THE JOURNAL OF BUSINESS & DESIGN

@issue:

Memorable Donor Recognition Walls

IBM: The Design Legend Continues

Restoration Hardware Puts the Focus on Authenticity

VISION
20/200
20/100
100 FT.
30.5 M

CORPORATE DESIGN FOUNDATION VOLUME 4 NO. 2

@issue:

Volume 4, No. 2
The Journal of Business and Design

Publisher
Corporate Design Foundation
Sponsored by Potlatch Corporation

Editor
Delphine Hirasuna

Design
Pentagram
Kit Hinrichs, Design Director
Amy Chan, Designer

Contributing Writers
Delphine Hirasuna
Noreen O'Leary
Peter Lawrence

Cover Illustration
Hugh Kretschmer

Major Illustration and Photography
Mark Ulriksen
Steve Underwood

Editorial Advisory Board
Peter Lawrence
Corporate Design Foundation

Sara Beckman
Haas School of Business
University of California at Berkeley

Agnes Bourne
Agnes Bourne Inc.

Kit Hinrichs
Pentagram

Delphine Hirasuna
Hirasuna Editorial

Peter Laundy
Doblin Group

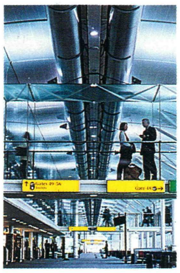
James Patell
Graduate School of Business
Stanford University

Christopher Pullman
WGBH Educational Foundation

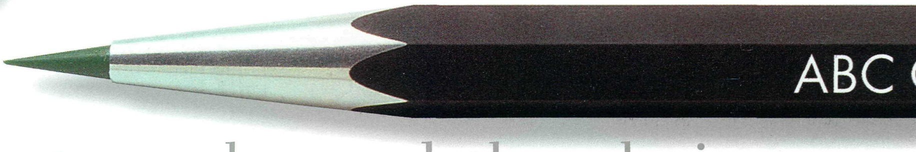
For more information
Corporate Design Foundation
20 Park Plaza, Suite 321
Boston, MA 02116
Telephone: 617-350-7097
Fax: 617-451-6355
E-mail: admin@cdf.org

World Wide Web site:
http://www.cdf.org

Some of the most exciting design today is emerging from familiar but unexpected places. In this edition of *@Issue,* CEO **Sir John Egan** tells us how **BAA** is transforming airports into places where you'd like to linger awhile. At **IBM,** a new business strategy, new concept products and a reemphasis on design have restored Big Blue's luster. **Donor recognition walls** that are usually thought of as staid and boring are now being turned into architectural assets by designers willing to go beyond the obvious. Our **shape quiz** points out that tradition is often a shopping aid when it comes to product packaging. And for those who think that things aren't made as well as they used to be, **Restoration Hardware** offers up objects that convey authentic craftsmanship.



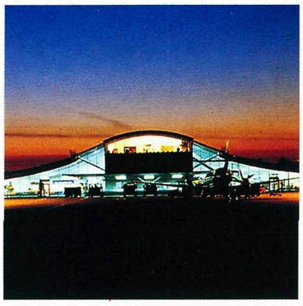
BUSINESS
How does your contractor measure up?



ulriksen

BAA's Sir John Egan on Design

As chief executive of BAA, Sir John Egan has changed the global perception of airport environments by adopting an "experience management" mentality that responds to consumer needs. In the process, he has built BAA into the world's most successful airport company. Here he is interviewed by Peter Lawrence, chairman of Corporate Design Foundation.



BAA's chief executive since 1990, **Sir John Egan** is responsible for the world's leading international airport group, owning and operating seven airports in the UK and as many airports in other countries. Prior to joining BAA, Sir John was chairman and CEO of Jaguar plc. Currently, he is also president of the London Tourist Board, chairman of the Central London Partnership, vice chairman of London First and chairman of the Construction Task Force in the UK.

Particularly for our American readers, please describe BAA's business scope.

In the UK we own seven airports, including Heathrow, Gatwick and Stansted, and overseas we own as many airports or, at least, have significant long-term management contracts – running airports in Naples, Italy; Melbourne, Australia; and the Air Mall in Pittsburgh, USA. We're negotiating with a number of governments for the purchase of other airports that have a mind to privatize. Our airport-related businesses include both property development and retail, with annual turnover of £1.25 billion – more than half of which comes from retail.

Why design?

Because it is absolutely at the center of achieving our strategic intent of being the best in the business. Design helps to shape experience, and the quality of experience that people have of any company is the most influencing factor in shaping their attitude toward it. It affects loyalty, repeat purchase and the way people talk about the company to colleagues and friends.

What are some operating objectives addressed by design?

As an airport operator, we must be capable of moving millions of people efficiently, but we must do more than just move people. We must be experience managers. In other words, we must create the most appropriate experience for everyone using our airport. At the same time, we must ensure that our facilities are designed so they are easy to build, efficient to run and affordable.

For BAA, does design extend beyond architecture and decor?

Design of an airport is about more than painting and decorating. It is much more than visual, although visual matters more than you might first think. Creating the right customer experience is a function of the facility's size and shape, its ambiance, the quality of light, visual characteristics, the behavior of the staff, how we communicate with people – the message, the medium, and perhaps most important, the tone of voice. Design is a primary means by which we give customers what they want.

What do BAA customers want?

BAA customers want quality facilities that provide them with a continuity of quality experience as they journey through our airports. In an industry like ours that has a project culture, it is too easy to forget that any one project is only one element of a customer's experience of that company. Projects must be seen in

ILLUSTRATION: MARK ULRIKSEN

the context of the customer. What is it like for them to pass from one space, or experience, to another? Is the experience they have in one space appropriate to that point in their journey? Does it provide the necessary continuity to the next step on their journey?

What elements go into a customer's experience in an airport?

At an airport, there are a variety of steps that you go through – from where you leave your motorcar, or get off the train, to when you board the airplane. It is critical that customers have the experience most appropriate to where they are on their journey. While waiting for a flight, retail shops and entertainment that excite and surprise may be welcome. But at the baggage drop or check-in, that's the last thing you want. There, you probably want a sense of order and calm and a feeling that someone is in control. Defining the experience that customers want becomes a criterion by which you can judge the design work you commission.

You have stated that you learned more from Disney World than from other transport facilities. Could you explain.

The basic requirement of our business is to be people movers, but our vision is to be a company of expert "experience managers." In these areas, Disney is one of the best. After all, they manage millions of people every year – as we do – but in such a way that minimizes hassle. This aspect of experience management is relevant to us. We have had many discussions with Disney to understand how they go about experience management.

Gates 49-56
Gate 48

> "Within many companies, design investment is the largest single sum of money that their boards know the least about."

PHOTOGRAPHY: COURTESY OF BAA

Is BAA using design as a market differentiator?

Design is a strategic resource, and so must be organized and managed to provide the crucial link between business strategy and project activity. Thoughtful design decisions say clearly where a company wants to be in its marketplace. That strategic intent may be concerned with innovation as at Sony or Philips, or value for money as at Marks & Spencer or Ford Motor, or impeccable service as at our very own Heathrow Express [BAA's new high-speed train that runs between London and Heathrow in 15 minutes]. All companies operate in highly competitive environments where their products or services are differentiated only by design. As Rodney Fitch, one of the four outside advisors on our design board, once remarked, "Only one company can be the cheapest, the others have to use design."

In most companies is design investment managed from the top down?

Within many companies, design investment is the largest single sum of money that their boards know the least about. Despite its importance, responsibility for it is often divested to junior people across diverse parts of the business. Consequently, spend on design resides in countless budgets and simply mounts up – that's if you can ever find it all! Lots of people in lots of positions are spending money on design with no strategic direction given by the company as to what it wants from the effort. As a result, design is seen as something optional and of tactical use only. Unfortunately, I am convinced that many people involved in commissioning design are unaware of the significance of their responsibilities.

How can senior managers take better advantage of design opportunities?

First, they have to recognize that there's a clear connection between design activity and how the company is manifest to each of its audiences or stakeholder groups. They have to realize that every single pound spent on design should help the company realize its vision or strategic intent. It is therefore critical that design be led from the center of the business and managed in a coordinated and coherent way. This does not mean that only one person should have responsibility for design spend or design decisions. It does mean, however, that one person should be responsible for ensuring that design investment is working effectively

"Defining the experience that customers want becomes a criterion by which you can judge the design work you commission."

on the strategic intent of the business. At BAA, we not only have design managers in all our key businesses, we have a Group Design Director whose job it is to maximize return on our investment, particularly with respect to design focus and appropriate quality. I also get directly involved in the process by chairing a design board that meets quarterly to review all projects.

How does a company determine the size and form of its design investment?

First, it's important to clarify your vision. Understand the distinction between vision and mission. BAA's mission is to be the world's most successful airport company. Our vision, however, is to attain and maintain the high ground implicit in that mission. That means always giving the customer a) what he wants and b) what he doesn't realize he wants, but what he finds will be a great benefit.

Second, understand "the context for design" – where design touches the company. Until we have a clear context for design, we can't analyze individual design projects or manage and direct them in a way that will help us achieve our vision. From this, a budget can be drawn up and organizational responsibilities agreed upon.

At what point should the CEO and senior management play the strongest role?

Designing involves a complex process of decision iterations, which must take place during the project's development stages while the cost of the change is minimal. The drawing board is the place to make change and experiment. The longer you spend preparing for production, the less likely that costs will get out of hand on the factory floor or building site. The rule of thumb is to keep your options open as long as you can and while it costs little to do so. After that, close everything down to the option that you are going to run with. The design teams should ensure that projects are fully designed before they leave their office. Once they do leave, the CEO should stay at arm's length.

Keeping management at arm's length is easier said than done.

Yes, for this to happen, senior managers must be educated in how the design process works and when it is appropriate to make their input and changes. BAA's design board meets quarterly to review all major projects. We are never allowed to forget when it is possible to make changes and when we cannot.

If CEOs or managers don't understand the design process, how do they learn to ask the right questions?

The designer's responsibility is to make it clear how the design process works. Designers need to help the client fix the brief and understand what decisions will be needed and when.

With seven airports in the UK and as many overseas, do you attempt to standardize design in all your locations?

In managing customer experience, we try to understand what ought to be common among our airports and what can be unique. For instance, whenever there is an intimate customer/company interface, say in the provision of information through a signage system, there is value in a high level of commonality. But for the shell of a building, standardization from its passengers' perspective is not so important. However, it certainly is if you are trying to reduce costs of design and construction. Wherever possible, we come up with solutions that we can use time and again. The issue of standardization is important to us in terms of customer experience and procurement strategem.

In the airport business is there such a thing as a "global" customer?

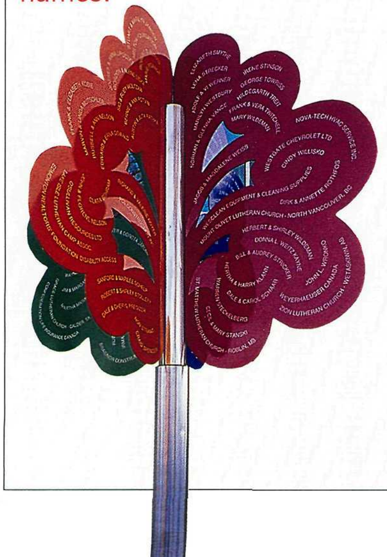
Yes. The expectations of people who use our airports and travel on airlines are rising because, as individuals, they are becoming global by nature. Our products and services must respond. We recognize that unless the quality of experience people have of us is commensurate with our strategic objective of being an industry leader, our reputation will suffer and so will our profits.

The Writing on the Wall

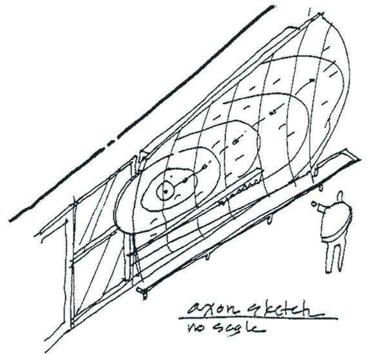
As public funding shrinks and nonprofit institutions turn to private donors for financial support, donor recognition walls have become a familiar sight in hospitals, universities, churches, elder-care facilities, libraries, museums, symphony halls, community centers and even pre-schools. Unfortunately, many donor walls give the impression of having been designed by fund-raising committees determined to cut costs. Showing little regard for the architecture or interior decor, such walls look like an obligatory afterthought, an aesthetic assault on the very environment that donors contributed so generously to enhance. That doesn't have to be the case. When treated as an integral part of the building design, donor walls become works of art that entice passersby to pause and appreciate the people who made it all possible.

Project: *Robert Tegler College Student Centre, Edmonton, Alberta*
Design: *Studio 3 Graphics, Edmonton*

The Tree of Life provided an apt metaphor for recognizing donors to this Christian college. Donor levels are represented by the "four seasons" of foliage, made from powder-coated enameled steel, with acid-etched names.



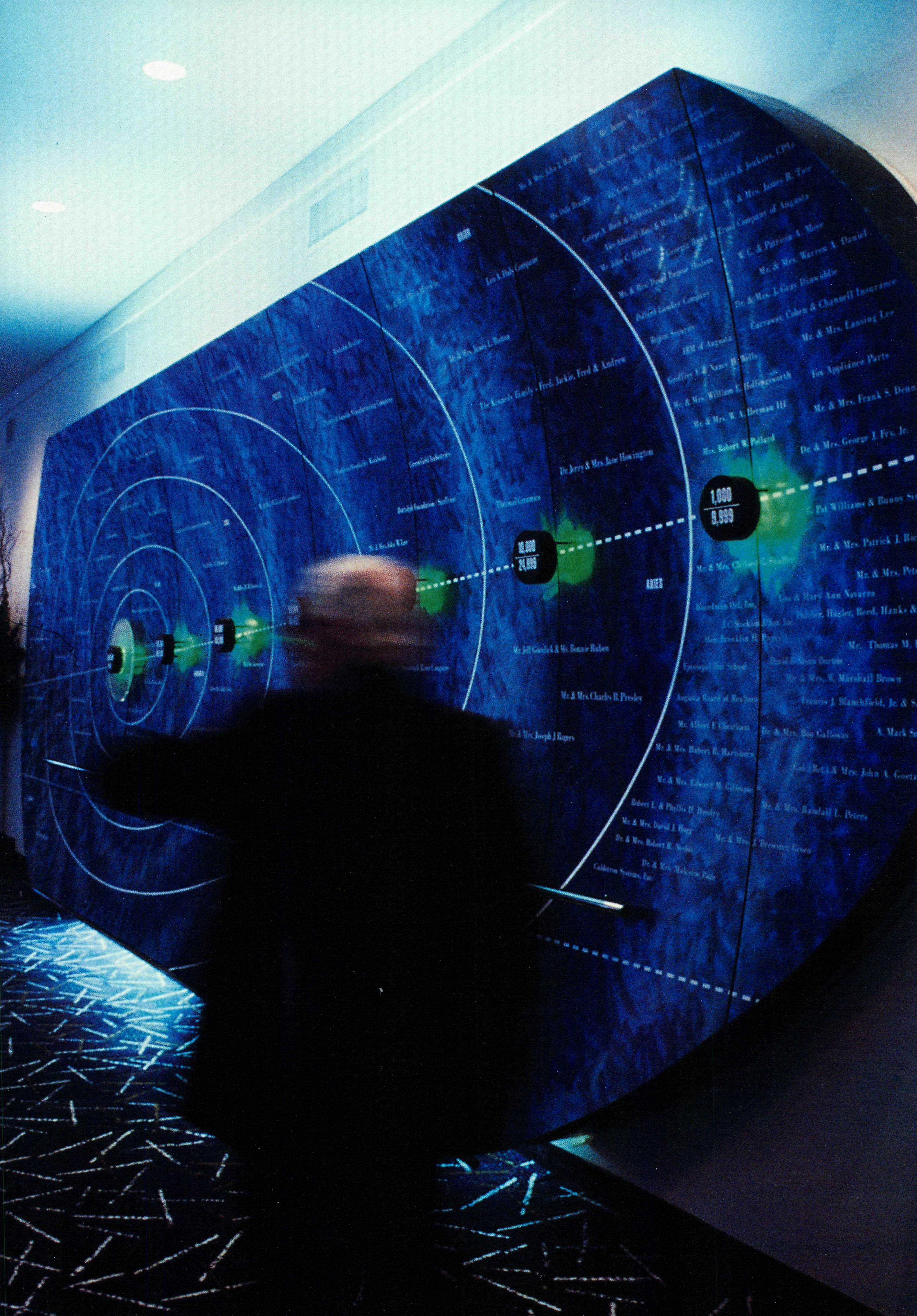
PHOTOGRAPHY: COURTESY OF STUDIO 3 GRAPHICS



