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www.bmwclassic.com
01.2008

BMW Classic live

The history of BMW cars from 1929 to 1966

BMW R 24 – the first post-war BMW model

38

30 years of the BMW M1 – a sports car with a career of its own

42

Precious cargo – the 16th BMW Art Car by Olafur Eliasson

50

Erstklassige Automobile zu bauen, ist eine Wissenschaft. Einzigartige eine Kunst.

Jetzt gibt es ein Automobil, das beides ist:

Der neue BMW M1.

Der BMW M 1 ist ein Sportwagen, der als eine der wenigen Ausnahmen auf dieser Welt den Sinn des Wortes wirklich erfüllt. Der M 1 ist keine Erweiterung des Angebotes von repräsentativen Luxus-Sportwagen, er wurde vielmehr als reinrassiger Rennwagen für den Einsatz im Produktionswagen-Spitzensport gebaut: kompromißlos, exakt und absolut funktionell.

Der neue BMW M 1 besitzt ein Fahrwerk in Sportqualität und eine aufwendige Gitterrohrrahmen-Konstruktion, wie sie beim Bau von Prototypen und Formelrennwagen eingesetzt wird. Das Antriebsaggregat liegt vor der Hinterachse. Die Gestaltung dieser Präzisionsmaschine signalisiert die beste Synthese aus optimaler Gewichtsverteilung, günstigem Luftwiderstandsbeiwert und Platz für aufwendige Fahrwerks-Konstruktionen mit extrem breiten Reifen.

Der BMW M 1 fährt nach den internationalen Sportregeln in der Version der Gruppe 5 mit einem über 588 DIN kW (über 800 PS) starken Turbo-Triebwerk. In der Version nach den Vorschriften der Gruppe 4 leistet sein Triebwerk über 353 DIN kW (470 PS). Und nach den Vorschriften der Straßenverkehrsordnung gibt es diesen Rennsportwagen als Serien-Version für ein paar hundert der anspruchvollsten Fahrer mit 204 DIN kW (277 PS).

Viele fahren mit modifizierten Serienwagen Rennen. Bei BMW geht jetzt ein modifizierter Rennwagen in Serie. Und wird so zu einem Automobil, das nicht möglichst vielen etwas bietet. Sondern sehr wenigen alles.

Dear friends of the brand,

The year 2008 has only just got underway, but time is flying past at a rapid rate. In a period of upheaval and renewal such as this, it is important to stop and reflect for a moment on what has been and what is yet to come.

The most incisive changes are obvious at first glance. We are entering the year with a new name: "BMW Classic". And in your hands you are holding a further innovation. Starting with this issue, our magazine has assumed a modern layout and a new title: "BMW Classic live". We are also working full speed ahead on a subscription service to ensure that in future – if you so wish – you won't miss out on any issues. The new name and the new-look magazine reflect the new route we are going down. Enhanced service – for example by developing the Historic Workshop – and an extended event concept are just two of the many changes you can read about in this issue.

Finally, let me offer you a brief glimpse of the focus of our communications this year. Among other things, we aim to convey the fascination of the BMW M1, a truly unique sports car. Over a period of 30 years the first "M" model has become an internationally sought-after classic. We are also delighted to announce the opening date for the BMW Museum: from 21 June its doors will be open to you on six days of the week. You can read all about the Museum in the second issue of BMW Classic live. In the autumn issue we will then be turning to the history of the BMW 7 Series.

Read and enjoy!

Karl Baumer
Director BMW Classic

"BMW Mobile Tradition" has been renamed "BMW Classic". To find out what else has changed, turn to p.12.

In 30 years the BMW M1 has evolved into a classic. But the birth of this sports car was anything but easy. p.42.

