

BraunPrize 2012

Genius design for a better everyday

BRAUN



Genius
design
for a
better
everyday

Genius design for a better everyday.

The new BraunPrize 2012 embraces the increased relevance of well-designed products that help improve all aspects of everyday life. With most people's daily challenges becoming increasingly complex and demanding, we rely on ubiquitous technology, highly connected social structures and our ability to cope with a fast, 24/7 lifestyle.

Our everyday has become an artificial environment of architecture and technology and while it seems that the quantity of products around us is consistently increasing, their level of quality is not. We have surrounded ourselves by many things we don't really value, instead of focusing on fewer but better solutions to help us live our lives. With this in mind, the BraunPrize 2012 is looking for ingenious solutions and product ideas to make our everyday a better place.

Index

4	Editorial
6	Index
8	About the BraunPrize
18	Jury Statements
34	Students
36	Finalists
44	Sustainability Awards
50	National Winners
68	Special Mentions
84	Professionals & Enthusiasts
86	Finalists
94	Sustainability Award
98	National Winners
116	Special Mentions
126	Appendix

About the BraunPrize

International competition for product design concepts

Promoting Design



When the BraunPrize was established in 1968, it was Germany's first international competition to promote the importance of industrial design and the work of young designers. Braun's continuous commitment to this cause has been highly regarded by the design world and the design-aware public ever since.

The objective of the BraunPrize today is to promote the work of young and established designers from all over the world, to value the work of design schools, design teams and individuals and to help develop a greater appreciation of the factors and criteria which make for good product design. Furthermore, it serves to make the ingenuity and creativity of designers accessible to the public and to provide a link between designers and industry or potential clients. In sponsoring the BraunPrize, Braun seeks to highlight the importance of industrial design in improving people's quality of life around the world and finding solutions for the problems we are facing.

The competition is organized by Braun, a Procter & Gamble brand, supported by P&G Corporate Design and managed by the Braun Design Team in Kronberg, Germany. The International Council of Societies of Industrial Design, icsid, has supported the BraunPrize since 1992. The endorsement is regarded as a seal of quality for international design competitions.

icsid P&G

BRAUN

Why do we promote design?

When Erwin Braun, son of Braun founder Max Braun, established Germany's first international design prize in 1968 – the BraunPrize – it was originally introduced to stimulate public debate about design, at a time when understanding and awareness of design and its positive benefits were largely unknown. Forty-four years later, the focus on promoting design itself is no longer the highest priority. Today industrial design has become an integral part of the product development process, and design strongly influences many people's lives. Despite the fact that the level of design has improved since the 1960's, the world has become a more complicated and demanding place. Good design today has to meet much higher standards than ever before, and must integrate sustainability and complex technology successfully into people's lives and social behavior. The quality of our future depends on how well we can leverage knowledge and creativity to find solutions to the challenges of tomorrow. With this in mind, the intention of the BraunPrize today is to encourage people to act responsibly, to innovate in the field of product development and design, to generate ideas that haven't yet been thought, and to create product concepts that no one has yet imagined. Ideally this is a kick-start for design talent and new ideas on their way to change the world. The BraunPrize has evolved while staying true to its original intention: Promoting Excellence in Design and Thinking.

Prof. Oliver Grabes
Head of Braun Design and Chairman of the BraunPrize jury, Kronberg, Germany

New: BraunPrize now open to everyone

For the first time in the history of the BraunPrize competition, students, professionals and enthusiasts were asked to enter innovative product ideas and concepts that help improve aspects of our everyday lives. As a public competition, we have now opened up the accessibility of design to more people around the world and made the prize even more relevant and visible. In addition to the hitherto existing participant category of Students, we have added a new category for Professionals & Enthusiasts. Both categories are judged individually.

New: Later closing date

Aspiring design students, professionals and enthusiasts across the world were asked to submit their entries by March 31, 2012. This new closing date allows students to define and enter their upcoming thesis or project work relevant to the BraunPrize theme.

New: National Winners

National BraunPrize Winners will also be announced, highlighting the very best talents in individual countries. The jurors will choose 2 (1 Student and 1 Professional & Enthusiast) National Winners from each of the 15 regions below. All 30 National Winners will receive prize money of \$1,000 USD.

USA / Canada, Latin America, Denmark / Finland / Iceland / Norway / Sweden, United Kingdom / Ireland, Belgium / Netherlands / Luxembourg, Germany, France / Switzerland / Austria, Spain / Portugal, Italy, Turkey / Greece / Arabian Peninsula, Russia / Ukraine, Africa / India, China, Japan, South Korea / Taiwan / Singapore / Australia / New Zealand.

New: Sustainability Award Winners

With a particularly strong focus on sustainable solutions for everyday life, the BraunPrize 2012 will introduce new Sustainability Awards in addition to the traditional Global Awards.

New: \$100,000 USD prize money

With the addition of the new Professional & Enthusiast category, this amount has doubled versus previous years. The Gold winners will each receive \$15,000 USD, Silver \$10,000 USD and Bronze winners \$5,000 USD. The Sustainability Award Winners will each receive \$5,000 USD. In addition, the 30 National Winners will each receive \$1,000 USD in prize money.

New: braunprize.com

The newly designed registration and upload function at www.braunprize.com was available starting October 1, 2011 until the closing date. Participants could upload all required documents and also video footage or animations could be entered to support the communication of the individual concepts.

To make the latest news about the BraunPrize 2012 available we have also implemented a Facebook fan page www.facebook.com/braunprize.



Genius design for a better everyday

The product concepts submitted should represent innovations in design and technology, focusing on key areas and challenges of today like sustainability, health & well being, the aging population, mobility and individuality. The conceptual designs should be developed with user needs in mind, showing applications which support them in their everyday lives – at home, work or school on our daily commute, during sports and leisure activities, or in the context of health and personal care. Concepts can address global problems or find simple, ingenious solutions for daily routines. Participants are free to choose any subject for their product concepts as long as there is a connection to the everyday theme.

The jury assesses all product concepts with the following criteria:

- Design – the combination of innovation, usability, ergonomics and aesthetics
- Technology – the use of innovative technology to improve product functionality
- Sustainability – the environmental compatibility of the product concept

Focal point of the product concept's design should be the benefit it provides for the user and society.

The following additional factors are also taken into account during the assessment process:

- The clarity of the content
- The quality of the presentation
- A thorough analysis of the assumptions on which the product concept is based
- The feasibility of the concept with regard to processes and costs



About the BraunPrize

2,399

Submissions in total to the BraunPrize 2012

73

2,399 submissions from 73 nations

1,850

Students submitted their projects

549

Entries in the Professional & Enthusiast category

77%

Submissions by Students

10,075 m

Meters of submitted documents

38%

Students submitted as a team

30%

Professionals & Enthusiasts submitted as a team

Facts & Figures

5

International Jury members

\$100,000 USD

Total prize money has doubled

1,074

Submissions to the BraunPrize in 2009 (former setup)

6

Global Winners: Gold, Silver, Bronze in two categories

18th

BraunPrize in 2012 since 1968

3

Sustainability Award Winners: 2 Students and 1 Professional & Enthusiast

30

National Winners: 1 Professional & Enthusiast and 1 Student in 15 Region Groups

20

Special Mentions: 7 Professionals & Enthusiasts and 13 Students

About the BraunPrize

1968

Otl Aicher,
Fritz Gotthelf,
Dr. Fritz Eichler

1970

Robert Gutmann,
Herbert Hirche,
Dr. Fritz Eichler

1972

Alf Boe,
Herbert Lindinger,
Dr. Fritz Eichler

1974

Sir Misha Black,
Dr. H. Wichmann,
Dr. Fritz Eichler,
Dieter Rams

Jury History

1977

Rodolfo Bonetto,
Odo Klose,
Dr. Fritz Eichler,
Dieter Rams

1980

Stephan Lengyel,
George Nelson,
Dr. Fritz Eichler,
Dieter Rams

1983

Friso Kramer,
Herbert Ohl,
Dr. Fritz Eichler,
Dieter Rams

1986

Kenji Ekuan,
Alessandro Mendini,
Dr. Fritz Eichler,
Dieter Rams

1989

Niels Diffrient,
Jan Trägårdh,
Dr. Fritz Eichler,
Dieter Rams

2001

Chee Pearlman,
Ross Lovegrove,
Rainer Silbernagel,
Peter Schneider

2003

Anne Stenros,
Alexander Manu,
Rainer Silbernagel,
Peter Schneider

2005

Alessandra Vasile,
Gianfranco Zaccai,
Udo Milutzki,
Peter Schneider

1992

Vittorio Lampugnani,
Yuri B. Soloviev,
Peter Schneider,
Dieter Rams

1995

Robert Blaich,
Elke Trappschuh,
Peter Schneider,
Dieter Rams

1999

Harry Asada,
Mai Felip,
Albrecht Jestädt,
Peter Schneider

2007

Moni Wolf,
Dr. Mark Breitenberg,
Benjamin Holch,
Udo Milutzki,
Peter Schneider

2009

Anna Kirah,
Kazuo Tanaka,
Florian Seiffert,
Rainer Silbernagel,
Peter Schneider

2012

Jane Fulton Suri,
Naoto Fukasawa,
Anne Bergner,
Dr. Dirk Freund,
Oliver Grabes

Traditionally the Head of Braun Design has been the chairman of the BraunPrize jury. Dr. Fritz Eichler chaired the jury from the first competition until 1989. He was succeeded by Prof. Dieter Rams, who chaired the jury until 1995. Peter Schneider was chairman from 1999 until 2009. Prof. Oliver Grabes succeeds him beginning with the BraunPrize 2012. The BraunPrize jury has always featured leading figures from the world of design.

About the BraunPrize

First Jury Session

Final Jury Session



First Jury Session
at the BraunCollection,
BraunPrize 2012



In June 2012, the BraunPrize jury gathered for the judging session at the BraunCollection in Kronberg. In the first judging session the internationally renowned five-member jury of design professionals evaluated and discussed the entries based on the proposals, which contained sketches, images, technical drawings, movies, animations and project descriptions.

The jury was overwhelmed by the outstanding quality of the submissions: "This has clearly exceeded our expectations. Our entrants had a big challenge to master – the scope was clearly defined as a genius design for a better everyday. The results are fabulous. It was very hard to make a choice, and we debated a lot, but I am convinced that we have now singled out some really superb projects for the last round" says Prof. Oliver Grabes, Head of Braun Design and Chairman of the BraunPrize jury.

In total the jury selected 50 outstanding projects to be part of the BraunPrize 2012 exhibition. 30 of them were chosen to be National Winners from 15 regions in the two categories: Design Students and Design Professionals & Enthusiasts.

The winners of the National BraunPrize Awards will be announced during the BraunPrize 2012 Award Ceremony at Braun in Kronberg, Germany. The jury also selected the 3 Global Finalists in each of the categories and the BraunPrize Sustainability Award Winners for 2012.



Opening of the Exhibition
and Award Ceremony,
BraunPrize 2009



This final judging session takes place at the BraunPrize Forum in September, 2012. Here the 6 Finalists present their projects to 80 guest jurors, an exclusive circle consisting of experts in design and other areas of industry, technology and the media with a special focus on the field of design. Votes from the jury determine the Gold, Silver and Bronze Winners of the BraunPrize 2012 in the Student and Professional & Enthusiast categories.

Prof. Oliver Grabes is very much looking forward to this date: "It will be fantastic to experience these outstanding 6 finalists projects in such a great forum, and to announce the 30 National Winners and the Sustainability Awards. At the same time I want to thank each and every participant who took up this great challenge and submitted his or her ideas. I have seen so much great quality and it was so hard to choose. I can just encourage everyone to keep going and to dare to design a genius design for a better everyday – every day; I am sure we're going to see each other again one day at the BraunPrize."

Statements of the Jury

Prof. Oliver Grabes
Naoto Fukasawa
Jane Fulton Suri
Prof. Anne Bergner
Dr. Dirk Freund



The BraunPrize Jury
(from the left)

Prof. Oliver Grabes

Naoto Fukasawa

Jane Fulton Suri

Prof. Anne Bergner

Dr. Dirk Freund

After the jurors familiarized themselves with the submitted work, many discussions followed to select the best entries. The final choice of winners lies with the guest judges of the Design Forum – the original jury panel having already played their part by selecting 6 Finalists, 3 Sustainability Award Winners, 30 National Winners and 20 Special Mentions, as well as recording their first impressions of the BraunPrize 2012.

Statements of the Jury



Oliver, what recent changes have you made in your role as the new chairman of the BraunPrize jury?

Prof. Oliver Grabes

Head of Braun Design, Chairman
of the BraunPrize jury, Kronberg, Germany
Professor of Industrial Design
at the University of Wuppertal, Germany

"We have made some big changes to the way we award the BraunPrize. The first one is that we opened up the competition by creating a second category in addition to the student competition, one that is open to design professionals but also to what we call inventors and design enthusiasts. So basically, anybody who wants to bring in ideas and innovations to the BraunPrize can do so. This way, it is becoming more public and more visible, which strongly supports the BraunPrize's intent to promote good design around the world.

The second change is that while we opened the prize up to more participants, we strongly narrowed it down in terms of theme. With "Genius design for a better everyday" the focus is on the everyday. It ties the BraunPrize closer to what Braun is all about. We create everyday products for many people around the world. I think we wanted to have a stronger link between that and the competition, a link to things that matter to many of us and not only to specialists.

The third change is our strong focus on sustainability. Being responsible has become a very important part of product development and something that we need to consider more, and we wanted to reflect that in the BraunPrize as well. So we created a new BraunPrize award dedicated to sustainability. We've never had one before and that has been given a lot of attention as well. Sustainability is not only one of the criteria for the other entries, but also the most important criterion for that prize.

The fourth big change was the introduction of regional winners. Because we had so many entries from different countries, in addition to the global winners we gave certain regions the chance to define an area winner. So we have regional winners from certain areas that win a BraunPrize as well as the local or regional or national prize of whatever region it is, in addition to the finalists that we will judge here in Kronberg.

Then we also have some smaller changes in the form of entries. We don't require them to send in a model anymore. Many entries can be, and are, demonstrated by a video or an animation or renderings. These are ways to save money and time to demonstrate a concept using computer technology today and it is important that we permit them.

And finally there's the prize. We have doubled the prize money to \$100,000 USD, which is significant especially for students and it has already resulted in doubling the amount of entries, which is really great. It's more than we ever expected. There is a lot of work still to be done after the jury assessment. We have had very long days here going over a total of two thousand three hundred ninety-nine entries. That means a lot of work and a lot of discussion but it's also fun to see the quality of the work.

So, there are many changes, but I think we have made the BraunPrize more relevant, more contemporary, more open to other groups than just students and I think it's a good concept to take on to the future."



Naoto Fukasawa

Industrial designer, founder of Naoto Fukasawa Design, Tokyo, Japan
Professor at Musashino Art University Tokyo, Japan

How do you choose the entries you want to win a prize?

"To be honest, it's not easy to judge the design competitions because, as you probably know, this technology is getting better and better and the form of the product is becoming invisible as well. On the other hand it's becoming easier for people to predict the solutions. It is what we call "constantly predicting things", meaning that you weren't aware of it but you already knew something. Then, once the designer visualizes or realizes that and creates some outlines and people say "Wow! I already knew it! I saw that same thing!" That is something like a point of contact. Being on the jury means having that kind of experience from the proposals and then saying "Ah wow! That's the natural thing happening there." And then we give that person an award. That's what it's like. I was happy to have some experiences like that during these days."



Dr. Dirk Freund

Director R&D, Global Braun, Kronberg, Germany
PhD in Solid-State Electronics

From your background in engineering, what did you observe amongst the submissions regarding the intelligent combination of technology, genius and conceptual thinking?

"What really impressed me over the last three days was the wide scope of quality and approaches in the submissions. Some were very simple, surprising but nonetheless very intriguing and well executed, while others were technically very sophisticated, bringing in elements of connectivity and very high-tech elements. The mixing of these two and having an event that allowed room for both was really very exciting for me personally. I like to see how much design travels and the various aspects of simplicity and complexity and how it always leads to a great result nonetheless."

Is there anything particularly notable like a pattern, topic or theme, which you have noticed while judging the BraunPrize 2012 entries?

"This is a global competition so there are representatives of many different lifestyles. So whose everyday do we mean when we talk about everyday genius? There are many different everydays. We're seeing the results of local conditions affecting the designers' reactions. For example, we are seeing a lot of reactions to disaster conditions from Japan because of the tsunami and Fukushima. While from the UK we see more consideration of domestic situations. That's another example of the huge range that we're considering."

Jane Fulton Suri

Managing Partner and Creative Director at IDEO, Boston, USA

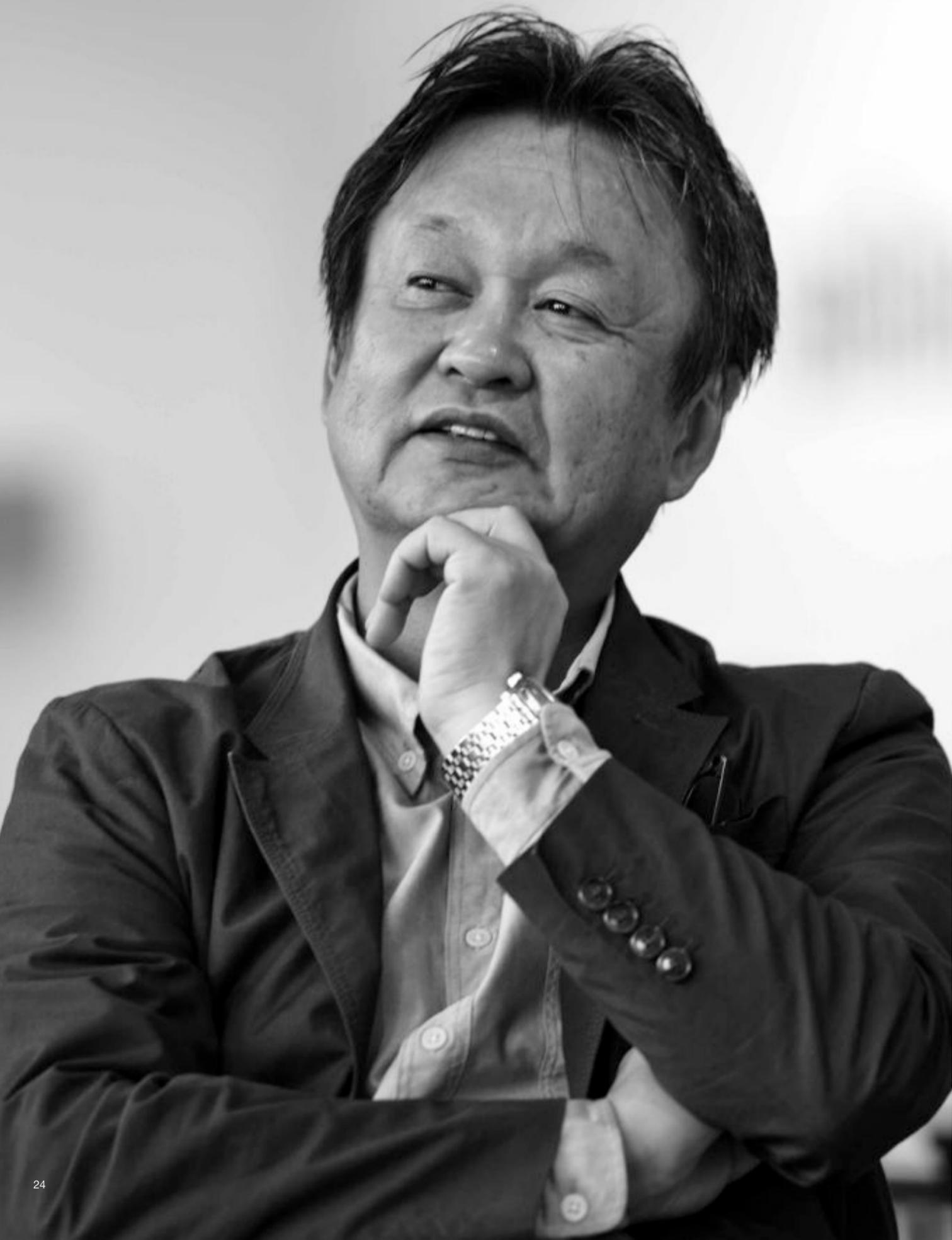


Prof. Anne Bergner

BraunPrize winner 1999, Design consultant, Munich, Germany
Professor of Integrated Product Design at University of Applied Sciences Coburg, Germany

What have been your observations regarding new ways of thinking in design?