Project: *National Science Center, Augusta, GA*
Design: *Lorenc Design, Atlanta, GA*

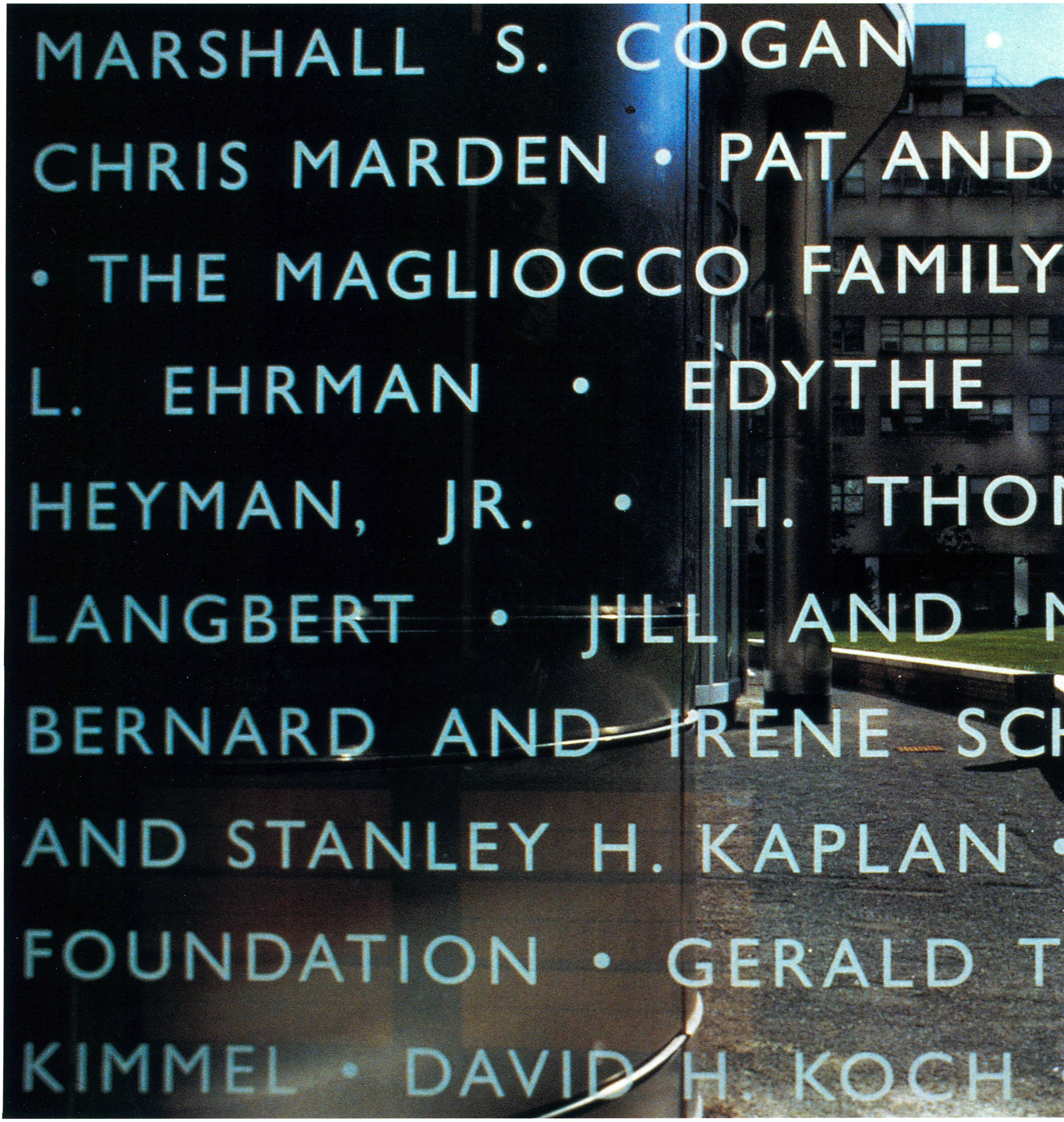
As part of a signage program for the renovation of the National Science Center, Lorenc Design was asked to develop a donor wall that would include about 200 names. The design firm created a "solar system" that would double as artwork for the ticket area. Made of ground aluminum that is spray-painted a gradated blue-green, the solar system features black "planets" illuminated with fiber optic lights. The lights change color to suggest movement. Each planet states the donation category, with donor names appearing between the rings like stellar objects floating in space.

PHOTOGRAPHY: COURTESY OF LORENC DESIGN


1,000
9,999
10,000
24,999
ARIES
ORION
Lee A. Dale Company
The Kennedy Family - Fred, Jackie, Fred & Andrew
Dr. Jerry & Mrs. Jane Howington
Thermal Ceramics
Mr. Jeff Gurelick & Ms. Bonnie Ruben
Mr. & Mrs. Charles B. Presley
Mr. & Mrs. Joseph J. Rogers
Pollard Lumber Company
Regent Security
IBM of Augusta
Mr. & Mrs. William E. Hollingsworth
Mr. & Mrs. W. A. Beeman III
Mrs. Robert W. Pollard
Mr. & Mrs. James B. Tice
Mr. & Mrs. Warren A. Daniel
Dr. & Mrs. J. Gray Dinwiddie
Carraway, Cohen & Channell Insurance
Mr. & Mrs. Lansing Lee
Fox Appliance Parts
Dr. & Mrs. George J. Fry, Jr.
Lee & Mary Ann Navarro
Episcopal Day School
Augusta Board of Realtors
Mr. Albert F. Cheatham
Mr. & Mrs. Hubert R. Harrison
Mr. & Mrs. Edward M. Gillespie
Robert L. & Phyllis H. Hensley
Mr. & Mrs. David J. Hogg
Dr. & Mrs. Robert R. Nesbit
Dr. & Mrs. Malcolm Page
Mr. & Mrs. W. Marshall Brown
Dr. & Mrs. Ron Galloway
Mr. & Mrs. Randall L. Peters
Mr. & Mrs. J. Brewster Given

Project: *New York University Medical Center, New York, NY*
Design: *Poulin + Morris, New York*

Gill Sans was the typeface chosen by Poulin + Morris for the NYU Medical Center signage and donor wall program. Primary donors were honored with gold-leaf lettering on horizontal glass panels in the main lobby. The lobby's glass wall overlooking an interior courtyard (shown below) features a second tier of donor names.


MARSHALL S. COGAN •
CHRIS MARDEN • PAT AND
• THE MAGLIOCCO FAMILY
L. EHRMAN • EDYTHE
HEYMAN, JR. • H. THOM
LANGBERT • JILL AND
BERNARD AND IRENE SCH
AND STANLEY H. KAPLAN •
FOUNDATION • GERALD T
KIMMEL • DAVID H. KOCH

PHOTOGRAPHY: POULIN + MORRIS / JEFF GOLDBERG/ESTO

Project: *Columbia Law School, New York, NY*

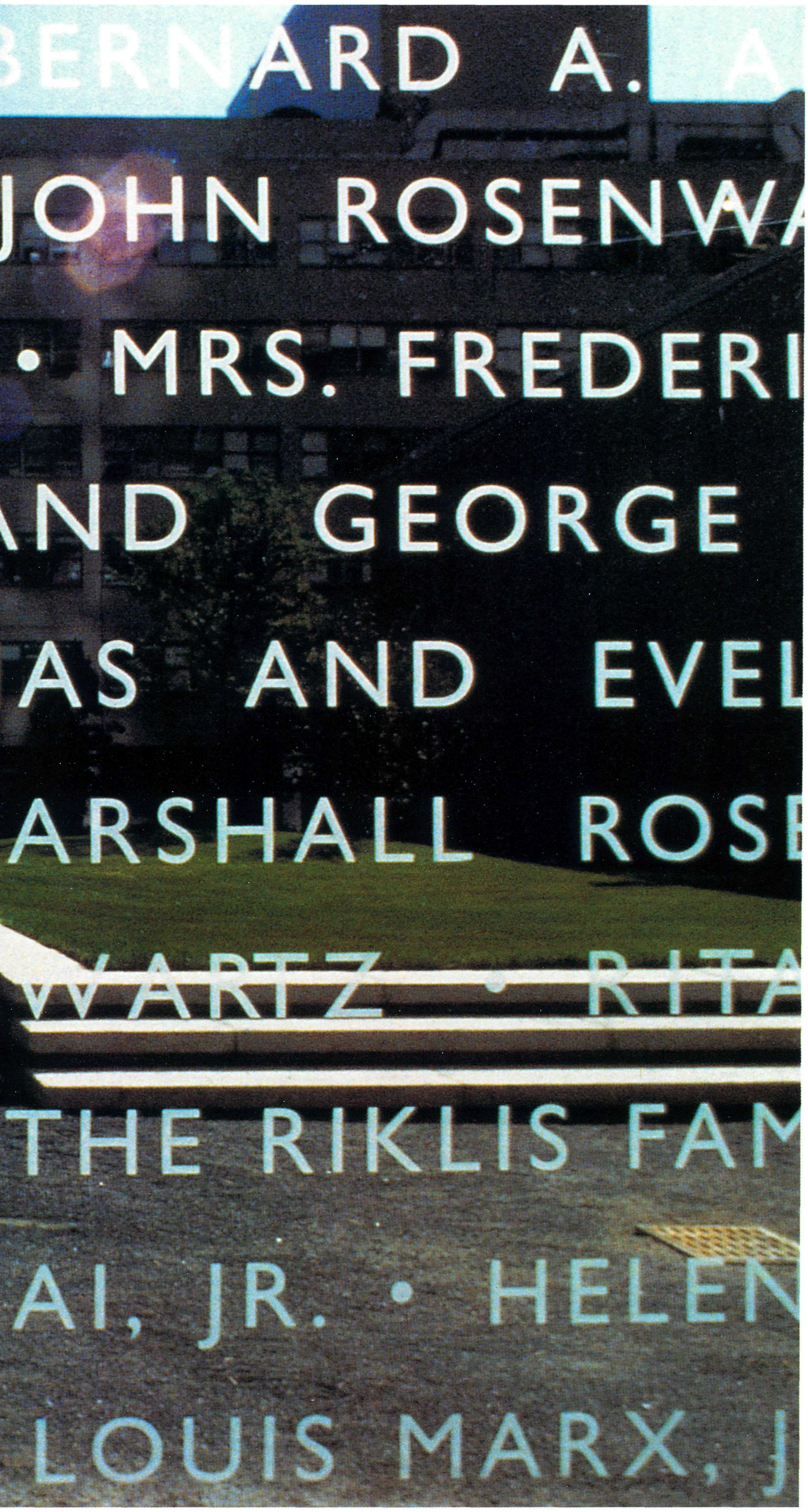
Design: *Poulin + Morris, New York*

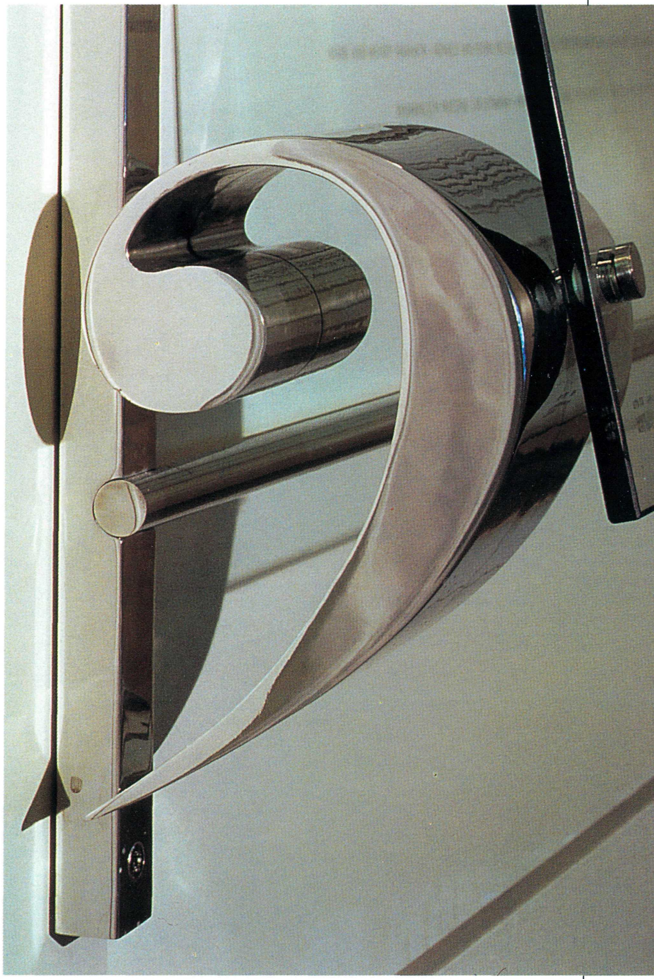
Donor recognition (dating to 1897) at Columbia Law School took the form of marble carvings, plaques, applied letters, busts, portraits and the like, randomly located in various buildings. The new signage system (shown left) on laminated glass panels allowed the school to unify and prominently display all donor names in the main lobby.

Project: *Mary Baker Russell Music Center, Pacific Lutheran University, Tacoma, WA*

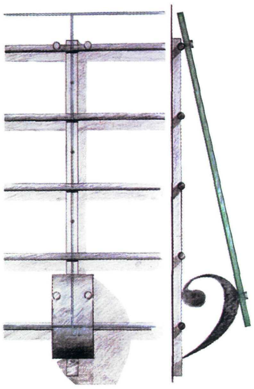
Design: *Mayer/Reed, Portland, OR*

As part of an overall signage program for the Music Center, Mayer/Reed created donor displays for 600 names using a music staff framework supported by bass clef-shaped brackets. Fabricated from polished aluminum and etched glass, the design was intended to impart a sense of quiet restraint and permanence. Directional signs and floor directories also feature a musical theme.


