Apple vs. Braun

Influence or Copying?

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I hereby declare that the work submitted is mine and that where I have made use of another’s work, I have attributed the source(s) according to the Regulations set in the Student’s Handbook.

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Abstract

This dissertation was written as part of the MSc in Strategic Product Design at the International Hellenic University and discusses the sameness between Apple’s and Braun’s products.

It is true that when you look at the Braun products by Dieter Rams and compare them to Ive’s work at Apple, you can clearly see the similarities in their philosophies way beyond the sparse use of color, the selection of materials and how the products are shaped around the function with no artificial design, keeping the design "honest."

Apple is repeatedly accused that copy Braun. Is it an Influence or just a copy? In my dissertation, I try to answer this question.

At this point, I would like to thank my supervisor, Prof. George Liamadis for the patient guidance and his useful comments during this project. At many stages in the course of this research project I benefited from his advice, particularly so when exploring new ideas.

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Introduction

It is a fact that the huge success of Apple products over the last 15 years has regularly been attributed in part to their incredibly iconic designs. What most people don't know is that there's another man whose products are at the heart of Ive's design philosophy, an influence that permeates every single product at Apple, from hardware to user-interface design. That man is Dieter Rams, and his old designs for Braun during the '50s and '60s hold all the clues not only for past and present Apple products, but their future as well.

When we look at the Braun products by Dieter Rams and compare them to Ive's work at Apple, you can clearly see the similarities in their philosophies way beyond the sparse use of color, the selection of materials and how the products are shaped around the function with no artificial design, keeping the design "honest."

This passion for "simplicity" and "honest design" that is always declared by Ive is at the core of Dieter Rams' 10 principles for good design:

- Good design is innovative.
- Good design makes a product useful.
- Good design is aesthetic.
- Good design helps us to understand a product.
- Good design is unobtrusive.
- Good design is honest.
- Good design is long-lasting.
- Good design is consequent to the last detail.
- Good design is concerned with the environment.
- Good design is as little design as possible (less but better).
The similarities between products from Braun and Apple are sometimes undeniable, others less obvious, but there's always a common root that provides the new Apple objects not only with a beautiful simplicity but also with a close familiarity.

My basic question is; “Is it an influence or just a copy?” and this I am trying to answer.
1. Corporate Identity

A company, in order to be successful, should combine those particular features that made it to stand out from the competition. Each company, from smallest to the largest, has an identity that defines its philosophy, objectives and ambitions. This identity, assuring the welfare of each company, is called corporate identity and acts as a pillar of each strategy thereof. Specifically, the term corporate identity or corporate design describes various measures taken within a company in order to coordinate a concept of identity. It could include measures in the field of products design and graphic design and many times it describes the company’s attitude. It must be noted that the first corporate designer was Peter Behrens who created AEG corporal identity as a whole\(^1\) (graphic design, products design, architecture etc.) in 1907\(^2\).

The corporate identity is in fact the image of the company itself. Through shapes, colours and fonts of the corporate identity can distinguish the attitude of the

\(^1\) AEG was a German company producing electronic and electric equipment. It was founded in 1883 at Berlin by Emil Rathenau. Following World War Two, it registered seat was moved to Frankfurt.

\(^2\) In 1907 AEG hired Behrens as artistic consultant. His creativity was the factor that defined the concept of “corporate identity”. The products design was just the beginning. Behrens incorporated himself and his design approach to each aspect of company culture of the enterprise. When working for AEG, he was the first person ever creating logos, advertising materials and company publications following a stable and unified design. He designed factories adapted to the specific requirements of AEG and its employees. He created not only the company’s logo but corporate identity as a whole, including many advertising campaigns. Thus, corporate design became a key factor of the philosophy of an industrial company and its trademarks.
company, its activities, objectives, philosophy, culture as well as the audience that it addresses. Each corporate identity has a strong point (a shape, colour, or combination of colours) which tries to promote and to establish in order to become easily recognizable.

Picture 1 describes exactly what corporate identity is.

Picture 1- Corporate identity (Burdeker Bernhard E., Design – History, theory and practice of product design, Birkauser, Basel 2005)
Today, the company with the most characteristic corporate design is Apple\textsuperscript{3}. It seems to have achieved all those features that place it to the top of consumers’ preferences. The following image (Picture 2) mentions the integral parts that should be combined in order to form the corporate image.

\begin{center}
\includegraphics[width=\textwidth]{BrandIdentityPrism.png}
\end{center}

Picture 2- Apple’s brand identity

Another company with a special corporate identity of its own, that is much older than Apple and is a source of inspiration for Steve Jobs company, is Braun\textsuperscript{4}. Dieter Rams\textsuperscript{5} in

\textsuperscript{3} The next chapters include a detailed analysis of Apple history.

\textsuperscript{4} The next chapters include a detailed analysis of Braun history.

\textsuperscript{5} Dieter Rams is a German industrial designer and responsible for most of Braun’s trademark products.
cooperation with Hans Gugelot⁶ and Herbert Hirche⁷ managed to create a very strong corporate identity, which influences the industry even today. It must be noted that the design of the products, no matter how many years would pass, is almost the same as could be seen from the images below (Picture 3, Picture 4). The only difference is that technology advances.

Picture 3- Braun Toaster: It is a part of Braun 2009 collection, which consists of a toaster, music player and mobile phone by designer Joe.

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⁶ Hans Gugelot was a professor at Ulm School of Design and designer at Braun.

⁷ Herbert Hirche was a German architect and industrial designer, who specialized on furniture design. He was also a member of Braun’s design team.
The images above display, at first glance two totally different products. The first picture (Picture 3) portrays a toaster with many functions (high tech) made in 2009 and the second one (Picture 4) a mixer dating back to 1957. But if we observe closely we can see a common line of thought concerning design. Two plain products with minimum to none control difficulties. Elegant, functional, with only one control button, while avoiding additional buttons (even in the case of the toaster which technologically advanced. They are clearly Braun products that are faithful to the corporate identity. The plain lines and “pure” design approaches as well as the school of Trust followed faithfully by Rams and those who came after him are the foundation of a philosophy that constantly inspires (or may bay is copied by?) others.
Mentioning those two companies (Apple – Braun) on this chapter is not at all random. A simple internet search reveals many articles accusing Apple of extensively copying Braun, showing the relevant photos as a proof.

