

# EPISODE 066

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## GOING

IN CONVERSATION WITH

Eric Ng, Going

**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.

**ARMIN VIT** Hi, this is Armin Vit and welcome to episode number 66 of The Follow-up.

This week we are following up on Going. Established in 2015 and previously known as Scott's Cheap Flights, Going is an email subscription service that sends out flight deals for international and domestic destinations. Currently available only for flights originating in the U.S., members can save an average of \$200 on domestic economy flights, \$550 on international economy flights, and \$2,000 on international business and first class flights. Founded by Scott Keyes after he found the best flight deal he'd ever seen — \$130 roundtrip from New York City to Milan — the aptly-named service started as an email list for friends and family that has now grown into a service with more than 2 million members and a team of more than 60 employees that, together with its own software, discover flight deals and mistake fares up to 90% off.

The project, designed by DesignStudio was posted on Brand New on January 16, 2023. You can pull it up on your browser at [bit.ly/bnpodcast066](https://bit.ly/bnpodcast066) that is B I T dot L Y slash bnpodcast066, all in lowercase.

This week we are joined by Eric Ng, Executive Creative Director at DesignStudio.

In this conversation we go deep into the various phases of the project and, in turn, get a little glimpse into how DesignStudio approaches their work, starting with a deep dive into the company and asking as many questions, both dumb and smart, as possible. This is followed by an exploration of territories where they can take the key findings from the first phase and push them to different extremes to find out what the client is excited by and comfortable with, serving, as Eric says, like “Provocations”. We learn that they usually show three territories but that this project actually required a second round of that resulted in seven total territories explored. This then leads to the Expression phase where they start giving visual shape to the ideas and thanks to that second round they arrived at this notion of the spinning globe that then informed every aspect of the identity, from the delightful arrow in the “G” of the wordmark to the layout approach to the illustrations and even to the tone of voice, leaving no stone unturned... or, more appropriately, no globe unspun.

Now, let’s listen in as Bryony follows up with Eric.

**BRYONY GOMEZ-PALACIO** Long gone are the days in which one needed to call a travel agent in order to get going anywhere. With so many online options to book flights online, from individual airlines to deal-busting macrosites, Going gets you going where the deal is to be had, not necessarily where you were thinking about going. How did Going get going into this new chapter? Let’s find out. Eric, welcome to The Follow-Up.

**ERIC NG** Thank you. Good to be here.

**BRYONY** I think it’s important to start with a little bit of context. I believe it was back in 2015 when Scott Keyes found the best flight he ever had seen and proceeded to establish Scott’s Cheap Flights with the goal of finding deals, basically for friends and family. So how did you get

involved, and how did DesignStudio get involved in this project? What were they looking for as they embarked on a new chapter that also involved a name change?

**ERIC** I think I can answer that in two steps. Although we're proudly sector-agnostic, we've really worked with some clients that are in that space on spectacular growth journeys, namely Airbnb and Get Your Guide. Both of them made Unicorn after the work that we've done with them—of course, we can't take all the credit. I'm sure a lot of it is to do with different things, but I think it was a big part in helping them reframe what they're offering was about, and I think that attracted them to us. Maybe what was not known before they talked to us was the way that we work together. We basically went through a pretty standard RFP process.

**BRYONY** Okay.

**ERIC** But with each client, what we do is we kind of really approach them with what we call a Beginner's Mindset. Even if we've worked in that category for a long time, we've got the saying of "we know nothing".

As part of that RFP process, we basically ran a mini workshop. Really kind of heroing what we're about as an agency, this idea of radical collaboration and it was a fantastic filter for their team as well as our team, because in the end, if they didn't like the way that we worked together, it was not gonna be a great project anyway. It was that that actually sealed the deal for them. Having this approach of, Hey, we're gonna ask lots of stupid questions, we're gonna go through this exercise together, and we're gonna work it out. We're not gonna know the company as well as them or their members. We really need to take, an open mind when we come into these projects.

**BRYONY** Once the partnership was established and you started going through these workshops, what were the key findings that your team extracted in order to get the project going?

