



Champions of Design

Observations on creativity for competitive advantage from jkr



Introduction

In this book we celebrate twenty-five great works of design, the people who created them and the clients who bought them.

We collected their stories from a series called *Champions of Design* that we published throughout the year – not in design magazines but in *Marketing*. There is a little self-interest here. The more marketing people who grow to love great design and value its contribution to their brands, the easier our job will be if we are fortunate enough to work with them.

Over and above this we simply want to share our appreciation of these enthralling enterprises. They never fail to inspire us and are confirmation classes in our own deep-held beliefs. Which are?

1. Design is not separate from the product, it is part of it. It should emerge so naturally from the brand that it feels and sounds right, like the voice of a friend. If design is simply bolted on or used as wrapping paper, the cracks will show and the product inside won't last very long.
2. People will pay a little more for something they want and a lot more for something they want very much. (Think of the last thing you wanted desperately and ask yourself what part its design played in its attraction.)
3. As each of our champions illustrates, design pays for itself many times over. Few other investments show such a great return. Of course we would say this, you might be thinking, but over 21 years as a design agency we have found it to be true.

These are the main lessons we take from the case histories in this book but there is one more. A truly great design is inimitable: once you have it, it's yours forever. Competitors may try to copy you but they will only come second at best.

All of which may sound very fine in retrospect but how do you recognise a great design in the first place? Speaking for ourselves we think the answer is viscerally. We feel a mixture of admiration and envy. We wish we'd done it. If you share these feelings when you turn the pages this book will have done its job.

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Apple

“There are no second acts in American lives” wrote F. Scott Fitzgerald. Steve Jobs’ life, cruelly curtailed though it was, disproved this aphorism. His return to the company that he founded proved more innovative and triumphant than his first stint. If Fitzgerald were alive today, he, like most other creatives, would probably have written that on an Apple.



Blimey, where to start? Apple has harnessed the power of design more effectively than any business in the world. It is likely to report more than \$100 billion in sales this year (roughly the same as Intel and Microsoft combined) and in rankings released in May, overtook Google to become the world’s most valuable brand.

Apple has made us more aware than ever before of the importance of design, and not just product design either. From packaging to retail experience and beyond, Apple has raised our expectations and sharpened our eye for design detail.

For those that are lucky enough to have one, we won’t forget the moment we unpacked our first iPhone. It was truly special. So special in fact, that most of us have kept the box. The design of the Apple store is so different that it’s closer to visiting an attraction than to shopping, a bit like going to the Hamleys toy store as a child.

In a different retail channel, the music industry was in disarray when it came to organising the digital downloading of songs until the creation of iTunes. Once again, Apple led and others now follow.

As Steve Jobs said: “Design is not just what it looks like and feels like. Design is how it works.” At a time when our lives continue to be transformed by technology, Apple has made clever stuff so much more intuitive than any other brand.

Perhaps the cleverest thing of all is that, by encouraging us to ‘Think Different’, Apple has managed to make us all think the same. *JJ*

Introducing Macintosh. For the rest of us.

In the olden days, before 1984, not very many people used computers for a very good reason.



Not very many people knew how to use them. And not very many people wanted to learn.

After all, in those days, it meant listening to your stomach growl through computer seminars, falling asleep over computer manuals, and staring mute nights at mnemonic commands so

complicated you'd have to be a computer to understand them.

Then, on a particularly bright day in Cupertino, California, some particularly bright engineers had a particularly bright idea: since computers are so smart, wouldn't it make more sense to teach computers about people, instead of teaching people about computers?

So it was that those very engineers worked long days and late nights and a few legal holidays, teaching the silicon to tell all those people how they make muscles and breathe, how they live their refer file folders and save old phone numbers, how they labor for their livelihoods, and doodle in their spare time.

For the first time in recorded computer history, hardware engineers

actually talked to software engineers in modest tones of voice, and both were united in a common goal: to build the most powerful, most portable, most flexible, most versatile computer that very much money could buy.

And when the engineers were finally finished, they introduced it to a personal computer so personal, it can practically shake hands.

And so easy to use, most people already know how. The didn't call it the X2800 or the ZippyPc 9000. They called it Macintosh. And now we'd like to introduce it to you.



Macintosh ad, 1984.

The new, faster MacBook Air

The ultimate everyday notebook. Now up to 2.5x faster, featuring high-speed Thunderbolt I/O and OS X Lion.

MacBook Air ad, 2011.



Timeline



Apple I Self-Assembly Kit, 1976



iMac G3, 1998



iPod, 2001



iBook G4, 2003



iPhone 3G, 2008



iPad, 2011

1976

Rob Janoff created the famous Apple logo. He designed the apple with a bite taken from it, in order to distinguish it from a tomato.

1980

Apple Inc was taken public in the biggest IPO since Ford. Share prices rose by 32% on the first day of trading, making all 40 employees instant millionaires.

1989

Apple Corps, The Beatles' record label, filed a trademark lawsuit. The legal battle lasted for 18 years and The Beatles' music was not available on iTunes until 2010.

1997

Steve Jobs returned to Apple as interim chief executive. Two years later, he dropped the interim title, but joked that he would still be known as 'the iCEO'.

2003

The iTunes Store was launched and sold 1 million songs in the first week. Sales of the iPod doubled by the end of the year to more than 2 million.

2011

Today, about 15 billion Apps have been downloaded from the App Store by more than 200 million iPhone, iPad and iPod touch users around the world.

Did you know?

One of these 'facts' isn't, in fact, true. Which is the bad apple?*



1. The one billionth song bought on iTunes was *Speed of Sound* by Coldplay. It was downloaded on February 23, 2006 by 16-year-old Alex Ostrowsky of West Bloomfield, Michigan. Steve Jobs rang him personally to congratulate him and give him 10 60GB iPods, an iMac, a \$10,000 music gift certificate and a scholarship established in his name at Juilliard School.

2. In 1976, in order to raise funds to build their first computer, Jobs and Wozniak both sold items dear to their hearts. Jobs raised \$1,500 by selling his Volkswagen van, while Wozniak managed to get \$500 for his Hewlett-Packard scientific calculator.

3. Forget Pete Best. Apple's third co-founder Ronald Wayne sold his 10% stake in the company to Steve Jobs and Steve Wozniak for \$800. As of June 2011, it would have been worth over \$31 billion.

4. The name iPod came to Bill Stevens, its creator, during a peyote trip.

5. The first Apple computer, the Apple I, sold for \$666.66. Cue Satan conspiracy theories.

6. Australians pay the most for iTunes downloads. Songs cost the equivalent of US\$2.19 there, as opposed to \$1.53 (99p) in the UK and \$1.29 in the US.

Bang & Olufsen

By combining reassuring expense with quirkily beautiful design, the Danish purveyors of luxury audio-visual equipment have retained a distinctive niche in an ever more crowded marketplace. The company draws on a tradition of design excellence and technological innovation, and has found its place in an Apple world. But what does its brand lesson teach us?



Bang & Olufsen symbolises so much more than sublime technology. It is a definitive lifestyle brand. Encountering its products in a hotel room will make your stay feel that little bit more luxurious. Seeing them in someone's house will confirm your suspicions that the owner isn't short of a bob or two.

The real lesson we learn from their design is how to stand out while blending in. Like a really great piece of furniture, it sets a tone without barking at you from across the room, reflecting the fact that Bang & Olufsen's designers take their inspiration from everyday life: church organs, tulip fields, anything.

They have long understood how user interface can differentiate them from the mainstream. Bringing a stereo to life with a wave of your hand

makes a much deeper impression than pressing a remote control. Bang & Olufsen do make remote controls, of course: it's just that they're cast in zinc to ensure they always feel cool to the user's touch.

This is by no means style over substance, however. B&O's first work with radios and loudspeakers was driven by the ideal of 'honest music reproduction', reaching the listener's ears uninfluenced by the limitations of technology – true high fidelity. Visiting a store, I was given a demonstration of the new, 85-inch, 3D TV. It's spectacular – and with a price tag of £65,000, you know you are buying more than just a television. *JJ*

BeoSound 8, 2010.



BeoVision 7 with integrated 3D, 2011.



Timeline



Eliminator, 1926



Beolit radio, 1939



TV 508 S, 1952



Beolit 600, 1970s



BeoLab 5, 2003



BeoSound 8, 2010

1930

Bang & Olufsen product design was influenced by Bauhaus Functionalism – not just a style, but an attitude to quality, consumer-friendliness and aesthetics.

1939

B&O produced a mains-powered radio with 16 permanent station settings. This was revolutionary at a time when listeners had to search manually for each channel.

1948

The B&O factory was rebuilt after being destroyed during World War II. The same factory is still at the centre of the company's research and development.

1972

Jacob Jensen designed the first 'dance-proof' turntable, B&O's Beogram 4000. It is now included in the permanent collection of New York's Museum of Modern Art.

2001

B&O designer David Lewis was awarded the title of Royal Designer for Industry by the British Royal Society of Arts for eminence in creative design for industry.

2010

Bang & Olufsen launched its first speaker dock, the BeoSound 8, for use with Apple's iPod, iPhone and iPad.

Did you know?

One of these stories has a low fidelity to the truth.*



Bang & Olufsen 'Sure of Success' poster campaign, 1948.

1. In 1927, Svend Olufsen and Peter Bang both borrowed money from their fathers to set up the company's first factory, having started in the attic of the Olufsen family home.

2. The ringtone on the BeoCom 2 cordless phone was inspired by designer David Lewis accidentally dropping a piece of metal tubing. He liked the sound and hired a composer to replicate it.

3. Henning Dahl-Mikkelsen produced the company's distinctive Bauhaus influenced logo in 1931, while working freelance. He offered the design to Svend Olufsen for five Danish krone. Olufsen, famed for his short arms and deep pockets, was nevertheless so impressed he gave him ten. Mikkelsen found fame and fortune elsewhere, going on to draw the internationally syndicated cartoon strip, *Ferd'nand*.

4. B&O designer, Torsten Valeur once halted production of a mobile phone which the company was producing with Samsung because the screen was 0.1 inch too small. The decision cost \$2 million.

5. For Christmas 1934, to mark the release of its first record player, B&O cut a disc on which they wished their workers a Happy Yuletide and sang *Silent Night*.

6. The Royal Penthouse Suite on the eighth floor of the Hotel President Wilson on the shore of Lake Geneva is currently the world's most expensive hotel suite at 75,000 Swiss francs (£52,762) per night. It is equipped with B&O's BeoVision 4-103, one of the world's largest televisions at 103 inches, and is one of only three hotels in the world to offer this TV.

Barbour

It's ironic that a company with such strong connections with the landed aristocracy should have its origins in the seafaring proletariat. Scottish businessman John Barbour established himself by selling waterproof jackets and oilskins to the fishermen of South Shields at the turn of the 20th century. Nowadays, with a fistful of royal warrants, the company has achieved the ultimate brand recognition with Barbour having become synonymous with the waxed jacket. The Barbour boat has definitely come in. Let's consider its brand lesson.



Barbour might be more of a tortoise than a nimble fashion-forward hare, but this has served it well. Some see hazard in its recent adoption by Alexa Chung (right), Sienna Miller, et al. The perfect partner to Hunter wellies, with a flagship Carnaby Street store and design partnerships with the likes of Anya Hindmarch, might it be skirting the 'Burberry trap' where ubiquitous popularity translates into naffness?

I doubt we need fear for the brand's longevity when the fashionistas move on. Barbour has form; having once profited as the definitive 80's Sloane Ranger garment, this stereotype backfired, limiting the brand's appeal. Yet it met fashionable and unfashionable status and treated these two imposters just the same.

It endured, demonstrating the pluck and tenacity to stick with the one thing for which it was famed and loved – the green-waxed jacket.

Its popular biker jacket (a classic reborn) is the latest in a long line of variations on this theme.

While the brand has diversified into other garments (the kind one might arguably associate with *Country Life*'s 'girls in pearls'), such ranges feel like a sideshow, and don't steal the limelight.

Beyond our shores, the unchanging Barbour template presents it as quintessentially English – two-thirds of the brand's sales are now overseas. A British classic then. Moreover, being the last word in waterproof jackets, it can be sure of one constant: might originating in a land where a ready supply of rain is never in doubt provide one source of their evergreen appeal? *SA*



Barbour are enjoying a patch of 'It girl' popularity, making it de riguer attire at all the best (and wettest) music festivals.

Timeline



Early Barbour label



The Ursula suit, 1940s



Steve McQueen wearing Barbour, 1964



Barbour Biker jacket



Barbour International jacket

1894

John Barbour founded J. Barbour & Sons.

1912

J. Barbour & Sons became J. Barbour & Sons Ltd, with John Barbour as chairman and sons Jack and Malcolm as joint managing directors.

1939-1945

The Ursula suit became standard issue for the Submarine Service in World War II, and was named after the U-class submarine.

1964

At the International Six Days Motorcycle Trial, Steve McQueen and the rest of the American team all wore Barbour's International suits.

1974

Barbour received its first Royal Warrant by the Duke of Edinburgh, followed by its second Royal Warrant by Her Majesty the Queen in 1982. A third Royal Warrant was awarded by HRH the Prince of Wales in 1987.

1999

The first Barbour concession opened in London's Harrods.

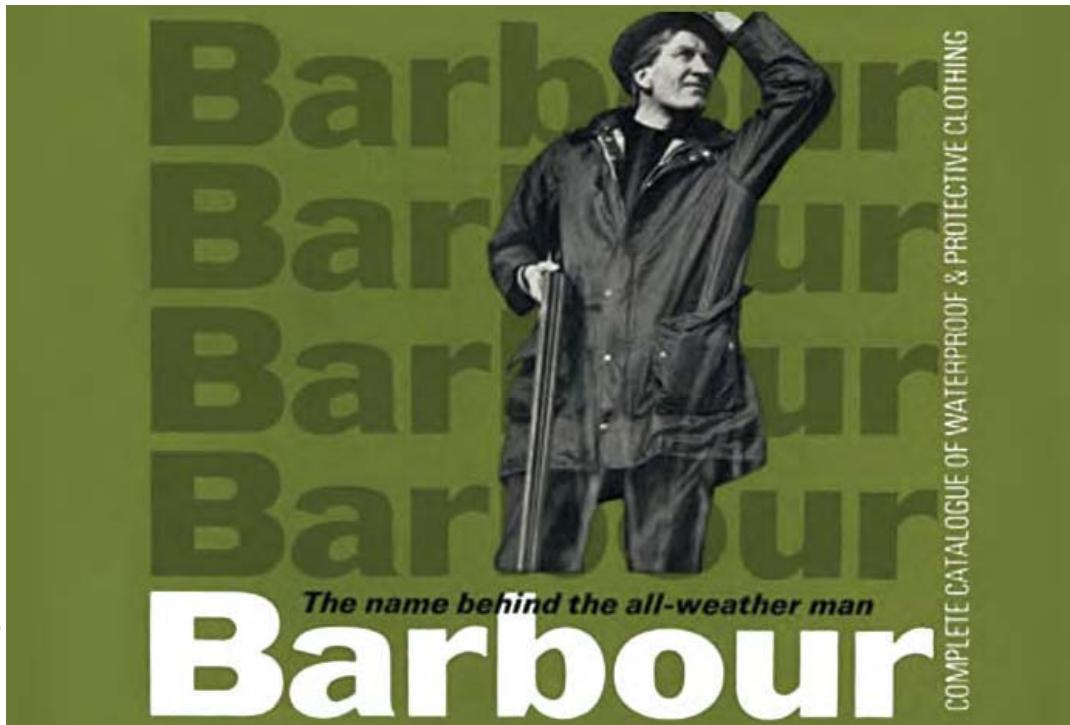
2002

Margaret Barbour was appointed a Dame Commander of the Order of the British Empire.

Did you know?

Which of these is less than watertight?*

Barbour catalogue cover, c.1970.



1. John's grandson, Duncan, had a passion for motorbikes, hence Barbour's tradition of making classic biker jackets. They were worn by almost every British motorcycling team from 1935 to 1977.

2. Until 2003, Barbour was officially a menswear brand. Meaning, dare we say it, that Her Majesty, the most famous wearer of the line, has been cross-dressing for most of her adult life.

3. In 1981, a Spanish mountaineering team found a Barbour jacket at the summit of Mount Everest. They donated it to the American Mountaineering Centre in Golden, Colorado, where it is exhibited under its nickname, 'The Barbour of Seville'.

4. In October 2010, a lorry full of Barbour jackets was hijacked. Eight thousand went missing, valued at £750,000.

5. When her husband John died suddenly in 1968, Margaret Barbour started to take an active role in the running of the company. After streamlining the production operation, she became company chairman in 1972. Five generations on from its foundation, Barbour remains a family-run business.