The scope of this paper is to examine if this “war” against Apple is fair or not. If its modern and advanced products are simple copies of the iconic Braun ones. Thus, the question that should be answered is:

Influence or copying?

Moreover, what drives us to talk about copying and what about influence?

The influence is directly related to the content and philosophy of each company. By understanding the concept of corporate identity, which as I have already said is directly connected with corporate culture and furthermore with its philosophy, it is easier to deal with the question above.

A detailed and distinct description of the two companies follows, which as seems to be the case, have more things that unite them (designing concept/philosophy) than those separating them.
2. **Braun Company**

Braun GmbH is a German consumer products company that was established by Max Braun, a mechanical engineer, in Frankfurt am Main in 1921. In the early 1920s, company founder Max Braun had made his entrepreneurial start by manufacturing radio componentry. By 1929 Braun was producing complete radio sets of his own design. In 1934, the "A" in the center of the Braun logo (Picture 5) was shaped by Will Munch in order to resemble their art-deco-styled *Cosmophon 333* radio (below- Picture 6). In 1950, Will Munch designed its current appearance. In 1950s, the original shape was re-designed by Wolfgang Schmittel and took its current appearance. (Ueki-Polet and Klemp)

![Braun logo](image)

*Picture 5- Braun logo*
Braun's products include the following categories:

- Shaving and grooming (electric shaving, hair trimming, beard trimming)
- Oral care (now under the Oral-B brand)
- Beauty care (hair care and epilation)
- Health and wellness (ear thermometers, blood pressure monitors) (out-licensed)
- Food and drink preparation (coffee makers, coffee grinders, toasters, blenders, juicers) (out-licensed)
- Irons (out-licensed)
- Clocks, watches and calculators (out-licensed)
The company was formerly a manufacturer of food processors, radios, slide projectors, Super 8 film cameras and accessories, and high-fidelity sound systems. Today, Braun focuses on its core categories (shaving and grooming, beauty and hair care). Household Small Appliances, Health and wellness category as well as clocks and watches are now run by other companies (De'Longhi, Zeon, Kaz) under license. ("Braun (Company)"

From the mid-1950s, the Braun brand was closely linked with the concept of German modern industrial design and its combination of functionality and technology. In 1956, Braun created its first design department, headed by Dr. Fritz Eichler, who instituted collaboration with the Ulm School of Design to develop a new product line. In 1956 the company introduced its famous SK4 record player ("Snow White's Coffin"- Picture 7), designed by Dieter Rams together with the pioneer of system design, Hans Gugelot, then lecturer of design at the Ulm School of Design. ("Braun (Company)"

8 Dr. Fritz Eichler was a German industrial designer and former chief designer at Braun AG. ("Fritz Eichler")

9 Ulm School of Design was a college of design based in Ulm, Germany. It is viewed as one of the world's significant design schools, equal in influence to the Bauhaus.
2.1 *Braun's iconic products* - *Dieter Rams*

Rams soon became the most influential designer at Braun. He was a key figure in the German design renaissance of the late 1950s and 1960s. For many, if one talks for German design, everyone talks about Rams. He seems to be the incarnation of it. Eventually becoming head of Braun's design staff, Rams' influence was soon evidenced in many products. Braun's famous SK 4 record player (Picture 8) and the high-quality "D".-

Picture 7- Snow White's coffin
series (D25–D47) of 35mm slide projectors (Picture 9) are some of the better examples of Functionalist design\textsuperscript{10}.

\textbf{Picture 8- SK 4 record player}

\textsuperscript{10} Functionalist design is a theory of the mind in contemporary philosophy, developed largely as an alternative to both the identity theory of mind and behaviorism.
Another 'icon' of modern design, but less well known, is the electrostatic loudspeaker unit BRAUN LE1 (Picture 10), the electronics were licensed from QUAD\textsuperscript{11}.

\textsuperscript{11} Quad Electroacoustics is a British manufacturer of hi-fi equipment, based in Huntingdon, England.
Dieter Rams and Dietrich Lubs are also responsible for the classic range of Braun alarm clocks (Picture 11), collaborating first on the AB 20 in 1987.
It is really amazing that these “old” designs were discontinued by Braun in 2005. The person who is responsible for this enormous success is with no doubt Dieter Rams.

All of these years, Rams led the Braun design team, always seeking out the ultimate unification, the harmonization between interior and exterior. He is described as a visionary designer. His way of thinking is inspired, sensible and lateral. The Braun design process is the process of pursuing an ideal relationship, a resonance between the internal and the external.
Leading mid-century designer Charles Eames has said, ‘The details are not details- they make the product. It is in the end, these details that give the product its life’. These same words can be applied to the design of Dieter Rams. ("A History Of Braun Design, Part 3: Audio Products - Core77")

2.2 10 Principles of good design

Back in the late 1970s, Dieter Rams was becoming increasingly concerned by the state of the world around him – “an impenetrable confusion of forms, colors and noises.” Aware that he was a significant contributor to that world, he asked himself an important question: is my design good design?

As good design cannot be measured in a finite way he set about expressing the ten most important principles for what he considered was good design (sometimes they are referred as the ‘Ten commandments’). ("What 10 Dieter Rams Products Reveal About The Principles Of Good Design")

Here they are.

1) Good design is innovative.

