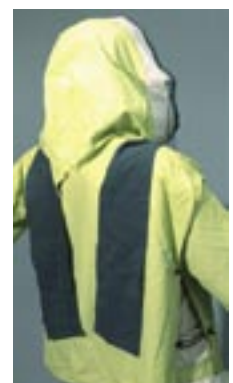
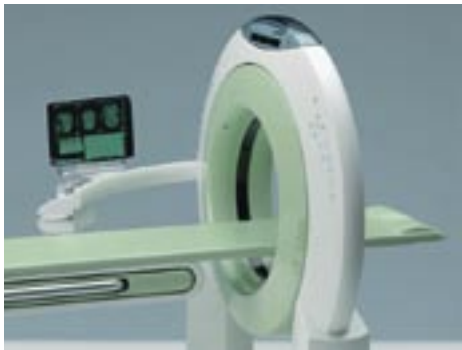


BraunPrize 2003

BRAUN

For You

The Braun employee magazine, special issue | February 2004 | English



Viewpoints



Bernhard Wild
Chairman of Braun, Kronberg

The BraunPrize can now look back on a long tradition – a tradition which has not always been easy to uphold. Over the decades, the BraunPrize has evolved, as have the themes which have captured the imagination of the design world. At present, lifestyle and leisure-related topics are particularly in vogue. We established the BraunPrize Forum to bring on board the ideas and opinions of a wide spectrum of international experts. When the members of the Forum vote they are making an important contribution to the future of design by encouraging and motivating a new generation of designers. In simple terms, Braun gives young designers a fair chance to make a name for themselves. The success of the BraunPrize in encouraging design talent is also reflected by the fact that many former participants have gone on to become well-known design figures.



Helmut Lübke
President of the German
Design Council, Frankfurt

The BraunPrize demonstrates Braun's exemplary commitment to design training at international level. The high standards expected of the participants drive them to develop their own skills for integrating technology and design. By promoting cross-functional thinking and teamwork the BraunPrize is still as relevant today as it was when it was established some 35 years ago.



Achim Pohl
'ARTEFAKT industriekultur'
Darmstadt / Germany
1989: BraunPrize winner,
1986: Project shown in
BraunPrize Exhibition

If you are a student or just starting out on your career, competitions represent an important opportunity – perhaps the only one – for you to position yourself and make a mark at international level. The BraunPrize, which combines an exceptionally consistent, career-focused outlook with the international prestige of the Braun brand is obviously extremely important. Looking back, I would say that the BraunPrize had a major influence on my development as an industrial designer. There is no doubt that winning in 1989 – and the international recognition which this achievement brought with it – greatly boosted my self-confidence and helped me decide to set up an independent design studio – 'ARTEFAKT industriekultur'.

The BraunPrize continues to attract an extremely positive response, both with regard to the design competition itself and the biennial Forum event. Much of this success is due to the fact that the participants and guests sense that Braun's support for the competition stems from its honest, genuine commitment to a good cause to which it brings the high standard of quality typical of the company. But it is also a consequence of the way the competition entries reflect the BraunPrize theme of 'Dream real products!' by embodying a successful synthesis of vision and feasibility which is also relevant to people's everyday lives. The product concepts in the BraunPrize Exhibition testify to the high quality of industrial design training which offers a real sense of direction both in theoretical and practical terms. We view the extremely high level of acceptance which the BraunPrize enjoys around the world as confirmation of the importance of our commitment.

The BraunPrize represents the diversity of design and the emerging directions that design is taking as embodied in the work of graduates of design schools from around the world. As such the prize becomes a barometer of design innovation culture and is critical to professionals, industry, students and the public as a whole. The BraunPrize gives us all a glimpse of the potential of tomorrow.

The best entries in the BraunPrize competition 2003 had an ethical undertone and social consciousness. They were not only designed for the nearest and dearest but for everyone in order to improve the quality of everyday life and thus enhance the welfare of people. By taking this step of social responsibility one can say that these young designers have a shared attitude in the profession: the ethic of caring. I feel proud of these young designers they have understood the real role of a designer. Like Finnish designer Kaj Franck had said: "Is it the ultimate meaning of the beauty to be essential, functional, justified, correct?" That was also my guideline to evaluate the entries. And I think that all the proposals in the Braun Prize exhibition fulfil this statement about aesthetic and ethic values.



