



Mobile Phone One Touch 715



Mobile Phone One Touch 512

France

## Alcatel

### Alcatel Business Systems

32, Avenue Kléber  
92707 Colombes Cedex  
Tel. +33 155 66 34 12  
Fax +33 155 66 74 95  
www.alcatel.com

The Alcatel company can trace its history back to 31 May 1898, when French engineer Pierre Azaria set up the Compagnie Generale d'Electricite (CGE). It adopted its present name in 1980. Alcatel designs, develops and builds innovative and competitive telecommunications products, and produces services to deliver any type of content, such as voice, data and multimedia, to any type of consumer, in more than 130 countries. With someone on the planet buying an Alcatel GSM phone every three seconds, the company's mobile phone division is currently among the biggest in the world.

Headquartered in Paris, Alcatel understands the importance of aesthetics and function. From concept communication devices of the future to mobile phones today, Alcatel's One Touch range is proving popular with everyone from impoverished students to globe-trotting businessmen.

The design of Alcatel's mobile phones has been recognised by various institutions including the following:

**Design Awards 2002** for One Touch 511 IF Design Award, Industrie Forum Design (Germany) / Observateur du Design, APCI (France)

**Design Awards 2001** for Touch 300-500-700 Observateur du Design, APCI (France) / IF Design Award, Industrie Forum Design (Germany)

**Design Awards 1999** for One Touch Easy db Janus de l'Industrie, Institut Français du Design (France) / G-Mark, JIDPO (Japan) / Observateur du Design, APCI (France) / Design Innovations, Red Dot for High Design Quality, Design Zentrum Nordrhein Westfalen (Germany)

In order to remain at the forefront of design and technology, Alcatel works with young designers because they are best positioned to determine what will be tomorrow's

trends and thinking. The managers at Alcatel appreciate that design students are the professional designers of the future. With this in mind, Alcatel's design teams regularly invite students from schools all over the world to present their ideas for futuristic communication devices in general as well as mobile phones. The resulting concepts often exhibit a freshness and boldness in their creativity, encouraging thought rather than practical solutions – free from the doctrinaire considerations that may constrain many of Alcatel's practising designers.

The participating schools in this Alcatel sponsored design initiative include Shih Chien University, Taipei, Taiwan, Hong Kong University, Hong Kong, China, Ecole Nationale Supérieure de Création Industrielle, Paris, France, Strate College, Paris, France, and the Escola Superior de Disseny Elisava, Barcelona, Spain.

## DaimlerChrysler AG

DaimlerChrysler AG  
70546 Stuttgart  
Tel. +49 711 17-0  
Fax +49 711 17-940 22  
www.daimlerchrysler.com

DaimlerChrysler  
Corporation, USA  
Auburn Hills, Michigan,  
MI 48326-2766  
Tel. +1 248 576-57 41  
Fax +1 248 576-47 42

For almost a year, from December 2000 to September 2001, the Mercedes-Benz brand has been celebrating its 100th anniversary under the slogan "The Story of Passion". Over 500 individual events, ranging from shows and trial driving presentations to new model premieres and exhibitions, have formed the backdrop for reliving dramatic, amusing, exciting and sometimes unbelievable moments from the brand's history. The "Story of Passion" has reached its pinnacle at 2001 IAA, gloriously culminating in the world premiere of the new SL-Class, the embodiment of automotive passion in its purest form.

During the the last year, Mercedes-Benz has provided many different insights, highlighting the fact that every one of the brand's successes has been achieved thanks to people with a passion for cars. The Mercedes-Benz story is a story about people who have achieved and still achieve a great deal. The same was true more than 100 years ago when the Daimler-Motoren-Gesellschaft company started

using the name Mercedes for its vehicles. The new cars – ordered from Daimler-Motoren-Gesellschaft in 1900 by the Austrian diplomat and keen amateur racing driver Emil Jellinek – had to be light, fast and attractive. It was in one of these cars that he won at the racing week in Nice the year after. Such was his enthusiasm that he named the first modern car after his daughter Mercédès. Since then, the little girl's name has become one of the most famous brand names on every continent, standing for the power of innovation, technical perfection and the very highest quality standards.

The "Story of Passion" met with an extraordinary response as soon as it was "published" at a big press conference last December. The international media were keen to find out about the Mercedes-Benz brand, the founding fathers, the constructors, the customers, the racing drivers, the inventors, the safety experts, the designers and those researching the future of the automobile.



**Mercedes SL** No other model captures the sentiment of the Mercedes "Story of Passion" slogan quite as aptly as the new SL Class. Like the forefather of this model series, the legendary 1954 300 SL, the new Roadster emphasises, among its many typical Mercedes qualities, one theme above all others: the dynamic sports car experience.