ERNARD A. A
JOHN ROSENWA
• MRS. FREDERI
ND GEORGE
AS AND EVEL
ARSHALL ROSE
WARTZ • RITA
THE RIKLIS FAM
AI, JR. • HELEN
LOUIS MARX, J

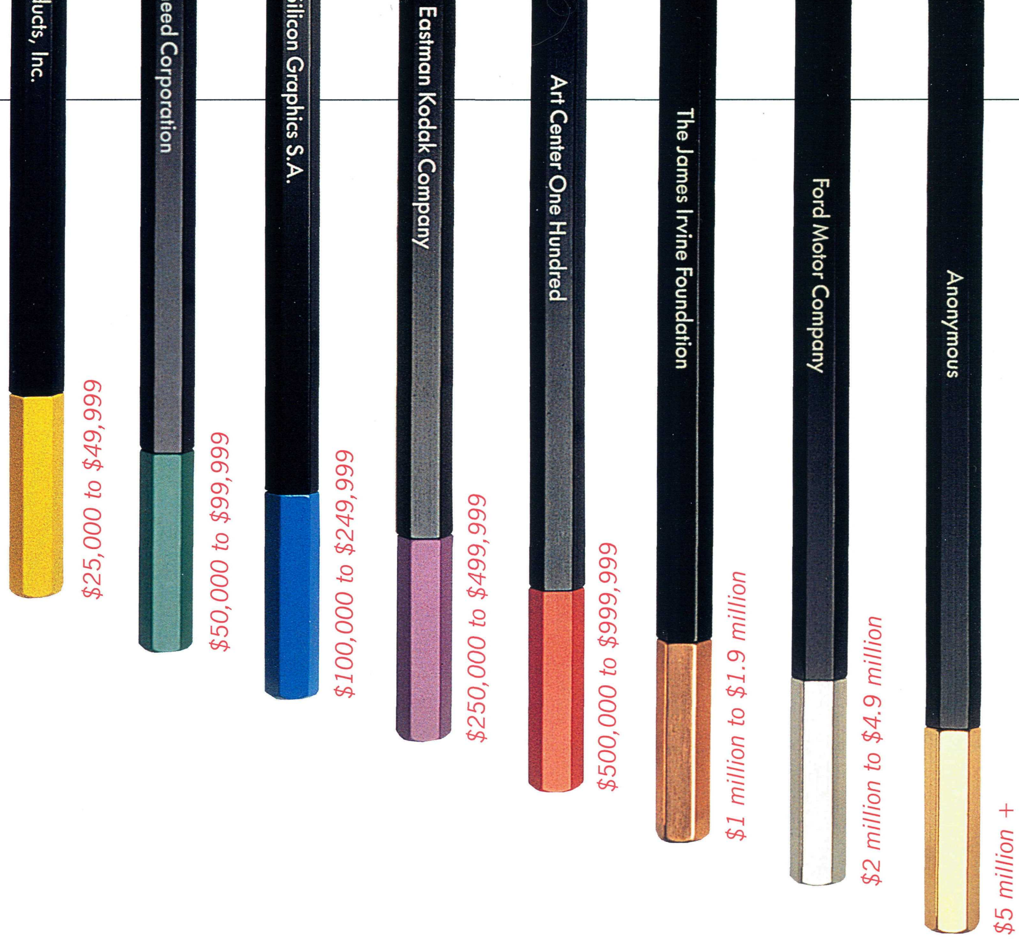


PHOTOGRAPHY: STRODE ECKERT PHOTOGRAPHIC



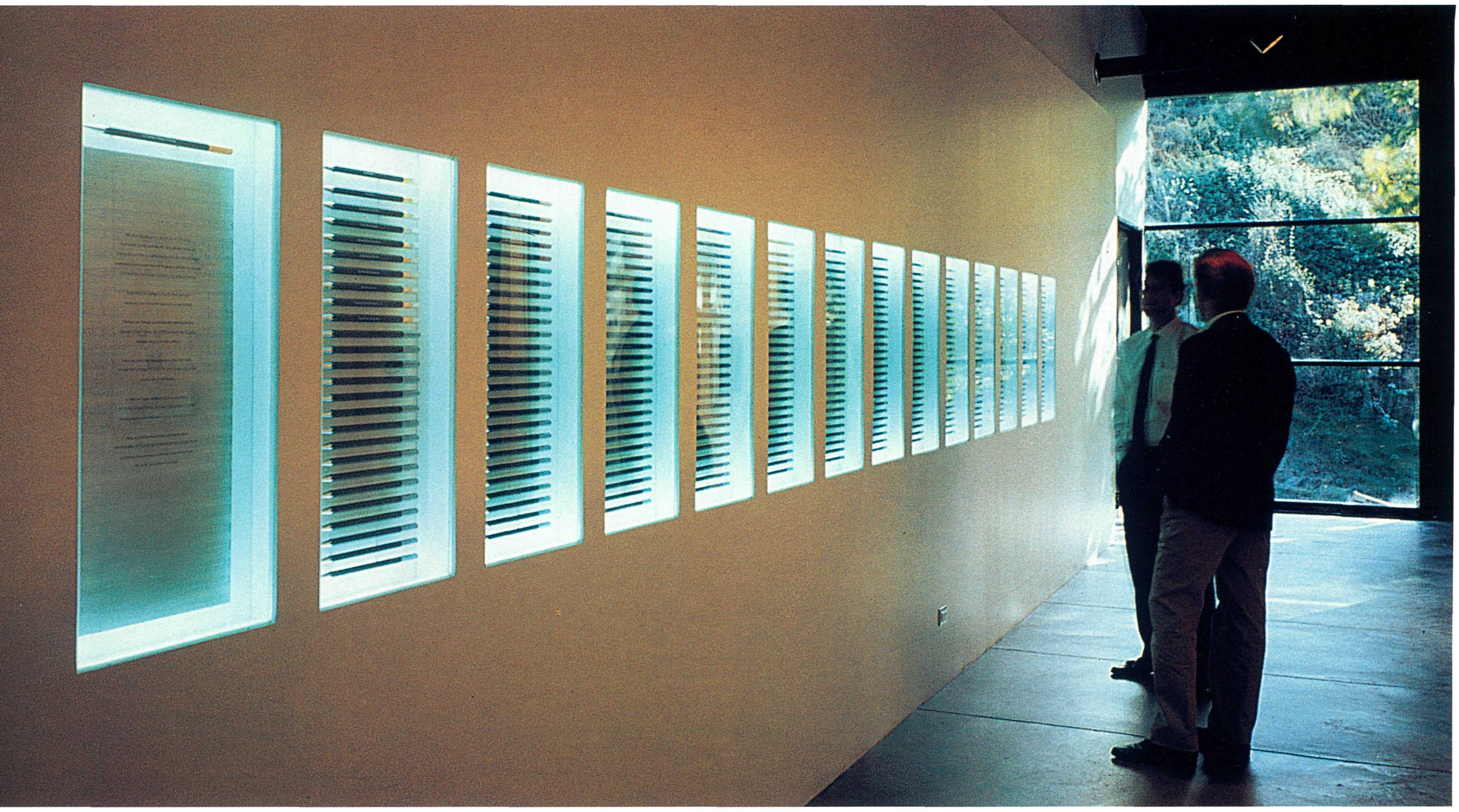
Project: *Art Center College of Design, Pasadena, CA*
Design: *Dennis Scott Juett & Associates, Pasadena*

Assigned to design a hypothetical donor wall for a 7th-semester project, then-student Dennis Scott Juett submitted a pencil theme idea because “it represented the fundamental tool of every student at Art Center.” The college picked Juett’s design and asked him to oversee fabrication and installation as an 8th-semester project. Each pencil body is machined out of 1/2" hexagonal aluminum and anodized black with the donor name etched on the surface. Matching color-coded end cap and wax-pigment lead signify the donation category. A replica of the pencil was given to each donor in a custom wooden box.


ucts, Inc.
$25,000 to $49,999
eed Corporation
$50,000 to $99,999
ilicon Graphics S.A.
$100,000 to $249,999
Eastman Kodak Company
$250,000 to $499,999
Art Center One Hundred
$500,000 to $999,999
The James Irvine Foundation
$1 million to $1.9 million
Ford Motor Company
$2 million to $4.9 million
Anonymous
$5 million +

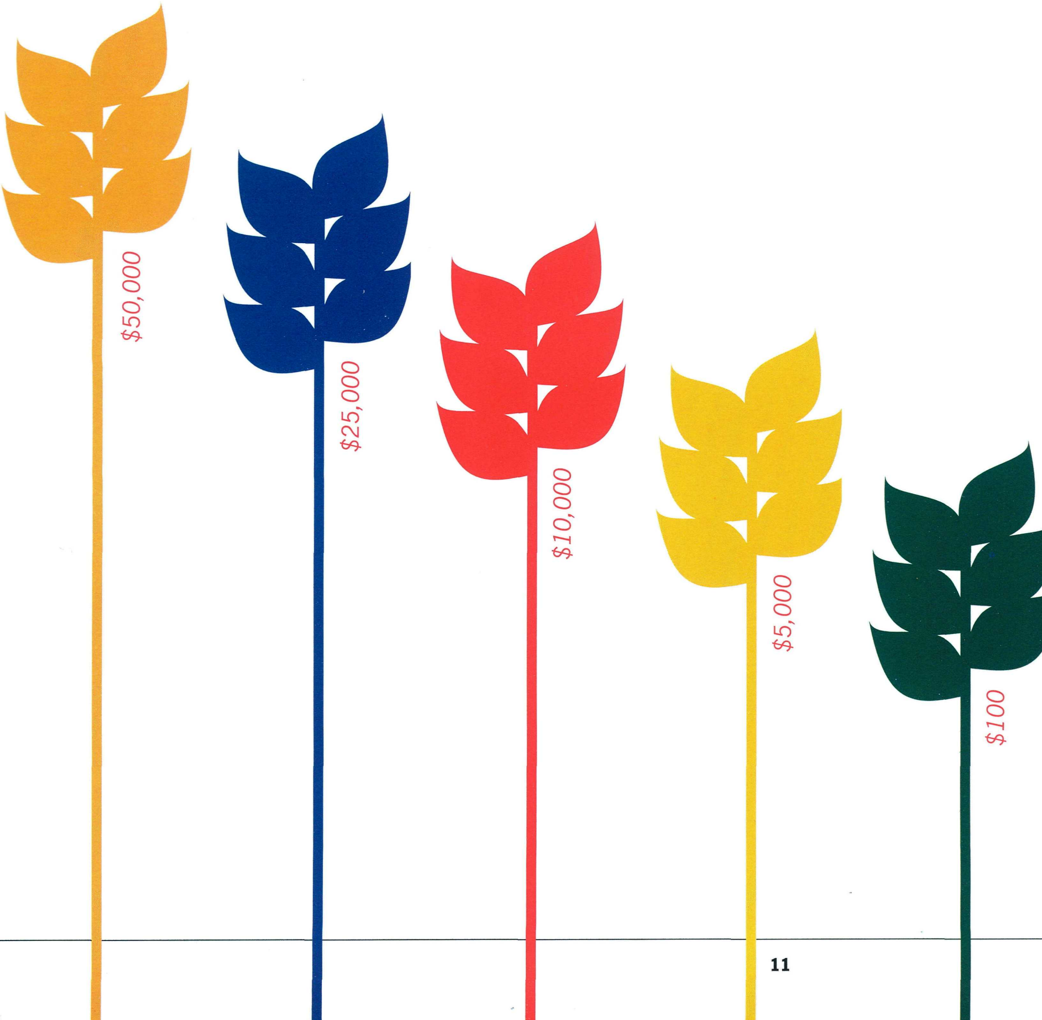
Bill Hounslow
Wayne Sundquist
M. Stynar
Phyllis & Owain Stone
Phyllis & Hebert Smith
Holly & Roger Lee
L. L. Glewich
Dean & Robin Maloney
Bruce Kerr
Eileen Gauf
Edward F. Bridgman
Valerie & Doug Korbie
Lohma Hanson
Beverley Trevor
Jim Coombs
C. R. Gellhaus
Violet & Fred Scott

PHOTOGRAPHY: COURTESY OF STUDIO 3 GRAPHICS



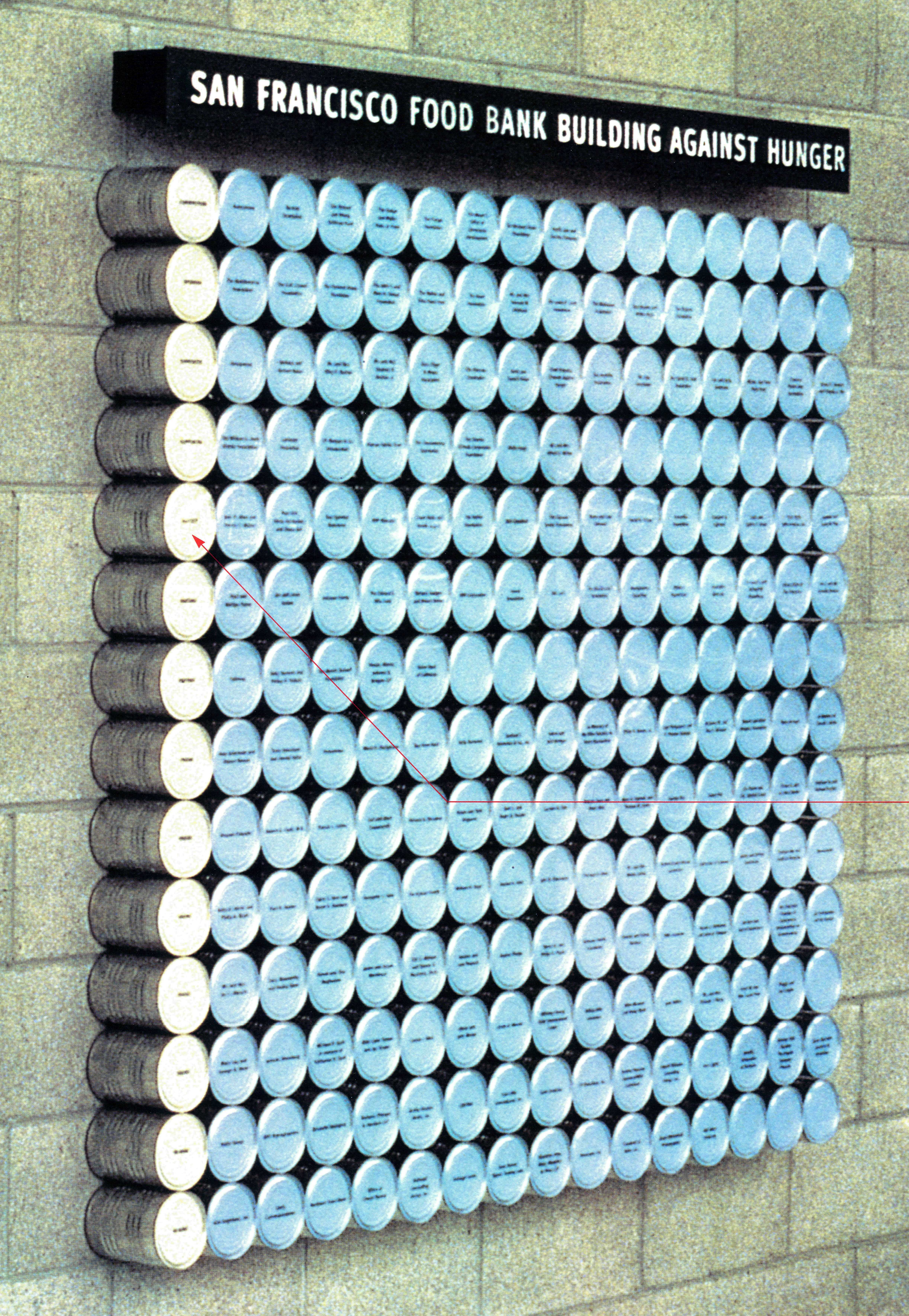
PHOTOGRAPHY: STEVE HELLER, ROBERT KINGAARD AND BOB ESPARZA

munications



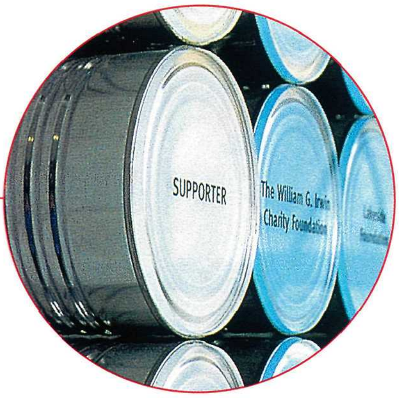
Project: *Strathcona Care Centre, Edmonton, Alberta*
Design: *Studio 3 Graphics, Edmonton*

The Strathcona Care Centre for the elderly was built on a former wheat field – hence the idea of creating a fanciful "wheat garden" of donor names. Visible to passersby on the street as well as to residents inside, the donor garden features 800 wheat stalks, made of weather-resistant steel and silkscreened with 3,200 names on the "grains." Animated without being mechanical, the wheat stalks are angled so the grains tremble in the wind. Color, stalk height and number of names on each stalk help to denote levels of contribution. Top-level donors received a glass wheat sheaf art object as a memento.


