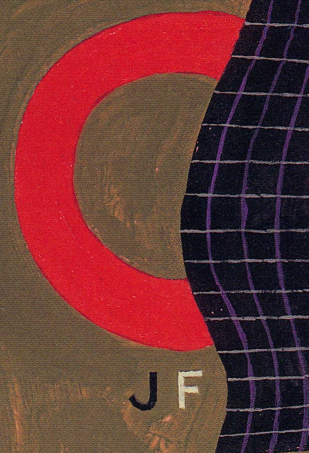
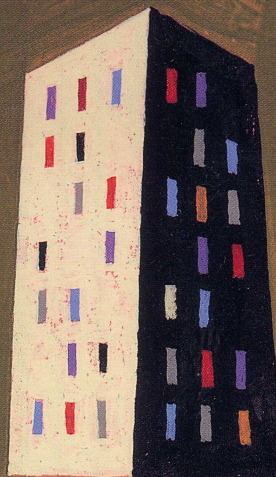
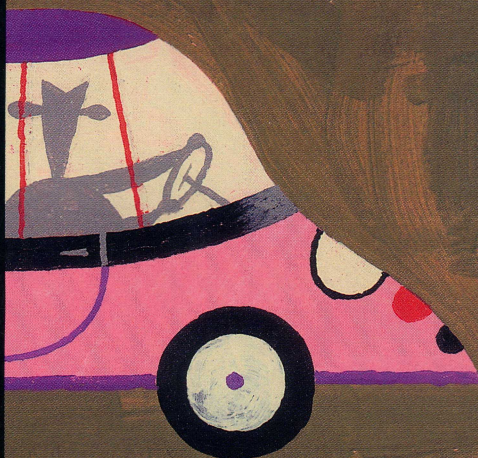
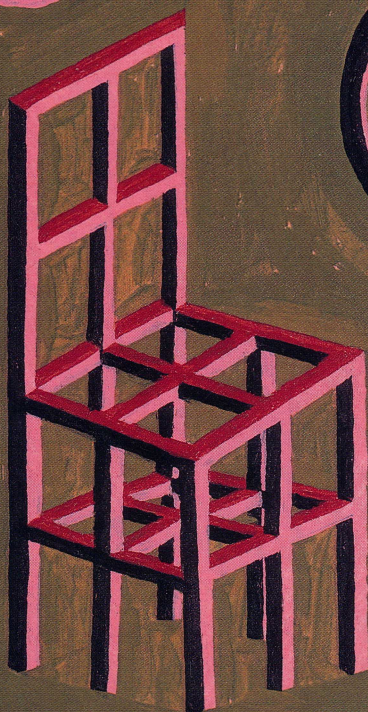
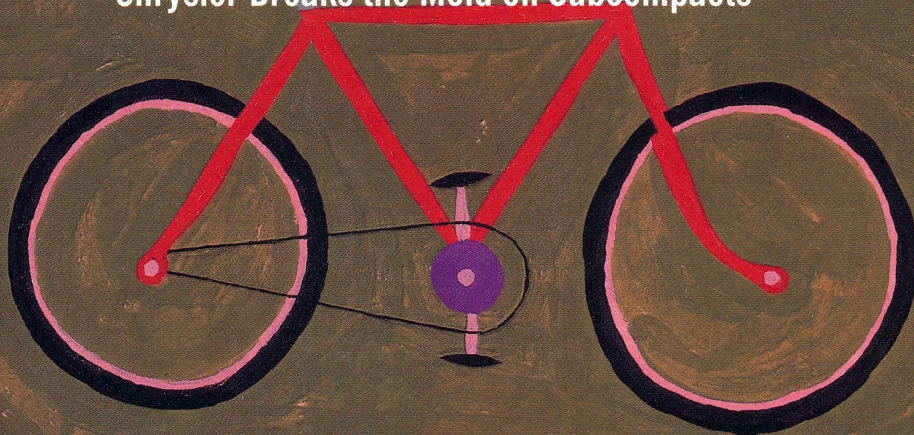


Chrysler Breaks the Mold on Subcompacts



@issue:

Volume 7, No.1

The Journal of Business and Design

Publisher

Corporate Design Foundation

Sponsored by Potlatch Corporation

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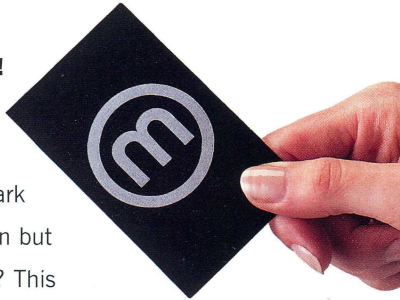
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@issu



Design for Everyone

The runaway success of Martha Stewart's Kmart product line is proving that even discount shoppers will opt for style and elegance when given a choice (see page 6).

Procter & Gamble



CORNING

The Japan Times

The New York Times

THE WALL STREET JOURNAL



PROCESS OF CHANGE LABORATORY

Coca-Cola

STANFORD UNIVERSITY

BROOKLYN

DU PONT

T U R N B U L L S A R A L I T T L E

Stanford's Sara Little Turnbull on Design

For more than a half century, Sara Little Turnbull has been renowned for counseling American CEOs on strategic design development and cultural change. Here the 83-year-old director of the Process of Change, Innovation and Design Laboratory at Stanford University's Graduate School of Business talks with Peter Lawrence, chairman of Corporate Design Foundation.

A design advisor to corporate CEOs, national governments and prestigious universities, Sara Little Turnbull has been a powerful and influential voice in strategic design development over the past six decades. An editor of post-World War II *House Beautiful*, she applied her insights into cultural change to help readers make a transition to a modern way of life. She is now director of the Process of Change, Innovation and Design Laboratory at Stanford University's Graduate School of Business. Her contributions have been lauded by the National Endowment for the Arts and even on the floor of the U.S. Senate.

For decades CEOs have considered you their secret weapon in product design development. You've approached your research from a cultural anthropologist's perspective, yet your design concepts are invariably right on the mark.

From early on, I've believed that the way of life of a people influences the things they design and want to live with. I feel that companies would be very well advised to know a great deal about their users' activities – for example, the way we relate socially, how we work and how we live as communities. If a company is developing foods, for instance, it is useful to think about how people eat and dine in different parts of the world. It's from these behaviors and studied observations and analyses that you understand what tools are used to define a way of life.

Given the emerging global economy back in the late '50s when you began your consulting business, why was learning about other cultures so important for product design?

It has long been my belief that effective design emerges at the intersection of culture and commerce. Developing a deeper understanding of how different

cultures solve problems can be a competitive advantage in business. In the late '50s, many companies were on the verge of having patents expire for technologies they invented for the war effort. To protect their patent claims, they had to create new applications for these technologies. In my consulting role, I was asked to suggest new uses – developing such things as freezer-to-oven cooking vessels made from a material originally used for space travel, for example. A protective antipollution

mask made from nonwoven fibers is another example.

In a recent article I read, I was intrigued that you got the idea for improving a pot lid handle from observing cheetahs. It's an enlightened client who would agree to send a designer to Africa to study cheetahs for cookware.

I have news for you, kiddo. If you make sense, the world is your oyster. I didn't just say, "I'd like to go to Africa to see the cheetahs." The conviction that I developed through initial research led me to explain: "I've been thinking about what on this earth is excellent in catching and holding onto their dinner while moving at 70 mph. The cheetah does it with remarkable

skill and finesse. I am curious about what its claws are like. How are the claws used? How does the cheetah grab prey and hold onto it?” And, in fact, observing cheetahs gave me insights into levels of dexterity and hand motions for lifting lids.

What kind of questions did you ask yourself about cookware lids before thinking about cheetahs?

Well, the client’s data showed that a certain number of accidents resulted from people dropping the lids of hot cooking pots. The question became what kind of lid should the company make. I looked into several considerations. For instance, does a round knob increase the tendency to pick the lid up with your fingertips? What does it mean to “grasp”? How is the thumb used for leverage? What other conditions in the kitchen affect the user? Stresses like time, or interruptions from kids and pets. Keep in mind that the designer is the custodian of the care and kindness extended to the user. Aesthetics is only one consideration.

More than 30 something years ago you wrote an article entitled, “When Will the Consumer Become Your Customer?” It’s still a relevant question as we watch companies fail, not because their products were bad but because they didn’t know their customers.

Sensitivity to your customers is crucial. Who are your customers? What do they want? What do they need? How can you help them? In that article, I argued that most companies create products for retailers, not for the people who were actually going to use them. I feel strongly that when you really observe what your customers want and understand what you’re observing, you can make the connecting linkage that lets you create a long-lasting relationship with your customer. It’s a relationship of trust and loyalty between product and user.

You were an editor of “House Beautiful” in the 1940s and ’50s. What was your philosophy of home decorating? How did you go about changing consumer awareness?

I was never interested in decorating per se. I didn’t care whether Mrs. McGillicuddy wanted a pink wall, blue ceiling and green floor. That was her choice to make and it wasn’t my place to be judgmental. Sure we offered guidelines – baroque should go with baroque; if you mix decorating styles, it should be done with an understanding of the period’s characteristics. But I wasn’t trying to make *House Beautiful* the arbiter of

decorating taste. I tried to encourage readers to use decorating to create the atmosphere and environment in which they wanted to live.

How was that different in the 1940s than today?

Well, knowing the war would be over soon, I gave a great deal of thought to where my readers, who were mostly women, were going to be. The manpower shortage during the war had forced many of them into the workplace. When the war ended, were they going to return to homemaking or stay in the work scene? What kind of relationships were they going to have with others around them? Their husband-soldiers were coming back from Paris and from all kinds of exotic places where they had learned a thing or three that their wives didn’t know. I kept asking myself how we could help these people put their lives back together through ideas in our magazine? Decorating wasn’t the primary focus for me; a way of life was. I was focused on changes going on in society. I began to think about what a dining experience would be for post-war families and what they would be doing in the rest of the house. Incidentally, *House Beautiful* was the ‘birth-place’ of the family room. Before that homes used to have parlors, but parlors didn’t serve the same function of a family room.

So would you say your approach to design has always been anthropological?

No, I would say it has always been driven by learning that leads to exploration. Exploration that leads to discovery. The important concept is the relationship between experience and thought. It always starts with a fundamental curiosity. When I can’t find the answer in a book, I go out and search for it. The excitement of my life is that I have always jumped into the unknown to find what I needed to know.

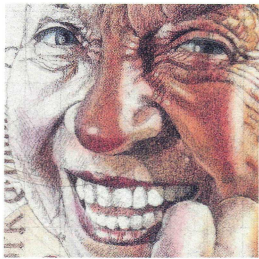
Why have you chosen to teach a course on design at Stanford’s Graduate School of Business? Your students are seeking MBAs, not design degrees.

After 60 years on the corporate consulting side, I came into the academic sector because I wanted to create a commonality of background between *management* people and *design* people. Business needs to understand that design is a key aspect in the process of product development. You can’t make a product without taking design into consideration, and making it part of your planning process from beginning to end.

