

Dieter Rams

Dieter Rams is a German industrial designer and retired academic closely associated with the consumer products company Braun and the functionalist school of industrial design.

**Born:** May 20, 1932 (age 86 years)

Dieter Rams began his studies in architecture and interior decoration at Wiesbaden School of Art in 1947 which is nowadays part of the RheinMain University of Applied Sciences. A year later, in 1948, he took a break from studying to gain practical experience and finish his carpentry apprenticeship. He returned to Wiesbaden School of Art in 1948 and graduated with honours in 1953 after which he began working for Frankfurt-based architect Otto Apel. In 1955, he was recruited to Braun as an architect and an interior designer. In 1961, he became the chief design officer at Braun, a position he retained until 1995.

Dieter Rams was strongly influenced by the presence of his grandfather, a carpenter. Rams once explained his design approach in the phrase "Weniger, aber besser" which translates as "Less, but better". Rams and his staff designed many memorable products for Braun including the famous SK-4 record player and the high-quality 'D'-series (D45, D46) of 35mm film slide projectors. He is also known for designing a furniture collection for Vitsœ in the 1960s including the 606 universal shelving system and 620 chair programme.

By producing electronic gadgets that were remarkable in their austere aesthetic and user friendliness, Rams made Braun a household name in the 1950s.

In addition to being a successor to the Bauhaus, Rams eventually became a protégé of the Ulm School of Design in Ulm, Germany.

Rams introduced the idea of sustainable development and of obsolescence being a crime in design in the 1970s.<sup>[2]</sup> Accordingly, he asked himself the question: "Is my design good design?" The answer he formed became the basis for his celebrated ten principles. According to them, "good design" includes:<sup>[4]</sup>

**1.is innovative** – The possibilities for progression are not, by any means, exhausted. Technological development is always offering new opportunities for original designs. But imaginative design always develops in tandem with improving technology, and can never be an end in itself.

**2.makes a product useful** – A product is bought to be used. It has to satisfy not only functional, but also psychological and aesthetic criteria. Good design emphasizes the usefulness of a product whilst disregarding anything that could detract from it.

**3.is aesthetic** – The aesthetic quality of a product is integral to its usefulness because products are used every day and have an effect on people and their well-being. Only well-executed objects can be beautiful.

**4.makes a product understandable** – It clarifies the product's structure. Better still, it can make the product clearly express its function by making use of the user's intuition. At best, it is self-explanatory.

**5.is unobtrusive** – Products fulfilling a purpose are like tools. They are neither decorative objects nor works of art. Their design should therefore be both neutral and restrained, to leave room for the user's self-expression.

**6.is honest** – It does not make a product appear more innovative, powerful or valuable than it really is. It does not attempt to manipulate the consumer with promises that cannot be kept.

**7.is long-lasting** – It avoids being fashionable and therefore never appears antiquated. Unlike fashionable design, it lasts many years – even in today's throwaway society.

**8.is thorough down to the last detail** – Nothing must be arbitrary or left to chance. Care and accuracy in the design process show respect towards the consumer.

**9.is environmentally friendly** – Design makes an important contribution to the preservation of the environment. It conserves resources and minimizes physical and [visual pollution](#) throughout the lifecycle of the product.

**10.is as little design as possible** – Less, but better – because it concentrates on the essential aspects, and the products are not burdened with non-essentials. Back to purity, back to simplicity.



## T1000 WELTEMPFAENGER (WORLD RECEIVER) RADIO

### MANUFACTURER

[Braun](#)

### DESIGNER

[Dieter Rams](#)

### COUNTRY

[Germany](#)

### YEAR

1963

### DIMENSIONS

W: 360mm H: 300mm D: 120mm

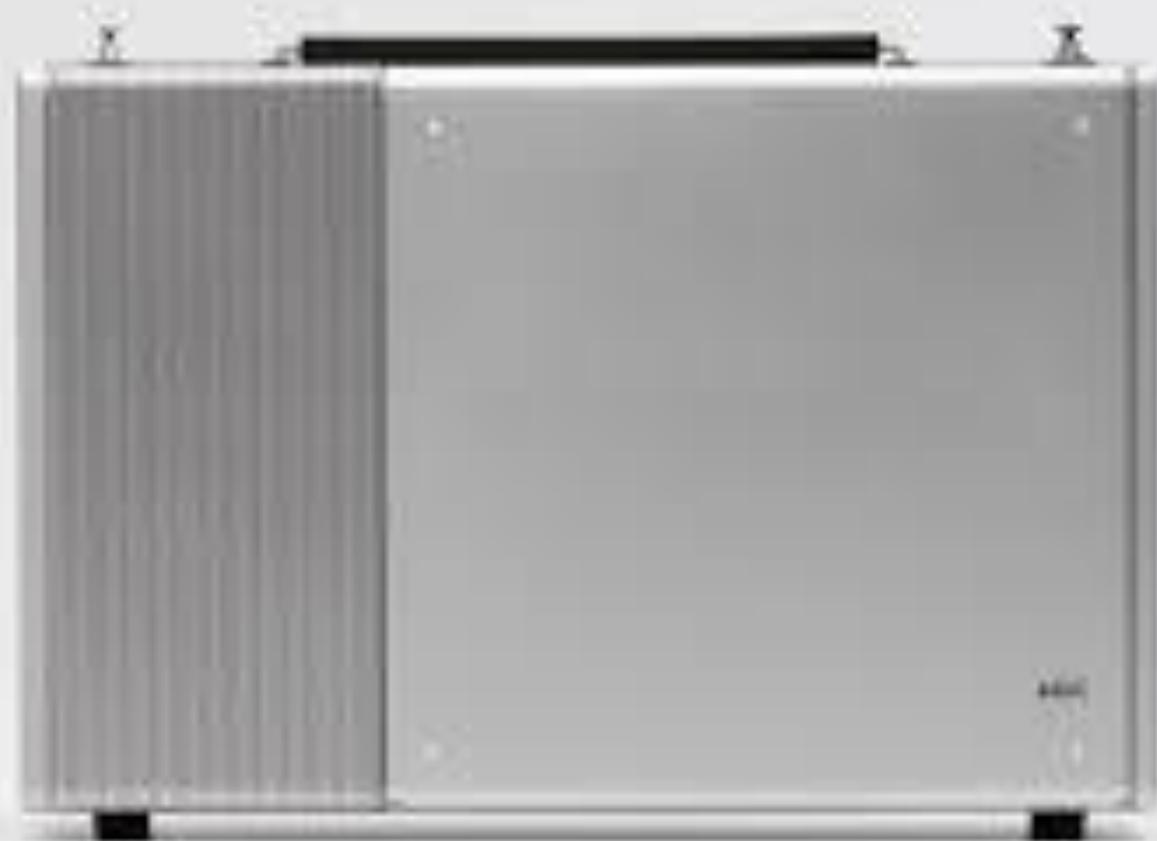
### RELATIONSHIPS

[Democratic Design / Rams and Ive](#)

The T1000 embodies Rams' belief that well designed products (that have resolved a form for simplicity, intelligibility, utility and longevity) can promote democracy. In the early 1960s, as Germany was emerging from the chaos of World War II, the T1000 radio enabled access to the world with its extraordinary bandwidth and mobility, while its physical form presented order, harmony and economy (three design ideals favoured by [Braun](#) from this period). The T1000 stands out for its engineering – the radio was capable of scanning all available broadcasting frequencies – and its restrained physical appearance – when closed the case of anodised and lacquered aluminium presents a unified exterior.

The idea that good design promotes democracy was advocated throughout the Cold War years (1945 – 70). However East and West both engaged in an ideological and aesthetic battle to “demonstrate a superior vision of modernity” through design.











Braun TP1,  
probably your iPod's granddaddy !

The 1959 Braun TP1 is both a radio and a gramophone, completely independent of each other but housed in the same stylish casing. The portability comes at a price: the machine can only play 7-inch-wide 'singles', playing at 45 rpm. This format, introduced by RCA in 1949, became synonymous with pop music and lifestyle.

The record is played from underneath, the stylus hidden in the rectangular compartment beside the turntable mechanism. The TP1 owes its existence to the transistor revolution, which enabled miniaturization and mass-production of previously cumbersome and expensive devices of all kinds. It's on display at London's V&A Museum.

The function and design of this audio equipment, and even the forms, materials and colours, anticipate the enormously successful iPod family of portable music players, launched by Apple half a century after this product was designed.

















Paul Rand

Paul Rand was an American art director and graphic designer, best known for his corporate logo designs, including the logos for IBM, UPS, Enron, Morningstar, Inc., Westinghouse, ABC, and NeXT. He was one of the first American commercial artists to embrace and practice the Swiss Style of graphic design.

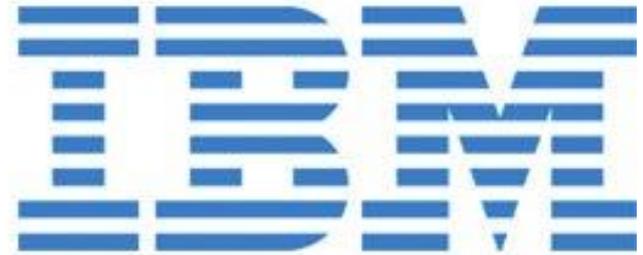
1914 - 1996,



4 principles of design by Paul Rand

1. “A logo derives meaning from the quality of the thing it symbolizes, not the other way around.”

*Logo for IBM, 1956; right: 8-bar version 1972*



*“It is only by association with a product, a service, a business, or a corporation that a logo takes on any real meaning. If a company is second rate, the logo will eventually be perceived as second rate. It is foolhardy to believe that a logo will do its job immediately, before an audience has been properly conditioned.”*

2. “The only mandate in logo design is that they be distinctive, memorable and clear.”

*Logo for Westinghouse, 1960*



*“Surprising to many, the subject matter of a logo is of relatively little importance, and even appropriateness of content does not always play a significant role.*

*“This does not imply that appropriateness is undesirable. It merely indicates that a one-to-one relationship between a symbol and what it symbolized is very often impossible to achieve and, under certain conditions, objectionable. Ultimately, the only mandate in the design of logos, it seems, is that they be distinctive, memorable, and clear.”*

### 3. "Presentation is key



Logo for ABC 1962

4. "Simplicity is not the goal. It is the by-product of a good idea and modest expectations."



Logo for Yale University Press, 1985



Logo for Steve Jobs' Next Computers, 1986

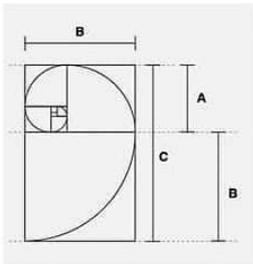
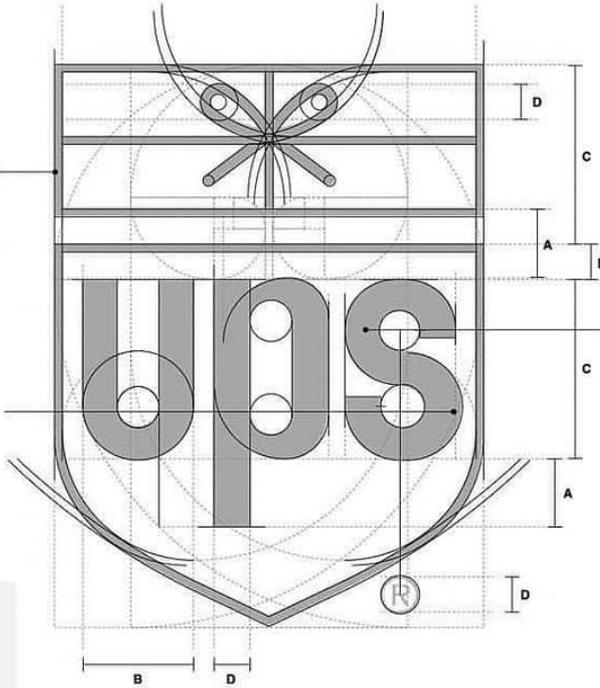


Logo re-design for Ford, 1966. It was not used.