SAN FRANCISCO FOOD BANK BUILDING AGAINST HUNGER

Project:
San Francisco Food Bank
Design: *Skidmore, Owings & Merrill, San Francisco, CA*

Built largely through donated in-kind services, the Food Bank was keenly sensitive to minimizing costs for a donor wall. The can concept was kind of an "ah ha!" moment, says Lonny Israel of Skidmore, Owings & Merrill. "When the Food Bank said this would be a warehouse full of cans, the flashbulb went off." Donated soup-size tin cans were treated with acrylic and sandblasted on top to improve the legibility of the type. The first vertical row is in a different color to identify category of donation. Although the client didn't think it would be a living wall, Israel says the design left blank cans for the addition of more names later on.



PHOTOGRAPHY: COURTESY OF SKIDMORE, OWINGS & MERRILL

Ten Donor Wall Tips

Plan early. The time to think about a donor wall isn't when you're planning the celebration party. Include wall costs in your total fundraising effort and be sure to integrate the wall design into your architectural and signage program.

Don't make promises you can't keep. In the throes of raising funds, different promises are often made to different people–some impossible to keep. Begin by setting guidelines on how gifts will be recognized.

Head off anomalies, but design for variables. Hospitals, churches and care facilities often receive "in loving memory of" gifts. To control the variability of these listings, provide criteria for how such gifts can be stated. At the same time, plan typography for the longest and shortest naming scenarios.

Decide between a single campaign or living wall. Designers need to know the maximum number of donor names that will likely appear before beginning concept development. If the wall is for a single capital campaign, set a firm deadline for inclusion, so names can be alphabetized and placed into donation categories. Design living walls to remain aesthetically pleasing at any stage and be sure to place them in locations that will allow for growth.

Allocate a percentage of the budget. Set aside a percentage of the total building budget for the donor wall construction. Avoid the appearance of overspending, but keep in mind that attractive walls make donors feel appreciated and encourage others to give in the future.

Complement the architecture. Even when a donor wall is treated as stand-alone art, designers need to work closely with the architect, lighting engineer and signage designers. The finished piece should feel integral to the environment and complement the proportions, materials, finishes and colors of the space.

Maintain type consistency. Don't try to list names in type sizes equivalent to the size of the donations. Color-coding is a common way of protecting typographic consistency.

Consider future fabrication. Make sure that materials and craftsmanship are available and can be matched five, 10, 15 years hence.

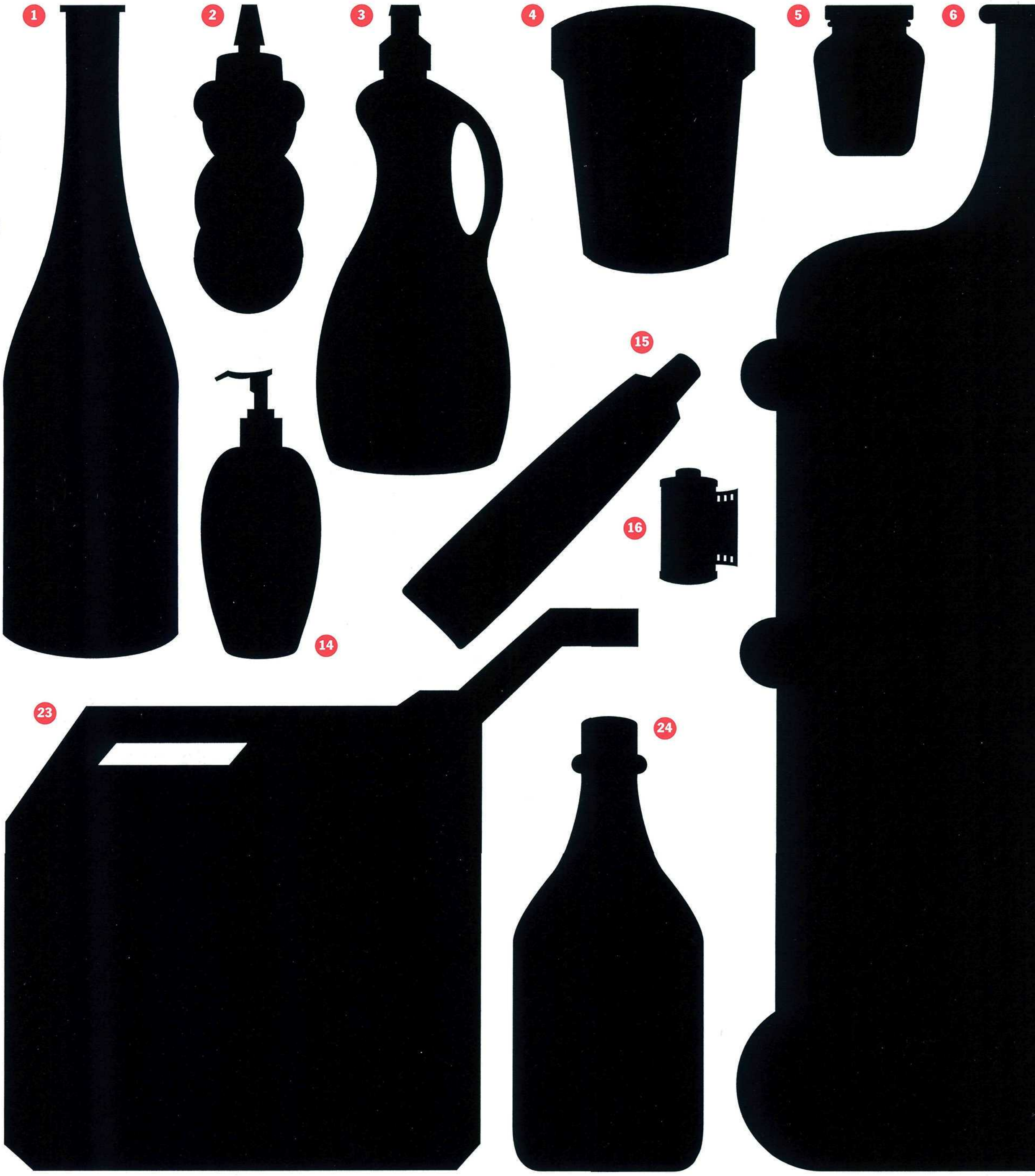
Consider daily upkeep. Take weather resistance, vandalism and maintenance into account before approving the design and location.

Proofread, then proofread again. Imagine etching 1000 names on a single sheet of glass and finding a typo that will remain into perpetuity. Check with donors about unusual name spellings, then assign several people to proofread at every stage of the process.

What's Inside?

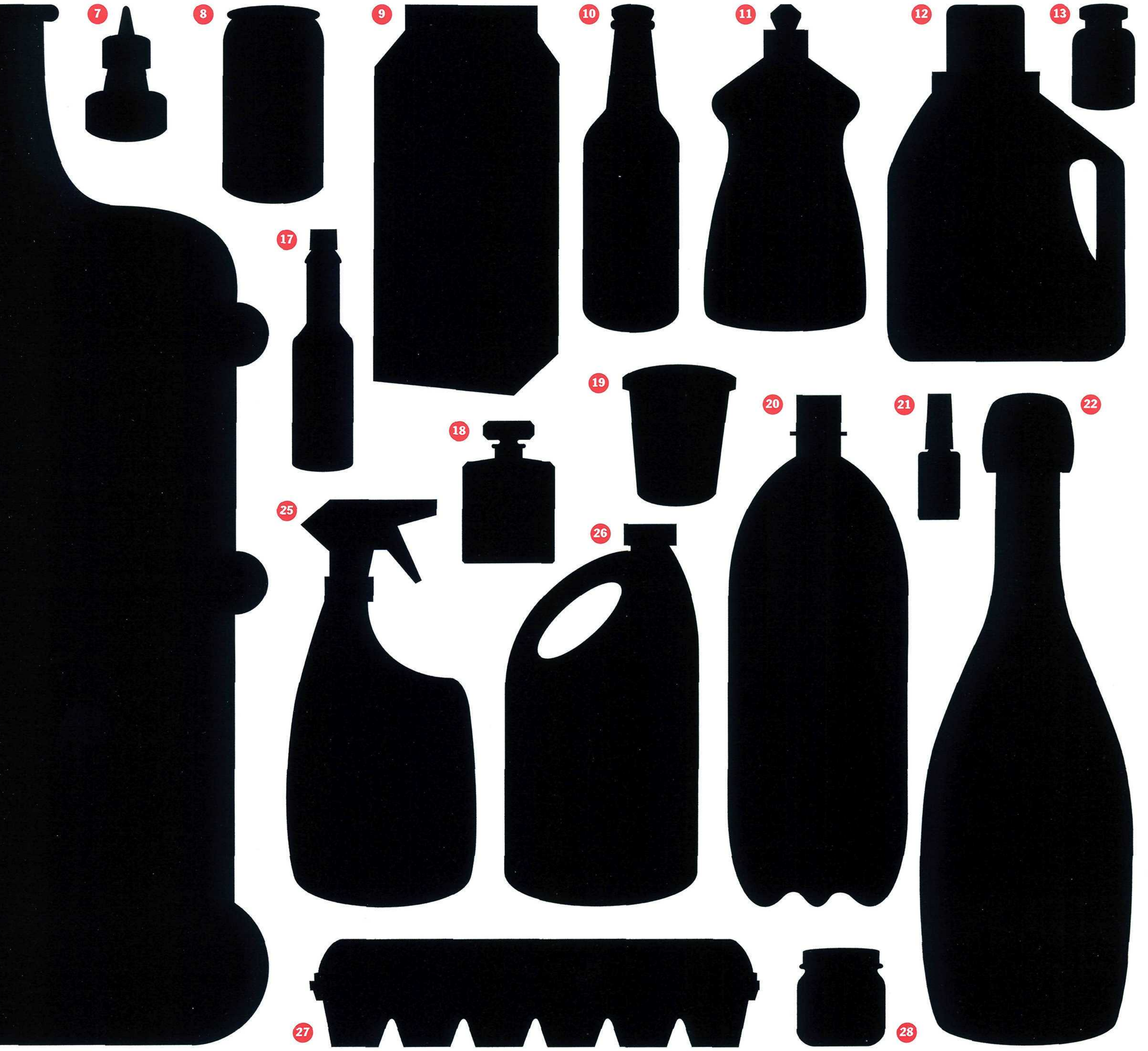
Whether form follows function or tradition dictates form, shape is a common identifier of product category – so much so that we can picture a cereal box without recalling a brand. That's not to say that consumers don't welcome shape innovations that offer greater convenience, safety and ease of handling. But change simply to be different – packaging a soft drink in a "wine" bottle,

6 spring water
___ gasoline
___ champagne
___ laundry detergent
___ wine
___ soft drink (2-liter)
___ bleach
___ milk
___ liquid cleanser
___ ketchup
___ pancake syrup
___ dish detergent
___ ice cream
___ beer (bottle)
___ soft drink (can)
___ eggs
___ honey
___ hand lotion
___ mustard
___ toothpaste
___ yogurt
___ hot sauce
___ aspirin
___ perfume
___ baby food
___ ink
___ nail polish
___ film



CAN) 9. MILK 10. BEER (BOTTLE) 11. DISH DETERGENT 12. LAUNDRY DETERGENT 13. ASPIRIN 14. HAND LOTION
22. CHAMPAGNE 23. GASOLINE 24. KETCHUP 25. LIQUID CLEANSER 26. BLEACH 27. EGGS 28. BABY FOOD

for instance – may confuse and annoy more than create brand distinction. A cough medicine in a detergent-style bottle may even cause consumers to question its effectiveness. Radical shape changes need careful positioning and familiar graphic clues that reassure customers of what's inside. Below, see if you can guess the category of product inside these containers.



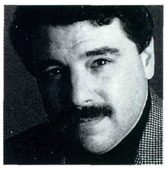
1. WINE 2. HONEY 3. PANCAKE SYRUP 4. ICE CREAM 5. MUSTARD 6. SPRING WATER 7. INK 8. SOFT DRIN

15. TOOTHPASTE 16. FILM 17. HOT SAUCE 18. PERFUME 19. YOGURT 20. SOFT DRINK (2-LITER) 21. NAIL POLISH

IBM

Big Blue Reinvents Itself

After a near-disastrous attempt to pursue a diversified operating strategy in the '80s and early '90s, Big Blue has come back strong by positioning itself as the preeminent provider of integrated network technology solutions. Design has been critical for communicating the company's revitalized image and unifying its products, technologies and services under the IBM brand.



Lee D. Green

Director, Corporate Identity & Design

A 20-year veteran of IBM, Lee Green is responsible for IBM's worldwide identity programs and graphic, Internet and product design.

Bob E. Dies

General Manager, Network and Personal Computers

Bob Dies, who joined IBM in 1969, spearheads the technology, strategy and development of IBM's network and personal computers.

Think of the design giants of the 20th century, and there is often a link to IBM. Paul Rand created IBM's enduring blue-striped logo. Charles and Ray Eames made the company's films, exhibitions and museum installations. Architects like Mies van der Rohe, Marcel Breuer and Eric Saarinen provided the vision for its buildings around the world. And Eliot Noyes shepherded early IBM product design.

Historically, IBM considered corporate image so vital to inspiring public confidence that it even enforced strict employee grooming and dress codes. For decades, the image of the IBM salesman, sharply uniformed in suit and tie, symbolized professionalism and corporate pride.

Founded in 1888, IBM defined workplace technology in the 20th century, from the first large vacuum-tube computer in 1952 through successive advances leading to the first personal computer in 1971. The company stood for cutting-edge innovation, unequalled service and smart management. Small wonder that it became the darling of Wall Street, affectionately known as "Big Blue."

So it was all the more stunning when IBM stumbled in the 1980s, appearing in danger of being toppled by hungry young companies nipping at its heels. More agile and flexible in marketplace response, clone manufacturers cut inroads into IBM's markets, making it look like a lumbering giant. A diversification strategy that let IBM divisions operate as autonomous units resulted in a jumble of products and branding approaches. IBM's identity became muddled. Design imperatives were lost in bureaucratic malaise.

Then, in the darkest hour, the sleek handsome ThinkPad appeared. Its launch in 1993 was the only hopeful sign in a year where IBM posted a loss of $8 billion, cut its dividends for the first time ever and saw the resignation of chief executive John Akers. The new CEO Louis Gerstner,

IBM CORPORATION FACT SHEET

Year Founded: 1888

Business Line: Information technology software, hardware and services

Principal Officer: Louis V. Gerstner, Jr. *Chairman and CEO*

Revenues: $78.5 billion, fiscal 1997

Employees: 270,000 worldwide

In-house Industrial Designers: 25 worldwide

PHOTOGRAPHY: JOEY STARR PHOTOGRAPHY, PHOENIX, AZ, 1957

brought in from RJR Nabisco, moved quickly to build on IBM’s strengths – its size and breadth, which, he argued, would allow the company to offer complete solutions rather than individual hardware and software products.

“Design’s been a big part of the repositioning of the IBM brand,” says Lee Green, who coincidentally became director of corporate identity and design the same day Gerstner joined the company. “Lou Gerstner’s appreciation for a strong brand value and what design contributes to that is quite clear. He’s very much elevated the role we can play at IBM.” Green’s predecessor Tom Hardy had earlier instigated design revitalization efforts, but was hampered by the autonomy of each operating division. With Gerstner’s endorsement, Green had a strong mandate to move forward.

“If IBM was going to survive and thrive, we knew it would have to act and look as one company,” says Green. That meant total analysis of IBM’s brand image across the board. With market research showing that a significant number of people who buy the ThinkPad choose it for its design, it was clear that one of the company’s most pervasive indicators of corporate identity was the look of its products. Green reviewed all of IBM’s disparate offerings as well as those from competitors. Ethnographic research revealed interesting feedback. Employees at banking and insurance companies, for instance, complained that their customers’ view of IBM was the unattractive back of a computer that often impeded eye contact. Green staged “A Week in the Life of a PC” so IBM designers could observe the complete manufacturing and delivery process, starting on the assembly line, and commissioned an outside benchmark study to gain insight into the programs of competitors.