How do you teach a bunch of business and engineering students to integrate design into their process?

We give them hands-on experience by asking them to solve a real problem. We divide them into teams and assign them to design, manufacture and market a prototype of a consumer product like a juicer or a bike pump. Each team has to invent a product, develop a design that would appeal to consumers, learn about the manufacturing machinery required to make it, and write up a marketing strategy. In other words, they have to step outside their own narrow perspective and appreciate the complexities of every step of the process.

“Design acknowledges change. Its meaning encompasses change in our times. To design is to create order and to function according to a plan.”



Your learning lab is entitled the “Process of Change, Innovation and Design.” Why the emphasis on Change?

Because design acknowledges change. Its meaning encompasses change in our times. To design is to “create order and to function according to a plan.” The notion of change and design move along the same path. Design influences actions that are part of a whole process, whether it is making a shoe, building a house or whatever. But the process itself is a thought process, not only a function process. That is why I encourage students to learn from their own and other people’s experiences and let their minds meander to discover the unexpected and the creative accident.

How can companies and designers learn which design concepts will sell?

They should observe with all of their senses – their eyes, nose, ears, touch. If you are designing ways to improve the public dining experience, you need to go into a restaurant and think carefully about how your

waiter takes your order, how you can make his life easier, the kinds of technology that can assist his memory, help him perform his job with greater satisfaction. You need to observe the things on the tabletop that will help people dine graciously and comfortably. If you take that exercise all the way through the entire dining experience, you may end up with many specific ideas, not just abstract thoughts about how people eat.

What kinds of new things are you interested in designing?

The worst thing that anybody can ask me to do is to make a new thing. I want to make something better. I want to improve the experience. I’m not interested in the object itself; I’m interested in the behavior. I’m interested in why you want and need things.

How did you first become interested in design?

My mother had an appreciation for aesthetics even though our household was one of very limited financial means. When my mother assembled the food stuff that were going to become our dinner, she allowed herself to have the pleasure of combining marvelous bowls of fruits and vegetables. She used them to teach me about composition, color, texture. We would sit together in the kitchen and talk about the range of color of peppers, from brilliant yellow to dark rich green. We would talk about the sameness of things and the remarkable differences. They were all peppers, but it was a wildly exciting vision of color. She taught me that if you put a purple fleshy eggplant within this spectrum of peppers, they were still all similar in form. She would question my mind’s eye. She’d ask, “Wouldn’t you like to have a spray of scallions that would disturb the consistency of the round forms?” I’m 83 years old now and I vividly remember what those conversations were about.

It’s interesting, Sara, that the basis of so much of what you’ve been talking about is all about developing the ability to really see. But I’m probably oversimplifying that.

No, no, no! It’s not oversimplifying, because to really see the depth of things is not a simple thing to do. So few people are made aware that they could do that. I’m just an ordinary soul, but I’ve had marvelous influences in my life. I think we’re all designers, we’re all artists, we’re all musicians. Some of us have been exposed to what meaning that has. If you were trained to do what I’m talking about and you took a walk in the forest, you would know that it is a world of sound and music and beauty that feeds the soul.

MARTHA
STEWART

baby

THE BEST OF MAR

what to

SPECIAL

golden roast

tomato soup

shepherd's pie

MARTHA BY MAIL

Spring 2001

MARTHA
STEWART

Through her omni-media presence, Martha Stewart has shown consumers that “elegant” and “homemade” are not self-cancelling words.

Now through her domestics product line at Kmart, she is proving that “style” and “discount” can coexist as well.

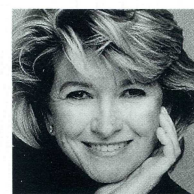


Design for Everyone



Martha Stewart, Chairman and CEO Martha Stewart Living Omnimedia, New York

A one-woman institution, Martha Stewart is a corporate CEO, author, TV celebrity, authority on all domestic design matters, and a best-selling retail brand.

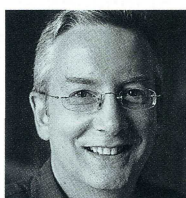


When Martha Stewart announced the launch of her Martha Stewart Everyday (MSE) product line at Kmart stores in 1997, many of her parchment-sheet using, mandolin-slicing loyalists recoiled. Teaming up with the discount giant was the retail equivalent of serving screw-top chardonnay alongside rock cornish hen. How could her impeccable taste and nuance stand up under the glare of Kmart's fluorescent interiors and Blue Light hucksterism?

Quite nicely, in Stewart's view. Kmart would offer her domestic design principals to the chain's 71 million customers while proving to manufacturers that a market exists for affordable design quality. In many ways, that has been Stewart's mission all along.

Through lavishly illustrated best-selling books, *Martha Stewart Living* magazine with a circulation of 1.2 million, a syndicated column and a syndicated TV show with an audience of 49 million, she has almost single-handedly changed America's tastes in cooking, entertaining, home decor and gardening. Her appeal has not been so much with those who identify with the lifestyle featured on the pages of *Architectural Digest*, but with people more likely to have been reading *Woman's Day* and yearning to instill elegance and style into their budget-conscious lives. What Stewart has done is to show them that you don't need servants and caterers to live beautifully. It is possible to do it yourself – and to prove it, she demonstrates how.

A product line exclusively with Kmart was a logical extension of Stewart's message. With more than 2,100 discount stores, Kmart attracts 72 percent of the nation's households. Kmart's sheer mass-market volume gave Stewart the leverage in pricing and manufacturer retooling needed to produce goods more reflective of upscale boutique retailers.



Stephen Doyle, Principal/Creative Director Doyle Partners, New York

Stephen Doyle's firm creates and manages Kmart's Martha Stewart Everyday program including retail environments, signage and packaging for over 3,000 products.

Grill Accessories

Shoppers need look no further than the MSE section to find everything they need to grill. MSE avoided the cliché charcoal flame imagery of other grill brands by choosing bold stripes and summer colors for the packaging. The Grill Topper (below) features grill recipes on the back label.



Coordinated Look

For the bath, MSE makes it easy to assemble a coordinated look by providing a complete line of accessories in colors from Martha Stewart's inimitable palette.

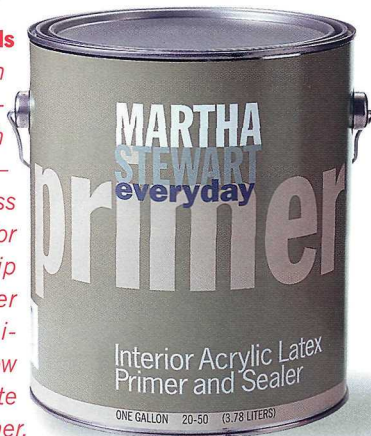


Since being introduced at Kmart in 1997, Martha Stewart Everyday products have grown to over 3,000 items and now include everything from bedsheets to bugspray.



Instructive Labels

The paper labels on MSE paint cans communicate the finish of the paint inside – glossy paper for gloss paint, matte stock for flat paint. Paint chip charts help the user choose color combinations by showing how colors in the palette can work together.





Design Consistency
Effective use of a common color palette, clear typographic treatment of pertinent information and a consistent visual style link products within a category and tie them to the overall MSE brand.



Parchment Paper
MSE offers specialty cooking items such as parchment paper that many shoppers learned how to use from reading Martha Stewart's magazine or viewing her TV show.



Bamboo Rake
Inspired by a Japanese folding fan, Stewart's bamboo rake reinforces this allusion with an autumn leaf motif. Decorative packaging is unusual in large garden tools, which often have little more than a bar code sticker.



Gift Box Packaging
Shrink-wrapped so shoppers can preview the product inside, boxes for MSE's baby line are patterned with soft drawings of field mice, chicks, foxes and bunnies in the style of Beatrix Potter. Once the product is removed, the box becomes a lovely keepsake to store mementos from babyhood.



Garden Display
Doyle Partners designs the graphics of in-store displays to be "collapsible" to accommodate the amount of space available in different-sized Kmart stores. Left: Even a garden hose comes in MSE's color palette with an editorial-style photograph on the packaging.



Seed Packets
MSE seed packets often show hands holding the vegetable, herb or flower to give a sense of scale. Accompanying recipe cards offer cooking tips – e.g. tomato soup for fresh tomatoes, vinaigrette dressing for lettuce.



"My idea is to bring good quality design to mass America at affordable prices. I feel people have been badly served in what they've been offered," explains Stewart. "I never underestimate people when it comes to design. Look at how TV brings you into others' homes and allows you to see how graciously you can live. It's been my feeling all along: Don't talk down to people about good design – choosing it is not about how much money you make."

Adds Stephen Doyle, creative director of Doyle Partners, which designs and manages MSE's packaging and retail display: "What we've seen in the success of Martha Stewart Everyday is that you can put good design out there on a mass level and customers respond."

Case in point: Stewart's initial foray into Kmart with her line of bedding and towels four years ago. The retailer was the first to introduce all-cotton bedding products at affordable cost. Customers took to them immediately. MSE domestics rung up \$450 million that first year and became the nation's No. 1 home textiles brand the following year. Sales of bed pillows alone grew by 25 percent after being packaged under Martha Stewart's name.

"Previously Kmart hadn't sold high-count cotton sheets. Overnight, we took 200-thread count sheets and made it into a \$150 million business," says Steve Ryman, Kmart senior vice president and general merchandise manager/home and MSE. "Now 'Better and Best' (higher quality and price-point merchandise) is 45 percent of our (linens) business. It's obviously bringing in a new customer or someone who had not found what they had been looking for previously. The value of the Martha Stewart customer's basket is significantly greater than the rest of our customers. Martha Stewart Everyday's better products, packaging, labeling and in-store signage have impacted the overall image of Kmart."

That impact underscores the biggest retailing turnaround story in years. After Kmart's brush with near-bankruptcy in 1995, MSE infused a new image and credibility to the struggling discount chain. So much so that one of Kmart's CEO Charles Conaway's first

public appearances was to unveil MSE Kitchen last year, pledging it as a future growth priority.

The launch of MSE came at a time when mass merchandisers were increasingly attracting upscale shoppers who simply didn't want to spend a lot more money for certain items. Consumers were looking for style, not only value. This was also proven true by Kmart's rival Target which had signed up legendary architect Michael Graves in 1999 as a product designer. But Graves' elitist architectural reputation pales next to Stewart's kitchen-sink ubiquity. Possessing an image fueled by her media empire, more than 60

percent of Kmart's customers recognize the Martha Stewart brand. From MSE's launch in 1997, through the end of fiscal 2000, she has generated more than \$1.4 billion in sales at Kmart. Ryman expects MSE sales to hit \$1.6 billion this year.

More recently, MSE product offerings expanded into everything from bundt pans to bugsprays. In June 2001, Kmart adds MSE Keeping, which ranges from wastebaskets to closet organizers. September 2001 brings MSE Home's line of lamps, pictures and mirrors. Key to the success of MSE is design, both in the products themselves and in their packaging and retail installation. The

team at Martha Stewart Living Omnimedia retains complete control of product design and development, packaging, in-store environments and advertising.