6. Sales of Barbour jackets soared in the US following Helen Mirren sporting one in the film *The Queen*. Recent endorsement from fashionistas such as Alexa Chung, Lily Allen and Sienna Miller (the look is known as 'Hackney farmer') have seen the brand regain a vibrancy not witnessed since the mid-80s when it was an essential fashion item for all putative Sloanes.

*Number three is *leaving in the water*.

Camper

Camper has proved that a brand can retain its local roots and still have worldwide appeal. Its unique approach to retail is rooted in the island of Mallorca, where in different forms, the Fluxà family have produced shoes for four generations. It found its place in the world by daring to believe there were kindred spirits out there.



El Bulli might have closed its doors, but that other idiosyncratic Spanish brand, Camper, shows no signs of weariness. There are two design lessons we can draw from its continuing journey.

The first is that if you know where you are coming from, it makes it easier to know where you are. As a brand nodding towards a Mediterranean peasant identity, Camper have kept things simple, gentle and relaxed, as best expressed by its old 'Walk don't run' strapline.

You expect brown cardboard boxes and cheerful posters, because Camper has this spirit in its DNA. Successive years of campaigns have not diluted this ethos. This means it has genuinely built a brand personality through design, avoiding gilding the lily. It continues to re-express the same

basic design language, which is of greater charm and lower maintenance than trend chasing and zigzagging, that is often typical in fashion.

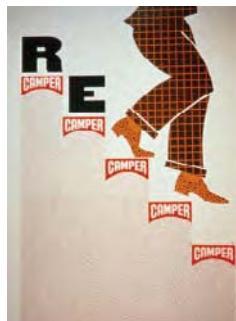
Secondly, Camper has mastered designing classics with a twist – conventional loafers, but with one lace or a bright red sole, for example. It produces fairly unassuming footwear – comfy to wear but also comfy to purchase, while offering just enough seasoning in the design to keep things interesting. This might sound simple, but the blending of rural and urban sensibilities and of fashion shoes with an 'outside fashion' attitude must be no easy trick to pull off. Its recipes might be a little less avant-garde than El Bulli's, but they have a distinctive and palatable flavour. *SA*



Timeline



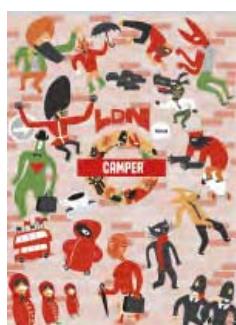
Camaleón, 1975



Camper advertising, 1980s



'Walk don't run' campaign



Camper London poster

1877

Cobbler Antonio Fluxà introduced machine manufacturing for shoes to the leather craftsman of Inca, Mallorca.

1975

The Camaleón shoe, originally made from canvas and tyre treads in 1928, was updated. A 'rural shoe for the urban consumer', it demonstrated the essential Camper style.

1981

The Camper logo was redesigned, from a simple black type to the familiar white lettering on red still used today, for the opening of its first shop.

1992

Camper began international expansion with branches opening in European fashion capitals London, Paris and Milan.

2000

Designer Martí Guixé created 'Walk in Progress', a temporary provisional interactive store design, with furniture made from recycled materials.

2002

Camper expanded further with shops in New York and Sydney. Today it has more than 150 stores in 70 countries.

Did you know?

Can you tell which one is, frankly, cobblers?*

Camper 'Birds' print ad, 2007.



imagination walks

1. Camper takes its name from the Catalan word for 'peasant', reflecting the brand's original aim to produce well made, country-style shoes for city dwellers.

2. Symbolic of the company's unconventional approach to shoemaking are the 'Twins', a pair of shoes where the left and right do not match.

3. In 2005, Camper expanded into boutique hotels with Casa Camper in Barcelona. It features hammocks (as well as beds) in every room and twin policies of no smoking and no tipping. There is now also a Casa Camper in Berlin.

4. When Camper opened its store in Milan, the company fashioned four special shoes to place on the hooves of a massive bronze statue of a horse which had been erected in the city a few years earlier, based on a design by Leonardo da Vinci.

5. Camper has hired industrial designers such as Jaime Hayon and Hella Jongerius, to design shoes for the company.

6. Camper shoes frequently have messages written on their soles. 'Hispanic causing panic' is a popular one.

*Cobblers? That will be number four.

Converse

Converse shoes have been worn by sports legends and rock stars alike, becoming in the process an icon of youth and symbol of below-ankle rebellion. The company tied its fortunes to basketball and watched as the game took off across the world, making sure its footwear was always on court. Somehow, it has managed to be both all-American and countercultural, in a way no other brand has managed.



Converse use well managed design to make a little go a long way. Broadly, its products fall into two types. The classics, in their famous livery, preserve the brand's authenticity. Then, the 'editions' use these classics as a blank canvas, from which a bewildering array of editions, collaborations, film and music tie-ins are spawned.

I was wearing Converse before Sheena was a punk rocker. We called them 'bumper boots' because of the ankle patches. For those of an old-school disposition (and old farts), the classics seem unspoilt by progress. This is only partly true. In reality, Converse is constantly refining and revisiting its past with a big range of vintage variations, serving 'classic' in many flavours.

The 'inspired by' lines are both promotional billboards and badges of consumer affiliation, from Dr Seuss editions to designer brand Marimekko. As a use of design for marketing ends, this 'cool by proximity' approach keeps the brand relevant,

lucrative and seemingly alive. Online customising options take this to the next level; not bad for a brand with two basic designs that essentially glue rubber to canvas, with a little stripe of colour around the sole. It's amazing how many ways the basic cards have been reshuffled.

The myriad logos and liveries can be confusing to the casual observer: why a certain star on this, but a different one on that? But big brands avoid dreary monolith status by allowing one wonky wheel on the vehicle. It keeps them soulful. Converse is a master in the art of designing an endless variation on a sound basic theme. *SA*



Timeline



Chuck Taylor All Stars, 1920



The Oxford, 1962



The Weapon, 1980



Converse All Star 2000, 1996



DC Comic Converse, 2010



Jack Purcell & Comme des Garçons Play, 2011

1910

Within two years of opening, Converse was producing 4,000 shoes per day. The company gave up making tyres to focus solely on the successful shoe business.

1969

Chuck Taylor was inducted into the Naismith Memorial Basketball Hall of Fame, earning the nickname 'Mr Basketball' for his lifelong role as an ambassador for the sport.

1976

The Pro Leather style shoe was introduced. Worn by player Julius Erving, who revolutionised basketball with above-the-rim play, it was nicknamed 'The Dr. J'.

1996

Converse All Star 2000, a modern day version of the Chuck Taylor All Star was released. It became one of the company's best-selling shoes.

2003

Nike bought the 95-year-old company for \$305 million. It was the first Nike-owned product to be marketed without the Nike name.

2011

The limited-edition 50475, a replica of the original 1946 Chuck Taylor All Star, is now on sale. It includes the original government contract number stamped on the inside.

Did you know?

One of these puts the con into Converse.*

Original All Star basketball shoe, 1920s.



1. In 1908, Marquis Mill Converse slipped and fell down a flight of stairs in Malden, Massachusetts, injuring both himself and his pet donkey, Seabiscuit. He blamed the fall on the lack of grip in his shoes. It inspired him to create his own brand of rubber-soled shoe and a company was born.

2. Badminton champion, Jack Purcell lent his name to a Converse shoe which became popular in Hollywood from the 30s onwards, worn by James Dean and many others. In 1960, the Jack Purcell sneaker, famous for the smile on its toe, was marketed as the first premium sneaker, selling for \$8.98 rather than the standard \$5.98.

3. Converse reinforced its musical heritage when it saved the legendary London music venue, The 100 Club, early in 2011 after it was threatened with closure.

4. Converse has released numerous special editions of its shoes featuring the likes of AC/DC, The Ramones, The Who, The Clash and DC Comics.

5. Famous Brits associated with the brand: David Tennant wore them in *Doctor Who*; Daniel Radcliffe sports a pair in *Harry Potter & The Order of the Phoenix*; and although they were seen as a punk brand, The Beatles wore them long before The Ramones.

*The con is on number one.

Ducati

Although no longer Italian-owned, Ducati will forever symbolise Italian style in the motorcycle market. The company was once described as combining “brilliant engineering with Marx Brothers’ management” which goes to the heart of its appeal. If you want the efficiencies of high-tech mass production, you’ve come to the wrong shop. If you prefer bikes with passion, style, grace, speed and soul, Ducati is where you belong.



Although consumers are more price sensitive than ever, Ducati reminds us that innovative design earns a premium. It's a lesson the company learned the hard way, with the spur of competition.

As a luxury purchase, the high end of the motorcycle market is particularly open to new technology and Honda took the superbike market by storm when it introduced the lightweight Fireblade in 1992.

With its back to the wall, Ducati stunned the motorcycle world by responding with the 916, just two years later. It was a harmonious marriage of form and function, the characteristic V-twin engine shoehorned beneath a slim red fairing, high level tailpipes poking out behind the seat. Voted Motorcycle of the Year, its peerless handling and high torque gave Carl Fogarty a World Championship in its first season.

Ducati quickly followed it with another radical concept, the ‘street-style’ Monster, with exposed trellis frame.

The commercial and critical success of these ground-breaking models proved that progressive design could compensate for an inherent disadvantage on cost.

Today, six Ducati models exist. Each is distinct, yet each shares a futuristic style.

Unlike Japanese bikes, which are hard to identify until you see the logo, you recognise a Ducati from afar. Thanks to the characteristic sound of their thunderous engines, you even know them with your eyes closed. *AK*



Timeline



Cucciolo, 1947



Siluro, 1956



Scrambler, 1968



Pantah, 1979



Monster, 1993



Diavel, 2011

1924

Physics student Adriano Cavalieri Ducati invented an experimental short wave radio. Inspired by its success, he and his two brothers set up a business together.

1939

Bruno Ducati was named a *Cavaliere del Lavoro* by the Italian government (the equivalent of a knighthood) for his contribution to industry.

1948

Ducati was taken over by the Italian state after the three brothers were unable to keep it in profit. Adriano Cavalieri Ducati moved to the US where he worked at NASA.

1983

Claudio and Gianfranco Castiglioni purchased Ducati. It has gone through public and private ownership by several companies since.

2007

Casey Stoner secured Ducati's first ever MotoGP World Championship title as well as the MotoGP Constructors' title. It was the first win by an Italian manufacturer in 34 years.

2010

Multiple World Champion, Valentino Rossi was announced as the rider for the Ducati MotoGP team in the 2011-2012 season.

Did you know?

The devil is in the detail. Which of these is untrue?*

Ducati 860 advertising, 1978.

THE DUCATI REPUTATION

Reliability · Handling · Power



THE FANTASTIC, NEW DUCATI 860
See it soon at your nearest Ducati Dealer

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CIRCLE NO. 30 ON READER SERVICE PAGE.

1. Ducati began in 1926 as Società Radio Brevetti Ducati, a company producing radio components. It was founded by three brothers, Adriano, Marcello and Bruno Ducati, and only moved into bike production at the end of World War II.

2. Ducati's post-war success as a motorbike manufacturer was based on its adaptation of the Cucciolo engine; a cheap, reliable motor, so named because its noise resembled the yap of a 'puppy'.

3. The Ducati Diavel takes its name from the time a prototype was shown to a group of Italian engineers. One of them declared, "Ignurant comm al diavel" – i.e. "Evil, like the devil."

4. Claudia Cardinale was the face of Ducati until she fell off a bike while on promotional duties in Venice.

5. The 1198cc Ducati Diavel goes from 0-62mph in 2.6 seconds – quicker than a Bugati Veyron.

6. In 1978, the legendary Mike 'The Bike' Hailwood came out of an 11-year retirement to win the Isle of Man TT race on a Ducati V-twin. The engine blew up just as he crossed the finish line.

* Number four is out of petrol

Dyson

The success of Dyson proves the truth of the adage, 'He who laughs last, laughs longest.' With one caveat: he must have sufficiently deep pockets to fight repeated copyright infringements in court. James Dyson couldn't get established vacuum manufacturers interested in his new idea, then had to hire 'm' learned friends' when the same companies became so interested and wanted to rip him off. Business is like laughter. It's all about the timing.



Ask a few friends which British entrepreneurs they most admire and chance is, they'll name Sir Richard Branson. Mention Sir James Dyson and perhaps they'll talk enthusiastically about his products – the cyclone vacuum cleaner, the hand dryer and the new Air Multiplier fan, but about him relatively little seems known.

For someone who founded a billion dollar brand, surely the industrial designer deserves a higher profile? Perhaps it's to do with the personality of the individuals? Or perhaps it says more about the media's long held disinterest in manufacturing?

As a remarkable self-publicist, Branson is arguably more famous than his products and services, while Dyson has focused on building an enduring manufacturing business, where substance is more important than style.

The inspirational tale of dogged perseverance to introduce his bagless cleaner should be taught in school. Not only did he have to overcome numerous technical challenges, he could find no one to manufacture it, as established makers earn a considerable bounty from the sale of replacement bags.

Pioneers like Sir James teach us to reject the notion that our inherently high cost base stops us founding world-class consumer goods companies here. Despite its lowly status as a domestic appliance, the Dyson cleaner is now an international success story.

Its products are sold in 45 countries and despite having exported much of its manufacture to the Far East in order to remain competitive, we should celebrate that it employs 350 engineers at its head office in Wiltshire. *AK*



Look familiar? One of James Dyson's early 70's inventions was the Ballbarrow, which spread the barrow's load more evenly. A direct lineage from this, to today's DC15 vacuum cleaner, can be traced stylistically if not functionally. The Ballbarrow was a painful business for Dyson, but proves another adage, 'If at first you don't succeed, try, try again.'

Timeline



DC01, 1993



CR01, 2000



DC08, 2002



DC15, 2005



AB01, 2006



AM04, 2009

1993

Funded by licensing the design in Japan, James Dyson launched his first vacuum cleaner, the DC01, in the UK.

1995

The DC01 became the best-selling vacuum cleaner in the UK. In the same year, the DC02 was launched, becoming the second bestselling machine.

1996

Dyson manufactured 20,000 De Stijl-inspired machines, drawing attention to the structural and geometric form of the humble vacuum cleaner.

2001

The business created its patented Root Cyclone technology, which captures even smaller particles and creates more powerful suction.

2006

The Dyson Airblade hand-dryer was launched.

2009

Dyson released the first bladeless fan – The Dyson Air Multiplier.

2011

Utilising Air Multiplier technology, the Dyson Hot fan heater was unveiled.

Did you know?

Spot the truth vacuum.*

Sir James Dyson with the two latest designs for the Air Multiplier.



1. James Dyson went through 5,000 prototypes over 15 years to create his first vacuum cleaner.

2. Dyson appeared to make water flow upwards in his 'Wrong Garden' which was the sensation of the 2003 Chelsea Flower Show.

3. Research in 2008 suggested that the Dyson Airblade increases the amount of bacteria on the hands by at least 42%.

Funnily enough, this research was sponsored by the paper towel industry in the form of the European Tissue Symposium.

4. Dyson vacuum cleaners have been given away in goodie bags at both the Emmys and the Oscars.

5. James Dyson's wife, Deirdre, is known to millions as the woman in the classic early 80's Shake'n'Vac advert.

6. Dyson's success in the US was propelled in part by its appearance in one of the last episodes of *Friends* where the fastidious Monica is seen cleaning a Dyson, her pride and joy, with a hand-held vacuum cleaner.

*Number five sucks

Guggenheim

World-class art collections housed in some of the world's most striking buildings. So runs the singular ethos of the Solomon R. Guggenheim Foundation. Just as the collection of non-representational art it was designed to house shocked most of the public on its creation, so too did Frank Lloyd Wright's original New York museum. Bernard Levin dubbed it the architect's "last practical joke on mankind". If so, it's one we're still enjoying and its echoes are felt around the world.



Perhaps the Guggenheim Foundation is a champion of design because it champions design. When the creative awards and plaudits are handed out, clients often see their role in the creative endeavour eclipsed by the artists; for some, clients are just 'the wallet'. However, centuries of works of art have existed only because of the vision, taste and yes, creativity of the patrons.

The Guggenheim collection of art is arguably a commodity – an impressive one, but not necessarily something 'everyday' folk would visit if it were housed in a more conventional space.

