BRAUN

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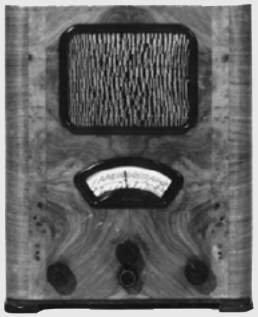
The road to success.

Max Braun, 1921–1951

The history of Braun began around 90 years ago in Frankfurt am Main (1): in 1921, the mechanic and engineer Max Braun (1890–1951) founded the company as a workshop for the construction of appliances.
From the very beginning, the company was characterized by its progressive ideas, innovative product solutions, and its use of the latest technical developments, which Max Braun was able to transform into marketable products. His first product was a transmission belt connector (2) that substantially reduced wear on transmission belts. The company would soon record its first business successes.
In 1929, Braun entered the radio industry, initially developing detectors for radio receivers, and then manufacturing complete radio sets. In 1932, the company became one of the first manufacturers in Europe to combine a radio and record player in one unit (3).

During World War II, Braun was obliged to discontinue production of virtually all of its own products. One of the few exceptions was the manulux (4), a mechanically driven pocket flashlight. With 3 million units, it was the first Braun product to be mass-produced.
In 1944, the factories were almost completely destroyed. After the war, the company began a process of rapid reconstruction. Max Braun quickly realized the potential of new market segments, entering the kitchen and household appliances segment in 1950, with the Multimix kitchen blender (5). At the same time, he began series production of the S 50 (6), the first dry foil shaver. This laid the foundations for two product divisions that have remained core segments for Braun to this day.



A radical shift.

Artur and Erwin Braun: a vision of a new company

A new direction

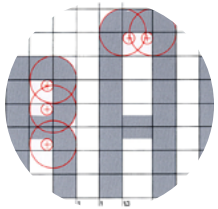
Max Braun died unexpectedly in 1951. His sons Artur (1925–2013) (1) and Erwin (1921–1992) (2) took over the management of the company. As a qualified engineer, Artur took responsibility for engineering and design, while Erwin, who had a business qualification, concerned himself with the company's strategic direction.

Influenced by their negative experiences in the war and under National Socialism, Artur and Erwin Braun strove to distance themselves from the past and create a new type of company for the modern era. It would be a company that emphasized respect for people, both employees and customers alike.

The Braun brothers soon set about reorganizing the company and expanding its product lines. For example, the product range was extended to include additional kitchen appliances (3), as well as electronic flashguns (4) for amateur photographers.

The brothers also exhibited a strong sense of social responsibility towards their employees, who enjoyed such benefits as above-average wages, pension allowances, and, from 1958, a share in the company profits. In 1954, they also established a health service (5) to provide preventive medical care for employees. A sauna and tennis courts were also built, and a modern cafeteria (6) serving wholefood dishes was opened.

At the time, these amenities, which are still operating today, were seen as pioneering corporate innovations, illustrating the progressive and socially responsible attitudes of Artur and Erwin Braun.



New design forms as a corporate vision

At the start of the 1950s, sales of radios and record players began to stagnate. As the level of competition grew, an ever-increasing number of competitor products crowded onto the market. It was at about this time that Erwin Braun began to develop a lasting interest in contemporary design. He realized that, in order to maintain its business success, the company and its products needed to stand out more from the crowd.

From this premise sprang the idea of developing the kind of modern designs that were already being used for furniture, and using these for Braun's technical appliances. The style of furniture that was common at the time was no longer in tune with the new living styles that were emerging, pioneered by designers such as Charles Eames and furniture manufacturers such as Knoll International, and which were attracting increasing public interest.

This idea was backed up by a study carried out by the Institute for Public Opinion Research in Allensbach entitled "The perception of living styles," which showed that a sizeable proportion of Germans wanted modern home designs. In the factory newsletter, Erwin and Artur Braun, looking to the challenges ahead, wrote as follows: "We know that this idea will not be easy to implement, but if we succeed, we can expect a positive and profitable development for the company long term."