"Stephen's role is to make our products look very appealing and exciting. It's hard to distinguish products in Kmart – or in most retail establishments, for that matter," asserts Stewart. "Stephen and (Omnimedia creative director) Gael Towe have worked very hard to create a store-within-a-store environment."

Doyle happens to be married to Towe and had also worked on a promotional piece for the launch of *Martha Stewart Living* 11 years ago. But it was Doyle's connections to Kmart, through his packaging redesign for store vendor Springs Wamsutta, that led to his collaboration on the debut of MSE's domestics line.

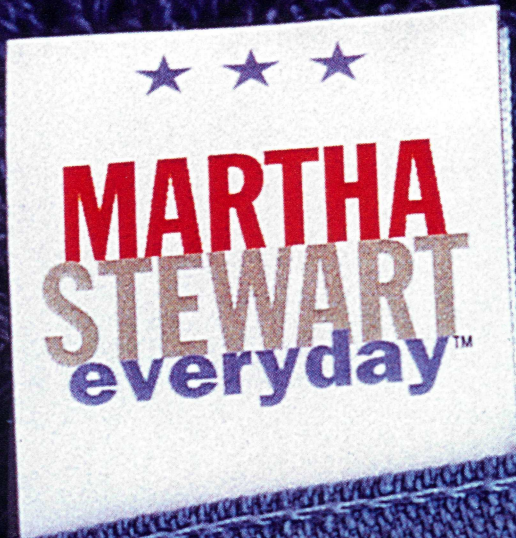
Doyle describes Stewart's retailing goal as one to



Brand Extensions

Although Martha Stewart doesn't plug her branded products on her syndicated television show, her name and credibility go a long way with her 49 million viewers. Her Martha by Mail business was in response to letters from viewers and readers of *Martha Stewart Living* seeking things they had seen – and a defensive move against other companies that were usurping ideas for their own product development.

Quality and price-points of
MSE sheets and towels are
indicated through a star
system designating Good,
Better and Best.



rid the world of flouncy, burgundy valances. “We try to be responsive to what Martha Stewart brings to the category. We want the packaging to be modern, bold and bright,” he says. “With plates, for example, everyone else has stacks of square boxes where you see little half-moon slivers of color. We design ours so they stand upright and you see lots of big colorful polka dots. It’s common sense with a touch of fun thrown in. We want every product, no matter how mundane, to appear very exuberant on the store shelf.”

MSE’s gritty charcoal bags, for instance, are designed to look like summery striped Brooks Brothers’ shirts. Labels on gratin dishes have friendly little ears shaped along handles; bundt pans

uniform packaging. “The gadget wall is normally a random mess,” says Cameron Manning, MSE project manager at Doyle Partners. “We’ve made it into a coherent mass.”

Color is as important to packaging as it is to product design. Beginning with the hues of Stewart’s famous Auracana chickens and their pale blue and green eggs, MSE’s namesake has always had a strong point of view about color.

“Kmart originally had wanted the worst colors. They wanted everything to be dark maroon and dark green,” laughs Stewart. “I said to them: Why not a light yellow or pretty blue? We did that and customers responded. I knew that would happen.”



In 2000, Kmart served more than 71 million customers through its 2,100 stores in the U.S. and produced in excess of \$37 billion in sales.



+ 25%
Kmart saw its bed pillow sales increase 25% when it introduced an MSE line.



+ 20%
Displaying MSE muffin tins upright instead of lying flat not only gave Kmart more selling space, the greater visible increased sales by 20%.

No. 1.
MSE’s Victoria garden furniture has quickly become Kmart’s single largest volume producer.

sprout bright yellow labels that make their contours stand out like sunflower blossoms. For wine glasses, Doyle Partners’ literally turns their minimal packaging inside out: Product information is viewed through the stemware in a party-like background of stripes and dots. “When we design packaging, we do it as if it’s for people who don’t understand the language. We make it so people want to touch it. We make it engaging to the senses,” Doyle continues. “Even in configuring the packaging cardboard, we do it with the idea of ‘Hey, touch me. Pick me up.’”

“What’s especially fun for us is moving beyond design problems and into those affecting retailing,” Doyle says. Festive ribbons of packaging delineating by color Good, Better and Best product lines attract shoppers from across store aisles. A wall of over 150 kitchen tools is organized by a disciplined grid and

For her first palette, Stewart spent nearly a day with her company’s color consultant, showing as inspiration things like Wedgwood china and images of her cat or grass growing in a Texas field. For her line of sheets, for instance, she personally selects color choices.

“Martha Stewart has always had an incredibly sophisticated taste in color,” says Doyle. “She got interested in compatible neutrals and has since built up an understanding of the need for vibrants.” Doyle appreciates that sensibility and actually named her paint line Martha Stewart Everyday Colors. “Why do they call it paint?” he asks. “Paint is only paint when it’s wet. When it’s on the wall, it’s color.” For their own home, Doyle and Towey used to have to buy conventional paint and mix in grey and white to achieve the kind of hues Stewart sells. While most paints come in cans with ugly metallic labels, the designers created cans to

reflect the subtlety of Stewart's colors. Executives at the paints' manufacturer, Sherwin Williams, said men would never buy the paint. Within two years, Everyday Colors became the fifth-largest selling brand in the world.

Stewart herself has a point of view and signs off personally on most of MSE designs for products and packaging. "Packaging plays a very important part in a successful program. I've always been intrigued with the way people deal with packaging problems," she says. "The clarity of the idea has to shine through. It should allow you to feel an item and look at it. It helps to stack the item, distinguish it, protect it and, at the same time, informs you about it without being wasteful in use of materials.

we give you recipes showing how you can bake a cake in it or fry a chicken. Steve's job is to make that informational element crystal clear."

That kind of information on higher-end product lines helps sell customers on the utility of their purchase. But MSE's editorially-driven philosophy is not lost on the most inexpensive, easily-discarded of packages. The front of MSE seed envelopes use hands to give a sense of dimension to the flowers, fruits or vegetables within. Recipes on seed packets offer tips beyond the garden. MSE's herb garden packages provide ideas for brewing your own tea. Even

the names selected for Stewart's paint colors almost sound like



5th

Within two years of its introduction, MSE's Everyday Colors became the fifth-largest selling paint brand in the world.

MARTHA STEWART everyday

60%

More than 60% of Kmart customers recognize the MSE brand.

"I can't stand overpackaging and things like extruded styrofoam," she continues. "I buy something sometimes and I can't get it out – I need a screwdriver. Packaging must never be overdone or excessive."

Towey, who has worked with Stewart for some 18 years – and whose obstetrician grandfather actually delivered the homemaking doyenne – acts as an apt interpreter to her husband when it comes to those tastes. Martha Stewart Omnimedia staffers also work closely with Doyle Partners – for good reason.

"The magazine's information philosophy is very integral to the whole idea of our retail," asserts Towey. "It's informational as well as inspirational. Imagery on a package of knives not only shows you what kind of knives are in there, but also uses samples of cutting techniques that show you why you need a chopping knife or a paring knife or whatever. For an iron skillet,

a table of contents: Dried Hydrangea, Purple Fig, Potato Peel, Meringue.

In the context of Kmart's broad general merchandise offerings, MSE's consistency of image stands out on shelves with a quiet air of authority and product integrity. While seeking to instill a higher-level consumer sophistication about the design of everyday stuff, MSE's greatest success at Kmart may well lie in convincing bottom-line results proving such a market exists.

"The product is beautiful, the packaging is accessible and aspirational all at the same time, but what is staggering is the numbers: Do you know how many towels 71 million people buy?" asks Doyle. "If you folded and stacked the initial order for Martha Stewart Everyday towels they would reach to the top of Mt. Everest, 13½ times and that's just the (lower-priced) Blue Label towels!"






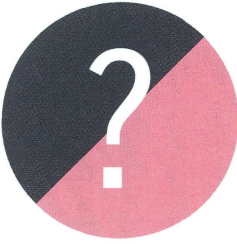





Name That Decade

Every decade has its evocative symbols – images, objects, color palettes, typefaces, design styles, lingo – that stand as icons of their era. Loaded with emotional value, they remind us of popular fads or art movements, of a time (real or imagined) when quality really stood for something, or when elegance and civility still prevailed. Designers sometimes

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1. '50s Jukebox 19. '40s WWII Jeep 20. '90s Magazine 21. '80s Venturi Chippendale 22. '10s Telephone 23. '20s Radio 24. '90s Dot.com

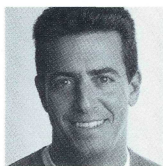
use these graphic devices to speak to our collective cultural memory. When done skillfully, they come across as refreshingly retro and fun; when handled clumsily, they appear tired and out-of-sync with the times. See if you can identify the decade (1900s to 1990s) when these period classics entered our cultural vocabulary.

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	 17	 18
 22	 23	 24

1. '30s FIESTAWARE 2. '30s SPEEDSTER 3. '60s PEACE BUTTON 4. '10s CIGARETTE PACK 5. '00s TIFFANY LAMP 6. '60s PSYCHEDELIC POSTER 12. '10s PUBLICITY GOTHIC TYPEFACE 13. '20s FLAPPER GIRL 14. '50s FAMES CHAIR 15. '70s COLOR PALETTE 16. '20s LEE BOY JEANS 17. '40s 78 RECORD

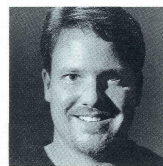
Muzak on Key

When it comes to name recognition, Muzak has one of the strongest brands in the world. Unfortunately, for years it has been outdated and often evoked a negative public response. Muzak's new identity program has begun to change that perception. The impact is clearly evident in the new spirit of pride within the company and a growing clientele in Muzak's target markets.



**Kenny Kahn, Vice President of Marketing
Muzak, Fort Mill, South Carolina**

Previously Muzak's director of sales, Kenny Kahn became Muzak's vice president of marketing in 1997 and spearheaded the move to rebuild Muzak's identity.



**Brian Jacobs, Associate,
Pentagram, San Francisco**

An associate of the international design firm, Pentagram, Brian Jacobs served as lead designer for the Muzak identity makeover.

