

EPIISODE 019

BURGER KING

IN CONVERSATION WITH

Lisa Smith, Jones Knowles Ritchie

AND

Rapha Abreu, Restaurant Brands International

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 19 of The Follow-up.

This week we are following up on Burger King, the second largest fast food hamburger chain in the world with more than 18,800 locations in over 100 countries.

The project, designed by the New York, NY office of Jones Knowles Ritchie was posted on Brand New on January 7, 2021. You can pull it up on your browser at bit.ly/bnpodcast019 that is B I T dot L Y slash bnpodcast019, all in lowercase.

This week we are joined by Lisa Smith, Executive Creative Director at Jones Knowles Ritchie and Rapha Abreu, VP, Global Head of Design at Restaurant Brands International.

In this conversation we explore how Burger King relied on its long yet undocumented history to realign itself with the quality of their food. We learn how JKR and RBI drew the best sources of inspiration the 1970s, 80s, and 90s — thanks eBay! — to create a contemporary, digital-first identity. And we hear about the importance of bringing

outside collaborators from around the world who each add their own touch to a truly global identity.

Now, let's listen in as Armin follows up with Lisa and Rapha.

ARMIN Hello everyone. We're recording this on Thursday, the day after the presidential inauguration here in the U.S. and I just have to say that I am so relieved that all of the tension leading up to it didn't result in horrible, tragic news. So that sense of relief now turns to delight as I get to chat in depth about Burger King. Lisa and Rapha, welcome to the show.

LISA Hi. Hi, Armin, nice to meet you finally.

ARMIN Same here.

RAPHA Hey Armin, very good to be here with you. Thanks for the space.

ARMIN All right, let's get started with you Rapha, I can only imagine how difficult it is to come to the decision to redesign a global brand with such a huge footprint as Burger King. What were some of the internal conversations you were having that led you to want to take on this process?

RAPHA Yes, definitely lots of conversations, but I think the most important one was looking to 1999 when our previous identity was designed and fast forward to today and see all the changes that happened since then, not only in our Burger King world, but in the world of brands in general. So if you think about the requirements of brands in 1999, they're very different than today, especially with the technology, the digital really playing a big, important role as touch points for brands. And then in our own breaking world, I think many things have changed as well. So the brand today is being almost like reinvented. We are in the process of improving the food quality of our products, removing all artificial stuff from there. So no colors, preservatives, or flavors from artificial sources, no MSG, no high-fructose corn syrup. We have done

already with the Whopper, a flagship product, and we are planning to do this with our entire menu.

On top of that, we have our internal digital transformation. I think that the goals across all of our brand touch points, especially in our restaurant and how digital has influenced in our ordering process and our relationship with our guests. So a lot has been done there and finally, on sustainability. So not only for Burger King brand, but for all the three brands in the Restaurant Brands International, there is a huge commitment around sustainability and what touches food, the planet, people in communities. Looking at all this, I think the thought that the previous visual identity wasn't representing our brand anymore. It wasn't reflecting who we are as a brand. So although there are of course, big implications in a big effort and changing an identity for a brand with so many physical restaurants, as you said, we questioned ourselves about the opposite. So the implications, if we didn't change, and we think that these implications would be bigger and somehow more severe to the future of the brand, if we didn't change. That was how we framed the problem internally.

ARMIN That's interesting to look at it from the opposite side, like the initial impetus is to like, yes, change, figure out what the repercussions of that are, but looking at it as what happens if we don't change. That's an interesting way of looking at a problem, whether you're Burger King or the cleaners down the road. It's a really good, actionable way to approach starting work with a client of how, you know, what happens if you don't change. And do you recall more or less when this conversation started?

RAPHA Yeah, the conversation started in beginning of 2019. That was when we kicked off the project. So we have been through the pandemic throughout the process. I think that the pandemic in general is slowed down a little bit, the process, to be honest, I think it didn't speed up, there was a lot of uncertainties, many, many brands and companies throughout the process. So I think what the pandemic allowed us was

to have more time to really refine the work and create more assets. So we have like a full suite of illustrations... we ran a new photography photo shoot within four weeks. Right? So the duration of a photoshoot in four weeks it's a luxury, the luxury of time. I think the pandemic gave to us in this project.