**ERIC** The brief that they came to us was pretty simple and it can be really be unpacked by the name: Scott's Cheap Flights. Firstly, it's not about Scott anymore, it's a team of 60 and growing and Scott didn't really feel right for him to take all the credit, nor should he really be the focus of the entire brand. The challenge there is to really keep the personality of Scott's Cheap Flights, which is this feeling that your friend is sending you these deals and it's not this giant corporation. And also Scott has a really great ethos of helping people demystify travel. I think especially in the States here with, you know, less PTO, travel can sometimes feel out of reach or really expensive. So I think Scott's done a great stint. He's got a published book, which really helps demystify the industry of travel and help people get on holidays a bit more. Wanting to reposition them from "cheap flights" as well. You look at the landscape and you can see it in the names as well, it's really focused on price. With price being something that's very easily copied, you know, with Doro Flight Club or Secret Flying, Matt's flights, you know, whoever's flights, we really need to think of a new way to reposition them, and that name was a big part of that change as well.

**BRYONY** Let's focus on the initial strategy in those key findings that informed the project moving forward.

**ERIC** As always, we put a lot of emphasis on our immersion phase, our discovery phase, and what we did there was obviously the usual things of interviews, speaking to stakeholders, ran workshops that were really designed to provoke debate and discussion around the direction of the company and the vision of the company. Beyond that, we also became users ourselves. They all gave us subscriptions and really using that platform to think about our new travel plans moving forward, and seeing and understanding what this new methodology that Going and Scott's Cheap Flights was really about. That was really important. And then a big part of it was also speaking with the community, existing and potential users. Getting them involved with the inputs of the immersion and discovery phase, but also we involved them within the naming as well as a bit of a stress test to make sure

that the things that were presented was gonna stick. So that was really, really exciting.

**BRYONY** And was Going something that you had right from the beginning? or did you arrive at that later in the process? After eliminating a series of others?

**ERIC** We did two rounds. I think in total we did 3,600 names. A lot of it, I'm sure if you've done naming before, dropped off. We were as surprised as anybody to see that the word Going actually was okay. It's not a green flag by any kind of state or chance, but it was possible. Also, interestingly, it wasn't a front runner for a long time. I think we had names like Awaits, which was really about this curiosity.

**BRYONY** Mm-hmm. <affirmative>.

**ERIC** We had another one that was Abound. We had a, another name called The Way Over which got canned because it sounded like a layover, which was—

**BRYONY** Negative connotations!

**ERIC** <laugh> Not a good thing. <laugh>. Exactly. I think in the end, the word Going really stuck just because it hit two parts. It really embodied the strategy of "Inviting the unexpected", this mentality that travelers have of going somewhere and being open-minded, and open to spontaneous experiences. And wanting to take that ideal, that philosophy that everyone understands, but bringing it into the booking and planning process so that hey, you don't have to always just go to Paris <laugh>. If you hear a family, you don't always need to go to Disneyland. You can really expand your horizons and use this platform as the way to do that. That's really important. I think that was really exciting. The other part of the name was, of course, it linked to the product. In the end, we're dealing with deals that expire, so a sense of urgency in which you need to spring on these deals otherwise they'll be gone forever.

**BRYONY** You can't think about them for a couple of weeks.

**ERIC** No, absolutely not.

**BRYONY** Once the name was settled, what was the next step for your team and their internal team?

**ERIC** After the name was settled, we've got this strategic positioning of "Inviting the unexpected". We jumped into our expression phase. We do do territories, you know, a lot of <laugh> agencies often put options on the table, but we do see it slightly differently in that when we put these territories out, we think of them as provocations. They're kind of designed to really make the client feel slightly uncomfortable, and also explore different spectrums that we've heard discussed within our discovery and immersion phases, and push them to the limits. So for example, I'll use an analogy.