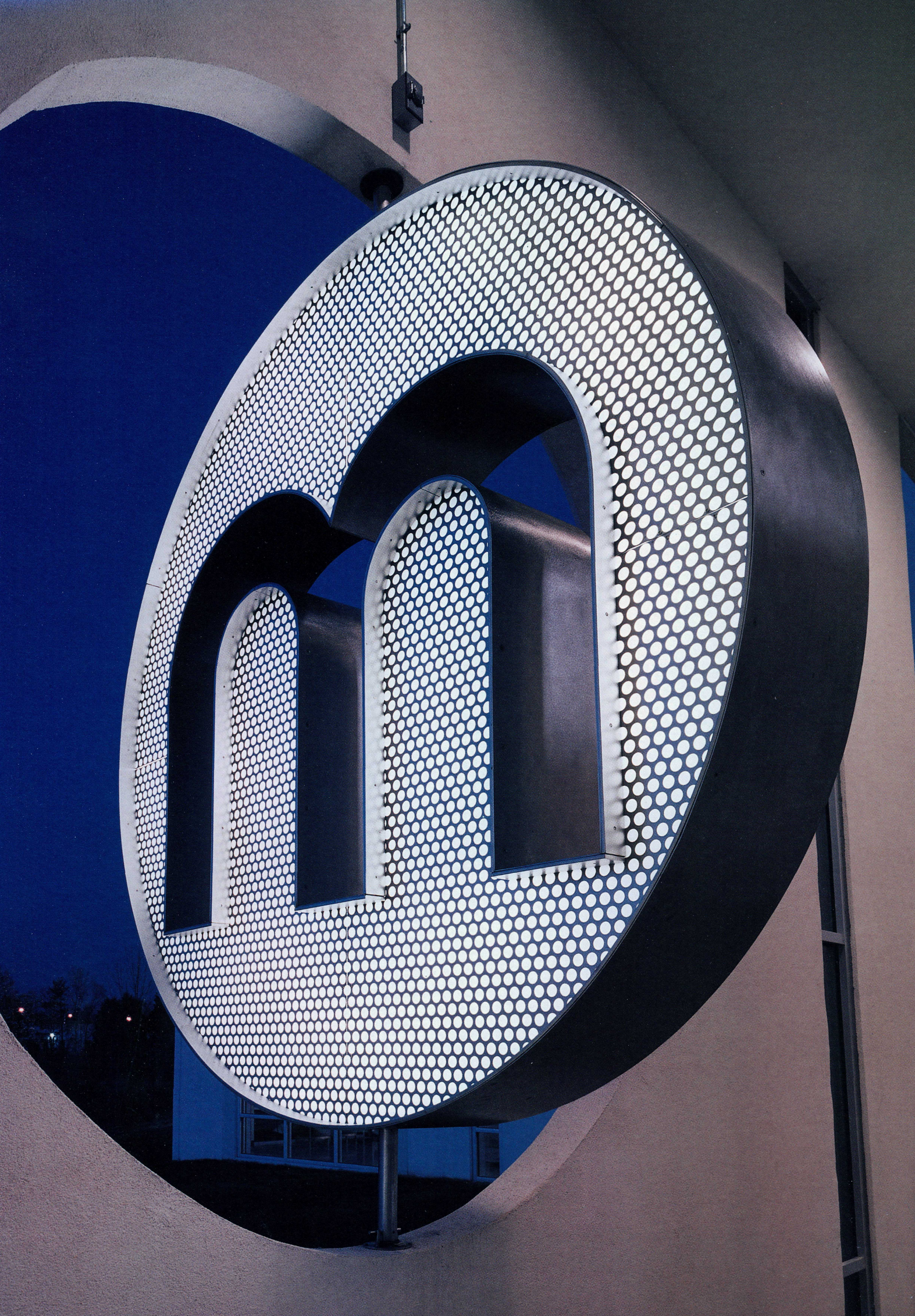
Say the name "Muzak" and chances are the term "elevator music" comes to mind. That image is a holdover from the 1920s when General George Squier used military-messaging technology (i.e., power lines) to pipe soothing music into a new contraption called the elevator to calm nervous riders. The resounding success of that early venture became hard to live down. Even though Muzak had long since gone on to develop the world's largest digital music library with songs by original artists, the public perception of elevator music stuck.

It was a liability that Muzak's sales force and franchisees worked hard to overcome. As often as not, they distanced themselves from the brand. At a sales meeting four years ago, Kenny Kahn, Muzak's vice president of marketing, asked Muzak's sales people to lay their business cards on the table. No two were alike. "We had 200 offices and 3,000 employees and 450 versions of our business card," Kahn recalls. "If we had 1,000 Muzak trucks, they all looked different. We were so insecure about our own identity that our business cards

and trucks often looked more like our vendors' identities than our own. The names Bose and DishNetwork appeared more prominently than Muzak."

By 1997, benign neglect of the Muzak brand had begun to take its toll. Kahn admits, "The parent company was losing serious cash. It had insufficient cash flow, increased debt, negative growth and an unbelievably horrible corporate culture. Then there was the franchise organization, which was wealthy. It was desperately afraid of change and had lost all faith in the parent company and felt they couldn't count on us to deliver a brand or pretty much anything else." On the plus side, Kahn adds, "Muzak had a new senior management team that was hell bent on change."

Its mandate to Kahn was to revitalize the brand, and he made the rounds of top ad agencies. Greeted warmly at first, Kahn noted their enthusiasm cooled when he told them his modest budget. One person who didn't flinch was designer Kit Hinrichs, a partner of Pentagram. "When he said he'd love to help us rebuild our identity, I had to ask him why," Kahn recalls. "I'll never forget



his answer. He kind of smiled and said, ‘Well, if I fail, no one will ever know. But if I succeed, Muzak will tell the world.’”

Hinrichs’ recollection was that he saw a company receptive to change. “We came in at the crossroads,” he says. “Muzak’s new management had done a lot of ground work before they engaged us. While Muzak was still making money, they saw a ceiling they couldn’t rise above because of the way they were perceived. They knew they needed to turn that around to attract more premium accounts.”

Pentagram’s visual audit of Muzak materials and nationwide interviews confirmed everything Kahn had said. Pentagram associate Brian Jacobs, the lead designer on the project, says, “Muzak was so fragmented in the way it communicated that its brand looked different in every city and region and even between franchisees and company sales offices.”

A first step was to develop a unifying symbol for Muzak that could go on everything from business cards to trade show booths, videos and sales materials. Pentagram explored dozens of directions, including wordmarks, symbols and a complete name change (which Muzak ruled out). In the end, a silver-and-black M in a circle prevailed. “Shifting from featuring the name Muzak to a strong symbol took the emphasis off the wordmark and said, ‘Here’s a different company that happens to be Muzak,’” Jacobs explains. “The simplicity of the logo worked well on all kinds of diverse applications and wouldn’t conflict with current graphic trends that might be used on marketing materials. Also, choosing silver and black as Muzak’s signature colors gave the logo an elegant simplicity. The colors were bold yet neutral so you weren’t forced to plan your design around them.”

Another significant change was to depict Muzak’s business as an art instead of a science. For years, Muzak’s brand message focused on showing a correlation between physiological/psychological responses

Identity Program

More than just a logo, the identity makeover involved establishing a visual vocabulary for Muzak and executing it across a wide range of media, from stationery systems and wall signage to promotional materials and vehicles.

Logo Exploration

MUZAK

Original Logo

m^uz a k

M_{UZAK}

Directions Based on Music

M U Z A K

(M)

M U Z A K

Directions Based on Sound



m u z a k

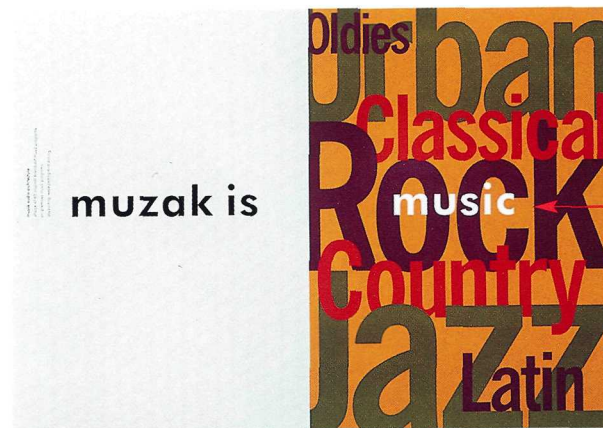
Final Design

Based on the Futura typeface, the rounded lower-case M was a dramatic change from the original logo and deemphasized the Muzak name and negative connotations attached to it.



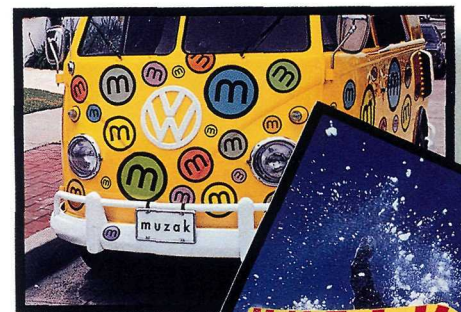
New Signage

To demonstrate how the logo would translate in different areas and surfaces, Pentagram created a variety of prototypes, including this halo-lit wall sign.



Capabilities Brochure

Oversized for impact, the 11"x14" Muzak capabilities brochure used the evocative characteristics of typography and color to communicate the emotional power of music in a simple and direct way.



Postcard Direct Mailers

To dispel the “elevator music” stigma, Muzak positioned itself as hip, young and savvy through a direct mail postcard campaign that showcased its name and logo in unexpected places.





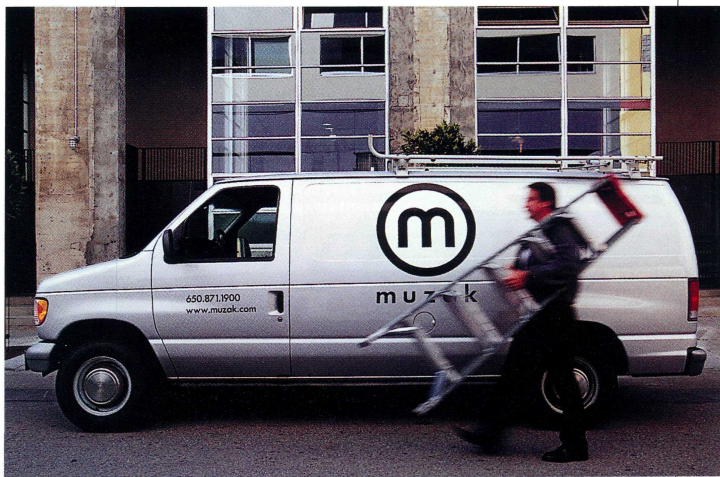
Programming Sampler

This CD sampler, which echoes the typographic look of the capabilities brochure, introduces prospective customers to the variety and genre of original artist music that Muzak has to offer.



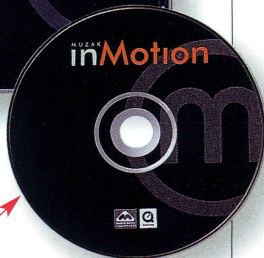
Business Card

Muzak's two-sided business card makes a clean, dramatic statement when presented logo-side up, and optimizes space for name, title, address, phone/fax/cell numbers, email address, website and the like.



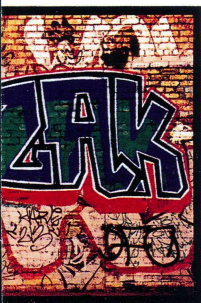
Fleet Graphics

Clean, simple and legible from a distance, the Muzak logo now graces more than 1,000 vehicles. Without fixed guidelines in the past, Muzak vehicles were in every color and often plastered with slogans and the logos of partnering vendors.