Peter Schneider
Director Corporate Design,
Braun, Kronberg



Luigi Ferrara
ICSID President and
Director, SCHOOL OF DESIGN,
George Brown College,
Toronto



Anne Stenros
Managing Director,
Design Forum Finland,
Helsinki

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The BraunPrize

Established in 1967 at the initiative of Erwin Braun, one of the sons of the company's founder, the BraunPrize was Germany's first international competition to promote the work of young designers. As a company which had frequently been honored for its successful product design, Braun wanted to give design a higher public profile and encourage its integration in everyday life.

2003 saw the BraunPrize awarded for the 14th time. Throughout its more than 30-year history – during which the support of the Gillette Company (Braun's parent) has guaranteed the sustained success of this renowned competition – the BraunPrize has been characterized by a strong sense of continuity in its essential features.

It has been dedicated to young designers since the very start. Only young industrial designers who are still studying or who have graduated within the previous two years can take part. As always, the competition is not restricted to particular product fields and is entirely independent of the Braun product range. Participants are expected to come up with product concepts which are innovative in terms of design and technology and which help people in their everyday lives. Since 2001, the theme of the BraunPrize has been 'Dream real products!' – a concept which was developed with students from the Munich University of Applied Sciences and which combines vision and real world feasibility. An international jury featuring top design figures submits the entries to an expert assessment. Past jury members have included Otl Aicher, Sir Misha Black, Dieter Rams, Kenji Ekuan, Alessandro Mendini, Yuri B. Soloviev, Ross Lovegrove and Anne Stenros.

As the BraunPrize is very much an international competition, it offers young designers and their design schools an opportunity to see how they fit into the international design scene. At the same time, they are able to benefit from the prestige and high media profile of the competition. Some 20 – 30 of the top entries in each competition are selected for inclusion in a touring exhibition which visits different venues in Germany and beyond. The success of this initiative is confirmed by the ever increasing public interest which it attracts.



BraunPrize Special 2003

Published by: Braun GmbH, Kronberg

Responsible for the BraunPrize: Peter Schneider, Corporate Design

Produced and edited by: Birte Cobarg, Corporate Public Relations, and Gerlinde Kress

Production and editorial support: Cornelia Heymann

Design: Sonja Schmitt, Corporate Design

Printed by: Lind & Ahlfeldt GmbH, Wiesbaden

The jury and ... its work

The BraunPrize Jury has always featured leading figures from the world of design. The traditionally small size of the jury (four members) makes communication easier and allows the members to focus on the details, yet still work efficiently. It is also traditional for the head of Design at Braun to chair the jury: up to 1989 Dr. Fritz Eichler, up to 1995 Prof. h.c. Dieter Rams, thereafter Peter Schneider.

Anne Stenros, *Managing Director of Design Forum Finland*, studied architecture in Finland and California. In 1992, she received her doctorate from the Helsinki University of Technology. She has been Managing Director of Design Forum Finland since 1995 and is Editor-in-chief of the magazine "Form Function Finland" and the yearbook "Design in Finland".

Alexander Manu, *Principal of Axis Group International in Toronto*, studied industrial design at the Institute for Fine Arts in Bucharest and was elected to the Royal Canadian Academy of Arts (RCA). He established Axis Group International in Toronto in 1980 and works as a designer and author as well as teaching at the Ontario College of Art and Design.

The 2003 BraunPrize attracted 558 entries from 52 countries – a new record! For the first time, the entry documents could be submitted by uploading directly to the BraunPrize server. The fact that only 42% of the entries were submitted by traditional mail shows how much easier the electronic entry facility makes it for entrants from all over the world to participate.



1st jury session, German Design Council, Frankfurt



2nd jury session, Civic Hall, Kronberg

At the first jury session, which took place from April 1 – 3, 2003 at the German Design Council in Frankfurt, the entries (which could be identified only by means of an anonymous number) were assessed on the basis of project descriptions, design sketches, technical drawings and photos. The jury selected 58 entries from 21 countries to go through to the second round.

