

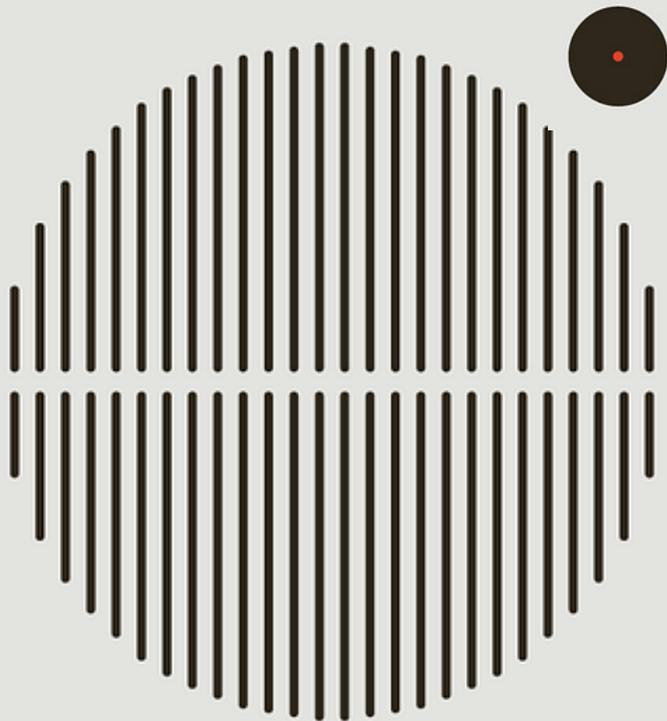
DIETER RAMS



GOOD DESIGN

01

Good design
means as little
design as possible

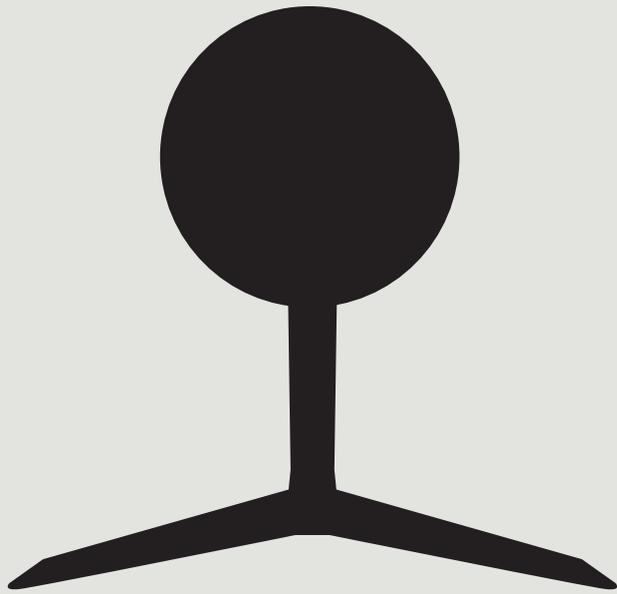
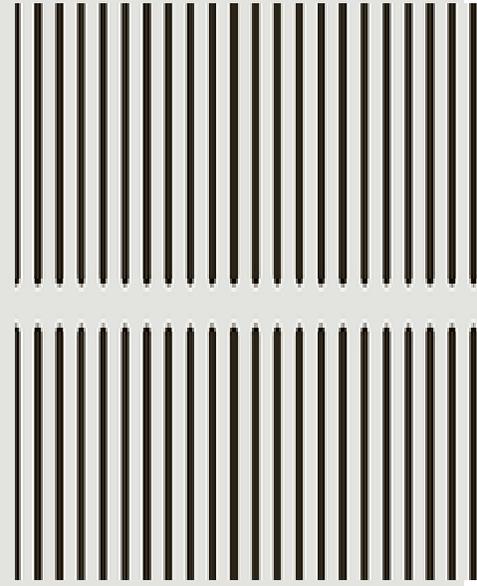


Not for reasons of economy or convenience. Arriving at a really convincing, harmonious form by employing simple means is surely a difficult task. The other way is easier and, as paradoxical as it may seem, often cheaper, but also more thoughtless with respect to production.

Complicated, unnecessary forms are nothing more than designers' escapades that function as self-expression instead of expressing the product's functions. The reason is often that design is used to gain a superficial redundancy.

DESIGN PRINCIPLE

02



One of the most significant design principles is to omit the unimportant in order to emphasize the important

The time has come for us to discover our environment anew and return to the simple basic aspects, for example, to items that have unstricted obvious-seeming functionalism in both the physical and the psychological sense. Therefore, products should be well designs and as neutral and open as possible, leaving room for the self-expression of those using them.