"What I actually found was that, at first, there is an explosion of creativity. We had so many entries and there were so many extremely different perspectives on everyday problems that we found things that we hadn't even imagined would be a problem or really good concepts and designs to solve problems that we hadn't imagined could be solved. I also found it very interesting because we professional designers have a changing notion of design but now it's really there. So it's not only the aesthetic design issue, but also a system, or more precisely, a complex theme. It's not only about the aesthetic. That's old news anyway but it's a real issue and you can see that it the BraunPrize entries, which is very nice. Another thing that I think was very intriguing especially when you look at the students' work is that they are really able to deal with complexity now. We have seen very complex systems that deal with social, sustainability and system issues. They're ready to cope with all that, showing that they can really do very professional work. That was fantastic."



Naoto Fukasawa

Industrial designer, founder of Naoto Fukasawa Design, Tokyo, Japan. Professor at Musashino Art University Tokyo, Japan.



Naoto Fukasawa was born in Yamanashi, Japan. He graduated from Tama Art University's Product Design Department. As an in-house designer, he engaged in the design of microelectronic devices including watches. In 1989, he went to the United States and joined IDEO, where he was mainly involved in the design of computers and electronics for companies in Silicon Valley, medical equipment, furniture and sporting goods. In 1996 he returned to Japan, where he set up and headed IDEO's Tokyo office. He worked in a design consulting capacity as well as designing products for major Japanese companies. In 1999 and since, he launched the "Without Thought" design workshops, based on his own personal idea regarding people's unconscious memories and actions leading the way to design. The exhibitions held to showcase the results of these workshops every year have won a number of design awards. Fukasawa's wall-mounted CD player, designed for the first workshop, was put into production by MUJI, and won the German iF Gold Award and the British D&AD Gold Award, as well as becoming part of the MoMA New York design collection.

In 2003, he established Naoto Fukasawa Design. In the same year, he started up the electronic household appliances and sundries brand ± 0 ; the brand's signature product, the humidifier, won a G-mark Gold Award. He also unveiled the mobile phone INFOBAR for KDDI/au, which garnered a great deal of attention.

Since the establishment of his own studio, he has been collaborating with a number of major European and Scandinavian brands as well as some major Asian and Japanese brands. In the past, he has won over 60 awards internationally, including the American IDEA Gold Award, the German iF Gold Award, the German Red Dot Award, the British D&AD Gold Award, the Mainichi Design Award and the 5th Oribe Award. In 2007, he was accorded the title of Honorable Royal Designer for Industry (Royal Society of Arts). Fukasawa has co-authored such books as *The Ecological Approach to Design* (Tokyo Shoseki) with Masato Sasaki and Takeshi Goto, *Optimum* (Rikuyosha), *Super Normal* (Lars Müller Publishers) with Jasper Morrison and *The Outline – The Unseen Outline of Things* (Hachette Fujingaho) with photographer Tamotsu Fujii, and has authored *An Outline of Design* (TOTO Shuppan) and released *NAOTO FUKASAWA*, a compilation of his works, through Phaidon Press.

Fukasawa is one of the directors of 21_21 Design Site, as well as acting on the design advisory board of MUJI. He is a professor at Musashino Art University, a visiting professor at Tama Art University, and a member of the Ministry of Economy, Trade and Industry's Research Group on Applications for Strategic Design.

Oliver Grabes

**Head of Braun Design, Chairman
of the BraunPrize jury, Kronberg.
Professor of Industrial Design
at the University of Wuppertal,
Germany.**



Oliver Grabes joined Braun in September 2009 as the new Head of Design. Leading the corporate, industrial and packaging design teams in Kronberg, Germany, his strategic role is to position Braun Design for future success and build upon the brand's famous design heritage.

As a Professor of Industrial Design at the University of Wuppertal, Germany, he brings his international experience to the Department of Industrial Design, ranked as one of the best ID programs in Germany.

Professionally, many of his designs have enjoyed huge market success and are the result of over 18 years of work experience with companies such as Sony, Microsoft, Hewlett-Packard, Panasonic, Intel, AT&T, Braun, Procter & Gamble, Bosch, General Electric, Boeing, Merck/Serono, Johnson & Johnson, Dräger, Precor, Reebok and Nike.

Holding many patents for design innovations, his work has been recognized widely with over 30 international design prizes, including four prestigious IDEA Gold Awards from the Industrial Design Society of America.

Oliver's focus is on design that simplifies the way people interact with today's increasingly complex world. Bridging the gap between people and technology, good design can create intuitive, meaningful and joyful product experiences.



Jane Fulton Suri

Managing Partner and Creative Director at IDEO, Boston, USA.



Jane's focus at IDEO is on the craft of design, design thinking, and human insight. Jane earned degrees in psychology and then in architecture from England and Scotland respectively. In 1987 she moved from the United Kingdom to join IDEO in California and bring social science-based perspectives to design practice. Working on diverse challenges for clients in multiple industries, she pioneered human-centered approaches and fostered a collaborative community of kindred spirits, including designers, anthropologists, and other social scientists. She evolved techniques for empathic observation and experience prototyping that are now employed widely in design and innovation whether this involves products, services, environments, organizations, or strategy.

To increase the accessibility of human-centered tools, Jane co-authored and published IDEO's Method Cards. She also created "Thoughtless Acts?" Observations on Intuitive Design (Chronicle Books, 2005), depicting the subtle and creative ways in which people interact with the world. Believing that everyone is creative and resourceful at heart, she finds great reward in nurturing that capacity.

More recently she has co-led IDEO's global Consumer Experience practice. Now she is based in Boston, focused on the creative direction of the company. And, as designers face increasingly complex and systemic challenges, she has begun to look beyond human behaviour to explore how patterns found in nature and living systems might inform and inspire more elegant and sustainable design approaches and solutions.

Jane is a popular public speaker: she addresses design and business audiences, and lectures at Stanford University, the California College of the Arts, the Haas School of Business at the University of California, Berkeley, and other schools internationally. Her work has won design and research awards, including Industrial Designers Society of America and Industrie Form Europe, and she holds several patents for design innovations.





**Dirk
Freund**

**Director R&D, Global Braun,
Kronberg, Germany.
PhD in Solid-State Electronics.**



Dr. Dirk Freund, Director of Braun R&D, joined Braun in 1995 in Advanced Electronics with a PhD in Solid-State Electronics from the Technical University of Darmstadt. With a strong educational background in Engineering, his various positions throughout his career included overseeing Health & Wellness and Male Grooming and have led to his current position as Director R&D Braun & Design.

P&G work history:

- 1995: Braun GmbH Advanced Electronics
- 1997: Braun GmbH, Group Manager R&D Health & Wellness Blood Pressure Monitor
- 2001: Braun GmbH, Program Manager R&D Health & Wellness
- 2003: Braun GmbH, Senior Program Manager R&D, Corporate Projects
- 2005: P&G (Braun GmbH): Associate Director R&D Corporate Projects
- 2006: P&G (Braun GmbH): Director R&D Braun Male Grooming
- 2008: P&G (Braun GmbH): Director R&D Braun & Design

Anne Bergner

BraunPrize winner 1999, Design consultant, Munich, Germany. Professor of Integrated Product Design at University of Applied Sciences Coburg, Germany.



Anne Bergner is a freelance designer and consultant from Munich. In 2009, she also took on the position of Professor in Integrated Product Design at the University of Applied Sciences Coburg.

After school she was trained to be a goldsmith at the State College for Glass and Jewellery, Kaufbeuren/Neugablonz. Anne studied Product Design at the Stuttgart State Academy of Art and Design and the Central Saint Martins College of Arts and Design in London, and was winner of the BraunPrize in 1999.

She then became a Staff Designer at Siemens Design and Gaggenau Design in Munich after which she created her own freelance design and consultancy company.

Between 1998 and 2009 Anne worked as guest lecturer at: the Stuttgart State Academy of Art and Design, the University of Applied Sciences Munich, the University of Applied Sciences Coburg, the IIT Guwahati in India and the Bauhaus University Weimar. In 2009, Anne was made Professor of Integrated Product Design at the University of Applied Sciences Coburg, a position that she holds to this day.



Students

1,850 submissions

3 Finalists

2 Sustainability Awards

15 National Winners

13 Special Mentions

3 Finalists: Students

Further information to the category

At the first jury session in June 2012, the jury chose 3 Student projects as Finalists from 1,850 submissions. The Finalists present their projects to 80 guest jurors, an exclusive circle consisting of experts in design and other areas of industry, technology and the media with a special focus on the field of design, at the Design Forum in September 2012. Votes from the guest jury determine the Gold, Silver and Bronze Winners of the BraunPrize 2012 in the Student category.

The Global Award Winners will receive prize money as follows: Gold \$15,000 USD, Silver \$10,000 USD and Bronze \$5,000 USD.



Agil – Flexible Walking Aid

Global Gold Award: Students

Walking is a basic need of our locomotion system. For elderly people or those recovering from injuries, it is an excellent exercise for remaining fit and healthy. "Agil" is an adaptive walking aid with responsive and flexible polymer support structures designed to maintain a high level of freedom and sensitivity while walking. "Agil" allows for a natural walking motion since it provides a more even distribution of body weight, thus creating an equilibrium that reduces the incidence of tumbling. Walking can remain dynamic and spirited, thus promoting health or supporting the recovery process.

Finding of the jury

Jurors were positive about "Agil". They felt that focus here was on the right economic solution and the right functionality. It is an improvement over the current product, achieving more comfort. It is adapted to human function, rather than forcing the user to adapt to it. The overall opinion was that "Agil" was well thought through, from how it responds to contact with the ground and a dynamic, almost life-like response to human motion, to its ergonomic form that supports the hand and elbow. It uses flexible material to provide more spring.

The jury stated that, compared to other products in the market, it is a good optimization of an existing product. It is more rounded and has a better design. In general, it was considered to be a big step in the right direction. One juror commented that it was not a revolution, but rather an evolution, showing that improvements can be made even to those products that seemed to be finally evolved.

- 2004 – 2006 Basic studies,
University of Applied Sciences Dresden,
Department of Industrial Design,
Germany
- 2006 – 2007 Internship, Greutmann Bolzern,
Zurich, Switzerland
- 2007 Internship, Neumeister+Partner,
Munich, Germany
- 2007 – 2008 Study abroad, Erasmus,
Politecnico di Milano,
Milan, Italy
- 2008 – 2011 Diploma course,
Weißensee School of Art Berlin,
Department of Industrial Design,
Germany
- 2011 – 2012 Freelancer, Jakob Timpe
Spaces+Objects
Johannes Kiessler Designkoop,
Berlin, Germany
- Since 2012 Lecturer design technologies, UAS,
Potsdam, Germany



Jussi Koskimäki

First Aid Cover



First Aid Cover – Help in Emergencies
Global Silver Award: Students

- 2005 – 2009 B.A. Industrial Design, Lahti Institute of Design, Lahti, Finland
- 2008 Internship, Design Foundation, Lahti, Finland
- 2010 Work, Meltron Ltd, Helsinki, Finland
- 2011 Internship, Samsung Japan, Design Center, Tokyo, Japan
- 2011 Internship, GK-design, Kyoto, Japan
- Since 2010 Master studies, Kyoto Institute of Technology, Department of Design Science, Japan



“First Aid Cover” aims to help and inform people in emergencies, especially focusing on situations involving unconscious victims. “First Aid Cover” provides information on how to use different methods to help an unconscious victim, from basic recovery position to CPR steps. In these kinds of emergency situations, people might not act to help the victim if they don’t know first aid procedures or are afraid of doing something wrong, thus making the victim’s situation even worse. “First Aid Cover” provides clear information on how to handle an unconscious victim, helping even untrained persons to act in emergency situations.

Consisting of a textile blanket with printed on information graphics, “First Aid Cover” is a low-cost product that can be installed in public and private spaces to make them safer. The product can also be added to existing first aid kits. Its information graphics show how to act in emergency situations. The cover itself can also provide shelter in outdoor conditions while waiting for rescuers to arrive.

According to the Office of National Statistics, England and Wales, in the UK in 2008, up to 150,000 people died in situations where first aid could have given them chance to live. While there are many products designed to help in emergency situations, the recovery position and CPR are mostly left to be learned in first aid courses. This concept aims to bring this knowledge into the situation itself, so that even the novice has a chance to help a victim. The textile material also provides a foldable structure, so it doesn’t take up much space and can be easily brought to the scene of the emergency.

Finding of the jury

The jury found the “First Aid Cover” to be a very simple, self-explanatory, everyday, yet iconic product that aids survival and provides comfort, shelter, and warmth. Although an accident situation is not pleasant, the blanket itself is. It can also be used in training situations such as first aid courses.

The manner in which the concept has been implemented was found to be straightforward, functional, and visually appealing, generating interest and acceptance at the same time. The jurors admitted that this everyday object can be used by children or anyone else to learn how to help, yet in a sort of passive, playful way, not just in an accident situation, thus acquainting children with the importance of helping others.



Dirk Hessenbruch

Mo



Mo – A Flexible Mobility System for the City of Tomorrow

Global Bronze Award: Students

2003 – 2009	Studies, University of Wuppertal, Department of Industrial Design, Germany
2007 – 2008	Internship, Kiska GmbH, Salzburg, Austria
2008	Internship, Lunar Europe, Munich, Germany
2009 – 2010	Studies, Technical University of Delft, Department of Product & Sustainable Design, Delft, Netherlands
2009 – 2010	Studies, University of Wuppertal, Department of Industrial Design, Germany
2010 – 2011	Freelancer Design Strategy, Lunar Europe, Munich, Germany
Since 2011	Freelancer Product Design, Deutsche Telekom, Product & Innovation, Bonn, Germany



“mo” is an urban mobility system that combines the desire for sustainability with a higher quality of life. The mobility system takes the needs of users as its starting point. “mo” could be implemented inexpensively and rapidly and would require only a moderate amount of technical infrastructure/outlay. In the form of a smartphone app, “mo” becomes a practical “location-based service” that encourages spontaneous use of the mobility system even when on the go.

The heart of the “mo” system is the strategy of offering local public transportation in connection with various individual rental vehicles. From bikes and cargo bikes all the way to electric bikes and cars, “mo” members are intended to be able to choose from a comprehensive, single-source range of vehicles as spontaneously as possible – whatever their situation. Bulky goods can be transported with the cargo bike, longer distances travelled with an electric bike – vehicles that represent a more eco-friendly alternative to the car are available for all kinds of usage scenarios.

The system uses positive incentives to encourage “mo” members to make more sustainable choices. Depending on the means of transport they opt for, “mo” members collect miles for the distances travelled that can then be redeemed within the system. Even when they use their own bicycle, they earn points in the “mo” miles system – and are thus rewarded. Their accumulated “mo” miles can for instance be used for a trip to the furniture store with a “mo” car. The higher a member’s “mo” mileage balance is, the less he pays. This encourages environmentally aware behavior and, ideally, gives members an incentive to change their habits in the long term.

Finding of the jury

Jurors were unanimously positive about this concept. It makes improvements not only in a single product; it also optimizes the overall context and increases awareness, actually changing how things are done. The concept is both a public transportation system as well as an individual product.

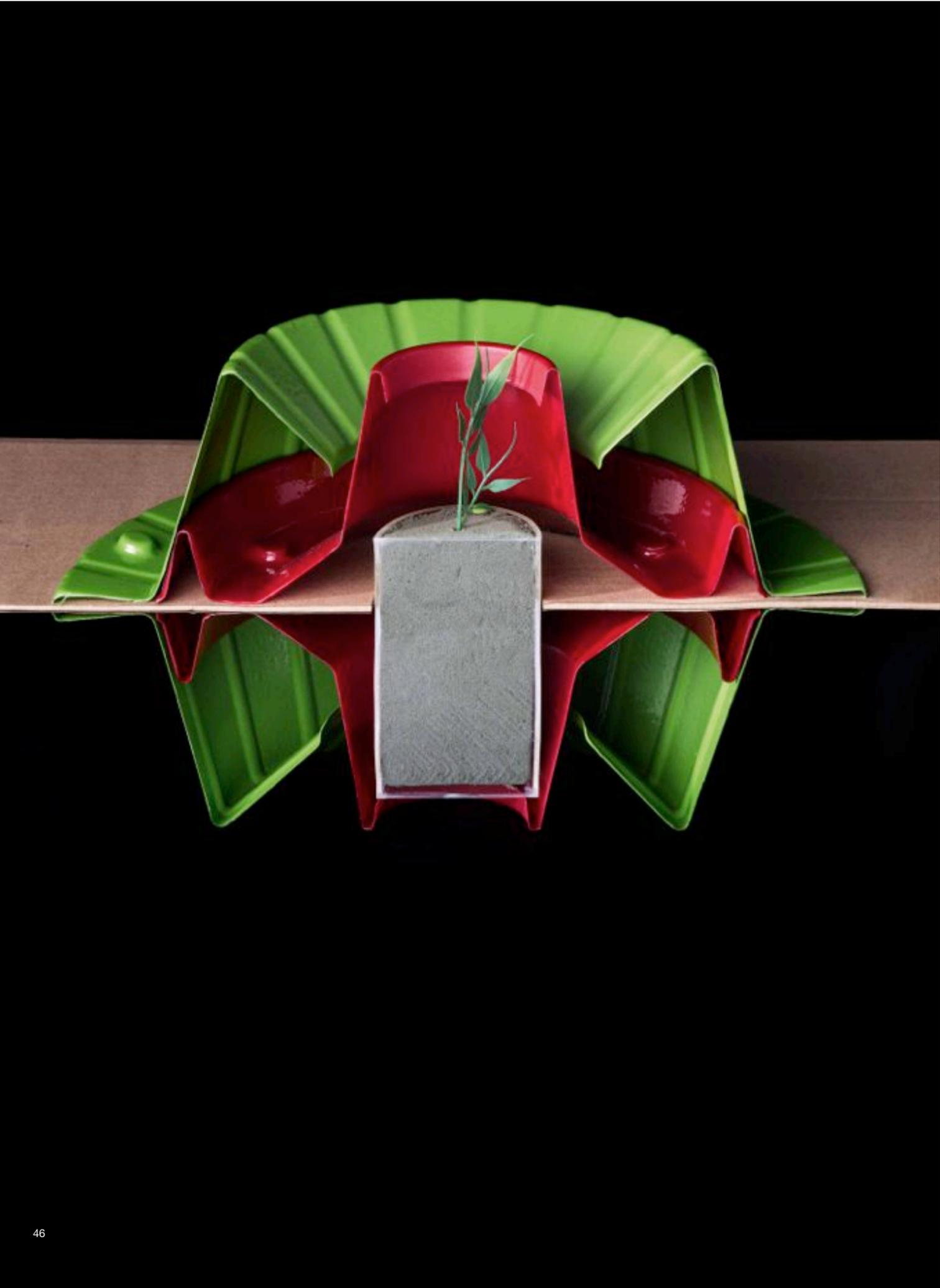
The jury liked the fact that the designers actually bring together and utilize existing things, without reinventing or redesigning them. Thus, it’s both a design as well as a meta-design. The concept integrates existing elements in the environment and adds value at the same time, as the bicycles are used by others when the owners don’t need them. Jurors felt that this also creates a platform for potentially new things to happen. People are encouraged to share their bicycles through incentives to earn more miles, which can be used for other things. This starts to drive behaviors, which is very positive in the spirit of this kind of system.

Jurors also appreciated the social aspects of this concept. It also provides users with an opportunity to connect with one another. They can use this as an entry point, similar to a club. They felt it was unique how this concept places focus on bicycles, which then spreads to the use of other things. This had been done with other systems or products, but not bicycles.

2 Sustainability Awards: Students

Further information to the category

In addition to the Global Design Awards, Braun is inaugurating a new Sustainability Award that will recognize design projects with a particularly strong focus on sustainable solutions for everyday life. The original plan had been that only 1 Student project would receive an Award. However, the entries submitted were so good that the Jury decided to assign two Awards. 2 Sustainability Award Winners in the Student category will receive prize money of \$5,000 USD each.