COMPANY HISTORY

MOTORCYCLES

AUTOMOBILES

REGULARS

www.goodwood.co.uk/fos

Goodwood Festival of Speed

50° 51´ N 00° 45´ W

Britain. Goodwood. Goodwood Festival of Speed.
11 to 13 July 2008

Great Britain celebrates itself. With this year's motto "Hawthorn to Hamilton – Britain's love affair with world motor sport" the significant role of the British in international motor racing is to be honoured. From 11 to 13 July, former and present-day British drivers and manufacturers, along with motorsport fans from around the world, will be heading for Lord March's estate in Goodwood. In addition to the spectacular races, other attractions include the Cartier "Style et Luxe" competition and an exhibition hall for the latest automotive technologies. Further information at www.goodwood.co.uk/fos.

www.lemansclassic.com

Le Mans Classic

48° 00´ N 00° 11´ O

France. Le Mans. Le Mans Classic.
11 to 13 July 2008

One of the innovations of the fourth Le Mans Classic is the involvement of aspiring young racing drivers. The competition for junior drivers goes by the name of "Little Big Mans". This time round, the main event is open to vehicles and model types which have taken part in one of the 24-hour races between 1923 and 1979. Please note: anyone aiming to watch the excitement live will need to observe the dress code. Find out about this and more at www.lemansclassic.com.

www.silvretta-classic.de

Silvretta Classic

47° 04´ N 09° 55´ O

Austria I Switzerland I Liechtenstein. Silvretta Classic.
3 to 6 July 2008

The Silvretta Classic will trace a route through fabulous valleys and picturesque mountain peaks of the Alps from 3 to 6 July. The drivers taking part in this three-day rally cover around 620 kilometres between the start in Partenen and the finish in Vandans. In between, they have to take part in various time trials. Classics up to model year 1976 and recent classics to 1988 are eligible to participate. Further information at www.silvretta-classic.de.

www.concorsodeleganza.com

Concorso d'Eleganza Villa d'Este

45° 50´ N 09° 04´ O

Italy. Cernobbio. Concorso d'Eleganza Villa d'Este.
25 to 27 April 2008

For the tenth time this year, the BMW Group is patron of the Concorso d'Eleganza Villa d'Este, one of the world's most celebrated beauty contests for cars. In the stylish ambience of the Grand Hotel Villa d'Este and Villa Erba, around 50 highlights of motoring history traditionally compete in the glamour stakes. They include classic models from 1920 to 1970 as well as modern concept cars and prototypes. Open day for the public is on Sunday, 17 April, at Villa Erba in Cernobbio. Further information at www.concorsodeleganza.com.

www.1000miglia.eu

Mille Miglia

45° 32´ N 10° 14´ O

Italy. Brescia. Mille Miglia.
15 to 17 May 2008

This year's Mille Miglia Storica takes place under new management. The long-distance event, one of the most famous in the world, will be staged by MAC Events, Meet Comunicazione and Sanremorally until 2012. These three agencies, each with a different focus, also organise the Milan-San Remo race. This year, around 400 classic cars will cover the 1,000 miles from Brescia to Rome and back between 15 and 17 May. Further information at www.1000miglia.eu.

Obituary: Hans Glas

The former manager of BMW's Dingolfing plant, Hans Glas (junior), died in the night from 23 to 24 January at the age of 63. Glas had for some time been suffering from a serious illness. His career began at BMW in 1968, where he was a group manager in the Dingolfing press shop after Hans Glas GmbH, the company belonging to his father and grandfather, had been bought out by BMW in 1967. Some 36 years later, after appointments in Landshut, Berlin and Munich, his career path similarly ended at Dingolfing, where Glas was plant manager from 1998 to 2004. He himself described the post as "the best job in the world".

Unknown beauty

It stands out from the long pedigree of BMW motorcycles like no other besides: the BMW R 7, a one-off from the 1930s, belongs to the BMW Group's Historic Collection and is now to be presented to the public for the first time. In looks alone – sporting stylishly curving mudguards, a virtually fully enclosed engine and a chrome-plated fuel tank – it instantly distinguishes itself from all other production models of its era. On the technical front, too, the R 7 has some rare surprises in store: the 800 cc Boxer engine is mounted in a bridge frame made of sheet metal. The cylinder and cylinder head form one unit, dispensing with the head gasket. The friction bearing of the crankshaft and the arrangement of the camshaft and pushrods underneath the crankshaft were not implemented by BMW until more than 30 years later in the /5 Series.

For its elaborate restoration, which took around two years to complete, numerous parts had to be remanufactured. For this the specialists were able to use the original drawings in the BMW Group Archive. The BMW R 7 is fully operational and will soon be causing a stir at events in Germany and abroad.

