there, or we can connect with them in so many ways. And in this case it was just asking them how they felt on their commute. Uh, we did that and I think the US, Brazil, France, and Mexico, I think so a large amount of users, um, over, over a large distance, um, or large geographical area. And they all came back with slightly different answers, which was kind of encouraging, you know, some, it was almost like 40% of people felt like it was a simple commute that they had other people felt like it was somewhat rejuvenating. And maybe I think it was like nine or 10% felt it was the most frustrating thing on the planet. So every user of Waze feels differently about the roads that they're on.

ARMIN And how do you parse that information into, you know, deciding that you're gonna do a Ninja, deciding that you're going to do a dinosaur, there and there, there are obvious moods that are upset or, you know, ah, happy, whatever it is... How do you go from data to deciding what kind of mood to do?

JAKE Waze in its history has—they have a fantastic heritage of playfulness. And so they already had like a robotic, for example, you know, uh, we would say we would then put that into a structure and say, I feel robotic on the road. You know, it might be ah, they already had, um, you know, uh, uh, Tyrannosaurus Rex, uh, mood, and they might be unfeeling monstrous on the road. So I think, uh, what we wanted was a foundation of rationale for what moods are, what purpose they serve, and why we're doing them. And then actually we could let the fun of the brand and the heritage kick in and really have fun with it. So now we have the set of, I think actually in it, we have in a vault, we have, I think we probably have about 50 overall, or we haven't released all of them yet. Um, but there's, but there's a whole world that we can create of moods because everybody feels slightly different on the road and we want to find a mood for everybody.

ARMIN And then you work with an agency called Fig on this. How did that process work in terms of the back and forth? Was the process of designing all these little moods as intense, maybe intense is another white word, but as nuanced as redesigning the icon?

JAKE I think from our side, the work with Pentagram was critical because we needed a design system. This wasn't just about re-creating something in isolation or creating maps. This is really about a design system that, that allows us to gain simplicity and consistency, um, with all of our work and all of our vendors and all of our agencies, um, because we work with, uh, with many different, uh, different companies and vendors and individuals, um, across many regions, we want to make sure that we had a system in place. And so really this was just taking the system that Pentagram had, uh, designed and developed, and then making sure that it worked. You know? And giving it to the agency Fig who have been fantastic partners for us. Um, and then seeing if the system works and it allows them to have to have fun with the creative and making more moods. And actually it worked really well. So it really proved to us that the work that Pentagram had done worked in the real world, and that was critical.

ARMIN I think it's more interesting in the new moods than it was before, where there were a little bit more realistic in a way, whereas this which forces you into more abstraction, it creates more engagement with the people that are like, what is, what exactly is this? Oh, it's a Ninja. Oh, it's a T-Rex whatever it is... Whereas the other one, just sort of gave away the, the answer. I think another thing that's that I thought was interesting about the identity was the introduction of the city blocks that, given that Waze is not a brand that's out there in the world and in the public view, advertising or merchandising, whatever that may be, to meet this felt like it was the first time that Waze with have a visual language to build on. So, ah, turning to Natasha, how did you arrive at that moment of translating that map into something that could become the literal building blocks for Waze?

NATASHA The design system really started out, you know, with the Wazer, right? Um, and we refined the Wazer based on a square based bridge. Okay? So this Wazer can be ah, sectioned into smallest parts possible. It was really that grid, and that single Wazer that took us to a direction of a city. Because if you look at a city, the city is made up with grids, city grids as well. And if you connect these two things, one is the micro Wazer and the macro city. There's something that is really profound, you know, and very poetic about that. And that's what Waze is really about. It helps people to navigate, right? In cities, on streets. So that turn to the grid, um, the study block, uh, idea. And at first we weren't really looking at blocks. We were looking, we were looking more at roads, you know, lines, but then, but realize that the benefit of having colored blobs is that it also creates containers for content that is typography can sit in there nicely, photography as well. So it became a really powerful, um, tool, but it also can give the brands a very distinct look and feel.

ARMIN Yeah, I think it's ah, it's really interesting to hear about that balance, not the balance, but the relationship between the micro and the macro in the sense that it's not just kind of like a happy gratuitous look that—hey it's, it's happy colors and it's a grid, and it's the icon, but there's a n—like a very thoughtful relationship between the two elements. This is the kind of things that are really interesting to hear about in this podcast just that, you know, how those connections are made and that they're not just like, hh, because this looks great. Yes, it looks great. It's also, ah, really rewarding to hear how it came to be. Now, was there any concern about the look being to children- like in the sense that, you know, this, this will only be for a Nickelodeon app or something like that. And I don't mean that as a criticism, it shows that it operates on an aesthetic that's fairly kid-friendly. Was there any concern that in this evolution that the look didn't mature enough?

JAKE What's fantastic about the system is that there is a real flexibility. Sometimes I think the work that we've seen on your site, for example, that we displayed does show the system at full volume, right? It shows

all the colors present all the time, often in full map grids with moods, with icons, with the logo, like there's a lot going on there. I think that's at a volume 10. But I think the fantastic thing about the system that Pentagram has created is it allows us to turn that volume down. And you'll start to see that the more that we work with this over time is that actually when we get into some harder working assets or to maybe more simple assets that we can, um, we can indeed dial it down, we can have less blocks, for example, we can have less organic shapes. We can have the tight be more of a central focus. Um, so actually it gives us an awful lot of flexibility.