Over the past three years, IBM designers have used that input to coordinate a more integrated look across

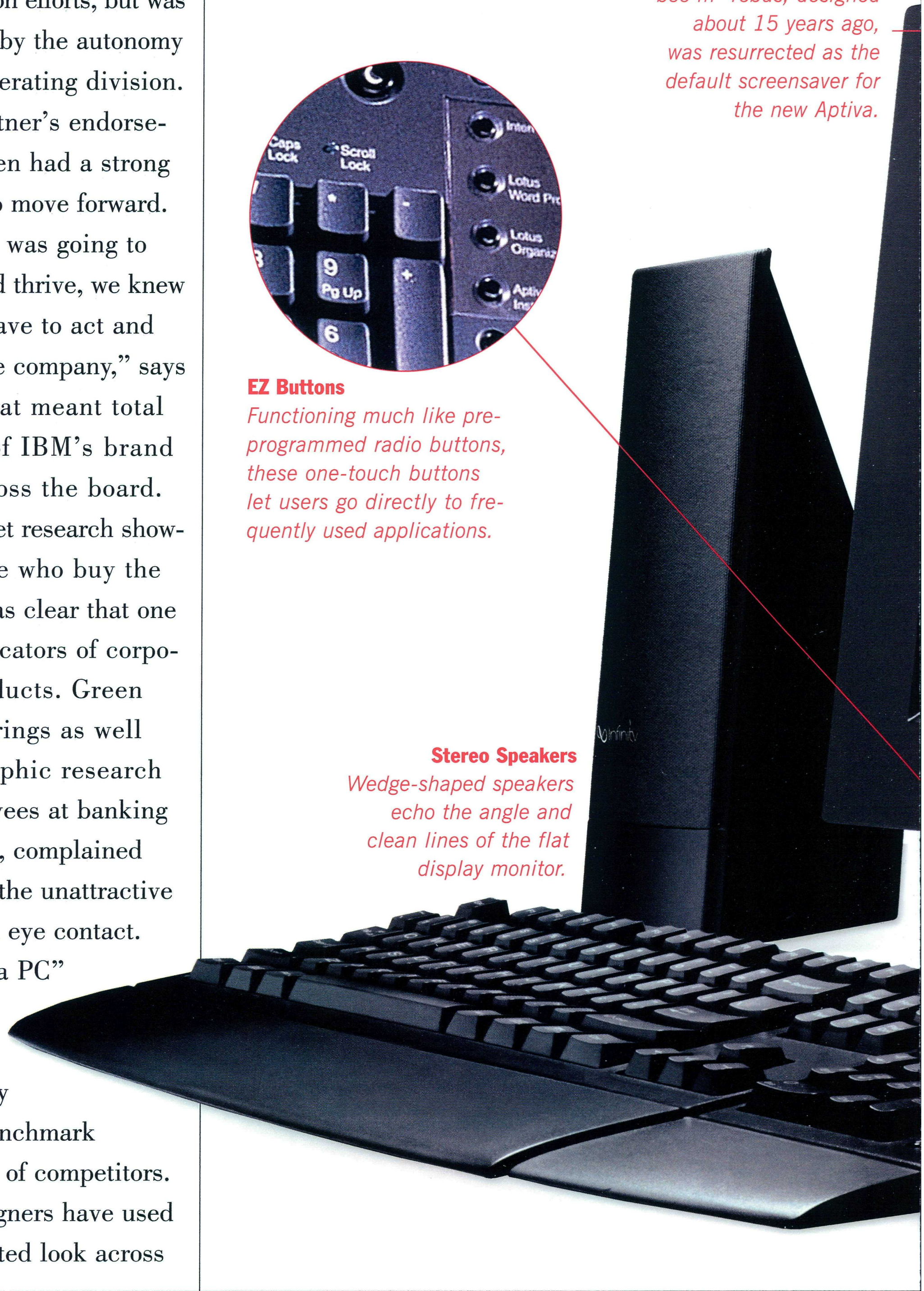
ThinkPad 600
Designed by consultant Richard Sapper, the first ThinkPad presented a thin black silhouette and a red trackpoint. More recent models are even thinner, with designs featuring a distinctive wedge-shaped base that makes the product easier to pick up. This fall IBM unveiled its new ThinkPad i Series, loaded with user-friendly features and priced for the consumer market.

IBM’s “Concept Cars”
Borrowing a term from the auto industry, IBM explores new forms and applications of emerging network technologies by creating “concept car” designs. Although many of the concepts will never reach the marketplace, they influence the direction of products in development.

Banking Services
Credit Card Services
Home Equity
Investment Services
Military Banking
PC Banking

Personal Banking Terminal
Meant to be supplied free from the bank to major customers, this concept network terminal would let users do their banking from their own desktop.

Aptiva Desktop PC
Designed to look attractive from any angle, IBM’s new Aptiva desktop presents a dynamic profile.



Whimsical Rebus
Paul Rand’s famous “eye bee m” rebus, designed about 15 years ago, was resurrected as the default screensaver for the new Aptiva.

EZ Buttons
Functioning much like preprogrammed radio buttons, these one-touch buttons let users go directly to frequently used applications.

Stereo Speakers
Wedge-shaped speakers echo the angle and clean lines of the flat display monitor.

PHOTOGRAPHY: COURTESY OF IBM

ThinkPad Accessory

This lightweight, portable CD-ROM drive has detachable stereo speakers and supports multimedia computing and plays audio discs.

Portable Entertainment Center

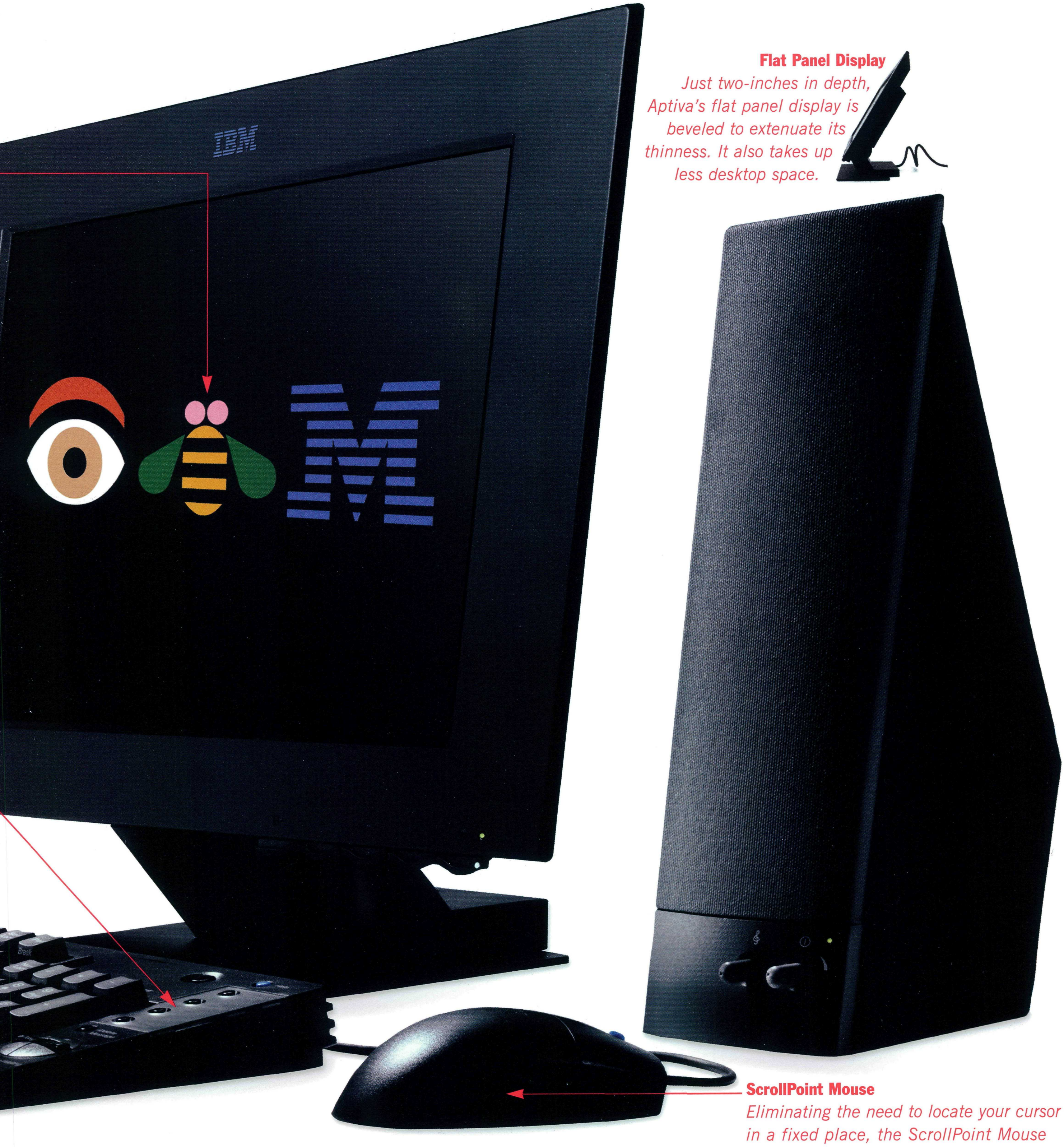
IBM's design lab in Japan created this digital video center with swing-out speakers and two red antennae-like microphones for impromptu karaoke sessions.

Personal e-Newspaper

This network device lets users download customized news, email and other content onto lightweight tablets from this red docking station.

Network Computer

This flat panel prototype is a full-function desktop system that is networked to access applications and processing power.



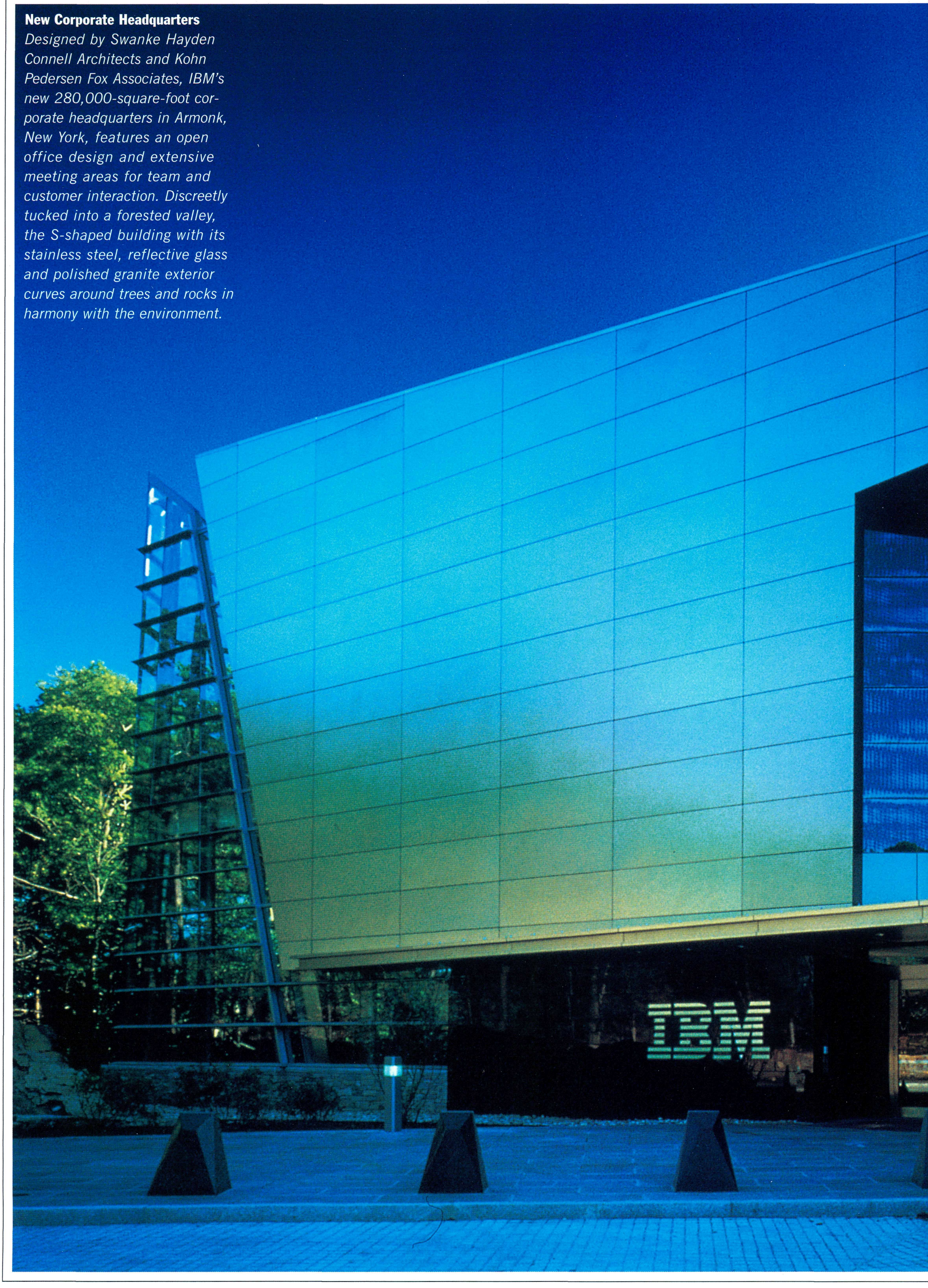
Flat Panel Display

Just two-inches in depth, Aptiva's flat panel display is beveled to extenuate its thinness. It also takes up less desktop space.

ScrollPoint Mouse

Eliminating the need to locate your cursor in a fixed place, the ScrollPoint Mouse allows multidirectional scrolling.

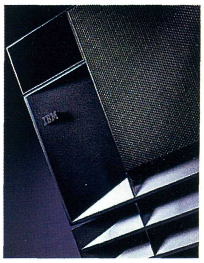
New Corporate Headquarters
Designed by Swanke Hayden Connell Architects and Kohn Pedersen Fox Associates, IBM's new 280,000-square-foot corporate headquarters in Armonk, New York, features an open office design and extensive meeting areas for team and customer interaction. Discreetly tucked into a forested valley, the S-shaped building with its stainless steel, reflective glass and polished granite exterior curves around trees and rocks in harmony with the environment.



products, packaging and on-screen tutorials. IBM's array of bulky nondescript beige boxes, enmeshed in a spaghetti-like twist of wires, gave way to sexy black machines offering new ease-of-use interfaces and ultra-thin monitors. Fiery red and lime-green accents glow against the machines' black surfaces.

IBM's new Aptiva SE7 – code named Cobra – has been described in an Internet review as having "a sleek, black style from the Darth Vader school of design." From a competitive point of view, the reviewer noted, "It looks like it would beat up the cuddly iMac before school and take its lunch money."

Bob Dies, IBM's general manager of network and personal computers, goes one step further, describing the company's new design sensibility as one that emulates the look of the Stealth bomber. Futuristic allusions to battle are appropriate. IBM's Aptiva line is now No. 3 in the worldwide PC market, lagging behind upstarts Dell and Compaq. "We used to approach our product design as either the way to invent a product or modify it," says Dies. "We never paid much attention to design, and in hindsight, that was a big mistake." After heading up a couple of IBM divisions, including AS\400 worldwide, where recent product redesign made an immediate impact, Dies exclaims, "We won some awards, got lots of press, lots of consumer reaction. It was amazing and it didn't cost us any more."



Netfinity
IBM's newest PC server, called Netfinity, is designed to be free-standing or form modular components that can be configured into a rack solution. Previously, there was no conformity among IBM server units. Now the minimalist black machines with bright color accents are recognizable as IBM products even without seeing the logo.