Ernst Hiller dies

The death of Ernst Hiller on 27 February marks the passing of one of BMW's most successful motorcycle racers of the post-war era. Born in Gütersloh in 1928, he began competing in races in 1951. In 1954 he became a licensed rider and in 1956 switched to the BMW RS, with which he immediately went on to win his first race. In 1957 he was German Road Champion in the 500 cc class, and managed to defend the title in 1958 and 1959. His fourth title in 1962 marked the last German Road Championship win for BMW. Ernst Hiller also made sporadic appearances in international races, winning the Austrian Grand Prix in 1958, for example. That same year saw him come seventh in the 500 cc World Championship.

Even in advanced age, "Germany's fastest riding instructor" retained his close links to motorsport. Last year he fulfilled a personal dream when, as part of the centenary celebration of the Isle of Man Tourist Trophy, he lined up at the start astride a BMW RS.

Ernst Hiller on his BMW RS in 1958.

BMW Z1, second edition

In 1987, BMW unveiled another roadster at the Frankfurt Motor Show. The Z1 caused such a sensation that a small production run of 8,000 units was launched from 1988 onwards. This technology test bed designed by BMW Technik GmbH featured a raft of innovations, including a plastic body mounted on a steel monocoque frame. The car also boasted retractable doors and a Z rear axle.

Soon after the presentation of this futuristic two-seater, automotive expert Jürgen Lewandowski published a comprehensive monograph on the Z1. To mark the 20th anniversary of the roadster, this definitive, out-of-print work has now been republished. Distinguishing it from the original edition are a new cover and 16 additional pages containing precise production figures, the colour variants which subsequently became available, the Z1 brochures and a history of the Alpina Z1. Photos have been replaced and added to. And once again, those who were pivotally involved in creating the car have contributed to the book, among them Professor Wolfgang Reitzle, Dr Ulrich Bez, Harm Lagaay, Sabine Zemelka, Hans Riedel, Richard Gaul and Burkard Bovensiepen.

The new edition costs €99.90 (plus postage and packing). A special numbered limited edition (250 copies) in a slipcase and signed by the contributors costs €249.90 (plus postage and packing).

The book is available exclusively from:

art & car Verlag
Monika Lewandowski
Karl-Theodor-Str. 14, D–82343 Pöcking
Tel: +49 (0)8157 4042
Fax: +49 (0)8157 4043
www.artandcar.de

Individuality is the name of the game

The BMW Group Archives bring the 1970s back to life. With immediate effect, an individual calendar featuring motorcycles, cars and racing models from this period can be compiled online.

From a pool of some 100 historic images, 12 calendar motifs as well as the cover image can be selected. The range covers pictures of BMW architecture, the 02 Series, the new luxury class, the first motorcycles with standard fairing, the legendary M1 sports car, the classic 6 Series Coupés, various race cars in action, and much more besides. Visit the BMW Group Archives website to compile your own favourites.

The key advantage is that the calendar always comprises 12 months but these are not tied to a particular calendar year. For example, the calendar could run from May 2008 to April 2009.

The printed calendar is in A3 format on 230 g paper and with a white spiral binding. It costs €29.90 (incl. VAT, plus postage and packing) and can be ordered from the BMW Group Archives (www.bmw-grouparchives.com).