At the second jury session, which took place in Kronberg from June 2 – 4, 2003, the assessment was based on the design models. After an in-depth exploration of the concepts and the way they had been implemented, the jury nominated the four best entries for the final round at the BraunPrize Forum as well as 18 other projects for the BraunPrize Exhibition.

Assessment criteria

- Design, innovation, aesthetics, clarity, usability
- Technology – how convincing is the product functionality?
- Usability – the benefit which the product provides for the user

Additional aspects

- The clarity of the content
- The quality of the presentation and the design models
- A thorough analysis of conditions and needs
- The feasibility of the concept with regard to processes and costs
- The social acceptance of the product idea
- The environmental compatibility of the product concept



Left to right: Rainer Silbernagel, Anne Stenros, Peter Schneider, Alexander Manu

Rainer Silbernagel, *Director New Product Engineering at Braun*, studied micro-technology, technical optics and medical technology at Frankfurt am Main University of Applied Sciences. He joined the Product and Industrial Engineering function at Braun in 1988 and has been in charge of it since 1995.

Peter Schneider, *Director Corporate Design at Braun*, studied industrial design at the Folkwangschule in Essen. One of the winners of the BraunPrize in 1972, he has worked in the Design Department at Braun since 1973 and took over as its head in 1995. He has been chairman of the jury and responsible for the BraunPrize since 1999.

The BraunPrize Forum

Braun Chairman Bernhard Wild was able to welcome no less than 165 guests from 28 countries to the BraunPrize Forum on September 15, 2003. They had gathered at Braun's headquarters in Kronberg to cast their „guest juror“ votes to determine which of the four finalists was to become the overall winner of the 14th BraunPrize. The presence of leading figures from the world of design, as well as industry and media representatives with a special interest in design, reflected the importance they attached to encouraging young design talent.



Matthias Lossau, finalist



Matthias Durisch, Moritz Schlatter, finalists



BraunPrize Forum



Andrew Langer (Lowe & Partner, USA), Bernhard Wild (Chairman of Braun), Sylvia and Friedrich von Metzler (Bankhaus Metzler, Frankfurt)



Nils J. Tvengsberg (ICSID, Mexico), Kaarina Pohto (ICSID, Finland), Gianfranco Zaccai (Design Continuum, USA)

The new concept for the BraunPrize Forum which was established two years ago seeks to involve a wider public in the process of choosing the winner, to take account of 'the finalists' design communication skills (which are essential in a professional design context), and to provide scope for the young designers to make important contacts.

Peter Schneider, Head of Braun Design, helped focus the guest jurors' thoughts on the matter in hand by outlining important aspects of design in general and the Braun-Prize in particular. The other members of the jury gave brief assessments of the competition.

It goes without saying that the presentations by the finalists were the main event at the BraunPrize Forum. In fact, they were all BraunPrize winners because their projects had already measured up to the rigorous criteria applied by the jury. But, because there could be only one overall winner, there was one final challenge ahead: all the finalists had to present their respective

projects in person. This stage of the BraunPrize recognizes how important it is becoming for designers to be able to put across the qualities of their own projects in the course of their daily work. The finalists had only 10 minutes to present their projects – just as they would in a real world work situation. Despite the daunting prospect of addressing such a well-informed audience, all the finalists completed this task with style and élan – not least, thanks to the excellent guidance provided by Prof. Othmar Wickenheiser from Munich University of Applied Sciences.

Using slides and videos, the candidates were able to explain the advantages of their respective concepts, document the development of their projects and win over the expert audience with their enthusiasm. Once the presentations were over, the guest jurors still had enough time before the vote to take a close look at the design models and put detailed questions to the finalists. The finalists and their projects are presented on the following pages.

The finalists

Electricity monitoring system



The electricity monitoring system makes domestic power use visible and thus gives users the information they need to control and reduce their electricity consumption.

It measures the power consumption of individual appliances and transmits the data wirelessly to a central unit where it can be read off.