While the overall look of such machines is vastly improved, functionality was also a major push for IBM designers. "The best way to distinguish yourself in a commodity market is to make things like interface, controls, buttons and keyboards more intuitive to the user," Green says. "It's not just about cosmetic enhancements, it's also about improving the total user experience."

That attitude has been extended to those who install and service the machines. New features include replacing bolts with simple-to-remove tabs allowing easy access to circuits. Previously bolted media bays are now designed to swing up.

Longtime IBM design consultant Richard Sapper – the Milan-based father of the ThinkPad – is working with the company's in-house design group on revamping IBM's products.

IBM has also hooked up with schools like MIT and Milan Polytechnic to develop new interfaces and product applications. Green, borrowing a term from the automotive industry, calls this experimental work his "concept cars." They may well become the vehicles to drive Gerstner's redefinition of IBM's mission. Some of the new products explore function-specific consumer applications, like the lightweight personal electronic newspaper panel. Other executions include a compact desktop at-home banking unit. "These are just some of the potential advantages of a networked world," reflects Green.

Which is exactly what Gerstner has in mind in pursuing a "network-centric computing" strategy, where IBM's large mainframe servers manage and distribute data networks and the Internet to computers of any kind. "We're reaching an interesting inflection point," Gerstner says, "one where information technology becomes much more than a computer on a desktop that forces you to type in order to interact with it. The technology is crossing into true ubiquity, finding

Logo Evolution
Founded in 1888 to produce mechanical time recorders, the company went by several names before becoming IBM in 1924.

BUSINESS INTERNATIONAL MACHINES

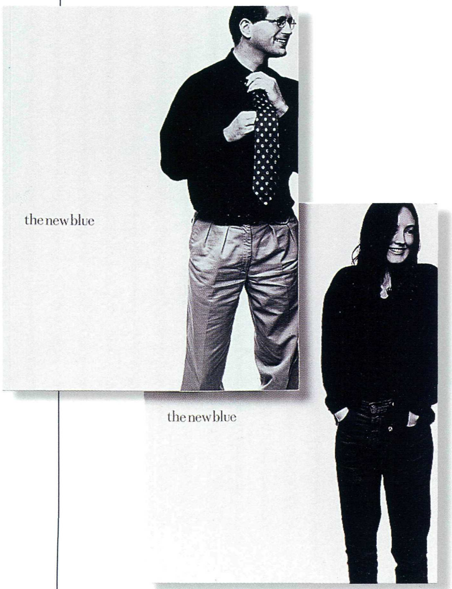
1924
The logo communicates the company's global presence, using sans-serif type, which was then considered ultramodern.

IBM

1946
After 22 years, the company replaced the familiar "globe" with simple outline letters rendered in Beton Bold typeface.

IBM

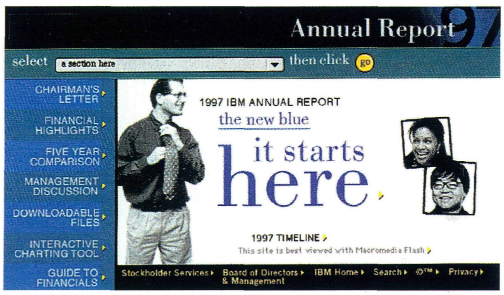
1956
Designer Paul Ran made a subtle shi by choosing City Medium for the log type, which gave i a more solid feel.



Print Advertising
Departing from its traditional use of Bodoni for headlines, IBM uses a clean sans-serif typeface to match the sleek contemporary look of its product designs. Created by Ogilvy & Mather, the print ads leave ample white space around the product to focus attention on its aesthetic qualities.

C10
intel inside pentium II
THE BOSTON GLOBE • TUESDAY, APRIL 21, 1998

Annual Report
Titled "the new blue," IBM's 1997 annual report communicates the company's less uptight culture with photos of young employees dressed for the '90s workplace. Report covers were produced in alternate male/female versions for added interest. Visuals and text were adapted for posting on IBM's website.



Annual Report 97

select a section here then click go

CHAIRMAN'S LETTER
FINANCIAL HIGHLIGHTS
FIVE YEAR COMPARISON
MANAGEMENT DISCUSSION
DOWNLOADABLE FILES
INTERACTIVE CHARTING TOOL
GUIDE TO FINANCIALS

1997 IBM ANNUAL REPORT
the new blue
it starts here

1997 TIMELINE
This site is best viewed with Macromedia Flash

Stockholder Services | Board of Directors & Management | IBM Home | Search | @™ | Privacy its way into everything from automobiles to machine tools and household appliances – in effect, disappearing into the fabric of our day-to-day lives. As today's notion of 'computers' is replaced by these pervasive 'computing devices' there's a new premium on design as an aspect of competitive advantage."

That attitude about IBM's future brings the company back to the great design legacies of its past. Over 35 years ago, IBM chief Thomas Watson Jr. – son of the company's founder – argued his commitment to design. "In the IBM company, we do not think that good design can make a product good, whether the product be a machine or a building or a promotional brochure or a businessman. But we are convinced that good design can materially help make a good product reach its full potential. In short, we think that good design is good business."

One of the company's biggest recent initiatives is the creation of the new e-business program, IBM's first new identity since Rand's original corporate mark. Although IBM is a dominant player in Internet solutions, the company found it had low share of mind among Net users. This was a major concern since IBM is seeking to expand its image beyond its perception as a hardware manufacturer. Equally important is the company's presence in the exploding area of software and Internet service. Launched a year ago, e-business's association with IBM customer websites is drawing

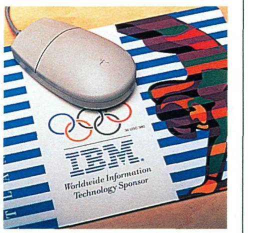
1972

To suggest "speed and dynamism," Paul Rand replaced the solid letters of his original logo with horizontal stripes.

Rapid Access
Portable
CD Cleaning Wipes
Home Director Starter Kit
ScrollPoint
Computer Surge Protector
Compact Surge Protector
IBM

Stripe Extensions

The blue stripe pattern has become so associated with IBM that today the company uses it as a signature graphic on packaging and promotional materials.


IBM
Worldwide Information Technology Sponsor

THE BOSTON GLOBE • TUESDAY, APRIL 21, 1998
INTRODUCING
E-BUSINESS
TOOLS
FROM IBM.
DESIGNED,
NOT
ASSEMBLED.
OUGHT OUT,
PATCHED
HER.
IBM THINKPAD 600 SE

Direct Marketing Manual

Rather than define rigid graphic guidelines, IBM's manual presents design principles for developing direct marketing materials, explaining what would be considered "on brand" and "off brand."

Don't.
IBM
Solutions for a small planet

Urban Wall Ads

Slapped next to a promotion for a hip-hop group, this IBM poster catches the attention of young passersby on the street. Though the ad itself is conservative in tone, its location communicates a certain urban cool.

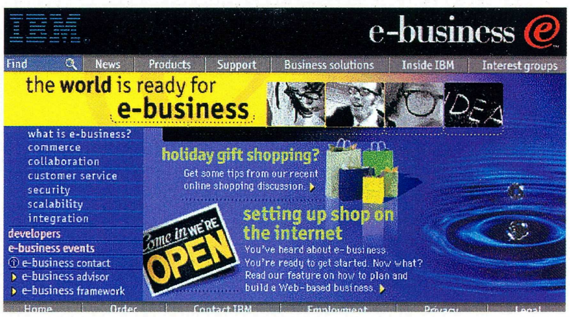
STUPIDSTUPIDSTUPID
KIDSKIDSKIDS
NOW THRU OCT. 31
IBM

OUTDOOR PHOTOGRAPHY: HAKE ASSOCIATES

swift response. Developmental research showed that more than 42% of those polled said they are more inclined to do Internet transactions on an IBM branded e-business site.

“This program turned out to be successful faster than we even guessed it would be. It’s a great example of how design can provide value-added services,” says Green. “It also shows the benefits of our new collaborative approach between marketing, multiple ad agencies, Internet divisions, research teams and design.”

IBM used the Summer Olympics in Atlanta to unveil its bold graphic approach. Poster-like images of athletes and the Olympic torch are superimposed against Rand’s blue bars. That’s not the only allusion to Rand. IBM product screensavers are a playful recreation of the designer’s rebus of the company name. “It presents us as more human, more whimsical, more approachable,” says Green.



Get some tips from our recent online shopping discussion.

You’ve heard about e-business. You’re ready to get started. Now what? Read our feature on how to plan and build a Web-based business.

e-business Website

Instead of just offering individual hardware and software products, IBM is building on its traditional strengths by aggressively marketing integrated Internet solutions for e-business. Its website, which serves as a demonstration of e-business, shows how the company maintains a consistent design and tonality that plays across all of its e-business marketing initiatives.

In some of its new black-and-white print advertising IBM even comes off as the computer industry’s equivalent of a hip fashion marketer. For its Intellistation Tower PC and new flat panel monitor, the ads use striking, minimalist product shots. Even ad placement suggests a new kind of downtown cool for the company, with outdoor posters slapped on urban walls next to ads for the latest hip-hop group or cutting-edge club. “These ads have an attitude and edge consistent with the personality of the new product design,” says Green.

Even the company’s packaging and graphics signal a new aggressive attitude through bold color. Gone is the company’s wan white packaging with an indistinct IBM logo and cluttered black type describing product features. New blue stripes – which play off of the logo – work on store shelves from a distance.

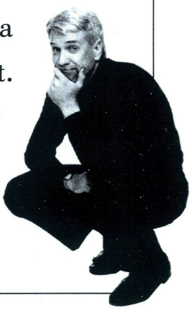
For the first time, IBM has integrated a consistent, unified retail look across all of the company’s Personal Systems Group’s product lines and in all geographic markets. “We feel strongly about leveraging brand elements first introduced with the Olympics,” explains Green. “We incorporated the IBM logo because we know we have so much equity in the bars. It’s immediately identifiable to customers.”

This is increasingly important to how the marketplace is changing. “As we get more into a commoditized business, it’s important to ratchet up the design element to differentiate yourself,” he says. “At some point these things are going to be sold in supermarkets.”

“Design has acted as both differentiator and means of corporate integrator,” observes Green. “Our distinctive look allows us to stand out from competitors. At the same time, our unified approach has become a huge advantage over companies who don’t have such a single-minded vision.”

That advantage has quickly become apparent. In each of the past three years, IBM posted record revenue and increased profits. Its share price has more than doubled. Long gone is the design obscurity of the early ’90s. Earlier this year, the company swept the Industrie Forum (iF) in Hanover, Germany, taking away 13 awards. Recognition in the rigorous competition put IBM in the ranks of previous winners like Mercedes-Benz, Braun and Sony.

This year’s IBM annual report heralds the company’s renewed appreciation of design. Under the headline “The End of the Computer,” the report shows concepts that look more like attractive consumer products than computers. Instead of the usual discussion of keyboards and monitors, the report describes a future based on “embedded intelligence” which consumers will encounter in a number of ways. IBM used its report to visually depict a less uptight corporate identity as well. In stark contrast to the dark-suited IBM salesman of yesteryear, young, casually dressed employees “mug” playfully for the camera with not a business suit or briefcase in sight. Proclaiming this optimistic image “the new blue,” IBM has once again returned to a course where design is the emblem of its strategy of innovation.



PAGE 25 PHOTOGRAPHY / MONTAGE: DENNIS LANE / BRENDAN HEMP, RICH LOPEZ, LEOPARD COMMUNICATIONS

e-business Logo

IBM not only coined the phrase "e-business" to describe the Internet solutions it provides customers, it created an apt symbol that stylistically echoes the Internet's ubiquitous @ sign. Appearing on customer websites, the logo has significantly raised IBM's brand recognition.

Although Restoration Hardware's retail concept centers around fixtures and furnishings for the home-improvement market, its huge success can be attributed to responding to America's nostalgia for a time when everyday objects were built to last, with no pre-planned

Restoratio

Enter Restoration Hardware, and you feel an excitement and sense of discovery evocative of visiting a wonderful estate sale – except that all the items here are new. As you stroll from room to room, you are struck by the exquisite built-in cabinetry, the silver sage painted walls trimmed in white and beech, the graceful white columns and the natural quality of light.

Then you begin to notice the objects for sale in every room. Craftsman-style wooden furniture, hand-rubbed to a lustrous finish. A Beaux Arts table lamp and torchière. An Art Deco-inspired chair. Victorian glass doorknobs. Pewter fixtures. And much to your delight, scattered here and there on chests of drawers and end tables, are toys you have not seen in years – a tin speedboat, a wind-up Atomic Robot Man, a sock monkey and the like. Wistfully, you think back on simpler times when quality and pride of craftsmanship, even in the making of household tools, counted for something.

HOME FACT No. 1

$116

billion was spent on consumer remodeling endeavors in 1995.

Source: NAHB

That yearning for authenticity is turning Restoration Hardware into one of the hottest retail concepts in the country. Today it operates 65 stores in 25 states and British Columbia and enjoys annual sales of nearly $100 million. While Restoration Hardware is capitalizing on the growth of the home improvement market, it understands that upscale baby boomers aren't looking so much for ultra-modern style as they are for well made and classically designed fixtures and furnishings.

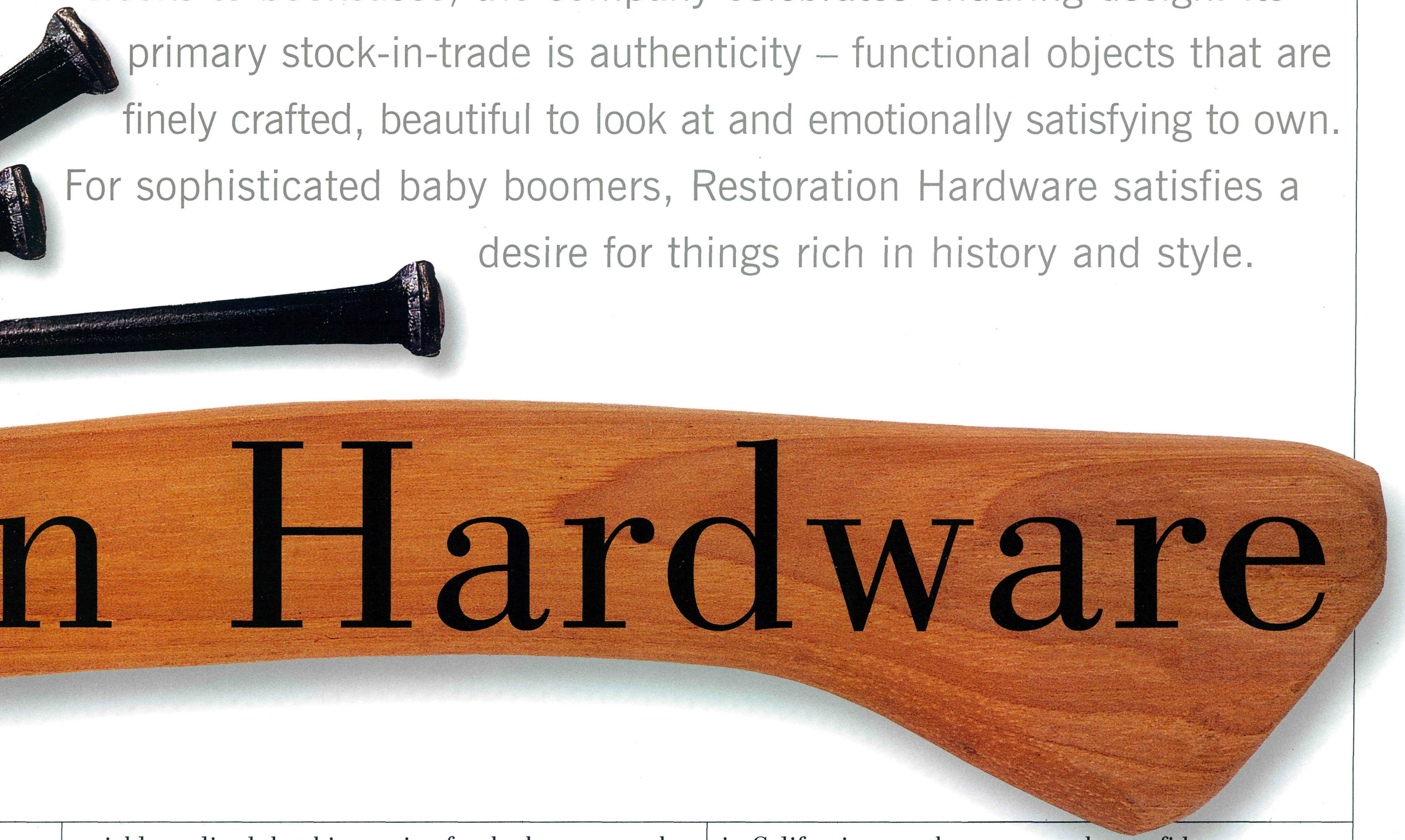
HOME FACT No. 2

5.5

years: On average, Americans are living in their homes 5½ years longer than they did 10 years ago, making them more willing to invest in remodeling.