Sales Support Tool

A notebook computer and the interactive, multimedia InMotion CD (see next page) are the only presentation tools Muzak sales personnel need to make a call. The program is designed to lead clients through a series of questions to profile their business and then close a sale.



and music – first in elevators and then in the workplace. In the 1960s, Muzak coined the term “stimulus progression” to show how piping the right music into an office setting helped to enhance employee productivity. Even though the company had begun offering foreground music (FM-1) programmed with current original artist hits in 1984, its promotional materials continued to talk in a scientific tone, supported by serious-looking charts and graphs. What the materials failed to convey was the emotional and creative power of music and how Muzak’s “audio architects” can skillfully capture the mood and energy of a brand, albeit a company, spa, restaurant or retail outlet, much like graphic designers are able to capture a company’s

visual identity through imagery. In fact, Muzak describes its expertise as “audio imaging.”

Pentagram sought to portray Muzak as an organization of young, hip and knowledgeable audio architects who use music to reinforce their clients’ own identities. To ensure that would-be clients took notice, Pentagram created an oversized corporate capabilities brochure featuring bold colors, graphic typography, and brief evocative text that emphatically began “Muzak is emotion.”

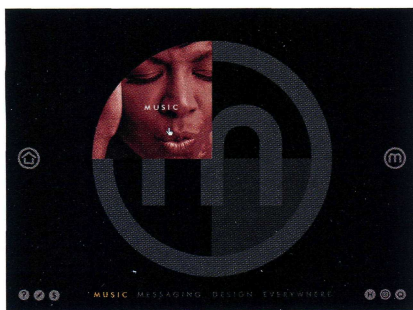
The brochure set off a firestorm within the company.

InMotion Presentation

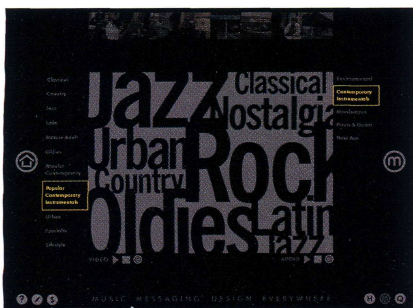
Comprehensive and fascinating to watch, the InMotion CD allows sales people to demonstrate in live motion pictures and sound how Muzak’s audio architects and audio imaging can enhance a client’s business identity. Saltmine in Seattle handled the software development.



Sales Introduction



Home Page



Musical Genre

Client Environments 1

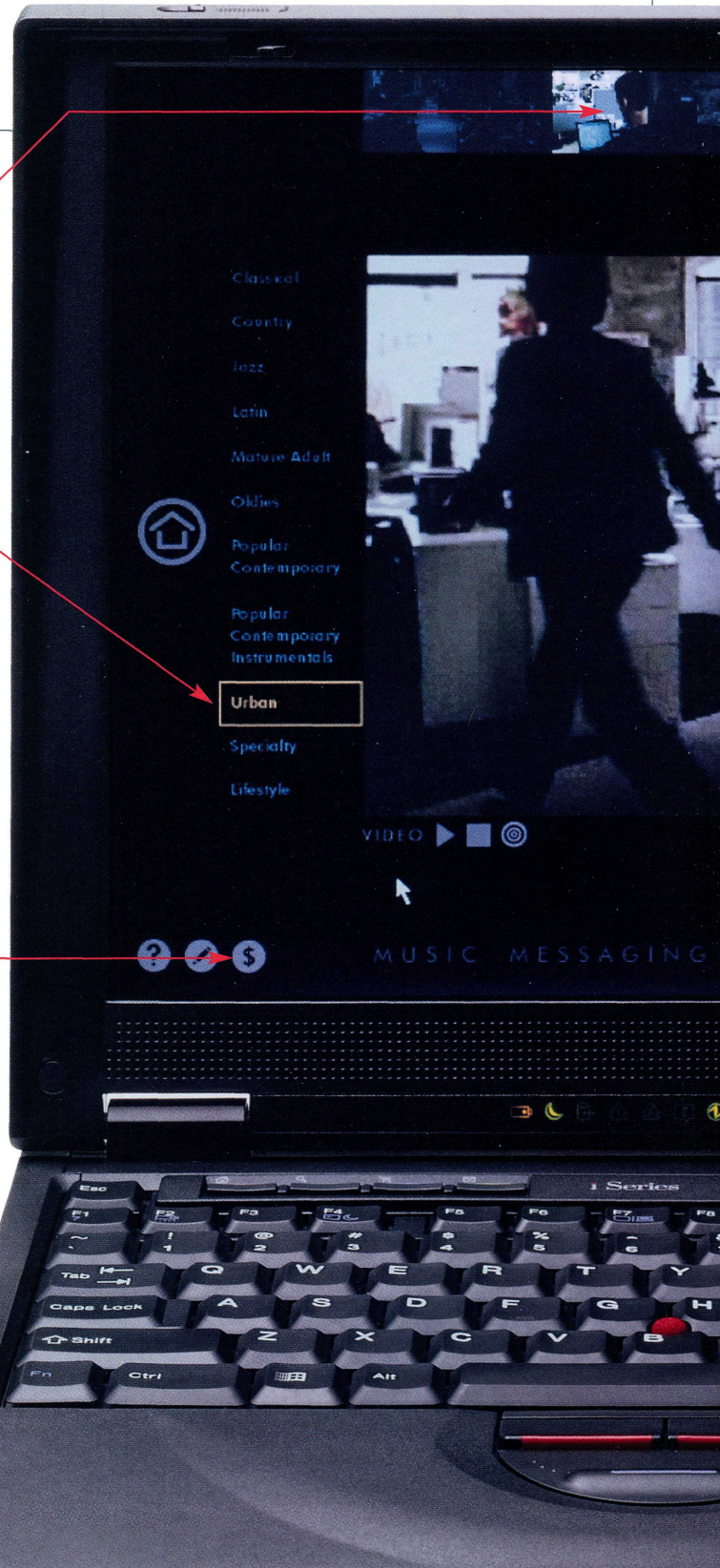
InMotion previews how Muzak works by profiling a business environment complete with ambient noise – e.g., office, restaurant, retail, waiting room, salon – on the screen.

Musical Genre 2

By playing different genre of music with the video scene, the salesperson can show how the right music can reflect the mood, energy and style of the client's business and the lifestyle of its customers.

Calculator 3

During the presentation, the calculator allows the salesperson to quickly estimate equipment needs and monthly fees based on the client's square footage.



"Everyone was looking for the bullet points," says Kahn. Since marketing materials are billed back to the franchise organizations and sales force, modest print pieces and Power Point presentations were more often the norm. The new capabilities book was panned as lavish, unwanted and unnecessary. Backed by senior management, Kahn recalls, "We said, look we're about art and what we're designing for clients is about art. This piece was not created for you, it was created for your clients. The day the client has a problem with this, then we will have an issue."

Though unconvinced, franchisees and sales people began to take the brochure out. Kahn says, "We quickly started getting calls. Someone reported he had been stood up for an appointment, but left the brochure behind. By the time he got back to the office, there was a message from the person saying, 'I want to see you.' Somebody had signed an 18-store furniture chain from leaving the brochure behind and giving a presentation with our new story. The next day somebody else signed a national firm with 37 locations. Such accounts are big business for us. We were hoping for the mom-and-pop stores when, in reality, regional and national companies were signing on. When something like that happens in a sales organization, word spreads fast.



4 Playlist

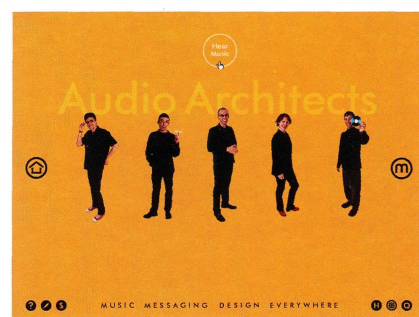
Once a broad genre is chosen, further refinements can be made. By clicking on one of the categories at right, a pop-up screen appears with a description of each category and a sample playlist of original artists and songs.

6 Navigational Links

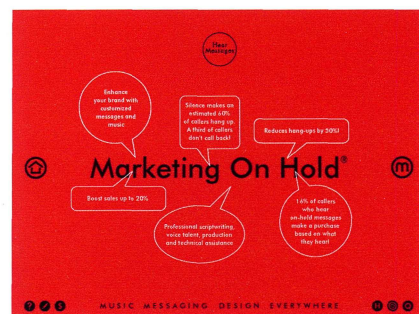
Clicking on the words at the bottom takes viewers to the screens at right and provides more information about Muzak's audio architects, message marketing, customer testimonials and sales/service locations.

5 Muzak History/Heart & Soul

Icons for everything on the CD are always available on the screen, including the corporate history and information about the company's charitable foundation, Heart & Soul.



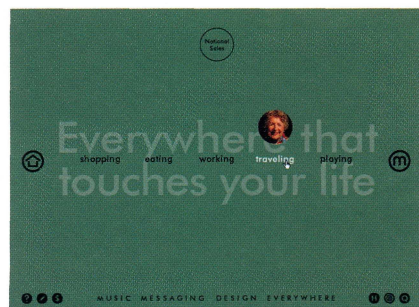
Muzak is Music



Muzak is Messaging



Muzak is Design



Muzak is Everywhere

New Muzak Headquarters

Pentagram's San Francisco and New York offices worked closely together to extend the graphic brand through the architecture. The lobby divider gives a visual introduction to the building by utilizing a combination of materials and design themes that recur throughout the interior.



Not only are sales personnel finding it easier to book appointments, they are finding it easier to make the presentations and follow-through. In addition to the capabilities brochure, Pentagram has developed a multimedia software sales presentation, segment-specific brochures and teaser postcards. The contemporary look of the pieces has garnered new respect from clients. It also has had the same effect on current and new employees. "We found ourselves attracting very bright, talented young people who in the past wouldn't come to work for Muzak. Now they are lining up to work here," Kahn says.

"Today you could not find a more revitalized company than Muzak," he adds. "Financially, three years ago we were losing cash, no cash flow, stunted growth. Today we have grown by 16 percent three years in a row. Cash flow is terrific. The company is valued at \$750 million, up from \$100 million in 1997."

Restored confidence in its future encouraged Muzak to move its corporate headquarters from Seattle to Fort Mill, SC, in 2000. Pentagram's architectural partner James Biber in New York was brought on to design a new headquarters building for the company Muzak had become. Muzak was drawn to a new 100,000-square-foot industrial warehouse space outside of Charlotte, which seemed less traditional than a high-rise office and more in line with its new artistic identity. "Jim helped us figure out what sort of culture we wanted to create and was able to bring concepts from around the world into the design," says Kahn. Biber sensed the space's potential for exuding an urban energy. "In every presentation, we tried to show aerial views of Italian cities for the notion that the space defined within these cities creates a forum for social interaction," explains Biber. "A work space is as much a social place as a functional place. People don't just go there to earn money; they go to an office for social interaction and for a sense of community. Italian cities work beautifully because there are all these specific defined public spaces and also a network of more private ways."