Statement of the jury

There is a growing need for consumers to be able to visualize invisible things in order to save energy and, in turn, save money. The design of this project is almost perfect, not least thanks to the extremely convincing way it has been researched, analyzed and implemented. Combinations of features allow for a range of uses: the screen can be seen from many angles when mounted on the wall, or you can carry it with you. The designer used a very aesthetic approach; with that in mind, there could be some further refinements of functional and ergonomic elements.



Michelle DesGroseilliers
Ontario College of Art & Design, Canada

Avalanche survival airbag



This concept takes the form of an airbag for skiers which can improve the chances of surviving an avalanche. It assists the rapid location and recovery of the wearer. Able to maintain a body weighing 100 kg on the surface of an avalanche in progress,

it reduces the depth to which the wearer is ried. The airbag also features an extra-large neck-brace element, a rigid plastic shell to protect the wearer's back, and a folding shovel.

Statement of the jury

This is a very well designed solution that considers the specific issues relating to high-risk winter activities. More and more people are using their free time in pursuit of extreme sports as a lifestyle choice and this is where this project, which can be regarded as a leisure product, fits in. The growing trend for outdoor and adventure activities is being accompanied by an increase in the number of people losing their lives in climbing accidents and as a result of avalanches. This product seems to be well researched and is an improvement on existing airbag systems. It provides a hard shell design that offers additional strength and therefore additional protection.



Mathias Durisch,
Moritz Schlatter
Hochschule für Gestaltung und Kunst, Zürich, Switzerland

'Modio' – Internet radio



Modio is an internet radio system which consists of two parts: the radio itself and an oval shell containing the speakers. As well as allowing users to receive internet radio stations, play CDs/DVDs and receive home-cinema soundtracks, it features a text/video/voice communication module. The portable

unit, which can be used by several people simultaneously, has a wireless link to the wall-mounted speaker module.

Statement of the jury

This project offers a new approach to a classic home product and represents an effort to rethink what a radio is. The tradition of the radio occupying a central role in the home has been brought back by this design, this time with added technological advantages. The unit comprises a computer, keyboard, display, video camera and wireless online connectivity as well as traditional radio components such as speakers. This is both a modern piece of technology and a piece of art which the user can hang on the wall. An additional benefit is the mobility of the device, which can be moved from room to room without loss of functionality or connectivity.



Jörn Busse,
Matthias Lossau
Hochschule der Bildenden
Künste, Braunschweig,
Germany

'ct.loop' – Computer tomograph



ct.loop is a computer tomograph whose open formal concept and friendly color combinations make the business of undergoing a scan less stressful for the patient.

The system is equipped with a communication unit which guides the patient through the scan process.

Statement of the jury

The jury selected this project because of its overall depth of understanding of the topic and the clarity and intelligence of the designed solution. The concept is an improvement on the existing equipment, and a good piece of industrial design. The open and user-friendly aesthetic of the design (instead of the traditional 'scary tube') reduces the patient's fear of this type of equipment. The functional and visual characteristics are well combined and complement each other. The designer has provided a clear and simple user interface for the doctor while meeting the patient's need for emotional and physical comfort.



Benjamin Holch
University Essen,
Germany

Benjamin Holch was voted overall winner of the 2003 BraunPrize for his 'ct.loop' project.

The award ceremony

Some 500 guests from all over the world gathered in the inner courtyard of Braun's headquarters building for the presentation of the 2003 BraunPrize.



Inner courtyard of Braun's headquarters in Kronberg – award ceremony



Left: Peter Zec (Design Center NRW, Germany) and Luigi Ferrara (ICSID, Canada)



Peter Schneider (Braun) and BraunPrize jurors



Luigi Ferrara (ICSID President, Canada)



Right: Judith Várhelyi (Hungarian Design Council), Emilian D. Cartis (participant in BraunPrize exhibition, Finland), Anne Stenros (BraunPrize juror, Finland)



Franco Lodato (Motorola Inc., USA), Sasha Alexander (University of Western Sydney, Australia)



José Cuendias Cobreros (Oficina Nacional de Diseño Industrial, Cuba) and Dieter Rams (Germany)

Among those who had traveled from particularly far afield were a number who had attended the ICSID (International Council of Societies of Industrial Design) conference in Hanover and Berlin a few days earlier and who had taken the opportunity to stay on in Germany for the BraunPrize. Addressing the prestigious yet very informal gathering, Braun Chairman Bernhard Wild commented that the guest list read like a who's who of the international design community.