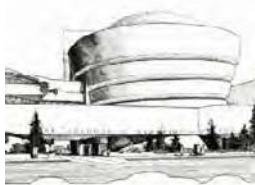
Guggenheim is not about conventional design, however. The original (1959) Fifth Avenue gallery was a bold, creative commission. Indeed many complained that its 'snail shell' form was impractical. Guess what? It's now 'iconic'. Same story with Guggenheim's Bilbao museum.

One ingredient of world-class patronage is passion. Solomon Guggenheim opened his first museum to share his love (and collection) of 'non-objective' art. His niece Peggy, who picked up the torch, was not just a far-sighted and involved collector; she married painter Max Ernst. There's someone passionately 'living the brand'.

Any brand manager can be a fantastic patron, employing the best talent and giving their brand a first-class ticket through its life, but sadly, not all show such verve. Through its commissions, Guggenheim is now synonymous, for many, with modern art; fortune favours the brave. *SA*



Timeline



Early Guggenheim sketch



Guggenheim, New York



Guggenheim 'snail shell'



Guggenheim concept, Bilbao



Guggenheim, Bilboa

1949

Solomon R. Guggenheim died, never having seen the Museum of Non-Objective Painting in New York, which was renamed in his honour when it was completed.

1952

Hilla Rebay resigned as museum director and was replaced by James Johnson Sweeney. The Hilla von Rebay Foundation was established after her death in 1967.

1959

The Guggenheim museum opened. Located on New York's Fifth Avenue, the building remains a controversial landmark to this day.

1997

The Guggenheim Bilbao opened and was instantly hailed as an architectural masterpiece. The museum was credited with reviving Spain's Basque region.

2013

The Guggenheim Abu Dhabi, designed by Frank Gehry, will open in the city's cultural district of Saadiyat Island, and will be overseen by Thomas Krens.

Did you know?

There's a Tom Keating lurking among the Old Masters.*



1. In *Manhattan*, Woody Allen meets Diane Keaton at the Guggenheim Museum. The Guggenheim Bilbao features at the start of 1999 Bond film, *The World Is Not Enough*.

2. The Guggenheim has its own typeface, *Verlag*, meaning 'publisher' in German. It was created by Jonathan Hoefler and Tobias Frere-Jones and based on the museum's iconic Art Deco lettering.

3. Peggy Guggenheim, niece of Solomon, opened her first gallery in London. The Guggenheim Jeune opened in 1938 with an exhibition of the work of Jean Cocteau. It lost £600 in its first year and she closed it down on June 22, 1939. The gallery she opened in Venice in 1951 remains there to this day and is now part of the Solomon R. Guggenheim Foundation.

4. The seal on the floor of the Guggenheim Museum reads 'Ars Gratia Pecuniae'. It means 'Art for the sake of money'.

5. When the Guggenheim Museum opened in New York on October 21, 1959, admission was 50 cents. 3,000 people queued to be the first to see the museum.

6. Architect Frank Lloyd Wright's original plans for the Guggenheim museum featured a glass elevator. He also wanted a vacuum system in the lobby so that people did not bring in dirt, but it was deemed too noisy.

*The obvious answer is number four.

IKEA

Commenting on a perception that he was something of a vulgarian, Michael Winner once said “People think I vomit on the floor and buy my furniture from IKEA” – as if the two were somehow synonymous. For most, IKEA is an unabashed joy; a modern, affordable, chic supplier of house-brightening, chintz-free furniture. Guess the multi-billion pound, globe-straddling company is somehow going to have rub along without Winner’s support.



Love it or hate it, IKEA teaches us to respect the power of price – and the value of a consistent design philosophy.

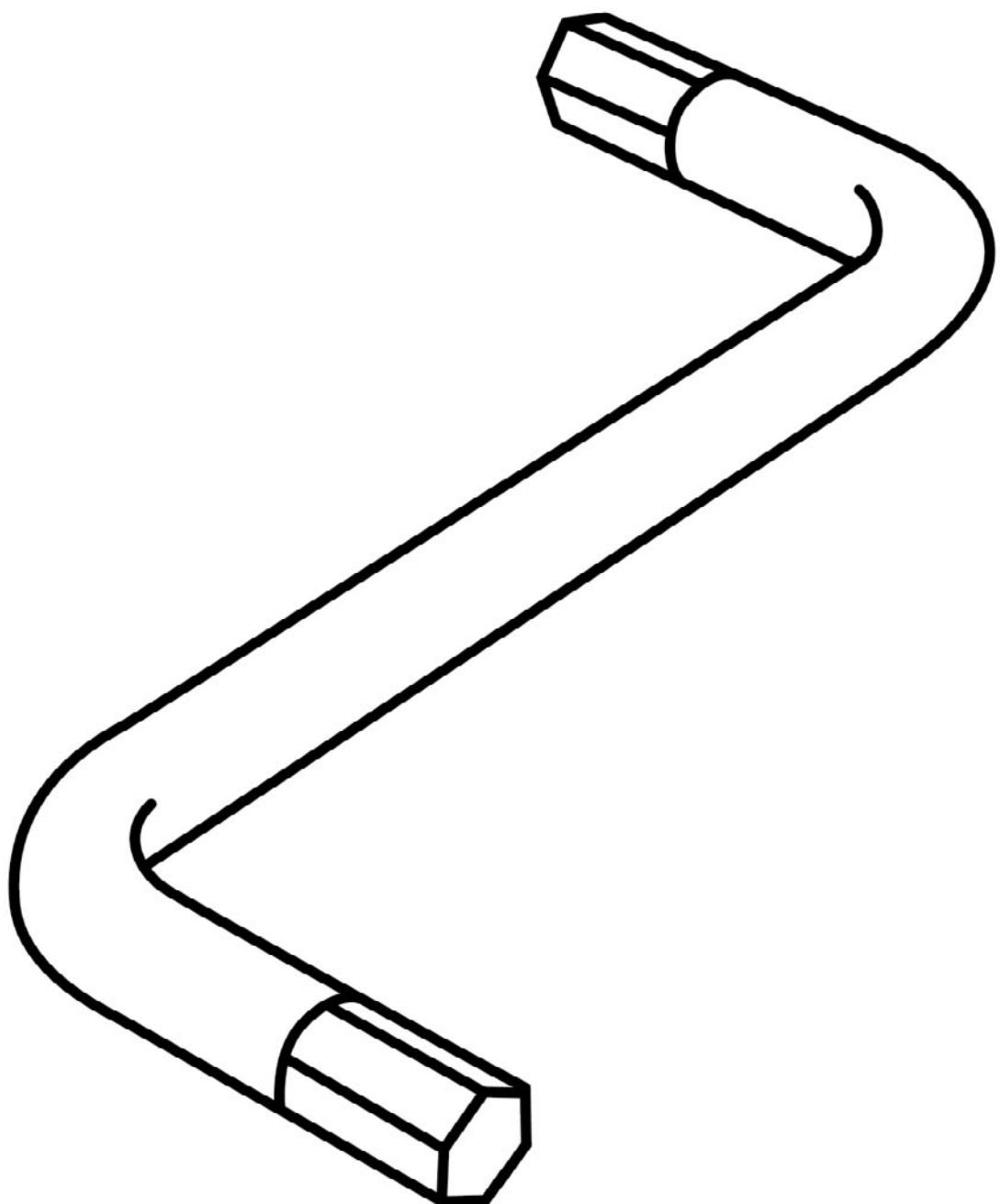
Flat-packing seems a modest enough innovation in hindsight, but at the time of IKEA’s inception, self-assembly furniture heralded a retailing revolution every bit as profound as self-service in grocery.

By eliminating a major cost within the supply of rigid furniture, and by facilitating self-selection and self-collection, IKEA has been able to bring exceptional value to homewares and appeal to the mainstream.

It does so within a considered design philosophy. Everything at IKEA is designed with utility and efficiency in mind, from the bold blue and yellow of the stores (inspired by the Swedish flag), to a form-follows-function style.

By setting out to design each product with a low end-price in mind, IKEA’s designers are compelled to invent and adapt. By necessity, they have pioneered the use of lightweight material such as fibreboard and the honeycomb paper within its products’ bleached wooden frames. It is an ethos that dovetails perfectly with a desire to tread lightly upon the environment.

For very little cost, IKEA’s fresh Swedish aesthetic offers light, bright living spaces with acceptable quality for modern lifestyles. Thanks to the brand’s marriage of economy and creativity, we no longer need to preserve our set pieces for the next generation. Today we can afford to refurnish whenever we repaint. *AK*



Timeline



Lovet table, IKEA's first flat-pack, 1956



Skopa chair, 1974



Poäng armchair, 1976



Billy bookcase, 1978



PS Lömsk swivel chair, 1997



Klippan Loveseat, 2011

1943

Ingvar Kamprad set up his own business selling products at a reduced price. He named it after his initials and the first letters of the farm and village where he grew up, Elmtaryd and Agunnaryd. Five years later he introduced a furniture range.

1951

The first IKEA catalogue was published, allowing Kamprad to sell furniture on a much bigger scale. By 1984, the catalogue's print run reached 45 million copies.

1956

IKEA decided to flat-pack its furniture for self-assembly when a worker removed the legs from a table to fit into a customer's car. Self-service came nine years later.

1973

The first IKEA store outside Scandinavia opened in Switzerland, and another a year later in Germany. Stores now total 301, across 37 countries, with Germany its largest market.

1995

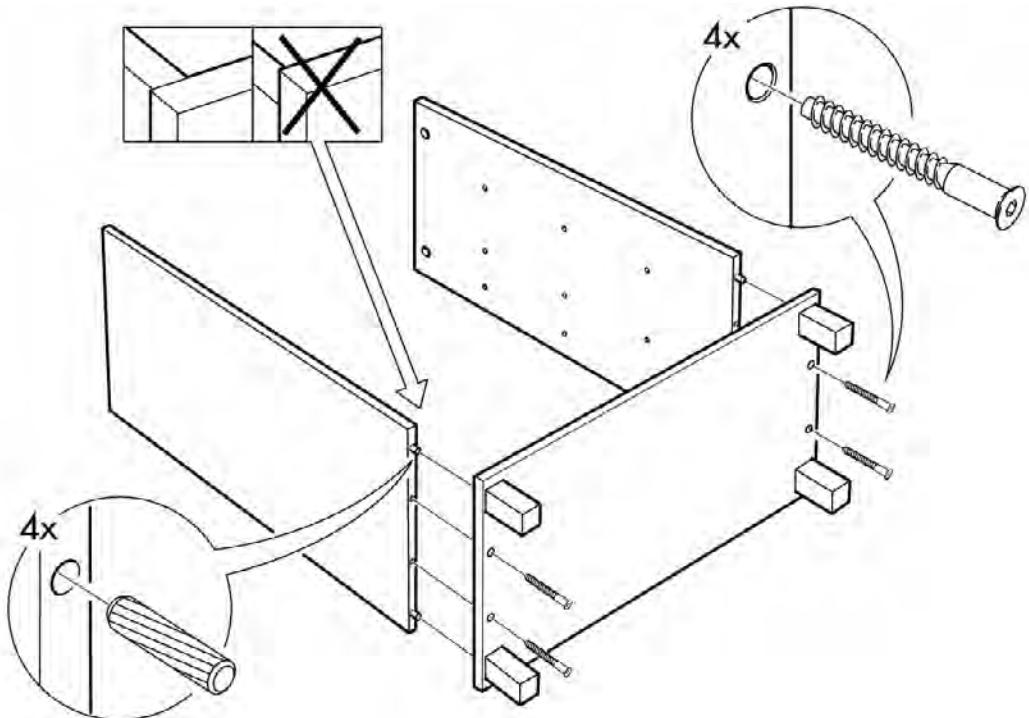
The IKEA PS collection launched at the Furniture Fair in Milan, offering designers free range over their creations. The fourth PS collection, in 2003, included the Brum soft toy, which raised €2.1 million (£1.8 million) for Unicef.

2010

Designers found a new way to pack the Ektorp sofa, halving its flat-pack volume, reducing the price by €100 (£88) and lowering the carbon footprint in transport.

Did you know?

One of these is a (flat) pack of lies.*



1. In the early 60s, IKEA founder, Ingvar Kamprad was, by his own admission, an alcoholic. By 2004, with his drinking under control, his personal fortune was estimated at £32 billion, making him the richest man in the world.

2. IKEA did experience some teething problems around the sizing of its products when it opened stores in the US. Customers reportedly bought vases which they mistakenly believed to be water glasses.

3. The famous IKEA catalogue has been burned in red state areas of the US after the company claimed it was “bigger than the Bible”. In terms of its annual print run, this is true.

4. IKEA began selling flat-pack furniture in 1956 after a worker removed the legs from a table to fit it into a customer's car. The worker in question immediately went into hiding after being pursued by angry mobs of Allen-key-wielding customers.

5. The nomenclature of IKEA products follows strict guidelines. Beds, wardrobes and hall furniture are named after places in Norway, garden furniture after Swedish islands, while dining chairs and tables conform to towns and cities in Finland.

6. The first IKEA store to open in the UK was in Warrington in 1987.

*The square peg is number three.

Innocent

Apart from the name, everything about Innocent is street-wise, smart and very financially savvy. No company can go from start-up to multi-million market leader and stay there without a real-world zeal for understanding its customers and maximising its reach. Even though we know it's sold out to Coca-Cola we still love its smoothies and buy into the Innocent image. In some ways, that's even more impressive.



Innocent yes. Naïve, no.

As true champions of design, Innocent should be applauded for reminding us to use the medium as the message. What the founders lacked in marketing firepower, they more than made up for with their charming, conversational style.

With a simple, childlike logo, warm, witty words and initiatives to reduce the environmental impact of their packaging, they charm and distract us from the inherent contradiction in any pretense of mass-produced innocence. Meanwhile, its stream of creative initiatives, like Fruitstock, Knitted Hats and dancing vans, in combination with the open spirit epitomised by their invitation to call on the banana phone, express something cheerful and personal about the people behind the brand – and we thank them for it.

From a consumer perspective, Innocent's gift is to have brought a little fun and some healthy choices into our lives. But behind its success lies a deadly serious lesson for business.

It is rare to survive in the British food industry without scale, yet, despite not being the cheapest, Innocent has captured the leading share in markets normally dominated by giants. It is living testimony to the competitive advantage that a charismatic brand can bring to business.

In uncertain times, while lesser rivals succumb to the grinding attrition of the retailer price wars, let's celebrate and emulate Innocent's imaginative integration of design, language and product to escape the commodity trap. *AK*



Timeline



Original Innocent packaging, 1999



Big Knit Campaign started, 2003



Innocent Redesign, 2005



Innocent Smoothies for Kids, 2005



Innocent Veg Pots, 2008



Innocent Juices, 2011

1998

Three friends trialled their Innocent smoothie at a local jazz festival. They quit their jobs the next day to commit to Innocent full-time.

1999

The Out to Lunch sandwich shop was the first to stock the Innocent smoothies. The trio hoped to sell eight bottles the first day, but managed to sell sixteen of them.

2003

The first annual Big Knit took place. Fans were asked to make tiny winter hats for Innocent bottles, and raise money for Age Concern.

2005

Innocent began selling its drinks in France, Holland and Belgium. It expanded to Scandinavia in 2006 and Germany in 2007.

2006

Innocent began sourcing from Rainforest Alliance-accredited farms all the bananas used in its drinks.

2007

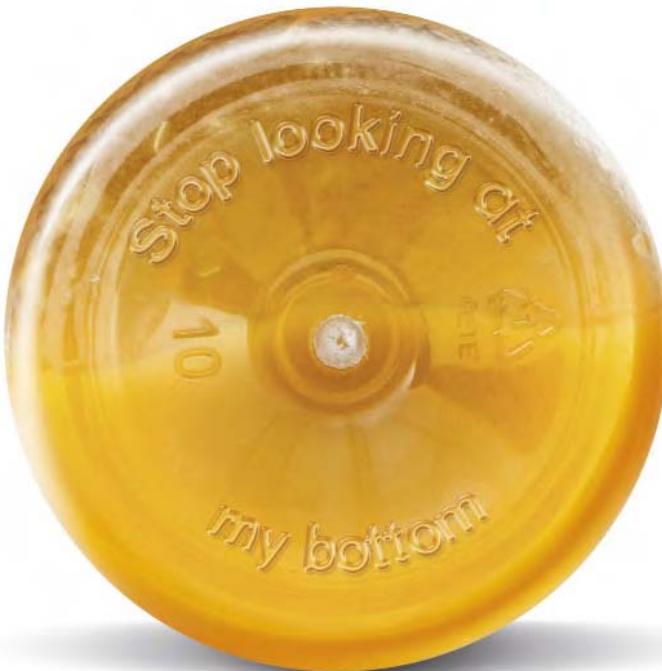
Turnover reached £114 million.