Two model versions were making their public debut at the Stuttgart-based car manufacturer's stand at the IAA: the SL 500 with its 225-kW/306-hp V8 engine and the SL 55 AMG, which has a newly developed supercharged engine, delivering an output of 350kW/476 hp and a maximum torque of 700 Nm from 2650 rpm – new record values in the current Mercedes-Benz car range. The new SL 55 AMG accelerates from 0 to 100 km/h in just 4.7 seconds.

Both SL Class models have a unique and impressive package of cutting-edge dynamic handling control systems, unrivalled by any other series-produced car in the world. It consists of the new electrohydraulic brake system,

Sensotronic Brake Control (SBC), the Active Body Control system (ABC) and Electronic Stability Control ESP®. The optimum interaction of these systems ensures that the SL Class offers a very high degree of ride safety and outstanding handling.

Further high-tech innovations which come as standard in the new SL Class models include the vario-roof, which transforms the Roadster into a watertight Coupé in 16 seconds, the state-of-the-art lightweight body with its aluminium add-on parts and exemplary aerodynamics (cd value 0.29 in the SL 500), the sensor-controlled automatic climate control system and an adaptive drive system which automatically adapts to the driver's personal driving style. A new type of head/thorax sidebag in the doors, two-stage airbags for driver and passenger, newly developed integral seats and the automatic, sensor-controlled roll-over bars perfect the standard occupant protection on board of the new Mercedes Roadster.



**Vaneo:** new and innovative mini-MPV makes its first public appearance. Intelligent, multifunctional and family-friendly – the watchwords of the new Vaneo mini-MPV which is being presented to the public for the first time at the IAA 2001. With its space-saving sandwich construction, the 4.20-metre-long five-door vehicle realises a pioneering dimensional concept, which dedicates 65 to 70 percent of the on-board capacity to the passengers or luggage compartment. The Mercedes-Benz Vaneo delivers the capacity of a mini-MPV within the dimensions of a compact saloon.

There is room on board of this star mini-MPV for five adults and two children or up to 3000 litres of luggage. Young families, leisure-oriented couples, one-person households and so-called mixed users now have a tailor-made Mercedes-Benz for their needs – one which also acts as a benchmark in its class in terms of safety, thanks to four airbags, ABS, Brake Assist, ESP® and four belt tensioners. The three equipment lines, TREND, FAMILY and AMBIENTE, and the innovative additional packages, SNOW, SURF, BIKE, DOG and CARRY, together with three petrol engines and two diesel engines, allow plenty of scope for individualisation.

**Design philosophy** The Mercedes-Benz marque is the oldest, and at the same time the most famous automobile brand in the world. For the design of Mercedes-Benz vehicles, this has always entailed a responsibility to continue the tradition of the marque, even if of course the design of a new vehicle is per se a future-orientated act.

This influence resulted in an evolutionary development process right from the start, ensuring that every Mercedes can clearly be recognised as a member of the same family as its predecessors and the other models currently available. This is the basis of a pronounced product identity, leading to a long-term preservation of value. The design premises are however also subject to developments in the technical and social dimensions. In spite of the introduction of a host of design innovations, it has remained clear that there should be no radical break with tradition and therefore no irreparable loss of identity.

There are three fundamental statements:

- A Mercedes must always look like a Mercedes!
- It should symbolise all the values which a Mercedes has and which the customer expects of it.
- The design should comprise a maximum of innovation while respecting the tradition of the marque.

The Mercedes-Benz brand has progressed, and no longer stands exclusively for absolutely top of the range vehicles. The product offensive of recent years has created new concepts for new target groups. New concepts demand new forms of expression. Nevertheless, it is clear that the customers still want to have a Mercedes – and all the values associated with it.

## Duravit AG

Werder Strasse 36  
78132 Hornberg  
Tel. +49 78331 70-0  
Fax +49 78331 70-289  
duravit@duravit.de  
www.duravit.de

The history of the Duravit company began in Hornberg 184 years ago, when Georg Friedrich Horn established a small factory which was initially concerned with the production of stoneware crockery. "Sanitary washing articles" first went into production in Hornberg at the beginning of the 19th century. Since 1960, the Duravit brand has been a guarantee of quality from the Black Forest.

The company's manufacturing capacity has since undergone systematic expansion through the establishment of additional production plants in Bischwiller (France), Meissen (eastern Germany), Cairo (Egypt) and Istanbul (Turkey). Duravit established a successful second line of business when its bathroom furniture production plant in Schenkenzell (near Hornberg) went into operation almost 10 years ago. In its efforts to supply a genuinely comprehensive range, Duravit accords priority to ensuring variety in its range in a manner which is virtually unparalleled on the sanitaryware market. From basic forms to design bathrooms from Philippe Starck, Michael Graves, Massimo Iosa Ghini, Sieger Design or Norman Foster – Duravit covers all possible budgets and lifestyles.