DESIGN FUNCTION

03

People do not buy a specific product just to look at it, rather because it performs certain functions.

Every industrial product serves a specific purpose.

Its design must conform in the best possible way to the expectations that result from the function the product fulfills.

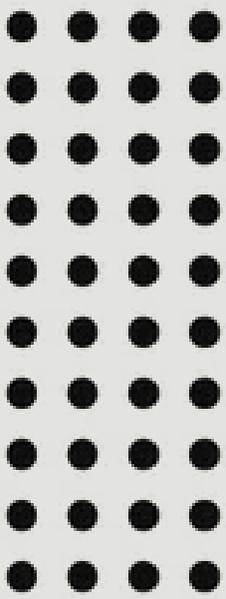
USEFUL DESIGN

04

Design is the effort to make products in such a way that they are useful to people.

It is more rational than irrational, optimistic and projected toward the future rather than resigned, cynical, and indifferent. Design means being steadfast and progressive rather than escaping and giving up.





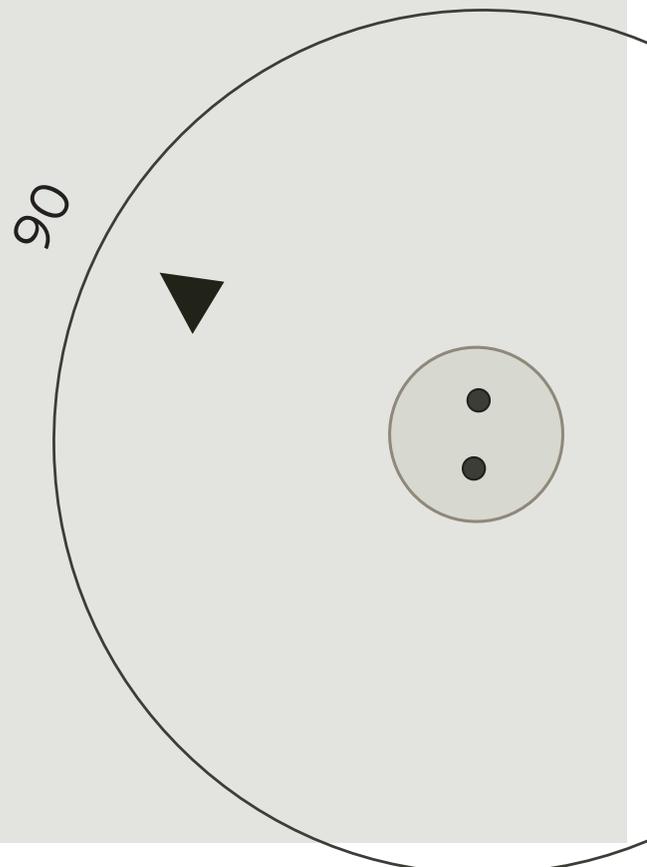
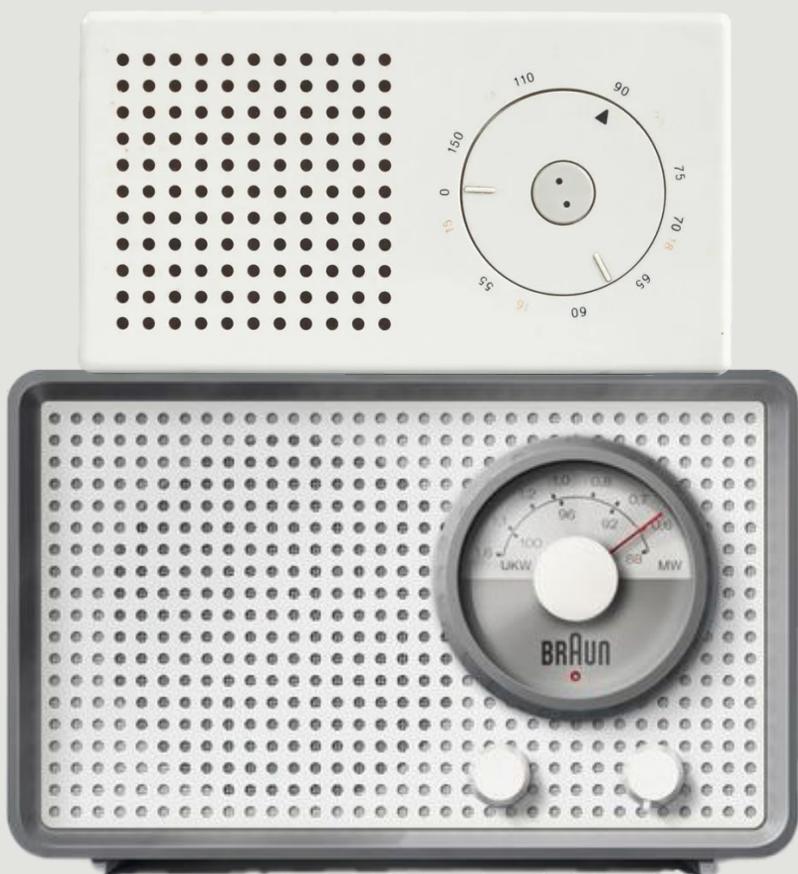
DESIGN SIGNALS