This single idea rapidly became a corporate vision, one that Erwin Braun would realize with the help of friends and advisers. One of his first supporters in this venture was the art historian, expert in theater arts and film director Dr. Fritz Eichler, whom Erwin Braun had met during the war years. Eichler was persuaded to join Braun, and before long he was appointed cultural adviser to the company, with responsibility for questions of design. Eichler undertook his first design tasks and begun experimenting with new forms.

The first outwardly visible sign of the new orientation was a design change to the Braun logo. Wolfgang Schmittel came up with today's world-famous logo design (2) in 1952. But the first products would also soon follow the design vision.

The Braun experiment.

A vision begins to take shape

Development of a network of designers

At the start of the 1950s, the profession of designer as we know it today did not yet exist. Likewise, there was no design department at Braun to help Erwin realize his vision. Accordingly, within a very short time, assisted by Fritz Eichler (1), he built up an extensive, interdisciplinary network of advisers, designers, and intellectuals to help turn his dream into reality.

Erwin Braun met Wilhelm Wagenfeld (2), a Bauhaus pupil and pioneer of industrial design, in 1954 at a lecture in Darmstadt. He was very impressed by the latter's presentation on new designs, and by his description of a rational product world that was free from fashionable trends. Erwin Braun was left feeling confident that his plans were on the right track. Wagenfeld was given an initial design order.

At about the same time, through the Thun workshops near the city of Ulm, the main supplier of Braun's wooden housing units and music cabinets, Erwin Braun discovered the newly established Ulm School of Design (HfG Ulm), and soon established contact with it.

This successor institute to the German Bauhaus movement, whose staff included designer personalities such as Otl Aicher (4) and Hans Gugelot (3), became one of Braun's key partners.

With Eichler, Wagenfeld, Gugelot, and Aicher, Braun implemented its corporate vision of a wholly new language of design: working together, and in the space of just eight months, they developed what at the time was a radical new image for the company's entire record player range. Hans Gugelot played a central role in this context; an exponent of functionalism and a pioneer of system design, he was particularly influential in developing Braun'snew expression of form. His designs helped introduce cool and technical esthetic forms to contemporary living rooms.

1955 Radio Exhibition: start of the design era

The startling results of this new approach to design were presented to the public for the first time at the International Radio Exhibition in Düsseldorf in 1955 (1): the company showcased itself with a spectacular display that received extensive media coverage. (Fritz Eichler later remembered that it was the first time that major newspapers had devoted their arts columns to reports on radios and their designs.)

The decision to exhibit only new appliances was a key factor in the success of the exhibition. These products included the SK 1 compact radio, developed internally at Braun, and also an entire range of appliances designed by Gugelot, including the TS-G and G 11 radios (2), and the PK-G music cabinet (3), for example.

The exhibition stand, posters, and catalog likewise attracted a lot of attention. The grid-system stand, made from steel profiles and lightweight panels, had an austere and understated look, a design that was fundamentally different from those of Braun's competitors, which featured decorations with garlands and fountains. The exhibition stand was equipped with modern-style furniture from Knoll International (4). This underlined the fact that modern styles of living had now found their counterpart in the field of consumer electronics.

The communications media designed by Otl Aicher expressed the same new design philosophy as the products that were exhibited. The company's overall image would become a distinctive feature of the Braun brand.

Reactions to the exhibition stand and the new products varied considerably. Many internationally acclaimed architects, such as Alvar Aalto, Walter Gropius, and Oscar Niemeyer, responded positively, and fitted out their show apartments at the IBA Berlin in 1957 with the new Braun products. But there were also some critical voices.
Max Grundig, for example, felt that Artur and Erwin Braun would squander the legacy of their father. This was a forecast that would quickly be disproved.
The 1955 Radio Exhibition therefore marked the start of the design era at Braun.

The road to becoming a design icon.

Braun design becomes a yardstick for industrial design

Start of the Dieter Rams era

The first products featuring the new expression of form were not brainwaves from a design department as we know it today; instead, they were the result of cooperation between Braun and renowned contemporary designers. The key roles here were played by the Ulm School of Design and Hans Gugelot.