The possibilities for innovation are not, by any means, exhausted. Technological development is always offering new opportunities for innovative design. But innovative design always develops in tandem with innovative technology, and can never be an end in itself. Braun, where he was the chief design officer from 1961 to 1995, designed many electric razors- Picture 12 (a product really ahead of its time) and continually refined the product over time.
2) Good design makes a product *useful*

A product is bought to be used. Rams used to say that people who buy his products are not costumers, but users. As a result, every product has to satisfy certain criteria, not only functional, but also psychological and aesthetic. Good design emphasizes the usefulness of a product whilst disregarding anything that could possibly detract from it. In the case of the hi-fi system (Picture 13), each of the components serves a purpose. It also mounts to the wall to free up floor space and can be configured however the user wants. At the time, hi-fi systems often mimicked the look of furniture. There's no mistaking what the Braun system is for. ("Good Design | About Vitsoe | Vitsoe")
3) Good design is *aesthetic*

The aesthetic quality of a product is integral to its usefulness because products we use every day affect our person and our well-being. But only well-executed objects can be beautiful. Take for example the RT tabletop radio (Picture 14). It has a restrained presence, simple controls, and wood housing.
4) Good design makes a product *understandable*

It clarifies the product’s structure. Better still, it can make the product talk. At best, it is self-explanatory. For instance, the Lectron (Picture 15) from Braun teaches kids about how circuits and electricity work.
5) Good design is *unobtrusive*

Products fulfilling a purpose are like tools. They are neither decorative objects nor works of art. Their design should therefore be both neutral and restrained, to leave room for the user’s self-expression. With a front that opens when the receiver (Picture 16) needs to be used and closes when it doesn’t, Rams demonstrates this principle.
6) Good design is *honest*

It does not make a product more innovative, powerful or valuable than it really is. It does not attempt to manipulate the consumer with promises that cannot be kept. Rams used to say that design has to be a conceptional part of the product, otherwise it would be dishonest and with no credibility. For example, for the Urushi collection (Picture 17) from 2012, Rams worked with a Japanese manufacturer to design lacquerware. It doesn't purport to be anything other than a stunning object. "For me it's the perfect evidence that the 10 principles are still working 50 years after they were written," Mietton\(^\text{12}\) says. "They can be adapted to producing a luxury object, a field opposite of industrial design." ("Good Design | About Vitsoe | Vitsoe")

\(^\text{12}\) Ivan Mietton is an industrial designer and one of the coordinator of the “Less is More” exhibition.
7) Good design is *long-lasting*

It avoids being fashionable and therefore never appears antiquated. Unlike fashionable design, it lasts many years – even in today’s throwaway society. Braun created the ET 66 (Picture 18) in the late 1980s and reissued it in 2013—proof that good design transcends decades. In this product, we can notice another artistic innovation and this is the use of reduced monochrome in part tiny areas of color. Here, color becomes a function and an aesthetic component of the overall picture. ("Good Design | About Vitsœ | Vitsœ")
8) Good design is thorough down to the last detail

Nothing must be arbitrary or left to chance. Care and accuracy in the design process show respect towards the user. This radio’s carrying handle (Picture 19) doubles as a stand—clever!
9) Good design is *environmentally-friendly*

Design makes an important contribution to the preservation of the environment. It conserves resources and minimizes physical and visual pollution throughout the lifecycle of the product. While this might be a stretch, a fan (Picture 20) uses less energy than an air conditioner. Considering that temperature control in large spaces, like an office, is far from efficient and therefore isn't optimizing energy use.
10) Good design is *as little design as possible*
The 10th principle is also an exhibition’s namesake\textsuperscript{13}. Less, but better – because it concentrates on the essential aspects, and the products are not burdened with non-essentials. This could be said of all of Rams’ work as a designer and a creative director. For example the ABW 21 wall clock (Picture 21) by Dietrich Lubs features a restrained face to help it blend into its surroundings. All you need on a clock is to see the hour and minute hand and those elements come to the fore in this design. ("Good Design | About Vitsœ | Vitsœ")

\textsuperscript{13} The Paris gallery Espace 24b recently concluded the first retrospective in France of the venerated German designer Dieter Rams. Called \textit{Less but Better}—taken from one of Rams’ 10 principles of good design—the exhibition corralled about 70 works from Rams’ career, treating visitors to a smorgasbord of hand-held electronics, audio systems, furniture, and modular storage. Curated by Yves Couchaux, Grégory Mesrié, and Ivan Mietton, the show detailed the pioneering spirit of Dieter Rams and offers tangible examples of the manifesto he created in the 1970s to outline his philosophy.

"For sure the 10 principles are still true today and will be for a long time," Mesrié says. "It is not easy to make something as good as [what] Mr. Dieter Rams [made], even if abiding by his 10 principles."
Look around today and you can see Rams’ influence everywhere. Many designers continue the Rams’ lineage. In my thesis, I will examine how Apple Company is undeniable influenced by his philosophy. It is true that iPods, iPhones and MacBook’s all share the same palette of black, white and grey; the same curved edges and rounded corners. It’s a language of fetishized simplicity. But not only Apple follows Rams’ “guidelines”. The Japanese designer Naoto Fukasawa’s designed a minimalist CD player (Picture 22) for Muji, Jasper Morisson made a coffee maker (Picture 23) for Rowenta and Industrial Facility’s alarm clock (Picture 24). For these designers, Rams represents a high point of industrial design, as close to the sublime as it gets. Morrison once said of Rams’ famous 606 shelving system for Vitsoe – designed in 1960 – that there was no point designing another one; you couldn’t do it any better.
Picture 22- Naoto Fukasawa's CD player

Picture 23- coffee maker for Rowenta
As we noticed, many designers are influenced by “Mr. Braun” and his principles for good design. However, who did inspire him?

2.3 Bauhaus

Bauhaus, in full Staatliche Bauhaus, was a school of design, architecture, and applied arts that existed in Germany from 1919 to 1933. It was based in Weimar until 1925, Dessau (Picture 25) through 1932, and Berlin in its final months. The Bauhaus was founded by the architect Walter Gropius, who combined two schools, the Weimar Academy of Arts and the Weimar School of Arts and Crafts, into what he called the Bauhaus, or “house of building,” a name derived by inverting the German word Hausbau, “building of a house.” Gropius’ “house of building” included the teaching of various crafts, which he saw as allied to architecture, the matrix of the arts. By
training students equally in art and in technically expert craftsmanship, the Bauhaus sought to end the schism between the two. ("Μπάουχαους")

Picture 25- Bauhaus in Dessau

The Bauhaus actually was the most influential modernist art school of the 20th century, one whose approach to teaching, and understanding art’s relationship to society and technology, had a major impact both in Europe and the USA long after it closed.