Bruno Pagnoncelli

Nucleario



Nucleario – Geo Engineering Concept

Sustainability Award Winner: Students

- 2006 – 2010 B.A. Industrial Design, PUC-Rio, Department of Arts and Design, Rio de Janeiro, Brazil
- 2008 Internship, Artes e Ofícios, Rio de Janeiro, Brazil
- 2009 – 2010 Internship, NavCity, Rio de Janeiro, Brazil
- Since 2011 Work, SightGPS, Rio de Janeiro, Brazil



Closely linked to the history of Brazil, the Atlantic rain forest is home to great biodiversity and provides a number of forest services essential to the sustainability of ecosystems. Due to the historical process of degradation, of the original 130 million hectares of rain forest, only 28 million remain in fragments 17 million of which are unproductive and abandoned. Herein lies the greatest potential for ecological restoration. Given the high level of degradation and the low resilience of these areas, human intervention is needed to regenerate the forest in order to return as closely as possible to natural communities, including their structure and operation. Based on theories of natural succession and nucleation techniques, the “Nucleario” Project is a geoengineering concept for forest restoration in degraded areas, aiming for large coverage, minimum maintenance and maximum efficiency. Produced on an industrial scale and made of biodegradable materials, it is designed to serve multiple functions such as protection from ants, accumulation of water, shade for the seedlings, crowning invasive species, as well as to be storable and able to glide. Therefore, with the aim of turning these 17 million hectares into forest again, the “Nucleario” Project is being funded in partnership with government and major sponsors and follows a GIS plan (Geographic Information System) developed by a multidisciplinary technical team. The “Nucleario” assembly units remain in each region until they are dispersed by helicopters in the environment. As “Nucleario” grows, forest fragments will begin to interconnect and exchange genetic material, moving towards a dynamic balance independently of human action.

Finding of the jury

The jurors found this to be an interesting marriage between simple technology and nature. They felt that the fact that the seedlings fall from the sky is both a poetic as well as fantastic idea. Actual planting of seedlings is not carried out by hand. On average, one of six seeds will become a tree, like it occurs in nature. Given the abundance of the seedlings, it doesn't matter if only one third actually grow into trees. Jurors stated that this seems very engineered and yet very rational, which is what makes it so interesting. Jurors were also impressed by the level of thought that went into this uniquely complex system or solution. They could find no disadvantage or reason to think it would fail. If it works exactly as envisioned by the inventors, this would be a very special and appropriate project. They appreciated the fact that the product falls from the sky without knowing how it lands and in what situation, yet still grows into a tree. They felt that this is all very unique, especially because it is carried out using inexpensive, recyclable materials, which they found to be an impressive combination.



<u>Julene Aguirre</u>	
2005 – 2008	B.A. Product Design, HfG Schwäbisch Gmünd, Germany
2007	Internship, Eckedesign, Berlin, Germany
2009 – 2010	Product Designer, Studio Aisslinger, Berlin, Germany
2010 – 2012	M.A./M.Sc., Royal College of Art/ Imperial College, Innovation Design Engineering Department, London, UK
<u>Jacky Chung</u>	
2006 – 2010	M.Eng. Aeronautical Engineering, University of Bristol, Department of Aeronautical Engineering, Bristol, UK
2009	Internship, Rolls-Royce, Bristol, UK
2011	Internship, Gillette Design Department, Reading, UK
2010 – 2012	M.A./M.Sc., Royal College of Art/ Imperial College, Innovation Design Engineering Department, London, UK
<u>Jonathan Fraser</u>	
2005 – 2009	M.Eng., BA Engineering, Cambridge University Engineering Department, Trinity College, Cambridge, UK
2008	Internship, Buro Happold Engineering, London, UK
2009	Design research intern, DCA Design International, Warwick, UK
2010 – 2012	M.A./M.Sc., Royal College of Art/ Imperial College, Innovation Design Engineering Department, London, UK
<u>Aran Dasan</u>	
2006 – 2010	M.Eng., BA Engineering, Cambridge University Engineering Department, Churchill College, Cambridge, UK
2009	Internship, Innovia Technology, Cambridge, UK
2010 – 2012	M.A./M.Sc., Royal College of Art/ Imperial College, Innovation Design Engineering Department, London, UK

Julene Aguirre
Jacky Chung
Jonathan Fraser
Aran Dasan

Ento



Ento – The Art of Eating Insects

Sustainability Award Winner: Students



Edible insects are a healthy, tasty and sustainable source of protein. But how can this become an everyday reality in the Western world? This project is a roadmap for introducing edible insects into the Western diet. This cultural leap could be achieved through a sequence of products and services that will steadily build acceptance. Insects offer a solution to accelerating global food demand. They are much more space and energy-efficient than traditional livestock and will happily eat unwanted crops. They are also high in protein, low in fat and cholesterol, as well as rich in vitamins and minerals. The brand, “Ento”, was designed to build awareness of the benefits of edible insects. “Ento” will deliver a succession of foods and eating experiences that will gently challenge this cultural taboo. And perhaps by 2020, fresh grasshoppers will be a regular sight in the local supermarket.

Finding of the jury

The jurors felt that this proposition was very thoroughly explored. Often technology drives sustainability by using less power or better engineered products. In this instance, design is used to address cultural resistance to eating insects and to raise awareness of the need to find alternatives to unsustainably produced protein. Jurors found it to be an interesting approach to something people traditionally resist eating. They stated that the potential for success lies in the cleverness of the design, as it reframes the concept of eating insects, almost disguising them. A lot of things are eaten in this basic shape, everything from sweets to tofu, making people more likely to try it. The jury pointed out that very often solutions go from the West to the less developed parts of the world and that this case is an intriguing reversal. They also found it interesting how the business plan begins on an environmental level, then introduces the product in restaurants, and then goes widespread. Overall, jurors agreed it is important to raise awareness of the need for new sustainable sources of protein and that this is a step in the right direction.

15 National Winners: Students

[Further information to the category](#)

The BraunPrize 2012 foresees the establishment of National Winners, highlighting the very best talent in individual countries.
The jurors have selected 1 National Winner from each of the following 15 regional groups: USA / Canada, Latin America, Denmark / Finland / Iceland / Norway / Sweden, United Kingdom / Ireland, Belgium / Netherland / Luxembourg, Germany, France / Switzerland / Austria, Spain / Portugal, Italy, Turkey / Greece / Arabian Peninsula, Russia / Ukraine, Africa / India, China, Japan, South Korea / Taiwan / Singapore / Australia / New Zealand. All 15 National Winners will receive prize money of \$1,000 USD.

Erika Rossi

I Mirabilia



I Mirabilia – Taking Care of the Emotional Life of Hospitalized Children

National Winner: Spain/Portugal

- 2000 – 2005 Diploma of Fine Arts, Dosso Dossi Art Institute, Ferrara, Italy
- 2005 – 2008 B.A. Industrial Design, Iuav University of Venice, Treviso, Italy
- 2008 – 2011 M.A. Visual and Multimedia Communication, Iuav University of Venice, Italy
- 2007 Internship, Graphic Designer, Mollusco e Balena studio, Bologna, Italy
- 2010 Internship, Interaction UX Designer, Fjord, Madrid, Spain
- Since 2011 Interaction UX Designer, Fjord, Madrid, Spain

“I Mirabilia” (“The Wonders”) is a family of three interactive dolls for children who must spend a long period of time in the hospital due to terminal illness or periodic therapies. Drawing on interviews and observations in a children’s hospital, three dolls were designed to help overcome the specific emotional difficulties that children face in this situation. The different interactions, which are mainly based on haptics and behaviors triggered by the dolls, enable children to improve relationships and connect with people in the hospital setting such as doctors, psychologists and other hospitalized children. “Odo” is a secret-keeper who helps children to contend with the guilt, anguish and fear they typically feel in the hospital. “Odo” serves as a special intermediary between a child’s unconscious and the psychologist, helping to overcome difficulty in expressing negative psychological states to unfamiliar persons. “Lucio” is a curious night-time friend who creates a gentle connection between two children located in different rooms, helping them contend with feelings of loneliness. “Lucio” is active only between 8 p.m. and 7 a.m., as it is specifically intended to establish an intimate relationship during the night, when children usually feel afraid of the dark. “Tello” is a fun storyteller who uses sounds to encourage children to cooperate with one another to make up a story. In this way, children can overcome shyness and boredom by meeting new friends during their daily visits to the hospital waiting room. “Tello” enables children to project their own unconscious needs in a fairy tale, making this an important therapeutic tool. Through the storytelling method and sounds, children can share their feelings better, understand their disease and learn from the experience of others.

Sabine Marcelis

House Wine



House Wine – Bringing Wine-Making into Home

National Winner: BeNeLux

- 2006 – 2008 B.A., Victoria University of Wellington, Department Industrial Design, New Zealand
- 2008 – 2011 B.A., Design Academy Eindhoven, Department Man & Activity, Netherlands
- 2009 Internship, Front, Stockholm, Sweden
- 2010 Internship, Studio Roosegaarde, Waddinxveen, Netherlands
- Since 2011 Designer, Studio Sabine Marcelis, Rotterdam, Netherlands
- Since 2011 Designer, Studio Like This, Rotterdam, Netherlands

Wine-making is a rewarding and enjoyable activity. However, available equipment is bulky and aesthetically unappealing. The process is often hidden away from view in garages and basements. This is unfortunate because wine is a living, breathing entity, worthy of an audience to watch it mature. “House Wine” is an all-in-one home-brew installation that celebrates the process of wine-making by bringing it into the living space. Introducing improved functionality and ease of use coupled with aesthetic value, this installation requires nurturing and care and has a calming presence in the home. As demand for local goods and products increases, people are realizing that “locally produced” can actually mean as close as your own backyard or in your own home. Domestic production and frugality during times of economic uncertainty have been cause to re-evaluate the scale, scope and transparency of the global food production chain. For the “House Wine” project, designer Sabine Marcelis scaled down the production in wine-making, streamlining the process for the home by turning wine-making into a micro-ecosystem. Previously, home wine-making was a cumbersome process, involving bulky and unattractive equipment. To aid the amateur vintner, Marcelis designed a home-brewing system with focus on ease of use and aesthetics, bringing wine-making out of cellars and garages and into living spaces. It doesn’t get more local than this.

Sarang Powar



2001 – 2006 Bachelor in Architecture, S.P.S.M.B.H.S. College of Architecture Kolhapur, Maharashtra, India

2007 – 2010 Post graduation in Product Design, National Institute of Design, Ahmedabad, Gujraht, India

2010 Industrial Design internship, Foley designs Pvt. Ltd, Bangalore, Karnataka, India

2010 – 2011 Industrial Designer, Elephant design Pvt. Ltd., Pune, Maharashtra, India

Since 2011 Lead Industrial Designer, Wipro Lighting, Pune, Maharashtra, India



Sap jar



Sap Jar – Measuring Cup

National Winner: Africa/India

The “Sap Jar” makes it possible to measure liquids in two different ways. Like a conventional measuring cup, the “Sap Jar” measures liquid volume in an upright position. The readings on the spout wall indicate the volume of liquid in the jar. In addition, through its shape and its radial markings on the side, the “Sap Jar” can also measure the amount of liquid while in a pouring position. The radial markings indicate the amount of liquid present in the jar while tilted, allowing the user to decide when to stop pouring.

This ability to measure liquid volume while pouring reduces the number of tasks involved in the measuring process. It also reduces the amount of time required, the human effort involved and the number of containers needed, as compared to the conventional measuring process. “Sap Jar” can be of great use in domestic as well as commercial settings where liquids often must be measured.

Antti Eskeli

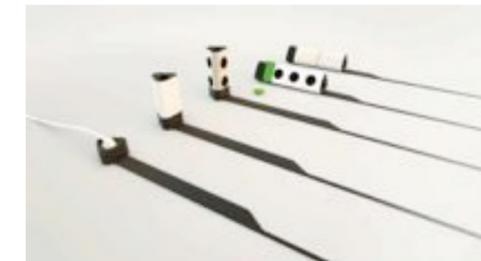


2008 – 2012 Studies, Lahti University of Applied Sciences, Institute of Design, Industrial Design, Finland

2011 Internship, Provoke Design Ltd., Turku, Finland

Since 2012 Industrial Designer, Provoke Design Ltd., Turku, Finland

Versatile



Versatile – A Modular Extension Cord Concept

National Winner: Nordics

“Versatile” is a product designed to make life better, easier and more fulfilling. Today people are more aware of what they need, what they want in future and how they wish to treat their living space. But this doesn’t seem to concern extension cords. Extension cords are cheap products. They indeed work, but they could work a lot better. Moreover, they are not particularly visually appealing and their use is a rather poor experience. There are a lot of things that could be done to improve this product. The “Versatile” concept is an idea about how to do something in a fresh and different way, keeping within today’s restrictions. The main starting points in this project were to focus on the user interface, to make the product please the user aesthetically and to make it more usable. And, how to make an interesting product that adheres to standards.

“Versatile” is based on modularity and, at the same time, simplicity. The concept is divided into four simple parts: three modules and one basic part. By changing the order of these parts and modules, the product fits to different needs. Combined with right materials and an easy, but seamless user interface, we end up with a product that eases users’ everyday life. This makes a mass product personal, and, in this way, making an everyday product suddenly feel much more important.

Inès Le Bihan Thomas Droze

Hive



Inès Le Bihan

Since 2008 Studies, L'Ecole de design Nantes Atlantique, Nantes & Shanghai

2011 – 2012 Junior designer, Lighting & Product Design, Design agency Nendo - Oki Sato, Tokyo, Japan

2010 Intern, Public illuminations, AIK Yann Kersalé, Vincennes, France

Since 2010 Ambassador, work to confront global challenges with innovative solutions, Belinda Stronach Foundation, Canada and France

Thomas Droze

2005 Intern, F.Lorée, Paris, France

Since 2008 Studies, L'Ecole de design Nantes Atlantique, Nantes & Shanghai

2010 Junior designer, furniture ranges, Ligne Vauzelle, Meaux, France

2012 Intern and Freelance, Bike design & innovation, Pointech, Shanghai, China

Hive – Watered Power Plant

National Winner: France/Switzerland/Austria

“Hive” is an earthen power plant that refreshes the air through water evaporation. It utilizes an ancient cooling system for everyday use. Fresco paintings from ancient Egypt depict slaves waving fans over containers of water. This caused evaporation, which resulted in cooling. As water evaporates it absorbs heat from its surroundings. Fill the reservoir with water and let the magic happen. No nuclear danger, “Hive” is water-efficient and environmentally-friendly. Inside, the product consists of a reservoir connected to a drip chamber. Mesh fabric catches the drops. A regulated amount of water expands on this knitted surface. This process increases the exchange surface between the water and the air. The earthen cover contains many pores, allowing the water to exit and evaporate. A wind turbine at the top of the power plant improves the efficiency in cooling by accelerating the process. It can be placed on a desk, filled with water and cleaned in the dishwasher.

Dilruba Oğur

Anello



Anello – Mini Washing Machine for Singles

National Winner: Turkey/Greece/AP

2006 – 2011 B.Sc. Industrial Design, Middle East Technical University, Ankara, Turkey

2010 Internship, Nurus Furniture Design, Ankara, Turkey

2011 Internship, GenPower Generator, Ankara, Turkey

2011 Internship, DesignUM, Istanbul, Turkey

Since 2011 Freelancer



“Anello” is a mini washing machine for singles, offering a practical and enjoyable laundry experience. One of the innovative features of the product is that it contains three elastic cells around the drum for delicates and hand washables. By reducing friction and centrifugal forces with these cells, delicates can be washed safely. Because the cells are composed of elastomer, they can move up and down and do not occupy too much volume when empty. In addition, the product has a removable drum that eases unloading process. Although “Anello” is designed for countertop use, it can also be used like freestanding washing machines when combined with its detergent drawer. “Anello’s” interface has a touch-sensitive display. When on stand-by, only the on/off button of the washer is active. The entire on/off button display lights up when touched. The display was organized according to the operation order. “Anello’s” most striking feature is the color-changing ring located around the door. When a cycle begins, the entire ring lights yellowish green. During the cycle, the ring gradually turns white in a clockwise manner to indicate the amount of time remaining in the cycle. Moreover, the detergent dispenser of “Anello” is located behind the door, making it more harmonious with the bathroom environment. The cover of the detergent dispenser inside contains sensitive springs that bear the weight of the detergent, but react to the pressure of the water, approximately 3 bars. As a result, the cover opens when water enters the machine, releasing detergent into the drum. In addition to the technical details, the product has a simple, minimalistic design. While the high gloss finish makes it coherent with the ceramic components in a bathroom, its color-changing interface also gives it a young and dynamic look.

Sascha-Antonia von Oettingen

Twist Whisk



Twist Whisk – Flexible Wire Whisk

National Winner: Germany

2008 – 2010

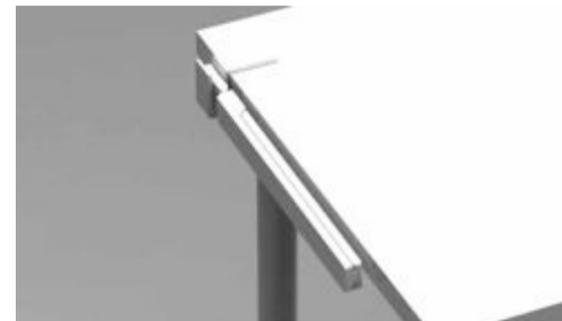
Internship, Takelage, Sabine von Oettingen, Fashion and Scene Designer, Lutherstadt Eisleben, Germany
Since 2010 Studies, Anhalt University of Applied Sciences Integrated Design, Dessau-Rosslau, Germany



The wire whisk is a necessary tool present in every kitchen. Therefore, the target group for this product includes everyone from single households to large families and elderly households. An easy-to-clean wire whisk would also be very practical in the catering/restaurant business. Therefore, the aim was to develop a wire whisk that is easy to clean. Research has shown that all commonly available wire whisks have similar problems. Because of the layering effect of the wires and their tight fit in the handle, it is very difficult to remove dried food particles. Therefore, these issues were specifically examined to re-design the product in a convincing solution. The root concept is based on the fast, simple and practical folding principle of light reflectors used in photography. The main problems with layered wires and tight-fitting handles were considered. With this option, the wire whisk can be unfolded for cleaning, made easier through the rounded edges and parallel wires. The functional model was manufactured from steel rope and acrylic glass XT pipe. Handles were covered with X-film XF 5 colored adhesive foil and wires were covered with shrinking tube. One half of the handle was embedded with magnets to close the handle. For mass production, the wire whisk will be manufactured in an injection molding process from silicon elastomeric or ptychlorotrifluorethylene (PCTFE). This will guarantee homogeneous use and will make the wire whisk easy to recycle.

Nari Hwang

Elixir



Elixir – Multi-Functional Space Maximizing Desk Lamp

National Winner: USA/Canada

Since 2009

Studies California College of the Arts, Department of Industrial Design, San Francisco, USA
2012 Internship, Peter Stathis & Virtual Studio, San Francisco, USA



“Elixir” is a space-maximizing, high-quality OLED desk lamp. Its design is simple and straight, and it can be folded down along the edge of the desk, maximizing workspace. Moreover, it includes a power outlet located on the arm of the lamp, making it unnecessary for the user to bother with other awkward outlets below the desk. Normally, workspaces of persons, who spend a lot of time at their desks, are cluttered. This is especially true for people in the field of architecture and design, as well as offices with a lot of paperwork. When one’s desk is already cluttered, the addition of a desk lamp with a traditional base or clamp only adds to the mess. The foldable desk lamp “Elixir” was proposed in response to this fact. The lamp can be folded along the edge of the desk when not in use or if there is not enough available space. Since “Elixir” can be folded in three different directions (down, up and over), it can be installed on any side of the desk with the clamp. The arm can rotate up, down, right, left, as well as back and forth by 120 degrees. Previously, to charge a laptop or cell phone, one had to bend over to get under a desk to find an inconveniently located outlet low on the wall to plug in the cord. Now, the “Elixir” makes it possible to use an outlet on the backside of the arm of the lamp to charge any electronic device while working at a desk.

Gilberto González

Ollin



Ollin – Interactive Evolution for a Free Play Experience

National Winner: Latin America

“Ollin”, meaning “eternal change” in Nahuatl, is a construction set designed around the concept of interactive evolution for a better free play experience. The play set consists of a mix of rigid and bendable parts that can be assembled in many different arrangements to achieve varied results. The pieces are composed of vinyl, which is a durable, safe and recyclable plastic, suitable for indoor as well as outdoor play. Each play set represents an evolution tree where a common ancestor gives origin to a vast array of descendants. A humble fish can evolve into an amphibian and then a reptile, a dinosaur or a mammal, it’s up to the user. In another tree, one starts with a crustacean that then transforms into different arthropods. Each family tree is compatible with the others, making possible to achieve very outlandish configurations. The transformations are possible thanks to a snap-on system that attaches the pieces to a “spinal cord” which is a vinyl coated wire that lets the user to pose the critter. Like any real life creature, these toys are not isolated entities; they inhabit an environment and interact with other toys, maximizing the playing experience. If the play is fulfilling, the child will grow fond of this particular toy and will keep it for a longer time, growing with him. In the long run, this toy will reduce the consumption of many “try once and dump” toys that nowadays are a growing environmental concern, along with other short-lived but long-lasting products. Play is a serious matter. In the first tender years of life, it’s not only a hobby, it’s also a passion, a duty, a survival skill. Play is a very important and fruitful area for Industrial Design. Better toy design for a better every day.