Reflecting on how an Italian piazza (town square)

serves as a crossroad, gathering place and intimate heart of a city, Biber configured the interior with a piazza at its center and bridges joining open areas. There are 22 conference rooms, desks on wheels and no private offices – not even for CEO Bill Boyd.

Throughout the building, the visual language of the brand is presented in subtle and impactful ways. The circle, which is a key part of Muzak's new identity, is integrated into the architecture. "The building is incredibly unique," exclaims Kahn. "Our clients arrive here and realize that we're figuring out something here and it is really special."



Heart & Soul Foundation

Established by Muzak to provide music education to economically disadvantaged children, the Heart & Soul Foundation has helped public and private schools purchase musical instruments, hire music teachers and fund scholarships. Pentagram echoed the style of the corporate logo in its design of Heart & Soul's graphic identity.

The dynamic energy and innovative design of the place have made a visit to Muzak headquarters a destination in itself for clients. "Companies in trend-setting industries come away with the feeling that Muzak is cooler than they are," comments Hinrichs. "This gives them the confidence to entrust their audio identity to Muzak."

"Even so, public perception won't change overnight," cautions Hinrichs. "That will take place as Muzak becomes known for giving voice to major brands. But Muzak understands that a brand is not just a logo; it is everything you do. You have to manage it and its evolution or the brand becomes stale or

fragmented. Kenny saw from the beginning that his job as marketing VP was creating the tools of the brand and then managing the way they are used."

While Kahn agrees that changing public perception will take time, he notices major differences already. "Although the world still thinks of us as the elevator music company," he says, "we're able to get the right appointments, with the right retailers, the right restaurant chains and the people in our business who we want to do business with."

What has changed, he says, is "we have a new way of talking about the company. The product has a face. It has meant everything in the world internally to our culture. Pentagram gave us a visual foundation that lets us actively and creatively show people what music can do for them. Design has not only been great for Muzak's business; design has given Muzak its soul."

On Your Mark!

When it comes to brand names and logos, trademark symbols go with the territory. But as often as corporate communicators and designers use these designations on packaging and printed marketing materials, many are not sure why one is, at times, used in place of another. This primer simply provides definitions and is not meant to tell you how to conduct a trademark search or apply for registration.

What is a trademark?

A trademark is the brand identity (a word, phrase, symbol or design, or any combination thereof) that distinguishes a company's product or service. A logo can be a trademark but not all trademarks are logos. A TM symbol is used to indicate a claim of ownership to the logo or brand name and typically appears with the trademark on products or packaging.

What is a service mark?

For all practical purposes, a service mark is the same as a trademark,

except that it promotes branded services and events. The SM designation usually appears next to the brand name or logo in advertisements for the services.

Why are some logos and brand names followed by the ® symbol?

The ® indicates that the trademark is registered with the U.S. Patent and Trademark Office.

How does a trademark differ from a copyright © or a patent?

A copyright protects an original artistic or literary work; a patent protects an invention.

Who is allowed to use the TM, SM and ® symbols?

Anyone who claims rights in a mark may use the TM (trademark) or SM (service mark) symbols with their brand logo. It is not necessary to have a federal registration, or even a pending application, to use these designations. The claim may or may not be valid. On the other hand, the ® registration symbol may only be used when the brand mark is registered in the U.S. Patent and Trademark Office.

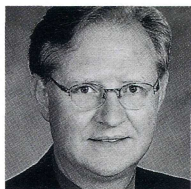
Are there federal regulations governing the use of TM or SM designations with trademarks?

No. However, the use of the TM or SM may be governed by local, state or foreign laws. These designations usually indicate that a party claims rights in the mark and are often used before a federal registration is issued.

If a federal registration is not mandatory, why do it?

Federal registration offers several benefits. It provides a legal presumption of ownership nationwide and the exclusive right to use the mark on or in connection with the goods or services set forth in the registration. The jurisdiction of federal courts may be invoked if anyone tries to infringe on these rights. Federal registration also can be used as a basis for obtaining

<p>registration in foreign countries and may be filed with the U.S. Customs Service to prevent importation of infringing foreign goods.</p> <p>What is meant by Patent Pending?</p> <p>It means that the U.S. Patent and Trademark Office has received an application for registration and issued a serial number for tracking the pending patent. Generally, an applicant will receive an application receipt approximately six months after filing. All future correspondence with the U.S. Patent and Trademark Office must bear the assigned tracking number. The total time for an application to be processed may range from a year to several years, depending upon the basis for filing and the legal issues that may arise in the examination of the application.</p> <p>What is meant by a collective mark?</p> <p>This is a mark used to show membership in a union, association, cooperative, or other types of organizations. Essentially it is a group's logo.</p> <p>What is a certification mark?</p> <p>This is a seal, symbol, name or device used by a respected entity or organization to vouch for the</p>	<p>authenticity, quality or soundness of a product or service provided – e.g., the “Good Housekeeping Seal of Approval” or the “ISO 9002” rating. Other examples are marks that certify that a product comes from a renowned geographic region such as Wisconsin cheese or Napa Valley wines.</p> <p>What is trade dress?</p> <p>Along with a brand name or logo, a product may become known by its distinctive packaging – e.g., Kodak's yellow-and-black film box, Tiffany's turquoise blue gift boxes. Service entities such as retail or restaurant chains may be recognized by their distinctive decor or architecture. These identifying features are commonly described as “trade dress” because they function like a trademark in distinguishing their goods and services in the marketplace. Trade dress can be protected under the federal trademark laws and, in some cases, registered with the U.S. Patent and Trademark Office.</p> <p>Is a business name a trademark?</p> <p>Although the name a company goes by is often called its “trade name,” it is not considered a trademark or entitled to protection under trademark law. However, if a business uses its name to identify</p>	<p>a product or service it produces, the name will then be considered a trademark and be entitled to protection if it is distinctive enough.</p> <p>Since a name is a word, can it be copyrighted?</p> <p>No. Copyrights are meant to give authors of a creative work – writing, photography, art, sculpture, music – the exclusive legal right to control the copying of that work. Ownership of a name or title is a different matter; it comes under trademark law.</p> <p>If an original work doesn't bear a copyright notice, can it be used without permission?</p> <p>No. While the copyright notice – © [date] by [author/owner] – reinforces legal protection, it is no longer absolutely necessary. In the U.S., virtually everything created privately and originally after April 1, 1989, is copyrighted and protected whether it has a notice or not.</p> <p>How can I learn more about U.S. trademark and copyright protection?</p> <p>The fastest and easiest way is to visit the websites of the U.S. Patent and Trademark Office for trademark regulations and the U.S. Library of Congress for copyright law.</p>
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Trevor Creed
Senior Vice President, Design
DaimlerChrysler Corporation, Troy, MI
 Named senior vice president in July 2000, Trevor Creed directs all activities of the DaimlerChrysler Product Design Office.

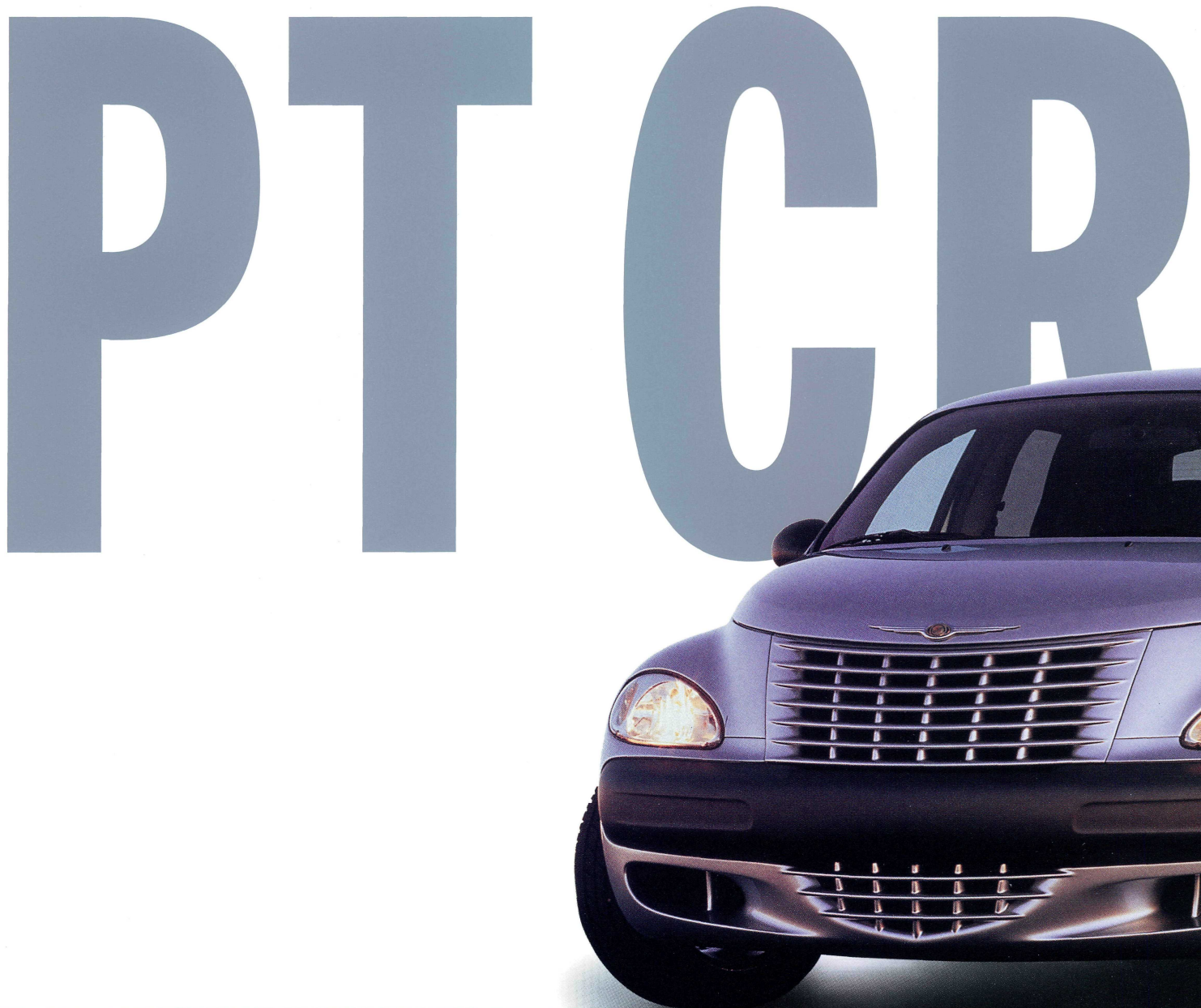
Before Chrysler built its mega-hit PT Cruiser, it consulted a Jungian psychiatrist to try to glean the subconscious desires of consumers. What emerged as Chrysler tapped into cultural archetypes was a vehicle that the *Wall Street Journal* described as “part 1920s gangster car, part 1950s hot rod, and part London taxicab.” It became an instant worldwide success – so much so that there is now nearly a year’s waiting list to get one.