ARMIN It's interesting that there's at least one small silver lining to all of this and yeah, time is such a luxury and we all have a lot of that now for better or for worse. So, Lisa turning to you. I usually start by asking the design firm involved, how, you know, how are you going to go involved in the project? But in this case, you know, JKR not only has a previous history working with Burger King with the "Meltdown" campaign. I think that was specific to the UK, but also with parent company RBI when JKR did the Popeye's redesign... but still, I have to ask how did JKR end up with this monumental task?

LISA As Rapha mentioned, it was almost two years ago now to this point, but it didn't start out as a rebrand brief. It actually started out as a brief around how could we use design to communicate quality in the Burger King kind of way, whether that's feeling good about the food, but also feeling good about the brand experience. It wasn't in fact, a redesign brief at all, but I think the solve and the strategic kind of solve that we have for that quality brief kind of led to a reappraisal of the brand, which also perfectly timed with Rapha joining RBI. And really in order to reappraise the brand around the quality of the experience, we felt like the visual identity was not living up to the perception of a brand that you would perceive that would be more quality, whether that was the food or the experience.

ARMIN And just out of curiosity, did this overlap with the Popeye's work?

LISA I think Popeye's was just wrapping, because it was also just as I, this was one of the first briefs that I took when I joined JKR as ECD and had come from Chobani. So, Popeye's was just finishing up at that point. It was in more in kind of the guideline stages, and we got this incredible brief around quality. It was a really hard brief to be able to

answer without looking at the identity. And we even were asked to use all the existing identity assets to answer this brief, and that was really difficult. But in the end, we ended up doing a really big audit of the brand that existed today or in the past now and all the elements and just what had happened to the brand. And it got so disparate over time to the point that the Whopper identity had become bigger than the Burger King master brand. So it was really about reorganizing that and simplifying and that we felt we needed to do that. And at time perfectly with Rapha joining RBI.

ARMIN So Rapha, when you came in, what was set in motion already?

LISA I think the quality project was already in the making, but as Lisa was saying, I think the moment we started to talk more about it with JKR, we quickly understood that this couldn't be like a temporary solve or a campaign to specifically talk about quality, but really a deeper reassessment of all the brand visual assets. We couldn't do this work of communicating quality without changing our visual identity.

ARMIN And when you had that realization, was it a little bit scary that, Oh, no, we're going to go down this road and it just opens up a whole kind of worms?

RAPHA Not really. I mean, to be fair, there's been in Burger King, a lot of conversations around changing the identity for a period of time. So it's not something new, but I think the quality project is such a huge milestone and important project for the brand. We decided that that was the perfect moment for a rebrand, because it was like all the stars were aligning at that moment.

ARMIN So Lisa, going back to you, and talking about changing a brand. So you previously worked at Chobani during and after its rebrand. How did that experience help you in this project?

LISA Working at Chobani probably gave me a lot of empathy for what it's like to be on the other side, gives me an extreme amount of empathy for Rapha and his peers that have to help sell through an identity

all the way to the most senior leadership, at RBI, but also all the franchisees that they have to get on board with this rebrand. It's really complicated. And I know that Rapha could probably talk a lot more about that side of things. I do think—sometimes the agencies, we can be a little naive to what actually it's like to be on the other side and live and breathe this, and try to sell this through. So I feel like Chobani helped me with that, but if you're more talking about it from a visual standpoint, what it was like to make the rebrand and the execution of Chobani, and I know some people have called out little bits of similarities... the nostalgia, or perhaps the typeface, because hey the two rebrands with a serif typeface, even though they're completely separate. In some ways it's really nice the comparison because obviously Chobani is a brand that's natural and good for the world. And I think if we're trying to change food perceptions of Burger King, borrowing from some of that is a good piece, but they're nothing alike at all, really. Every decision that we made on the Burger King rebrand was right for Burger King and based in the research, whether that was things that we looked at from the past or things that we wanted to modernize for the future, they were all decisions based on the strategy for Burger King. I think in some ways thinking about actually more of the learnings that I had from working on rebrands, like Grub Hub and Zoc Doc that were digital first brands, and how that was one of the biggest challenges also for Burger King. How could we create something that was really distinctive, really uniquely Burger King, but also work in a really hard in a digital first environment like for delivery and ordering through the app. Where digital brands have often struggled is they've become so simplified, they've kind of lost all of that personality. So I think we've kind of been caught between all my past different worlds and taken all of those learnings to a point where I get to collaborate with Rapha and the Burger King rebrand.