I don't know that we would want to become something other than ourselves. You know? I think that really, it was about making sure that we maintain the soul of Waze. And that is very much about fun. We have a brand that's really built on fun. We are also functional, so we have to balance those two things. Um, we're also about people and people's decisions and humans and, and, and the joy that they bring to the road, but also technology. So it's working with both of those, like kind of walking, walking the line, really like balancing, uh, the tech and the, and the people and the fun and the functional. I also think that when we start to see this rebrand work, come more to life in the product, then it won't be as colorful. It will be more about, um, uh, safe design on the road. And really it will become a slightly different look and feel. I don't know if that's, I don't know if that's a good answer for you or not Armin, but that's, I think that's where, where it is.

ARMIN No, I think it does answer in the sense that, yes, the presentation that was on, on Pentagram and on, on your medium post, I think it shows the, like the most visible, joyous aspect of the system, as a way of saying like, loo! Hey! here we are, and it's fun and it's new, and it's vibrant, but it's also interesting to hear that it can be dialed down.

NATASHA The great thing that Pentagram brings to the table is the ability to make those brave decisions because of their expertise. And so we felt comfortable leaning into it. And we love the color palette that we

have. Um, but it is important that we can, we can dial it up and down as we go. Um, for product, you can see already a little bit that we've started, we, the rebrand has started to affect the product. We feel like the rebrand actually is the foundation for greater things. Now that we have out in the world, uh, we can start to build on it and we can really start to flex the muscles of that design system. Um, so currently you see that the new moods, for example, in the product, you can see the newly redesigned icons, the app icon, and the splash screen and things like that, but that will continue to, to grow more and more over the next year.

ARMIN So that is actually a good segue into the next question about how this identity will be implemented next beyond the website, and social media, and the app. Is there plans to be a lot more public with the brand?

JAKE Absolutely. I would love, I would love that. You know, I want the world to know about the fun of Waze and I want them to know why Waze is a fantastic company. Um, I think it's got really good bones. I think it's got a great soul, and I think it's our responsibility as marketers to put it out there. But actually we couldn't do that until we had a fantastic system to lean on, you know? And I think we have that now. And I think that will actually opens up a whole world of opportunity for us, um, in terms of the next creative steps we can take. And that, that actually wasn't really available to us before, because we didn't have a system for making design choices. And now we do. So I think actually the, the world is open to us far more now than ever has been.

ARMIN Well, that sounds exciting. So Natasha, you have worked on a number of larg-ish clients, uh, but in terms of people that will interact with your work in this case, you know, give or take 130 million users a month, uh, this one is particularly visible. How do you feel about the end result? And were you nervous at all about the release?

NATASHA Um, no, I wasn't nervous about the release. Actually. I was nervous about the potential of not being released. You know what I mean? Like a lot of branding work, you know, sometimes doesn't necessarily come out for various reasons. Right? But it was really incredible to see that this came out and I have to say, you know, I've really, uh, I applaud Waze for, for having such a deep commitment to design. Is that the way that we designed came out exactly the way that it was intended. Everything was coherent. Um, that was something that was really amazing. I think that the most sort of profound thing about, uh, designing for Waze is that yes, it's an app, that's the product that hundreds of millions of people use, right? And our work lives in this app, but the work is not just a UI button redesign. You know what I mean? That, that is also a way through which our, you know, our work graphic design is being experienced. The moods, the Wazer, they're actually an integral part of the experience. And this experience is very uniquely Waze. Meaning you don't get this experience from anything else, right. That is when you're driving. When you're, you know, on the road, you see yourself through the moods, you'll also see your fellow drivers on the road together with you. That, that feeling that's a very, very special feeling. I don't know how to describe that, describe that, but that's something that you'll have to actually experience it, to understand the magic in that, and to see our work actually is the conduit, right, for that sort of magical feeling. That fun feeling is something that means a lot to me personally.

ARMIN Yeah, and I think now it's going to be even harder to not be looking at the Waze app as you're driving, because it's always entertaining to see all the different drivers on the road, along with you. And, you know, for the most part, I try to ignore it, but now I think it's going to be a little bit harder because it's more attractive. It's more, uh, it's more colorful and I've always found that aspect of the app just to be pretty entertaining, especially when you're the copilot that you can actually be looking through things and contributing to the whole community by highlighting whether it's a hazard, or a cop, which is very, very welcome. But I think now, like, as you mentioned, I think the potential

for that to expand and capture more people's attention beyond what I think it already does, I think that is indeed pretty exciting. And those are all the questions that I have.

And I just want to conclude with, it's so encouraging to see a brand like Waze that, uh, when I first used it and experienced it, I didn't, I thought they don't care about design. Like, it's just, that sounds awful when they say it out loud. But I think when, when you see the app, like, yes, this is a product that works really, really well. It gets the job done, but it doesn't quite get it done in a way that is kind of like visually uplifting. That is consistent. That is cohesive. That may not be important to a number of people, but, you know, at least for me, which I'm a designer, and that's what I obsess about, it is a welcome change. And it is really encouraging to see Waze, embrace design and build a team of marketing inside Waze that is going to then—has the potential to do so much great work with this as a really strong base. So thank you so much for joining me today on The Follow-Up. It was a pleasure to chat with both you and Natasha and Jake.

NATASHA Thank you, Armin. And thank you, Jake.

JAKE Thanks guys. Absolute pleasure. Thanks for having me.

BRYONY Waze was already the one navigation app that could distract you from the dread of sitting in traffic or give you joy as you zoomed through unexpected routes. Now, it will do so in a more confident, energetic, and colorful way as the new identity begins to flow into all aspects of the Waze experience with a revitalized speech bubble icon in the driver's seat, so... buckle up.

Today, thanks for listening. Until next time, we'll be here, we hope you'll be there.