**BRYONY** Mm-hmm. <affirmative>

**ERIC** Say a client wants a really friendly brand, friendly to you, might not be the same as friendly to myself. There are many ways to also express that friendliness. What we do is we find these spectrums that might be one of many, and we build our territories to really stress test these spectrums. For example, one might use illustration to really convey that friendliness. One might be really leaning on tone of voice, one might be extra friendly, and one might be slightly less friendly. Same thing with color <laugh>, a root that has lots of colors and one that's a bit more mono. Using these different scenarios and kind of almost prototypes that we put on the table, we go into a very large working session and we dissect it together through a series of exercises. It's only through that feedback that we take the elements, and the things that we feel is worth preserving, and we build a singular final route.

**BRYONY** Your first design presentation is a working presentation where you share these territories, and then you have a long discussion and people Frankenstein everything together and tear it all apart and you

come out with an entirely new route based on all of those tools and ingredients, if you may.

**ERIC** Yeah, I mean sometimes it's Frankensteining, sometimes it's really just starting from scratch based on that feedback. And I think that is really good because what it allows us to do is really go wide very quickly, but then narrow down into a singular final solution that we're working and iterating upon. I think that's really important because in the end, you only get one brand, right? You don't want to waste lots of effort in just running three routes for the kinda entire journey. I think that's quite time consuming, it's obviously very resource intensive. That's a way for us to get to a singular idea quite quickly and then just spend the time honing, and crafting, and moving on from that.

**BRYONY** In that first presentation with the team at Going, what was that meeting like?

**ERIC** Well, it's an interesting one because we actually did two rounds of that for Going. I think in total we came up with seven territories, which is unusual for us. What happened was they were really excited about a singular route during that first workshop, and it was a narrative driven route, very tone of voice heavy. And they're really built on something that we heard, which was "word of mouth" was a really powerful tool that they've used and it was really something that helped them grow as an organization. So we were like, can we turn this idea of a best friend telling you this incredible deal, this incredible place that you've never heard of, into a brand itself? They were really excited about that route. We actually took it forward into a development phase, but when we started fleshing it out, and building it out, they were nervous because it wasn't hypervisual, it was very type heavy, and they were really worried about how it would perform in performance marketing.

They were like, is this going to grab the attention on a banner, on a social media platform? Lots of discussion around that and in the end they decided to can it. To say that, okay, we still want to keep parts of

this, we love the feeling of certain parts of it, but we basically went into a second round of territories in which we presented three extra. Again, you know, it's not start from scratch because there's lots that we've heard, lots that we're building on. After that, we actually threw a new route on a table, again, rebuilding it from scratch, and that was the final one that you see today, which is about this spinning globe concept.

**BRYONY** I think it would be a good to know who was on the team from Going, who was involved in making all of these decisions.

**ERIC** That's one of the things that I loved about this project. It really was highly collaborative and transparent. Most of the meetings we had Scott the Founder involved, we had Brian the CEO, we had Derek who is the Head of Marketing, and we also had Kim who's the head of Brand and Design. So really all the key stakeholders were along the journey at every step of the way, and there was no middle person, here's no kind of lost in translation. Which is really the way that we strive to work. Beyond that core group we also had designers, digital designers, marketing designers, from their team as part of that process, because I think it's really key that the people that are gonna roll this brand out, the people that are gonna live and breathe this every day, really understand exactly how we came up with it and also how it works.

**BRYONY** And do you find that when they're involved in the process, it gives them more agency and ownership of the brand?

**ERIC** Absolutely. Not only that, but it means that when you get to the end of the rebrand project, they really can get going straight away. They don't have a cold start, they aren't being onboarded. They literally have everything in their heads already, and I think that provides incredible value for that organization.

**BRYONY** So let's go into the details, let's get a little geeky here. Starting with the logo, which as noted on Brand New, you know, there's been plenty of "G's" that turned into arrows drawn and used in logos throughout

time, but this is one of the most successful one, if not the most successful in its grace. What was that process like? Who was involved? and how do y'all feel about it?