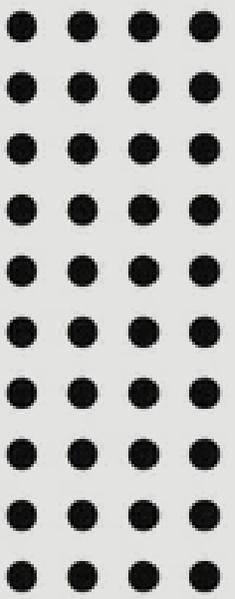


05

Every
manufactured
item sends
out signals to
the mind or
emotions.

These signals- strong or weak, wanted or unwanted, clear or hidden- create feelings. But the most important factor is whether this item can communicate its use. Of course, a products effect is also important. What sentiments does it evoke? People are very much directly influenced and emotionally moved by the design of items surrounding them, often without realizing this immediately.





DESIGN TRENDS

06

The latest design trends are intended to evoke emotions by trivial, superficial means.

It is not a question of information for use, nor a problem of insight and perception in a broader sense. The issue is stimuli: new strong, exciting, and therefore aggressive signals. The primary aim is to be recognized as intensely as possible. The aggressiveness of design is expressed in the harshness of combat to attain first place in people's perception and awareness and to win the fight for a front place in store display windows.

1958

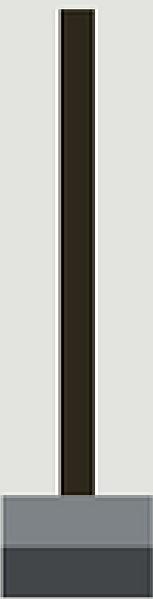


2001



24

BRAUN DESIGN 07



The economy
of braun
design is a
rejection of
this type of
approach.

Braun products eliminate the superfluous to emphasize that which is more important. Much design today is modish sensation, and the rapid change of fashion outdates products quickly. The choices are sensible: disciplined simplicity or forced, oppressive, stupifying expression.

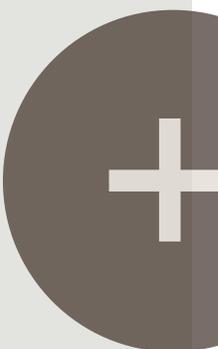
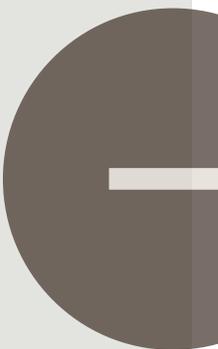
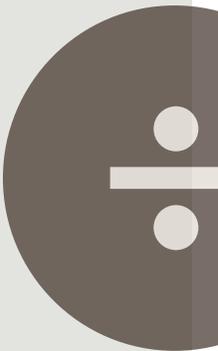


USEFUL DESIGN

08.

Of the many issues that confront designers, the increase of violence seems to be the most threatening.

Destructive, aggressive tendencies are gaining momentum and counteract the idea on which design was founded. I work in the hope of designing objects that are useful and convincing enough to be accepted and lived with for a long time in a very obvious, natural way. But such objects do not fit into a world of vandalism, aggression, and cynicism.





HUMANE DESIGN

09

**The work
of designers
can contribute
more concretely
and effectively
toward a more
humane future**

In a historical phase in which the outer world has become less natural and more artificial and increasingly commercial, the value of design increases.



DESIGN RIVALRIES

10

**Instead of trying
to outdo our
rivals, we
designers should
work together
more seriously
and thoughtfully.**

Designers are critics of civilization, technology, and society. But contrary to the many qualified and unqualified critical minds of our time, designers cannot stop there. They must continue to look for something new. Something that ensues from the criticism and that can stand up against it. In addition, they cannot remain at the level of words, reflections, considerations, warnings, accusations, or slogans. They must transpose their insights into concrete, three-dimensional objects windows