2009

The Coca-Cola Company invested £30 million in Innocent in return for an 18% stake. It increased this to 58% in 2010 for a further £65 million.

Did you know?

These are all guilty until proven innocent.*



1. The company was founded by friends Adam Balon, Richard Reed and Jon Wright. All three went to the same Cambridge college, St John's.

2. Co-founder Jon Wright's business card used to read, 'Complete Bottler'.

3. Maurice Pinto was the one venture capitalist who would back the company when it started. He put in £200,000 for a 20% stake, which today is worth over £35 million.

4. Innocent was originally called Fast Tractor.

5. Richard Reed is allergic to pineapples and has therefore never tasted his company's original product.

6. In 2007, Innocent had to recall 100,000 bottles of its banana and strawberry smoothies after reports of the drinks exploding.

Land Rover

Navigating the tough terrain of the 21st century automotive business is no easy task but Land Rover draws on over 60 years of experience, delivering a brand beloved around the world, albeit one no longer run from the UK. Nevertheless, its journey, from the rough and ready practicality of the Series I in the post-war years to the high-end luxury of today's Range Rover Evoque, mirrors Britain's transition from austerity to affluence.



Land Rover's history is an epic tale - a pioneering British brand suffers from timid management before enjoying a glorious renaissance, crowned by a Queen's Award for Export.

Under Rover, British Leyland and British Aerospace, the brand enjoyed moments of glory, but inventive designs were often hindered by lack of investment. Toyota's Land Cruiser captured many of the Defender's potential export markets, while a parochial design ethos and rudimentary levels of comfort hampered Discovery and Range Rover in the US' booming SUV sector.

Ultimately, others with a stronger vision and deeper pockets stepped in. BMW, Ford and Tata collectively have invested billions in advancing engineering, style and comfort, while improving cost-competitiveness.

If it is legitimate to regret the loss of a national champion to ambitious young engineers from overseas, we should celebrate the fact that our world-class design and invention has retained Land Rover's R&D and manufacture in Birmingham.

Under its current owners, the brand has been given another stylistic shove away from its traditional khaki boxcar aesthetic toward catwalk-chic, yet the brand's visual elastic hasn't snapped.

Diehards may lament the fact that Land Rover is now more cultural than agricultural – a status symbol for new money and old. Surely we should take pride, however, if the brand is finally poised to triumph in a global luxury market. *AK*



A design whose appeal stretches from royalty to farmers. The chunky lines have a charm that translates beautifully into a child's Dinky Toy version.

Timeline



Winston Churchill and his Series I Land Rover, 1954



Range Rover Turbo, 1990



Land Rover Freelander, 1997



Land Rover e-Terrain Technology concept, 2006



Land Rover Defender, 2008



Range Rover Evoque, 2011

1948

The Land Rover Series I debuted at the Amsterdam Motor Show. It was followed by the Series II in 1958 and Series III in 1971.

1968

The 'Lightweight' entered service with the British armed forces. Land Rovers have been used in Korea, Suez and on SAS operations and desert patrols.

1987

The Range Rover was launched in North America. Within three years, it had become the market's biggest export.

1997

The Freelander model was released to celebrate Land Rover's 50th year.

2006

The Land-e, a diesel electric hybrid, debuted at the Geneva Motor Show.

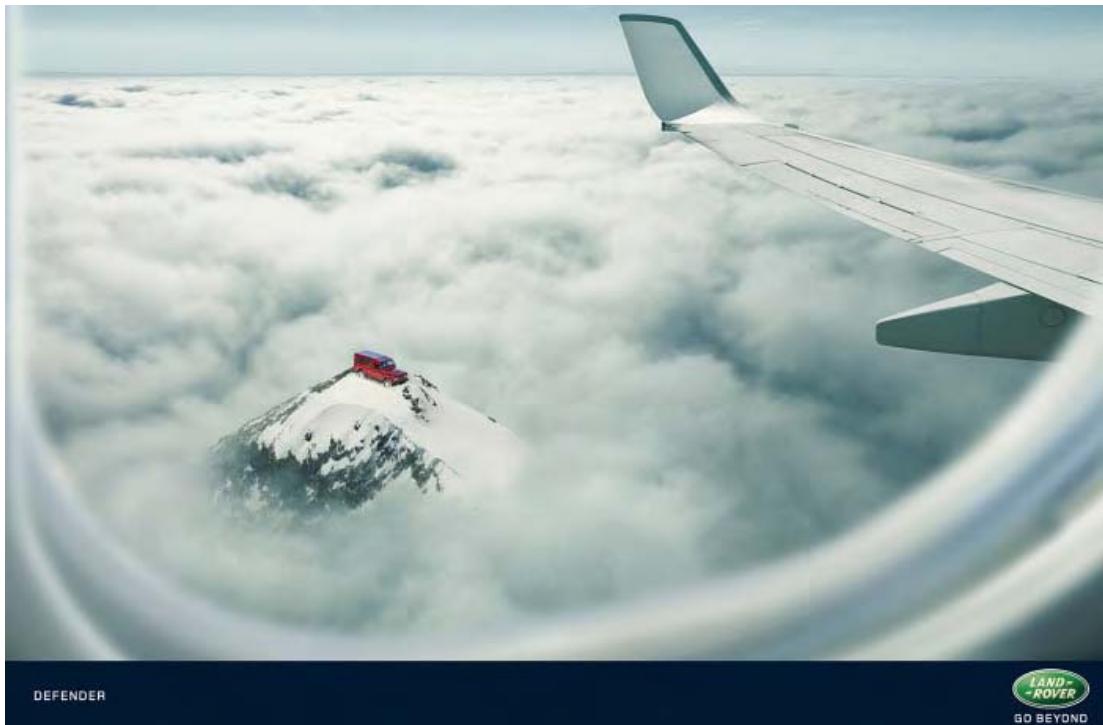
2007

Land Rover produced its four-millionth vehicle – a Discovery 3 that was donated to the Born Free Foundation.

Did you know?

One of these finds the truth an uphill struggle.*

Land Rover Defender 'Above the clouds', RKCR / Y&R, 2009.



DEFENDER



1. You can have any colour you want so long as it's green. Early Land Rovers were predominantly painted green as the company still had a surplus of sage paint intended for World War II fighter plane cockpits.

2. The Discovery, launched in 1989, had an interior designed by the Conran Design Group, run by Jasper, son of Terence.

3. When the Range Rover was under development in the late-60s, engineer Mike Dunn was instructed to think of a working title which featured the letters used in 'Rover' and its then subsidiary 'Alvis'. He came up with the title 'Velar', a reference to the Spanish word meaning to 'watch over or look after', emphasising the need to keep details away from the press and competitors. Range Rovers were even registered as 'Velars' on original V5 documents.

4. Despite being seen in close proximity and sometimes inside a variety of Land Rovers on *Countryfile*, John Craven cannot actually drive any of them by himself as he still only has a provisional licence.

5. The Range Rover was launched on Friday June 17, 1970 at a retail price of £1,998. Roughly the cost of the coffees in today's cupholders.

6. Seventy per cent of all Land Rovers ever made are still in use in some form.

*Driving around the truth is number four.

Lego

Six Lego building blocks can be arranged in 915 million different ways: an apt illustration of the stunning versatility of a brand launched in a worldwide recession that continues to thrive on a global basis. From the wooden building blocks of the 1930s, via the classic brick pioneered in the 40s – 62 of which exist for every person on the planet – to the present day company which encompasses theme parks, film franchise tie-ins and internet communities, Lego has fused innovation with great functional design to be a truly global brand.



Designing a great development tool that is also fun is an achievement in itself. But brilliant design is about brilliant systems – the intelligent and imaginative arrangement of individual components that combine to make a corporate identity, a chair or even a rocket. Lego truly is a world-class system – from the interaction of primary-coloured bricks and the universe of interrelated ‘sets’, to its theme parks. To be a champion, you must be more than the sum of your parts.

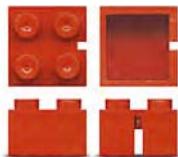
Lego is also ergonomically amazing; not just for the children, but also for adults. It’s tough, washable and has a set to fit most wallet sizes. The only flaw is its ability to cripple a parent bumbling about in the dark. Lego puts the end user at the heart of the brand, and truly meets their needs. It probably achieved this through intuition and intelligence, rather than insight groups.

The company has innovated through design on two levels. First, by continually perfecting the product, from wooden blocks of the 30s, to Binding Bricks in the late 40s, to the 1958 ‘stud and tube’ we know today. Second, by exploiting its new properties; Lego was the first Danish company to invest in injection-moulded plastics. The hula-hoop also launched in 1958 and Frisbees hail from the same period. Funny how such early adopters of a new technology have endured.

Try this as a judgement criterion for effective design: genuinely beneficial, functional, affordable, collectable, sociable, memorable, flexible and of universal appeal. That’s (some of) what makes Lego a champion. *SA*



Timeline



Early LEGO bricks



Set 600, The Original Minifigure



Lego Star Wars



Lego Harry Potter Wii game



Lego Technic Cherry Picker

1934

Ole Kirk Christiansen named his toy-making business LEGO, formed from the Danish for 'play well', leg godt.

1967

More than 18 million LEGO sets were sold during the year and 218 different elements (not counting colour variations) were in production.

1974

The familiar yellow LEGO figures were introduced, aimed at encouraging child role-play. More than 4 billion are estimated to have been produced since.

1986

Godtfred Kirk Christiansen resigned as chairman of the board of LEGO System A/S and LEGO Overseas. His son, Kjeld Kirk Christiansen, took over.

1998

An exclusive licensing deal was agreed with Lucasfilm giving LEGO the right to create themed sets based on the *Star Wars* films.

2000

LEGO was named 'Toy of the century' by *Fortune* magazine and the British Association of Toy Retailers.

Did you know?

One thing is rotten in the state of Denmark's premier toy company.*

Original wooden Lego toys, 1930s.



1. In 2010, Legoland Windsor suffered an infestation of wasps. The general manager was grilled by Anne Robinson about the problem on the BBC's programme *Watchdog*.

2. If the number of Lego blocks sold in a single year were laid end to end they would stretch around the world five times.

3. The most collectable Lego set today is a *Reservoir Dogs* tie-in complete with detachable ears. Only a handful of prototype sets were made before the company hastily abandoned the project and these now change hands for over £1,000.

4. Lego is the biggest manufacturer of car tyres in the world. The company makes 306 million of them every year.

5. Company founder, Ole Kirk Christiansen took inspiration for his company's famous brick from English company, Kiddicraft and their Self-Locking Building Brick patented by British inventor, Hilary Fisher Page. Page ran into financial trouble and committed suicide in 1957, and shortly thereafter, Lego bought all the rights to the Kiddicraft block.

6. In 1934, looking for a name for his company, Christiansen organised a competition among his staff with the winner promised a bottle of wine. In the end, he preferred his own idea to any suggested by his employees. Proving that, sadly, sometimes the boss does know best.

*The Hamlet is number three.

Liberty

Founded in 1875, Liberty is one of Britain's oldest department stores and – thanks to its intimate association with the Arts & Crafts and Art Nouveau movements – has a historical significance which eclipses any of its rivals. Thankfully, it has also found a way to stay relevant in the 21st century, a relief for all who enjoy a wander around its fabulous Great Marlborough Street store.



Liberty can teach us more from its mistakes than its triumphs. In particular, that one dilutes a defining design ethos at one's peril. A self-evident truth, you would think, for an organisation with a particular identification with the Arts and Crafts movement; yet it is a philosophy that Liberty has ignored under various owners in recent times.

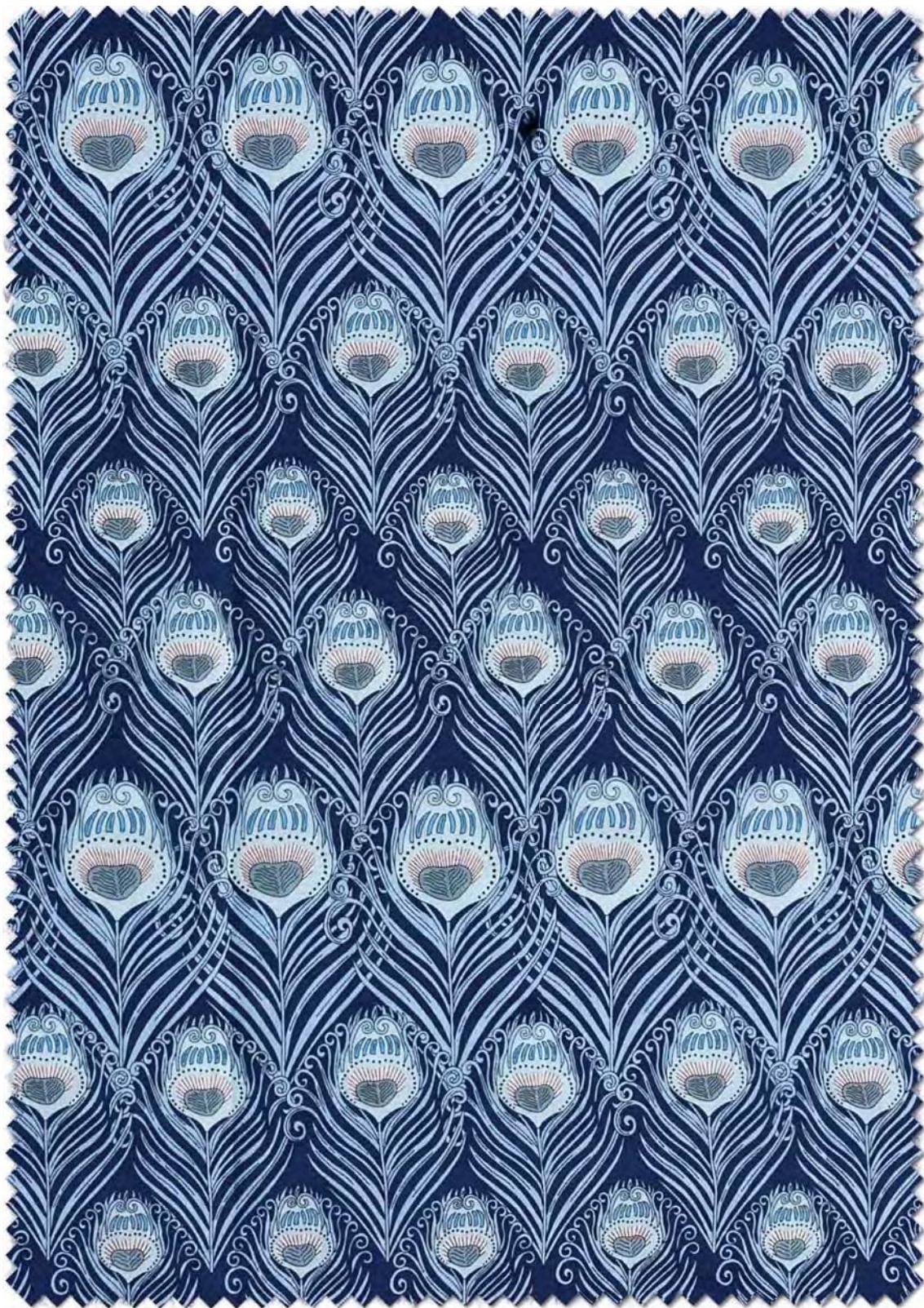
As a consequence, the business has stumbled through the past decade. It had to exit an expensive Sloane Street store within a year of its opening and undertake the sale and lease-back of its flagship, simply to finance its survival.

Possessing neither the scale of the major department stores, nor the focus of the luxury specialists of Bond Street and Chelsea, Liberty tried to compete on too many fronts, with

uncompetitive pricing and lacklustre merchandise. Although you might enter its dark Tudor halls in excited anticipation, all too often you would emerge into the sunlight empty-handed.

Only since the business has returned to championing exclusive, cutting-edge design, the strategy originally pursued by Arthur Liberty after he started trading in 1875, has the store started to regain loyalty among the affluent fashion cognoscenti.

So, will Liberty sustain its return to profit? Competition among 'heritage' department stores is intense, but, with wealthy tourists returning to London, and with online a perfect channel for niche luxury retailers, Liberty is perhaps better placed to succeed than for many a year. *AK*



Timeline



Liberty print, 1940s



Liberty print, 1950s



Liberty & Nike, 2009



Liberty & Mac, 2010



Liberty & Barbour, 2011

1862

Arthur Liberty became a draper's apprentice at Farmers & Rogers of Regent Street. After 10 years learning his trade there, he decided to open his own business.