5,000,000

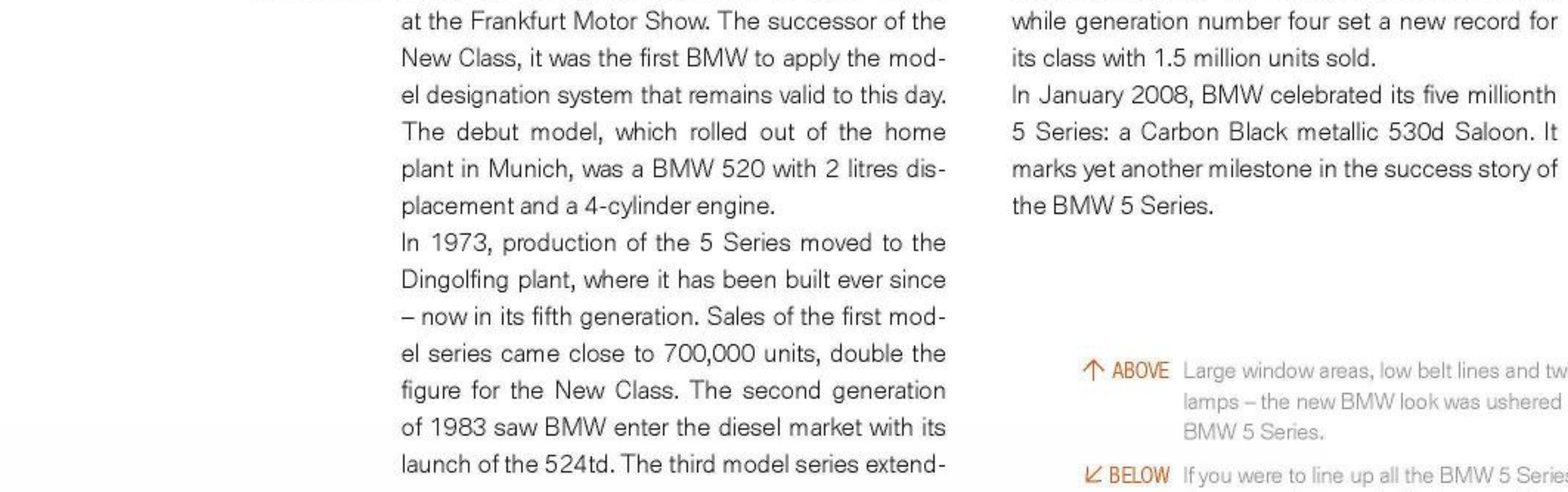
In autumn 1972, BMW unveiled its first 5 Series at the Frankfurt Motor Show. The successor of the New Class, it was the first BMW to apply the model designation system that remains valid to this day. The debut model, which rolled out of the home plant in Munich, was a BMW 520 with 2 litres displacement and a 4-cylinder engine.

In 1973, production of the 5 Series moved to the Dingolfing plant, where it has been built ever since – now in its fifth generation. Sales of the first model series came close to 700,000 units, double the figure for the New Class. The second generation of 1983 saw BMW enter the diesel market with its launch of the 524td. The third model series extended the portfolio by the "touring", an estate version, while generation number four set a new record for its class with 1.5 million units sold.

In January 2008, BMW celebrated its five millionth 5 Series: a Carbon Black metallic 530d Saloon. It marks yet another milestone in the success story of the BMW 5 Series.

↑ ABOVE Large window areas, low belt lines and twin headlamps – the new BMW look was ushered in by the BMW 5 Series.

↙ BELOW If you were to line up all the BMW 5 Series of all five generations ever built, they would take up most of the Pan-American Highway. This network of expressways links Alaska (Fairbanks) with Tierra del Fuego (Ushuaia) and covers a distance of some 25,000 kilometres.



BMW books from HEEL

Manfred Grunert / Florian Triebel

BMW Since 1916

This book follows BMW's journey through highs and lows, tracing developments in the areas of research and development, production, engines, motorcycles, automobiles, motorsport, sales and marketing.

596 pages, approx. 350 colour and approx. 250 b/w images, 250 x 275 mm, hardcover with jacket

€ (D) 59.00

BMW DIMENSIONS

The BMW home plant in Munich

This new publication in the BMW Dimensions series is a comprehensive documentary of the 85-year history of BMW's Munich plant.

252 pages, approx. 520 colour and b/w images, 250 x 275 mm, hardcover

€ (D) 29.90

BMW DIMENSIONS

Rainer Simons/Walter Zeichner

From Vision to Success:

The Development History of BMW Automobiles 1918–1932

400 pages, approx. 650 partly coloured illus., 250 x 275 mm, hardcover with jacket