# UPS LOGO BY PAUL RAND

The stroke of the logo comes from the Golden Ratio. It is not arbitrary.

The bottom right curve of the "s" extends beyond measure B.



Golden Ratio and Spiral repeat throughout logo

Top half of "s" is smaller than bottom half.

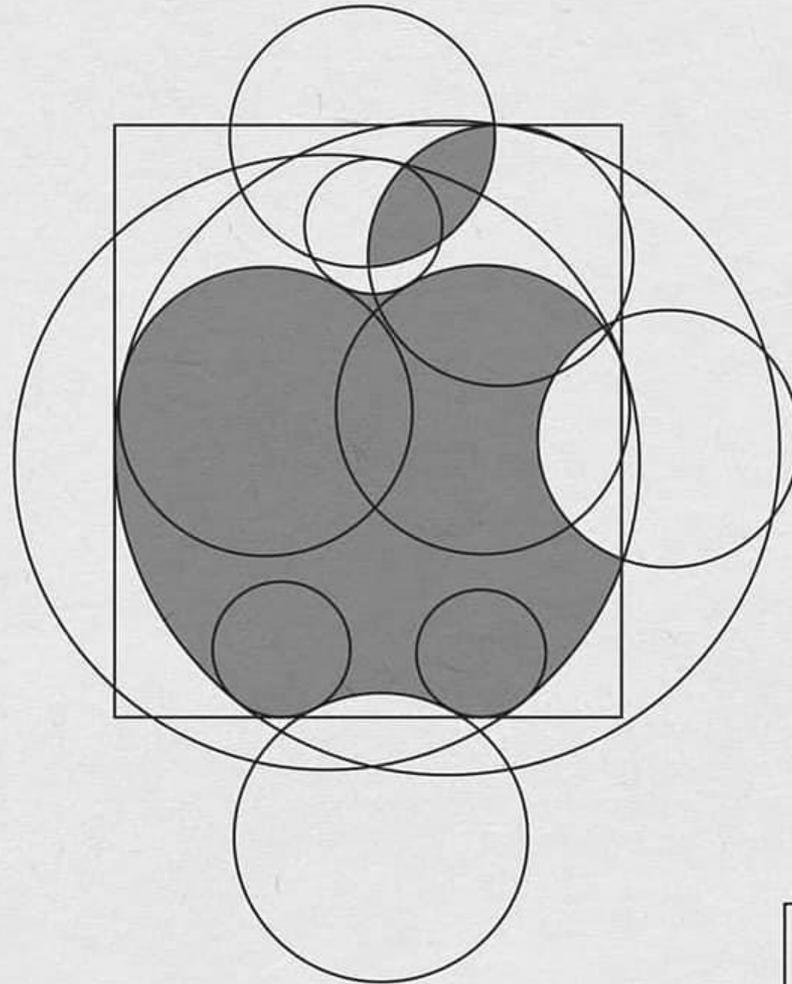


Graphic / Anatomy of Logos Work  
by Myles Daemon Stockdale

Rob Janoff

Apple Inc

1977



#### REFERENCE

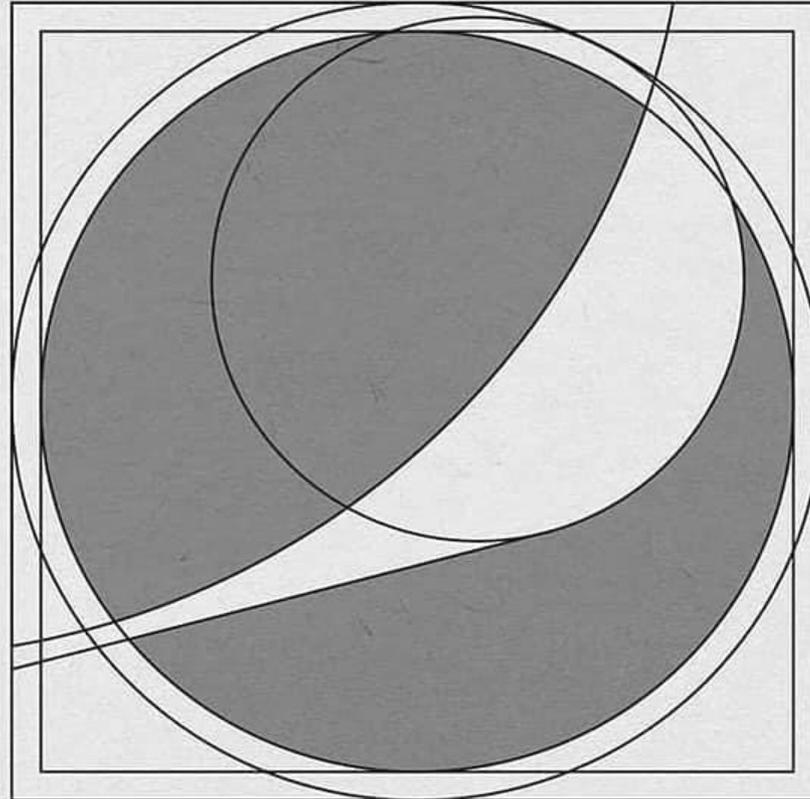
The Apple logo was designed by Rob Janoff in 1977. He designed it with a bite out of the right hand side to clearly depict an apple and not some other fruit forms. The original multi-coloured apple was from a specific colour palette and to indicate apple machines had coloured screens. According to Steve Jobs, the company's name was inspired by his visit to an apple farm while on a fruitarian diet.



DESIGNER  
Arnell Group

CONTRACTOR  
Pepsi

DATE  
2008



#### REFERENCE

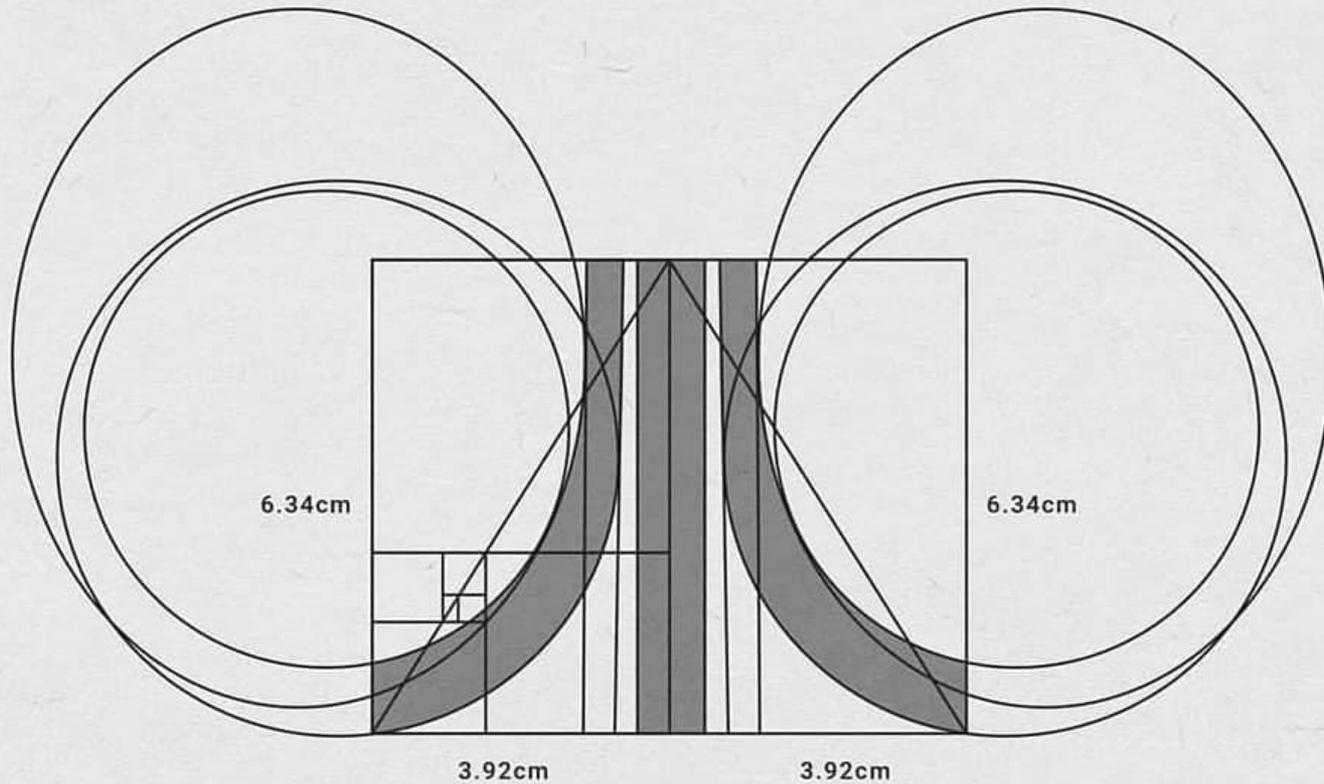
Current Pepsi logo has patriotic palette of the 40s, minimalistic design approach of the 60s and 70s as well as script-like curves from the logos original look. The present Pepsi logo was created in 2008, when the company started revamping its brand as part of its global re-branding strategies.



George Opperman

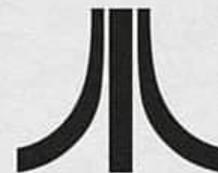
Atari

1972



#### REFERENCE

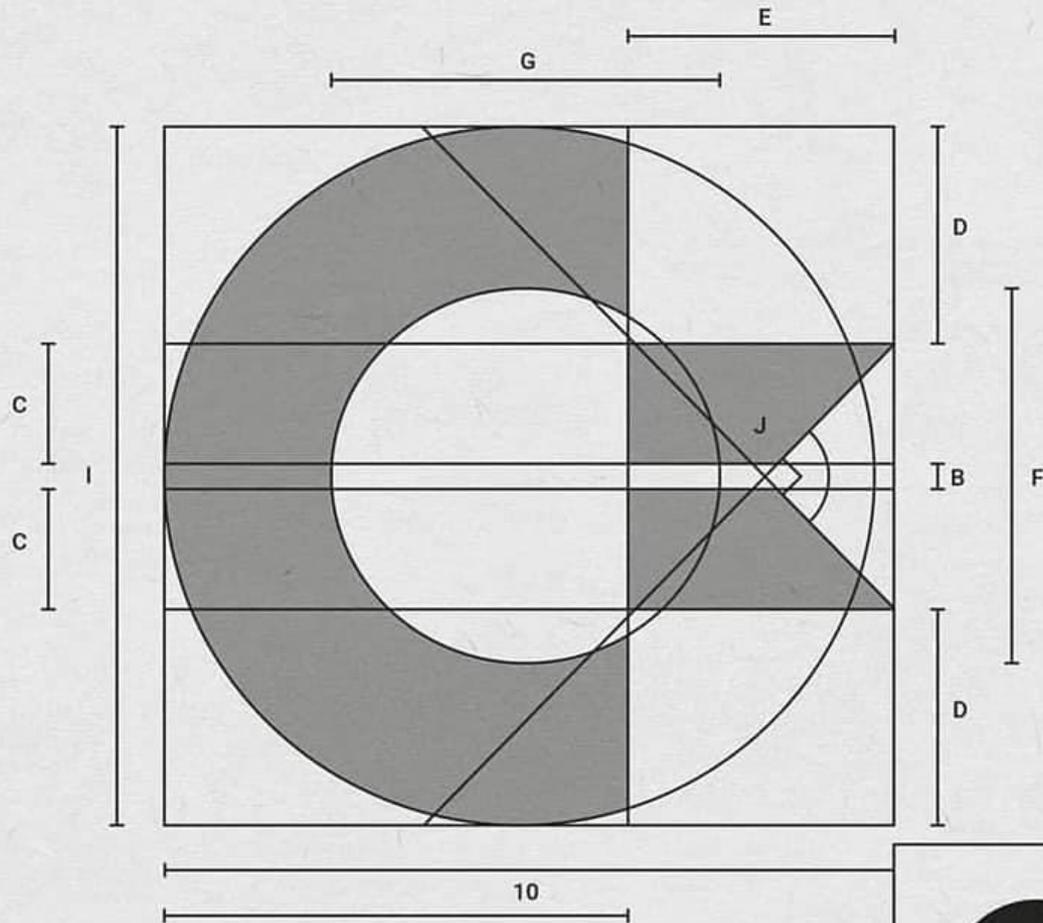
Designed by George Opperman in 1972. It is widely referred to as "Fuji" for its resemblance to the Japanese mountain. In 1983, Opperman stated that the logo was a reference to Pong. However, George Faraco, Atari's then creative director claimed this was fabricated and the logo has no actual meaning. However, in my anatomy, I have found the logo to fit perfectly between two golden ratio squares as provided in my diagram.