**ERIC** The reception's been great and we're all really excited about that. Interestingly, and you know, my team constantly blames me for this, but I often look at the logo last, this wasn't any different because I think for me it's really about finding and understanding the wider system and how it works, and then the logo often can be part of that inception, or it kind of serves that purpose. And I think in this case, the kind of logo really played with that idea of... not only this idea of movement, obviously plays along with the name, but that kind of spinning globe metaphor, which is deeply embedded within the entire brand itself—from the way that we use it to reveal different destinations in marketing materials, to interactions within the digital experience on the mobile app and also on the website. So I think really for us, the Going symbol, the logo itself helps wrap that together into a form that is static and can be kind of monolithic when you show it by itself.

There's three parts of the logo. One is that it really captures this twist and turns idea, which is really about the nature of travel. It's never straightforward.

**BRYONY** Mm-hmm <affirmative>.

**ERIC** Then there is actually this reverse or anti-clockwise rotation, which often feels quite negative when you're trying to build it in, but we once are gonna talk about that reverse booking approach, this deal first approach that we wanted to embody. And then of course the momentum of it, which is the arrow and the italics of the mark itself. Three things that we're trying to capture within that mark itself.

**BRYONY** I wanna jump back for a second. You said "logo is not the first thing that we look at" and that is, I think an overall unique approach for a design firm or even a creative, usually you start, okay, write the name.

What does that kinda look like and how am I gonna surround this with the entire brand? So I'd be interested to know within DesignStudio's process, how do you approach a brand? Where do you start?

**ERIC** A lot of the ideas start before the expression phase. Even when we are in our strategic phase, we give territories that we dissect and rebuild with our clients. For example, one of the territories that we gave them was one that was about standing up to these big corporations. You know, like there are certain monopolies in travel. That strategy, that route, if the brand decides to take it, gives a very specific feeling, right? It needs to be represented in a specific way. And even within that strategic territory, we are already giving cues on what would it potentially sound like? What are some brands that are kind of in this space? Already we are testing out, projecting, what the strategy means.

**BRYONY** Mm-hmm. <affirmative>

**ERIC** Once we build that final strategy, then of course it narrows down. But again, there are multiple ways to interpret that. Generally what we talk about in the beginning is what we refer in our team as visual metaphors.

**BRYONY** Okay, very interesting.

**ERIC** What is a metaphor that allows us to explain what this proposition, what this strategy, and what this brand is about? with that final route, it's really about "Invite the unexpected". How do you create that feeling? What is a metaphor, in real life, that people have experienced before, that they can kind of go, "oh yeah, I, I kind of feel that!" This metaphor of spinning the globe, picking a destination, is something that a lot of people can understand and of course embodies that feeling of diving right in, not worrying about "oh is it part of my bucket list?" And I think that really captures that feeling. So once we get that metaphor, we start developing that. What's great about metaphors is that it's not a specific aesthetic, it's a general idea. They are better starting points to create a wider system. How does it move? How can we use it to

display imagery? Photography? And from that we build out those core components within the toolkit.

**BRYONY** So speaking of the photography and another point made is, you have all of these images that spin with a globe that really animate the experience. Talk a little bit about how that came to be, both from the conceptual side but also the production side. How does that get implemented throughout all of the various channels, all of the motion graphics?

**ERIC** In this particular project we provided automated actions which allowed them to create defect on both imagery and type. We also gave them After Effects files that allowed them to swap out elements, basically templates. We also did propose, which never went forward, creating a generator, which we do for quite a few of our brands. Basically coding a piece of software—normally is browser based—allowing their teams to input certain things, whether that be imagery, type, and also control the different layout options that you can export. They can export this in both video animations, as well as statics, and that really just allows a system to be flexible, right? You don't need a lot of training, you don't need to be a trained designer to use this, but at the same time you have some really rigid constraints that you can't break. We find that really, really successful. Like I said, we didn't do this for this brand, we did propose it, but that's another way that we deliver some of our assets.

**BRYONY** You can start to see as the brand evolves on Instagram and things like that, you start to see a lot more of these being posted regularly. In terms of the other branding elements, let's dive a little bit into the marriage between the tone of voice that you developed and the typography, Pangram Pangram Mori, which is a sans serif, it's fairly basic, but it has just enough personality in there to give it an edge. So how did you end up choosing that typeface to match the tone of voice that you were developing for the brand?