1890

Liberty & Co. became a public company, with Arthur Liberty as the majority shareholder.

1917

Arthur Liberty died, just three years after he was knighted. Longstanding Liberty designer Archibald Knox designed his gravestone.

1927

Liberty built its Tudor-style shop using timber from the ships *HMS Impregnable* and *HMS Hindustan*, with the front of the shop the same length as the latter.

1975

Liberty's centenary was celebrated with an exhibition at the Victoria and Albert Museum.

2009

Under the guidance of creative consultant Yasmin Sewell, Liberty relaunched with a focus on exclusive designs and brand collaboration.

Did you know?

We have some lovely lines in fabrications and yarns.*



1. Arthur Liberty's original store was named East India House, reflecting the large amount of household goods he had personally sourced from the Far East.

3. Nicholas II, the last Tsar of Russia, ordered new furnishing for the Imperial Palace from Liberty in 1914, just three years before his assassination.

5. John Merrick, aka The Elephant Man, had his rooms in the London Hospital decorated for him by Liberty free of charge.

6. Oscar Wilde once described Liberty as "the chosen resort of the artistic shopper." Less kindly, he also described a dress made from material designed by Liberty's costume department head, E.W. Godwin as looking like "a badly made salad."

2. Liberty's connection with the Art Nouveau movement in the Edwardian era was so strong that in Italy, Art Nouveau became known as 'Stile Liberty'.

4. In 2009, Liberty made an annual profit for the first time in a decade.

*Number five takes some liberties.

Marmite

Its design is as distinctive as its taste is divisive. When Marmite came up with the ‘love it or hate it’ ad campaign in 1996, it resonated across the country and entered the national lexicon. Apt too that something so beloved should be created out of something that was initially rejected – the spent brewer’s yeast.



Marmite offers two big design lessons: the scientific use of colour and the art of exploiting a lucky bounce. Ok, so we all get the love and hate messaging, and the pack tells you this is not a brand for the faint-hearted – it’s a powerful little jar. The original trademark was a largely yellow design with accents of red and green on a cream pot. The move to a glass jar revealed the black product, and retained a label bordered and capped in yellow.

The science bit: yellow and black offer the biggest colour (as opposed to tonal) contrast one can achieve. Therefore, this pack has massive impact (one reason why it’s a design ‘icon’, whereas Bovril, in a similarly distinctive jar, but with a lower level of contrast, is not). By luck or design, Marmite aces it on standout.

The lucky bounce: high visibility is the aim of anyone producing hazard signage, so they use yellow and black. Thus, over time, this combination of colours takes on a particular learned meaning, which chimes with Marmite’s persona brilliantly. All this, presumably, created without the Edwardian equivalent of a semiotician to assist the packaging strategy.

Visual and emotional polarity: love and hate, yellow and black, a product that carries a frisson of danger. As the guy in *The A-Team* used to say, “I love it when a plan comes together.” *SA*



Timeline



Original Marmite pot, 1902



Marmite glass jar, 1920s



Marmite plastic lid pot, 1984



Marmite Guinness, 2007



Marmite XO, 2010



Limited Edition Marmite jar, 2011

1902

Production of Marmite began in the UK. The spread was said to be named after the French casserole dish known as 'petit marmite', which is still pictured on the label.

1908

The Sanitarium Health and Wellbeing Company bought the rights to the Marmite name in New Zealand and Australia. However, a different recipe was used.

1969

The Marmite Guide to Better Cooking was given away with jars of Marmite to encourage consumers to do more than simply spread it on their toast.

2002

Marmite celebrated its 100th birthday with jars carrying limited-edition label designs from 1900s, 40s and 70s.

2010

A Portland stone 'shrine' to the spread was unveiled in the brand's hometown of Burton-on-Trent. Shaped like the familiar Marmite jar, it was nicknamed the Monumite.

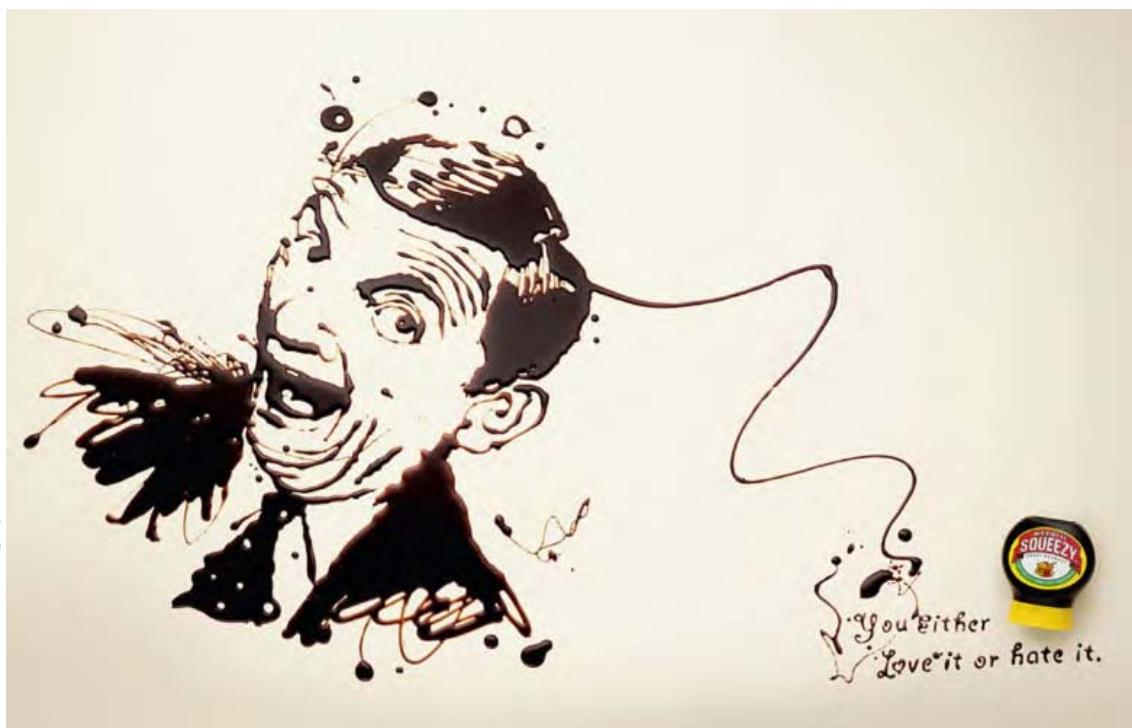
2011

The UK media reported with outrage that Denmark had banned imported Marmite. The story turned out to be inaccurate.

Did you know?

Food for thought. Someone's spreading lies.*

Marmite 'Mr Bean' ad campaign, DDB London, 2006.



1. Marmite has many imitators around the world. Promite and Vegemite in Australia, Cenovis in Switzerland, while New Zealand's Marmite is its own brand and not the same as the similarly named English product. English Marmite is sold in New Zealand under the name, 'Our Mate'.

2. When Mark Thatcher was lost for six days in the Sahara Desert during the 1982 Paris-Dakar Rally, his only supplies were two jars of Marmite. He ate one and used the other to help repair a leak in his radiator.

3. Yorkshire-born NASA astronaut, Dr Nicholas Patrick took Marmite aboard the space shuttle in 2006 as the one comfort food he was allowed.

4. In a 2008 publicity stunt, 420 jars of champagne-flavoured Marmite were used in a seven-foot replica of Rodin's sculpture, *The Kiss*, that was unveiled on Valentine's Day in London's Greenwich Park.

5. To prevent their Japanese guards confiscating the supplies they were sent, British POWs in World War II would dab Marmite on their shoes, pretending it was boot polish.

6. Madonna, apparently does not cherish the "tar in a jar." She has been quoted as saying, "I would do anything for my children. For sure. Except have a Marmite sandwich."

*77% of people would have number two.

Method

Method's blend of aesthetic details with environmental value has proved the bedrock of a company now enjoying its 10th anniversary in a rude state of health. Hiring an outside design expert, Karim Rashid, to craft its soap liquid bottle was a turning point, but taking the hair shirt out of environmentalism has been even more important.



With sustainability nothing is ever simple – pull one thread and watch the whole plan unravel in the face of pragmatic challenges. Method's great achievement is in joining the dots both effectively and beautifully.

It has grasped that the most effective ethical design works within a kind of triangulation: it is not enough to be greener, you must also be more desirable and engaging through design. If you can manufacture the product more smartly and charge a premium, so much the better. Being innovative in ways that consider the supply chain, product benefits, ergonomics and suchlike means Method can offer style with a flourish, secure that there is plenty of underpinning substance.

Method, it seems, leapfrogged more 'worthy' looking eco-brands, recognising that a certain educated consumer cares about the planet but makes brand choices as a reflection of their good taste and general 'with-it-ness'. Its packaging would be wasted stuck beneath the sink.

It is greatly to Method's credit that it has nailed its colours to the green mast – because for every innovation the brand makes there are a million 'yes, but...' headaches to be dealt with. These are challenging waters to sail in, but if you wait for perfect solutions, you will never go anywhere. Leading by example, Method is influencing much mainstream thinking, one pack and one improvement at a time. *SA*



Timeline



Method dish soap



Method floor cleaner



Method dish soap refill



Method concentrated detergent



Disney & Method soap

2000

With \$100,000 of seed capital, Adam Lowry and Eric Ryan began experimenting with products in their San Francisco flat.

2001

The first line of products went on sale at an upscale grocery store in California. Alastair Dorward was hired as chief executive.

2003

After a successful 90-store trial run in 2002, Target began selling Method in more than 1000 of its US stores.

2003

Karim Rashid won an *I.D.* magazine Annual Design Review Design Distinction award for the Method dish soap bottle.

2006

Method won PETA's Company of the Year Award, and was ranked as the seventh-fastest growing private company in the US by *Inc.*

2010

Method won the International Design Excellence Award for its 8x concentrated laundry detergent.

Did you know?

One of these is not whiter-than-white.*

Method advertising TBWA\CHAT\DAY, 2008



© 2008 Method Home LLC.

lay off the hard stuff.

When you hit the bottle, the bottle hits back. Ordinary window cleaners often contain significant amounts of isopropyl alcohol. That's the stuff that makes your eyes water, your nose sting, and your throat burn. So method figured out a formula for our window wash that uses as little of it as possible. When it comes to alcohol, you have to know when to say when.

methodhome.com

method
detox your home

1. When company co-founders, Adam Lowry and Eric Ryan first met Target supermarket in 2002 to persuade them to carry their 'eco chic' cleaning products, they were told that they had "less than a snowball's chance in hell". They got the contract and it proved a turning point in the fortunes of a company which now has an annual turnover of more than \$100 million.

2. All potential new recruits at Method HQ are given a piece of home work entitled: 'What would you do to keep Method weird?'

4. A picture of the current 'Employee of the Month' pops up on every Method worker's computer screen when they log on in the morning

3. An interviewee at their London office asked everyone in the building to leave the premises for 10 minutes. In that time he set up a treasure hunt based on Method values. He got the job and is now general manager.

5. Every Friday afternoon at Method's San Francisco HQ, margaritas are served in Method's unique liquid soap bottles.

6. Since the start of 2011, on alternate Thursdays, all female employees at their HQ dress like Dolly Parton, while male workers impersonate Burt Reynolds. Last year in the same slot, the workers dressed like Faye Dunaway and Warren Beatty in *Bonnie and Clyde*.

*The less than squeaky clean talk is number six.

Mini

How many good ideas can you fit into a Mini? Several, it seems. Compact, fuel-efficient with innovative design and instant personality, the Mini revolutionised life in 60's Britain as much as the Fab Four – all of whom, incidentally, drove one. All credit to its creator, Sir Alec Issigonis, Britain's (much nicer) answer to Henry Ford, a man who brought motoring to the masses.



We regularly counsel brands to latch on to what makes them special and amplify that quality. I think the lesson we can draw here is that general rules have exceptions.

Like many other slight young things from the 60s, the Mini has filled out somewhat of late. The compact British everyman car is now comparatively bigger, owned by BMW, and arguably less likely to be driven by both pop stars and plumbers alike. It now feels like a car with a target audience rather than a nation in mind. Yet for its fans, the marque is forgiven all these transitions, demonstrating how elastic 'brand DNA' can be.

If the latest Mini has arguably lost much of what made its forebear special and successful, let's remember that the original went out of production. It's all very well being loved, as the original was, but design also has to sell.

The latest version has boldly adapted to become more globally relevant. The brand has been a success in the US, where its original dimensions would surely have been considered prohibitively tiny. Also, its bigger frame carries a generally more-robust piece of automotive engineering. The original Mini was a design of purity; truly, less was more. The redesign was realistic, however, and the car's lines could never lose their essential charm.

The new Mini was an early harbinger of the retro styling we see all around us today. It pulls a smart trick, looking to the future more than the past in its design, having the best of both worlds. *SA*

THE SUNDAY TIMES *magazine*

OCTOBER 24, 1993



This sprightly decorated Mini was illustrated by Alan Aldridge in 1965. It shows a design defining its era, as well as its agony.

Automania

Timeline



Morris Mini-Minor, 1959



George Harrison's Mini, 1966



Austin Mini Cooper, 1969



The Italian Job, 1969



Mini Cooper, 2001



New generation BMW Mini, 2006

1964

After winning the Monte Carlo rally, the Mini Cooper appeared on popular TV show *Sunday Night at the Palladium* in front of an audience of 20 million viewers.

1969

The twin Austin Mini and Morris Mini-Minor identities were dropped and the marque became known simply as Mini.

1976

The four-millionth Mini rolled off the production line. It had become the bestselling British car in the world.

1997

Celebrities designed Minis to celebrate the marque's 40th birthday. Michael Caine's featured a gold bullion pattern in tribute to the Mini heist in his film *The Italian Job*.

1999

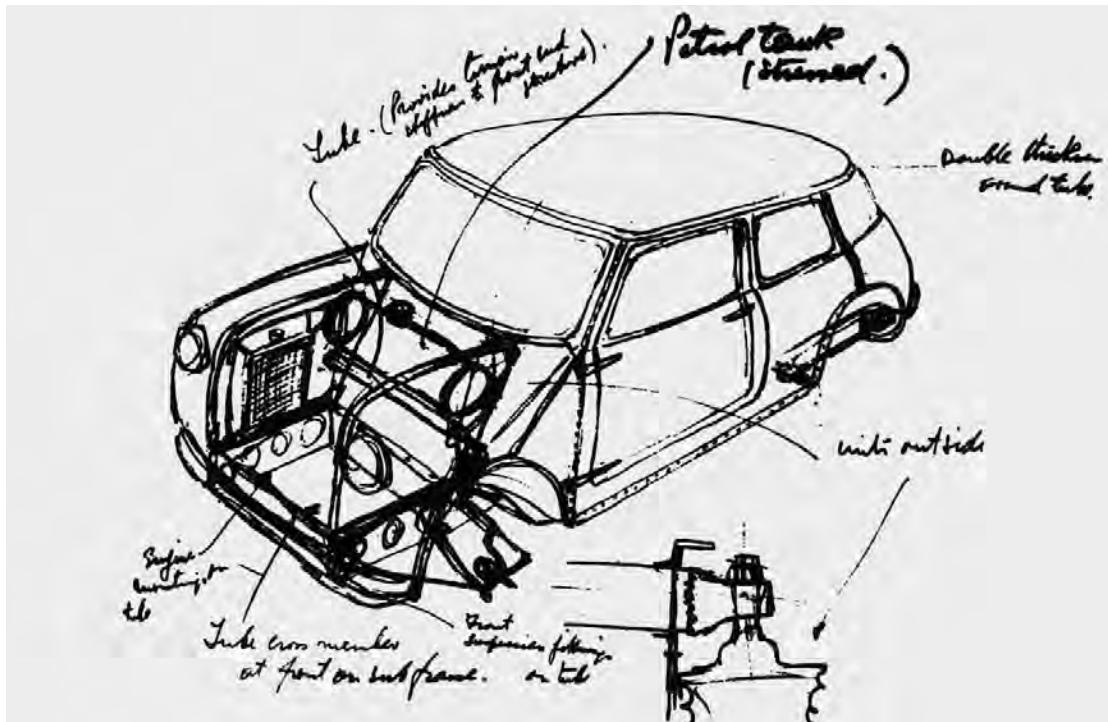
Mini took second place in the international Car of the Century awards, behind the Ford Model T.

2001

The first new generation Mini was released by BMW, which took over the Mini brand in 1994. The car is still primarily developed and produced in the UK.

Did you know?