DESIGNER  
Chris Yaneff

CONTRACTOR  
Commodore

DATE  
1965



REFERENCE

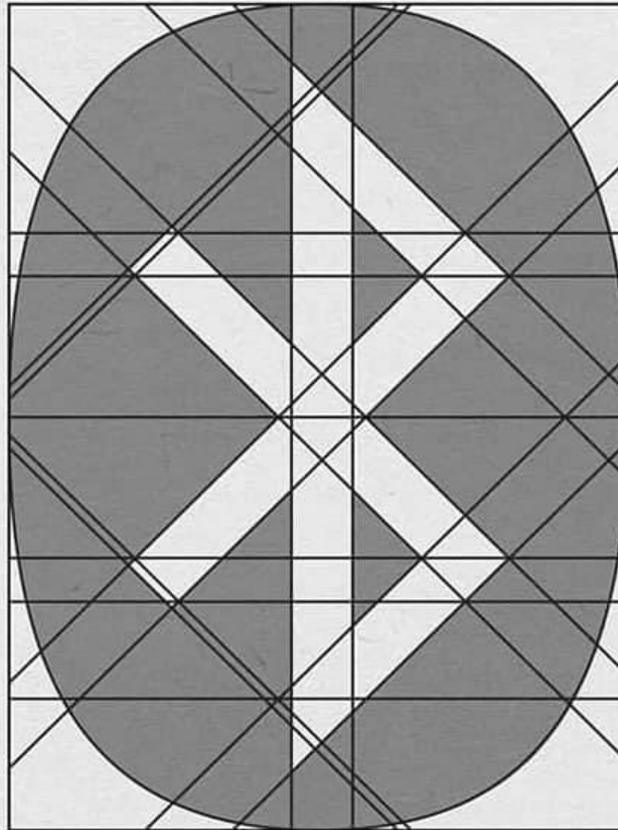
$B = 0.034 \times A$	$E = 0.364 \times A$	$H = 0.636 \times A$
$C = 0.166 \times A$	$F = 0.52 \times A$	$I = 0.97 \times A$
$D = 0.30 \times A$	$G = 0.53 \times A$	$J = 90^\circ$



Ancient Runes

Bluetooth

1000 AD



#### REFERENCE

Do you know that Bluetooth got its name and logo from a Scandinavian king named Harald Gormsson? He was nicknamed Bluetooth due to his dead tooth that looked blue. Special Interest Group (SIG), which was responsible for developing a common radio communication standard, decided to adopt this name. The Bluetooth logo is the combination of "H" and "B," the initials of Harald Bluetooth, written in the ancient letters used by Vikings



DESIGNER

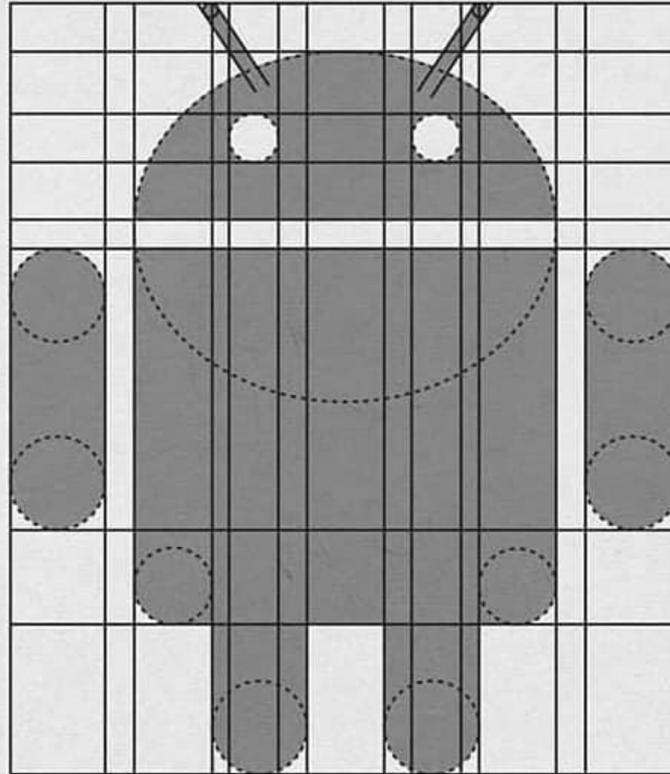
Irina Blok

CONTRACTOR

Android

DATE

2008



#### REFERENCE

Irina Blok, who was part of the launch campaign, designed the green robot. Initially, the logo was intended to be for developers only but consumers loved it and so it became the official logo. The idea was to create the open source logo (very much like open source Android platform), that was released to the developer community without regular brand guidelines.

- Irina Blok



DESIGNER

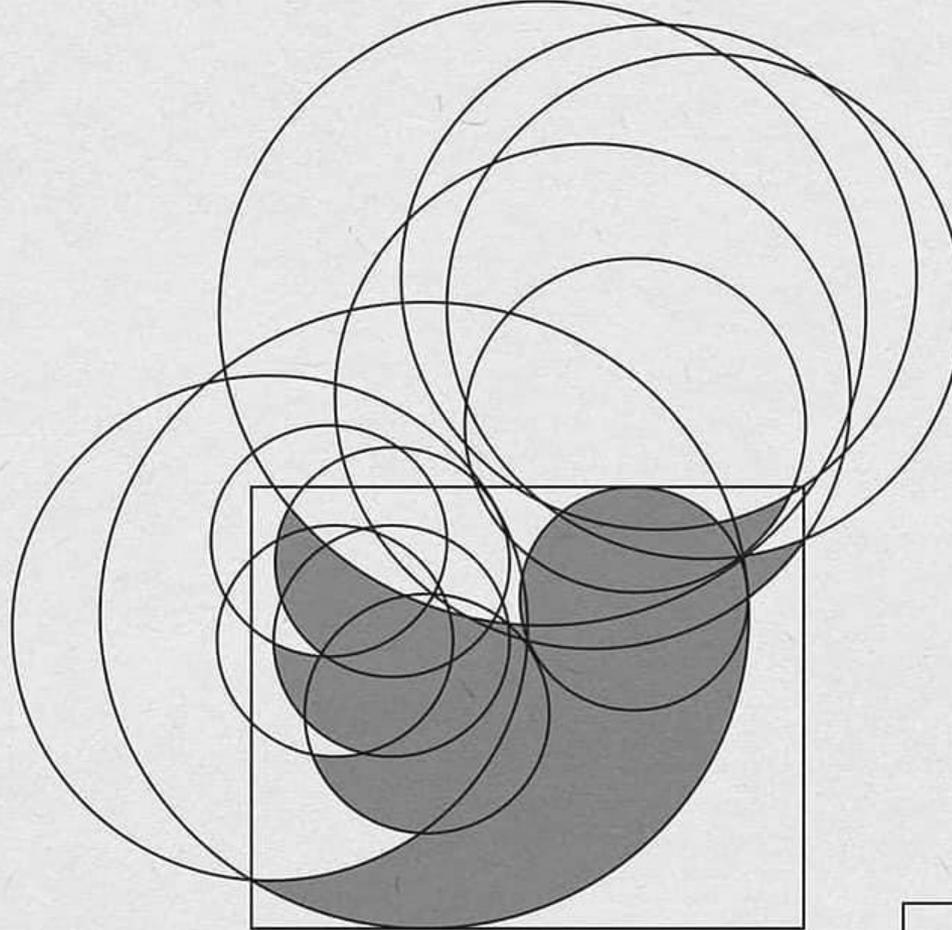
Douglas Bowman

CONTRACTOR

Twitter

DATE

2012



#### REFERENCE

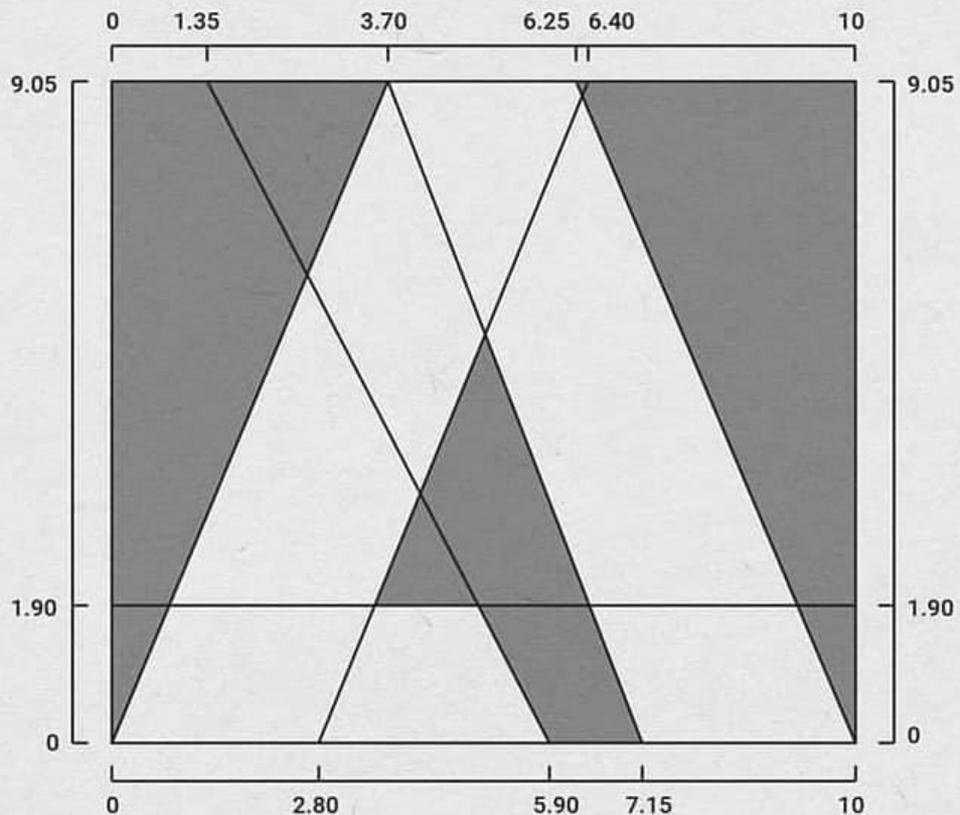
In 2012 Twitter once again updated its logo. The very simple change merely deleted the word twitter and in its place left a much larger Twitter Bird. The reason for this change is probably quite simple. Twitter, in short, had become so famous that they didn't even need to use the Twitter name. People, just by seeing the bird, would instantly know what it symbolized.