All the speakers focused on the current status of design and ways of promoting it. Bernhard Wild opened the proceedings in his capacity as host by explaining the central role played by design at Braun and describing how the BraunPrize reflects the company's product philosophy to great effect. ICSID, the global umbrella organization for industrial designers which has supported the BraunPrize since 1992,

was represented by its newly elected president, Luigi Ferrara. The director of George Brown College in Ontario, Canada, spoke about key issues relating to design promotion at international level. He was followed by Andrej Kupetz, managing director of the German Design Council, who looked back on 50 years of design promotion in Germany.

The sense of anticipation increased as Peter Schneider, head of Braun Design and chairman of the jury, described how the 2003 BraunPrize competition had been organized and then went on to introduce jury members Anne Stenros, Alexander Manu and Rainer Silbernagel. He also presented the four finalist projects whose three-dimensional models were displayed prominently on the courtyard's central water feature. Speaking on behalf of the jury, Rainer Silbernagel explained why the electricity



2003 BraunPrize banner at main entrance



Bernhard Wild (Chairman of Braun) and Benjamin Holch, 2003 BraunPrize winner, with jurors and finalists



Above: Benjamin Holch, 2003 BraunPrize winner, with his project 'ct-loop'



Left: Beatriz Jimenez-Frieden (Mexico), R.C. Pulido (Pontificia Javerian University, Columbia), Maria Baretto (Designproyecto, Columbia) and friend



Mike Cargill (Cowes High School, USA), Brian Steinhobler (Design South Africa) and Kees Schilperoort (Brown KSDP, South Africa)



Earl Powell and Karen Freeze (Design Management Institute, USA) with Bernhard Wild (Chairman of Braun)



monitoring system, avalanche survival airbag, computer tomograph and internet radio had made it through to the last round. The tension in the air was palpable as Peter Schneider reached for the large envelope containing the result of the vote count which had been conducted under legal supervision. "The winner of the 2003 BraunPrize is ... Benjamin Holch for his ct.loop computer tomograph." Benjamin Holch was delighted as the audience applauded enthusiastically and he was presented with the BraunPrize trophy and a check for € 11,000. The other finalists each received € 4666 from the total prize fund of € 25,000.

The BraunPrize Exhibition, which opened immediately after the award ceremony, gave the guests an opportunity to appreciate the high standard of the entries which the finalists had been up against. The opening of the gourmet buffet, which had been

prepared with typical attention to detail by the Eurest team from the Braun staff restaurant together with food stylist and cookery writer Andreas Miessmer, marked the beginning of the more relaxed part of the evening. The guests appreciated the warm welcome they received from Braun and took the opportunity to meet old friends (some of whom had traveled from the other side of the world), make new ones and generally enjoy the convivial atmosphere.

The high level of interest and the positive feedback indicate that the BraunPrize has become one of the landmark events in the international design calendar. Anyone who has been involved in the BraunPrize can confirm that, far from being an image-building exercise for Braun, it is the result of a genuine commitment to young design talent.

The exhibition

In order to make the ingenuity and creativity of young designers accessible to a wider public, Braun organizes and finances a touring exhibition which shows the best competition entries at venues in Germany and abroad. Having a project included in this exhibition is a distinction in its own right, as the associated publicity can help further a designer's career.

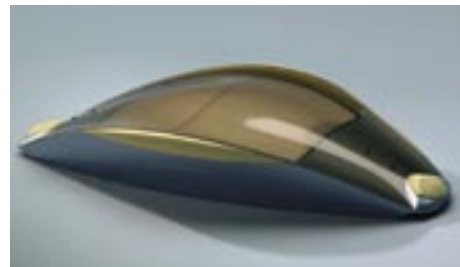
As well as featuring the four projects nominated for the final, the 2003 BraunPrize exhibition includes 18 other product concepts submitted by young designers from 12 countries. At the same time, the exhibition highlights the role played by design schools in the different countries concerned and provides an overview of the current status of design training around the world.