2006 – 2012 Studies, Industrial Design, Universidad Nacional Autónoma de México, Mexico
2011 Internship, Vago Despierta, Mexico City, Mexico

Marica Vizzuso

Ciclope



Ciclope – Looks Also Count

National Winner: Italy

“Ciclope” acts like a special eye. It is an innovative mirror with technology that makes it possible to view one’s image from different points of view. It was conceived primarily to view the back of one’s head or to enlarge parts of the face while applying make-up. “Ciclope” is a 360-degree mirror that utilizes a webcam attached to a flexible mobile arm. This is connected to a multi-touch monitor integrated in the shell and which enables the reflection to be pointed on the selected detail. “Ciclope” also helps amplify the experience of looking at oneself in the mirror everyday through simple gestures renewing the concept of the mirror. “Ciclope” is composed of glass with a film mirror screen set in a plastic case. The display is linked to a camcorder through an elastic tube on the back of the mirror. “Ciclope” is rectangular, but its technology can be used in different shapes and colors. To use “Ciclope”, the user moves the tube to position it as needed. It then remains in the selected position, thus freeing the user’s hands, for example, to hold brushes or a hairdryer or to apply make-up. The tube is a flexible arm that is 8mm in diameter, is made of steel and which holds the USB wire of the webcam linked to the screen. The touch screen display allows the user to either enlarge or move the visualized image. “Ciclope” can store these images, making it possible to archive specific make-up or hairstyles from a specific day. In addition, “Ciclope” also provides other options such as Internet, games and email.



2005 – 2010 Studies, Academy of fine Arts, Turin, Italy
2009 – 2012 Studies, IED Istituto Europeo di Design, Turin, Italy

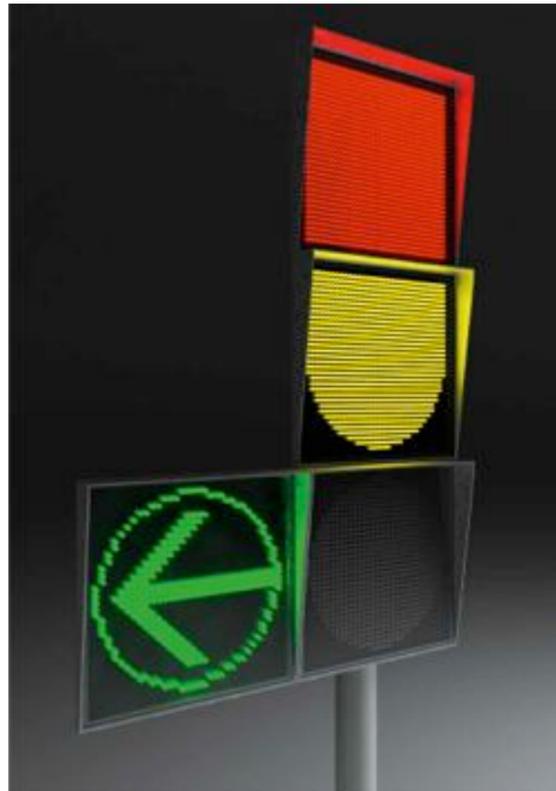
Natalia Vergunova



2007 – 2011 B.A. Industrial Design, Kharkov State Academy of Design and Arts, Kharkov, Ukraine
 Since 2011 M.A. Industrial Design, Kharkov State Academy of Design and Arts, Kharkov, Ukraine



Correct Traffic Light



Correct Traffic Light – Reinterpretation of Traditional Traffic Lights
 National Winner: Russia/Ukraine

This traffic light is a reinterpretation of traditional round shaped traffic light signals that use glow lamps as their light source. The round shape is a dynamic figure which embodies perpetual motion (J. Tresidder, 1997), which in some measure is in discord with the symbolism and functionality of this device. The innovative design of this traffic light incorporates the advantages of state-of-the-art light sources (LED/OLED). In this new design, the static square shape of the red signal has a more accurate psychological influence: to stop. The combination of the square and circle in the yellow signal is more semantically correct for its meaning: to get ready or to cease motion. The green signal is round which means: to move. Using an LED mould would ensure protection of traffic light's function from a traditional light source's fusion; it helps to create special symbolism and considerably improves brightness. This is particularly useful for instances when direct sunlight or street lighting would normally interfere with the brightness of a traffic light.

Goto Ryuichiro Wenfei Mi



Goto Ryuichiro

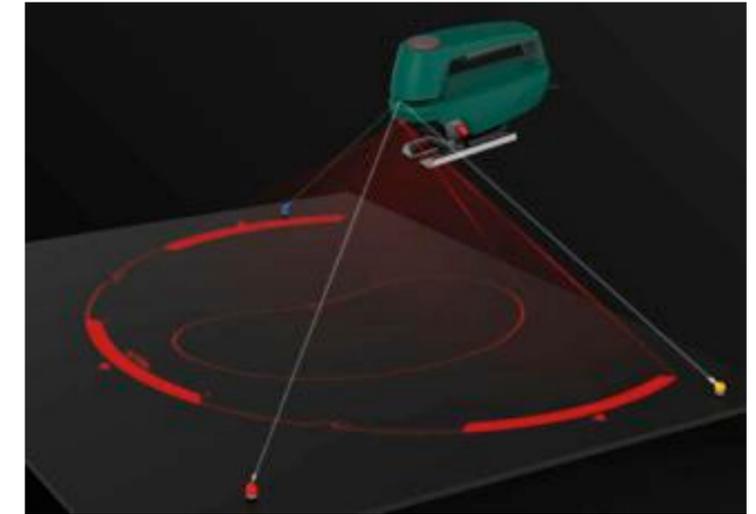
2005 – 2009 B.A., Tsinghua University, Department of Industrial Design, Beijing, China
 2009 – 2011 Employee, Tarus Shanghai Studio engineer, China
 Since 2012 Employee, JCI Automotive Experience, Studio engineer, Shanghai, China

Wenfei Me

2005 – 2009 Studies, University of Tsinghua, Department of Industrial Design, Beijing, China
 2009 – 2012 Product Designer, Nantong Yong Qi Rosewood Art Co. Ltd., Jiangsu, China



Jigsaw



Laser Projection Jigsaw
 National Winner: China

The Laser Projection “Jigsaw” was conceived to incorporate laser projection into a jigsaw. All the technologies included in this concept have already been released in the market. The jigsaw can read CAD data and project a CAD line on the surface. The 3D scanner could locate the 3D position. By using reference points, the jigsaw can actually locate its own position. No matter where the jigsaw and/or the board are placed, the cutting line will remain on the same position. The projection drawing is projected by a MEMS laser projector. Through the use of this technology, the visualized laser beam replaces the paper printout by showing the drawing directly on the surface. It, therefore, also contributes to environmental protection.

Ching-An Hsu

Button and Zip Puppet



Button and Zip Puppet – Teaching Children

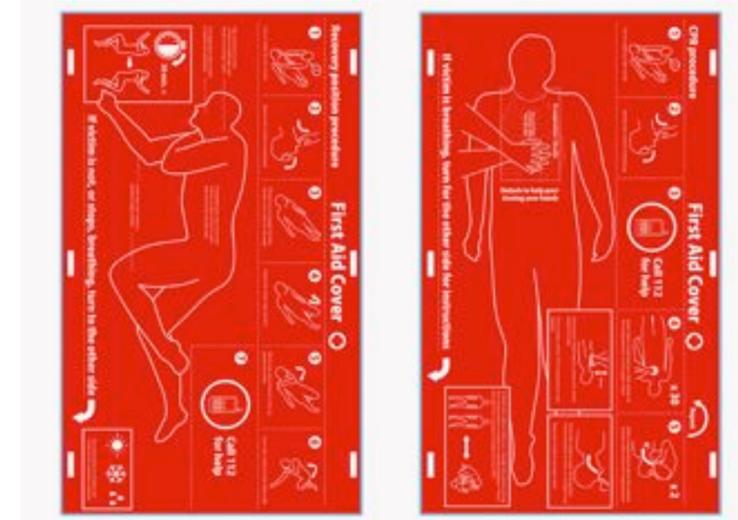
South Korea/Taiwan/Singapore/ANZ

Teaching children basic skills in life is considered one of the most important things a parent can do. This includes basic things such as how to close a button, use a zipper, tie a shoelace and buckle a belt. Most children depend on their mother to do it for them until they can do it for themselves. Using a cloth designed with buttons, zippers, shoelaces and a belt-like strap, children learn to use and play with them by assembling an animal puppet. One animal puppet is formed by matching together the same color of buttons, zippers, shoelaces and belt-like straps. It is also possible to fashion others by combining different color, thus encouraging them to think creatively. Hand coordination and flexibility are stimulated through play and fun. The finished puppets also give children a sense of accomplishment. Ultimately, with more practice, the child will no longer have to rely on his or her parents to button a shirt!

2007 – 2011 Studies, Ming Chuan University, Department of Product Design, Taoyuan County, Taiwan
 2009 Internship Industrial Design, Micro-Star International Co. Ltd., Taipei, Taiwan
 Since 2011 Studies Master degree, National Taiwan University of Science and Technology, Department of Industrial and Commercial Design, Taipei, Taiwan

Jussi Koskimäki

First Aid Cover



2005 – 2009 B.A. Industrial Design, Lahti Institute of Design, Lahti, Finland
 2008 Internship, Design Foundation, Lahti, Finland
 2010 Work, Meltron Ltd, Helsinki, Finland
 2011 Internship, Samsung Japan, Design Center, Tokyo, Japan
 2011 Internship, GK-design, Kyoto, Japan
 Since 2010 Master studies, Kyoto Institute of Technology, Department of Design Science, Japan

First Aid Cover – Help in Emergencies

National Winner: Japan

“First Aid Cover” aims to help and inform people in emergencies, especially focusing on situations involving unconscious victims. “First Aid Cover” provides information on how to use different methods to help an unconscious victim, from basic recovery position to CPR steps. In these kinds of emergency situations, people might not act to help the victim if they don’t know first aid procedures or are afraid of doing something wrong, thus making the victim’s situation even worse. “First Aid Cover” provides clear information on how to handle an unconscious victim, helping even untrained persons to act in emergency situations. Consisting of a textile blanket with printed on information graphics, “First Aid Cover” is a low-cost product that can be installed in public and private spaces to make them safer. The product can also be added to existing first aid kits. Its information graphics show how to act in emergency situations. The cover itself can also provide shelter in outdoor conditions while waiting for rescuers to arrive. According to the Office of National Statistics, England and Wales, in the UK in 2008, up to 150,000 people died in situations where first aid could have given them chance to live. While there are many products designed to help in emergency situations, the recovery position and CPR are mostly left to be learned in first aid courses. This concept aims to bring this knowledge into the situation itself, so that even the novice has a chance to help a victim. The textile material also provides a foldable structure, so it doesn’t take up much space and can be easily brought to the scene of the emergency.



Julene Aguirre Jacky Chung Jonathan Fraser Aran Dasan

Julene Aguirre

2005 – 2008 B.A. Product Design, HfG Schwäbisch Gmünd, Germany
 2007 Internship, Eckedesign, Berlin, Germany
 2009 – 2010 Product Designer, Studio Aisslinger, Berlin, Germany
 2010 – 2012 M.A./M.Sc., Royal College of Art/ Imperial College, Innovation Design Engineering Department, London, UK

Jacky Chung

2006 – 2010 M.Eng. Aeronautical Engineering, University of Bristol, Department of Aeronautical Engineering, Bristol, UK
 2009 Internship, Rolls-Royce, Bristol, UK
 2011 Internship, Gillette Design Department, Reading, UK
 2010 – 2012 M.A./M.Sc., Royal College of Art/ Imperial College, Innovation Design Engineering Department, London, UK

Jonathan Fraser

2005 – 2009 M.Eng., BA Engineering, Cambridge University Engineering Department, Trinity College, Cambridge, UK
 2008 Internship, Buro Happold Engineering, London, UK
 2009 Design research intern, DCA Design International, Warwick, UK
 2010 – 2012 M.A./M.Sc., Royal College of Art/ Imperial College, Innovation Design Engineering Department, London, UK

Aran Dasan

2006 – 2010 M.Eng., BA Engineering, Cambridge University Engineering Department, Churchill College, Cambridge, UK
 2009 Internship, Innovia Technology, Cambridge, UK
 2010 – 2012 M.A./M.Sc., Royal College of Art/ Imperial College, Innovation Design Engineering Department, London, UK



Ento



Ento – The Art of Eating Insects

National Winner: UK/Ireland

Edible insects are a healthy, tasty and sustainable source of protein. But how can this become an everyday reality in the Western world? This project is a roadmap for introducing edible insects into the Western diet. This cultural leap could be achieved through a sequence of products and services that will steadily build acceptance. Insects offer a solution to accelerating global food demand. They are much more space and energy-efficient than traditional livestock and will happily eat unwanted crops. They are also high in protein, low in fat and cholesterol, as well as rich in vitamins and minerals. The brand, “Ento”, was designed to build awareness of the benefits of edible insects. “Ento” will deliver a succession of foods and eating experiences that will gently challenge this cultural taboo. And perhaps by 2020, fresh grasshoppers will be a regular sight in the local supermarket.

13 Special Mentions: Students

[Further information to the category](#)

In addition to the 15 National Winners, the jury selected 13 additional outstanding projects as part of the BraunPrize 2012 exhibition. These Special Mentions were chosen from all submissions, independent of the country from which the participants hailed. This means that all countries were able to participate in the BraunPrize 2012. The Student category is defined as students who are still studying, or young designers who have graduated since January 2009.

Felix Lange

Parafree



2006 – 2011 Studies, University of Wismar Design, Germany
 2009 Internship, Ultramotors, Berlin, Germany
 2010 Studies, Universidad Nacional Autónoma de México, Mexico City
 2011 Freelancer/Designer, Various Projects, Wismar/Schwerin, Germany
 Since 2011 Designer, Yellow Design GmbH, Pforzheim, Germany



Parafree – Proprioceptive Wheelchair

The “Parafree” wheelchair is a sporty core-body training machine for paraplegics with the outstanding benefit of comfort in everyday use. Its design language and structure help active users gain self-confidence and independence. As is well known, sport can be a passion as well as can help to reduce depression. Sport also inspires hope and eases disappointments. This concept wheelchair compels the paralyzed user to maintain balance constantly. The unique and minimalist frame structure of this wheelchair is made of low-cost hydroformed industrial steel. It is lightweight and its aluminum structure models and retains the necessary rigidity by adapting geometries used in bicycles. The flexible Paracore base element under an innovative customized seat shell leads to an unstable sitting experience.

A paraplegic who is limited to the use of the upper part of his body is able to define abdominals, back muscles and in total all tiny deep muscles of the core body. The interaction of arms and core muscles leads to an upright position and reduces orthopedic damage. The Paracore element of the “Parafree” wheelchair mimics the three-dimensional movements of human discogenics. This permits a wider range of interactions. Different designs allow for the foamy element to be covered over with benefits like companion-handlebar, optional back lean or luggage rack. This transforms the medical aid product “wheelchair” into an innovative training and minimalist streamlined product.

Hannes Harms

Sono



Sono – Mobile Ultrasound

2006 – 2010 Studies Industrial Design, University of Wuppertal, Germany
 2010 Internship, One&Co, San Francisco, USA
 2011 Internship, IDEO, Palo Alto, USA
 2010 – 2012 Master in Innovation Design Engineering, Royal College of Art, London, UK



This project is a future scenario for the application of modern medical ultrasound technology. A number of modern hospitals in Germany were examined to gain a deeper understanding of basic hospital and ultrasound processes. This research pointed out the current potential for creating a game-changing vision for medical ultrasound. In the last 5 years, medical ultrasound technology has taken a giant leap forward. When a patient is admitted to a hospital, seconds count when determining a patient’s current and future condition. This is why the demand for mobile diagnostic devices is constantly on the rise. While the trend has been towards smaller diagnosis devices, the quality of modern ultrasound-systems has increased enormously in the last few years. Autarkic sound-circles and new bandwidths will enable probes to operate on a wireless basis. “Sono” is a concept for a mobile and wireless sonography system, which will not only permit an uncommitted handling of the probe, it will also enable unlimited connectivity to installed screens in modern hospitals. Hence, the “Sono” probe would function as a wireless daily diagnosis device that fits into the doctor’s pocket. It would serve as a modern stethoscope, monitoring vital functions and heartbeats precisely with modern ultrasound, as well. This way, doctors would not only receive auditory feedback on a patient’s heart rate, they can also view a visualization displayed right next to the ultrasound image. The ergonomic handle of the screen device would enable doctors to carry the optional display unit or to place it on the patient’s bed table with the collapsible stand on the back.

Wei Ming Yeo

Reable



Reable – Active Independent Living

“ReAble” is a mobility aid to help 4th agers achieve more active, independent living. The purpose of this design is to help them regain their independence by getting up and moving around from most places with merely the assistance of one single mobility aid. It encourages the elderly user to move around by walking instead of relying on wheelchairs, thus remaining more physically active. Due to weakness in the legs, elderly persons require additional assistance to stand up. The neoprene covered handle surface makes it possible to place hands comfortably on the walking frame. By maximizing the use of upper body strength, this enables significantly greater force to be exerted to aid in the process of standing up.

The implementation of a twist-lock makes it possible to fold the walking frame. The back legs fold inwards and the top frame can retract to the shortest length, making “ReAble” compact and portable. One aid fits all - various users of different heights can use this aid as the top frame can be adjusted to fit the height of the user. Overall, the design aims to serve as a companion rather than a mere mobility aid, encouraging users to walk around and have social interactions with other seniors in the neighborhood, thus keeping them both physically as well as psychologically active.

2008 – 2011 B.A. Industrial Design,
National University of Singapore
2010 Exchange Program,
Politecnico di Milano,
Milan, Italy
Since 2010 Freelancer, Singapore



Henry Tzeng Yang Lee

Trashformer



Henry Tzeng

2008 – 2012 M.A. Industrial Design,
National Taiwan University
of Science and Technology,
Department of Industrial and
Commercial Design,
Taipei, Taiwan
2012 M.A. Industrial Design,
National Chiao Tung University,
Institute of Applied Art,
Hsinchu, Taiwan

Yang Lee

2008 – 2012 M.A. Industrial Design,
National Taiwan University
of Science and Technology,
Department of Industrial and
Commercial Design,
Taipei, Taiwan



Trashformer – The 24hr Non-stop Cleaner

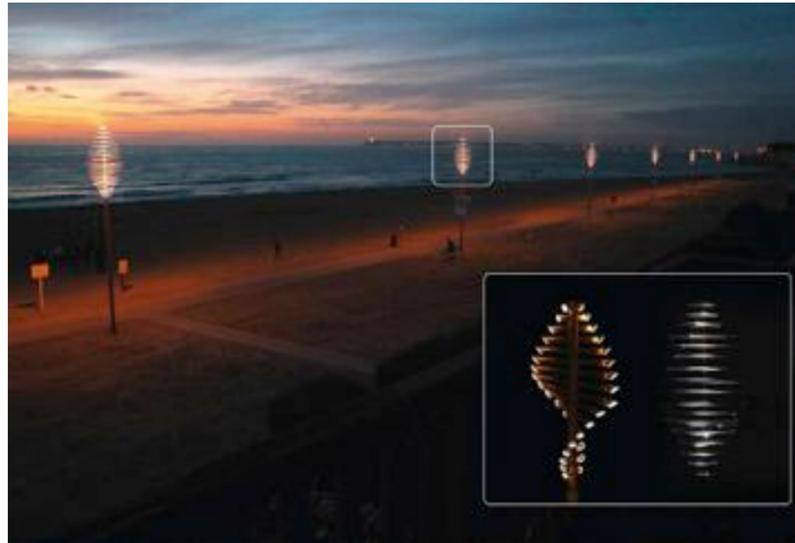
“Trashformer” is a new mobile city sweeping set that combines the utilities of a trash can, a cart and a bicycle. Current sweepers are only used for 5 to 6 hours per day. The rest of the time they are left on street corners without serving any purpose. By integrating a trash can with a sweeper, “Trashformer” was developed to serve as a new city helper and to, thus, increase the lifespan of the product. It can be used by street cleaners to carry sweeping tools with ease and to help them perform their duties in a wider area.