DESIGNER  
Marva Warnock

CONTRACTOR  
Adobe

DATE  
1982



#### REFERENCE

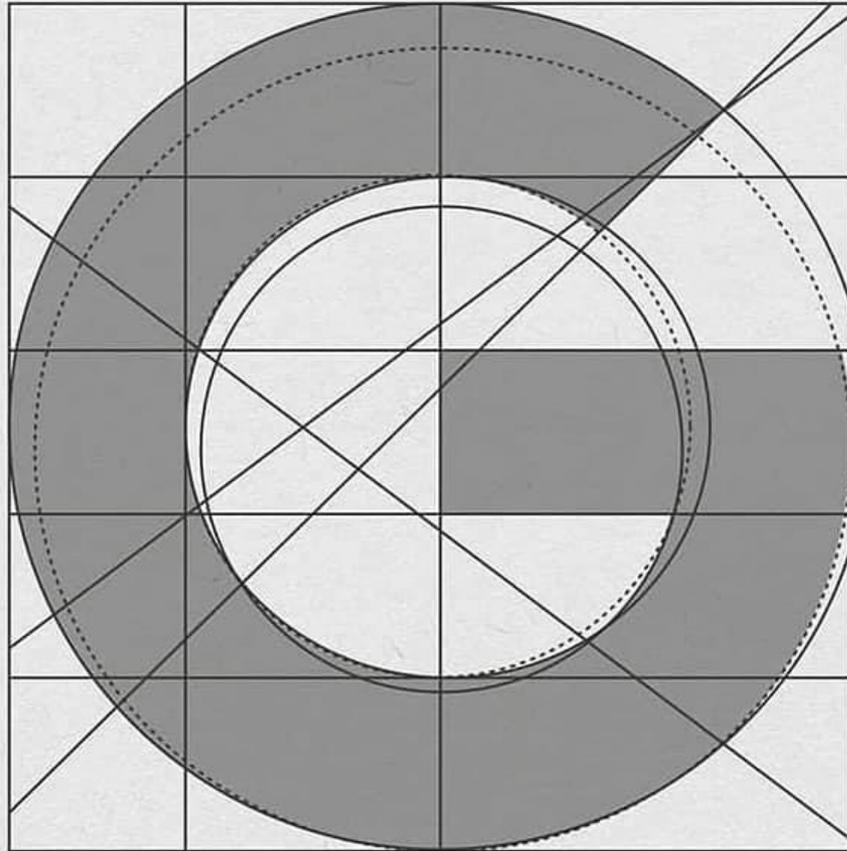
The Adobe logo was designed by Marva Warnock, a graphic designer and wife of one of the company's founders, John Warnock. The current Adobe Systems logo features the alphabet "A" portrayed in white on a red background.



Ruth Kedar

Google's Favicon

2015



#### REFERENCE

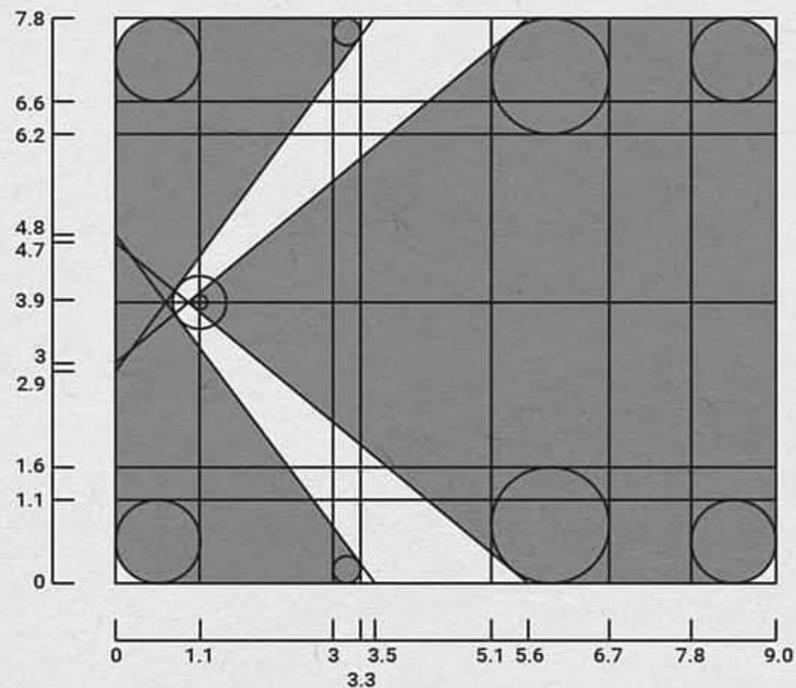
Google's favicon from May 31, 1999 to May 29, 2008, was a blue, uppercase "G" on white background. It was accompanied by a border with a red, blue, and a green side. On May 30, 2008, a new favicon was launched. It showed the lowercase "g" from Google's 1999 logo, colored in blue against a white background, and originally was intended to be a part of a larger set of icons developed for better scalability on mobile devices. As of September 1, 2015, Google's favicon shows a capital letter "G", in the tailor-made font for the new logo, with segments colored red, yellow, green, and blue.



DESIGNER  
Work-Order.

CONTRACTOR  
Kodak

DATE  
2016



REFERENCE

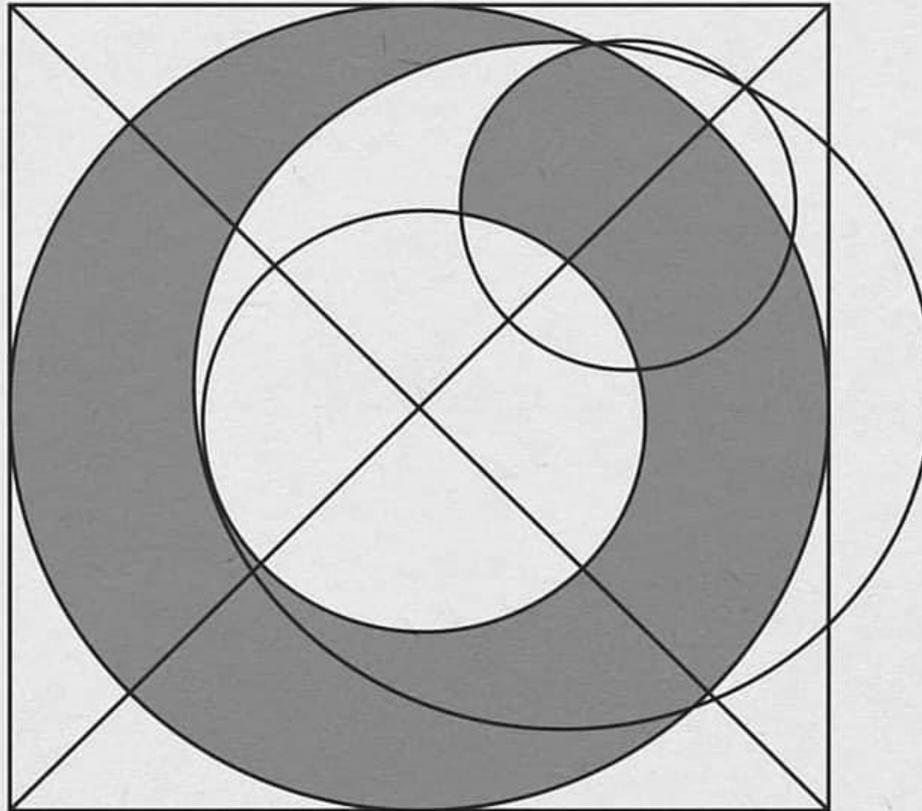
For the easier designs, measurement points  
will be added.



Saatchi & Saatchi

Vodafone

1997



#### REFERENCE

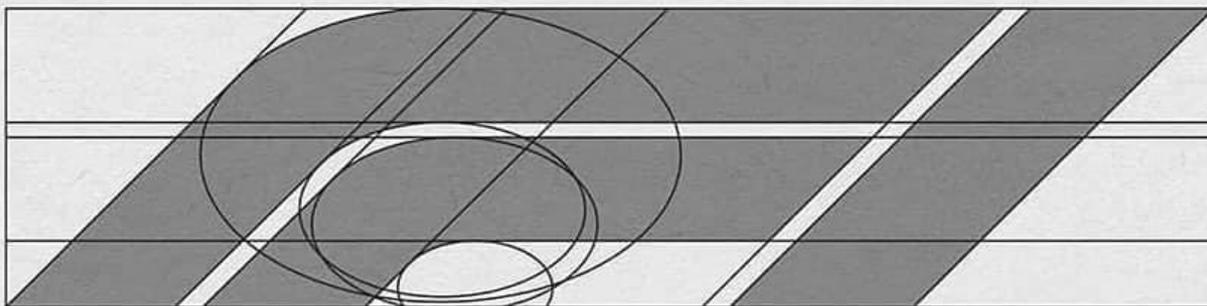
The Vodafone logo was designed in 1997 by famous global advertising firm Saatchi & Saatchi. The speechmark in the emblem symbolizes conversation and voice communication. It wonderfully executes an iconic telecom brand that portrays its desired message through a graphically elegant medium. The old Vodafone logotype was very simple and crude, featuring a strike-through over the company's name. The red color in the Vodafone logo represents talking, sound and passion.



DESIGNER  
Wieden + Kennedy

CONTRACTOR  
Fédération Internationale de l'Automobile

DATE  
2017



#### REFERENCE

The new logo doesn't yet scream F1 but after one or two seasons of use it definitely will, simply because that's what people will see when they are watching a Formula 1 event. It breaks from any contemporary conventions of logo. It's not square to fit in social media avatars, it's not flattened, it's not hipster, and it's italicized as hell. The new logo might not become as beloved as the old one but it has so much more commercial potential.



DESIGNER

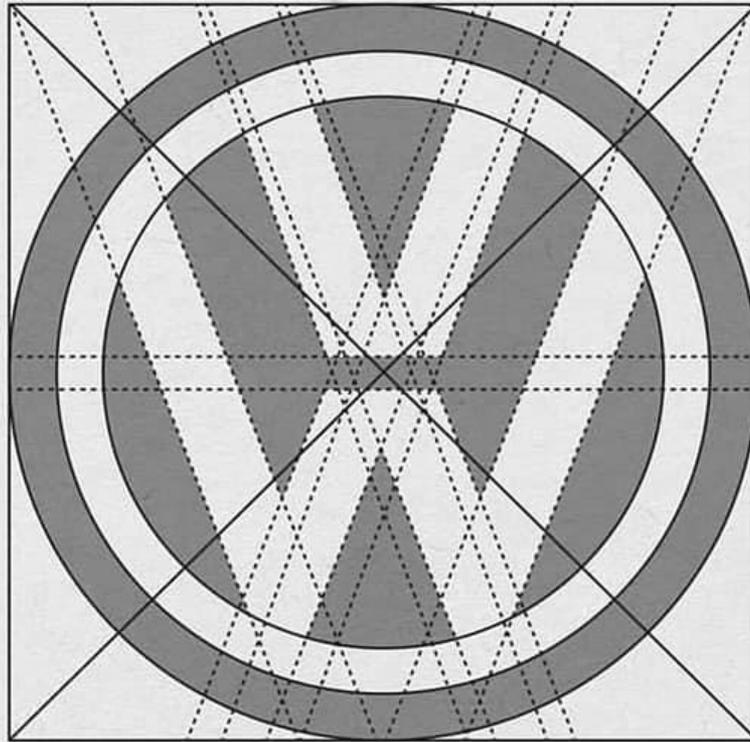
Franz Reimspiess

CONTRACTOR

Volkswagen

DATE

1939



#### REFERENCE

It's pretty Obvious what the Volkswagen logo is (a V over a W in a blue background, surrounded by a circle).The logo was the result of an office competition to see come up with a logo.

The winner of the competition (who won 50 Marks for his troubles) was an engineer named Franz Reimspiess (the same man who perfected the engine for the Beetle in the 1930's).