'Pure' ... is a portable, distillation-type water purification system which runs on solar power and does not require filters. The form and structure of a leaf are the inspiration for both its design and functionality.

Statement of the jury

The purification of dirty water is a topic of current and growing interest. This design solution targets a consumer market, while the true potential of this design lies in the humanitarian sector. Any implementation of a product of this type would need to address issues of durability and transportability. Its visual language should make the function self-evident as people from different cultures would be using it.



Emilian Dan Cartis
University of Art and Design
Helsinki, Finland

'Desert wear' The intelligence and suitability of desert clothing worn by nomads inspired the development of this concept for a protective suit for use in extreme conditions in hot regions.

Statement of the jury

This piece is an example of a growing trend: garments as pieces of industrial design. This is due to the arrival of a whole new generation of 'smart' fabrics and temperature-sensitive garments that adapt to the prevailing conditions to offer optimum functionality and maximize user comfort.



Shai Levy
Bazalel Academy of Art &
Design Jerusalem, Israel

'Breathe' ... In addition to its role as a breathing mask which informs the wearer about air quality and provides protection in an emergency, this product represents a socio-political protest against air pollution.

Statement of the jury

The jury appreciated the reasoning and the social activism of the designer. The project represents a longer lasting solution and an alternative to today's disposable products. Issues such as the choice of materials, economic feasibility and hygiene should be investigated further. It is not a perfect design solution, but demonstrates a new mindset.



Kristin Will
Western Washington
University, USA

'Carry Cool' ... is a rucksack-type cool box for transporting perishable or frozen food, especially on hot days.

Statement of the jury

The Carry Cool is a new interpretation of a portable cool box. The design of the unit has advantages over existing products. The rigid box provides good protection and keeps the contents cool for longer. Further investigation into the use of lightweight materials and specifications would be required.



Jörn Busse
Hochschule
für Bildende Künste
Braunschweig,
Germany

'The cart of work and play' ... is both a trolley and a scooter and thus adds a fun dimension to a practical product.

Statement of the jury

The product demonstrates a logical and creative approach to combining two products in an intelligent way which maximizes the use of energy and resources. It is a clear and functional design. Further consideration should be given to the question of size and the mechanical details.



**Sung Junggi,
Hyunggon Ryu**
Kook-min University Seoul,
South Korea

'Semi powered bike' ... takes a new approach both visually and in terms of technology. Conventional bicycle elements are complemented with innovative components. A fuel-cell powered auxiliary motor complements the pedal power provided by the rider.

Statement of the jury

The bicycle is one of the oldest post-industrial-revolution modes of transport; the use of new fuel cell technology is therefore a logical step towards a future personal transportation solution. However, the choice of conventional cycle wheels for the concept creates a conflict between the form of the bike and the styling of the wheels.



Johan Persson
National University of Arts,
Crafts and Design
Stockholm, Sweden

‘Renergy’ ... was created in order to demonstrate how everyday products might look in the world of 2032 where the availability of energy and other resources is limited. ‘Renergy’ is a concept for the re-use of energy in order to protect and preserve the environment.

Statement of the jury

The system is somewhat conceptual and can be regarded as experimental. Rather than offering one isolated solution, it includes the whole world and its systems. This is a product line in need of a consistent aesthetic language and in this respect, further consideration should be given to the detailing of all components.



Sung Hee Han, Ju Young Lee, Mi Sun Park, Han Gil Song, Young Shin Shim
Kook-min University Seoul, South Korea

‘La Magia’ ... is a self-contained coffee maker which can prepare a wide variety of coffee-based beverages quickly and easily.

Statement of the jury

Although it is traditionally risky to come up with a new form for a well-established product, this new concept was very well received for its special approach. Suitable for use in an office situation or in the home, the unit caters for a wide range of individual tastes. There is scope for further development of the design of the controls which are also suitable for visually handicapped users.



Michaela Wien
Gesamthochschule Wuppertal, Germany

‘What you need ... to see and remember the world’ ... is a compact and robust electronic diary with a wide range of functions for people who are frequently on the move.