The broad spectrum embraced by Duravit's range is subject to continual expansion. International marketing efforts have also been stepped up systematically in recent years, not only with regard to the necessary increase in personnel, but also in terms of adaptations to the range. Duravit's forward-looking strategies have seen the company develop above all on international markets: Numerous marketing companies and agencies in Europe, the USA, Middle East and Far East are contributing to the growth in foreign business.

There can be no doubt that design has also been instrumental to the company's international success – not least from the leading international designers who work for the company such as Sieger Design, Philippe Starck, Phoenix Product Design, Michael Graves, Massimo Iosa Ghini or Lord Foster. These have all long been established as absolute authorities in matters of bathroom design. This leading status imposes high standards on the form, colouring and functions of Duravit products. And these exacting standards have inspired the designers to great success – as confirmed by numerous awards from international design juries.

**Philippe Starck Edition 1** With his bathroom range, Philippe Starck has made an unusual contribution to modern-day bathroom culture. The originality of the design lies in getting back to essentials, doing away with all that is superfluous, and the return to simple forms that have always been associated with water: the bucket, hand pump and washing bowl. With his intuition for the style of things to come and the return to traditional

forms, Philippe Starck has given the bathroom a completely new lease of life. The result is an unusual bathroom which creates a unique ambience, with practical technical details for improved hygienic comfort. However, this is only a side effect, not the main concern. Philippe Starck's hallmark is the philosophy of omission, which leads to a design that appears both familiar and yet new.





**Design Awards 2002** IF Design Award for Happy D., Industrie Forum Design (Germany) / red dot award: product design for washbasin Philippe Starck and wash stand Vero, Design Zentrum Nordrhein Westfalen (Germany)

**Design Awards 2001** Bundespreis Produktdesign for Philippe Starck Edition 1, Rat für Formgebung (Germany)

**Design Awards 2000** Good Design Award for Happy D., Museum of Architecture and Design Chicago (USA) / Red Dot Dot Award for High Design Quality for wash stand Dreamscape, Design Zentrum Nordrhein Westfalen (Germany)

**Design Awards 1999** Red Dot Dot Award for the Highest Design Quality, Best of the Best for a wash stand by Philippe Starck, Design Zentrum Nordhrien Westafalen (Germany) / Red Dot Dot Award for High Design Quality for washbasin from the Starck Edition 2, Design Zentrum Nordrhein Westfalen (Germany)

**Design Awards 1998** for the Philippe Starck Edition 1, Good Design Award, Museum of Architecture and Design Chicago (USA) / IF Design Award, Industrie Forum Design (Germany) / Red Dot Dot Award for High Design Quality, Design Zentrum Nordrhein Westfalen (Germany)

**Philippe Starck Edition 2** Uncomplicated design characterises the sanitary products of Starck Edition 2. The flowing shapes echo the motions of water, reminding one of water rings and whirlpools. With his own characteristic ease, Starck brings the spirit of form to life with reduction and simplicity. The complete range encompasses a wealth of variations, and opens up a new dimension for an individual bather's wishes - including the wish for good design expressing the joy and quality of life, even in the smaller bathroom or on a tight budget.

**Happy D.** Outstanding new products bring with them a pleasing kind of recognition factor. This is almost always due to styling which ensures that the original is perceived as the design model for things to come. "Less is more" - achieved by concentrating on the essentials and giving them new form and expression. Dieter and Michael Sieger have rediscovered the original concept: a true archetype. The bathroom with universal appeal, one that is generally and internationally recognizable, imparts a true feeling of rediscovering something which has been lost. The geometric shape makes the products unmistakable archetypes of bathroom design. Viewed from the top, all the products in the range take on the shape of a "D".



## IBM Corporation

Route 100, CSB – CB 125  
Somers, New York 10589  
Tel. +1 914 766-05 15  
Fax +1 914 766-90 14  
ldgreen@us.ibm.com  
www.ibm.com

IBM Corporate Design and the rebuilding of the IBM Brand. A statement by Lee Green, IBM Director of Corporate Identity and Design

„Thomas Watson Jr. once said, "Great design will not sell an inferior product, but it will enable it to achieve its maximum potential." Conversely, I believe a bad design may achieve some success because of excellent marketing, or discount pricing, but its success almost always fails to endure, and it seldom achieves greatness. I think we see products today that major on the superficial, and minor on "customer value". At IBM, our focus remains on creating enduring value: the combination of elegant design and intelligent, new user experience.

The role of design at IBM has gone through several significant transitions since the mid-1950s when design consultants Eliot Noyes, Paul Rand and Charles Eames influenced virtually every design decision made in the company. By the late 1980s, design and branding decisions had been largely delegated to over a dozen different operating units across IBM. The result was an erosion in both design quality and image. The IBM design function had



Lee Green is the Director of Corporate Identity and Design for IBM Corporation. He has been in this position since 1993, when Lou Gerstner became CEO of IBM. He has responsibility for IBM's worldwide product industrial design, identity programmes, graphics, packaging and Internet design. Mr. Green has played a pivotal role in recent Branding and Design initiatives including the launch of IBM's new e-business identity program and the redesign of IBM's desktop, mobile, and server products. He also leads the corporation's efforts in the area of "advanced concept design".