According to one of the most widely used books in visual communication “A Primer of Visual Literacy” by Donis A. Dondi (1973), this is what Bauhaus represents:

“Their probing for a means to reconcile the artist and the machine became the inspiration for the “Bauhaus”, an art school started by Walter Gropius and a distinguished group of teachers in Germany directly after the ending of the War, in 1919. Its purpose was to pursue new forms and new solutions to man’s basic needs as well as his aesthetic ones. The Bauhaus’ curriculum returned the fundamentals, the basic ma-
terials, the basic rules of design. And the questions they dared to led to new definitions of beauty in the unadorned and practical aspects of the functional.

Functional techniques:

- Simplicity
- Symmetry
- Angularity
- Consistency
- Unity
- Organization
- Economy
- Subtlety
- Continuity
- Regularity
- Sharpness
- Chromaticity

Its principles of style and design are based on minimalist approach which features clean lines with bold, simple coloration”. ("A Primer Of Visual Literacy")

Dieter Rams has led and laid these guidelines and guidelines for the Functionalist design movement in general. His design philosophy has been about achieving purity in design through reduction and restrain. His point is to really eliminate insignificant parts in order to put emphasis on the relevant qualities. During his forty-year career at Braun he went on to champion the Functionalist design movement and produced more than 500 products iconic products for them. Let’s take a look at one of them (Picture 26) and notice how it is connected with Bauhaus’ principles.
The HLD 4 is a rectangular form-factor hair dryer whose front face consists of symmetrically aligned grills to vent hot air and a tactile switch for turning the system on and off. The back of the HLD 4 is shaped to comfortably support the user’s hands and the sides of the device curve up to the top and the bottom of the device. There are no other prominent features on the device. The HLD 4 was the only Braun hair dryer that Rams worked on. The previous and later versions were designed by Reinhold Weiss. With this device, Rams was looking to streamline the look of the product with the company’s brand. Like the HLD 2/20/21/23/231 earlier, the HLD 4 disregarded the standardized teardrop shaped designs of the competitors form factors and adopted a cleaner, refined look. Rams even removed the bulge in the back and incorporated a smaller motor with no handles as the device was meant to be used by men with short hair. The HLD 4 came in bright colors (red, orange and blue), which were inspired by
Pop Art and used high glossy plastic sheen that set a trend for future devices. With the HLD 4, Rams showed that functionalism had its playful side as well. Even though it didn’t impact the design of hair dryers of the future, the form factor, the use of colors, and the act of reduction based on the context of use inspired a huge range of appliance design of the 70s and later. The HLD 4 may be technologically obsolete but is highly collectible because of its design.

To sum up, he was totally influenced by the Functionalist movement through four decades of ever-changing art trends and movements. His products that have not fallen prey to technological irrelevance are still in production and those that have fallen prey are now sought after collectibles. It is not an exaggeration to say that he is one of few persons whose concept of design never changed. Dieter Rams through his effort to practice Functionalist design has created timeless designs that have beaten trends and obsolescence and has thus had a profound effect on modern design. (Winton)
3. Apple

According to a popular saying, there are three apples that changed the way we react and interact with the world around us: The first is the one given by Eve to Adam, obliging him to commit the original sin (religion), then come the apple that had fallen on Isaac Newton’s head, which according to the story resulted to the «law of gravity» (Physics) and finally the nowadays famous “half-eaten” Apple’s logo (technology). Even if the two first belong to the field of legends, no one can argue against the uncontrollable success of Apple and the millions of its loyal followers. But who is behind this crazy course of success?

Apple was founded by Steve Jobs (1955-2011) and Steven Wozniak on 1976 in a garage at the small town of Los Altos, California, USA. The scope of its creation and its first product was the computer Apple I (Picture 27), a creation of Wozniak, who became widely accepted as the first completed personal computer. ("Apple")

Apple I did not have a keyboard, monitor, mouse and hard drive. Nevertheless it was the first micro-computer in history, which after being connected with a keyboard and monitor, could display text without the need of further circuits.

This machine was really a huge step in comparison with the achievements of competitive companies.

A year later, on April 1977, Apple announced Apple II (Picture 28), the successor of Apple I, which for many years remained the main factor of the financial welfare of the company. Apple II attracted millions of users that until then did not have any access computers, supporting innovative, for the said era, software.

On 1983 Apple presented the Lisa Computer (Picture 29), the first desktop computer to offer graphical user interface (GUI), the price of which approached $10.000 dollars, deeming it very expensive even for companies. A year later, on January 1984, and following the market failure of Lisa, Apple presented Macintosh- Picture 35.
30 (and then a series of laptop and desktop computers as well as servers), the computer that would make Apple known to everyone and that would redefine the relation between man and machine, securing in such a way its important position in the sector of personal computers until the mid-nineties. Macintosh was the first real computer that was accessible to the simple user, with many functions for this era, such as user interface, folders, icons etc. (Authors) We must also mention that its presentation was the most spectacular worldwide for the said era. The advertisement that was displayed for the first time during Superbowl, was about to make history. The world famous film director Ridley Scott, decided to present Mac to the audience through an Orwell concept ad campaign. Its tagline was: Apple is for non-conformists!

On 1985 the Apple Board of Directors decided to “expel” the co-founder of the company Steve Jobs, who left and founded the firm NeXT Computer Inc., but returned some years ago as temporary CEO, then his appointment became permanent and he ended up being one of the most valuable assets of the company. It must be noted that on 2009 after this health problems were announced, and he was forced to take a leave of absence for medical reasons, the company share lost 10% of its value. From that point onwards, Apple has a new period of welfare, since it reconstructed not only its computers but also its software and OS.

In 1998 presented iMac (Picture 31), a model of unique design that brought many profits to the firm and that keeps on being one of the most successful and innovative computers on its portfolio. iMac did not have a tower, thus there was only the unit with the monitor, mouse and keyboard and nothing else. The processor, cards and other parts were placed inside that unit. Another important factor was that these computers did not have a disk drive, because Steve Jobs, from the mid-nineties- considered disks as a storage technology that belonged to the past. iBook (Picture 32) was the portable edition of iMac. Those years all computers stores were displaying computers of beige color, making the really impressive iMac, with its semi-transparent body, to stand out and attract all eyes of users that did know much about computers. Its presentation brought for the first time in computers market, the concept of a multi-
colored, pretty computer. The first iMac with its semi-transparent plastics and “retro” design had green, blue, purple, yellow, bright green and fuchsia editions). In the following years, the basic color option for Apple was the color white. The newer versions of iMac included the option of wireless connection to the Internet, an important innovation, brought by Apple. I should also note that each new model is slimmer than its predecessor. ("Apple")

Picture 27- Apple I
Picture 28- Apple II

Picture 29- Lisa
Picture 30- Mackintosh
Picture 31- iMac

Picture 32- iBook
3.1 Apple’s brand identity

Further to its technological innovations, Apple is a company with specific philosophy on design and special brand identity. The creation of that identity is of great interest. In essence its promotion policy is based on sentiment. It focus on consumer’s personal lifestyle, passion, dreams, hopes, ambitions and finally strengthening one’s position through technology. Meanwhile simple and plain lines were one of the characteristics of all products. Its logo is recognized worldwide. The stories trying to explain how the creators of Apple inspired the half-eaten Apple for their logo are many. The prevailing one has its roots to the Second World War.