**ERIC** The balance of personality and professionalism, trustability of the sense that this is somewhere that I'm willing to put my trust in and

put my sometimes expensive holidays with, is really important. With the tone of voice we created a character for the brand, which was actually based on a podcast host <laugh>, which is really interesting. I think what we wanted to do here is create a personality, and this is beyond the tone of voice as well. They are not a company that gets money through click-through, it's through subscriptions. That's really important piece of information that helped us develop this brand. What that means is that they can really become an advocate of the user. They're not pushing things to you, they're not trying to sell things to you all the time. And they actually have this thing called the Bestie Test. So if they don't think that it's good enough for their best friend, then they won't put that deal out there.

So with the tone of voice, we wanted to give a feeling of trustability, someone that you can relate to, but isn't pushy at all. And I think the podcast host really captures that feeling. They can dispense advice, they can discuss different tales, or even bring on experts or members to give you those special deals, but it's always super conversational, really relatable, never snobby or pushy in any way. That tone meant that we can be quite friendly with that in the content and the words that we use.

PP Mori really was the other side of that. We wanted something that was highly legible within a digital context. They are primarily a digital platform. Making sure that the type was stand out and be really quite the workhorse within their communications is really important. That was really the main reason. And of course you don't want to pick something so generic that everybody's using. So I think PP Mori, like you said, really struck that balance well.

**BRYONY** Fantastic. I love getting the insight, I mean at this point we have so many options when it comes to typography that narrowing it down from the millions to the one, finding that reasoning behind it is interesting to me. Switching over a little bit to another part of the brand presentation, which is the color palette. It is a really fresh and... in

ways expected, and in ways unexpected color palette, and that was a bit of a topic of discussion on Brand New. Like, is it too much? What's going on? Was some of the questions, so I would love to get your thinking behind the color palette.

**ERIC** There's a palette that is really inspired by the diversity of destinations and basically planet Earth. That's why blue and green is quite prominent within the brand itself and that palette is relatively neutral, kind of pastels. But then we have a more vibrant palette to really communicate that excitement, that unexpectedness, that the whole strategy was about. Contrasting these more neutral tones with accents of bright green, orange, pink. This was the combination that we arrived at and it really helps us also from a functional perspective as well, those really bright colors allows us digitally to have really strong call to actions, really highlight buttons or interactions. Not just pretty to look at, not just relating to the strategic positioning, embodying this idea of the unexpected, but also incredibly functional as well.

**BRYONY** And it's also quite apparent within the illustrations. You're having that same highlight of certain elements within the illustrations. The way that you're using the illustrations combined with either type or the photography is really interesting. How was that received by the client? The idea of mixing all of these elements?

**ERIC** The illustrations were a really interesting component of the toolkit. We wanted to not just have something decorative. We were like, what is the point? What is the point of illustration? There's so many brands out there that basically pair bright colors, a really cool illustrator or illustration style, and and off it goes. The illustration in this brand does something very particular and it really helps solves a problem. For travel websites or travel brands it is very expensive and unlikely <laugh> that they go and shoot something for every destination in a particular style. They are limited to basically using stock imagery. Now we can obviously control that a little bit. We talk about when you're showing a destination, try not to pick the most cliché image of the

Eiffel Tower ever, find something that feels a bit more unexpected. Maybe it's a perspective that's a bit more interesting, or perhaps it's not even that big landmark that everyone knows. That's one thing we do to control it, but where we are bounded by stock images and maybe there's not that much variety to choose from, illustration allows us to go beyond that feeling of being generic.

What's interesting is the way that we briefed our illustration in is a large part of it is about visualizing the members, the users, in those scenarios and actually interacting with that art direction. So you can see they're reaching in, or maybe they're running and jumping into a lake that is pictured within that stock image. It allows what potentially could be a very generic <laugh> feeling photo to suddenly feel, oh wow, I can be there. I can imagine myself in that destination even though maybe I've never heard of it before, and I've never thought about going. It suddenly bridges that gap.