ARMIN That's great. Maybe there's a brand crossover waiting to happen between Chobani and Burger King. Maybe there's, there's some synergy there, flavor profile somewhere. So Rapha in a similar question to you, you previously worked at Coca-Cola for eight years. So you've been on that

side of the equation. What did you learn from working on one of the world's biggest brands that you could apply to Burger King?

RAPHA Definitely a lot. I mean, Coca-Cola was created in 1886. So a brand that has more than a century of existence and also part of the Coca-Cola Company portfolio, there is Schweppes, it was the first soda brand in the world, launched in 1783. And these two brands, for instance, they are still enduring. They're still relevant today. One thing that there was there in Coca-Cola Companies is an amazing archives room. So it was an entire floor full of files, full of memorabilia from all the decades of our existing brands. And that made me kind of obsessed about brand originality. In trying to search for what makes that brand original, those original stories that create brands also because of those enduring brands, definitely respect the brand history. So those that kind of came before you in a way and really celebrate and be inspired and most importantly learn from the past mistakes. So I think that's, when you look at the history, you see the moments that you really showcase the best of you and the moments that not so good. And lastly, I think the biggest one to me is like how to create a global identity, making sure that what we're creating here, created by the amazing JKR team will be used everywhere else in the world with many different agencies, partners that will touch this brand, moving forward. How to create a global identity that is streamlined as possible and very hard to screw up. [Laughter] A very easy to implement, and very hard to do bad design out of it. That was probably the biggest learnings that I had from Coke.

ARMIN And again, out of curiosity, does Burger King have archives of their past history? Like Coca-Cola I get it, but early on, they realized what they had and they started collecting and they have the museum and all of that. Does Burger King have something remotely akin to that?

RAPHA No, JKR has started, our little archives from eBay, all sourced from eBay. And then we started creating, but no, we don't have an official archive. And it was something that I missed a lot. And we missed, Lisa and I

we've talked a lot about this, and that's why we dig into the deep end in the internet to find something. And there was a lot of inspiration coming out of those, for sure.

ARMIN So Lisa, let's talk a little bit about that. How did you start? Like once you decided that the original project had to evolve into a redesign and then looking at the history of Burger King, how did that start to come together?

LISA We started looking, obviously we looked first off the existing assets, and as I mentioned, they become disparate. There was so many colors, so many different logos, so many different typefaces. So as with any project, I do think it's always worth kind of looking across that full history. And we did discover certain periods in Burger King's history from kind of the sixties up to the 1999 last edition of the rebrand. Some amazing things from the sixties, seventies, and eighties... whether that was typography, a lot of Cooper Black, and a lot of kind of swashes and things like that happening, colors. What did the restaurants look like? The tone of voice around? We found a lot of pin badges, which I know Rapha has always kept that one photo of all the pins, but there was a lot of the tone of voice and the language. From that point, developing probably more of the brand principles around wanting things again, with quality, always at the forefront and trying to kind of make the brand look as craveable as you want a food to look, we started to develop principles like mouthwatering, the big and boldness of what Burger King is.

Of course there are the challenge of brands. So they've got this whole myth that they've always had in their communications. They're very playfully irreverent. They don't take themselves too seriously, which is just super fun to be able to kind of play with that. And the idea of wanting to be very light, proudly, true, being transparent and honest about everything we do. So taking those as kind of some of our guiding principles that we set ourselves, we initially started to create five different design directions. They were all probably nuances of

each other, but they were like evolution to revolution. And really, really dialing up the food and the taste. If anything, those didn't often have a lot of nostalgic references mixed in them. We were always trying to push forward, but there was things that were inspired by the type and by the colors, and some of those pieces. We did do a broad explore, but when the team saw one or two of these boards, I mean, literally one of them, the whole Burger King team, just gravitated towards them. It's just like, this feels like us.