Statement of the jury

This product’s form and function represent a new typology. Reflecting the new nomadic lifestyle, it features a combination of natural and man-made materials such as wood and aluminum which enhance the sense of value. Further consideration could be given to the overall size of this ‘portable product’.



Benjamin Wilson
Swinburne National School of Design, Australia

Transrapid-Informationssystem ... helps passengers at international airports transfer to/from the Transrapid maglev system.

Statement of the jury

This ‘crisp’ modular design is notable for its clear and universal visual vocabulary. The documentation is well-organized, clear and produced to professional standards while the quality of the research is exemplary. Further consideration should be given to the question of vandalism prevention.



Volker Eysing
Muthesius Hochschule Kiel, Germany

**'Katana' –
Nomadic light**

... is a mobile light source which combines a traditional approach to light with new technology. Equipped with the latest LED technology and powered by a rechargeable battery, the 'Nomadic Light' can be used anywhere inside or outside the home.

Statement of the jury

The project offers an exceptional response to the need for an individual light source for individual tasks. Further development could help enhance the lighting effect and its quality.



Sander Mulder
Design Academy
Eindhoven, Netherlands

**'Flora' –
Intelligent medication dispenser**

Reminders and instructions about medication are provided by voice synthesis, by means of indicator lights, or in the form of text on the display.

Statement of the jury

This concept stands out because it proposes a design for an entire system. The combination of pill storage and a dispensing function in the same product is logical but the system is still too complex for elderly users. Further development work could create a more space-saving design.



Dana Duricekova
Umeå University, Sweden

'time squared'

... represents the passage of time by means of changes in light levels and colors. Rather than counting minutes and hours, this product symbolizes the transience of time.

Statement of the jury

This concept looks at a real product in a different context. The simplicity of the approach is exemplary and is a characteristic which ought to be adopted more frequently in future products. More detailed product communication would be helpful as additional background information is required in order to appreciate its full impact.



**Maria Dupuis, Laura Varcchi
Sung-Kyun, Bai, Sung-Min Lee**
Domus Academy Milano, Italy

**Asthma
inhaler**

... is a medication inhaler specially designed for children suffering from asthma.

Statement of the jury

The toy-like design means that this product fits into the child's world perfectly. The inhalation process itself can be performed in a fun and playful way, thereby removing the fear of being regarded as an outsider. At the same time, the product provides the doctor and parents with feedback indicating whether it is being used correctly. Nevertheless, care should be taken not to overdo the toy-like dimension of the product.



Rory McGarry
Ontario College of Art &
Design Toronto, Canada

'Hunter'

... is an environment-friendly lifestyle moped powered by a fuel cell and aimed at young users. It has no exhaust pipe, operates quietly and runs on hydrogen supplied in deposit gas bottles available from filling stations.

Statement of the jury

The design statement is characterized by the values of the young user group at whom the product is aimed. It has a highly visual aesthetic and symbolizes a contemporary lifestyle. However, the functionality and user benefits require greater emphasis and further investigation of the ergonomics is necessary.



Peter Jaensch
Staatliche Akademie der
Bildenden Künste Stuttgart,
Germany

'Water-low' – water point

... sets out to encourage people to be 'more sensitive to the importance of using water sparingly'.

Statement of the jury

The aesthetic visual language is used to outstanding effect in order to symbolize the solution of a problem. In both visual and physical terms, the entire concept reflects a commitment to saving water and energy. There is scope for optimizing certain functional aspects



Andreas Uhrig
Fachhochschule Darmstadt,
Germany

Citybus Cockpit

... is a design concept for a bus driver's work area which takes account of future technologies to offer a new interpretation of the driver-vehicle relationship.

Statement of the jury

This carefully researched project which addresses the individual needs and habits of bus drivers offers many solutions to current problems. The project would benefit from the additional depth which would be provided by a optimizing details of the controls as well as a new aesthetic language.



Jan Vietze
Kunsthochschule
Berlin-Weißensee,
Germany

Solar street lamps

... are the key to this street lighting system which automatically recharges with solar-generated electricity during the day.