**BRYONY** It becomes a little bit more personal.

**ERIC** Exactly.

**BRYONY** For context, because it is a fairly large brand, how long did it take from that first call to delivering all of the assets? and how many people were involved with your team?

**ERIC** The process? Probably about four months.

**BRYONY** Wow, that's very fast.

**ERIC** Not super long. Yeah, it's pretty quick, we move pretty quick. Maybe a bit longer actually, 'cuz this one had naming in it, so maybe like more five, actually. We also built in a buffer because with naming you have to do legal checks and wait for the lawyers to come back. Our standard process is about four months. In terms of the team. We keep it pretty core. I think the key here is a philosophy that we have at DesignStudio and that is the team that you get in the beginning stays with you the whole way. We put a lot of emphasis on that discovery phase

immersion, where we send the entire team to go, so that knowledge is not lost. In that team we have a Creative Director, a Design Director, two Designers, a Strategist, and a Client Service person. About six people.

**BRYONY** A nice, robust team.

**ERIC** Exactly, and really what we're doing is we're plugging in specialists throughout that journey. Copywriters, animators, et cetera, et cetera.

**BRYONY** Was there a moment within this process where you or your team found that Eureka moment and they were like, this is it. There's a moment before this day or after this day when we generated this idea, or this asset, or this detail that really brings it all home for us.

**ERIC** The Eureka moment is very easy to see in hindsight, but sometimes a bit of a false concept. We certainly thought we had a Eureka moment in round one. We actually had a root that was all based on this mascot that was incredibly adorable, actually. It was just like two big eyes made by flight windows and we're like, this is it. Talk about capturing the personality of Scott without having him, and we're like, what about a character brand? That sounds perfect! But I think they had PTSD from actually having a mascot, which was an illustrated version of Scott, that they were like never again. We had to move away from that route. But the moment that really did it for me was when the team found that ability to visualize the spinning globe concept in a way that isn't highly taxing, or didn't involve someone rendering out, you know, a completely dimensional globe. I could see that this was a great in between—a best of both worlds in which it was flexible enough, you could use it for many different things, but at the same time it kept that metaphor alive.

**BRYONY** Well, and it also keeps it at that level of friendliness. Your friend can share this information, your friend can create these assets for that communication. Had you gone too digitized, too processed, it would've been a different feeling in the end. The brand is now out in the world and it's being used. Have you received any feedback from

the employees, from the users, from those who participated in their initial workshops and the leadership team about how it's going?

**ERIC** The Going team is super excited, and proud, and it was so great to see how they took that and went out to world. We didn't actually do too much work together in terms of launch day. Took a lot of that in-house because they were just so confident in using the brand after we worked on it together. I think it was great to see how they created a microsite to really talk about the intentions and why they made certain moves. And also Scott did so much, he went on a Reddit AMA, he did this thing recently where he read out mean tweets from the community, which I think was fantastic because it really was a confidence in, hey, we really believe in this and this is what's happening. You know? We know that this is coming, but we're still very confidently sitting behind that.

Of course, there are always criticisms with any brand and Brand New is <laugh> a classic kind of place to see that happen. But I think if we look at all the comments, there were really two main things that the critics were talking about. One was SEO, not so many people saying you picked the worst name for SEO, which marketing idiot did this? But the truth is we knew that this was a challenge and the Going team was confident that they can get up there, and they did. Like if you search Going right now, it does turn up right after the dictionary definition. That kind of stuff is easy to lay into when it's launch day, but I think it can work. And then I think the second theme that we got in terms of criticisms was just people really sad that it wasn't called Scott's X, Y, Z anymore because they were just so attached to that personality of Scott. While unfortunately I think is kind of Scott's decision.

**BRYONY** Yeah.

**ERIC** It's his company <laugh>, and he wanted to move beyond just him as a mascot and as a person that the whole thing represented, or revolved around. And I think it's unfortunate, but I think we did manage to keep

a lot of the feeling, a lot of the ethos, a lot of the spirit that Scott is within the brand itself.