In his 23-year career with IBM he has held numerous design and communications management positions. Mr. Green has an undergraduate degree in design from Temple University and a master's degree in Communications Design from Rochester Institute of Technology. He has published numerous articles and case studies on a variety of design and identity topics, and has taught design courses and lectured on design at Stanford University, Harvard, MIT and RIT. He currently serves on the Board of Directors for the Design Management Institute and as an advisor to the University of Westminster MBA programme.

also lost much of its influence and credibility. When Lou Gerstner arrived at IBM we presented a visual audit to him that demonstrated how IBM was being "collectively" viewed by our customers. This audit included a representation of how we were presenting IBM in the marketplace, via our logos, advertising, naming, product design, exhibits, publications, etc. The key here is the collective, aggregate level view. What we found was that because design decisions were being made transactionally, or execution by execution, the result was a fractured presentation of the IBM brand. Customers told us that this fractured visual presentation also sent the signal that IBM was not operating cohesively – that one IBM group did not work with the other IBM group.

This does not mean that all the design that was being produced in the late 1980s was bad. On the contrary, some was excellent. But design was not operating as an effective, strategic, integrated discipline across the business. Mr. Gerstner recognised this immediately, and recognised that the same operational problems existed across IBM.



As a result, there was a strategic shift in philosophy that emphasised the importance of rebuilding a strong, integrated, single IBM brand and leveraging IBM's collective strengths. Design has played a significant role in that revitalisation effort, with a focus on all of IBM's visual expressions. The corporate design function has once again become pro-active, and influential in setting design strategy, and stimulating business strategy. This has been aided by Mr. Gerstner's focus on revitalising the IBM brand. Progress in reestablishing design credibility has also occurred because the corporate design function now performs less of an "approval" role, and more of a "value-adding" and strategic role. This has led to a renewed focus on IBM's design principles and an elevated mission for IBM designers, who serve as customer advocates. Design in IBM now functions as a strategic component of our marketing initiatives. No longer are designers engaged at the end of the development process. Today, IBM designers play an active role in stimulating decisions regarding which products or identity initiatives will be pursued next. One current identity design example is "e-business". By creating the e-business term and IBM's red-e logo, IBM was able to

create a new market category, and to emerge as the leader in providing integrated e-business hardware, software and services. This strategic identity initiative allowed us to signal our focus and our positioning, internally and externally, and helped make IBM synonymous with e-business. Design has played a vital role in leading both the creation of the e-business identity for IBM, and in charting a course for use of this identity that has built recognition, equity and unique association with IBM.

IBM's first and most important design principle emphasises the need to begin any design initiative by understanding both customer needs and customer aspirations. This process involves the synthesis of the user context and technology context. It also requires a clear articulation of explicit customer scenarios, before any design project is initiated. This approach is applied to all IBM design. For example, when we redesigned our PC and Server products we conducted ethnographic, observational research to better understand how people interacted with our products, and how they worked. We examined our manufacturing, development, and distribution processes. And we conducted multiple research sessions with customers and IBM partners to gain knowledge that would allow us to iterate and modify the designs. The application of this principle also has significant influence on all

of our strategic design activity. Done right, it can provide insights that lead to unique differentiation, and breakthrough products which create new market opportunities.

The second principle deals with our design image, or visual language. Here the focus remains on pure geometry, simplicity and emotional appeal. Sometimes this manifests itself in "whimsical" form. Often the result is a design impression that signals strength, reliability and coherence. Regardless of style or personality, IBM's design decisions are always intended to reflect authenticity, via purposeful form. This contrasts with much of the superficial design seen on the market today. Products that may capture attention but provide little enduring value.

Customers tell us that our eServers look and function like sophisticated business machines. That they are easier to set up, to repair, to upgrade and to maintain than any of our competitors' servers. They perceive that design and usability are a high priority for IBM. I believe the "sweet spot" in market success is where it has always been. Make it easier for a customer to do something that was difficult before. Simplify their lives, eliminate complexity, make them feel good about using your product. These attributes distinguish the breakthroughs from everything else. They also build loyalty, and allow for differentiation, enabling competition on more than price alone.



The last principle has to do with "vision". Thinking in big shifts. Filtering all the knowledge about how people want to work, along with all that is possible, given emerging technologies. And creating visions of the future. The automobile industry refers to this as "concept car" design, or advanced design. It is this process and applied principle that has led to design solutions like IBM's Wearable Computer, or concepts like the e-newspaper that imagine a new world of function specific e-business enabled devices. The e-newspaper prototype depicts the future possibilities of electronic news retrieval, from multiple publications, all delivered by a single news aggregator. The concept depicts a flexible display, rather than a glass TFT display, enabled by a new generation of organic technology from IBM. Other technologies, like embedded voice, high-density microdrive storage, Blue Tooth wireless communications and miniaturised optical viewers, all contribute to future design concepts that will facilitate a new world of convenience and natural computing. We believe that our

customers expect to work with a technology company that helps them visualise the implementation of these emerging technologies in ways that they, have not considered.