How many fibs can you fit into one page?*



1. The maximum number of people ever fitted into a Mini is 24.

2. The Mini was designed as a response to the Suez Crisis of 1956 which had seen the reintroduction of petrol rationing. This was fixed at 10 gallons per month, placing a premium on fuel economy.

3. The last of the original Mini series (a red Cooper Sport, chassis no: 5,387,862) rolled off the Longbridge production line on October 4, 2000. To the strains of *The Self-Preservation Society* from the original *The Italian Job*, the car left the line driven by 60's singing legend, Lulu.

4. 1970's football star, Duncan McKenzie, achieved fame off the field for being able to jump over a Mini, a feat he often performed before games for charity.

5. The blue Mini Cooper originally seen as one of the getaway cars in *The Italian Job* featured in the real robbery of a Securicor van in Herne Hill in 1971.

6. Peter Sellers was one of many 60's celebrities to have a famous connection with the Mini. He owned a 1963 Radford Mini Cooper with distinctive wicker coachwork which he drove in *The Pink Panther* sequel, *A Shot In The Dark*. He finally gave it to his director, Blake Edwards, as a gift. It was sold at auction in 2009 for just over £40,000.

*Number five is a little fibber.

Penguin

Given its beloved status as a British institution to rival the BBC, it's worth remembering what a revolutionary idea Penguin originally was. The company's cheap but well-made, well-designed books found a new audience of working and middle-class readers which few believed existed. The future really was orange.



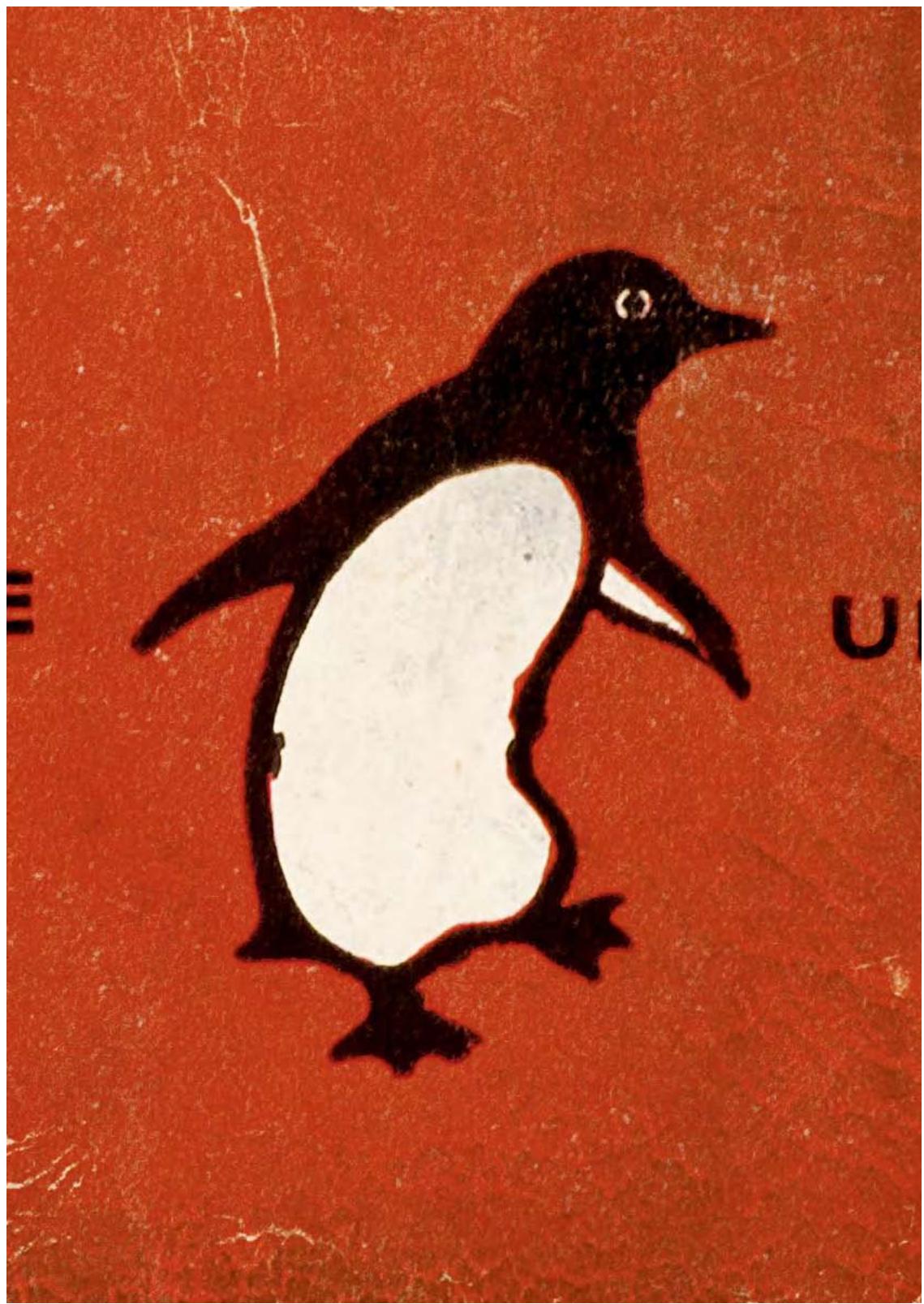
If the point of a brand mark is to guarantee quality, then Penguin excels. My father, a lifelong devotee, describes it as 'my university'. Many share his trust and appreciation. Like holding a Guinness at the bar, one feels part of a select band when reading a Penguin on the Tube or beach. Generations of investment in great design has helped earn this status.

The original (Tube map inspired?) system of distinctive coloured stripes met the business strategy; they would have been cheap to produce, compared with myriad cover designs and illustrations. However, we don't want cheap brands. We want great brands cheap. Penguin used good paper, quality binding and typography that allowed the words to breathe. They were designs of hardback quality in soft covers.

This flightless bird has adapted beautifully over the years, radically changing its design approach in response to market forces and trends, from the graphical covers of the 60s, to the commercial designs of today. Penguin achieved coherent change mostly from having a strong in-house design culture. This ethos was not elitist.

Edward Young was a 21-year-old office junior when he drew the logo and devised the colour-coding system. A secretary came up with the name.

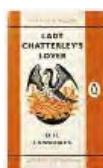
Luck also plays a part in great brand design. Penguin was still young as World War II erupted, and its format just so happened to prove the perfect fit for a battledress pocket. On such quirks are great brands built. *SA*



Timeline



Penguin book covers, 1930s



Lady Chatterley's Lover, 1960



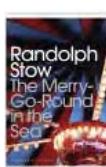
Penguin book covers, 1960s



Penguin Modern Classics, 2002



Classic Penguin book mugs, 2004



Penguin cover, 2008

1937

Two years after its inception, Penguin sales reached 3 million and it moved its premises to the crypt of the Holy Trinity Church on Marylebone Road in London.

1946

The famous Penguin Classics series was launched with E.V. Rieu's translation of *The Odyssey*, bringing classic works to the masses.

1960

People queued to buy D. H. Lawrence's *Lady Chatterley's Lover*. The book sold more than 2 million copies in six weeks.

1961

Penguin became a public company and broke records when it was listed on the London Stock Exchange.

1970

Penguin founder Sir Allen Lane died and tributes flooded in from the literary world. Penguin was bought by media group Pearson, owner of the *Financial Times*.

Did you know?

One of these is complete fiction.*



1. Allen Lane's decision to found Penguin came about after a visit in 1934 to Agatha Christie's Devon home. At Exeter station he was unable to find a book he liked and decided to found a publishing house selling good quality paperbacks cheaply. He chose to price the books at sixpence as that was then the cost of a packet of cigarettes.

2. In 1989, following Penguin's publication of Salman Rushdie's *The Satanic Verses*, bombs were planted in a Penguin bookshop in York and in Liberty's in London where the company also had a concession.

3. The entire first print run of Penguin's 1949 edition of *Pride and Prejudice* had to be pulped after it was noticed that 'obscene amendments' had been made to the Penguin logo on the inside back cover.

4. In 1937, the company pioneered a book-vending machine which it called the Penguinincubator. The first was installed outside Hendersons, at 66 Charing Cross Road.

5. When Penguin launched in 1935 it was widely dismissed as a terrible idea within the publishing industry, but within three years it had sold 17 million books. By 1960 sales had reached 250 million and the company had 3,500 original titles in print.

6. Edward Young, who designed Penguin's famous 'dignified but flippant' logo and the colour scheme for its book covers was a submariner during the war. His boat was involved in a collision which saw it sink to the bottom of the North Sea, but Young escaped by swimming to the surface.

*The catchao in the penguin's nest is number three.

Pixar

Anyone who has raised a child in the past 20 years should also raise a cheer for Pixar. It's a flagship for funny, inclusive family entertainment in a field dominated by the mawkish, the moral and the mind-bendingly tedious (take a bow Pokémon and Digimon). The perfectionism of Pixar has provided the closest thing to a guaranteed good-time that cinema can supply.



Great brands, they say, become verbs. While we might not be 'Pixaring' just yet, the name defines its category. Last week I overheard a cinema usher confidently describing *Rio* as 'the latest Pixar', although it's not (not even close). Does this indicate that the brand has lost its distinctiveness?

That's unlikely, because while being a technical pioneer arguably made Pixar, it's not, in my opinion, what sustains it. Pixar's astonishing rendering of chrome, water, fur and suchlike can be copied. But if inanimate objects offer the best subjects for Pixar's technology, their limitations have presumably inspired the leaps of imaginative storytelling which stick in the mind. For Pixar, content is king.

The emotional heart of the films defines Pixar, not its dexterity with a pixel. Both *Up* and *Toy Story 3* were mostly reviewed from the perspective of how embarrassing it was to start weeping in front of your children.

Chief creative John Lasseter believes technology is not the be all and end all. When he became creative head at Disney the old drawing tables were taken out of mothballs for *The Princess and the Frog*, a return to the traditional hand-drawn musical animation that made Disney famous, and which it killed off in a desire to emulate Pixar's technical lead.

So what makes Pixar distinctive? Innovation? A visionary creative head? Or the most traditional thing in the book – a superior, crafted product? As Lasseter himself puts it: "Quality is a great business plan." *SA*



Timeline



André and Wally B, 1984



Toy Story, 1995



A Bug's Life, 1998



Monsters Inc., 2001



Finding Nemo, 2003



Up, 2009

1995

Toy Story became the second highest-grossing film of the year. It made \$362 million worldwide and received numerous awards nominations.

1996

John Lasseter received a special achievement Oscar for his work on *Toy Story*.

1997

The number of Pixar employees reached 375.

1999

Toy Story 2 was released. It was the first film to be entirely created, mastered and exhibited digitally, and the first animated sequel to gross more than its original.

2001

Monsters Inc. recorded the biggest three-day opening for an animated film, as well as the biggest in the history of Disney and Pixar, taking \$62.6 million on its first weekend.

2006

Disney bought Pixar.

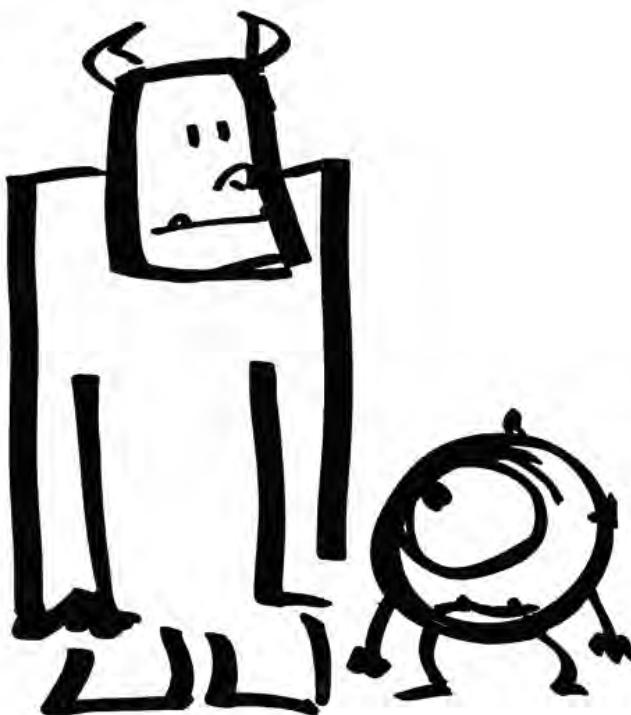
2008

WALL-E received glowing reviews, six Oscar nominations and the Oscar for Best Animated Feature.

Did you know?

Tall Story or *Toy Story*? You decide.*

Concept work for Monsters, Inc.



1. The massive flop that was *Howard the Duck* arguably gave birth to the success of Pixar. George Lucas went heavily into debt following the dismal box office performance of his 1986 Marvel Comics' production (plus the expense of setting up his Skywalker Ranch). Needing quick cash, he sold the CGI animation branch of his Lucasfilm to Steve Jobs for the knockdown price of \$5 million. Under Jobs' guidance, Pixar became Oscar-winning and box-office busting.

2. The parts of Mr and Mrs Potato Head in Pixar's *Toy Story* were originally much smaller and intended to be voiced by Bill and Hilary Clinton.

4. In Pixar's *Up*, Carl's house is raised by 10,297 balloons. However, Pixar technicians calculated that in reality it would take more than 26.5 million balloons to achieve this feat.

3. The hand moves made by Hopper in *A Bug's Life* were modelled on those of Steve Jobs.

5. Computers used in the making of *Cars* were 1,000 times faster than those employed to create *Toy Story*, a mere 11 years earlier.

6. Billy Crystal turned down the role of Buzz Lightyear in *Toy Story*, a move he has described as one of the worst of his life. Bill Murray had been considered for the same role but he lost the producer's number.

*Number two is pixelating the truth.

Ray-Ban

The US Navy set up recruiting booths in cinema foyers which were showing *Top Gun*, so powerful a piece of propaganda did it prove to be. Part of the appeal to enlist must surely have been the uniforms and Aviators worn by Maverick, Iceman and the rest. After all, when Lieutenant Macready originally asked Bausch & Lomb to manufacture anti-glare glasses for the US Air Force he insisted that they were stylish. UK Armed Forces recruitment bogs take note.



It is no accident that jazz and rock 'n' roll came from the US not the Eastern Bloc. Ray-Ban is a design champion because it was in the right place at the right time and designed in the right spirit. The time was the mid-20th century, the place the US, and the spirit a confident optimism, one that danced from the hips.

In the interests of brevity allow me to be broad; mid-century industrial design in both East and West was, out of necessity, simple and utilitarian. In Russia, this was purely about functionality, with little need to court consumer choice, but in the States, one had to try harder and bring a little style, a little élan. US designers had an innate gift for producing industrial design with flair. They celebrated consumer culture through design as populist as Gershwin or Elvis.

Ray-Ban products (both Wayfarers and Aviators) are great functional design. In their streamlined curves, bevels and detailing, they also capture the spirit of America. They are definitions of their era, alongside Zippo lighters, Fender guitars, Coke bottles, Willys jeeps, Airstream trailers and other classics. They look like someone loved designing them.

Most brands have a key or an onion upon which 'brand personality' is laboriously defined. Ray-Ban's design went for a broader and deeper context – it tapped the zeitgeist. It is an approach Apple has mastered in today's world, but you won't find any planning document that shows you how to achieve this. It takes talent, intuition and feel. Genius, perhaps. SA



Timeline



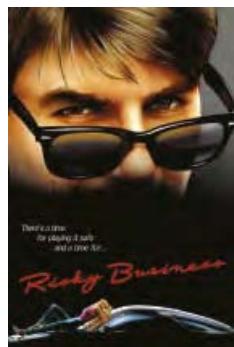
General Douglas MacArthur, 1945



Hunter Thompson, 1960s



Ray-Ban ad, 1979



Risky Business, 1983

1853

John Bausch and Henry Lomb set up business together in Rochester, New York, making optical products.

1969

By the end of the decade Ray-Ban had expanded, and offered more than 50 designs and ranges.

1982

A lucrative \$50,000-a-year deal was signed with Unique Product Placement to promote the brand in movies and TV shows.

1986

Another popular design, the Clubmaster was launched, inspired by classic 50s and 60s styles.