Statement of the jury

This product is part of the trend for smart, self-sufficient street furniture. It represents a natural progression in the use of ecologically and financially sound solar power. The aesthetics of the concept are characterized by their clarity and intelligence. For reasons of cost, it would be advisable to use commonly available solar cells and to adjust the form accordingly.



Nikola Knezevic
University of Arts Belgrad,
Yugoslavia

The Exhibitions

Braun, Kronberg

Immediately after the announcement of the winner and the award ceremony, Peter Schneider declared the 2003 BraunPrize Exhibition officially open. This first public showing of the top entries attracted a great deal of interest both from Braun staff and the many visitors who came to Braun's headquarters to see the young designers' product ideas. A large number of local residents also took the opportunity to view the exhibition at Braun.



Design Forum Helsinki

"... The 'best' emerged from one of the most prestigious global design competitions, the 2003 BraunPrize. The initiative which Braun took some 36 years ago has again highlighted the foresight and vision of this company. ..." It was with these words that Dr. Hanns Schumacher, Germany's ambassador to Finland, opened the Braun-Prize Exhibition at the Design Forum Finland in Helsinki on October 9, 2003. The exhibition, which attracted a record 7000 visitors in six weeks, was a great success.



The Helsinki exhibition was opened by Hanns Schumacher, the German ambassador in Helsinki.

Museum of Applied Arts, Frankfurt

Designed by Richard Meier, the impressive architecture of the Museum of Applied Arts in Frankfurt provided a fitting setting for the 'technical' look and feel of the exhibits in the BraunPrize Exhibition. Many visitors took advantage of the Christmas holiday period to attend the exhibition and discover the innovative product concepts.



All exhibition dates at a glance

Braun GmbH, Kronberg September 15 – 25, 2003

Design Forum Finland, Helsinki October 10 – November 16, 2003

Museum für Angewandte Kunst, Frankfurt November 27, 2003 – January 11, 2004

Design Austria, Wien March 26 – April 14, 2004

Design Zentrum Bremen April 23 – May 23, 2004

Since 1999, the address www.braunprize.com has provided access to a trilingual web site about the competition. All the key information about the current BraunPrize can be found there in German, English and Spanish.

Furthermore, all the competitions from 1967 to 2003 are documented on the site. Currently available in German only, the other language versions of this archive will follow starting in mid 2004.

The web site also provides an interactive platform for discussions about the BraunPrize and Braun Design. The 2003 BraunPrize competition saw the inauguration of an upload portal for the electronic submission of entry documents.

Quick and easy to use, this new facility allowed technical drawings, documentation and photos to be sent directly to the BraunPrize server in digital form. As a result of this streamlined entry process – which was particularly appreciated by participants from outside Europe – the 2003 BraunPrize attracted the highest number of international entrants in the entire history of the competition.



INTRADOMUS (France):

Today, the projects entered for the BraunPrize, are characterised both by innovation and an added technological value. A designated web site and chatroom, as well as a series of travelling exhibitions of the prototypes, chosen by an international jury, allows the successful young designers to present themselves to a potential public, and for that public to challenge their designs.

Some comments from the press

MacUsers (Great Britain):

Design competitions are a good thing, but they can be a tad predictable. Not so the BraunPrize, established by the consumer electronics firm to recognise creative work by industrial design students. Last time the top spot went to an ultra sonic washing machine. This year's jury, chaired by design director and 1972 winner Peter Schneider, selected ct.loop, a computer-controlled tomograph ...

Helsingin Sanomat (Finland):

... The competition also has an educational aspect to it. Through the competition, the organisers want the participants to get a more profound understanding of the demands and practices which industrial designers face in their work ...

Looking ahead to the 2005 BraunPrize

2005 is something of a landmark for the BraunPrize, as it will see the 15th edition of the competition. As Braun product design can look back on 50 successful years at the same time, we shall be organizing anniversary events both in Germany and abroad.

The call for entries for the 2005 competition will be sent out starting on March 11, 2004.

The closing date is January 31, 2005.

The Braun Design anniversary event with the BraunPrize Forum and the award ceremony will take place in September 2005.