Collectively, the rigorous focus on these principles has helped IBM regain the design leadership position it held decades ago. This success has also been made possible by several additional factors. Firstly, a restructuring of IBM's design organisation, with designers reporting to marketing so that decisions can be evaluated in a customer context. Secondly, our internal designer and external consultant skills. Newly assigned IBM design management, "best-of-breed" internal IBM design talent, and the guidance and mentorship of our Corporate Consultant, Richard Sapper. In today's IBM environment, designers have renewed credibility, and as a result are often in a position to stimulate the next generation of offerings from IBM. This has proven to be good for IBM's customers, and good for IBM."

## iittala

Designor Oy Ab  
 P.O. Box  
 FIN-00561 Helsinki  
 Tel. +358 204 39-11  
 Fax +358 204 39-57 42  
 iittala.info@designor.com  
 www.iittala.fi

The iittala glass factory was established in 1881, and the iittala brand was born in 1956 when Timo Sarpaneva designed the red "i" for his new collection of modern utility glass. The collection was awarded the Grand Prix at the Milan Triennale. The "i" soon became the symbol of all of iittala's products. In the 1950s, the concept of "Finnish Design" was established worldwide. iittala had great success in various international exhibitions, for instance in the Triennale of Milan. The products, like Tapio Wirkkala's Chantarelle and Timo Sarpaneva's Orchid grew to be classics both in Finland and abroad. At the end of the 1980s, the ownership of the iittala glassworks changed. iittala and Nuutajärvi glass factories were merged, and in 1990 HackmanGroup bought iittala-Nuutajärvi. Today, Hackman Group's glass, porcelain and stainless steel factories have been combined into a single unit called Designor Oy Ab. Besides iittala there are three other Scandinavian brands, Arabia, Hackman and Rörstrand, in the same company.

As a result of this development, the range of iittala products has grown to cover all elements of dining and cooking. Dinnerware, cutlery and cookware are now a part of the iittala assortment. Fine examples of iittala's products include the Aalto vase (Alvar Aalto, 1936), Teema dinnerware (Kaj Franck, 1981), tools® Dahlström 98 cookware (Björn Dahlström, 1998), tools® Citterio 98 cutlery (Antonio Citterio, 1998), Grcic glasses (Konstantin Grcic 1999) and Origo between the meals concept (Alfredo Häberli, 1999) among others.

There have been numerous awards given to iittala's design, beginning with the international shows in Milan in the 1950s. Here are just a few examples of the latest international awards. The Design Plus Award has been given to iittala's products several times at the international Ambiente Fair in Frankfurt, Germany. Design Plus is awarded by Messe Frankfurt GmbH.

tools® Dahlström 98, 1998



Origo, 1999

Grcic, 1999

In 2002 it went to the Essence decanter (Alfredo Häberli), in 2001 to the tools® Citterio Collective tools cutlery range (Antonio Citterio) and in 2000 to the tools® Lovegrove 99 water kettle (Ross Lovegrove) and the Grcic glasses (Konstantin Grcic).

The iF Product Design Award for the year 2002 went to tools® Lovegrove 2000 cookware (Ross Lovegrove), ProfPan cookware (Björn Dahlström) and the Origo between the meals concept (Alfredo Häberli).

Previously, the iF Product Design Award has been given to tools® Citterio 2000 (Antonio Citterio) and tools® Citterio Collective tools (Antonio Citterio) in the year 2001 and to tools® Lovegrove 99 (Ross Lovegrove) in 2000.

The Good Design Award by the Chicago Athenaeum, USA, was given to tools® Piano 98 (Renzo Piano Workshop), tools® Citterio 98 (Antonio Citterio), tools® Citterio 2000 (Antonio Citterio), tools® Citterio Collective tools (Antonio Citterio) and tools® Lovegrove 2000 (Ross Lovegrove) in 2000. Yet each piece of iittala assortment strongly reflects the personal creativity of its designer. iittala's history demonstrates that success depends on having the courage to make new kinds of objects.

Timothy Jacob Jensen and Jacob Jensen



Denmark

## JACOB JENSEN DESIGN

### JACOB JENSEN DESIGN

Hejlskovvej 104  
7840 Højslev  
Tel. +45 97 53 86 00  
Fax +45 97 53 85 28  
hq@jacobjensen.com  
www.jacobjensen.com

In 1958, Jacob Jensen established the studio Jacob Jensen Design in Copenhagen, Denmark. He was originally trained as a furniture designer, graduating from the School of Applied Art in 1952. Among his teachers were some of the most distinguished Danish craftsmen, designers and architects: Kaare Klindt, Jørn Utzon and Hans J. Wegner.