The cute “apple” on the back of each iPhone, seemed to originate at the sad story of Alan Turing, the man who placed the foundations of today’s computers, completed research regarding artificial intelligence and solved German codes during World War Two.

Turing committed suicide in 1954, without having his contribution recognized, before ending up in prison due to his homosexuality. How he committed suicide? He put poison inside an apple and ate it. So in honor of this act and scientist the bitten apple became the logo of Apple. Ultimately, Apple denied any homage to Turing in the design of the logo. (“Did Alan Turing Inspire The Apple Logo?”)

Another version wants Steve Jobs explaining that they should find a name (and a logo) for their company for legal reasons and among the ideas is was also Matrix Electronics, but Apple Computer was selected under the proviso that it would become the official name of the firm if they would not find something else until the expiry of the deadline.

Finally, Steve Jobs when asked why they chose the name Apple for their company, explained that he simply liked apples and that if taken alphabetically Apple comes before Atari in the phone directory. He also thought the name "Apple" was "fun, spirited and not intimidating". In 2007 he removed the word Computer and only the word Apple remained. (Σιούτη)
Apple's first logo, designed by Ron Wayne, depicts Sir Isaac Newton sitting under an apple tree. It was almost immediately replaced by Rob Janoff's "rainbow Apple", the now-familiar rainbow-colored silhouette of an apple with a bite taken out of it. Janoff presented Jobs with several different monochromatic themes for the "bitten" logo, and Jobs immediately took a liking to it. However, Jobs insisted that the logo be colorized to humanize the company. The logo was designed with a bite so that it would not be confused with a cherry. The colored stripes were conceived to make the logo more accessible, and to represent the fact the Apple II could generate graphics in color. In Picture 33, we can see all Apple's logos. (Hans Stol)

Picture 33- Apple's logos

Many guesses have also been made regarding the prefix “i” of three products names. The first device to take the letter was iMac in 1998. In a video presentation of the computer, Steve Jobs explained that the prefix “i” stand for the word “internet”.

Specifically he had said: «The name iMac comes from marrying the enthusiasm on Internet and the simplicity of using a Mac».

Of course later, through the circulation of iPod, the prefix “i” took other meanings as well. It was connected with words that Apple thought that characterized its products and philosophy such as “individual”, “instruct”, “inform” and “inspire”.

14 Rob Janoff is a graphic designer of corporate logos and identities, printed advertisements and television commercials.
It is not by chance that the firm introduced lately some products without “i” in their names, such as Apple Watch and Apple TV. This might be connected with the fact that Internet is now a part of our lives and all devices could be connected with it. So it is not necessary for their names to remind us of this feature. (Greece and Nax)

3.2 Steve Jobs

But who was the man behind the phenomenal company?

Steven Paul Jobs, (born 24 February 1955, died 5 October 2011) was one of the most recognized figures of the technology field, one of the two co-founders, ex-president and CEO of Apple and ex-president of Pixar (until its buyout by Disney, on the board of directors of which he was the major shareholder). He has been characterized as a pioneer on the field of computers and some of his ideas changed the way that consumers use digital technology. He was one of the first that contributed to the concept of the home personal computer. Steve Jobs "was the chief evangelist of the digital era". ("Steve Jobs")

His life, before becoming Apple’s major asset, was quite difficult. He grew up in Cupertino California attending school and started going to lectures mainly at the HQ of Hewlett-Packard at Palo Alto and then he started working there along with Steve Wozniak as a summer job. ("Στηβ Τζομπς")

After leaving high school on 1972 he enrolled in Reed College of Oregon. His stay there was brief due to the lack of money, so he attended only a semester, but he did not gave up. Jobs much later, stated for that period that if he had not attended that sole calligraphy course during college, Mac would not have all these fonts.

Charismatic, visionary, ruthless, perfectionist and stubborn are some of the words people have used to describe him. But the temperament of Steve Jobs is perfectly described by the president of Google Inc, Eric Schmidt who said “Steve Jobs combined in a unique way the touch of an artist and the vision of an engineer, to create an exceptional company, one of the major American companies in history".
After his death, the field was clear for Jonathan Ive, who is today the Chief Design Officer (CDO) of Apple Inc. Ive, is also a knight (on 2012 he was knighted on Buckingham Palace for his work on design), and the creator of many known Apple, products including MacBook Pro, iMac, MacBook Air, Mac mini, iPod, iPod Touch, iPhone, iPad, iPad Mini, Apple Watch and iOS. He was a close friend of Steve Jobs and they mutually respected one another. Specifically Jobs considered him as the “spiritual partner at Apple”.