The initial goal at Chrysler (which in 1998 became DaimlerChrysler), however, was to produce a subcompact car that would sell equally well in the U.S. and overseas – two distinctly different markets. In the U.S.,

the automaker wanted to issue a small car to satisfy federal regulations on fuel economy, so that it would be left free to sell more big trucks and SUVs. At the same time, it wanted to make inroads internationally where exorbitant petro taxes made small gas-sipping cars a necessity. To avoid duplicating design and manufacturing costs, Chrysler was intent on producing one new model, not two.

The problem was that Americans preferred SUVs and minivans, and the Europeans were nationalistic in their car-buying preferences. The Germans bought German-made cars; the French French-made cars; the Italians Italian cars. Getting them to accept an American-made subcompact would be no easy task, especially since internationally Chrysler was known for pickup trucks, Jeeps and minivans.

In its determination to discover intangible qualities that consumers want in a vehicle, Chrysler went

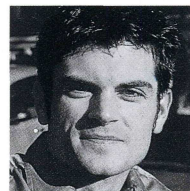


beyond traditional consumer research. One approach was to consult with Dr. Clothaire Rapaille, a Palm Beach-based Jungian who propounds an Archetype Research method designed to help businesses tap into what underlies consumer-buying preferences. Through free association exercises, Chrysler executives pieced together a mosaic impression of American culture, positive and negative. The picture that emerged was a society that was entrepreneurial, individualistic, freedom-loving and inventive – as well as juvenile and self-indulgent. Deeply embedded in the American persona, these archetypal traits, in theory, superseded practical needs and defined the subconscious desires of American consumers.

In leading the exterior design of the PT (Personal Transportation) Cruiser, Bryan Nesbitt says he reflected on the insights that came out of Dr. Rapaille's research. Two points that particularly intrigued him were

Bryan E. Nesbitt
Lead Exterior Designer – PT Cruiser
DaimlerChrysler Corporation, Troy, MI

Bryan Nesbitt served as primary exterior designer for the Pronto Cruiser and PT Cruiser concept cars as well as the production version of the PT Cruiser.



America's tendency toward indulgence and a belief in the inherent right to the trappings of wealth.

"If you think about indulgence in the domestic car market, scale still equates to status," Nesbitt says. "In America, nobody aspires to the small-car market. You are constantly aspiring to something else. If you only have so much money, why should you be constantly reminded that you only have so much money?"

Searching for a way around this conundrum, Nesbitt began to wonder if it was possible to design a small car that felt like something beyond that and not a sacrifice to own. "Was there a way to make it feel indulgent?" he asked himself. "Can we make it feel like a special

PT CRUISER



Functional, gas efficient, inexpensive and boring, subcompacts are considered the car of necessity, not the dream car of choice. Chrysler set out to reverse that perception by creating a small car that people lusted after.

purchase, unique, not like any of these other small cars? Can we make sure it never reinforces the fact that you are in the small-car segment?" Going further, he concluded, "If we could design it so it's not judged at all, it would become its own category."

But there was also the international market to consider. There, Nesbitt had an epiphany while visiting a Gap store in Paris. "It was extremely western. It really catered to the American mythology," he recalls. "Cowboy hats, the West, this entire mythology of freedom." Then it struck him. "If Chrysler is such an American brand, why not let Europeans indulge on that Americana? For the international market, it would have premium exclusivity because, in reality, it would be an import."

Looking back on American automotive history, Nesbitt sought to pinpoint the one genre that communicated individualism more than any other and concluded it was the custom cars of the 1920s and '30s. "I started sketching vehicles that had that architecture aesthetically, making it obvious and exaggerating it on the small car," he explains. The vintage look helped to convey to overseas markets that Chrysler had been making cars for a long time. It also said it "may be the size of a European car, but it is very American."

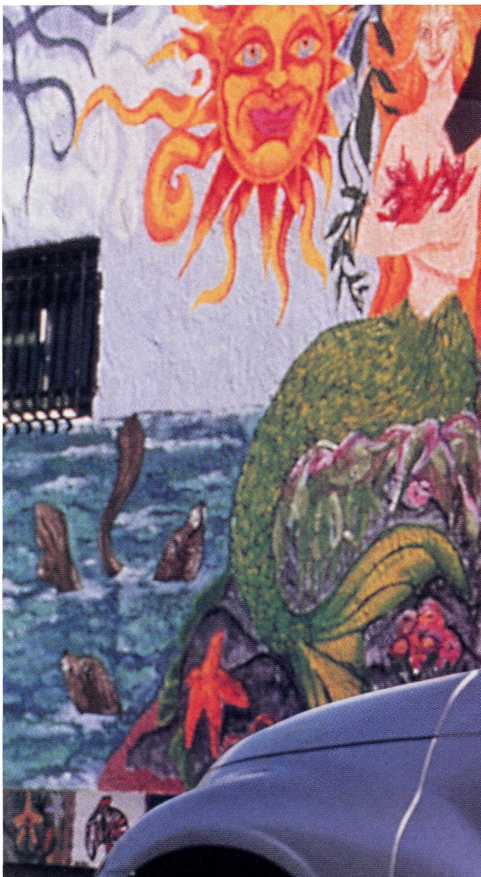
Nesbitt found another nostalgic symbol in the "woodie" wagons of the 1950s.

Evocative of California surfers, endless summers and the celebrated film classic, "American Graffiti," the sil-



Thematic Influences

Chrysler approached its search for a subcompact car design with emotional appeal and practical value from several directions. In tapping into the consumer psyche, it found a positive image in the woodie wagons of the 1950s, which conjured up memories of surfers, freedom, youth and lots of cargo room. To address consumer desire for a small car with big-car headroom, it explored such concepts as the 1994 Plymouth Expresso, with its taller seating.



houette reminded aging baby-boomers of their carefree youth, real or imagined.

These positive impressions played well in both the U.S. and overseas. By connecting with consumers on an emotional level, the unique design brought another dimension of value to the small-car segment.

The styling of the PT Cruiser, says Nesbitt, helps to “transcend the whole negative stigma of having to sacrifice in the small-car market.” It looks “specialized,” Nesbitt says, and Americans equate specialized with indulgence. “You see that in the SUV market. This vehicle was purpose-built to go off-road, but I just happen to use it everyday to go to the store. Wow, that’s a luxury because it is completely unnecessary! The PT Cruiser seats five people, has tremendous rear

headroom and is great for families, but don’t ever let it communicate that. I bought it for me.”

In fact, consumer research reveals that people assume that the PT Cruiser is priced in the \$30-40,000 range, instead of its actual price point of between \$16-20,000.

While a retro look has given the PT Cruiser a cachet that has attracted an avid following, the automaker clearly understood that homage to the past ends when it comes to ergonomic considerations and modern technologies. “Americans want all that emotion, all that equity of history and, at the same time, the latest CD changer, the latest safety system, the flexibility of a cargo van that does everything,” says Nesbitt.

What’s more, he adds, today’s consumers are very savvy. “They expect good design because they know it



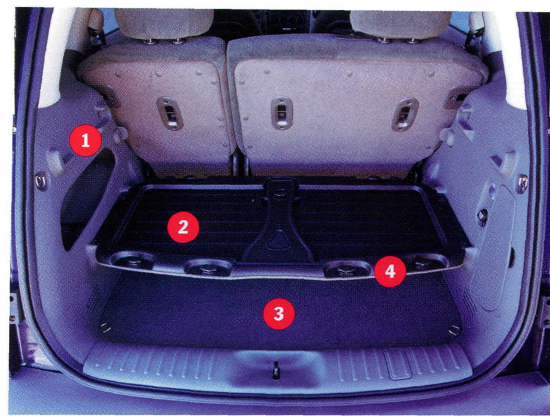
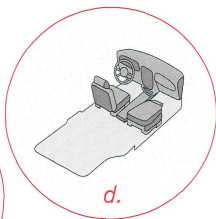
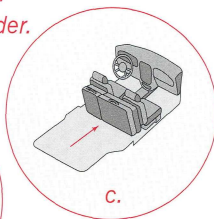
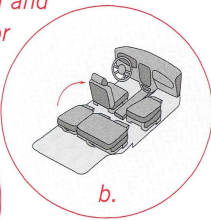
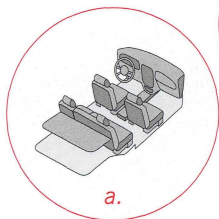


Chrome and Curves

The prominent grille of the PT Cruiser is reminiscent of classic automobiles and Machine Age styling, but its flush-mounted ellipse headlamps and chrome wheels are totally 21st century.