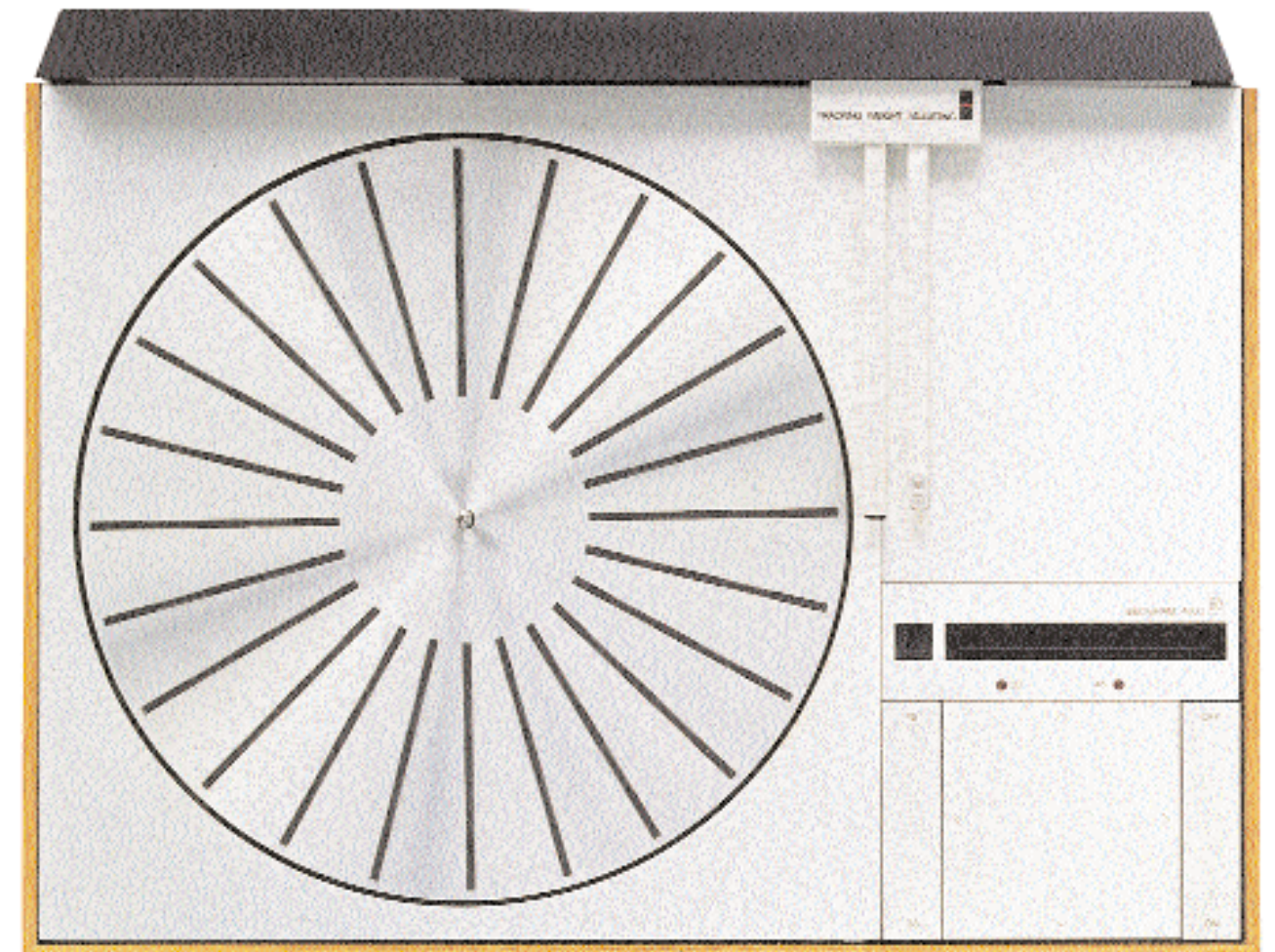
Jacob Jensen has always had a sense of humour and curiosity, characteristics which have led him to ask questions. Questions like: what would happen if you turned this upside down? How would it look, how would it function? Can it be smaller, smoother, lighter, take up less space? Today, half a century later, we know that Jacob Jensen's questions brought new answers, new solutions to the world of industrial design.

One of the earliest of these solutions is the Margrethe bowl, a simple kitchen mixing bowl which is still being produced – because it works, and because it embodies a quiet beauty. Jacob Jensen received particular recognition for the extensive line of audio products he created for Bang & Olufsen, for whom he worked from 1964 to 1991. With a language of form which was innovative and recognised on a global scale, he became one of the few industrial designers in the world to be chosen by the Museum of Modern Art in New York for a solo exhibition. The 1978 exhibition was entitled "Bang & Olufsen – Design for sound by Jacob Jensen" and included 28 audio products.