Additionally, that’s the way he described his respect about Ive:

“The difference that Jony has made, not only at Apple but in the world, is huge. He is a wickedly intelligent person in all ways. He understands business concepts, marketing concepts. He picks stuff up just like that, click. He understands what we do at our core better than anyone. If I had a spiritual partner at Apple, it’s Jony. Jony and I think up most of the products together and then pull others in and say, “Hey, what do you think about this?” He gets the big picture as well as the most infinitesimal details about each product. And he understands that Apple is a product company. He’s not just a designer. That’s why he works directly for me. He has more operational power than anyone else at Apple except me. There’s no one who can tell him what to do, or to butt out. That’s the way I set it up.” (Issacson, 2011)

Like most designers, Ive enjoyed analyzing the philosophy and the step-by-step thinking that went into a particular design. He was a big fan of the German industrial designer Dieter Rams, who works for Braun. Rams preached the gospel of “Less but better”, Weniger aber besser, and likewise Jobs and Ive wrestled with each new design to see how much they could simplify it. Ever since Apple’s first brochure proclaimed “Simplicity is the ultimate sophistication”, Jobs had aimed for the simplicity that comes from conquering complexities, not ignoring them. “It takes a lot of hard work,” he said, “to make something simple, to truly understand the underlying challenges and come up with elegant solutions.” (Steve Jobs by Walter Isaacson, 2011 p.342)
In Ive, Jobs met his soul mate in the quest for true rather than surface simplicity. Sitting in his design studio, Ive described his philosophy:

“Why do we assume that simple is good? Because with physical products, we have to feel we can dominate them. As you bring other to complexity, you find a way to make the product defer to you. Simplicity isn’t just a visual style. It’s not just minimalism or the absence of clutter. It involves digging through the depth of the complexity. To be truly simple, you have to go really deep. For example, to have no screws on something, you can end up having a product that is so convoluted and so complex. The better way is to go deeper with the simplicity, to understand everything about it and how it’s manufactured. You have to deeply understand the essence of a product in order to be able to get rid of the parts that are not essential.” (Issacson, 2011)

That was the fundamental principle Jobs and Ive shared. Design was not just about what a product looked like on the surface. It had to reflect the product’s essence. (Miller)

However, what was their big disagreement?

### 3.3 Skeuomorphism

Not anymore, but for a long time, one of the best-known features of Apple software design was something called skeuomorphism. According to Techopedia, its definition is, "a design principle in which design cues are taken from the physical world. Basically, remember how the Notes app on the iPhone used to look like a yellow legal pad or how the iBooks application on the iPad used to look like it was a real bookshelf, made out of wood? That’s exactly what skeuomorphism is.  ("What Is Skeuomorphism? Explaining Skeuomorphic Vs. Flat Design (Vooza")"

Steve Jobs loved skeuomorphism. He thought it made software easier for normal people to use — more approachable and immediately familiar. The first piece of Apple software to demonstrate skeuomorphism was, arguably, the original Mac desktop operating system with its icons that looked like folders, disks, and trash cans. The
original Mac OS also came with a calculator application (Picture 34) that looked very much like a real-life calculator. Steve Jobs designed it himself. (Carlson)

![Calculator application](Picture 34)

After Jobs was fired from Apple in 1985, skeuomorphism faded as a design principle at company, though it would resurface in the Apple CD Player and in some of the optional "themes" for Mac OS 8 in 1997. However, when he rejoined the company in 1991, he reintroduced the concept of it. (Brownlee)

On the other hand, Ive looks to hate it. He believes that the contrast between the minimalist approach to Apple's hardware and its skeuomorphic software has led to ridicule within the design world. As a result, after Jobs' death, Apple announced "executive management changes that will encourage even more collaboration between the Company’s world-class hardware, software and services teams." Jonathan Ive will head up a new human interface (HI) department while maintaining his role in charge of industrial design.

Apple also announced the departure of Scott Forstall, the senior vice president of iOS software and a strong proponent of the controversial "skeuomorphic" approach.
to software design, which involves creating applications that mimic real-world objects such as leather-effect diaries and timber-style bookshelves.

According to Ive, the decision to strip iOS of all its shadows and physical references was pretty easy once they got Forstall out the door:

“When we sat down last November (to work on iOS 7), we understood that people had already become comfortable with touching glass, they didn’t need physical buttons, they understood the benefits,” says Ive. “So there was an incredible liberty in not having to reference the physical world so literally. We were trying to create an environment that was less specific. It got design out of the way.” (Hein)

Skeuomorphism’s proponents believe that while there's really no need to design a virtual toggle switch that looks and sounds like a real-world toggle, doing so adds a layer of familiarity and warmth that evokes a real-world object.

Opponents, on the other hand, deride it for putting the design in the way of functionality. On Quora15, Web designer Zach Inglis suggested that the Apple Calendar violates Dieter Rams’ "good design is unobtrusive" principle. "If you look at Apple’s Calendar, the aesthetics are very over the top and don’t really provide a ton of usefulness," he wrote. "It is obtrusive and distracting, and ugly for the sake of skeuomorphism. The big number, the calendar grid, the list interface – all this reminds us of traditional calendars. There was no need to turn the design up to 11." (Hein)

What we finally take from all of this is that Jobs understood that skeuomorphism bridges the gap between the designer and the user. And that is exactly what he wants to achieve.

The fact is that with or without skeuomorphism, Apple’s domination in technological field is undeniable. Its revolutionary products changed the way we perceive

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15 Quora is a question- and- answer site where questions are asked, answered, edited and organized by its community of users.
technology. The combination of simple design and high technology seems to be Apple’s key for success.
4. Influence or Copying?

It is true that when you look at the Braun products by Dieter Rams and compare them to Ive’s work at Apple, you can clearly see the similarities in their philosophies way beyond the sparse use of color, the selection of materials and how the products are shaped around the function with no artificial design, keeping the design "honest."

This passion for "simplicity" and "honest design" that is always declared by Ive whenever he’s interviewed is at the core of Dieter Rams’ 10 principles for good design as already mentioned. Let’s see what simplicity is, according to the design ethos of Dieter Rams.