DESIGNER

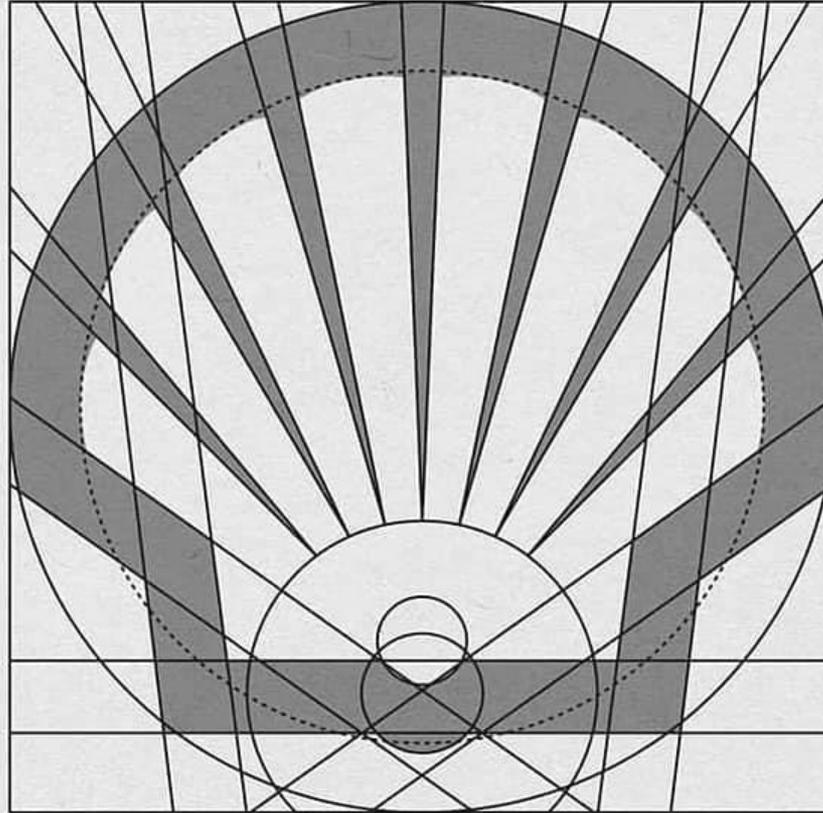
Raymond Loewy

CONTRACTOR

Royal Dutch Shell plc

DATE

1971



**REFERENCE**

The 1971 logo was designed by Raymond Loewy; his shell symbol is still in use today. The logotype changed in 1995, and the colour scheme now used a brighter red and a warmer yellow, but the shape stayed the same. Even without the brand name, it is one of the best-recognized logos in the world.



DESIGNER

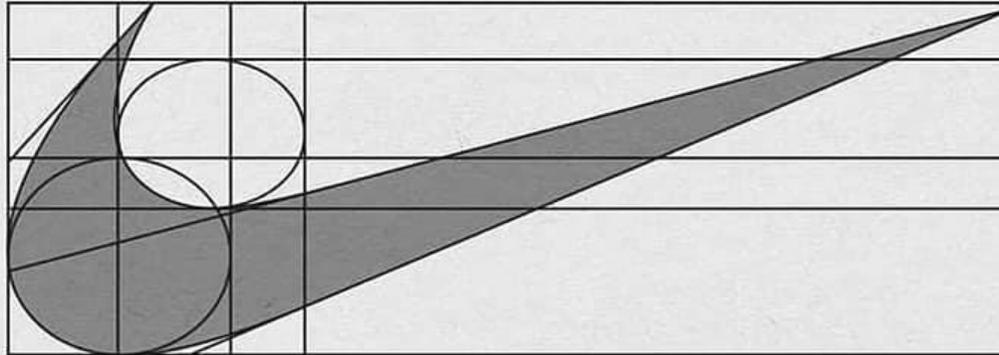
Carolyn Davidson

CONTRACTOR

Nike

DATE

1971



**REFERENCE**

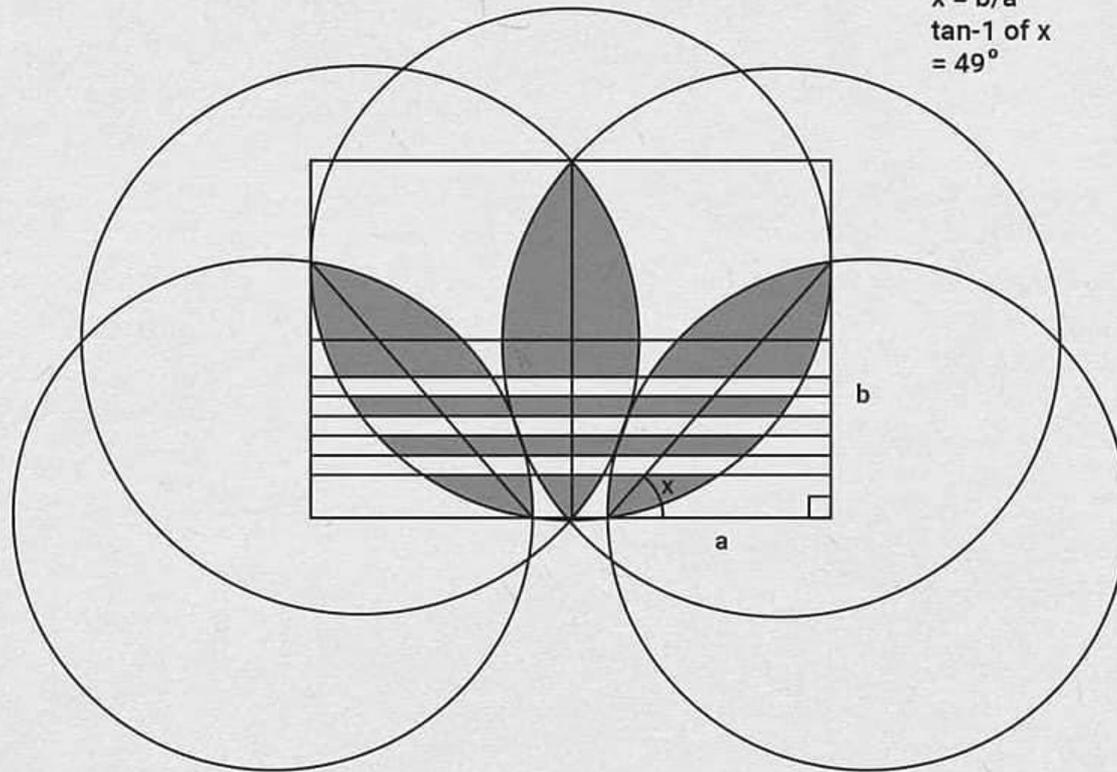
Bill Bowerman and Phil Knight founded Nike on January 25, 1964, as Blue Ribbon Sports (BRS). Upon changing its name to Nike, Inc. on May 30, 1971 the company adopted the Swoosh as its official logo the same year. Carolyn Davidson, a student at Portland State University during the time Knight taught there, created the logo, attempting to convey motion in its design.



DESIGNER  
Adi Dassler

CONTRACTOR  
Adidas

DATE  
1971



$$\begin{aligned}x &= b/a \\ \tan^{-1} \text{ of } x &= 49^\circ\end{aligned}$$

#### REFERENCE

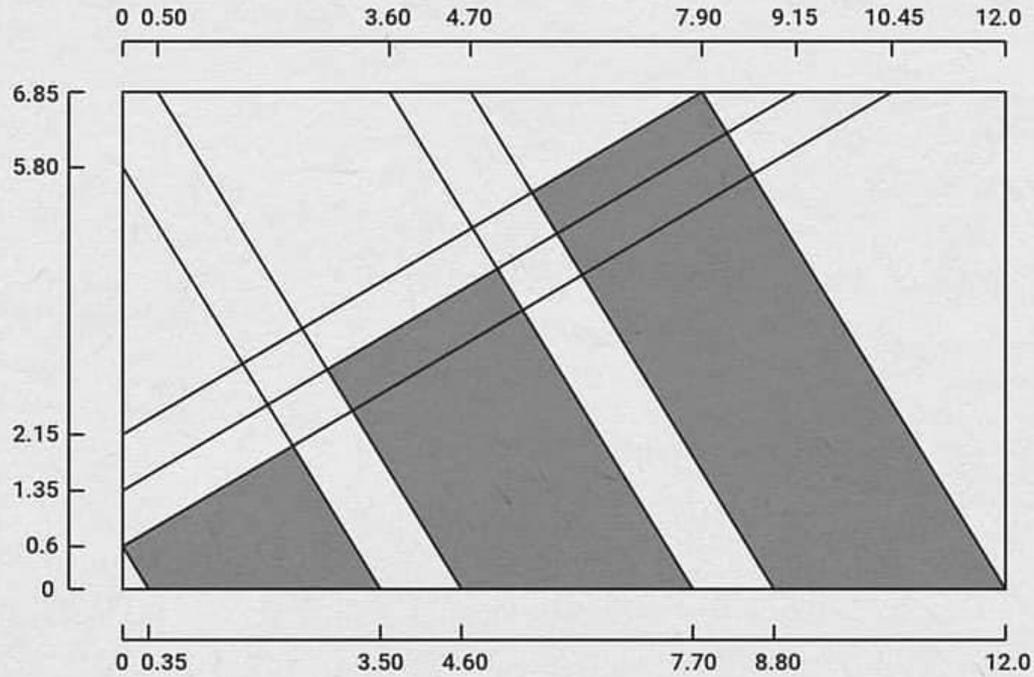
The trefoil was the second Adidas logo. The theme of three stripes is still evident in the look, both in the leaf that shoot out from the logo, and the three stripes that cross it diagonally. This logo was chosen because the company wanted a logo that represented the fact that their brand was a lot larger and more diverse that it used to be while still keeping the classic Adidas look.



DESIGNER  
Peter Moore

CONTRACTOR  
Adidas

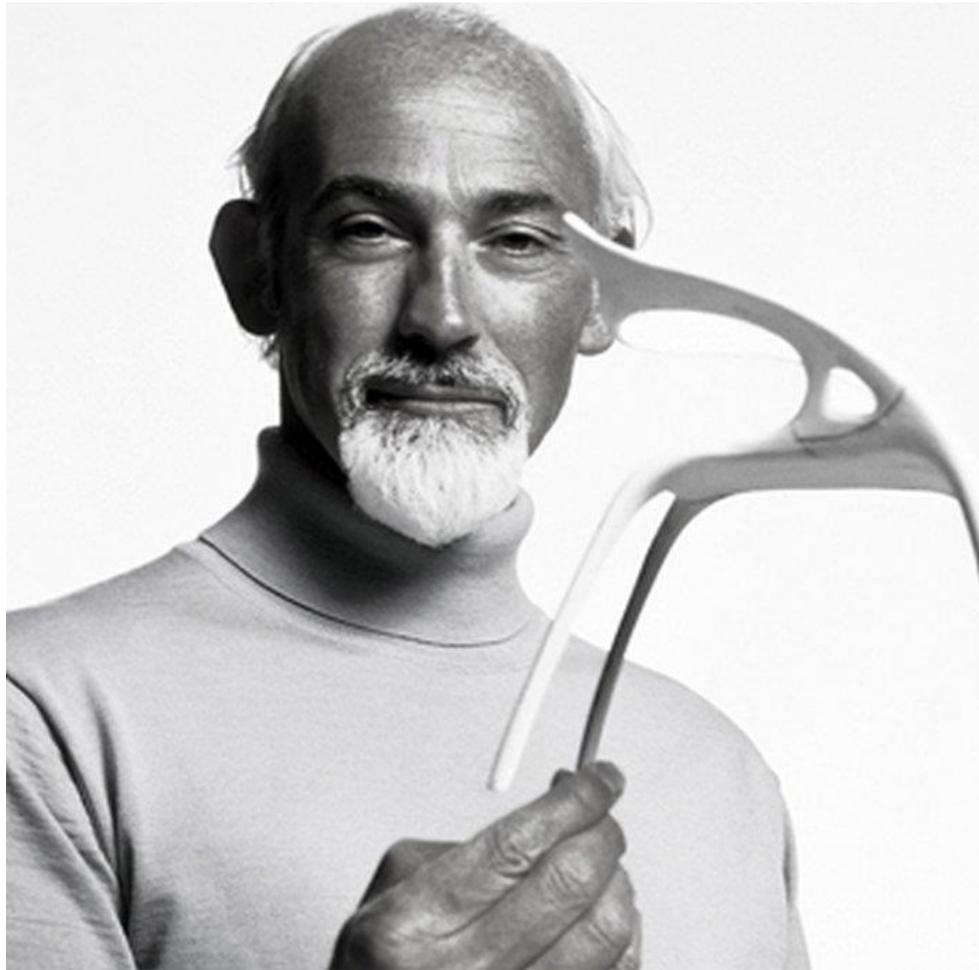
DATE  
1997



REFERENCE

For the easier designs, measurement points  
will be added.