However, it quickly became apparent that working in different locations complicated matters, and made interdisciplinary cooperation between design, engineering, and business management difficult.

In 1955, Dieter Rams (1) arrived at Braun as an architect, initially tasked with redesigning offices, showrooms (4), and guest rooms in line with the new corporate philosophy. Before long, he took on his first jobs in the field of product design. Since he was directly on site, he was able to collaborate more efficiently and in a more networked fashion with the technicians than had been possible when the external Ulm school had been involved.

He quickly made a name for himself within the company. A development in 1956 represented the first milestone of his career: Dieter Rams came up with the idea of using a Plexiglas lid for the SK 4 record player (2, 3), which was designed by himself and Gugelot. This choice of material was revolutionary and resulted in the unit being given the nickname “Snow White’s Coffin.”

Over time, an interdisciplinary culture developed at Braun. Step by step, a permanent design team was established, coordinated by Dieter Rams, which soon took responsibility for overall design. The design department at Braun was formally established in 1961, and Dieter Rams would remain its head until 1995.

International successes

The company won a rapid succession of national and international prizes and awards for its products. Braun became world-famous as a design brand, and the company became the first to introduce “good design” to the mass market.

As head of the design department, Dieter Rams championed the systematic application of design, characterized by a new relationship between form and function. From then on, the relationship between all the company products was clear, despite any differences in their function. An overall range was created using a comprehensive design idiom. A unique Braun design completely replaced the previous, more heterogeneous “author design.”

The success of this approach was no accident. The corporate vision of Artur and Erwin Braun and the new attitude to design personified by Rams complemented one another perfectly. The work of the design department was seen as a task to be shared by the whole company, and was characterized by close collaboration with company management. The design department became the company’s source of inspiration.

In a further development of the Bauhaus concept (and of the Ulm School of Design), Braun crucially influenced the concept of design at that time, and, in the process, established itself as an icon of industrial design.

Examples of international awards

1957 At the Milan Triennale, Braun won the Grand Prix for its overall range (and again in 1960). (1)

1957 The show apartments at the International Building Exhibition in Berlin were fitted out almost exclusively with Braun products. (2)

1958 The Museum of Modern Art in New York added various Braun appliances to its permanent collection of products of exemplary design.

1958 In the German pavilion at the Brussels World Fair, 16 Braun products were presented as “outstanding examples of German manufacturing.” (3)

1961 At the International “Interplas” exhibition in London, Braun received the supreme award for outstanding use of plastic (and again in 1963).

1962 Braun was awarded the “Compasso d’Oro” in Milan for superior design of industrial products.

1964 The Museum of Modern Art in New York (MoMA) opened a new design gallery exhibiting the full range of Braun products. (4)

1964 The special exhibition “Industrial Design” at the Documenta.

Acquisition by Gillette.

Continuities and corrections

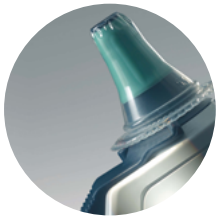
In 1967, Braun moved its headquarters to Kronberg (Taunus) and the Boston-based Gillette Company (1) bought a majority stake in Braun. The Braun brothers left behind a healthy international company.

The Braun product portfolio included radios and phonographic (2), televisions, shavers (3), kitchen appliances (4), lighters (5) and photographic equipment (6). With Braun on board, Gillette expanded its product portfolio and at the same time could rely on qualified staff, established products and design know-how from Germany. Over half of the company's sales have now been generated abroad.

At the end of the 1960s, Gillette was a weighty industrial giant, with three times as many employees and six times more turnover than Braun. Gillette opened up new sales channels for Braun products in 145 countries.

In the meantime, Braun was able to develop the dry shaver business with innovative design and technology. Led by Dieter Rams, Braun retained the necessary freedom to develop the characteristic Braun Design. The proven corporate philosophy remained in place: Braun Design was "no solution, but rather the concept of the fundamental attitude of seeing design as the task … of finding a good solution for every product and not primarily for the coffers of the manufacturer", was how Rams summed up this philosophy later.