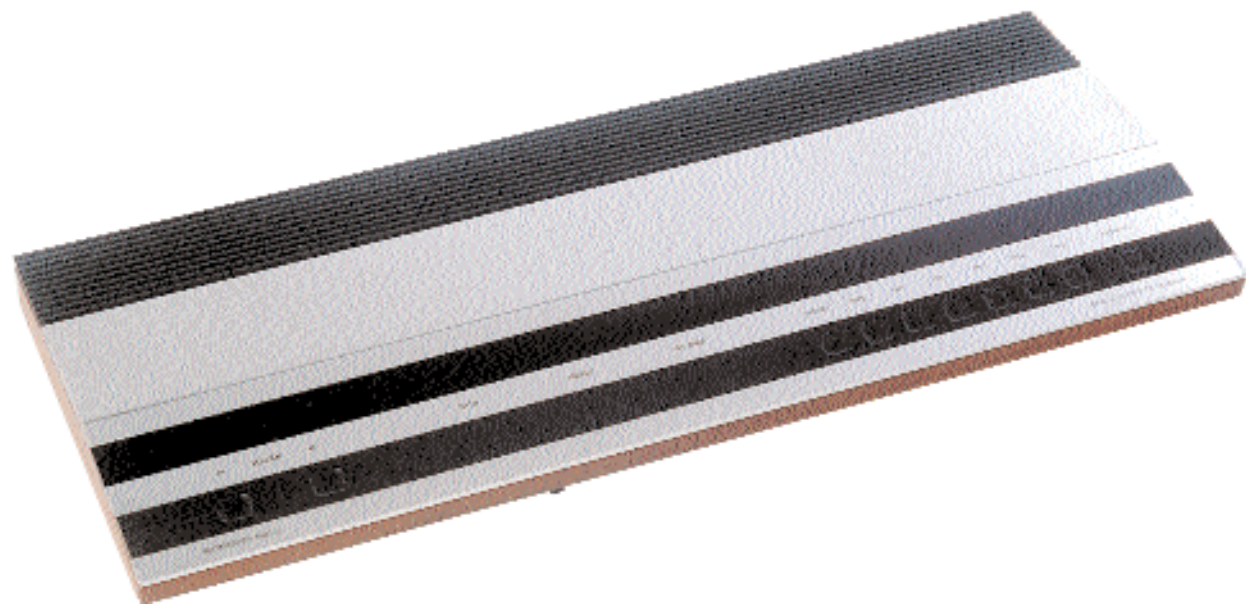
Possessing the same skills and talent as Jacob, his son Timothy Jacob Jensen was apprenticed to his father in 1978 and took over Jacob Jensen Design in 1989. Under his leadership the studio has been interpreting the Scandinavian values and tradition in depth and is today recognised as one of the leading design consultancies in the world. Its numerous creations include the design of a total programme of kitchen appliances from 1991 to 1998 for the German company Gaggenau. These products have created a conceptual and visual foundation for Gaggenau; products which have been acclaimed and received awards for high quality design.

As Jacob Jensen has often pointed out, when you hold a stone axe in your hand you know what the person who made it 6000 years ago was thinking: What do I need, how can I make it? Nothing more, nothing less. Today the studio is still committed to the basic "stone axe" principle of simple, straight-forward communication and usability, incorporating the designer's silent signature.

To quote Timothy: "One of the eternal laws of our planet is action - reaction; in nature and in culture. A creation demands a reaction. The success of a creation is dependent upon commitment, idea, communication and the evolutionary process until perfection is reached. Being aware of these components one can achieve results which reduce vulnerability and strengthen recognition and survival. It is in fact very simple."