Ross Lovegrove

Ross Lovegrove is a Welsh artist and industrial designer. Born: 1958  
(age 60 years)

HU Time Piece

Sieko Instruments Japan. 2005 -2008. Issey Miyake



ISSEY MIYAKE









DISC Camera

UK. 1982 - 1983. RCA Masters Project



1 S E X P

C O L O U R







MOD Sanitary Ware Collection  
Turkey. 2006 - 2008. Vitra

















NARCISCO

New York / Paris. 2006-2008. Narciso Rodriguez BPI



*essence*  
narciso rodriguez  
narciso rodriguez

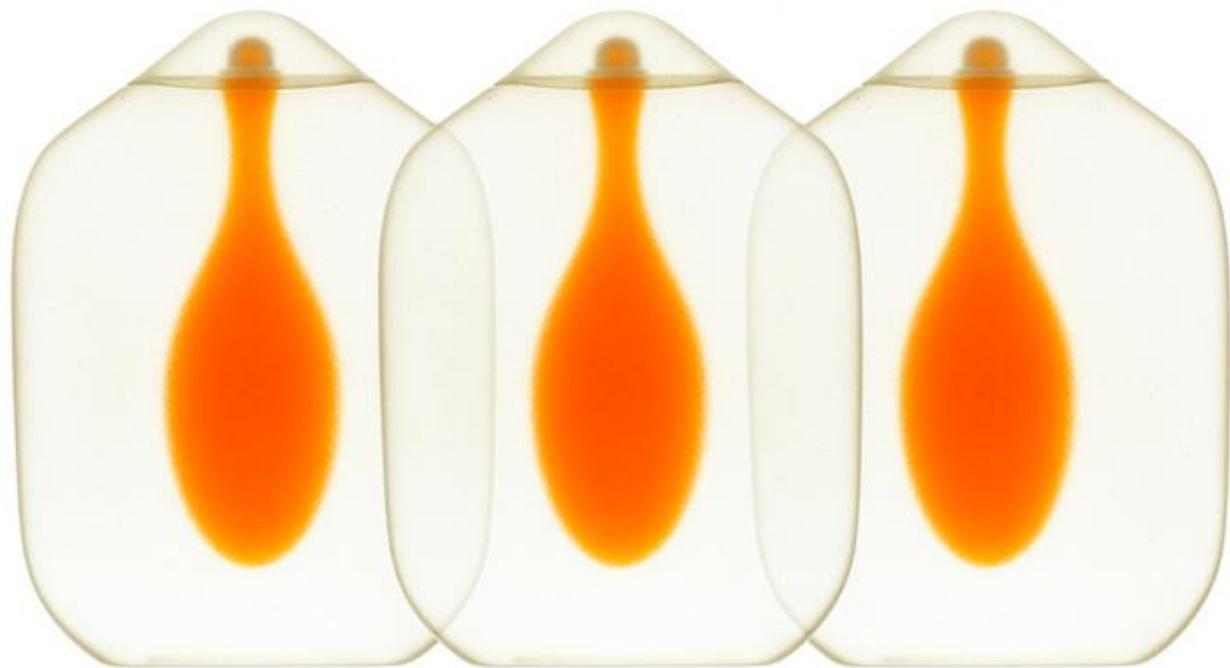






ARMANI Perfume Flask  
Italy. 1991. Giorgio Armani





GO CHAIR  
1998 - 2001. Bernhardt

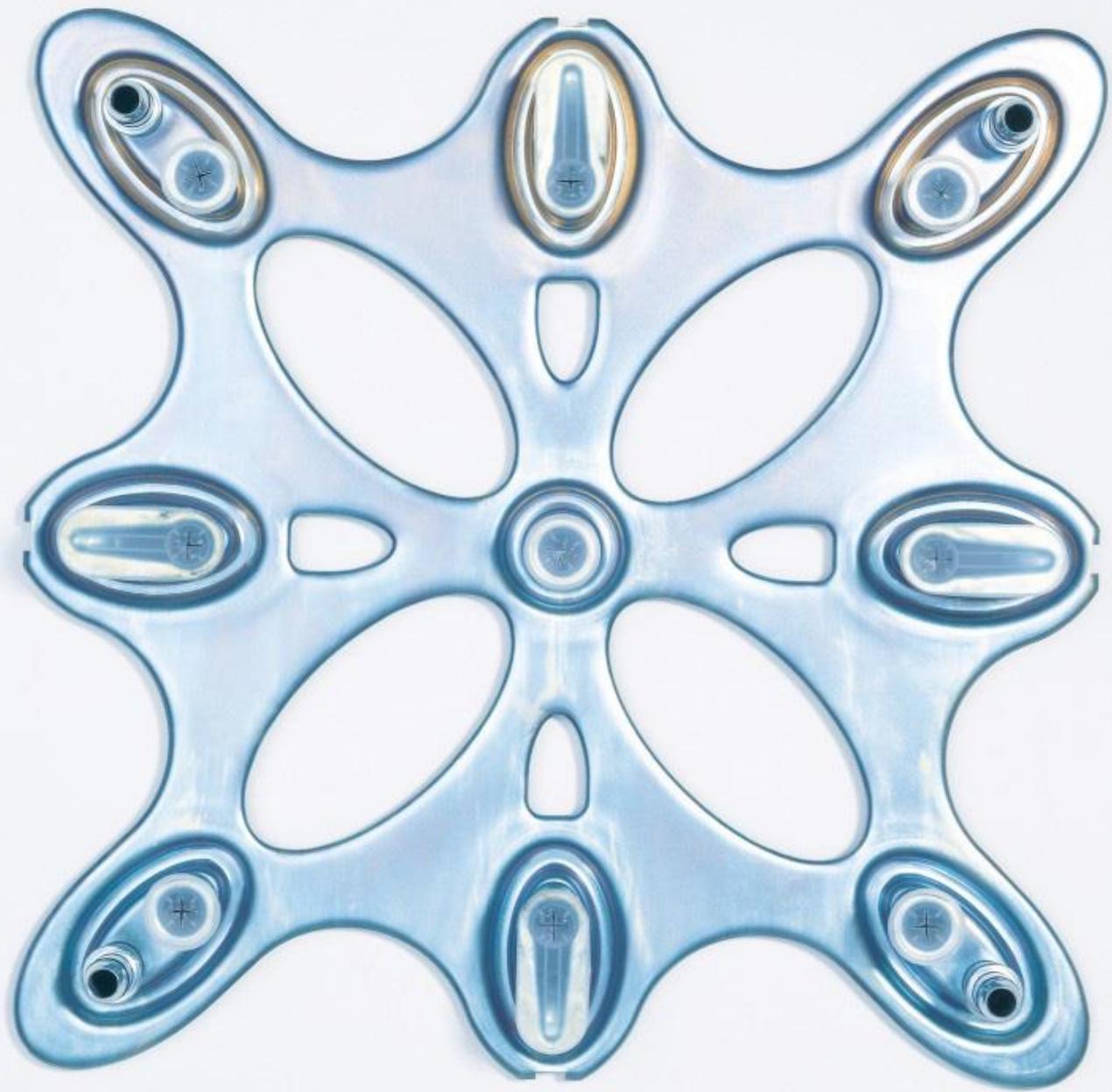








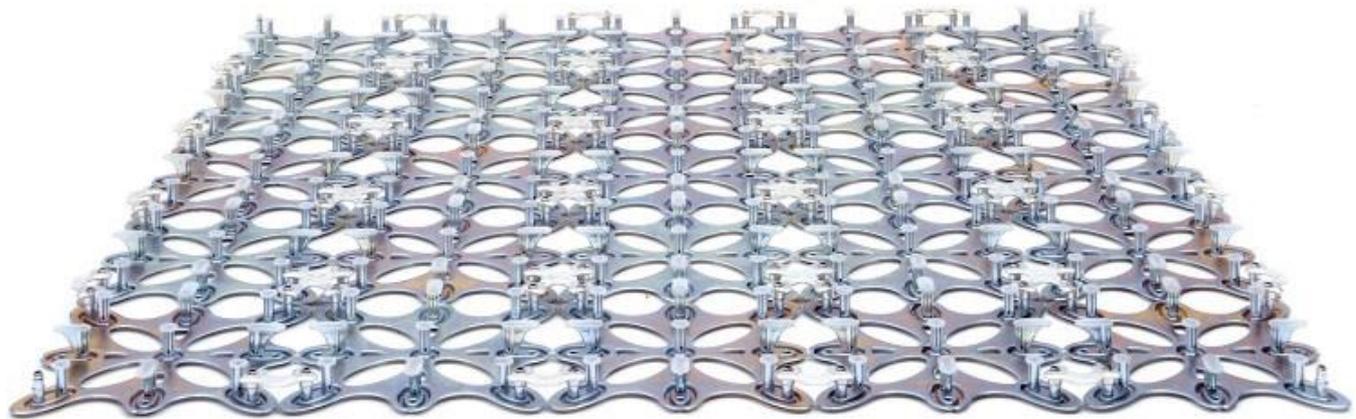
EMMA Advanced Office System  
USA. 1994 - 2000. Herman Miller











SUPERNATURAL CHAIR Polymer Armchair  
Italy. 2005 - 2008. Moroso











GEO Office Chair  
Italy. 1991 - 1994. Driade Spa







Konstantin Grcic

Konstantin Grcic is a German industrial designer known for creating mass-manufactured items, such as furniture and household products. Described as having a pared down aesthetic, his functional designs are characterized by geometric shapes and unexpected angles.

**Born:** 1965 (age 53 years), Munich, Germany

MAYDAY / PORTABLE LAMP / FLOS /  
1999

I designed the MAYDAY lamp to be a tool. It has a practical handle which incorporates the ON/OFF switch and two spikes to wind up the 5 meter long cable. A big hook on the end of the handle comes in helpful to install the lamp wherever needed. The big white funnel is at the same time reflector and protector. Its smooth polypropylen plastic gives off a warmly diffused light and is strong enough to absorb any bashing. MAYDAY is not designed for anywhere in specific. It rather comes in handy in all sorts of expected/unexpected situations: Taking it to the garage for work underneath the old Mercedes Benz. Taking it to the garden where it can hang from a tree. Using it on top of a ladder or lying on the floor trying to get the cat from behind the cupboard. Kids love MAYDAY inside their self-made cardboard house. I have one next to my bed for late night reading. Another one sits by the front door of my apartment ... just in case.