“Trashformer” can be used in three modes for different working situations. Sweepers can operate the cleaning cart mode to sweep the street in the morning. In the afternoon, the bicycle mode allows sweepers move around faster so they can check their areas easier. They can use the bicycle to ride around the city while carrying out their duties. During the rest of the day, “Trashformer” can then also serve as a trash can. stand on the back.



Alberto Vasquez

Flow



Flow – Public Lighting for the Third World

“Flow” is a bamboo-based, self-maintaining public lighting system, which operates on the principle of vertical wind turbines. The light sources located at the ends of the wind blades form a continuous lighting surface of slow, waving movements and play of light, depending on the speed of rotation. Through its spiral form, the lamp can catch the wind from every direction.

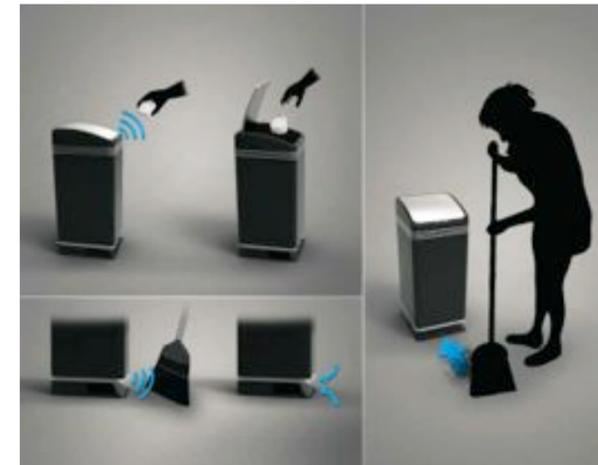
The product was conceived primarily for coastal areas in Colombia, particularly those with a lack of public lighting due to the unavailability of electrical power. Winds prevailing on the shoreline year-round are an ideal source of power. In many countries, including the Third World, a lack of public lighting is a common problem. There is a need for inexpensive lighting that can be installed in places inaccessible to the electrical power grid and which can be easily produced with local resources. In these areas, bamboo is one of the cheapest and most readily available raw materials and wind is the cheapest source of energy. Utilization of both of these resources has a neutral impact on the environment, even in large-scale production. As it is composed primarily of bamboo, the entire lamp is biodegradable other than its electronic components. Due to simple junctions and mechanics, it can be produced by the local unskilled workforce and can, thus, be integrated to the area's cultural and economic rhythm.

2007 – 2010 B.A., Moholy-Nagy University of Art and Design Budapest, Faculty of Industrial and Product Design, Hungary
 Since 2011 M.A., Moholy-Nagy University of Art and Design Budapest, Faculty of Industrial and Product Design, Hungary



Martin Jacob

The Executive



The Executive – Trash Can + Vacuum Cleaner

This project focuses on people with severe back problems, whose spinal movements are limited. According to livestrong.com, Americans spend at least 50 billion US dollars on back pain each year, making it the 5th most common reason to see a physician. This number is predicted to climb as desk jobs become increasingly more common. This concept combines a trash can with a vacuum cleaner. When the user sweeps dirt and dust towards the trash can, it is detected by a motion sensor located near the bottom of the device, and the vacuum pump is activated. Dirt and dust are then sucked up into the main trash receptacle. This feature eliminates the process of physically bending over to use a dust pan, as this might be difficult to do for someone with severe back problems.

The project was also designed to aid the user in the removal of the trash bag. As the head of the trash barrel is tilted back, the main receptacle is elevated through an automatic mechanism, bringing the trash closer to the user. This process makes it easier to remove the trash bag and insert a new one.



2008 Consultant, Boston Heart Diagnostics, Cambridge, USA
 2011 Internship, InDepth Design, Lawrence, USA
 2011 Internship, TVA Medical, Austin, USA
 Since 2009 Studies Industrial Design, Massachusetts College of Art and Design, Boston USA

Péter Toronyi

Kálha



Kálha – Product for Survival

In 2011, 270 people froze to death in Hungary: 112 outdoors, 158 in homes lacking proper housing facilities. Poor people, who can only afford to live in favelas, are the primary victims of harsh weather conditions. This is a serious problem in Hungary, as well as in regions where people live below the poverty line and where temperatures can fall below zero degrees Celsius, for example, in South America, Asia and Africa. Research has shown that a severe drop in core body temperature can be avoided if the groin area is kept warm. This was the inspiration behind the design of “Kálha”, a product for survival.

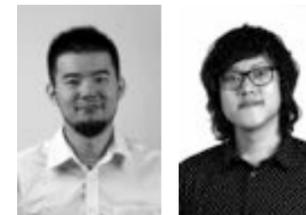
The aim of “Kálha” is to help poor individuals and families, who are forced to live in favelas and who must contend with harsh winter conditions. Its primary function is to help survival, keeping the body warm when the user sits on it. When the “Kálha” is warm enough, the upper part can be removed and placed under a blanket, also keeping the body warm at night. Moreover, the “Kálha” can also be used as a stove. The wood inside burns for about 30 minutes and then the unit remains warm for 1 to 2 hours afterwards. The “Kálha” is composed of fireclay material with excellent heat retaining properties. Made by local potters from local materials, production costs amount to just a few Euros. One unit is required per person living in one home, in other words, the number of “Kálhas” needed in a household is determined by the number of residents living in it.



2007 – 2010 B.A. Product Design, Moholy-Nagy University of Art and Design, Budapest, Hungary
 Since 2010 Master Course, Moholy-Nagy University of Art and Design, Budapest, Hungary

Sheng-Hung Lee Yu-Lin Chen

Nursing Kit



Sheng-Hung Lee

Since 2006 Studies, National Cheng Kung University, Double Major in Department of Industrial Design and Department of Electrical Engineering, Tainan, Taiwan
 2009 Internship, NDD (New Design Dimension), Taipei, Taiwan

Yu-Lin Chen

2006 – 2010 Studies, National Cheng Kung University, Department of Industrial Design, Tainan, Taiwan
 2009 Internship, NDD (New Design Dimension), Tainan, Taiwan
 Since 2010 Designer, NDD (New Design Dimension), Tainan, Taiwan

Nursing Kit – Easy to Use First Aid Kit

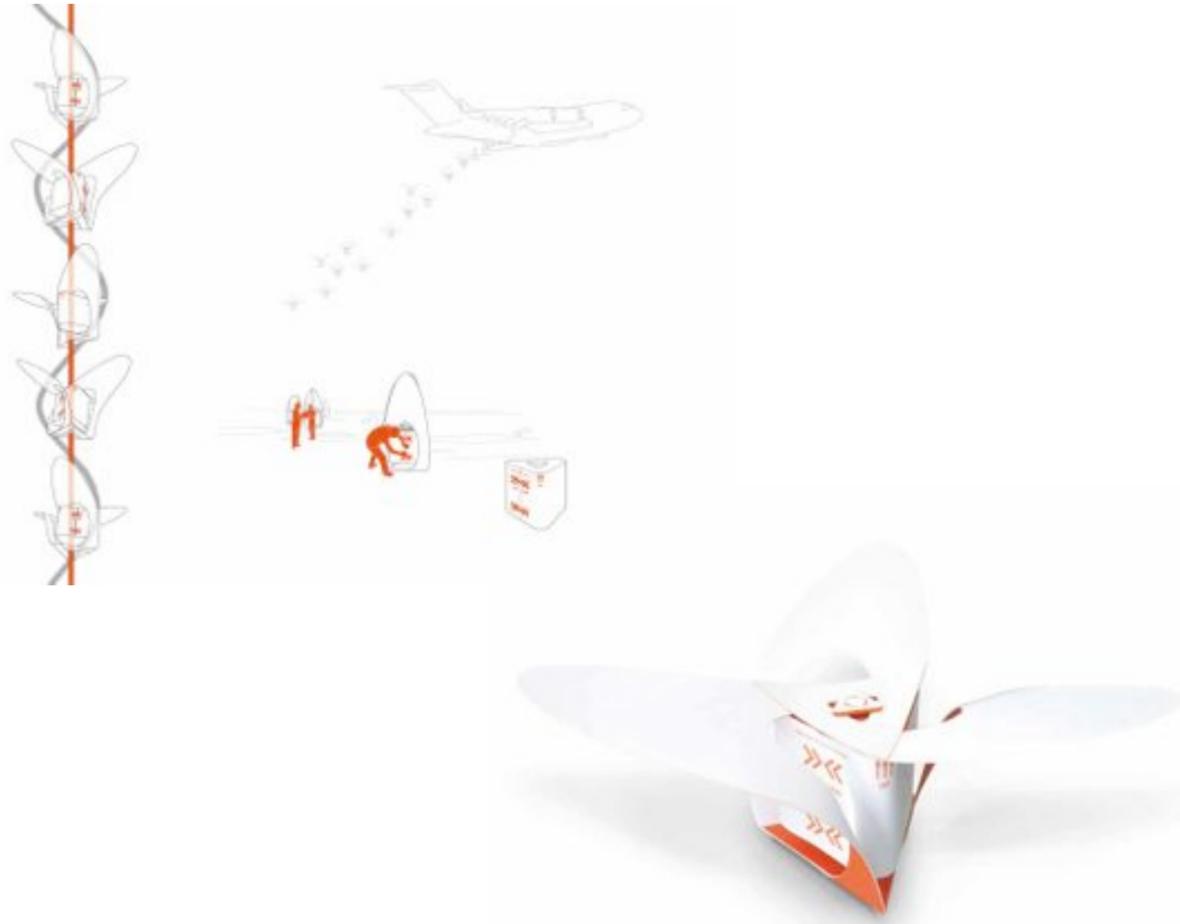
Universal design principles inspired the shape of this domestic first-aid kit, which also functions as a source of illumination. Furthermore, it is intended to also serve as a decorative object in the home. “Nursing Kit” is an easy-to-use first-aid kit that provides additional lighting. The designers observed that typical Taiwanese families are unfamiliar with the concept of first-aid kits. Therefore, the designers sought a form with which affinities could be easily found, and that would be viewed as a piece of art in the home. Their aim was to address the physical and spiritual aspects of health.

When picked up, the “emergency” first-aid cross of the “Nursing Kit” lights up. The user opens the kit by pushing down and turning. The container separates into three sections: one for sterilization, one for medication and one for dressing. The “lid” portion serves as a light source, functioning as a flashlight when the kit is taken apart. Multiple components are contained inside the kit, including “Curvy Scissors”, “Tape Dispenser”, “Tweezers Clip” and “Medicines Cap”.

The “Curvy Scissors” were designed with curved handles that are angled upwards at about six degrees. The curvature makes it much easier to pick up and hold the scissors, no matter which side is used. The “Tape Dispenser” doubles as a mirror base when not in use. Tape can be cut from multiple angles, and easily applied to any part of the body. The “Tweezers Clip” can be used to seal packaging. Its wavy surface improves grip. The “Medicine Cap” makes it easier for the elderly to open the medicine lid and magnifies small print on the package such as the expiration date.

Adrienne Finzsch

Emergency Airdrop



Emergency Airdrop – Delivery System

“Emergency Airdrop” is a system for delivering every kind of relief supply. It is composed of two elements, the cargo-container and a three-winged-system. “Emergency Airdrop” possesses the ability of passive flight. The curved wings utilize air resistance during the fall to ensure a safe landing based on a stable predictable rotary flight. The workflow of the operation in the case of an emergency must be planned thoroughly to secure quick help and reduce costs. “Emergency Airdrop” provides all of these features. Prior to the flight, the cargo-container is inserted into the three-winged-system and, due to the force applied to the wings center, they tilt up. “Emergency Airdrop” is now ready for transport. Inside the air freighter, the triangular shape ensures an efficient usage of space, so that more than 33% of additional goods can be carried. After it is released, “Emergency Airdrop” has space to spread its wings and immediately begins to rotate. The space between the supply container and the lower side of the three-winged-system creates a double bottom, which reduces impact when landing. The needed goods are ready for use right away when they arrive at the drop zone. The entire system is composed of waxed carton. Blueprint, construction and material permit low-cost production and are completely recyclable. The signal color is easily spotted in the sky and quickly found after landing, also due to the predictable nature of its flight. The use of “Emergency Airdrop” in case of humanitarian aid is a gain for fast and effective disaster relief through innovative and simple means. It reduces mission costs through efficient transport and its ability to any goods, so that it offers people in need unconstrained and direct help.

Since 2008 Studies, University of Applied Sciences, Faculty of Design, Darmstadt, Germany
 2010 – 2011 Internship, Delugan Meissl Associated Architects, Vienna, Austria
 Since 2012 Freelancer, Darmstadt, Germany



John Juseok Lee Cenk Aytakin

Smd Medical Kit



John Juseok Lee

2009 – 2012 M.A. Advanced Product Design, Umea Institute of Design, Sweden
 2010 – 2011 Industrial Design Intern, Lunar Design, San Francisco, USA
 2010 Industrial Design Intern, Nokia, Espoo, Finland
 2011 Industrial Design Intern, IDEO, Munich, Germany

Cenk Aytakin

2009 – 2012 M.A. Advanced Product Design, Umea Institute of Design, Sweden
 2010 Industrial Design Intern, Smart Design, New York, USA
 2010 Industrial Design Intern, Atlas Copco, Örebro, Sweden
 2010 Industrial Design Intern, Philips Healthcare, Eindhoven, Netherlands

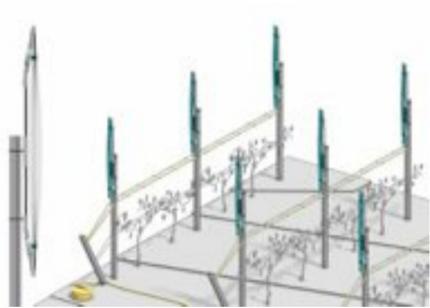


SMD – Medical Toolkit for Surface-Mount Micro Dialysis

In the U.S. in 2011 alone, there were 8,127 deceased organ donors and 6,017 living organ donors resulting in 28,535 organ transplants. The “Surface Micro Dialysis Medical Kit” is a collection of equipment designed to maximize the direct monitoring of organs after transplant or other procedures, yet which minimizes the workload and reduces the likelihood of medical errors occurring.

Marko Müller

Wolt



Wolt – Wind Energy in Vineyards

2003 – 2004 Work, V-KON.media, Trier, Germany
 2004 – 2010 Studies, Darmstadt University of Applied Sciences, Faculty of Industrial Design, Darmstadt, Germany
 2007 – 2008 Internship, Volkswagen Design Center, Wolfsburg, Germany
 Since 2010 Freelancer



“Wolt” makes the efficient dual exploitation of modern vineyards possible by enabling wine and electricity to be harvested. Working on the principle of the “Humdinger Windbelt Technology”, it generates electricity by means of a wind-oscillated band instead of using a conventional rotor. The electricity yield exceeds its energy requirements for wine production and, therefore, ensures an equable balance of energy within ecological wine growing. “Wolt” is comprised of hundreds of individual elements, which are mounted on to the vineyard posts and linked to each other above ground. This system uses the existing infrastructure of modern vineyards and simply adds more components. “Wolt” has been designed to compete with current wind power production by using cost-saving, economical and robust elements. Wine is harvested once a year, but wind energy can be produced throughout the year. “Wolt”, therefore, offers a lucrative and practical exploitation of wine growing businesses. This project is a concept, but its realistic implementation has always been an important, integral part of the designer’s work process. The foundation of this project was analytical design, so that research into other specialized areas and subject matter became part of this work. Another integral part was to study the infrastructure of vineyards, the cultivation of wine and especially Windbelt Technology. Based on observations and the resulting knowledge, the decision was made to take an integral approach to production, installation, function, supervision, maintenance, durability and recycling. The aim was to make the product visually low-key, to be unobtrusive in a natural environment such as vineyards. Accordingly, the product can be perceived as an industrial product. Project “Wolt” should inspire others to consider a decentralized energy system as an important alternative to compete against the current centralized and costly energy distribution system.

Leung Brian

Lumeni



Lumeni – Sunlight Lamp

2006 – 2012 Studies, Simon Fraser University, School of Interactive Arts and Technology, Surrey, Canada
 2012 Freelance/open project work, Creative B, Richmond, Canada



“Lumeni” is a lamp that utilizes sunlight to power, diffuse and disperse light throughout the day. By using liquid crystal film, solar cells and LEDs, “Lumeni” is a multifunctional and sustainable window/table lamp. “Lumen”, the Latin word for opening or light, is the concept behind this project. By using a piece of electrical tinting glass, users are able to control the transmission of sunlight through the opening of “Lumeni”. The idea is to soften other sources of light when light is excessive and to generate light when light is insufficient. The archetypal form of a lamp was chosen to embrace the functions of “Lumeni” of which resemble the elementary function of luminosity. Three main technologies are used within the application of “Lumeni”. A liquid crystal film positioned between two pieces of glass changes the opaque and transparent state in the lamp opening. A strip of LEDs from the top of the lamp illuminates the opaque glass. Lastly, solar cells are used to charge a battery that powers the object. “Lumeni” can also be charged through a wall outlet from the AC input plug. “Lumeni” has two positions that offer a range of different functions. The malleable rubber shaft allows “Lumeni” to form a window lamp position or a table lamp position. The window lamp position utilizes a transparent vinyl material that sticks to glass and certain other surfaces. The solar cells located at the bottom of “Lumeni” are charged when placed on a window with oncoming sunlight. The glass opening can be used to create a transparent or opaque state, where users can look through or disperse excessive sunlight. In addition, the opaque state of the glass also allows the embedded LEDs to diffuse and brighten an area.

Luo Jianping
Zhou Zhong
Zhong Yong

Easy-Mover



Luo Jianping

2003 – 2007 B.Sc. Industrial Design,
Xiangtan University, Hunan, China
2009 – 2011 M.A., Tsinghua University,
Beijing, China
Since 2011 Teacher of Industrial Design,
Xiangtan University, Hunan, China

Zhou Zhong

2003 – 2007 B.Sc. Industrial Design,
Xiangtan University, Hunan, China
Since 2007 Industrial Designer, Changsha,
Hunan, China

Zhong Yong

2005 – 2009 B.Sc. Industrial Design,
Nanhua University, Hunan, China
Since 2009 Industrial Designer, Beijing, China



Easy-Mover – Stretcher Design for Emergencies

“Easy-Mover” is a stretcher designed to evacuate the wounded in emergencies, accidents and disasters, such as earthquakes and hurricanes that occur where ambulances fail to reach. First, applying the principle of wheelbarrow, “Easy-Mover” is very easy to control in the direction it is moved, being very adaptable to different conditions. Only one person is needed to push it. It is extremely efficient. Second, “Easy-Mover” can be folded into a small size for transporting. Third, as most of the parts of “Easy-Mover” are standard, it can be easily assembled. In addition, it is low-cost and very easy to recycle.

Professionals & Enthusiasts

850 submissions

3 Finalists

2 Sustainability Awards

15 National Winners

7 Special Mentions

3 Finalists: Professionals & Enthusiasts

[Further information to the category](#)

At the first jury session in June 2012, the jury chose 3 Professional & Enthusiast projects as Finalists from 549 submissions. The Finalists present their projects to 80 guest jurors, an exclusive circle consisting of experts in design and other areas of industry, technology and the media with a special focus on the field of design, at the Design Forum in September 2012. Votes from the guest jury determine the Gold, Silver and Bronze Winners of the BraunPrize 2012 in the Professional & Enthusiast category. The Global Award Winners will receive prize money as follows: Gold \$15,000 USD, Silver \$10,000 USD and Bronze \$5,000 USD.