Source: Wall Street Journal

Founder and CEO Stephen Gordon understands this desire well, since the retail concept grew out of his own personal search for such things. At the time, the idea of starting a retail business was the farthest thing from his mind. The odyssey to what Restoration Hardware is today began in 1979 when Gordon, just awarded a master's degree in psychology, accepted his first job as a counselor in Eureka, California. He assumption of obsolescence. From hammers to door knobs, industrial clocks to bookcases, the company celebrates enduring design. Its primary stock-in-trade is authenticity – functional objects that are finely crafted, beautiful to look at and emotionally satisfying to own. For sophisticated baby boomers, Restoration Hardware satisfies a desire for things rich in history and style.



n Hardware

quickly realized that his passion for the human psyche was on a more abstract level, and one day while listening to a client describe her decision to murder her neighbor, he resolved to quit his job and open a bed-and-breakfast establishment in the scenic coastal town.

Purchasing a dilapidated six-bedroom Queen Anne Victorian, he set out to restore it to its original elegance, but discovered that authentic period hardware, lighting fixtures and other finishing touches were extremely hard to find. In fact, he spent long hours contacting obscure sources throughout the country to locate what he needed. Once he found them, neighbors began asking where they could get them too. That gave Gordon the idea of buying two and keeping one – and lo and behold, what was to be the front room of the B&B became Restoration Hardware's first retail space.

Over the next decade, customers came from all over northern California to buy Restoration Hardware's hard-to-find items, and finally in 1989, Gordon decided his retail concept would appeal to a wider market. "If we could make it in Eureka, where disposable income is not king, I knew there was opportunity," he says. The enthusiastic reception of its first few stores in California gave the company the confidence to expand into markets across the country. In June 1998, Restoration Hardware became a publicly traded company on the NASDAQ.

"Restoration Hardware has evolved into a home furnishings store with a hardware soul – or, at least, a hardware genesis," says Gordon. Indeed, it still carries hammers, flashlights, tool kits and other traditional hardware goods, and such merchandise may explain why it attracts more male shoppers than traditional home furnishing stores. However, Restoration Hardware primarily targets customers who are drawn to the intrinsic beauty of objects as well as their functionality.

Not a threat to Home Depot or the neighborhood hardware store, Restoration Hardware appeals to those seeking items with a one-of-a-kind feeling, albeit a door knocker or a rocking chair. Architecturally designed to evoke the feeling of a spacious home, the store environment invites leisurely browsing, with customers passing through a foyer-like area to enter a "great

HOME FACT No. 3

85%

of all homes sold in the U.S. have been previously occupied.

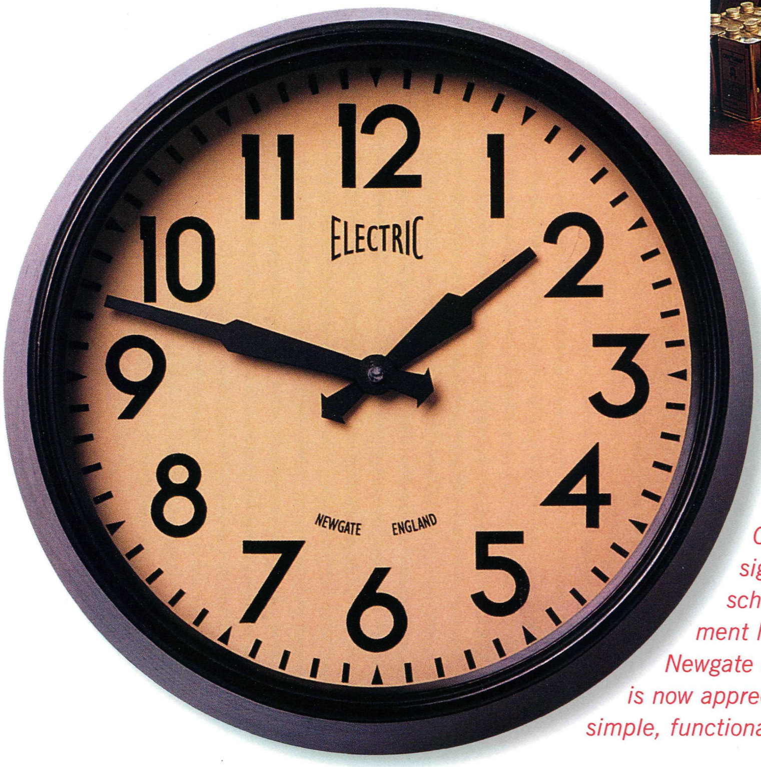
Source: U.S. Census Bureau

Cut Nails

Although Restoration Hardware has evolved into a home furnishings store, it still carries such hard-to-find hardware items as cut nails.

Lighting

Simple, classic designs that often represent the best of their period make up the selection of lighting and lamps.



1950s Timepiece

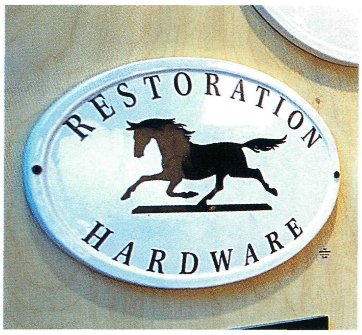
Once a familiar sight in British schools and government houses, the Newgate electric clock is now appreciated for its simple, functional design.

Room-like Settings

Arranged to give customers the sense that they are strolling from room to room, merchandise is often displayed as it would be seen in a home.

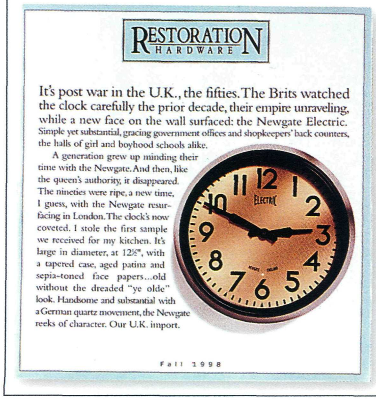
Custom Signage

Customers can have classic signage personalized with their own name.



Le Zig-Zag Corkscrew

Restoration Hardware delights in rediscovering old favorites like France's Zig-Zag corkscrew.



RESTORATION
HARDWARE

It's post war in the U.K., the fifties. The Brits watched the clock carefully the prior decade, their empire unraveling, while a new face on the wall surfaced: the Newgate Electric. Simple yet substantial, gracing government offices and shopkeepers' back counters, the halls of girl and boyhood schools alike.

A generation grew up minding their time with the Newgate. And then, like the queen's authority, it disappeared. The nineties were ripe, a new time, I guess, with the Newgate resurfacing in London. The clock's now coveted. I stole the first sample we received for my kitchen. It's large in diameter, at 12½", with a tapered case, aged patina and sepia-toned face papers...old without the dreaded "ye olde" look. Handsome and substantial with a German quartz movement, the Newgate reeks of character. Our U.K. import.

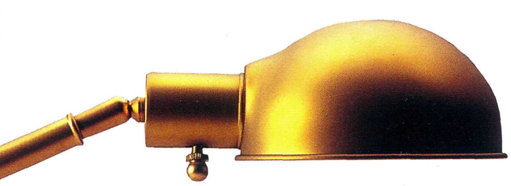
Fall 1998

Catalog

Designed by Sandra McHenry in San Francisco, the company's new catalog evokes the personality of its stores through the use of Restoration Hardware's signature silver sage color, a copy-driven message and a clean product presentation.

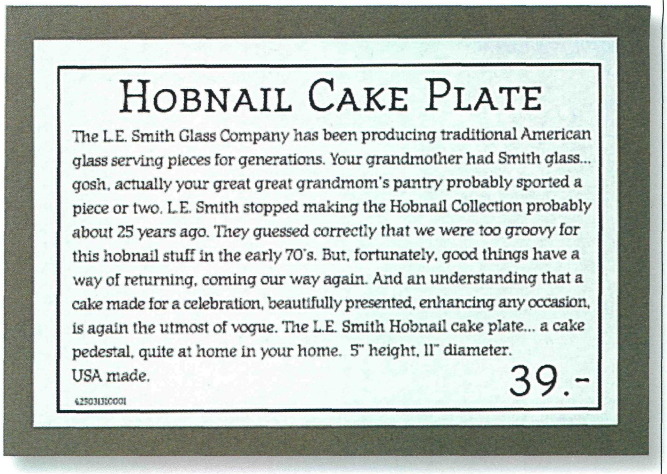
RESTORATIC

STILL LIFE PHOTOGRPAHY: STEVEN UNDERWOOD



For Hearth and Home
Restoration Hardware's merchandise selection isn't about high-design and precious antiques, nor does it specialize in any one design style or period. Rather it focuses on reintroducing commonplace objects with intrinsic design value. "We love products that surprise us, that speak to the heart, to our favorite memories, things that inspire laughter as well as thought," explains founder and CEO Stephen Gordon, whose uniquely personal vision has struck a responsive chord with consumers.

Store Placards
Evocative of the days when the store proprietor would personally tell customers where he found the item and why he liked it, placards written by CEO Stephen Gordon himself tell shoppers about the product in a friendly conversational tone.

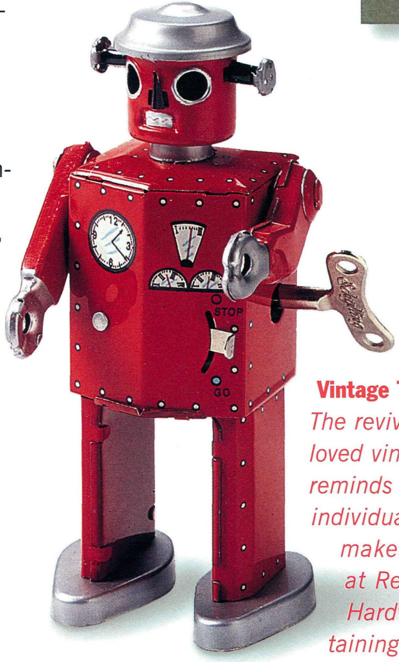


HOBNAIL CAKE PLATE

The L.E. Smith Glass Company has been producing traditional American glass serving pieces for generations. Your grandmother had Smith glass... gosh, actually your great great grandmom's pantry probably sported a piece or two. L.E. Smith stopped making the Hobnail Collection probably about 25 years ago. They guessed correctly that we were too groovy for this hobnail stuff in the early 70's. But, fortunately, good things have a way of returning, coming our way again. And an understanding that a cake made for a celebration, beautifully presented, enhancing any occasion, is again the utmost of vogue. The L.E. Smith Hobnail cake plate... a cake pedestal, quite at home in your home. 5" height. 11" diameter.
USA made.

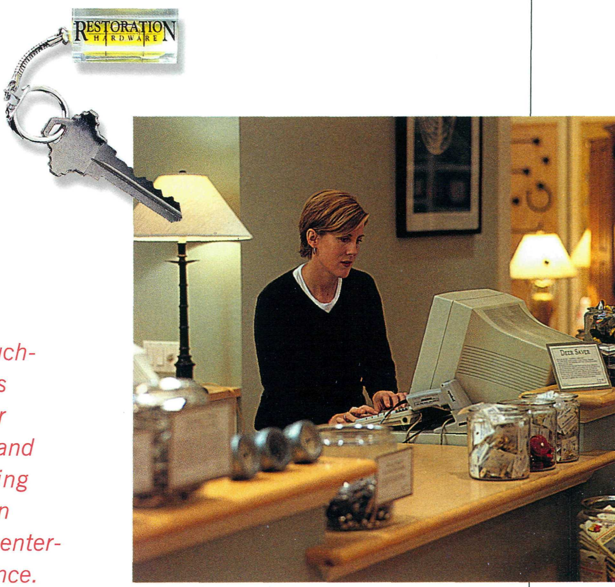
39.-

62503131C001

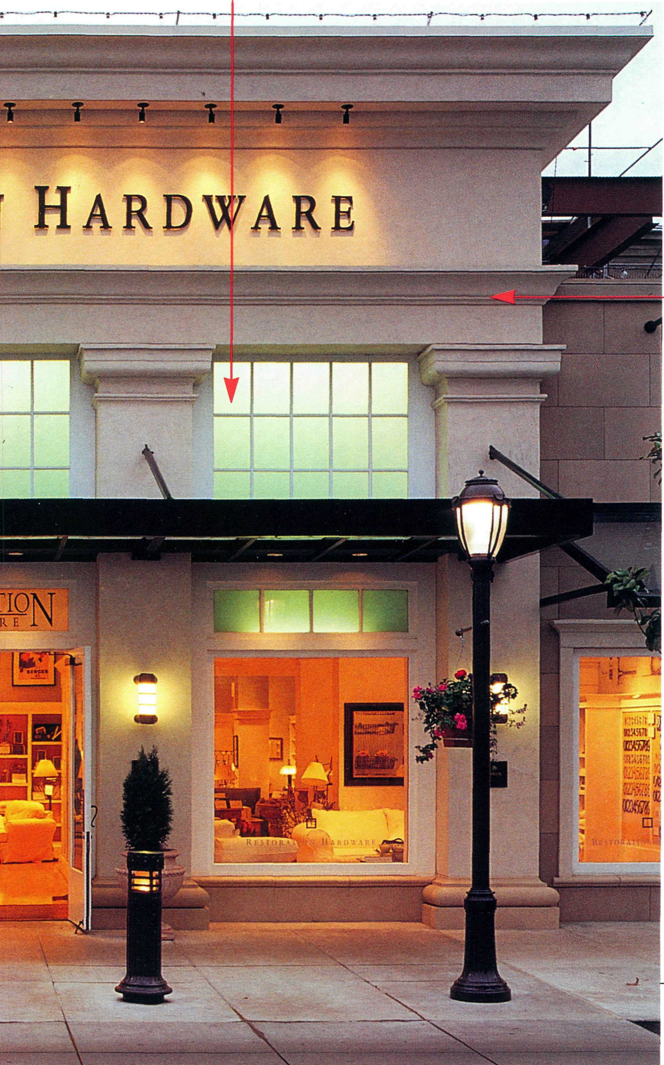


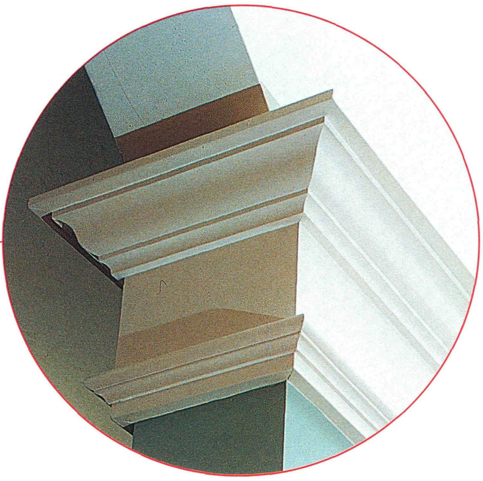
Natural Light
Wherever possible, Restoration Hardware takes advantage of natural light to give the store interior a less commercial atmosphere.