**BRYONY** Well, and I think for those members, if the experience continues to be the same and the outcome is just as successful as it was in the past, you know, give them six months and they're not gonna think about it anymore. Like it often happens with rebrands. For you in particular, what was the most satisfying aspect of this project that made it different from any other project that comes your way?

**ERIC** I think for me it really was that trust that the client had for us. We talked about earlier how they had the whole team there—obviously it's not a giant company, so we had the luxury of doing that. But even though like I said, it was unusual in that we did lots and lots of concepts, they were never prescriptive. They never said, Hey, can we have this typeface with that? Or I want it to be more like this. It was more just about giving constructive criticism, talking about how this might not work in certain contexts, and allowing us to do what we do best, which is solve those problems. That was incredibly appreciated and I think it's why the work was so good.

**BRYONY** It gives you confidence in all of the things that you're doing. As this project comes to completion, are there any particular learnings that you're taking back that you can implement within the firm? I get the sense that you have fairly structured processes in teams, but in approaching all of these projects with a beginner's mindset, there has to be something that you learn from each project that you take back as you continue to grow, and take on new projects. What are you taking from this one?

**ERIC** That part where we went down that narrative route. I think that was something that I would look at and go, perhaps we didn't stress test that enough within the territories exercise. Why did we not flag that earlier? Why did we not understand that that could be a problem? And maybe it was the exercises themselves, maybe it's the kind of questions that we should have asked. I think that would've definitely

saved a bit of work, <laugh> in terms of going down the wrong route. It does reaffirm the process. The fact that after that moment we didn't just go, all right, well we will just evolve this one route again. We actually made the hard call of, you know what, let's go back into territories. Let's put three new things on the table, and repeat. Repeat that process because we know that it's gonna give good results. I think the fact that we got to where we ended up, I think that's quite reaffirming. It's just, you know, classic might be scary, but just trust the process and we'll end up in a good place.

**BRYONY** At least you didn't create the entire visual exploration for all of these at every step of the way.

**ERIC** Yeah.

**BRYONY** You control how far you go with each one, so taking a step back, while it feels counterproductive, it's not setting you back six months in the process.

**ERIC** Agreed.

**BRYONY** I think we've pretty much covered everything. It has been incredibly insightful, not only from how DesignStudio runs itself and how projects are handled, but also the entire process of creating a brand that was a crux if you may, in realizing, okay, you know, we've grown so far and I don't want it to be about me anymore and it needs to be about the entire team. And then at some point I imagine Scott is going to step away even further, and hand this over to an entirely new group of people and it makes a lot of sense that it needs a new name, a new brand. You've done an incredible job of capturing that energy, and that voice, and that style. Creating something that represents it all in a fun, approachable way that, at least to me, I deal with a lot of travel for all of our events for booking speakers and things like that, and it definitely stands out from the pack as being a very different experience. You've created a very positive experience for those who

are a little bit nervous about spinning that globe and saying, <laugh>, here we go, let's see where we end up!

**ERIC** Thank you. Couldn't have done it without incredible client team that was super trusting. And of course the incredible team that we have here at DesignStudio. It's great journey to be part of.

**BRYONY** Thank you so much for joining me on The Follow-Up today.

**ERIC** Thank you.

**ARMIN** It was great to get so much insight into DesignStudio's process — especially the notion of going in with with the mindset of “I know nothing” — and how that methodical approach helps bring out the best in both their team and the client's team as they work together to find the best distillation of the brand possible while also taking some calculated risks. Case in point, the name, where some criticism arose that such a common word, “Going”, would be an SEO nightmare and it would never catch on in web searches. Eric mentioned that it turned out not to be a problem and that it was actually now the number 2 result behind the dictionary entry for Going. I am happy to report that in the time between the recording of the episode and its release, Going, the brand, is now the number 1 search result and it's NOT an ad. Come to think of it, now that the name Scott's Cheap Flights is off the market maybe I can take this opportunity to rename Brand New as Armin's Cheap Opinions. Has a nice ring to it. Or not.

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