Oliver Klein



Känguru

Känguru – Mobility Concept for the Urban Context with Infant

Global Gold Award: Professionals & Enthusiasts

1996 – 1998	Apprenticeship as cabinet maker, wood workshop Holzlust, Schweich, Germany
1998	Working as cabinet maker, wood workshop Holzlust, Schweich, Germany
2001 – 2008	Studies Industrial Design, Weißensee School of Art, Berlin, Germany
2004 – 2012	Creative director & project management footwear concepts, Lieblingsschuh, Berlin, Germany
2008 – 2009	Exhibition designer, archimedes-solutions, Berlin, Germany
Since 2008	Design studio Oliver Klein, Berlin, Germany



“Känguru” is a baby carrier and bicycle seat in one. It is a bi-functional solution that offers an ergonomic and safe way to get around by bicycle as well as on foot with your child. Analogous to the kangaroo, there are two modes of movement available. First, “small steps” is used for short distances, offering the highest degree of flexibility on foot. Second, “big steps” is used for longer distances, quick, economic and earth friendly travel by bicycle. “Känguru” offers a fluent transition from bicycle to walking, and vice versa, thus simplifying mobility with children in the urban environment and providing a high level of flexibility and new options in range extension. The creative goal is to be an independent design that arises from application requirements, developing a unique visual statement. The functional aim focuses on ergonomic and safety requirements and, foremost, on creating a fluent transition from one transportation mode to another.

The framework is the centerpiece of the design. Bearing safety, stability and ergonomic consideration in mind, it was developed to meet all requirements for both locomotion modes, permitting the child to remain in the carrier at all times, even when asleep. The core part of the frame was carefully elaborated in terms of statics and aesthetics. Numerous anatomical studies lead to an innovative, ergonomic carrying-system for the carrier mode. A distinct bicycle rack was developed, permitting a quick and safe mounting for the bicycle mode. “Känguru” can be disassembled easily and without requiring tools, permitting cleaning and exchange of single components, extending the lifecycle and reducing the ecological footprint and costs. The architecture of the frame follows the example of the hollow bone structure of birds, combining light-weight and maximum stability. This can be realized via rapid prototyping, implementing the results of force path calculation and even producing custom made dimensions and sizes.

Finding of the jury

The jurors were positive about “känguru”. They felt it was like having two devices at once that can be used as two different carriers in two different situations and in two different locations. The jury observed that this doesn’t interrupt the flow of the task at hand. It becomes one experience instead of two different tasks such as going somewhere by bike and then going shopping.

They pointed out that the main success of this product is its use of material. The hard and soft elements are combined in a very simple way between the support material and the material that touches the carrying body and the baby’s body. Jurors felt that a lot of thought was put into the material and the way it works, like a living, flexible material.

Fernd van Engelen Jonas Buck Tucker Spofford

Swyp



Swyp – See What You Print

Global Silver Award: Professionals & Enthusiasts

“Swyp” is a radically simple printer concept. While many companies try to innovate printing by “adding more features”, the designers felt that the solution could come from “better core features.” This “radically simple” concept uses a large touch-screen to simplify printing by allowing the user to see and manipulate, in 1:1 scale, what the finished result will look like – before printing. The underlying idea is that users’ frustration and many common problems (such as wasted time, paper and ink), could be fixed by making all aspects of the printing interaction more natural, predictable and understandable. Today most people print from multiple sources. “Swyp” also simplifies connectivity by enabling a quick way to get printouts from the most relevant sources such as mobile devices, cameras and libraries, e.g. Flickr and Facebook. Consumer printers represent a very mature and stagnant market. The advance of digital technologies clearly point toward a decline in the long run. Yet, people rarely lament the loss of a printer, nor do they profess the same kind of emotional attachment that they might have for other digital victims such as books, CDs, Vinyl, etc. The main reason is that, even today, consumer printing is still a complicated and annoying experience. While many companies appear focused on adding more and more features and improving specs, the basic interaction has remained mostly untouched over the last 25 years and it is still broken. People seldom complain that their printers lack the features they desire – rather they struggle with the very basic printing tasks and don’t get the results they expect. The designers chose to focus on a solution that can breathe new life into this humble “peripheral” by radically simplifying it.

Finding of the Jury

Jurors were unanimously positive about “Swyp”. They found it to be a good as well as obvious solution that brings an interactive service to the printer. It simplifies the way to access the printer, to modify and adjust the pictures, and all contained in one device. They mentioned how normal document printing can be troublesome, even annoying, but found this solution to be very intuitive. It makes it possible to observe the transition from the virtual version to the printed copy, using the same interface to control the image as well as the printer. This simply makes printing easier. The jurors commented that everyone has had to deal with a printer that either won’t connect or prints something in the wrong format. With this solution, the user sees the finished product in the actual size before it is printed, serving as a perfect bridge between hard and software. The jury pointed out that since people are increasingly working with small screens, e.g. smart-phones and other small devices, this enables them to check on a big screen before printing.



Fernd van Engelen

1986 – 1987 Freelance Designer
1986 – 1991 Staff Designer, NovAtel, Calgary, Canada
1991 – 1992 Senior Designer, Technology Design, Seattle, USA
1992 – 2002 Design Director, Teague, Seattle, USA
2002 – 2010 Managing Director, Carbon Design Group, Seattle, USA
Since 2010 Director of Design, Artefact, Seattle, USA

Jonas Buck

2004 – 2009 Studies, University of Wuppertal, Germany
2008 Intern, Carbon Design Group, Seattle, USA
2009 – 2010 Designer, Carbon Design Group, Seattle, USA
Since 2010 Designer, Artefact, Seattle, USA

Tucker Spofford

2006 – 2010 Studies, Western Washington University, Bellingham, USA
2008 Intern, ToyMonster, Shanghai, China
2010 UX Design Intern, Artefact, Seattle, USA
Since 2010 Designer, Artefact, Seattle, USA

Kazuya Washio Yu Kawashima

Rovey

Kazuya Washio

2002 – 2006 Studies, Kyoto Prefectural University, Japan
2006 – 2009 M.A. Product Design, Kyoto Institute of Technology, Kyoto, Japan
Since 2009 Product Designer, Fujitsu Design Limited, Tokyo, Japan
Since 2010 Join Studio .00, Tokyo, Japan

Yu Kawashima

2003 – 2007 B.A. Product Design, Kyoto Institute of Technology, Kyoto, Japan
2007 – 2010 M.A. Product Design, Kyoto Institute of Technology, Kyoto, Japan
Since 2010 Freelancer, Studio .00, Tokyo, Japan



Rovey – Desktop Fan

Global Bronze Award: Professionals & Enthusiasts

“Rovey” was conceived as a new desktop fan. Normally, fans require electricity to oscillate, but “Rovey” is different. It spins around on its own using its own energy. The structure of “Rovey” is reminiscent of the traditional Japanese balance toy, “Yajirover”, which librates by balancing with a fulcrum and a center. Because of this structure, “Rovey” can spin by utilizing the energy generated from the wind of fan itself. “Rovey” is excellent at saving energy and is in harmony with its environment. Moreover, “Rovey” turns 360 degrees and functions just like a ceiling fan to circulate the air. Of course, the turning function can be switched off with the stopper, and then “Rovey” can be used as ordinal desktop fan.

Finding of the jury

Overall, jurors were positive about “Rovey”. It takes a very common product to a level where it becomes a clever, almost magical sculpture, deserving a special place in one’s environment. They found the form to be very balanced, which is what the concept is all about. More than merely a fan to move the air, it creates a kind of natural ambiance. Jurors commented that its functions are very simple, yet clever. The spinning motion is an important part of these functions. It becomes part of the wind itself, mixing the air, rather than just moving it. They found the overall effect to be more natural. It doesn’t require any particular system and, with its own source of energy, works anywhere it is needed.



1 Sustainability Award: Professionals & Enthusiasts

[Further information to the category](#)

In addition to the Global Design Awards, Braun is inaugurating a new Sustainability Award that will recognize design projects with a particularly strong focus on sustainable solutions for everyday life. The Sustainability Award Winner will receive prize money of \$5,000 USD.



Jonas Damon
1989 – 1993

B.F.A. Industrial Design, Rhode Island School of Design, Providence, Rhode Island, USA
Industrial Designer, Tom Dixon Euro lounge, London, UK
Industrial Designer, Habitat UK, London, UK
Industrial Designer, Office for Design, New York, USA
Industrial Design Director, Arnell Group, New York, USA
Creative Director, frog, New York, USA

Jinseok Hwang
1995 – 2002

Studies, Hong Ik University, Department of Industrial Design, Seoul, South Korea
2001 Internship, LG Electronics, Seoul, South Korea
2002 Internship, Samsung Electronics, Seoul, South Korea
2002 – 2004 Industrial Designer, Design Continuum, Seoul, South Korea
2005 Industrial Designer, Pantech, Seoul, South Korea
2006 Senior Industrial Designer, Vtech Telecommunication, Hong-Kong, China
2007 – 2009 Senior Industrial Designer, Arnell Group, USA
Since 2009 Principal Designer, frog, USA

Ryan Wickre
2001 – 2005

Studies, Yale University, Department of Mechanical Engineering, New Haven, Connecticut, USA
2006 – 2009 Design Engineer, GE Aircraft Engines, Advanced Turboshift Development, Lynn Massachusetts, USA
2009 – 2011 Founder and Principal Designer, Fixed Design, San Francisco, USA
Since 2011 Mechanical Engineer, frog, San Francisco, USA

Brian Wasson
2000 – 2002

M.A., Sculpture, Arkansas State University, Jonesboro, Arkansas, USA
2002 – 2004 M.F.A., Sculpture, San Francisco Art Institute, San Francisco, USA
Since 2004 Modelshop Manager, frog, San Francisco, USA

Paul Bradley
David Gustafson
Jonas Damon
Jinseok Hwang
Ryan Wickre
Brian Wasson

Revolver



Revolver – Personal Wind Turbine

Sustainability Award Winner: Professional & Enthusiast

Paul Bradley
1978 – 1984

Studies, Ohio State University, Columbus, USA
1985 – 1991 Designer, Matrix Product Design, Palo Alto, USA
1991 – 2007 Design Director, IDEO, Palo Alto, USA
2007 – 2012 Executive Creative Director, frog, San Francisco, USA

David Gustafson

1998 – 2002 B.Sc. Product Design, Stanford University, Palo Alto, USA
2002 – 2004 M.Sc. Mechanical Engineering, Stanford University, Palo Alto, USA
2004 – 2005 Product Designer, Vestal Design, San Francisco, USA
2005 – 2007 Mechanical Engineer, Acorn Product Development, Fremont, USA
Since 2007 Senior Mechanical Engineer, frog, San Francisco, USA



“Revolver” is a portable wind turbine for charging personal electronics when they are off the grid. Transported in a slender tube, “Revolver” is easily set up. When compressed, the outer layer blossoms into 4 curved blades, revealing a lower assembly of a tripod base. Spikes on the tips anchor “Revolver” to the ground during high winds. It can generate up to 35 watts of power, enough to keep a laptop charged, a lantern lit or power a phone, camera or other mobile device.

A new product category is emerging: “personal power”. This means mobile, unconnected power gathered for free from renewable resources like sun, wind and water. Personal power is the ability to harness the energy potential around us. “Revolver” embraces a future beyond toxic back-up batteries and fossil fuel-generated power. As focus turns to renewable energy sources around us – solar, hydro, wind – the designers examined which of these is the most desirable and efficient for certain applications. Unlike solar and hydro, wind power is not limited to the day, night or geographic location – wind is everywhere outside. Harnessing its potential is a matter of human ingenuity. “Revolver” is engineered to harness the greatest amount of wind power with the smallest footprint, in a highly portable configuration. “Revolver” has been designed and engineered to package these criteria into a form factor that will become the new archetype and expression for personal power, a form that captures the imagination and emotion of today’s consumers. “Revolver” was designed to appeal to discerning and savvy early adopters of technology, as much as to the average consumer, as a highly elegant and functional solution to answer a universal need: mobile power and true freedom from the grid.

Finding of the jury

The jury thought that this could be a very effective and useful way to generate power. They were impressed by the complete design, function and level of efficiency. It’s a very attractive idea deployed in a very simple, elegant form with its curved blades. It is compact, simple and easy to fold.

Jurors stated that this also has potential for other applications in daily life. Moreover, it would be helpful in many situations, not just at campsites or in emergencies. They felt the product conveys awareness and puts users in charge of their own electricity needs. It provides them with greater flexibility to generate power without requiring any other means.

The jury found that it was an interesting way of thinking, having one small generator for one small purpose. They felt that the direction, in which this product is headed, is very promising and makes a lot of sense.

15 National Winners: Professionals & Enthusiasts

[Further information to the category](#)

The BraunPrize 2012 foresees the establishment of National Winners, highlighting the very best talent in individual countries.

The jurors have selected 1 National Winner from each of the following 15 regional groups: USA / Canada, Latin America, Denmark / Finland / Iceland / Norway / Sweden, United Kingdom / Ireland, Belgium / Netherland / Luxembourg, Germany, France / Switzerland / Austria, Spain / Portugal, Italy, Turkey / Greece / Arabian Peninsula, Russia / Ukraine, Africa / India, China, Japan, South Korea / Taiwan / Singapore / Australia / New Zealand. All 15 National Winners will receive prize money of \$1,000 USD.

Alberto Villarreal
Michel Rojkind
Isaac Smeke
Victor Alemán
Enrique
De la Barrera

Alberto Villarreal
 1995 – 2000 B.Sc. Industrial Design, UNAM Universidad Nacional Autónoma de México, Mexico City, Mexico
 2000 – 2002 M.A. Transportation Design, Umea University, Institute of Design, Sweden
 2002 – 2004 Freelance, Mexico City, Mexico
 2004 – 2009 Senior Lead Industrial Designer, LUNAR, San Francisco, USA
 Since 2009 Creative Director/Principal, AGENT, Mexico City, Mexico

Michel Rojkind
 1990 – 1994 Architecture Studies, Universidad Iberoamericana, Mexico City, Mexico
 1999 – 2002 Partner, Adriá-Broid-Rojkind, Mexico City, Mexico
 Since 2002 Founder/Principal, Rojkind Arquitectos, Mexico City, Mexico

Isaac Smeke
 2003 – 2008 B.Sc. Industrial Design, Universidad Iberoamericana, Mexico City, Mexico
 2008 – 2009 Junior Designer, Rojkind Arquitectos, Mexico City, Mexico
 Since 2009 Junior Designer, AGENT, Mexico City, Mexico

Victor Alemán
 2003 – 2008 B.Sc. Industrial Design, Universidad Autónoma Metropolitana, Mexico City, Mexico
 2008 – 2009 Industrial Designer, Coreh, Mexico City, Mexico
 2009 – 2010 Junior Designer, AGENT, Mexico City, Mexico

Enrique De la Barrera
 2004 – 2008 B.Sc. Industrial Design, ZHdK Zürcher Hochschule der Künste, Zurich, Switzerland
 2009 – 2011 Junior Designer, AGENT, Mexico City, Mexico

Ctrus



Ctrus Football – Airless Soccer Ball

National Winner: Latin America



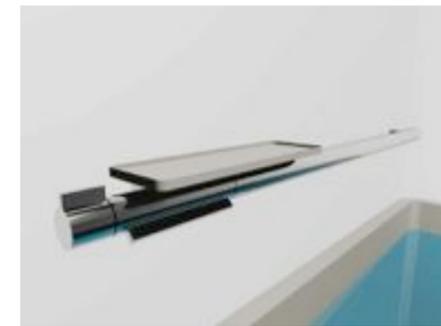
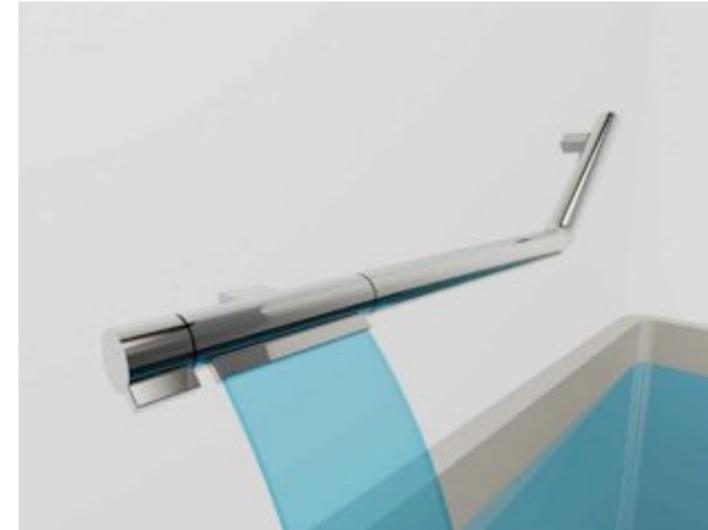
“Ctrus” is an air-less soccer ball designed to help referees to make more accurate decisions through the use of electronic components located in the nucleus. Its electronic brain uses several technologies to display and record data, including camera/scanners, speed sensors, accelerometer, magnetometer, RFID, GPS, sounds and light signals.

With its interactive detection system, the see-through soccer ball lights up when it crosses the goal line or rolls out of bounds, changing color according to its position on the field. It also records the kick force and travel speed. Moreover, it is able to determine its position on the field. The data recorded by the ball is invaluable to teams, referees, as well as the broadcasting media, all of which stand to benefit from these features.

“Ctrus” functional principle (or bounce) is based on the mechanical properties of the materials. “Ctrus” is composed of an inner structure (or skelle-core) and an outer net-embedded shell made of reinforced elastomers. These pieces have different durometer according to their structural location. The materials provide flexibility, emulating the bounce of an inflated pneumatic soccer ball, yet there is no deterioration of game performance due to a loss of air.

Andrés
Jost

Fbr



1987 – 1989 Interior and Environmental Design, UCLA Extension, USA
 1990 – 1992 Freelance collaboration with various architects, Spain
 1992 – 1995 Freelance collaboration in creating bathroom and ceramic products, Italy and Turkey
 1995 – 1997 Interior projects, WTS Architects, USA
 1995 – 2009 Freelance design and architectural products' consultant, USA and Italy
 Since 2009 Development of own design projects, Switzerland and Spain

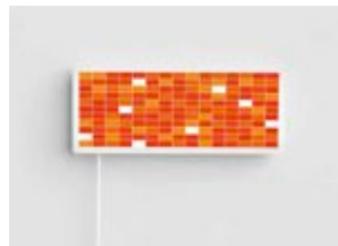
Fbr – Two in One Faucet

National Winner: France/Austria/Switzerland

“Fbr” is a new concept that combines a bathtub or shower faucet with a grab bar, unifying two elements into one in hotel and private bathrooms. With increasing social awareness of the needs of individuals with either physical impairments or limited mobility, the inclusion of grab rails in bathtubs and showers is now a relatively standard practice in both the private and public sectors. However, these additions are mostly designed and integrated in such a way that they stand out as handicapped-accessible elements, inconsistent with other design elements such as faucets and accessories. They are an unsightly reminder of an individual’s handicap, and for individuals with full mobility the grab rail is an unwelcome intrusion into the design of a bathroom. The combination of grab bar and faucet into a single product results in a pleasant, useful and elegant product for everyone.

Dimitrios Stamatakis

Weather Colors



- 2004 – 2007 Studies, Akto art school of Athens, Department of Industrial Design, Athens, Greece
- 2007 – 2008 Internship, Edg design lab, Athens, Greece
- 2008 – 2009 Internship, Atelier Van Lieshout, Rotterdam, Netherlands
- 2009 – 2012 Freelance Designer, New Hotel - Campana Brothers, Athens, Greece
- 2009/2011 Workshop assistant, Center of Mediterranean architecture, Kam workshops, Chania, Greece
- 2012 Workshop - live exhibition, Kiro kolektif, Milan, Italy

Weather Colors – Ceramic Thermometer

National Winner: Turkey/Greece/AP

Inspired by the Theory of Colors (1810) by the German poet, Johann Wolfgang von Goethe, and The Law of Simultaneous Color Contrast (1839) by the French industrial chemist, Michel-Eugène Chevreul, the AAA is a ceramic thermometer that uses a combination of colors to indicate the temperature. Humans have a complex visual perception. Through the effect of visible information reaching the eye, they are able to interpret information and their surroundings and translate them into sensations and feelings. All of this provides a field to interact with the user in a new frame of perception. Contrary to other, typical thermometers with numbered scales (Celsius/Fahrenheit), the AAA creates a visual sensation of the temperature, based on the theory of warm and cool colors. The AAA is a device that translates the weather, creating a surface from primary to quaternary colors in the RYB model.

Through a Wi-Fi mini processor connected to local weather forecasts in the Internet, weather data are translated and, through a network of thermoelectric Peltier units, trigger a grid of porcelain tiles painted with thermochromic colors.