Under the new leadership, Braun modernized its production engineering and increasingly turned its attention to ecological concerns. New technologies and superior materials allowed smaller machines and lower material consumption. Environmental protection started to become more important from the beginning of the 1970s as well.



Innovations and new products

Besides improving existing appliances, Braun pushed forward with the development of new products. In 1971 Braun established its clocks (1), watches and pocket calculators (2) product group. It was another segment in which Braun design developed a strong reputation and became world famous.

Partnering with Oral-B, Braun introduced the first dental center in 1984 – the OC 3 (3) an oral irrigator and toothbrush. This was the first step on the entry of the electrical toothbrush category.

In the second half of the 80s Braun reached double digit sales growth across all three product divisions – shavers, household appliances and hair. Shavers remained the company's pivotal flagship products. Independent tests continually confirmed their quality. In May, 1988, the 100 millionth shaver was produced in the Wallduern plant. "A worldwide success – made in Wallduern" as the employee magazine proudly stated. Over the following years, Braun extended the plant, increasing its production capacities. Not only in Europe but also in Japan and North America the Flex Control (4) shaver was a big success in the beginning of the 1990s. At the same time the Plak control electric toothbrush was launched.

After the acquisition of French Silk-épil the first Braun epilator (5) came to market as well – soon to become the leading global brand among women's beauty products. 1990 was also the end of an important era: Braun parted with its HiFi division. While facing global competition, the product line had become unprofitable.

In 1991, Braun finally became the global market leader for foil shavers – a position it still retains today. The major part of the turnover was generated by products that had been on the market for less than five years. In the cut-throat competitive global market, top products and leading-edge technology are soon copied, which is why the company followed the clear dictum of "ensuring an advantage".

In 1996, ThermoScan (USA) the former manufacturer of infrared thermometers (6), joined the Braun brand as a product portfolio expansion into health. Japan, Canada, and the USA continued to be important overseas sales markets. However, the focus increasingly shifted to China-attended to the needs of the growing Chinese market.

Braun today.


BRAUN
Hauptverwaltung
Werk Kronberg
P&G
BRAUN
DURACELL
Gillette
Oral-B

Acquisition by Procter & Gamble

In 2005 then, the Braun brand joined the consumer goods company Procter & Gamble as part of the acquisition of Gillette. The fusion united two companies whose “strengths, cultures and visions” complemented each other, as Gillette boss James M. Kilts put it.

Today, Braun focuses on the four key segments: male dry shaving with Braun Series electric shavers and cruZer trimmers, female electric hair removal with Silk-épil epilators, hair care appliances with the Satin Hair range and beauty devices with IPL technology. In addition, Braun appliances are available in market within a licensing model in the following categories: Health & Wellness with KAZ Inc. (infrared ear thermometers, blood pressure monitors), Clocks & Watches with Zeon Ltd. (clocks, alarm clock, watches) and Home Small Appliances with De’Longhi SpA (hand blenders, kitchen machines, juicers, coffee machines, kettles, toasters, steam irons).

Braun is not merely a trademark; it stands for an all-encompassing concept built over ninety years. The company’s values still share the original vision of the Braun brothers: creating products based on respect for people – employees and customers – and using design as an essential medium to achieve this.

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Visual communication.

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The first consistent communication look.

Braun was one of the first companies to develop a professional corporate identity. The company realized early the potential impact of visual communication, and strove to create a uniform overall image.

The year 1955 marked the start of this development – at the 1955 Düsseldorf Radio Exhibition (1), where Braun exhibited a range of devices that caused quite a stir. However, the exhibition stand and the communication media used attracted almost as much attention as the appliances. These applied the same design principles as the products themselves. For the first time, a consciously consistent communication look was presented.