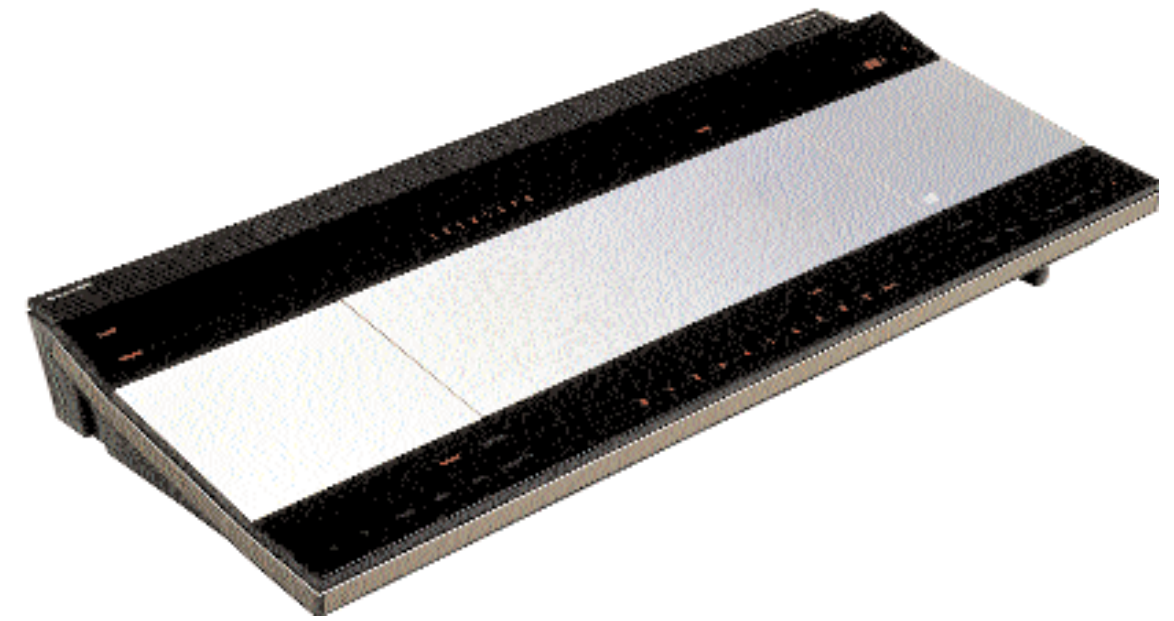


Beogram 4000  
Bang & Olufsen, 1972



Beomaster 1900  
Bang & Olufsen, 1976

---



Beocenter 9000  
Bang & Olufsen, 1987

---



JACOB JENSEN Timer clock  
Bell Xpress and S. Weisz, 2002

---



EB 900 Built-in oven Gaggenau, 1993

Margrethe Bowl Rosti – Design by Jacob Jensen for Bernadotte & Bjørn, 1955



JACOB JENSEN Classic watch series  
model no.510 - 520, Max René, 1986

Schwan-Stabilo  
Schwanhäußer GmbH & Co.

Schwanweg 1  
90562 Heroldsberg  
Tel. +49 911 567-0  
Fax +49 911 567-44 44  
info@stabilo.com  
www.stabilo.com

Schwan-Stabilo Schwanhäußer GmbH & Co. produces and markets a wide range of writing and drawing implements worldwide under the Stabilo brand name. The history of this family business goes back as far as 1855, when the company began producing pencils. Today the Schwan-Stabilo group employs about 2800 people around the world. As well as writing equipment, the three companies also produce and market cosmetic pencils and advertising media. The company can look back on numerous innovations that are still widely used today. With the invention of the "Stabilo Boss" fluorescent marker and its huge international success, it became clear that the classical idea of an efficient writing implement is not in itself enough to satisfy consumers' increasingly specialized needs.

In the Stabilo innovation lab, experts from marketing, technology and design work together in a permanent interdisciplinary process. The innovation lab's aim is to seek out trend-setting themes and use these to develop new product ideas. The Stabilo innovation lab is managed by designers. This allows optimum use to be made of design's classic role as a mediator between various disciplines, and it simplifies the communication of results. By integrating design into development processes early on, design is made to work as a brand identity factor for the company. Every day, millions of people use Stabilo products in offices, in schools and at home. The company views every new Stabilo product as a response to the needs of those people, on both the emotional and the technical level.



**Stabilo Boss, 1971** In-house design 1971, redesign 1994 by Ewald Winkelbauer from Winkelbauer-Design, Ludwigsburg. The Stabilo Boss fluorescent marker was developed in 1971 following an idea by Günther Schwanhäußer. On its market launch it was an international innovation both in its function and design – it was the first pen for reading. Its form, evoking a hand-axe, and the Stabilo Boss name, confer on it the attributes of a "wand pen" that is used for taking decisions. Today, two Stabilo Boss fluorescent markers are sold every second around the world – their form and function are still up to date even after more than 30 years.

**Stabilo 's move the elastic writer, 1999** Design by factor product munich. The Stabilo 's move is an ink fine-liner developed primarily for young user groups. Design and materials for the 's move take their inspiration from the basketball scene. At the same time, the ball is a metaphor for the pen's cushioned tip that works like a shock absorber as you write. The voluminous slim-waist barrel is made of soft rubber. It prevents cramp in the writer's hand. The 's move can be attached to a bag or belt with a special cling band, making it easy for others to see.

**Stabilo bionic, 2001** Design by Ewald Winkelbauer from Winkelbauer-Design, Ludwigsburg. The Stabilo bionic is notable for the functional interplay of different materials. Ultra high-tech 2-component injection moulding enables a haptically seamless transition with integrated roll-stop. Windows made of transparent materials let you see the replaceable refill cartridge. Translucent colours and muted colours identity carriers for the different writing tips. A fine concave grip pattern facilitates taking off and replacing the cap. A technical innovation is the large-sized but still springy metal clip with integrated colour cap.