Marcus Sandeman

Kitchen



2000 – 2007

Product Designer, Rodd Industrial Design, Lyndhurst, Hampshire, UK
Chalet Chef, Classic Ski, Hameau de Flaine, France

2008

2008 – 2009

Tesco Broadband help desk operator, Fujitsu Systems, Newport, S. Wales, UK

Since 2009

School Admin Assistant, Coleg Gwent, Newport, S. Wales, UK

Kitchen – For Elderly

National Winner: UK/Ireland

This kitchen was designed with the elderly in mind, who wish to stay independent and remain in their own homes for as long as possible. Yet due to physical constraints, it is difficult to stand for any length of time or to carry heavy objects. Standard kitchens no longer meet their needs, but they are unable to cope with the upheaval and stress of having a new kitchen installed. This design envisions a simple, low impact, inclusive kitchen to address the problems the elderly face, catering for both able-bodied and disabled people alike. More importantly, it can adapt and change with its users as they get older.

The design focuses on reducing the need for movement and for carrying heavy objects. All tasks can be performed safely, either while sitting down or standing up. Elements can be removed or replaced and the entire counter top can be disconnected and changed/ upgraded in a very short space of time. Although the prototype kitchen is designed for a small space, for preparing and cooking simple meals, the principle can be scaled up for any kitchen. As societies become more crowded and space more of a premium, functional small scale kitchens that change as we change will become more important than ever. This design is in contrast with the current trend towards large kitchens with touch interfaces that exclude/limit people with visual impairments or who have physical limitations, whilst still aiming to look modern and stylish.



Damian O'Sullivan

Mem.oh



Mem.oh – In Case You Forget

National Winner: BeNeLux

- 1987 – 1991 Industrial Design Engineering, Brunel University, Uxbridge, UK
- 1991 – 1993 Industrial Design, Royal College of Art, London, UK
- 1993 – 1994 Freelance, Hermès, Paris, France
- 1994 – 1998 Designer, Philips, Eindhoven, Netherlands
- 1998 – 2012 Tutor, Design Academy Eindhoven, Netherlands
- Since 1998 Damian O'Sullivan Design, Rotterdam, Netherlands



As our world becomes increasingly digital, it seems like some things get left behind, for example, the memo-board. It is still used to pin things up such as an invoice that needs paying or a ticket to the opera. These are analogue manifestations of our real world experience. The problem is, as they hang there, they are sometimes forgotten. Or they disappear behind layers of more recent additions, no longer able to capture our attention. "mem.oh" seeks to re-establish a stronger bond between these physical "things" and the virtual reminders we carry in our electronic agendas.

Using the example of the opera ticket, the user walks up to the "mem.oh" board, picks up a magnetic pin and hangs the ticket anywhere on the board. The magnetic pin has an inbuilt passive RFID tag and an RGB LED. As a result, when placed on the board, the RFID tag will trigger the "mem.oh" board, which, in turn, (wirelessly) creates a new event in the user's electronic agenda. The corresponding information can now be completed in the agenda and assigned a category as well as a reminder. Once set, the reminder will be activated by the agenda, which (wirelessly) makes the pin light up (flashing intervals), thus drawing the user's attention to the opera ticket. The pin glows in the color of the category to which it was assigned. The reminder is now both digital and physical and more closely tied to the "thing" itself!

The "mem.oh" board is equipped with a Wi-Fi receiver and emitter. The magnetic pins have an inbuilt passive RFID tag, RGB LED, capacitor and resistor. An alternative to Wi-Fi could be the use of Power Line Communications (PLC) which would transmit the signals via the mains electrical wiring in the home (or office). The transfer of the energy to the pin is carried out through an induction loop.

Oliver Klein

Känguru



- 1996 – 1998 Apprenticeship as cabinet maker, wood workshop Holzlust, Schweich, Germany
- 1998 Working as cabinet maker, wood workshop Holzlust, Schweich, Germany
- 2001 – 2008 Studies Industrial Design, Weißensee School of Art, Berlin, Germany
- 2004 – 2012 Creative director & project management footwear concepts, Lieblingsschuh, Berlin, Germany
- 2008 – 2009 Exhibition designer, archimedessolutions, Berlin, Germany
- Since 2008 Design studio Oliver Klein, Berlin, Germany



Känguru – Mobility Concept for the Urban Context with Infant

National Winner: Germany

"Känguru" is a baby carrier and bicycle seat in one. It is a bi-functional solution that offers an ergonomic and safe way to get around by bicycle as well as on foot with your child. Analogous to the kangaroo, there are two modes of movement available. First, "small steps" is used for short distances, offering the highest degree of flexibility on foot. Second, "big steps" is used for longer distances, quick, economic and earth friendly travel by bicycle. "Känguru" offers a fluent transition from bicycle to walking, and vice versa, thus simplifying mobility with children in the urban environment and providing a high level of flexibility and new options in range extension. The creative goal is to be an independent design that arises from application requirements, developing a unique visual statement. The functional aim focuses on ergonomic and safety requirements and, foremost, on creating a fluent transition from one transportation mode to another.

The framework is the centerpiece of the design. Bearing safety, stability and ergonomic consideration in mind, it was developed to meet all requirements for both locomotion modes, permitting the child to remain in the carrier at all times, even when asleep. The core part of the frame was carefully elaborated in terms of statics and aesthetics. Numerous anatomical studies lead to an innovative, ergonomic carrying-system for the carrier mode. A distinct bicycle rack was developed, permitting a quick and safe mounting for the bicycle mode. "Känguru" can be disassembled easily and without requiring tools, permitting cleaning and exchange of single components, extending the lifecycle and reducing the ecological footprint and costs. The architecture of the frame follows the example of the hollow bone structure of birds, combining light-weight and maximum stability. This can be realized via rapid prototyping, implementing the results of force path calculation and even producing custom made dimensions and sizes.

Nachiket Gole

Sheetal



1997 – 2000 Diploma in Mechanical Engineering, Ekalavya Polytechnic, Pune, India
 2000 – 2003 B.A. Mechanical Engineering, G.S.Moze College of Engineering, Pune, India
 2003 – 2006 Worked as Analyst-Industrialization, Geometric Software Solutions Ltd., Pune, India
 2006 – 2008 M.A. Industrial Design, IITD Indian Institute of Technology, New Delhi, India
 Since 2008 Working as Industrial Designer, Design Directions Pvt. Ltd., Pune, India



Sheetal – Cool-air Breezer

National Winner: Africa/India

“Sheetal” converts a table fan into an air cooler. This is a concept with potential markets across tropical countries, such as India, where temperatures soar in the summer and where an air cooling solution is needed. Air conditioning systems are expensive, consume a large amount of electricity and are not considered “green”. Desert coolers are environment-friendly, cheaper than air conditioning, but are unaffordable for low-income users. With this concept, households with a basic table fan can easily convert it to an air cooler at an affordable price. Although perhaps not as effective as a full-scale desert cooler, the cooling effect it achieves for the price will be a welcome alternative. It is based on the principle of cooling air through water evaporation and air humidification as in a common desert cooler. The evaporation of water at a forced rate absorbs heat from the ambient air, achieving substantial cooling in the process. The concept utilizes the features of a rotational molding process and materials, for example LLDPE, to create a simple and elegant body to house a standard table fan. The body is double walled, making it hollow to serve as a water container. Water is circulated by a submersible mini water pump to the top, which is then released for absorption by a porous material lining that holds water during the evaporation process. Openings at the back of the cowl allow air to be drawn in, which then cools as it passes through the wet fabric layer. Excess water trickles through the lining and returns to the water sump through an opening in the back at the bottom.

Seung Woo Kim

Smart



Smart – Water Purifier

South Korea/Taiwan/Singapore/ANZ

2004 – 2008 Studies, Industrial Design, Konkuk University, Seoul, South Korea
 Since 2009 Industrial Designer, Coway Innovative Design Center, Seoul, South Korea



“Smart” has been designed for installation in the kitchen to purify polluted tap water, thus providing clean drinking water. The Smart Touch GUI allows users to set the amount of water at the correct temperature simply and precisely. The intuitive and easy interface provides simple usability. Users enjoy interesting interactions when the product is touched. People are exposed to numerous pollutants in tap water. Water is one of the most essential elements for human consumption. However, there is a threat from serious pollution in tap water. “Smart’s” 4-step filter system purifies 99.99% of pollutants including infusible fine particles, rust residue, chlorine, heavy metals and carcinogenic substances, and removes microorganisms, etc. from tap water, providing clean drinking water. Users can instantly extract the intended amount of clean water at various temperatures. For example, users can set the exact amount of water at 40°C suitable for baby mixing formula. Moreover, users can cook better by precisely adjusting the amount of water when cooking. Furthermore, the device provides useful information such as recipes, weather, time, etc. Frequently used buttons are bigger based on a universal design. The sleek front of the product is based on the surface of water. The stylish design uses real materials that harmonize with any modern interior decorations and creates an image of elegance. Also, its small size is due to the optimal structure of interior. It operates in power-saving mode automatically when users are out or asleep to reduce wasted energy. Carbon emissions have been minimized during the manufacturing process. To maximize the filter recovery rate, a reduction valve and changeable module-type filter have been applied.

Jens Andersson

In-flight Food Delivery Concept



1999 – 2002 B.Sc. Product Design Engineering, University of Skovde, Sweden
 2002 – 2005 M.A. Industrial Design, Umea Institute of Design, Sweden
 2003 – 2004 Intern, IDEO, Boston, USA
 2006 – 2008 Industrial Designer, Propeller Design, Stockholm, Sweden
 2008 – 2010 Industrial Designer, Designit, Copenhagen, Denmark
 2010 – 2011 Freelance, Jens Andersson Design, Malmo, Sweden
 Since 2011 Senior Industrial Designer, Zenit Design, Malmo, Sweden



In-flight – Food Delivery Concept

National Winner: Nordics

This project re-examines the process of delivering in-flight food as a whole and proposes a new system for this process. This system is based on a cart that remains on the plane and which significantly enhances the level of ergonomics for flight attendants. The concept is based on a flexible cart that can be equipped to be suited for every different serving situation. A closer look revealed that substantial consideration must be given to cabin crew ergonomics. The motorized wheels of the cart eliminate strenuous pulling and pushing to move it. Moreover, a secondary motor raises the shelf where the food packages are stored, making it unnecessary to bend down to retrieve the food. The option of selecting between food serving and different modules for serving drinks, etc., provides the system with a large degree of flexibility. Lastly, the project reinvestigates the “in flight food delivery process” as a whole, suggesting neatly packaged food box modules to be brought directly into the plane’s galley. Instead of having food carts at every destination, these carts are plane-specific. This reduces the overall amount of food carts needed to maintain an operationally effective system. It also reduces the large expense involved in circulating carts as in the manner of the old system.

Davide Anzalone

Teseo + Arianna



2001 – 2004 Studies, Polytechnic of Milan, Department of Product Design, Italy
 2005 – 2006 Studies, FH Joanneum, Department of Industrial Design, Graz, Austria
 2007 Internship, Design Group Italia, Milan, Italy
 Since 2007 Chief of Design Department, Elettromedia Group (Hertz, Audison, Connection), Potenza Picena, Italy
 Since 2008 Freelance Industrial Designer, Milan, Italy



Teseo + Arianna – Beach Rescue System

National Winner: Italy

Fast, lightweight and environmental friendly, “Teseo + Arianna” is a system of products for the Beach Rescue Service. All of the equipment is powered by solar energy and, thanks to its intelligent automatic driving system and a new inflatable device design, it improves the first life support on board.

Victor Bilak

Rotating Color Circles



Rotating Color Circles – Intellectual Toy

National Winner: Russia/Ukraine

1990 – 1996 Major of Design, Moscow State Art Industrial University named by S.G. Stroganov, Moscow, Russia

1996 – 2003 Freelancer

Since 2003 Designer, head of EXPOLEVEL Design-Bureau, Moscow, Russia



This design concept presents an intellectual toy intended both for adults and children. It is based on the innovative principle of displacing movable elements along a nonlinear path in a plane. The toy is double-sided and consists of a body as well as rotatable and movable elements. The proposed principle of elements allows movement by means of rearranging the elements on one side of the toy, simultaneously changing the pattern at the opposite side. The model is designed as indecomposable, eliminating possibility of the dispersal of small component parts. The form of the toy symbolizes the image of a flower. The basis of the artistic concept is the “color circle” composed of “flower petals”. Harmonious color combinations are created in course of the play. The toy body is decorated in monochrome colors; the “petals” represent the colors of the rainbow. An emotional charge is achieved both by the toy’s aesthetic appeal as well as the positive emotions created in course of the play. The toy resembles a flower or a rainbow, which is associated with nature and creates positive mood. In addition, in the course of playing, the user has an opportunity to relax due to high involvement and absorption in the play. Thus, when the desired pattern is put together on the one side, it is decomposed at the other side. The user has possibility to continue the play. Market competitiveness of the proposed model is predetermined by its novelty, visual appeal, multi-functionality, simplicity and economic efficiency of manufacturing. The toy is ergonomic: its size and proportions are conveniently held in the palm. This intellectual toy is intended to encourage the development of creative thinking by the user, logical possibilities of classification skills; it contributes to development of aesthetic perception of colors and combinations thereof. Moreover, it can be used to develop small motor skills.

Román Cisneros Belenguer Hanna Terho

Mu Table

Román Cisneros Belenguer

1980 – 1989 Degree in Architecture, ETSAV, University of Architecture, Barcelona, Spain

1989 – 1998 Employments at diverse architecture offices, Barcelona, Spain and Berlin, Germany

1998 – 2005 Partner, TECTO Arquitectos, Barcelona, Spain

Since 2005 Partner, Cisneros Terho Arquitectos, Barcelona, Spain and Helsinki, Finland

2012 Employment, SARC Architects, Helsinki, Finland

Hanna Terho

1988 – 1994 Diploma in Interior Architecture and Furniture Design, University of Industrial Arts, TAIK, Department of Interior Architecture and Furniture Design, Helsinki, Finland

1994 – 1998 Employments at diverse architecture offices, Berlin, Germany

1998 – 2005 Partner TECTO Arquitectos, Barcelona, Spain

Since 2005 Partner Cisneros Terho Arquitectos, Barcelona, Spain and Helsinki, Finland

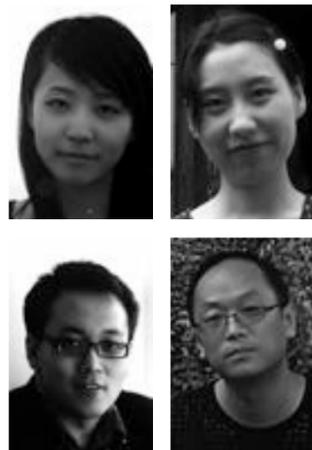


Mutable – Furniture System

National Winner: Spain/Portugal

“Mutable” is a piece of furniture made of aluminum that extends in length, varies in height and alters its shape, bringing versatility and adaptability to the user. The basic table consists of a cylindrical tube of varying lengths and 8 rectangular plates of two lengths that function as legs or supports for the tabletop. The table height can be adjusted by varying the angle of these plates. Pressure between the tube and the plates is held with screws. This unique system offers a wide variety of choices and combinations, creating a multitude of furniture possibilities. By adding the rectangular plates in different angles around the tube, the user can create different types of furniture from very small objects to large and complex structures, for example benches, beds, bookcases, chairs, even disaster shelters, etc. Aluminum is a corrosion-resistant material, suitable for outdoor use, has excellent longevity and is maintenance free. It is also 100% recyclable. The surface can be treated to obtain different appearances. The structure can be easily dismantled into small pieces and, due to the lightweight material, is cheap and easy to either transport or store.

Ruina Wang
Yuan Li
Dawei Cao
Yong Xie



T-Washer



Ruina Wang

2002 – 2006 Studies, Tianjin University of Technology, China
 2006 – 2011 Designer, EXMADE design company, Beijing, China
 2011 – 2012 Freelance Designer, Beijing, China

Yuan Li

2002 – 2006 Studies, Wuhan University of Technology, China
 Since 2006 Designer, EXMADE design company, Beijing, China

Dawei Cao

2002 – 2006 Studies, Tianjin University of Technology, China
 Since 2006 Designer, EXMADE design company, Beijing, China

Yong Xie

2002 – 2005 Teacher, Beijing Institute of Technology, China
 Since 2005 Designer, EXMADE design company, Beijing, China

T-Washer – Washing Machine

National Winner: China

With populations growing, living space is becoming smaller and smaller. Existing electrical appliances should be re-designed in response to this change. Traditional washing machines take up too much interior space, making living space tighter. The new design of “T-Washer” can transform the volume of this appliance according to people’s needs. Users can wash just a few clothes, requiring less space, water and electricity. The “T-Washer” is attached to the wall, as a result it is lighter weight and quality is more compact. Its small size and light weight can significantly reduce carbon emissions generated during transport.

Kazuya Washio
Yu Kawashima

Rovey



Kazuya Washio

2002 – 2006 Studies, Kyoto Prefectural University, Kyoto, Japan
 2006 – 2009 M.A. Product Design, Kyoto Institute of Technology, Kyoto, Japan
 Since 2009 Product Designer, Fujitsu Design Limited, Tokyo, Japan
 Since 2010 Join Studio .00, Tokyo, Japan

Yu Kawashima

2003 – 2007 B.A. Product Design, Kyoto Institute of Technology, Japan
 2007 – 2010 M.A. Product Design, Kyoto Institute of Technology, Kyoto, Japan
 Since 2010 Freelancer, Studio .00, Tokyo, Japan



Rovey – Desktop Fan

National Winner: Japan

“Rovey” was conceived as a new desktop fan. Normally, fans require electricity to oscillate, but “Rovey” is different. It spins around on its own using its own energy. The structure of “Rovey” is reminiscent of the traditional Japanese balance toy, “Yajrovey”, which librates by balancing with a fulcrum and a center. Because of this structure, “Rovey” can spin by utilizing the energy generated from the wind of fan itself. “Rovey” is excellent at saving energy and is in harmony with its environment. Moreover, “Rovey” turns 360 degrees and functions just like a ceiling fan to circulate the air. Of course, the turning function can be switched off with the stopper, and then “Rovey” can be used as ordinal desktop fan.

Craig Erickson

Rob Girling

Jennifer Darmour

Sam Baker

Craig Erickson

2001 – 2003 Product Designer, Microsoft, Redmond, USA

2003 – 2004 Senior Interactive Art Director, Cole & Weber, Seattle, USA

2004 – 2006 Senior Product Designer, Microsoft, Redmond, USA

2003 – 2010 CoFounder, SectionSeven, Seattle, USA

2010 – 2011 Creative Director, Artefact, Seattle, USA

Rob Girling

1986 – 1990 B.A. Information Design, Falmouth University, Falmouth, UK

1990 – 1992 M.A. Interaction Design, Royal College of Art, London, UK

1992 Intern Product Designer, Apple, Cupertino, USA

1992 – 2002 Principal Product Designer, Redmond, USA

2002 – 2003 Senior Interaction Designer, IDEO, Seattle, USA

2005 – 2006 Lead Game Designer, Sony Entertainment of America, Seattle, USA

Since 2006 Principal, Co-Founder, Artefact, Seattle, USA

Jennifer Darmour

2003 – 2005 M.F.A., Art Center College of Design, Pasadena, USA

2005 – 2006 Media & Interaction Design Consultant, Freelance

2006 – 2007 Product Designer, Microsoft, Redmond, USA

Since 2007 User Experience Design Lead, Artefact, Seattle, USA

Since 2008 Owner, Creative Director, Electricfoxy, Seattle, USA

Sam Baker

2001 – 2004 Senior Game Developer, Paradox Development, Moorpark, USA

2004 – 2005 Senior Game Developer, Atari, Inc, Bothell, USA

2005 – 2006 Senior Game Developer, Amaze Entertainment, Kirkland, USA

2006 – 2010 Senior Game Developer, Big Fish Games, Seattle, USA

Since 2010 Developer, Artefact, Seattle, USA



Serenity



Serenity – Home Control System

National Winner: USA/Canada

There are a lot of options available when it comes to home control systems. However, few evoke an artful and emotionally appealing integrated experience within the home environment. Even fewer coordinate with and feel connected to the architecture. This is a cohesive system of ubiquitous devices that not only provide consumption awareness, they also allow the user to toggle through a range of home control and automation functions. It combines the advantages of mobility with the fixed dedication of current home controls.

“Serenity” is an extensible set of color e-ink tablet-like devices that respond to touch and proximity. Each one provides a window into the various facets of home automation. Sensors in the device detect temperature, light, sound, moisture and airflow. The tablet also communicates with sensors and data from the home. A key feature of the devices is spatial local-awareness. Each device knows exactly where it is as it is carried throughout the home. Controls and status become relevant depending on its location. The software combines awareness (reporting), control and context. Reporting and status awareness are provided through artful and engaging interactive visualizations. Controls are kept minimal to connect with the architecture and to please the eye. Context is provided by both descriptive menu systems and the device’s location within the home. The visual experience presents status data, menus and controls as art and/or elements that are visually pleasing and that beg to be displayed and enjoyed rather than hidden. It’s a system that allows users to quickly understand a combination of settings that make up the environment within a room or the whole house. It gives them contextual access to relevant menus and allows them to easily switch to other functions of the home system.