1955 exhibition stand

60’s advertising

1952, modified logo

Fritz Eichler

Otl Aicher

Wolfgang Schmittel

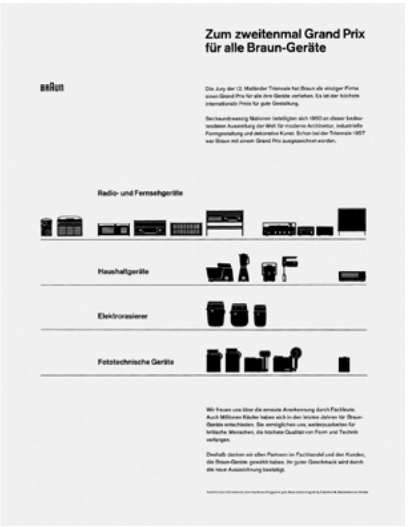
Systematic renewal

“We were convinced that the style of advertising needed to match the style of the products in order to be fully effective. It should convey the same modernity, honesty, and quality. We developed classification systems for all our communications media […] that were intended not only to help us work more economically, but also help us achieve a consistent, and mutually reinforcing, impact from all our statements.…”

This was how Fritz Eichler explained the systematic approach that already suggested the definition of binding communication guidelines as part of a modern corporate identity. The results were reflected in the various communication disciplines:

Exhibition stand

Otl Aicher and his students from the Visual Communication department at the Ulm School of Design designed the exhibition stand for the Düsseldorf Radio Exhibition. It consisted of simple modules that could be used again and again, and combined to make stands of different sizes.
A similar, variable system for Braun shop window displays was designed by Aicher, his colleagues in Ulm, and Wolfgang Schmittel (who would later become the head of the advertising and communication department at Braun).



Visual communication

Under the influence of Otl Aicher, visual communication was also systematically reworked: sans-serif or so-called grotesque fonts, easily readable thanks to their clear functionalism, were prescribed as the mandatory Braun corporate font, and a grid system was established for all forms of communication. Likewise, the same design was applied to the media used at the Düsseldorf Radio Exhibition (posters and catalogs). Some time later, under the direction of Wolfgang Schmittel, all “Guidelines for the visual design of information and advertising” were summarized in a manual that ran to almost 100 pages.

From the very start, the most important communication disciplines for the Braun brand and its products were advertising, sales promotion, packaging, and use instructions. At the start of the 1960s, these were supplemented by TV advertising, which, over time, would assume an ever-greater importance.

1934

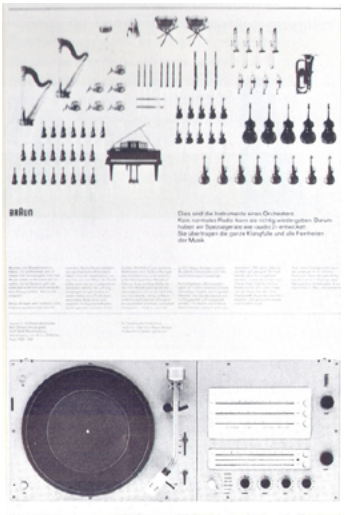
1939

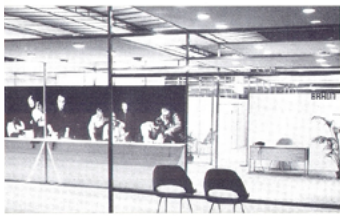
1952

1998

Logo

The basic form of the logo dates from 1934. Back then, it already featured the characteristic raised “A,” but was not yet used in a standard way. In 1952, Wolfgang Schmittel modified the logo to its now world-famous form. Its special features included exact quarter-circle arcs, and a comprehensible and easily reproducible structure. The logo was modified slightly at the end of the 1990s.





Wolfgang Schmittel

In the field of communications, along with Fritz Eichler and Otl Aicher, Wolfgang Schmittel (b.1930) played a crucial role in developing a consistent corporate look for the company. He joined Braun in 1952 after studying painting at the Frankfurt Städelschule Art School. Right from the outset, he made a decisive contribution to the new corporate design approach in the area of communications.

He designed the logo, and drew up the first corporate identity principles for the company. As Director for Communication, he was responsible, over a period of 30 years, for the national and international overall image of the company.

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Biographies.

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Max Braun.

(1890—1951)

Born in East Prussia, Max Braun founded Braun in 1921 with a small engineering shop in Frankfurt am Main. Two years later, he began to produce components for radio sets, supplying the still young radio industry. By 1928 he had built up such a successful business that he was able to move to a new modern premises, still in Frankfurt on Idsteiner Strasse.