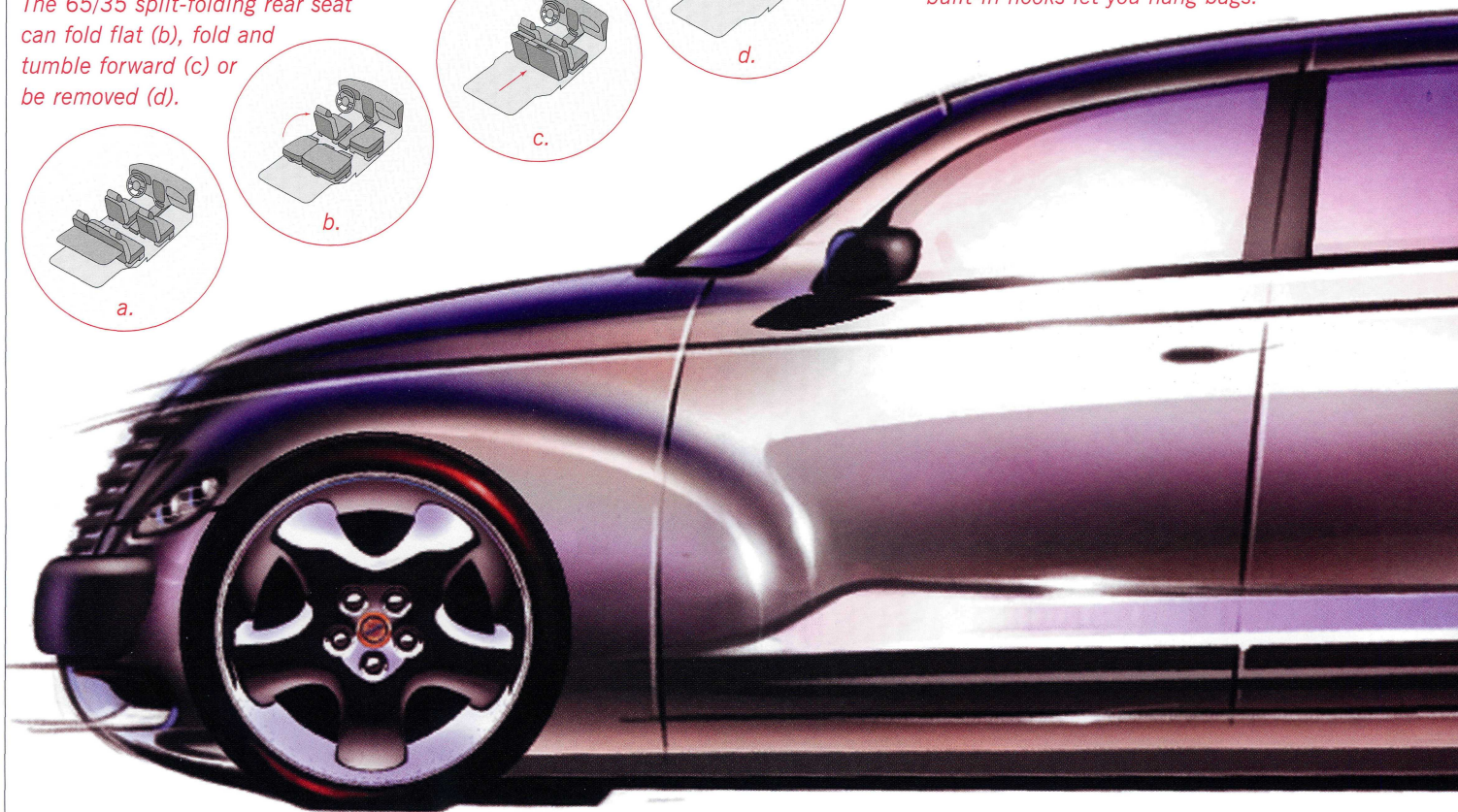
26 Seating Configurations

The PT Cruiser promises 120.2 cubic feet of space for five passengers (a), and enough length to carry an eight-foot ladder. The 65/35 split-folding rear seat can fold flat (b), fold and tumble forward (c) or be removed (d).



Versatile Cargo Space

The cargo shelf panel can be placed in several positions: ① As a security screen for valuables; ② as a flat floor extension with rear seat folded down, and ③ as a reversible pad on the rear floor to protect against messy cargo. Plus ④ four built-in hooks let you hang bags.



103"

Party of Five The shorter wheelbase, similar to a Dodge Neon, still seats five passengers.

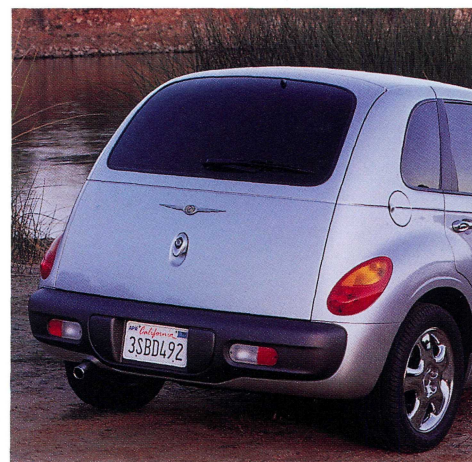


Symmetrical Instrument Panel

The instrument panel was designed to be symmetrical, both as an appropriate look for the interior and to reduce complexity for international market requirements. Circular analog gauges are recessed into the panel to reflect a vintage and sporty style.

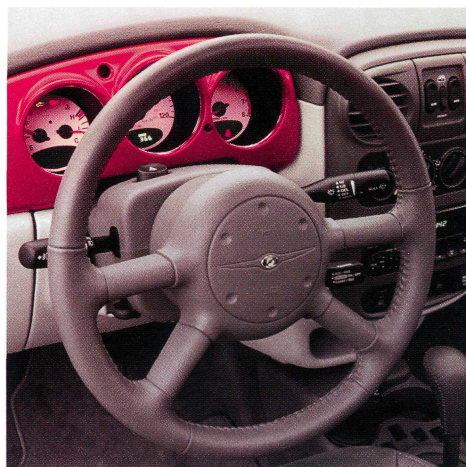
Billboard Back

The broad unadorned back end made a perfect traveling billboard to showcase Chrysler's winged logo. The elongated wing also carries over the look of the front grille.



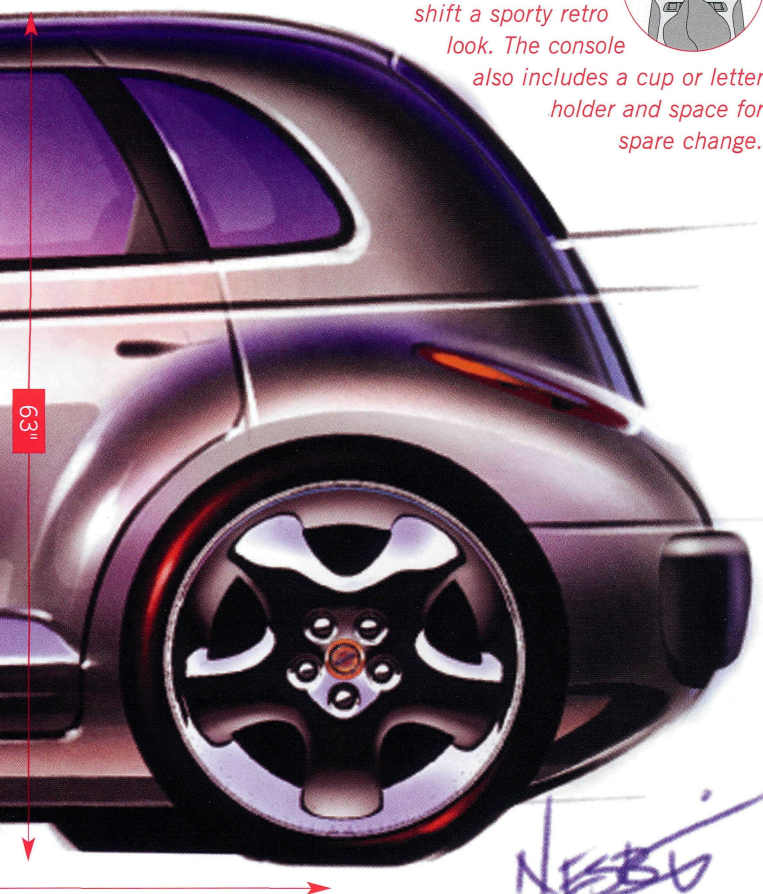
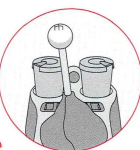
Color Continuity

Back in the 1950s, color was fabricated by painting the exterior body and dashboard at the same time. The PT Cruiser recreated this vintage look and used the matching color to give continuity to the modern interior and retro exterior.



Cue Ball Stick Shift

A cue ball shape gives the stick shift a sporty retro look. The console also includes a cup or letter holder and space for spare change.

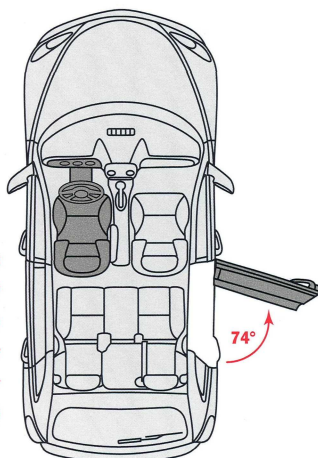


Chair-like Comfort

The PT Cruiser is designed to offer limousine-like headroom and legroom for all passengers.

Ingress/Egress

The instrument panel, steering wheel, pedals and seats are placed in a way that allows easy ingress and egress. The large rear doors open 74 degrees – 10 degrees more than most cars.



can be obtained in their price range. They want it all.” Four cupholders, ergonomic armrest/pull handles, a flexible storage bin, and a coin holder that accommodates both American and European-size coins are just some of the thoughtful appointments that DaimlerChrysler included to satisfy these demands. “It’s the best of the old and the best of the new,” says Nesbitt.

The retro proportions of the PT Cruiser also lent itself to another critical feature – headroom and a spacious interior. The low floor and tall profile make getting in and out of the car easier and leave plenty of space for five people to sit comfortably. The taller height of the car also creates the optical illusion that the vehicle is not in the subcompact class, although the PT is actually five inches shorter in length than the Dodge Neon. Additionally, it gives the driver a higher visibility that feels more like an SUV.

The “tall sedan” profile actually preceded the retro styling. It first began to emerge in the 1994 Plymouth Expresso and became more evident in the 1997 Plymouth Pronto and the 1998 two-door Pronto Cruiser. But without the exaggerated retro look of the final PT Cruiser, these concept versions received little attention at car shows.

It took the nostalgic styling of the PT Cruiser for people to connect with it on a visceral level and to think that the car was truly special. “Consumers either like it or they don’t, and often they can’t tell you why,” says Nesbitt. That connection often comes down to whether the car makes a cohesive design statement, he believes.

Early on, in trying to make a visceral connection for himself, Nesbitt spent a lot of time thinking about the personality of the car he wanted to design. Then one day he says he happened upon a book on dogs. “It showed a picture of a flat-faced pug. It was described as small but able to hold its ground. Street smart. Confident. Affectionate. The ultimate companion. And rewarding to be with. That is what I wanted the PT Cruiser to be.”

Nesbitt was wondering if he had achieved this goal when a mechanic in Seattle called to say he was forming a PT Cruiser Club. “There was no car yet,” Nesbitt says. “That’s when I began to think, ‘Wow, maybe we have something pretty neat here.’” Indeed. By the time the PT Cruiser hit the market, the club had over 400 members and has been growing ever since.

When it comes to footwear, what could be simpler than a flat sheet of rubber or plastic with a V-shaped thong? Flip-flops are a tribute to minimalism.

This popular summer sandal fulfills its purpose in the most practical and unpretentious way. It protects the soles, lets the feet breathe naturally without sweating, and can be worn in water or on land.

The forerunner of flip-flops can be traced back to Asia, where *zori* sandals have been worn in Japan for well over twelve hundred years. Easy to slip on and off, zoris suited the Japanese custom of removing one's shoes before entering a home. Traditional Japanese zoris are made from tightly woven straw or reeds with a cloth thong and worn with a cotton *tabi*, a "mitten-like" sock with the big toe separated from the other toes, matching exactly how the toes are divided by the thong.

The thousands of Japanese who immigrated to Hawaii at the start of the twentieth century to work in the sugar cane fields introduced the tropical island to this style of footwear. Hawaiians still refer to flip-flops as zoris or "slippahs" (a Japan-ized term for slippers).

But it wasn't until zoris were produced from rubber or plastic after World War II that they found mass appeal in the U.S. Some sources suggest that the idea to use rubber instead of straw came from Japanese soldiers posted in the steaming jungle who improvised using old tire casings for the soles. Commercial possibilities as beach wear began to be realized in the 1950s, when such rubber sandals were playfully named "flip-flops" and produced in flamboyant colors to appeal to the youth market. Cheap, casual and convenient, flip-flops quickly caught on with surfers and vacation crowds.

Today flip-flops are a ubiquitous sign of summer.



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POTLATCH CORPORATION VOLUME 7 NO. 1