“Simplicity: the term is used so often these days that it requires elaboration. The simple being in Rams’ design process does not refer only to shape, but to relations. To put it differently, it does not refer to the ‘simple’ box in which the product’s function is housed. It refers to the simplicity of the relationship achieved between the product’s function and form. It is the simplicity resulting from the essential relationship between the given function and the form resulting from that which is both essential and reduced to the minimal. Thus it is opposed to the idea of making simplicity the final goal, or of making a simple shape unrelated to the original function of the product, or of ‘simplicity for simplicity’s sake’ – as is the fashion these days. A simple product for the sake of simplicity will give rise to a product diametrically opposed to that objective. In other words, the simplicity becomes a form of ‘decoration’. Sooner or later these objects will be replaced, on the whim of the user by decorative ones. You could go so far as to say that a decorative product true to its function is much simpler than the ‘simple’ ones in fashion at present.” (Ueki-Polet and Klemp)

Ive’s inspiration on Rams’ design principles goes beyond the philosophy and gets straight into a direct homage to real products created decades ago. Amazing pieces of industrial design that still today remain fresh, true classics that have survived the test of time.
The similarities between products from Braun and Apple are sometimes uncanny, others more subtle, but there's always a common root that provides the new Apple objects not only with a beautiful simplicity but also with a close familiarity. Let's have a look at the following products (Picture 35, Picture 36, Picture 37, Picture 38, Picture 39). What do we notice? ("A Side-By-Side Comparison Of Apple And Braun Designs")

![Picture 35- Braun Atelier TV vs. iMac 24](image)

![Picture 36- Braun T 1000 radio vs. Mac Pro](image)

[50]
Picture 37- Braun T1000 radio (far away) vs. the Mac Pro

Picture 38- Braun LE1 speaker vs. the iMac
4.1 Did (or does) Apple copy Braun?

Many believe that being inspired by a product that is years old and has a different function and also giving it a new redesign is totally different from copying a currently popular product. The Braun products are not only different in function, but also have significant design differences (with exception to the calculator which was intentionally made this way as a tribute to Ive’s main inspiration Dieter Rams).

Perhaps Jonathan Ive is the most famous and outspoken admirer of Dieter Ram’s work. His designs for Apple with their clean lines, reduced forms, user–friendly interfaces and intuitive controls are amongst the most iconic and freely trace ancestry from the Braun philosophy and Ram’s design style. The external similarity of the form of the iPod to the Braun T 3 pocket radio from 1958 (Picture 40) and the calculator keyboard of the iPhone to the 1978 ET 44 pocket calculator (Picture 41), for instance, are a combination of homage and natural evolution.
Picture 40- Braun T 3 pocket radio vs. iPod

Picture 41- ET 44 pocket calculator vs. iPhone
Like Rams, Ive has paid close attention to the “less but better” credo and his products follow many (but not all) of Ram’s ten principles of good design. Apple’s iPhone, introduced in 2007, is not only remarkable for its innovative technology and revolutionary interface, but the fact that it comes with no instruction manual proving quite clearly that “good design makes a product understandable”.

Not only Ive follows Ram’s principles, but Jobs did too.

To begin with, Jobs felt that design simplicity should be linked to making products easy to use. Those goals do not always go together. Sometimes a design can be so sleek and simple that a user finds it intimidating or unfriendly to navigate. "The main thing in our design is that we have to make things intuitively obvious," Jobs told crowd of design mavens. For example, he extolled the desktop metaphor he was creating for the Macintosh. "People know how to deal with a desktop intuitively. If you walk into an office, there are papers on the desk. The one on top is the most important. People know how to switch priority. Part of the reason we model our computers on metaphors like the desktop is that we can leverage this experience that we already have."

It is hardly surprising that with similar goals, designers reach similar solutions. In fact with the decades of time difference and massive leaps in technological development that separate Braun products of the Rams period from Apple’s today it is all remarkable to note how incredibly perceptive and close to perfection some of the Braun devices were. It is important to note too that Apple, like Braun, is that rare example of a design-driven company where a designer, and the design team, has a strong and significant say in the output and identity firm. “At Braun they were always willing to take a risk”, says Rams. “We as designers cannot work in a vacuum,” he goes on to say, “The entrepreneur has to want it; the people at the top of the company have to want it”. In another interview he mentions: “We need personalities who are prepared to take risks, to think long-term and not to make everything dependent on short-time financial success. (...) Design is not marketing, even when ever more companies behave as if
it is. We have to completely dedicate ourselves to design and technology. Both have to mesh with another”. ("The 6 Pillars Of Steve Jobs's Design Philosophy")

On the other hand, with Apple being so litigious about their design patents lately\textsuperscript{16}, we would expect their designs to be completely unique and innovative.

But, what is Dieter Ram’s opinion about Apple? Ram wrote for the Daily Telegraph newspaper and made his point.

“I have always regarded Apple products – and the kind words Jony Ive\textsuperscript{17} has said about me and my work – as a compliment. Without doubt there are few companies in the world that genuinely understand and practice the power of good design in their products and their businesses. Probably the first example was Peter Behrens and his work for the German company AEG, in the early part of the 20th century. He might be considered to be the founder of corporate identity. Adriano Olivetti was close behind as he transformed his father’s Italian company, Olivetti. Having become aware of this scarcity at the start of my career in the 1950s, I am sorry to report that the situation does not seem to have improved to this day. I have always observed that good design can normally only emerge if there is a strong relationship between an entrepreneur and the head of design. At Apple this situation exists - between Steve Jobs and Jony Ive. This was the case at Braun where I always reported to Erwin and Artur Braun or, after their departure, the chairman of the board. It is the same in my relationship

\textsuperscript{16} Apple and Samsung have accused each other of copying features used in their popular smartphones and tablets and a patent “war” has begun.

\textsuperscript{17} As mentioned, Jonathan Ive has long acknowledged Dieter Rams as his inspiration. Ive is impressed by Rams designing “surfaces that were without apology, bold, pure, perfectly proportioned, coherent and effortless. No part appeared to be either hidden or celebrated, just perfectly considered and completely appropriate in the hierarchy of the product’s details and features. At a glance, you knew exactly what it was and exactly how to use it.”
with the furniture manufacturer, Vitsoe18, where I worked closely with the founder Niels Vitsoe and, since his death, Mark Adams - a period now spanning more than 50 years. I am always fascinated when I see the latest Apple products. Apple has managed to achieve what I never achieved: using the power of their products to persuade people to queue to buy them. For me, I had to queue to receive food at the end of World War II. That’s quite a change. I am troubled by the devaluing of the word ‘design’. I find myself now being somewhat embarrassed to be called a designer. In fact I prefer the German term, Gestalt-Ingenieur. Apple and Vitsoe are relatively lone voices treating the discipline of design seriously in all corners of their businesses. They understand that design is not simply an adjective to place in front of a product’s name to somehow artificially enhance its value. Ever fewer people appear to understand that design is a serious profession; and for our future welfare we need more companies to take that profession seriously.” (“Dieter Rams: Apple Has Achieved Something I Never Did”)

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18 Vitsoe is a British furniture company that manufactures and retails furniture designed by Dieter Rams. Vitsoe’s furniture is known as a German design classic.
Conclusion

The previous chapters made apparent the important influence exercised by Dieter Rams to Apple and products thereof and specifically by his principles of what good design really is. The photos above display the clear similarities between products of the two companies, driving some people to talk about copying. On this chapter I will talk exactly about that. Specifically I will try to address the question I pose on chapter one.