Vintage Toys
The revival of much-loved vintage toys reminds us of our individual pasts and makes shopping at Restoration Hardware an entertaining experience.

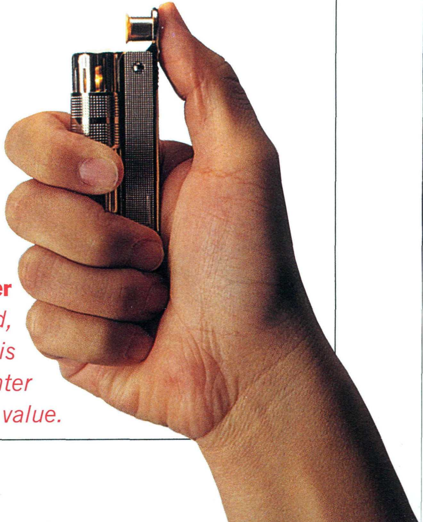


Check-out Counter
Jars filled with impulse items, such as branded keychains, sit on the check-out counter, while a lamp and framed picture carry through the residential atmosphere of the store – and give customers a last chance to view merchandise.





Architectural Details
The fine architectural details of the store exteriors and interior shelving and fixtures reinforce the kind of craftsmanship found in Victorian homes and communicate the company's appreciation for quality.



Pre-Bic Lighter
Once taken for granted, inexpensive objects like this stainless-steel cigarette lighter are seen for their design value.

HOME FACT No. 4

31%

of consumers are planning some form of home improvement this year.

Source: American Express 1997 Retail Index

room." Other store sections – the bathroom, the bedroom – are delineated by distinctive white columns. Lamps and decorative items for sale are often displayed individually on appropriate furniture, allowing shoppers to view them as they might be used at home.

The effect also creates a sense of surprise. Shoppers delight in the fact that they never know what to expect around the corner or on the next shelf. A $6 gyroscope toy may be displayed next to a $2000 leather club chair and ottoman. Prices range from $5 to upwards of $5,000, attracting both impulse gift shoppers and people in pursuit of serious furniture. "We don't buy products for particular price points. We don't make perceptions about customers who do, or do not, fit a given price point," says Gordon. "The touchstone for us is the question, 'Would you want this in your home?'"

Garden Room
Restoration Hardware doesn't strive to carry the broadest selection of any single item, only examples of the best. Along with offering flower pots, clipping shears and garden ornaments, Restoration Hardware draws attention to the aesthetic beauty of industrial-era items such as a galvanized-metal barn lamp. It also creates exclusive improved versions of familiar favorites such as the potting bench.

Gordon continues, "At times, we've added items just to be playful. I'm not sure we even have a formula, but we have a point of view." A miner's lunch box, a book of labor-savings hints from the 1920s, a "Home Improvement" star Tim Allen signature hammer, a bootscrape shaped like a hedgehog – all make shopping an entertaining experience and one that summons memories.

While most of Restoration Hardware's merchandise, Gordon acknowledges, is rooted in the past, he adds, "It's not about nostalgia. It's an intuitive process to understand what an egg beater can mean to people, to package a set of salt cellars so they evoke a whole set of memories…We appreciate tradition and history, but we stay away from *ye-old.*"

Gordon has concluded that customers want tradition that isn't stodgy, a retro outlook that appreciates the design values in common objects from the first half of the century, but doesn't smack of trendiness. "As technology becomes part of every minute of our day, we're harkening back to a simpler, pre-information age, where we can recreate what we once had, or create what we wish had been."

He stresses, "What ties everything together for us is authenticity, quality, functionality and, finally, something you can tell a story about."

Stories, written by Gordon, are an important means of enhancing appreciation and understanding of Restoration Hardware's eclectic product mix. In fact, Gordon says he "started writing signage as a justification for having certain items in the store." These anecdotal placards tell customers why Gordon found each product so appealing, and sometimes even recount a personal memory of having one just like it way back when. The personal tone of these descriptions reinforces the impression that Restoration Hardware wants to share its wonderful "finds" with shoppers rather than merely promote merchandise. These stories have also found their way into Restoration Hardware's new catalog, which debuted in August 1998.

This fall Restoration Hardware is opening a new store in the Flatiron district of Manhattan. At 10,000 square feet, it is the company's largest store to date – thousands of feet larger and thousands of miles removed from Restoration Hardware's original 3,000-square-foot store in the quiet town of Eureka.

The company's dramatic success stems from its determination to buck many retail traditions, concentrating instead on a simple yet unique strategy of authenticity. "From the beginning, I had my own focus," Gordon says. "Call it intuition, ignorance or naiveté, I never worried too much about accepted techniques."

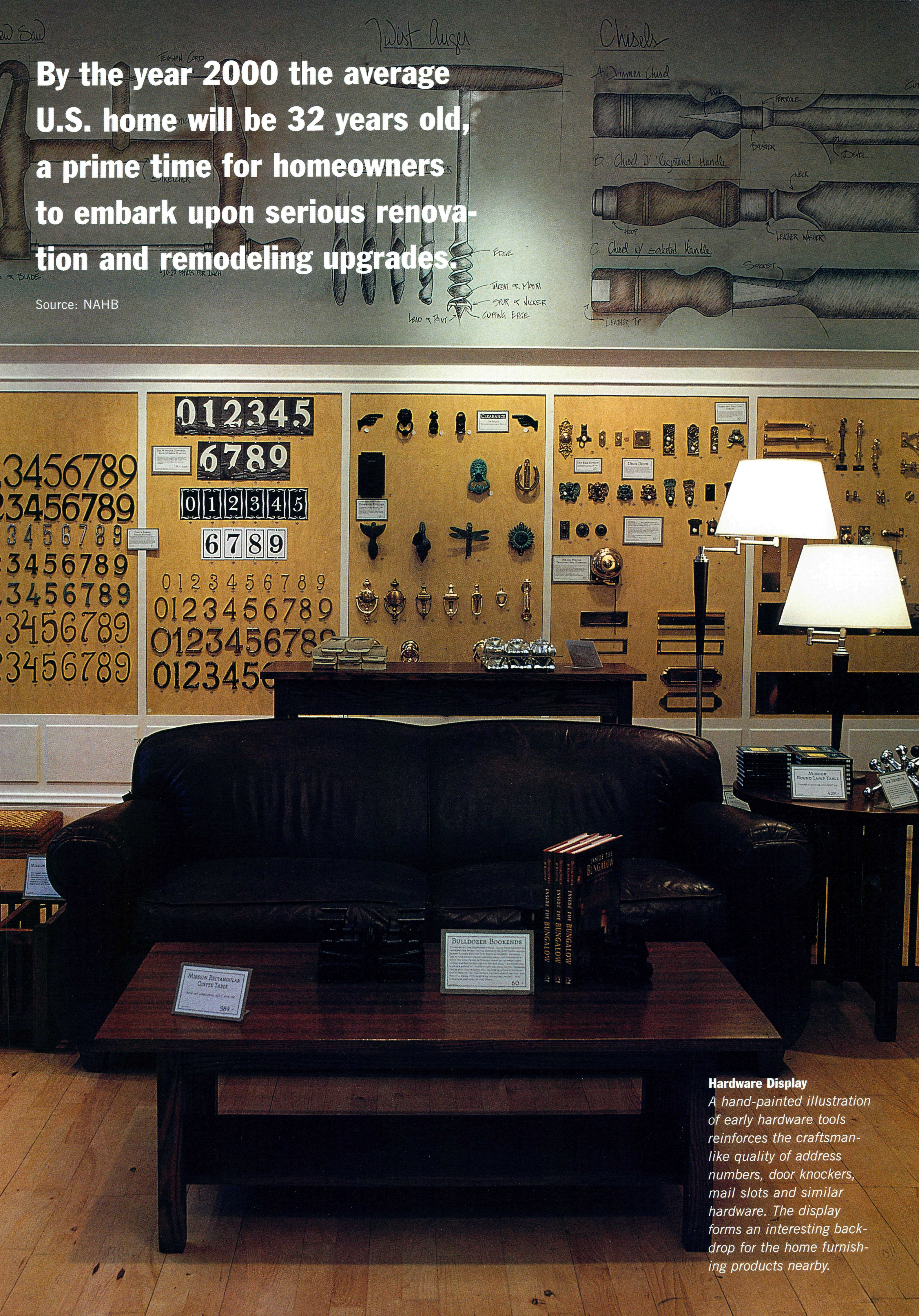
HOME FACT No. 5

51%

of the female general population say it will be at least 20 years until they move.

Source: Traditional Home Renovation Style

INTERIOR PHOTOGRPAHY: JOHN BLAUSTEIN



Twist Augers
Chisels
Tension Cord
Stretcher
Blade
10-20 Points per Inch
Edge
Throat or Mouth
Spur or Nicker
Cutting Edge
Lead or Point
A. Firmer Chisel
Tang
Ferrule
Bolster
Bevel
B. Chisel w/ 'Registered' Handle
Neck
Hoop
Leather Washer
C. Chisel w/ Socketed Handle
Socket
Leather Tip
012345
6789
0 1 2 3 4 5
6789
0123456789
Clearance
Ding Dong
Mission Round Lamp Table
Inside the Bungalow
Bulldozer Bookends
Mission Rectangular Coffee Table

By the year 2000 the average U.S. home will be 32 years old, a prime time for homeowners to embark upon serious renovation and remodeling upgrades.

Source: NAHB

Hardware Display
A hand-painted illustration of early hardware tools reinforces the craftsman-like quality of address numbers, door knockers, mail slots and similar hardware. The display forms an interesting backdrop for the home furnishing products nearby.

If Fred Astaire were reincarnated as a nut, he'd definitely be the Planters' Mr. Peanut. Charming and dapper, Mr. Peanut is the kind of nut that you'd be proud to take to any party. Just from looking at him, you know he's in a different class from the "rowdy" peanuts that vendors toss out in paper bags at ball games.

The trademark of Planters Nut, now a division of RJR Nabisco, Mr. Peanut was the brainchild of a thirteen-year-old Virginia schoolboy named Antonio Gentile. In a logo contest sponsored by Planters in 1916, young Antonio submitted a drawing of a peanut person with arms and crossed legs, which he labeled "Mr. Peanut." Planters awarded Antonio the grand prize of $5. Later, a professional illustrator reinforced the impression that Planters nuts were a cut above the ordinary by giving Antonio's crude peanut person a top hat, monocle, white gloves and cane.

As dashing and charismatic as ever, the 82-year-old Mr. Peanut has become a celebrity in his own right, appearing in the San Francisco stage show "Beach Blanket Babylon" and honored with a statue and a small museum in his home town of Suffolk, Virginia, which touts itself as the Peanut Capital of the World. Fourteen cast-iron statues of the nut that made Planters famous also line the fence of the company's new processing facility in town. A plethora of Mr. Peanut objects, ranging from salt-and-pepper shakers to toys, has also spawned a collectibles category all its own. No mere corporate logo, Mr. Peanut has become an American icon, beloved by millions around the world.

Potlatch Corporation

The sponsor of *@Issue,* Potlatch Corporation has long been a proponent of the use of quality design to enhance corporate identity, promote products, and establish credibility and distinction among key consumer and business audiences. Its broad line of high-performance coated printing papers – including Potlatch McCoy™, Vintage®, Vintage® Velvet Creme, Northwest®, Karma®, Mountie®, and Makers® – are available in a choice of versatile finishes and shades, with both recycled and virgin fiber content. Potlatch's manufacturing systems in Minnesota are also recognized for quality by the International Standards Organization (ISO) 9002. For Potlatch, paper is just the beginning of the partnership.

Corporate Design Foundation

Corporate Design Foundation is a nonprofit educational and research organization whose mission is to improve the quality of life and effectiveness of organizations. The Foundation conducts research, develops teaching material, and collaborates with business school faculty to introduce product design, communication design, and office design into the business school curriculum.

@Issue: The Journal of Business and Design is specifically published for business leaders and business school students to communicate examples of how and why design contributes to business success.

Board of Advisors

David Brown, President,
Art Center College of Design

Peter Clarke, Professor, Annenberg
School for Communication, USC

Paul Cook, Chairman,
SRI International

Niels Diffrient, Industrial Designer

George Gendron, Editor-In-Chief,
Inc. Magazine

Arthur Gensler, President, Gensler

Joline Godfrey, Founder and CEO,
Independent Means, Inc.

Paul Hawken, Author and Chairman,
The Natural Step

Jerry Hirshberg, President,
Nissan Design International

Donald Jacobs, Dean, Kellogg School
of Management, Northwestern Univ.

David Kelley, CEO,
IDEO Product Development

Roger Mandle, President,
Rhode Island School of Design

John Massey, President,
John Massey, Inc.

Inabeth Miller, VP for Academic
Affairs, Massachusetts College of
Communications

Patricia Moore, President,
Guynes Design, Inc.

Dianne Pilgrim, Director, Cooper-Hewitt National Museum of Design

John Rosenblum, Dean, Jepson
School of Leadership Studies,
University of Richmond

Paul Saffo, Director,
Institute for the Future

Gordon Segal, CEO, Crate & Barrel

Rich Silverstein, Co-Creative
Director and Partner,
Goodby, Silverstein & Partners

Sara Little Turnbull, Director,
Process of Change Laboratory,
Stanford University

Richard Saul Wurman,
TED Conferences Inc.

© 1998 POTLATCH CORPORATION

Printed on Vintage® Gloss Cover, 100 lb.;
Vintage® Gloss Text, 100 lb. and Mountie® Cover, 65 lb.

The Journal of
Business and Design
Published by
Corporate Design Foundation
Sponsored by
Potlatch Corporation

@issue:

POTLATCH CORPORATION VOLUME 4 NO.2

@issue:

PLACE
POSTAGE
HERE

Corporate Design Foundation
20 Park Plaza, Suite 321
Boston, MA 02116

PLACE
POSTAGE
HERE

@Issue
c/o Potlatch Corporation
Post Office Box 510
Cloquet, MN 55720

Volume 4, No. 2, Fall 1998

2
BAA's Sir John Egan on Design
CEO Sir John Egan explains how BAA is using design to enhance the experience of travelers passing through its airports.

6
The Writing on the Wall
When designed well, donor recognition walls add to the aesthetics of a building and even become a piece of art.

14
What's Inside?
Can you tell what's inside a package just by looking at its shape? Take this quiz and find out.

16
Big Blue Reinvents Itself
Design has played a pivotal role in repositioning the IBM brand and giving a cohesive identity to its broad-based technologies.

26
Restoration Hardware
Restoration Hardware's exquisitely crafted home improvement tools and fixtures make even upscale consumers want to do a little work around the house.

32
Design and Business Classic
Fans are so nuts about Planters' Mr. Peanut that they have celebrated him in the form of statues, toys and even salt-and-pepper shakers.

To contact Corporate Design Foundation, complete and mail this card.

○ Please send me information about Corporate Design Foundation

○ Ideas and article suggestions for *@Issue* ……………………

……………………………………………………

……………………………………………………

NAME

TITLE

COMPANY

STREET

CITY

STATE/PROVINCE ZIP/POSTAL CODE

PHONE FAX

Printed on Mountie Cover, 65 lb.

FALL98

For more information about Potlatch papers, please complete and mail this card.

○ Please add me to your complimentary *@Issue* mailing list.

○ Please send me information about Potlatch and its products.

○ Please send me swatchbooks/information on (check all that apply):

○ Potlatch McCoy ○ Vintage ○ Vintage Velvet Creme

○ Northwest ○ Karma ○ Mountie ○ Makers

NAME

TITLE

COMPANY

STREET

CITY

STATE/PROVINCE ZIP/POSTAL CODE

PHONE FAX

Printed on Mountie Cover, 65 lb.

FALL98