In 1929 Max began to develop complete radio sets, becoming one of the first to combine receiver and loud-speaker into one unit. The firm continued to grow and by 1932 Braun was one of the first companies to integrate both radio and record player into a single unit.
By 1934, the Braun brand was firmly established with the design of the now familiar logo, with a raised ‘A’.

Braun received the award “For special achievements in phonography” at the 1937 World’s Fair in Paris thanks to Max’s pioneering work in developing a battery-powered portable radio.
It was under Max Braun’s direction that development of the first Braun electric shaver began, supported by his son Artur, and it was Max who launched Braun’s first household appliance line.

After Max Braun’s death in 1951 his sons Artur and Erwin took over management of the company, carrying on their father’s lifework.

Erwin Braun.

(1921 — 1992)

Alongside his brother Artur and influenced by their experiences during the Second World War, Erwin Braun was the visionary behind Braun's participation in the building of a better world. A futurist, he was constantly looking for opportunities to create more human appliances for modern, mature consumers with an appreciation of quality. He strongly believed that Braun could be a successful company while still retaining its sense of honesty and integrity.

Back in the early 1960's, Erwin Braun was acutely aware that there was very little public debate about design. He had also observed that a huge amount of cutting edge design was produced in schools and colleges away from commercial constraints, and was not being seen by the outside world. As the creative thinker at the helm of a company that has won numerous awards for contemporary design, for example the 1957 Triennale in Milan, Erwin wanted to change that.
Erwin Braun launched the "Braun Prize for Technical Design" in 1968 to address these concerns. The event has been held every other year ever since. The international design competition was created, not only to encourage young talented designers by promoting their work but also to give the public an insight into the criteria which constitute good design.

The BraunPrize jury has continued to see entrants respond to this brief with entries such as: a long-distance sailing boat, an ovulation monitor, a city transport stop, an appliance for monitoring eye movements and a device for testing the safety of drinking water in third world countries.

Artur Braun.

(1925—2013)

Artur alongside his brother Erwin, steered a revolutionary new corporate design course for Braun after the death of their father with the aim of making the company's products more honest and humane.

In 1945, Artur started his training in electromechanics/engineering at Braun, and then was the driving force behind the superior engineering and technical execution of Erwin's creative visions. He was involved in the development of the world's first foil shaver in 1950. He filed for a patent for the S 50 which was introduced at the Frankfurt Spring Fair that year to great acclaim.

Following his father's death in 1951 when Artur took over the company with his brother, he became responsible for the areas of technology development and production organisation and processes. He was heavily involved in the construction of Braun's new plants in Walldürn (1954) and Marktheidenfeld (1961). In 1952, faithful to the spirit of innovation of their father, the brothers branched out into photography with the "Hobby" electronic flash.

In 1954, Artur and Erwin closed the largest consumer goods contract after the Second World War with Ronson. The deal for Braun electric shavers was worth over 40 million DM. Under Artur's futuristic direction, a modern electroforming facility was established in 1959 to produce the foil for Braun's electric shaver. This revolutionary electroforming technology was critical to the success of Hans Gugelot's revolutionary Sixtant razor and all subsequent Braun shavers.
Artur worked closely with Fritz Eichler to design the SK1/2 radio, one of the landmarks with which Braun introduced its new holistic design approach in 1955. Four years later, Artur was instrumental in the introduction of Braun's kitchen appliance range which included toasters, grills and kettles.

Artur was elected chairman of Braun's board of directors in 1962, becoming a member of the supervisory board a year later.

In 1965, Artur laid the foundations for the newly designed Braun headquarters in Kronberg in Germany. The building was designed in collaboration with Frankfurt based architects Becker and Becker. Artur still lives in Kronberg today and maintains a good relationship with Braun's management and design department.

Dr. Fritz Eichler.

(1911 — 1991)

Influenced by developments at the Bauhaus Art and Design School and its design philosophy, it was Fritz Eichler who established links between Braun and the Hochschule für Gestaltung (HFG) at Ulm. These links heavily influenced the appearance of Braun products from the mid-1950s onwards.