Project assistant: Klaus Hackl (KGID)

Producer: [Flos](#)







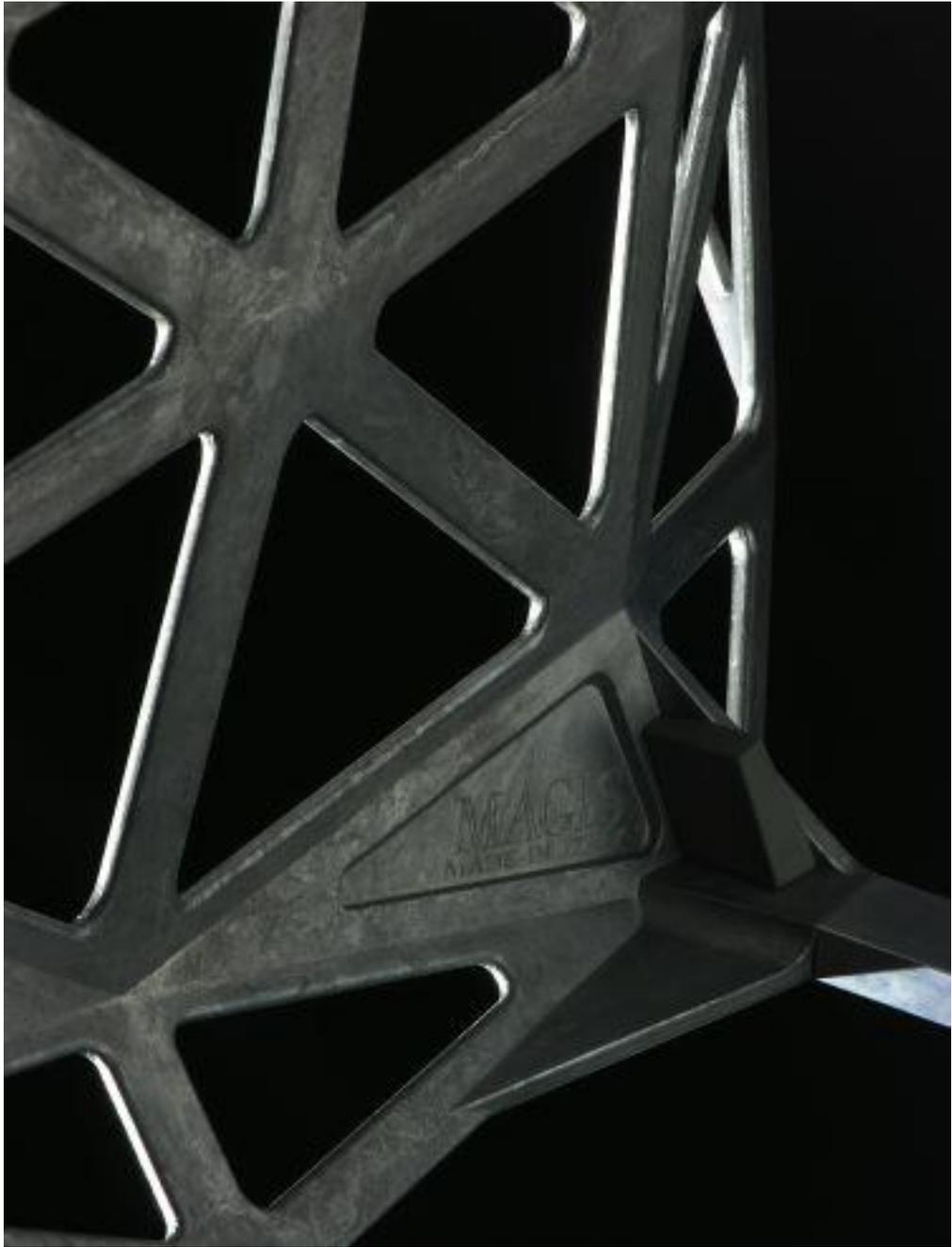
CHAIR\_ONE / CHAIR / MAGIS /  
2004

Chair\_ONE is constructed just like a football: a number of flat planes assembled at angles to each other, creating the three-dimensional form. I think my approach was a mixture of naivety and bluntness. Given the chance to work with aluminium casting I thought that I should take it all the way. The more we worked on the models the more we learnt to understand the structural logic behind what we were doing. What began as a simple sketch, a series of cardboard models, prototypes, is now a real chair.

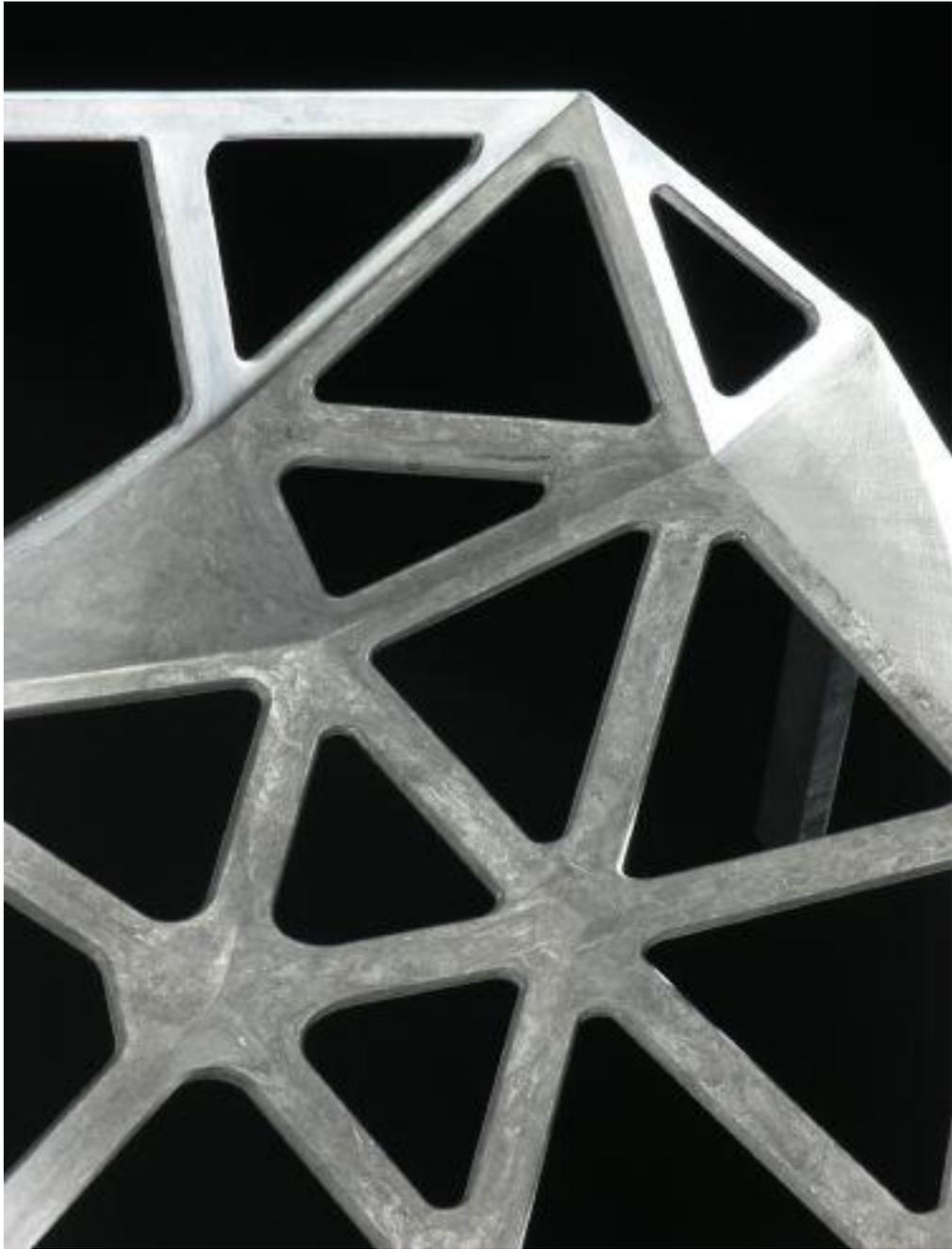
Project assistants: Stefan Diez (KGID), Benoit Steenackers (KGID), Jan Heinzelmann (KGID), Sami Ayadi (KGID).

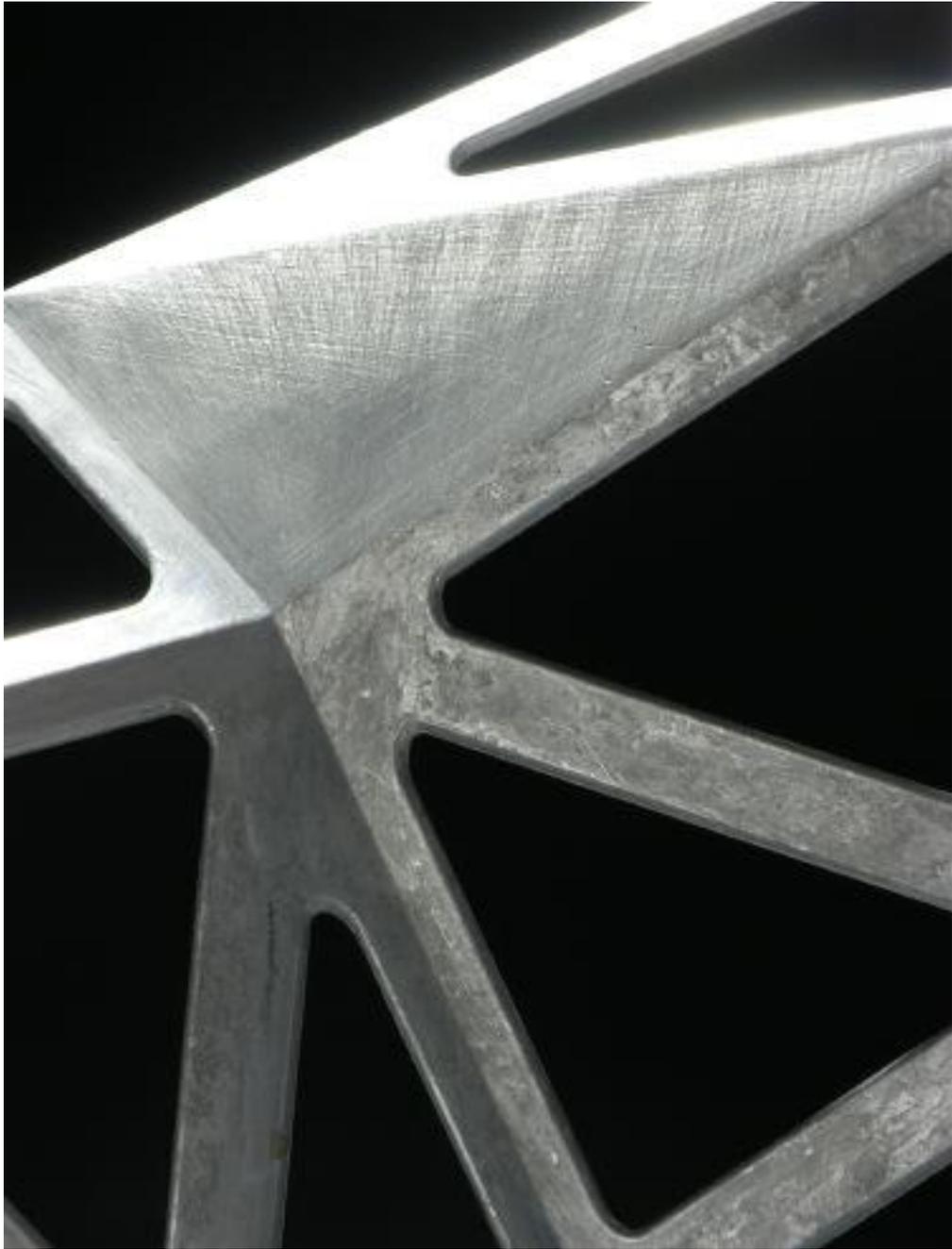
Producer: [Magis](#)