ARMIN I was going to ask about different directions that you explored. And part of it has to do with an image that you posted Rapha on your Instagram of the multiple explorations that you took. And I think it was interesting to see how something was clearly on what you ended up with. But a lot of it was a little bit out there in a way of something that you wouldn't expect from Burger King. I think Lisa already mentioned that there was sort of an instant positive reaction towards what you ended up with, but what were some of the reactions to the initial design exploration?

RAPHA Ass Lisa was saying, I think we had this big task of communicating quality through our new design. We Would need to kind of reimagine the visual identity system, right? So creating a set of new assets where each element was distinctive, recognizable, and unique and really dialing up taste and quality in each one of them. So it was very thoughtful that every single element from the colors, to the typeface, to illustration, photography, all of them need to work very well alone. We talked a lot about pairing down the elements and dialing them up to really make them be able to communicate, taste and quality. But off the bat we knew that the logo needed to be redesigned. That was not a question, that was a part of the brief. It was very dated looking and it didn't help to communicate real, delicious, simple, warm food. Almost contradicted, all that we want to convey from how it looks. And as part of the creative process, as you said, I mean, we looked into our BK history, but we also explored new paths. We left no stones unturned on this one because our ambition was to create an enduring

new identity. So we've made sure that all possibilities were explored. It was very critical for us, this exploration. One thing that's top of the design principles that Lisa mentioned, there was a good design criteria as well that we use to evaluate the work. The first one of being on brand, the best reactions that I get, that I feel, yes, we did. it! Was when people say that it's uniquely Burger King. It is perfect for the brand. That was definitely a criteria that we use to make our choices. Also being able to stand out from among competition, about QSR and even challenge the QSR category, how they look, how they express themselves visually.

The other one was about being timeless and enduring. So we want to make sure that what we put out there, especially the logo piece, that was something that will be investment about putting the new logo up in restaurant signage. So we want to make sure that that could age well. Again, looking in our history, understanding our mistakes and being practical, as I said, as well, like Coca-Cola this idea of creating something that is scalable. I think that was a concern as well, how we create something that people can actually execute. And lastly, being exciting when people see it, put a smile on their face and they think, yes, you guys nailed it. That was kind of the overarching, brief and criteria to elevate the work.

ARMIN Was there any concern at any point by anyone, perhaps at the leadership level, of going back to the old logo? Like, is it a command-Z at the corporate level where someone would be like, we don't want to do that. Like it's not a good public perception to have. You know, it's not something that I think just because I love the old logo, but I can imagine someone being like, why are we going back to something that we've already done?

RAPHA Not really. I mean, to be honest, we didn't see these changes going backwards, but going inwards in a way, if that makes sense. For us, it was more like realigning our identity to best represent ourselves as a brand from inside out. Being a bit philosophical here, but it's

true. That's how we felt. We were lucky enough to be able to find the inspiration on history. If we didn't have anything there that would make this change, probably something new would have come, but we thought that in our history, we found a good path forward. And I think there was also a lot of trust in myself, and JKR, and the work that we were doing. We are super thankful for the leadership, because definitely we cannot move something like this without the full support from them.

ARMIN That's a really nice thought of realigning your brand based on where you've been. And I think it really does that. I think the reactions online and also in Brand New in specific was just like: this is what we all think about when we think of Burger King. It's interesting that internally that's how you see it sort of steering back the ship on course. So Lisa, let's get into the details about how that beefy, chunky, bun-like logo came to be. How do you go from all right, this is the direction that we're going into the final execution?