1999

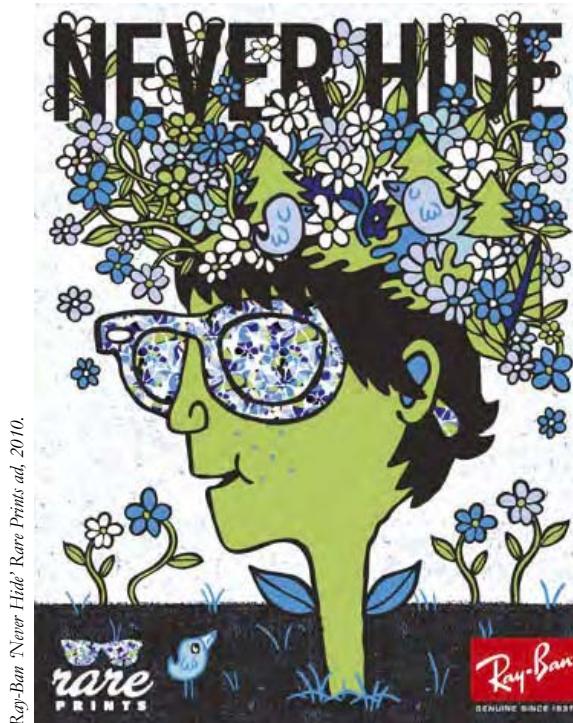
Ray-Ban was bought by Italian eyewear group Luxottica, the owner of Oakley and Oliver Peoples sunglasses and retailer Sunglass Hut.

2011

Ray-Ban was ranked fourteenth on the Coolbrands index, decided on by a panel including musician Jessie J and DJ Rob da Bank.

Did you know?

Which one is the shady character?*



1. Ray-Bans were originally called Anti-Glare until their re-christening in 1937. Not sexy, but did exactly what it said on the tin.

2. The sunglasses scooped the kind of publicity money can't buy when General Douglas MacArthur was photographed wearing a pair of Aviators as he waded on to the beach at Layte, in the Phillipines, in 1944.

3. In the mid-70s, Ray-Ban introduced a line of 'disco' sunglasses. They did not catch on.

4. John Belushi only removes his Ray-Bans once in the course of *The Blues Brothers* – when talking to Carrie Fisher.

5. US *Vogue* editor-in-chief, Anna 'Nuclear' Wintour has an 'indoor' and 'outdoor' version of every brand of sunglasses which she wears, including Ray-Bans.

6. Tom Cruise is good news for Ray-Bans. When he wore a pair of Wayfarers in *Risky Business*, annual sales for 1983 climbed from 18,000 pairs to 360,000. By the end of 1986 after further product placement in *Miami Vice*, *Moonlighting* and *The Breakfast Club*, they were selling 1.5 million. When Cruise repeated the trick with Aviators in *Top Gun*, sales rose by 40% to 1.5 million in the seven months after the film was released.

*Behind the shades is number five.

Selfridges

The passion of store founder, Harry Selfridge, was evident in everything he brought to retail. Not least his reasoning for relocating to England, namely his belief that “London is the greatest and richest city in the world and contains six million discerning inhabitants.” Despite being forced out by his board in 1939, his legacy remains, in the ‘joie de vivre’ that his store still retains. As for his opponents. Literally, yesterday’s men.



When does packaging become advertising? Those glossy yellow bags do not only serve to carry the goods we buy from Selfridges. For more than a decade now, they have also been bright beacons of brand advocacy. The fact that they are normally seen resting proudly on the shoulder of the well-heeled only amplifies the benefit to the brand.

So what design lesson can we learn from Selfridges? A helpful reminder that fortune favours the brave. It takes courage to do something bold. It also takes courage (and a lot of discipline) to keep things simple. Apparently, early incarnations of the design featured decoration echoing the shop's exterior. This was judiciously removed, revealing a contemporary brand unencumbered by its heritage.

The real potency of the design was brilliantly demonstrated during the Oxford Street store's 100th anniversary in 2009. Exclusive editions of products from brands such as Converse, Johnnie Walker, Levi's and Fender were launched in the retailer's signature Pantone 109 yellow. Even the most famous bottle in the world momentarily looked more Selfridges than Coca-Cola.

The design also makes Selfridges accessible. The other top-end department stores can't help but feel a bit stuffy or a little cold by comparison: a virtue that last year helped Selfridges officially become the world's best department store. For now at least, it's in the bag. *JJ*



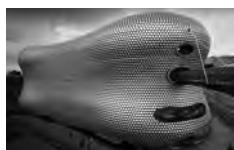
Timeline



Selfridges & Co. sign



Selfridges flagship store, London



Selfridges Bullring, Birmingham



Selfridges advertising campaign, 2007



Selfridges Oxford Street centenary, 2009

1858

Harry Gordon Selfridge was born in Ripon, Wisconsin. In 1879 he began working for Chicago department store Field and Leiter, where he spent 25 years.

1929

Holding company The Gordon Selfridge Trust became the biggest retail group in Europe after it acquired premises in locations such as Bayswater and Leeds.

1939

Selfridge was forced to retire by the board of directors and investors. He had lost much of his personal fortune by that time.

1951

Selfridges was bought by Liverpool-based retail group Lewis' Investment Trust for £3.4 million.

2003

Selfridges was acquired by Canadian retailer Galen Weston for an estimated £590 million. His daughter Alannah was appointed creative director.

2010

Executives and industry experts named Selfridges the world's best department store at the Global Department Store Summit.

Did you know?

Ground floor – blarney, boondoggles and beguilement.*



Selfridges retro sweet jars, 2011.

1. John Logie Baird gave the first public demonstration of television in Selfridges in April 1925. Three years later the store sold the world's first television set.

3. 1970's sitcom *Are You Being Served?* was based on co-writer Jeremy Lloyd's experience as a shopwalker at Selfridges in the 1960s.

5. Selfridge had a gift for pulling the crowds in for events which had nothing to do with shopping. Thus in 1909, four months after opening, he arranged for the battered aircraft in which Louis Bleriot had just made the first Channel crossing to be displayed in the store. 150,000 people came to see it over four days.

2. Above the Art-Deco main entrance there is a statue known as *The Queen of Time Riding in Her Ship of Commerce*. What that means is anyone's guess, but it still looks great.

4. Selfridge himself coined the expression, "Why not spend the day at Selfridges?" which introduced the concept of shopping as a leisure pursuit. In its first week of opening a million people visited his store.

6. In the run-up to Christmas 1968, a Situationist group called King Mob, which included future Sex Pistols manager, Malcolm McLaren, visited Selfridges with their own Santa Claus. They handed out the store's toys as 'alternative' presents to queuing children, along with a leaflet which read: "Christmas, it was meant to be great, but it's horrible."

**On the ground floor is number three.*

Sony

Sony's growth in the post-war world hinges on the successful co-operation between two former combatants. The Japanese company's first major coup came when it won the licence to use transistor technology pioneered by Bell laboratories in the US. It sold half a million of its TR-610 transistor radios between 1958 and 1960, most of them to the US. From the Walkman to the Playstation, it has remained at the heart of our culture ever since.



Despite a glorious heritage, the truth is that Sony has been struggling to return to form for years. Fighting on too many fronts, the brand has been surpassed by Apple, undercut by Samsung and outpaced by Nintendo and Microsoft.

So, perhaps a first lesson to take from Sony is that good design works hand-in-hand with good thinking, not as a substitute for it.

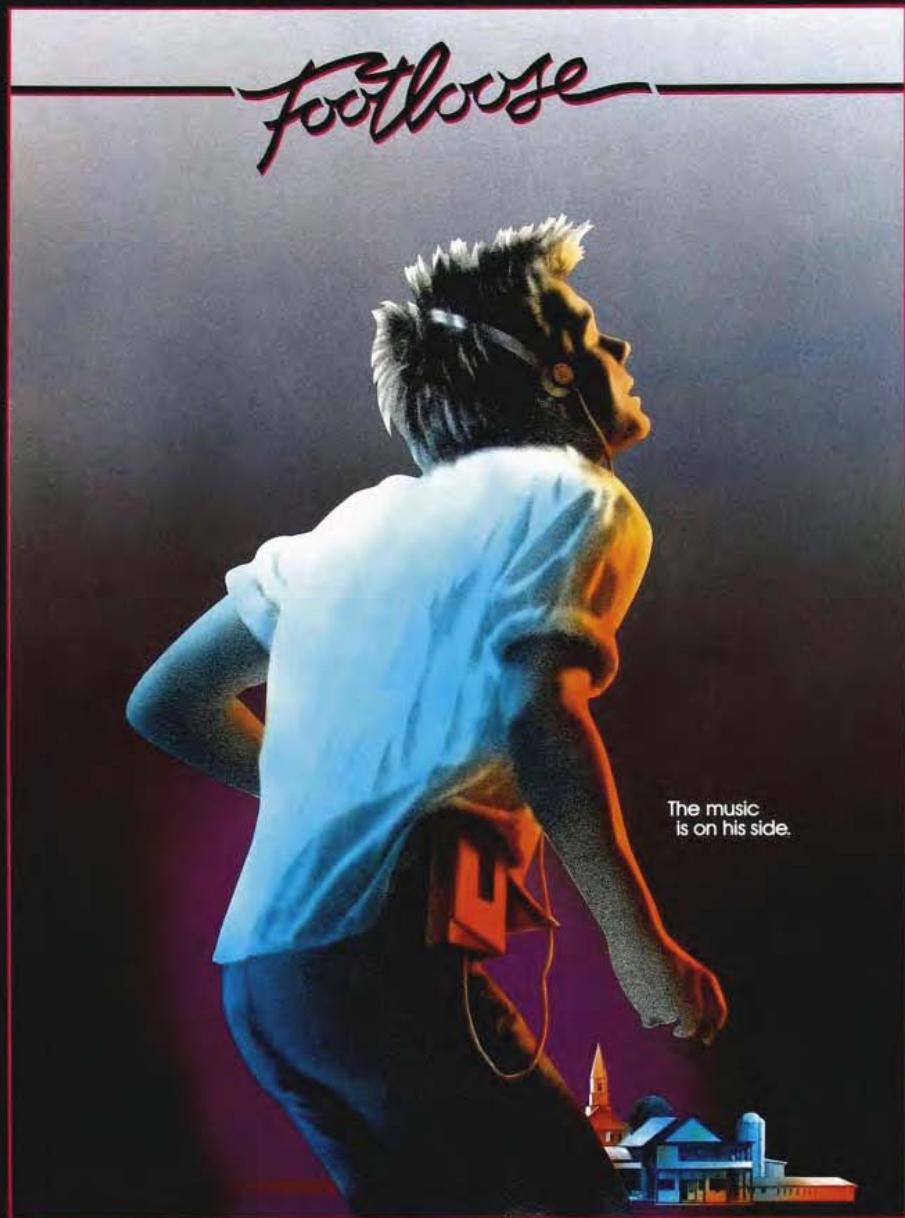
A second is that the value of a cohesive style cannot be underestimated when brands extend far and wide. Despite continuing to exhibit its renowned flair in the styling of individual products, Sony was making the mistake of starting to emulate the competition rather than craft its own common look. In today's market, it isn't good enough to manufacture a

disparate range of products and hope to bind them together with just a logo. The risk is that the whole becomes less than the sum of the parts.

The good news at Sony is that ever since he took the reins in 2005, chief executive Howard Stringer has quietly effected a revolution by stealth and Sony's latest generation products harness their always-innovative technology to a more alluring style. It can't be a coincidence that the underlying business appears to be returning to form as Sony takes the fight to its competitors again.

Perhaps the biggest lesson we can learn from Sony is that a strategic approach to design is no longer a luxury; it's a necessity. *AK*

HE'S A BIG-CITY KID IN A SMALL TOWN.
THEY SAID HE'D NEVER WIN. HE KNEW HE HAD TO.



Perfect for 'kicking off' your Sunday shows! By 1984 the Walkman was embedded in the popular culture it was also driving.

PARAMOUNT PICTURES PRESENTS A DANIEL MELNICK PRODUCTION·A HERBERT ROSS FILM
FOOTLOOSE·KEVIN BACON·LORI SINGER·DIANNE Wiest AND JOHN LITHGOW
EXECUTIVE PRODUCER DANIEL MELNICK·EDITED BY PAUL HIRSCH·WRITTEN BY DEAN PITCHFORD
PRODUCED BY LEWIS J. RACHMIL AND CRAIG ZADAN·DIRECTED BY HERBERT ROSS
READ THE PAPERBACK FROM WALLABY BOOKS A PARAMOUNT PICTURE
IN SELECTED THEATRES
ORIGINAL MOTION PICTURE SOUNDTRACK ALBUM ON COLUMBIA RECORDS AND CASSETTES

PG PARENTAL GUIDANCE SUGGESTED
SOME MATERIAL MAY NOT BE SUITABLE FOR CHILDREN

IN SELECTED THEATRES

A PARAMOUNT PICTURE



Timeline



TR-55, 1955



TV8-301, 1960



Sony Cassette Walkman, 1979



Sony PlayStation, 1994



Sony BRAVIA, 2009



Sony PlayStation 4 concept, 2012

1950

Japan's first magnetic tape recorder, the G Type, was launched. Five years later the country's first transistor radio, the TR-55, went on the market.

1958

The theft of 4,000 Sony radios from a New York warehouse gave the brand valuable publicity in the US by putting its name in the headlines.

1960

The world's first direct-view portable TV, the TV8-301, was launched, followed by the world's smallest and lightest all-transistor TV, TV5-303, in 1962.

1973

Sony received the first Emmy ever awarded to a Japanese company for developing the Trinitron colour TV system.

1988

Sony acquired CBS Records and renamed it Sony Music Entertainment in January 1991. In 1993, Sony Computer Entertainment was established.

1994

Sony launched the PlayStation games console. The PS2 and PS3 followed, as well as a handheld console, the PSP. The PS4 is now in development.

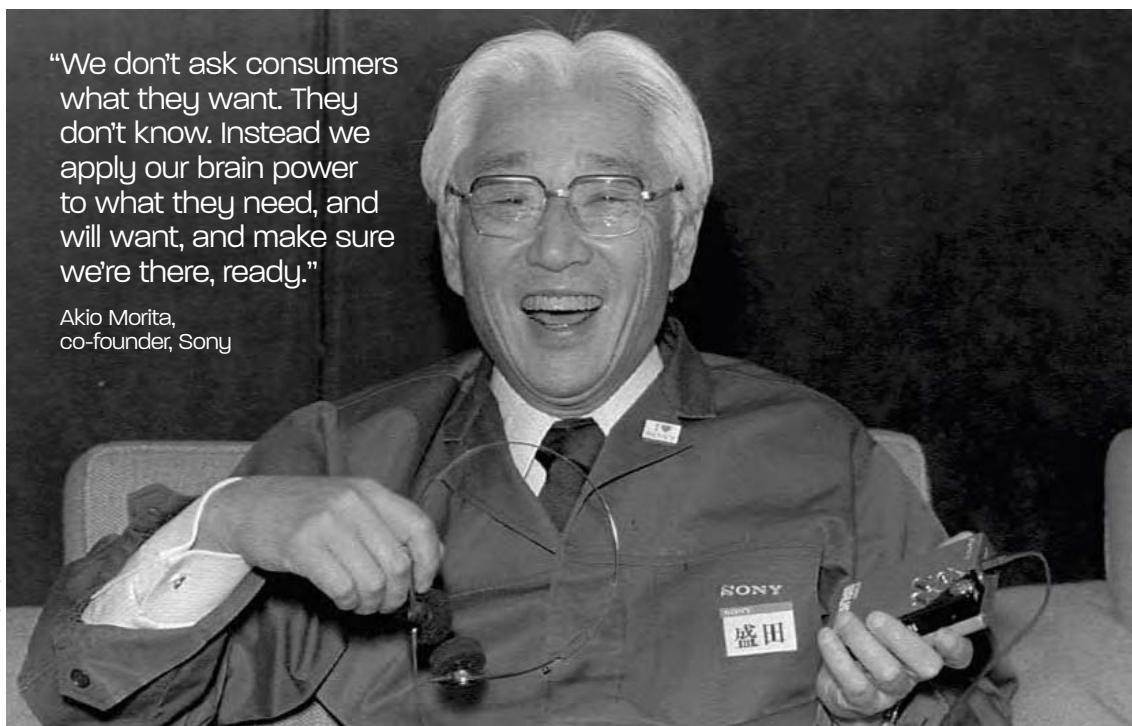
Did you know?

Believe half of what you see. And none of what you hear.*

"We don't ask consumers what they want. They don't know. Instead we apply our brain power to what they need, and will want, and make sure we're there, ready."

Akio Morita,
co-founder, Sony

Akio Morita, Sony co-founder & chairman.



1. Sony's first electronic product was an automatic rice cooker.

2. The hole in the middle of every CD is exactly the same diameter as the Japanese 1 yen coin.

3. Sony's first 'pocket-sized' transistor radios were slightly too big for standard pockets, so Morita made his salesmen wear shirts with bigger pockets.