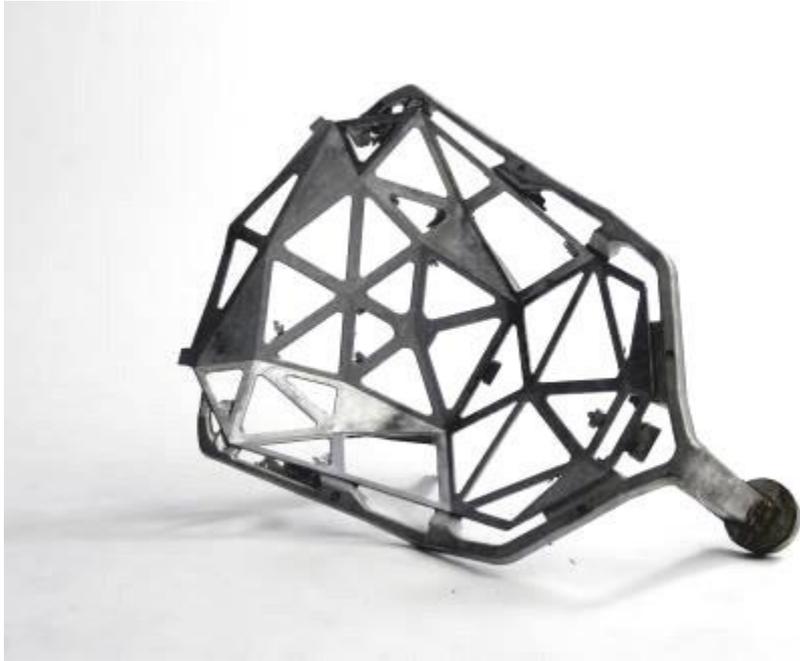




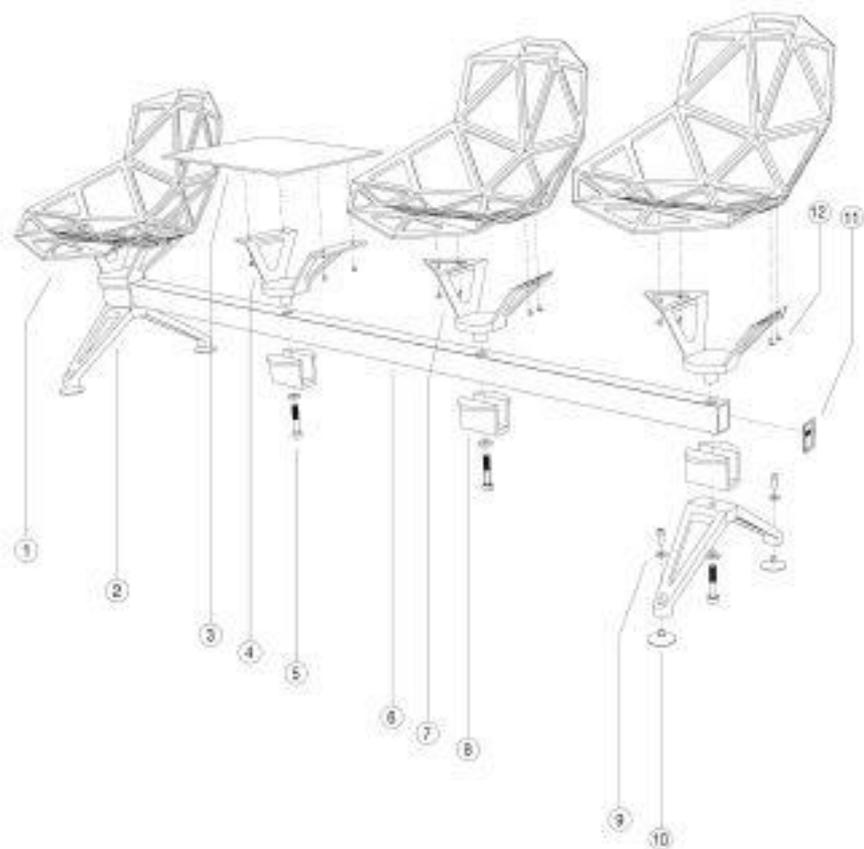












**bean\_ONE**  
design  
Kasstanle Gecic

a public seating system by:

**MAGIS**  
MADE IN ITALY

List of parts:

- |                        |                       |                   |
|------------------------|-----------------------|-------------------|
| ① seat shell           | ⑤ screw M16/ washer   | ⑨ screw M10       |
| ② leg                  | ⑥ beam                | ⑩ adjustable foot |
| ③ table top            | ⑦ upper bracket/ seat | ⑪ cap             |
| ④ upper bracket/ table | ⑧ lower bracket       | ⑫ screw M6        |





MIURA / BAR STOOL / PLANK /  
2005

The enormous public attention we received for chair\_ONE unavoidably led to a certain categorization of my design. We were suddenly identified with the chair's angular/faceted style. Although I do love the its stealth-bomber aesthetic, I felt threatened by the trap of repeating myself with this successful formula. A commission from Plank to design a monoblock bar stool in plastic was the perfect opportunity for me to re-invent my vocabulary of shapes. I was keen to move on from the hard edge to a much softer design. The MIURA stool is strongly based on principles of construction. However, its shape was conceived by working in a much more sculptural manner. The complex free-form surfaces were all designed on the computer.

MIURA is part of the permanent collection of the Museum of Modern Art (MoMA) in New York.

Project assistant: Sami Ayadi (KGID)

Producer: [Plank](#)



















ABSOLUT GRCIC / GLASS SERIES / ABSOLUT VODKA /  
2007

In late 2006 Absolut Vodka commissioned me to design a series of glasses to be used by professional bar tenders. Thinking about Absolut it is inevitable that the iconic bottle (designed by Carlsson & Broman in 1979) comes to mind; it's so simple but still cannot be mistaken for anything else. This is what I wanted to transfer to the glasses, without trying to compete with the bottle. The feeling of both simplicity and distinctiveness. When you hold the glass in your hand, see it in the bar or drink from it, it gives a feeling of natural elegance.

The result is a glass series that is modern yet timeless, in which the Absolut logo is discreetly embossed in the bottom of the glass without being invisible or unclear. We took great care to balance volume and weight into a perfect form.

The ABSOLUT GRCIC series consists of four types of glasses. With the exception of the cocktail glass, all come in two sizes: Long drink glass, 20 & 33 cl, Rocks glass, 20 & 33 cl, Cocktail glass with a stem, 16 cl, Shot glass, 3 & 6 cl.

Project assistant: Sami Ayadi (KGID)

Commissioned by: Absolut in collaboration with Family  
Business

Producer: Rastal

# ABSOLUT GRCIC.

12 rocks glasses designed for Absolut by Konstantin Grcic.











TOM & JERRY / STOOL / MAGIS /  
2011

TOM & JERRY is the redesign of a classic furniture typology – the workshop stool. The three-legged stool comes in two different heights. It is made of solid beech wood with mechanical parts in self-lubricant plastic. Because of its smooth-running mechanism, the stool is easy to adjust and convenient to climb. TOM & JERRY is a versatile addition to working, recreational and private environments alike: an office canteen, a health-food restaurant, or the kitchen counter at home. It's the working stool of an architect or a scientist, the resting place of a museum guard. It can serve as telephone stool, as valet in a changing room, or as a seat for children at kindergarten.

Project assistant: Jan Heinzelmann (KGID)  
Producer: Magis







PHILIPPE STARCK

Philippe Starck is a French designer known since the start of his career in the 1980s for his interior, product, industrial and architectural design including furniture.

**Born:** January 18, 1949 (age 69 years), Paris, France

“Subversive, ethical, ecological, political, humorous... this is how I see my duty as a designer.”

Philippe Starck

A career rich with 10,000 creations - completed or yet to come - global fame and tireless protean inventiveness should never overshadow the essential, Philippe Starck has a mission, a vision: that creation, whatever form it takes, must improve the lives of as many people as possible. Starck vehemently believes this poetic and political, rebellious and benevolent, pragmatic and subversive duty should be shared by everyone. He sums it up with the humour that's set him apart from the very beginning: “No one has to be a genius, but everyone has to participate.”

Inventor, creator, architect, designer, artistic director, Philippe Starck is certainly all of the above, but more than anything he is an honest man directly descended from the Renaissance artists.

TOY CHAIR





polypropylene monobloc available in these colors: mustard yellow, carnation, white, light grey, black. loose covers available in white cotton or white wafflefabric.



Juici Salif



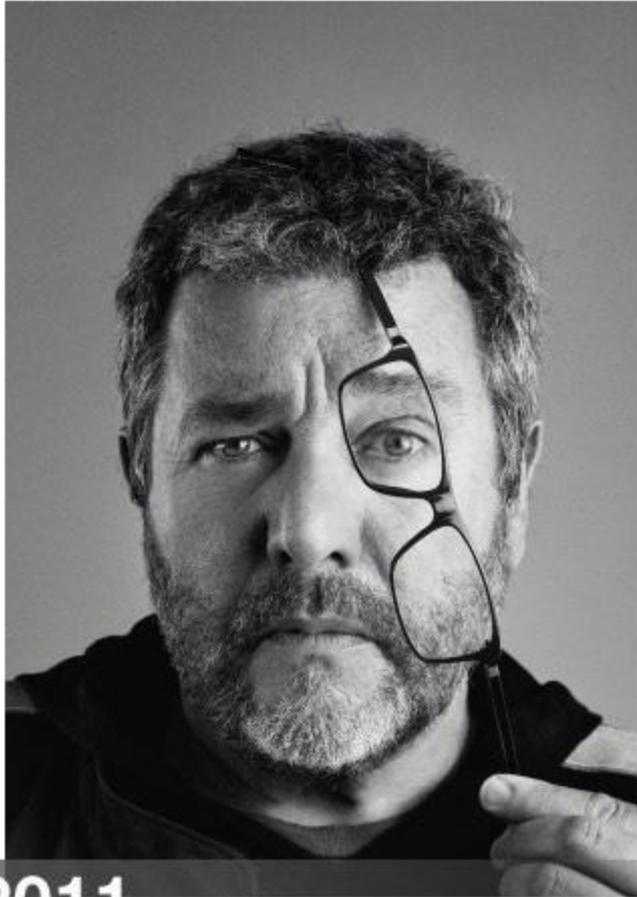




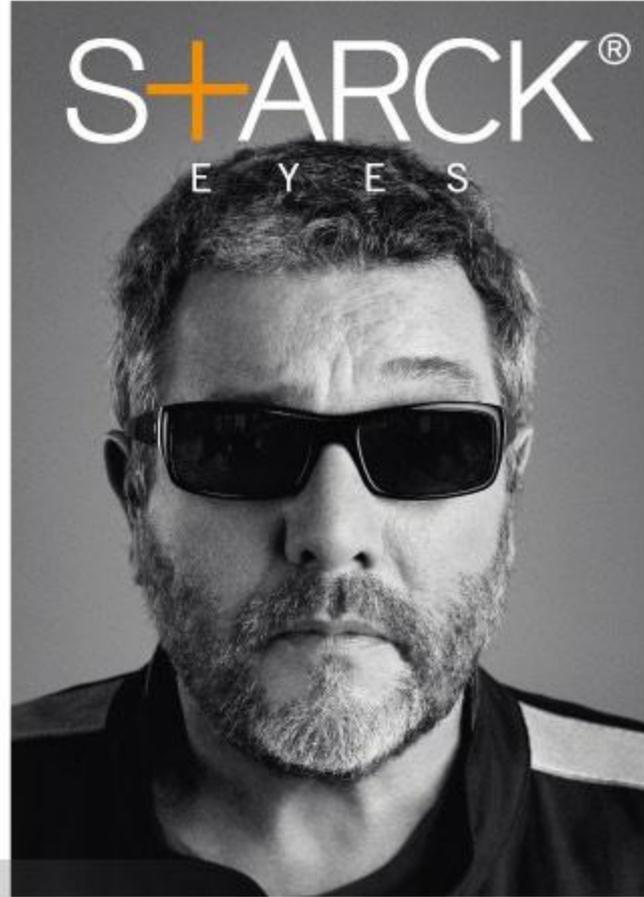


EYES





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STARCK

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**BIOLINK**

BIOMECHANICAL ARTICULATION\*





## Sir Jonathan Paul "Jony" Ive

Sir Jonathan Paul Ive, KBE, HonFREng, RDI is a British industrial designer who is currently the chief design officer of Apple and Chancellor of the Royal College of Art in London. He joined Apple in 1992.

**Born:** February 27, 1967 (age 51 years), Chingford, London, United Kingdom

## Sir Jonathan Paul "Jony" Ive,

(born 27 February 1967),<sup>[1]</sup> is an English industrial designer who is currently the chief design officer (CDO) of Apple and chancellor of the Royal College of Art in London. While working for a design firm in London he was asked by Apple, then a struggling company, to create a look for a new laptop. He took the design to Apple and was hired immediately.<sup>[5]</sup> Ive oversees the Apple Industrial Design Group and also provides leadership and direction for Human Interface software teams across the company. Ive is the designer of many of Apple's hardware and software products. Ive has received a number of accolades for his work. In 2003 he was the inaugural winner of the Design Museum's Designer of the Year Award. In 2006, he was appointed as an Honorary Fellow of the Royal Academy of Engineering, and in 2012, he was made a Knight Commander of the Order of the British Empire (KBE) at Buckingham Palace for "services to design and enterprise". In a 2004 [BBC](#) poll of cultural writers Ive was ranked the most influential person in British culture.<sup>[5]</sup>