LISA Yeah. We had the original sort of five directions of mood. Then we honed in on the feeling that married back up to those principles that we talked about. And then it was all about the logo, the specific point. And I think from the image that you've referenced Rapha shared on his Instagram, showed the full spectrum where we took over a room at one of RBI's big conferences to have the discussion about the logo. And we didn't leave a stone unturned because we thought, can you take what you have today? And can you modernize that? But as Rapha pointed out, there was a lot of challenges with that logo looking and feeling so synthetic and of a certain kind of period. So that kind of discounted that we then found the 64, 1994 logo versions. So we started to look, how can we modernize those?

How can we make sure they still have enough personality? So there's a lot of like detail in those, but how could we modernize them to work really well on digital? Or could we even blow them up? So there's loads of explorations where we went probably too juicy, too bulging, but

we played with that spectrum. We played with crowns, we thought about, should it just be the wordmark? And probably the biggest thing that we talked about was people call Burger King BK a lot and abbreviate it, and that led us to look an abbreviation. Which led one of our designers in the JKR team who came up with the favicon that's been one of the most loved assets in the rebrand, which was the most shorthand that we could do of BK. But actually when we started to then cut those out and put a BK full logo next to each other and a favicon, they felt like they came from the same family, but they would both have different jobs to do.

And really, it was a process of just being so methodical, but then kind of piecing back the story and the job to do for each of those touch points and elements.

RAPHA Just complementing that exploration phase, that was really broad. And I felt so proud of sharing this because that's usually not seen by anyone. And I think this is good to see that we've been throughout this journey. There was so much hard work in designing this identity and that monogram, the favicon, this brilliant piece of design came from one of the further out routes. And really I personally fell in love with it and I couldn't let it go. I remember we still had some debates on if it was too clever or too intellectual somehow for Burger King. But honestly, to me, it was just like, you're a genius—so we needed to make it part of the rebrand. Coming from where we were with the identity from 1999, we thought would be a huge leap if that would become our logo. So we gave him the role of the favicon for digital touch points. But the who knows what it can become in the future. Let's see.

ARMIN Especially now that it's become so popular. I mean, it does have a place somewhere like maybe in this side of the french fry boxes or something like in the gusset. I think there's a, there's a lot of potential there it's it really is amazing how well the two things play together, both that monogram and the full logo. And just how, even though they're not identical, even though it's not just a reduction, they share

the visual language—they say the same thing in a different way. It really is commendable what happened with those two elements with a monogram in particular. I keep saying, out of curiosity, but Lisa how many designers worked on this throughout just the exploration phase? And taking it home? Just to get a sense of how much firepower is needed.

LISA Absolutely. Well, my process, I like a lot of people on it at the beginning. I think there was nearly seven designers and then myself as well, who've kind of thrown down into figuring out all the visual world and also the logo phase in particular. I'm big in do more and then edit. And then once we started to choose those, we went down through a team that was four consistent designers across CB, a Design Director, and Senior Designer, and a Designer. But then we also supplemented with quite a few outside partners, Myles Newland refined the logo for us, and the monogram, we went with Colophon Foundry, obviously on the typeface, we worked with a fashion designer on the uniform, the illustrators Cachete Jack, Spanish illustrators... We supplemented with a global group of creatives that came together to help us at different points. That meant, I think that's, what's made the brand so rich as well as all the other outside experts who also played a part of the rebrand.

ARMIN Definitely. And this is a question for both of you related to that, starting to get into more, the different elements of the identity, like the uniforms, the illustrations... you know, from the conversation so far, it's clear that everything revolves around the idea of quality, you know, just tastiness. And I think it does come through, but are there any other goals or solutions that these elements are trying to address?

LISA As Lisa mentioned before, the four design principles really were our guiding path in evaluating these touch points and the element itself, custom typeface, illustrations, uniforms, and so on. Being mouthwatering to your point of being tasty. Yes, that was the first design principle that we had also being big and bold. So the brand is