4. Legend has it that the length of a compact disc (developed by Sony and Phillips) was set at 74 minutes because Sony vice-president and Beethoven aficionado, Norio Ohga, wanted it to be long enough to play Ludwig van's *Ninth Symphony* uninterrupted.

5. Sony was unsure about using the name Walkman for its first portable cassette player when it launched outside Japan. It planned to call it Storaway in the UK, Freestyle in Sweden and Soundabout in the US. But when Sony boss Akio Morita visited a factory in Paris, employees' children asked when they could get their Walkman and the original name prevailed.

6. Sony's Betamax system lost out to VHS for a variety of reasons. One of the most crucial, however, was that Betamax tapes were originally only an hour long, whereas VHS tapes were twice that length. Hence, movies could not be recorded on Betamax, but normally could on VHS.

*Number two has a dodgy source.

Swatch

Swatch is more than a company. It is a model of how a national industry can be rescued from apparent terminal decline with bold vision, private enterprise and government backing. By the early 80s, the Swiss watch industry had been overrun and outmanoeuvred by cheap, Asian digital rivals. Nicholas Hayek changed all that, launching Swatch as a brand that was fun, fashionable and relatively inexpensive. Today, Swiss watches are world leaders once again.



The downturn resulted in fewer folk buying and fewer folk flying. Airports are a prime watch-buying environment, so we might forgive analysts who were pessimistic about the fortunes of Swatch. They should have studied the brand's design, not the numbers. Swatch was born in tough times, and is resurgent now tough times have returned. Like feel-good movies in the Great Depression, bad times create a desire for a bit of fun, and Swatches are visually cheerful. The brand's irreverence is supported by the Swiss provenance it wears so lightly.

That the whole proposition is based on limitless editions with an eye on fashion has also helped it to stay fresh and relevant. Also, with all things 80s making a stylistic comeback, the Swatch is enjoying good times indeed – what goes around comes around.

A couple of thoughts: Swatch proves that a flexibility of design language can be as effective as single-mindedness. It has used cool artists such as Keith Haring, but also gone mainstream with James Bond editions and the like. This fluid approach has brought broad appeal.

The original ads, featuring models wearing several watches on one wrist, were a stroke of genius. This approach said 'fashionable, fun, disposable, collectable' – not bad for a humble pack shot.

We hear much of 'emotional intelligence' in management; it's also a useful attribute for brands. Swatch understands how we feel and offers an affordable little luxury to improve our collective mood. *SA*



Timeline



Jelly Fish, 1983



Swatch & Keith Haring, 1985



POP Swatch, 1986



Swatch & Billy the Artist, 2009



Swatch & Jeremy Scott, 2011



Swatch & Kidrobot, 2011

1984

Swatch AG was established with headquarters in Biel, Switzerland, following the merger of ASUAG and SSIH.

1986

The POP Swatch was launched. The watch could be attached to clothes and worn as a wristwatch.

1988

The Swatch Newseum, a travelling museum showcasing every Swatch ever produced, made its debut.

2001

Designer Vivienne Westwood created the 'Flying Time' collection of watches.

2006

Swatch celebrated its 333-millionth watch. About 15 million to 20 million Swatches are produced every year.

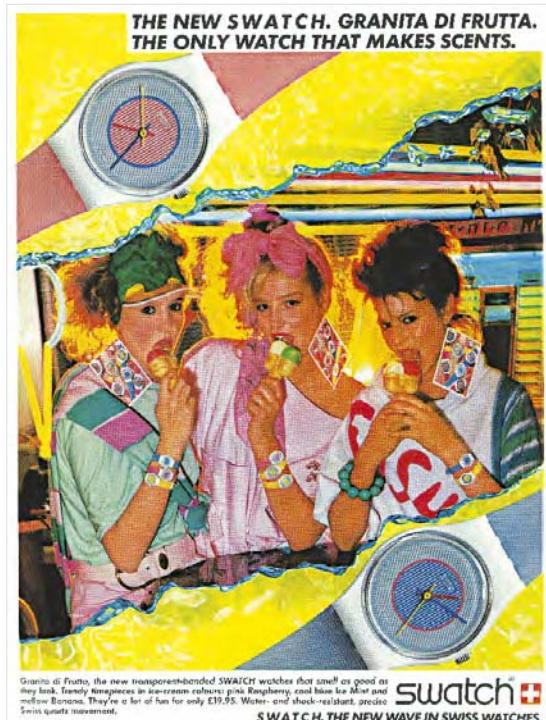
2010

Nicolas Hayek died. Two days later, daughter Nayla was voted in to replace him as chairman of the board.

Did you know?

One of these is a little two-faced.*

Swatch advertising, 1980s (Left), Swatch advertising, 2011 (Right).



1. Swatch is a shortened form of both Second Watch, and Swiss Watch.

2. As well as being primarily made from plastic, Swatch revolutionised watch production by reducing the number of component parts from almost 100 to just 50.

3. Swatch entered the *Guinness Book of Records* in 1984 for the Giant Swatch which was attached to the side of the Commerzbank in Frankfurt. The watch was 162 metres high and weighed 13 tons.

4. The company has collaborated with a number of artists, most recently Lady Gaga which led to the Swatch PokerFace, a limited edition range which featured all 52 cards of a standard deck, set in rubies and diamonds around the bezel.

5. On March 21, 1997, all 1,600 Swatch watches in the travelling Swatch Newseum were stolen.

6. Swatch proved the water-resistant accuracy of its AquaChrono range by submerging it to a depth of 200 metres in Loch Ness.

*Number four has a few cases loose.

Swiss

If World War II GIs had been able to call it by its real name, Schweizer Offiziersmesser, rather than the 'Swiss Army knife', would the brand still have taken off? Probably, because it was useful and looked good like most US servicemen's kit. Its success now is such that it has come to represent that nation's characteristics – practical, organised, efficient. A much better role model than the cuckoo clock.



The Swiss Army Knife has carved out a distinct space in our minds as a symbol of versatility. Despite being famous for its multi-functionality, the lesson it reminds us is, to keep it simple.

The brand has continually added depth and interest to a consistent product proposition, while resisting the temptation to tinker with a strikingly simple identity. Consequently, the Swiss Army Knife has a 'fresh continuity' about it that keeps it familiar yet relevant.

Product quality has also remained reassuringly consistent. The individual features on every single knife it produces are still tested by hand, an expensive but essential process that sensibly hasn't fallen victim to a cost-engineering exercise.

That precision and reliability has made the Swiss Army Knife not just a successful brand, but a powerful ambassador for Swiss culture.

It has played its part alongside other brands, from Rolex to Roger Federer, to create an expectation of quality and accuracy from all things Swiss.

The restraint and discipline that has been shown at the brand's core has served to liberate the periphery. Expansion into other categories has helped drive growth without undermining the brand's credibility.

Presumably, however, there is a limit and Swiss army fragrances might just be it. While we might aspire to share their equipment, I'm not sure how much we really want to smell like the Swiss army. *JJ*



Timeline



Swiss Soldier's Knife, 1891



Swiss Army Knife, 1951



Victorinox Pioneer



The Huntsman



Victorinox Tomo, 2011

1886

The Swiss army decided to equip every soldier with a regulation single-blade folding knife, sourced from Solingen, Germany.

1908

Swiss knife-makers Victorinox, based in the German-speaking Schwyz region, and Wenger, from the French-speaking Jura region, became dual suppliers to the army.

1945

US army, marines and air force shops sold a high number of knives, calling them the 'Swiss Army Knife'. This name was adopted in all English-speaking countries.

1980

Manufacturing of the knife for Victorinox generated sales of more than 65 million Swiss francs. Office and storage space expanded and staff numbers grew to 730.

2005

Victorinox took over Wenger and became the sole owner of the Swiss Army Knife brand. Manufacturing of the knife continued under the two brands.

2007

The Swiss army invited bids for supplying an updated knife. Victorinox retained Swiss Army Knife production against competition from seven other suppliers.

Did you know?

One of these is corkscrew straight.*

Roh Ryan artwork using the Victorian Tomo.



1. Swiss Army knife specials include 'Cigar Cutter' and 'Golf Tool' which includes a tee punch and ball marker.

2. A screwdriver for disassembling rifles was the first extra tool to be added to the original pen knife.

3. Since Lyndon B. Johnson, US presidents present their guests with Swiss Army Knives.

4. The only part of the Swiss Army knife that's not manufactured in Switzerland is the corkscrew, which is forged in Japan.

5. The largest model is the SwissChamp with over 33 features. Over 450 stages are involved in its production.

6. One of the original tooth picks which came as standard on most Swiss Army models was recently discontinued when it was found to be useful in picking Yale locks as well as teeth.

Veuve Clicquot

In 2000, Veuve Clicquot took legal action against a small Tasmanian producer of sparkling wine because it claimed it was using the same 'mango' colour label intrinsically associated with the French company. Veuve Clicquot won. Not a happy episode, of course, but one that demonstrates the value of distinctive design in an industry where brand recognition is priceless.



Madame Clicquot's portrait graces Veuve's muselet (the fiddly wire bit to you and me). As portraits go it is, ahem, no oil painting. Her stalwart image is, arguably, at odds with the brand's stylish 'designer' personality, but a design lesson one might take is that style will carry you only so far. Substance is the thing.

Without sight of a strategy document, I can only presume that the brand's relentless energy for quality-design editions and fashion-house collaborations reflects a targeting of women, and men who love design; but then, we are just big girls anyway.

Where Champagnes would once have played to a world of masculine status, Veuve Clicquot has moved with the times. This isn't femininity with a bow on it, however: it is design with élan.

La Grande Dame's presence is the grit that makes the pearl. She is someone to be admired as a true pioneer by a female audience, someone with broad shoulders on which all the brand's contemporary, stylistic innovations can stand. She offers a foundation of authenticity. Many brands airbrush and polish their equities, or smooth off the interesting, but rough edges. Great ones do not.

A friend's father-in-law once accused him of having 'Champagne taste and beer money'. Veuve Clicquot has spent Champagne-sized budgets on Champagne-quality design, both on and off-pack. This affords it a Champagne standard of identity. As the lady herself said: "One quality only, the finest." Penny-pinchers take note. *SA*



Timeline



Veuve Clicquot, 1893



Veuve Pucci, 1996



Veuve Clicquot icebox



Veuve Clicquot fridge, 2010



'Clicq'up' foldable ice bucket, 2011

1811

An exceptional harvest produced an outstanding vintage, claimed to be due to the Great Comet of 1811.

1866

Ponsardin died, leaving the business under the leadership of Édouard Werlè, her business partner at the time. He was succeeded by his son Alfred Werlè.

1963

Veuve Clicquot Ponsardin was listed on the French stock exchange for the first time. In 1987 it became part of the Louis Vuitton Moët Hennessy luxury brand group.

2000

The company released its first Clicquot icebox, the first of many brand extensions.

2004

Veuve Clicquot's first non-vintage rosé was released in Japan. It was not made available internationally until 2006. By 2008 it represented about 10 per cent of the brand's sales.

2010

Bottles of 200 year-old Veuve Clicquot were found in a Baltic Sea shipwreck. The world's oldest Champagne, it sold for more than £25,000 a bottle at auction.

Did you know?

Which isn't of authentic vintage?*



1. Veuve Clicquot has always positioned itself at the top end of the Champagne market. During the Napoleonic Wars it made a point of defying Russia's ban on the import of Champagne by smuggling its wares to the country's elite.

2. Phillippe Clicquot-Muiron set up a trading business in 1772 which only dealt in Champagne as a sideline and his son Francois succeeded him in 1801. When Francois died, it was thought that the company would be sold, but his widow ('Veuve' in French), Barbe-Nicole Ponsardin took over. The company's full name remains Veuve Clicquot Ponsardin.

3. Under the leadership of Mireille Guilliano in the 80s, Veuve Clicquot targeted the US and raised its share from less than one per cent to over a quarter of the market.

4. Nancy Dell'Olio threatened to sue *Strictly Come Dancing* judge Bruno Tonioli when he criticised her performance by saying he thought, "She had inhaled two gallons of Veuve Clicquot."

5. Justin Timberlake's backstage rider includes 20 Magnums of Veuve Clicquot.

6. In 2008, an unopened bottle of 1893 Veuve Clicquot in perfect condition was discovered in a drinks cabinet in Torosay Castle on the Isle of Mull. It is now on display at the Champagne house's visitor centre in Reims.

*Number five is more sham than Champagne.

Waitrose

Waitrose, that odd supermarket where parents talk with their children, rather than the national norm of shouting at them. A relaxed, friendly, efficient place with less packaging and more aisle space. Depending on what you buy, it doesn't necessarily cost that much more for the privilege. Perhaps it shows what can be done when staff are made partners.



Waitrose has long regarded design as a source of competitive advantage. In contrast to the visual cacophony of cardboard signs and non-food merchandise at its brasher competitors, Waitrose customers enjoy light and airy stores with wide aisles, intelligent signage and courteous staff.

An eclectic selection of sophisticated design delights its customers and allows it to avoid the worst of the price war being fought out between the big four supermarkets.

Waitrose hasn't always been so immune. In 2008, sales fell 4.6% due to a perception that Waitrose was pricey when people needed to cut back. This perception was dispelled only by the introduction of its Essential range. Simple packaging with bright, hand-drawn illustrations efficiently positions its everyday products as 'Quality you'd expect at prices you wouldn't.'

It was a well-executed response to a strategic threat that could have left Waitrose positioned as an occasional shop, a niche from which M&S Simply Food seemingly struggles to escape.

Within weeks, Waitrose topped the grocery league table, with like-for-likes up 10%. Since then it has sustained the recovery with initiatives featuring Delia Smith and Heston Blumenthal, a partnership with Duchy Originals and extension into smaller outlets.

Although consumers are again cautious about spending, Waitrose continues to command high levels of loyalty, thanks to its commitment to quality and design. *AK*



Timeline



An early Waitrose logo



Waitrose logo, 2003



Waitrose Cooks' Ingredients, 2008



Waitrose Mustards, 2008



Waitrose bag for life



Waitrose Good to Go, 2011

1904

Wallace Waite, Arthur Rose and David Taylor opened a small grocery shop at 263 Acton Hill. Two years later, Taylor left the business.

1937

The chain of 10 grocery stores was acquired by John Lewis Partnership (JLP), adopting a conflation of the names of owners Waite and Rose.

1955

The first Waitrose supermarket opened in Streatham, South London.

1992

Waitrose opened its 100th food shop. By 2011 the number of stores hit 240; there are plans to open a further 400 branches by 2017.

2000

Ocado, the online grocery-delivery service, which carries Waitrose goods and is part-owned by JLP, launched.

2003

Waitrose was awarded a royal warrant by Her Majesty the Queen. A second was granted by HRH the Prince of Wales in 2011. The chain previously held the Queen Mother's royal warrant.

Did you know?

Why not sample our delicious range of pork pies?*

Waitrose Community Matters' token.



1. When Waitrose opened a branch in the affluent Cheshire town of Cheadle Hulme in 2007, it was its first purpose-built retail outlet in the North of England.

2. Former envoy to the Archbishop of Canterbury, Terry Waite is a great-nephew of the store's founder, Wallace Waite. As a result he is entitled to anything from the store's Essential range free of charge.

3. Waitrose has recently launched a giant avocado, known as 'The Linda', which is ten times the size of the normal fruit. It is also selling 'Sumo' pumpkins that weigh more than six stone and onions the size of grapefruit.

4. Demand for Waitrose's £13.99 Christmas puddings, created by Heston Blumenthal was so great last year that they were selling on eBay for £400.

5. In 2009, Waitrose rescued Prince Charles' struggling Duchy Originals organic produce brand and expanded its range.

6. Waitrose has won Best Supermarket in the Good Housekeeping Food Awards for the past seven years.

**The pork pie is number two*



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jones knowles ritchie specialise in designing packaging, guided by the principle that, above all else, the brand comes first. This is our third book and we hope you enjoy it!

Andy Knowles began his career marketing Heineken and Stella Artois at Whitbread before co-founding jkr. Now chairman, he's as interested as ever in lively debate around what gets packaging noticed and chosen.

Silas Amos was a founder designer at jkr in 1990. He writes our daily Design Gazette online and is focused on creative strategy as a day job.

James Joice is a relative newcomer to jkr, having spent the first ten years of his career at M&C Saatchi. He notes that the lunches are shorter but the questions are no less meaty.

jkr

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This book celebrates twenty-five great works of design, the people who created them and the clients who bought them.