*Influence or copying?*

Of course we must stress out that its view is clearly subjective and acceptable.

Braun is a company that left its mark on global industry. Based on the principles followed by Rams produced timeless products, which were and are a source of inspiration for many designers. Plain and functional lines, clear shapes and one coloured objects form his philosophy. Dieter Rams was inspired by Bauhaus principles and depicted the identity of this school on his every design. He saw the need for objects to be designed exclusively by designers, but with the support of all the departments of the enterprise (especially production). He wished for a common identity and thus philosophy through all corporate sectors (from the brochure to the package). His motto was “Less but better”, something he applied to all his creations. Like all modernist designers he believes that form should follow function. As a result, he emphasized on style and aesthetics of good form. Aiming for functionality, simplicity (the definition of which I gave on a previous chapter) and the limitation of the use of many colours, he wanted to create objects that fitted to a more modern lifestyle and on the same time useful and unobtrusive.

On the other hand we have Apple, a giant with huge influence on today’s reality. The most successful company of recent years never ceases to amaze us with its creations
and use advanced technology. A company that does not only urge us to ‘Think different’\(^{19}\), but also “obliges” us to do so due to its innovative products. Steve Jobs, Apple’s guru, has still a very powerful position to global industry, even after his death. It must be noted that the company is a dominant brand followed by avid fans. Apple evangelist Guy Kawasaki\(^{20}\) has called the brand fanaticism "something that was stumbled upon," while I’ve explained in 2014 that "People have an incredibly personal relationship" with Apple’s products. Even in time of crisis, its products sell like crazy, making Apple a corporate phenomenon.

The fact is that it will always have that *familiarity* amongst users which cannot be said of other tablet or electronics companies. Steve Jobs not only turned Apple into a household name with cross-platform products such as the iPhone and iPad but the corporate culture he instilled at Apple has unequivocally helped in how employees at Apple advocate their products and relay their passion to consumers. The same loyalty has then been imprinted onto Apple’s customers. The impact of Apple will continue to extend across the globe as long as there is a demand for their products and with each tentative release; Apple never fails to incite excitement and a longing for more.

It is clear that those are two enterprises that share many things and follow common principles. It is also beyond any doubt true that Jonathan Ive (as well as Steve Jobs but in a lesser degree) has been totally influenced by Dieter Rams theory and applies it in practice all over his works. But what is the one element that allows us to talk for simple influence (philosophy/content) and which leads us to copying (form)?

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\(^{19}\) Apple used the motto ‘Think different’ on its ad campaign from 1997- 2002.

\(^{20}\) Guy Kawasaki is an American marketing specialist, author, and Silicon Valley venture capitalist. He was one of the Apple employees originally responsible for marketing their Macintosh computer line in 1984. He popularized the word *evangelist* in marketing the Macintosh and the concepts of evangelism marketing and technology evangelism.
Influence is directly related to the content and philosophy of each company. The previous chapters made clear that the basic principles followed by the two enterprises to design products are similar (but not identical). Moreover, we should not forget taking into account the technology factor. Braun followed the technology of its era, creating iconic products but not innovative as far as technology was concerned. On the other hand, Apple is not famous only for the image of its products, but also for its technologically advanced software\textsuperscript{21}. A potential smartphone buyer for example, won’t buy an iPhone only because of its good looks. Besides that he/she will be also impressed by its innovative software. That is why it is incredibly difficult to compete with Apple. It is actually four diverse and thriving companies all wrapped up into one. It’s a hardware company, a software company, a services company, and a retail company. Most technology companies in the world can manage one or two of these disciplines, but only Apple has all four entities working in harmony.

Apple, as we say, is vertically integrated. It controls all the major critical parts of the chain used to make and sell products. Apple builds great hardware, owns the core software experience, optimizes its software for that hardware, equips it with web services (iTunes and iCloud), and finally controls the selling experience through its own retail stores (common as Apple store)\textsuperscript{22}.

\textsuperscript{22} \textbf{Apple Store} is a chain of retail stores owned and operated by Apple Inc., dealing with computers and consumer electronics.

The stores sell Macintosh personal computers, software, iPod, iPad, iPhone, Apple Watch, Apple TV, and select third-party accessories. All stores offer a Genius Bar for technical support and repairs, free product workshops for the public, youth programs (workshops, field trips, Apple Camps); some high-profile stores feature a theater for presentations and workshops and a studio for training with Apple products. ("Apple Store")

[59]
In contrast, most other PC, smartphone and tablet vendors make the hardware (Dell, Toshiba, Motorola, Samsung, etc), put someone else’s software on it (Windows and Android), add third party services (Google, carrier services, etc.) and then sell it through someone else’s store (carrier retail stores, Best Buy, etc.)

So the claim that it is an overrated company that managed to stand out because of copying Braun ideas could only be characterized as unfair. It is clear that some products have optical similarities, but they operate completely different and that is something we should take into account. Ive’s admiration for Rams is apparent almost in all his products. But this is not necessarily copying. It is a tribute to a great personality!

Many people wonder if it is ethical for the products (even if they functionally differ) to be so similar. The answer for that is different for everyone and is a matter of personal perspective. Many claim that it just copying that shows lack of inspiration and creativity. Others consider it completely normal, because Jobs and then Ive followed many of the rules posed by Rams. I found myself in the middle. I understand that we refer to completely different products, but I do not consider the existence of so many similarities to be fully ethical. Of course, as mentioned before my opinion is fully subjective and characterizes my personality and not the general opinion.

What is sure is that the issue has divided many and has created opposing sides. Influence or copying? Or something in the middle?

At least Steve Jobs had a clear view of the situation, as in 1996 he had said:

“Picasso had a saying- good artists copy; great artists steal! ... and we have always been shameless about stealing great ideas. »
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