7 Special Mentions: Professionals & Enthusiasts

[Further information to the category](#)

In addition to the 15 National Winners, the jury selected 7 additional outstanding projects as part of the BraunPrize 2012 exhibition. These Special Mentions were picked from all submissions, independently of the country the participants hailed from. This means that all countries were able to participate in the BraunPrize 2012.
The Professional & Enthusiast category is defined as professional designers, design interested enthusiasts and inventors who have a clever product concept.

Yong Ho Shin

LED Bulb



Light Bud – LED Streetlight Incorporated with an Emergency Deployment System

1990 Bachelor of Architecture/Engineering, Yeungnam University, South Korea
 1991 – 1994 Architecture study, Architectural Association School of Architecture/ Bartlett School of Architecture, London, UK
 1995 – 2001 Practice, Nicholas Grimshaw&Partners and Foster&Partners, London, UK; Skidmore Owings&Partners, Chicago, USA
 Since 2002 Practice, shindesignworks, South Korea

When a tsunami or earthquake strikes, electrical power supply is cut off, causing a blackout. This is a serious problem for infrastructures such as streetlights. “Light Bud” is a hybrid system that integrates a streetlight with an emergency beacon to ensure that it functions under any circumstances. The streetlight is composed of two parts. The first contains an extruded aluminum column with a gas cylinder and a folded inflatable balloon. The second part consists of a detachable LED lighting head and a bracket for support while in the air. In a disaster scenario, when the electrical grid fails, such as due to an earthquake or tsunami, signals from the sensors activate the gas cylinder, inflating the folded balloon. The balloon then rises through the head of the column, carrying the LED lighting module. Power is provided by a solar-cell layer printed on top of the balloon and rechargeable DC batteries installed in the upper part of the LED module. By taking exactly the same form factor as in the streetlight systems currently available, “Light Bud” illuminates the ground like normal streetlights, only in disaster situations. This will allow people to orientate themselves even under the worst conditions, the only difference being the height of the light source.

Yan-Ting Chen Hsin Yeh

In Out Bottle



Yan-Ting Chen

2003 – 2007 B.F.A., National Taiwan University of Science and Technology, Taipei, Taiwan
 2008 – 2011 M.Sc., Pratt Institute, New York, USA
 2011 – 2012 Teacher, Creative Design Center, National Taiwan University of Science and Technology, Taipei, Taiwan

Hsin Yeh

2003 – 2007 B.F.A., National Taiwan University of Science and Technology, Taipei, Taiwan
 2008 – 2011 Studies, National Taiwan University of Science and Technology, Taipei, Taiwan
 2011 – 2012 Designer, Compal Electronics, Taipei, Taiwan



In Out Bottle – Easy to Pour and Refill

The “In Out Bottle” is a very convenient product. It makes it easy to pour and refill sugar in the bottle. In addition, the cover of the bottle is made of silica gel, the shape of which can be changed simply. For example, when users want to refill the bottle again, they simply press the silica gel cover down and pour sugar. The funnel-shaped cover prevents spilling sugar. This tiny change can make lives more comfortable.

**Yan-Ting Chen
Shao-Lun Chao
Hung-Lung Lin**

Red Hazard



Shao-Lun Chao
2005 – 2009 B.F.A., National Taiwan University of Science and Technology, Taipei, Taiwan

2010 – 2012 Studies, National Taiwan University of Science and Technology, Taipei, Taiwan

Hung-Lung Lin
2003 – 2007 B.F.A., National Taiwan University of Science and Technology, Taipei, Taiwan

2009 – 2011 Studies, National Taiwan University of Science and Technology, Taipei, Taiwan

Yan-Ting Chen
2003 – 2007 B.F.A., National Taiwan University of Science and Technology, Taipei, Taiwan

2008 – 2011 M.Sc., Pratt Institute, New York, USA

2011 – 2012 Teacher, Creative Design Center, National Taiwan University of Science and Technology, Taipei, Taiwan



Red Hazard – Truck's Turning Indicator

The roads of the United States witness over 90,000 truck accidents each year. And 30% of all accidents are directly related to trucks' inside radius. When a tractor trailer or container truck turns left or right on the corner of street, the inside radius of the rear wheels moves, creating a deadly curved area. Therefore, it is extremely hazardous for pedestrians and smaller vehicles located next to these large trucks. In response to this problem, the designers created a new turning indicator called "Red Hazard". It not only sounds a beep, it also projects red light on the ground to indicate which area is dangerous for pedestrians on the corner.

**Daniella Spinat
Johanna Schoemaker
Jeremy Juel
Fernd van Engelen
Markus Wierzoch**

Meme

Daniella Spinat
2006 – 2011 Freelance Designer, Seattle, USA
2009 M.F.A., Yale University School of Art, New Haven, USA

2010 – 2011 User Experience/Visual Designer, Microsoft, Seattle, USA

Since 2011 Designer, Artefact, Seattle, USA

Johanna Schoemaker
2000 – 2004 Apprenticeship, Staatliche Zeichenakademie, Hanau, Germany

2004 – 2009 Studies, University of Wuppertal, Germany

2008 Intern, Carbon Design Group, Seattle, USA

2009 – 2010 Designer, Carbon Design Group, Seattle, USA

Since 2010 Designer, Artefact, Seattle, USA

Jeremy Juel
2008 – 2011 Studies, University of Washington, Seattle, USA

2008 Intern, Digital Kitchen, Seattle, USA

2009 Intern, Microsoft, Redmond, USA

2009 Freelance, More Dust, Seattle, USA

2010 Intern, Wintr, Seattle, USA

2011 Freelance, PRR, Seattle, USA

Since 2011 Designer, Artefact, Seattle, USA

Fernd van Engelen
1986 – 1987 Freelance Designer

1986 – 1991 Staff Designer, NovAtel, Calgary, Canada

1991 – 1992 Senior Designer, Technology Design, Seattle, USA

1992 – 2002 Design Director, Teague, Seattle, USA

2002 – 2010 Managing Director, Carbon Design Group, Seattle, USA

Since 2010 Director of Design, Artefact, Seattle, USA

Markus Wierzoch
1995 – 2000 Studies, Darmstadt University of Applied Science, Germany

2000 – 2001 Product Designer, Barski Design, Frankfurt, Germany

2001 – 2002 Product Designer, GE, Taipei, China

2002 – 2007 Product Design Manager, Asus, Taipei, China

2008 – 2010 Lead Industrial Designer, Carbon Design Group, Seattle, USA

Since 2010 Senior Lead Designer, Artefact, Seattle, USA



Meme – A Fashionable, Wearable Camera & Display

"Meme" is a wearable camera and display presented as a fashion accessory that enables teens and young adults to express their creativity by quickly capturing images in the moment. These images may be shown on the display, stored on the device, or wirelessly transmitted to a phone. Users activate the camera by pushing a single button to capture an image or push it twice to activate an automatic photo capture mode.

Photography is a great tool for self-expression in social media channels. Mobile apps like Instagram are a very popular means for people to express their identity in the digital world – yet similar options don't exist in the analog world. The challenge with this concept design was to bridge that gap. The traditional point-and-shoot camera is becoming marginalized as camera phones continue to improve in quality and functionality. The designers sought to re-imagine this device as a product that teens and young adults would want to use as much as their phones. But rather than try to displace the cell-phone as a camera, they found a solution that integrates with the existing tech ecosystem (mobile, app, and social media).

The result is an affordable, yet disruptive camera that offers instant gratification and relevance to its user. Emphasis has been placed on fun and self-expression rather than tech specs and functions. Users can change the picture as frequently as they change their mood, interests, or style. "Meme" can be worn as a necklace, or attached to clothing with a pin or clip.

Johanna Schoemaker Paul Hoover Fernd van Engelen



Johanna Schoemaker

- 2000 – 2004 Apprenticeship, Staatliche Zeichenakademie, Hanau, Germany
- 2004 – 2009 Studies, University of Wuppertal, Germany
- 2008 Intern, Carbon Design Group, Seattle, USA
- 2009 – 2010 Designer, Carbon Design Group, Seattle, USA
- Since 2010 Designer, Artefact, Seattle, USA

Paul Hoover

- 1993 – 1995 Designer, RPHoover Inc., Seattle, USA
- 1998 – 2002 Student, Seattle Pacific University, Seattle, USA
- 2002 – 2003 Co-founder/designer, Red Squirrel Design, Seattle, USA
- 2003 – 2005 Designer, Filter Talent, Seattle, USA
- 2005 – 2010 Designer, Microsoft, Redmond, USA
- Since 2010 Designer, Artefact, Seattle, USA

Fernd van Engelen

- 1986 – 1987 Freelance Designer
- 1986 – 1991 Staff Designer, NovAtel, Calgary, Canada
- 1991 – 1992 Senior Designer, Technology Design, Seattle, USA
- 1992 – 2002 Design Director, Teague, Seattle, USA
- 2002 – 2010 Managing Director, Carbon Design Group, Seattle, USA
- Since 2010 Director of Design, Artefact, Seattle, USA

999Bottles



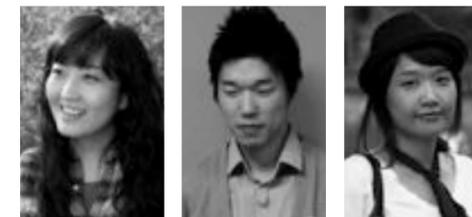
999Bottles – Re-usable Water Bottle

The “999bottle” is a water bottle concept designed to help people visualize the positive impact they can have on the environment by drinking from re-usable water bottles instead of disposable ones. Three numbered dials along the length of the bottle allow the user to keep track of how many times it is re-used. Each time it is refilled, the dial is advanced one notch. The numbers change slowly, but they do add up.

An accompanying mobile app tells the user what the numbers mean, giving context to this conservation through visuals that graphically depict the benefits of the user’s efforts, and lets the user share the impact this makes with friends through social media channels. While the dial keeps track of the number of bottles saved – the mobile app brings this impact to life through graphics and comparisons. As the number of saved bottles increases, the app interprets those numbers and to help put this impact into perspective. For example, at 8 bottles, the user will have amortized the initial purchase of the re-usable bottle. Fifteen bottles is a stack about as tall as a giraffe. At 147, the disposable bottles that were not used have saved \$326 and 7 gallons of oil. Stacked on top of each other, these bottles would be equal the height of a 15-storey building.

Social media can provide additional motivation. It is possible to connect to Facebook via the app and join forces with friends to discover the collective impact. If one user can single-handedly save the equivalent height of a mid-sized building, think about what can be accomplished in a group. The app can quickly toggle between the user’s individual effort, the combined effort with friends and the collective impact of the product globally.

Min-Jung Lee Sang-Deuk Son Seong-Mi Kim



Min-Jung Lee

- 2002 – 2007 Studies, University of Konkuk, Industrial Engineering & Architecture Design, Seoul, Korea
- 2008 – 2009 Studies, SADI Samsung Art & Design Institute, Product Design, Seoul, Korea
- 2010 Work, dmp partners Architectural firm, Seoul, Korea
- 2011 Freelancer, Interaction Design & Handicraft Accessories, Seoul, Korea
- 2012 Work, Gang-dong Arts Center, Seoul, Korea

Sang-Deuk Son

- 2005 – 2010 Studies, College of Kaywon School of Art and Design, Seoul, Korea
- 2009 – 2010 Work own business, Ministry of Education, Science and Technology, Seoul, Korea
- 2010 Work, Heungkuk Life Insurance Company, Seoul, Korea
- Since 2011 M.A. Design Management, Graduate University of Hong-ik, International Design Advanced Studies, Seoul, Korea
- Since 2011 Work, KIDP Korea Institute of Design Promotion, Gyeonggi-do, Korea

Seong-Mi Kim

- 2003 – 2008 B.A. Industrial Design, University of Sookmyung Women’s, Seoul, Korea
- 2005 Part time job Product Design, DK IND Co. Ltd., Seoul, Korea
- 2006 Studies, Western Michigan University, Celcis, Kalamazoo, USA
- Since 2008 Work, Sidiz, Inc., Design Team, Seoul, Korea

The Blind Tags



The Blind Tags – Braille Tag for the Blind

With the development of digital technology in the 21st century, a large number of products, such as cellular phones and voice recognition equipment, has been digitalized. Yet many of these products are expensive to buy, complicated to use or lack the common requirements for people with impaired vision. Not only has it broadened the disparities between them and the general public, it has also led to the emergence of rather more neglected classes. Based on these issues, the designers have developed essential designs to encourage convenience and usability at an affordable price from the perspective of the blind.

The concept of the design is a Braille tag, which helps the blind to choose their own colors and styles of clothes by themselves. In addition, it definitely aims at building their self-confidence by highlighting aesthetic viewpoints. The vision of this design is to convey self-respect and the importance of expression for the blind. The creativity of this design focuses on the value of human nature and which is thus of vital importance.

Hong Yan Chen Feng Feng Wei Guang Wu Min Yang



Hong Yan Chen
1998 – 2002 B.A., Guangzhou Academy of Fine Arts, China
2005 – 2008 M.A., Guangzhou Academy of Fine Arts, China
Since 2008 Lecturer, Guangzhou Academy of Fine Arts, China

Feng Feng
1987 – 1991 B.A., Guangzhou Academy of Fine Arts, China
Since 1991 Professor, Guangzhou Academy of Fine Arts, China

Wei Guang Wu Doctor, Professor, Tutor of Master

Min Yang
2000 – 2004 B.A., Guangzhou Academy of Fine Arts, China
Since 2005 Lecturer, Guangzhou Academy of Fine Arts, China
2009 – 2012 M.A., Guangzhou Academy of Fine Arts, China

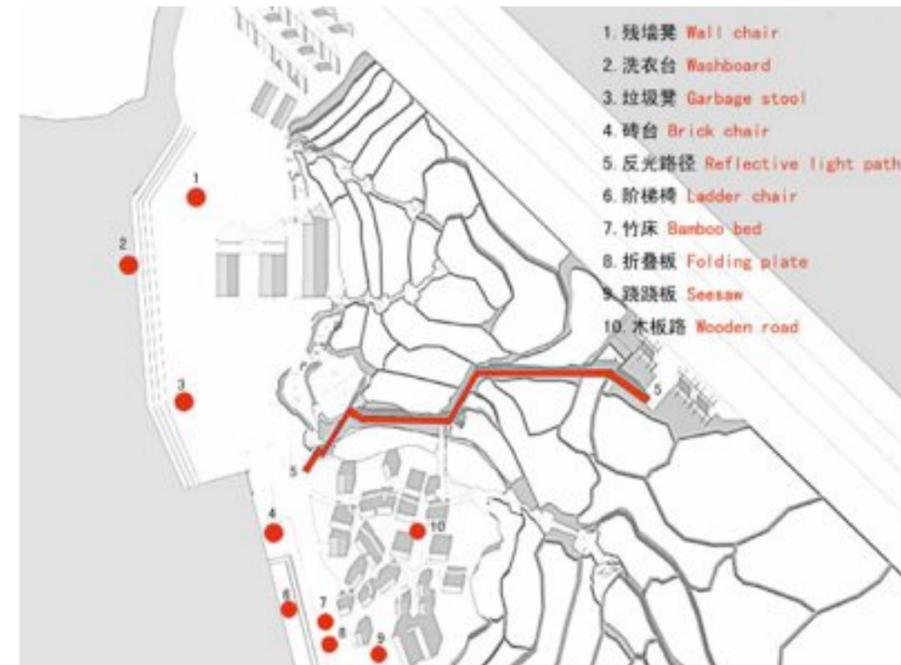
Students of Bachelor,
Guangzhou Academy of Fine Arts, China:

Gan Xiaoying, Wang Xianling, Wu Huinan, Yang Chen, Ren Rong, Feng Shaoshen, Wu Qinghua, Zhang Huangshou, Chen Zhijia, Liang Xiaojian, Ou Minghua, Su Zhibang, Ye Bowen, Ye Qixing, Huang Jianqian, Yang Jieqing, Yi Chunbao, Lei Yuanqing, Yang Zhen, You Qizheng, Wang Deliang, Cao He, Wang Hongjun, Feng Minghua, Lou Liwei, Li Taogao

And Villagers



Sustainable Strategies for Nanting Village



The sustainable products base on the POE (Post-Occupancy Evaluation) on Nanting Village of Guangzhou

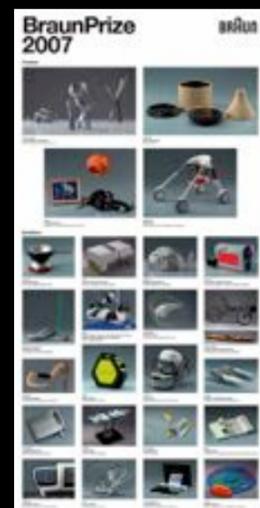
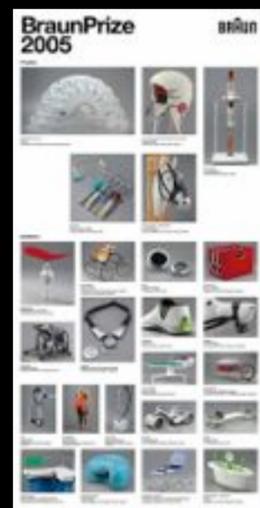
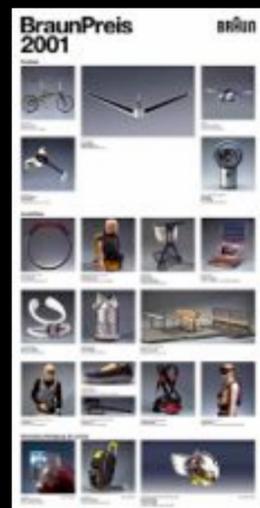
Based on three years of “Post-Occupancy Evaluation of Nanting Village of Guangzhou”, designers carried out an optimization study on landscape and architectural design which lasted two years. Construction is based on the joint effort of users, local people and designers to develop the design plan and construction research. To emphasize users’ involvement, they participated in the state assessment, construction and design optimization and management and maintenance. The project emphasizes low costs, the use of local materials, and the integrated use of technology to create a sustainable design and to build a landscape in Nanting Village. Designers, local residents and users collaboratively solved the problem of Nanting Village, Guangzhou to promote the optimized design and construction based on post-occupancy evaluation. A research team was formed to examine sustainable strategies for Nanting Village in Guangzhou. The sixty-member team included students, villagers and instructors. Initially, the “POE (Post-Occupancy Evaluation) System” was used to begin the research and design. Secondly, focus is placed on sustainable design and how to improve the village. The villagers also can take part in and learn more about the concept of sustainable design.

Local and waste materials from the Nanting Village are used. The building techniques come from the masses and the site constraints. The list of sustainable products based on the “POE (Post-Occupancy Evaluation)” includes wall chairs, washboards, garbage stools, brick chairs, reflective light paths, ladder chairs, bamboo beds, folding plates, seesaws and wooden roads.



BraunPrize since 1968

History



When it was established in 1968, the BraunPrize was Germany's first international competition to promote the work of young designers. Braun's commitment to this cause has been highly regarded by the design world and the design-aware public ever since. In sponsoring the BraunPrize, Braun seeks to highlight the importance of industrial design and innovation to promote ideas for consumer products that help people in all aspects of their daily lives.

Imprint

Published by

Braun Design
Kronberg, Germany

Design

Verena Wissel, Christian Schreiber, Nina Sagra

Editing

Oliver Grabes, Verena Wissel, Till Winkler,
Angela Schult, Magdalena De Gasperi,
Ben Wilson, Alex Thalheim-Martin, Rory McGarry
The project descriptions were provided by the participants.

Photography

Roman Knie, p. 9, 27
Niels Patrick Geisselbrecht, p. 11, 16, 20–26, 28–33, 38,
40, 43, 46, 48, 88, 90–91, 96
Lutz Sternstein, p. 17
All other pictures were provided by the participants.

Thank you

Participants
Jurors
Guest jurors
Technical support
Braun Design team
BraunPrize team
P&G Corporate Design
Braun Management

It has been a great pleasure to celebrate the BraunPrize
tradition for the 44th year with you.

braunprize.im@pg.com
www.braunprize.com