Born in 1911, Eichler studied Art History and Theatre Science in Munich and Berlin before working in theatre design and advertising commercials from 1945 to 1963.

In 1954, Erwin Braun hired Eichler to improve Braun's advertising concepts and it was alongside Artur and Erwin Braun that he brought Braun to the forefront of all design companies by creating an international reputation for good design and establishing a department for design and communication at Braun.

Eichler also played a decisive role in the early years of Braun design, working with Otl Aicher, a graphic designer from the HFG to create the company's revolutionary stand at the Düsseldorf Broadcast Exhibition in 1955. The stand was a turning point for Braun and for German industrial design as a whole, marking the breakthrough of the New Functionalism.

The SK1/2, the radio which Eichler designed together with Artur Braun, is one of the landmarks with which Braun introduced its new holistic design approach in 1955. The SK 1/2 and its derived designs, such as the SK 25 (1961), are still now some of his most celebrated contributions to the world of design.

Fritz Eichler became a member of Braun's Advisory Board in 1960 when he was also appointed the head of the design department (founded 1954). He was a member of Braun's Board of Directors from 1967 to 1973 and chairman of the BraunPrize judging committee from its beginnings in 1968 until 1989.

Eichler continued to shape the subsequent development of Braun product and communication design until his death in 1991. He remained affiliated with the company and ultimately served as a Supervisory Board member until 1991.

Dieter Rams.

(*1932)

One of Germany's and the design world's best-known industrial designers, Dieter Rams, was born May 20, 1932 in Wiesbaden, Germany.

Influenced by his grandfather, a carpenter, Rams knew he wanted to design and create from an early age. In 1947 he enrolled in architecture at the Werkkunstschule Wiesbaden, leaving after a year to study carpentry and returning in 1951 to graduate with honours.

Rams joined Braun in 1955, starting as an architect and interior designer at the age of 23, before moving into design in 1956. By 1961 Rams was the head of Braun's product design and development division at Braun, becoming the design and production manager seven years later.

In 1988 Dieter Rams joined Braun's board of directors as a chief representative and in 1995 was promoted from director of product design to Braun's executive director of corporate identity affairs, a position which he held until his retirement in 1997 at the age of 65. Rams was also a member of the BraunPrize jury from 1974 to 1995. Still in place today, the BraunPrize is an international design competition that is open to students or graduates of industrial design courses.

Together with Hans Gugelot, Dieter Rams designed the Phonosuper SK4, nicknamed "Snow White's Coffin", the forerunner of the modern hi-fi system. A combination

Dieter Rams.

radio and record player, the SK4 was hugely influential, and Rams went on to design the first component audio system (Studio 2), the first portable world-band radio (T 1000) and the first transistor radio that could be fitted into a car (TP1). The designs were initially considered avant-garde and the Braun brothers encouraged Rams to design modern furniture for companies such as Vitsoe to take this new design trend to the heart of people's homes.

Dieter Rams is known worldwide as one of the most significant representatives of function-oriented design. His design work throughout the second half of the 20th century has been recognized with a multitude of honours including the title of Royal Designer for Industry by London's Royal Society of Arts. He was also awarded the SIAD medal by the Society of Industrial Artists and Designers in London in 1978 and the World Design Medal by the Industrial Designer Society of America in 1996. In 1990 he was the first winner of the Industrie Forum Design, Hannover for his special contributions to design.

As recognition of his commitment to the design philosophy which he helped to establish, in 2002 he was awarded the Order of Merit of the Federal Republic of Germany.

Many of the Braun designs developed under his guidance have become part of permanent collections of several prestigious international museums, including the Museum of Modern Art in New York, the Centre Pompidou in Paris, the Werkbund Archiv in Berlin, the Victoria & Albert Museum in London and the Stedelijik in Amsterdam.

Dieter Rams' work has a quality which distinguishes it from the vast majority of industrial design of the mid 20th century. His products are designed to be timeless and beyond fashion. Even people who have never heard of Dieter Rams will probably have owned a few of his products in their lifetimes and his designs are still influential today.

BRAUN

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December 2014