very bold, so we want that boldness to be transferred to the design somehow playfully irreverent. So I think definitely our illustration style Cachete Jack work definitely taps into irreverence, so we don't take ourselves too seriously. We wanted the design to bring that to life through the elements and probably through lastly, I think this one definitely influenced the photography style. That is very honest and the way we showcase our textures, our ingredients, our products, but also to our own history. I think that also ties back to the choice of logo itself. So really true to who we are as a brand. But during the process, I think there was a lot of exploration, there was a lot of these new elements coming in and we look to ourselves and say, Hey, this doesn't look right. There is this intuition that you somehow alien to the brand, unnecessary, back to your question was really trying to dial up mouth water somehow, even through a typeface or the usage of color. So our callers were inspired by the flame grilling process that we cook our burgers, as well as the fresh ingredients and paired down a lot of their color palette, making sure that those tones are really unique to us. The typeface, probably one of my favorite elements of the entire visual identity. I think it does. We have like three different weights Plain, Bold, Flame Regular, and Flame Sans. Flame bold we use for headlines and it's so yeah, you want, you want to grab it and take a bite out of it really brings that sensorial experience to type. And I think this is amazing. And I, and also even the way we, stretch it, we compress it. We create illustrations out of it. I think also is a good expression of our playfully irreverent principle too.

The only bit we probably didn't talk about really was also the colors because the colors... whilst again, I think probably cued people have initially gone, Oh, it feels a little nostalgic, but the colors are literally the colors of the food. They are the Whopper dissected essentially, but the primary colors, the Barbecue Brown, Fiery Red, and the Flaming Orange are all inspired by Burger Kings, trademark, flame grill process, the way they cook the patties and then the rest are the Crunchy Green, and the Melty Yellow, and the Mayo Egg White and the uniforms, we deliberately chose the brown to be the predominant color. So that was

kind of a big departure, obviously the old black before, and now we're moving towards brown. But all these little details and touches again, the having the stripes that have now not only appear in the uniform and the ties on the back of the aprons, they're also the stripes that will navigate you around the drive-through experience.

These were all kind of elements that are going to be consistent, but obviously as iconic as they can be for Burger King, but also you recognize them through the full brand experience. I think you've covered, especially with the typeface. I mean, obviously one of my beloved pieces of the rebrand, I just think people are a bit like, Oh, that could also feel nostalgic, but you've got the Cooper Black which was what was in Burger Kings history. And then we started to look up typefaces, like Hobo that were even more like a little bit psychedelic, but had a level of squishiness and oozing personality. And we kind of married those references together, but did some really special things like added a variable piece to the Flame Bold so that the designer can go in and instead of just full stretching a font to fit different formats, there's actually a tool that you can use that you can stretch and pull. So if you're writing mmmmmmm or whatever kind of descriptive flavorsome word that you want to use, you can play with this font in all sorts of ways. I felt like we moved something that was probably nostalgic much more into kind of the future and where typefaces could go and how you can play and work with them, which was pretty exciting.

RAPHA You remember Hobo. That was a moment throughout the process. Like Hobo, really? are we going there? But we did, and we came out of it, it was good. [Laughter]

ARMIN Just the fact that a giant corporation is thinking about Hobo, I think that gives a lot of designers hope. And it's interesting, the words used to describe all the design. You know, juicy, bulging, oozing stuff. I think it's interesting because all of that, those come across in the different elements, it looks like something that just came off the grill somehow.

It was just passed through that process and you were about to enjoy it. The other thing I was thinking about the uniforms is that they're so good. It's almost like you want to buy them as a fan, as if you were a football fan and just wear it. Like, my favorite team is Barcelona or whatever it is now, my favorite team is Burger King just because the uniforms are so good. I think there's a lot of really good elements at play here. One thing that I'm not sure if we are supposed to talk about or not, is the plastic Burger King, the actual King is that—I don't follow fast food that much in general but I don't know if there was a send off... with the dos Equis Most Interesting Man in the World that was taken out of the equation. But is that going to continue? Because that was a question in the comments of Brand New.

RAPHA [Laughter] Yes. For sure. He's our boss, man. We cannot fire our boss. He's definitely part of it, he is our mascot. We leave in if you notice in the packaging collection, there is the art crown. So we redesigned our crown. Now it's more aligned with his crown. Yeah, definitely out of the family. He's not like a graphic element, so he is not an identity element. So it is this spokesperson let's say versus an application of the brand.

ARMIN Got it. The King is not dead, good. I wasn't sure if it was a touchy subject or not. So what does the rollout and implementation look like, Rapha? I mean, there's only 18,000 locations that this has to be applied to...

RAPHA Like any other restaurant brand that has been through a rebrand recently or not. We cannot change every touch point from one day to the other. This will be a gradual transition where the old and the new logos will co-exist for a bit of time. We are totally cool with that. I think people are smart. They get it. They understand that there's not a lot of concern of us in our side to have both logos coexisting, so the first transition will be done with all the soft assets, digital, advertising. And then we transition to packaging, uniforms, and the last space to be converted globally will be restaurant signage. And this one we expect to take several years following the pace of new openings and remodels worldwide.

ARMIN Yeah. That makes sense. I think there's still a few Burger Kings with the early nineties logo and people still send me a picture of that. Like, Hey, there's still some of this out there. Like yeah. It takes time. So Lisa, going back to you, what was the most rewarding aspect of working on this identity?

LISA I think first off the partnership, a lot of people have asked me, how do you make this happen with such a large corporation like RBI and Burger King. And it's really is so much to do with the appetite for change, the ambition, the way it gets sold through. For me, without that, it doesn't really make it possible. I work on many different brands and a lot of the time it's all based on that partnership and the collaboration and the way that work really does beam, what, the kind of successes is at the end. So I think I really do applaud like Rapha and the rest of the team— Marianne, Fernando at Burger King, who really drove this through that whole way. But then I also, my favorite bit is the collaborations that working with Cachete Jack, these two Spanish ladies are so awesome or Bryce Bonds, who's from Washington DC who designed and helped collaborate on the uniforms.

Those are all things that I can't personally do. So I get a lot out of working with someone else that I really am inspired by. Who's on the same page with the vision that we had for the rebrand and brings a lot of extra detail and an awesomeness to it. But I also love all the videos and the animation. And I think we're just touching on where we can really go with a brand that can live in a moving world. And even sound, a lot of the films and things we're still working on now we're starting to think more about sonic and how's the Burger King ASMR sounds and things like that. We're still on the journey, we're still partnering with Burger King. So we're super excited. What's the come, but yeah, the partnerships have been probably the biggest piece for me that I'm most proud of.

ARMIN Wonderful answer. And I can't wait for a Burger King, ASMR that just like even just thinking about what it could be... And Rapha for you, what is the most exciting aspect of this identity as Burger King moves forward with it?

LISA Yeah, I think now we are in the process of implementing this around the world. So not only the U.S., but Latin America, Europe, Asia... and it's so exciting to see the new languages, the new international versions of our logo, new alphabets being created, being adapted from the current visual identity. Also there are further workstreams and development though, as you said, such a big brand, there's so many sub-branches that need to be solved. One that we'll be tackling this year is the kids platform, how kids fit within the new master brand. And then really what excites me is just like now seeing the simple pleasure of start seeing great ideas, great messages, great communication pieces. Now with the design that is at the same level as those ideas, those initiatives, that's really rewarding in a way.

ARMIN Also wonderful answer. And I think between both of your last answers there is a lot to look forward to with the Burger King identity. I think there's, you know, just from what we've seen, it does feel juicy, and bulging, and oozing goodness, and flame broil, and all those kinds of things that are so hard to put into visuals that, you know, you can communicate them in an ad or you can communicate them in writing whatever it is, but to convey them in an identity, through visual elements, typography, color, the logos, I think you've gone a magnificent job. JKR and Rapha in leading that, making that work possible because as you mentioned, Lisa, it takes that collaboration of working together and seeing the end goal and getting there, you know, in this case with a plumb and juiciness and ooziiness, so thank you so much for spending your afternoon with me and we'll see you around perhaps at a Burger King or somewhere else.

LISA Perfect. Thank you.

RAPHA Thank you so much Armin, it was great.

BRYONY When you have words like juicy, squishy, and mouthwatering to describe your identity you know you have achieved something special. And the general, overwhelmingly positive response to the new logo and

identity are an indication that mining Burger King's history was the right decision to reignite the flame that fires the grill that powers the brand.

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