€ (D) 78.00

BMW PROFILES

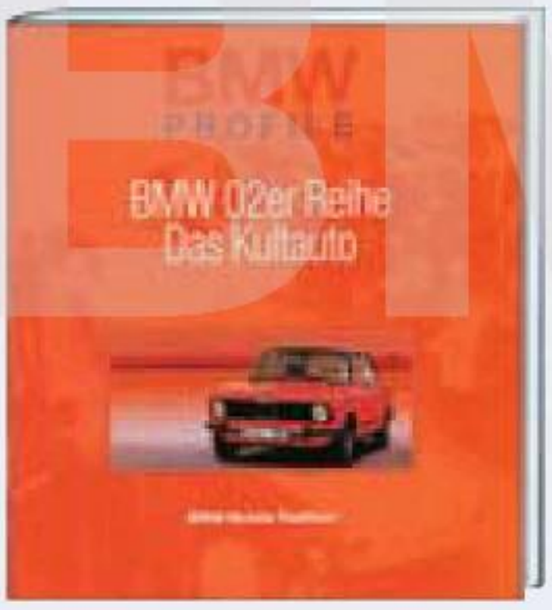
Dr. Karlheinz Lange

The legendary BMW 507

Many a legend has grown up around this imposing sports car with its elongated engine compartment housing the most advanced V8 of its time.

260 pages, 179 mostly colour illus. and 6 foldout photos, 250 x 275 mm, hardcover with jacket

€ (D) 78.00



BMW PROFILES

The BMW 02 Series

The Cult Car

The models of the 02 Series unquestionably rank among the classics of recent motoring history and allowed many people to experience the fascination of BMW first-hand. They united compactness, aesthetic appeal and dynamics in a hitherto unmatched package.

140 pages, 132 illus., 250 x 275 mm, hardcover

€ (D) 35.00

BMW PROFILES

Walter Zeichner

BMW Coupés

A Tradition of Elegance

This book graphically demonstrates the consistency with which BMW managed to combine sportiness and elegance in the most diverse renditions of the coupé theme over eight decades.

200 pages, over 250 colour illus., 250 x 275 mm, hardcover with jacket

€ (D) 35.00

The Perfect Line

BMW Coupés – A Tradition of Elegance 1938–2006

BMW Coupés represent a matchless combination of elegance and dynamics. This book attempts to explain the secret of their charisma and invites the reader on a journey through time from the BMW 327 Coupé (1938) to the latest BMW 3 Series Coupé (2006).

112 pages, approx. 100 colour and b/w illus., 215 x 260 mm, hardcover with jacket

€ (D) 21.00

Bracing Breeze Worldwide

BMW 3 Series Convertibles

The successful BMW 3 Series inspired enthusiasm from the outset with its elegant design and powerful engines. This book showcases the various Convertibles of this distinguished series out on the road in five continents.

72 pages, colour illustrations throughout, 215 x 235 mm, hardcover with jacket

€ (D) 21.00

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By Sinja Kaiser Photos BMW AG

BMW Classic

New name, new goals, new strategy – after the phase of establishing BMW's heritage division, a new era has now begun. It is accompanied by a growing demand in the market for historic vehicles and parts. The central challenges for BMW Classic in the future are an even stronger focus on customers, a broader range of services, and enhancement of the communicative profile.

At the beginning of the 1990s, the company Mars Inc. made waves with a telling name change. The name of the chocolate bar known in many countries as "Raider" was changed in a campaign directed towards uniform international branding: a big advertising campaign communicated the message that the name was now "Twix" but that nothing else had changed. The campaign was a success and today it is reckoned to be one of the most famous examples of rebranding.

The international rebranding of mobile phone operator Viag Intercom made a similar impact. The name changed from "Viag Interkom" to "O2" at the start of 2002. All subsidiaries of British Telecom in Europe were grouped under the uniform name "O2". This change in name was accompanied by a communication campaign with a strong visual profile and an advertising campaign that still packs a punch to this day. The bright blue background with the familiar air bubbles combined with the brand name "O2" entered the heads of customers, prospects and business commentators.

The phenomenon of companies selecting new coinages in place of traditional company names has been a familiar trend in recent years. However, the scene only becomes exciting if the new name is backed by a sophisticated marketing plan and a strategic realignment. The name then demonstrates a change in service and product. A change in name accompanied by a new corporate identity (CI) is even more impressive. Reshaping the profile of a brand is always a watershed and a clearly visible sign. It is associated with radical changes and effects, and ideally, the new look communicates

→ FACING PAGE Highly expressive with tile and wordmark: the new BMW Classic corporate identity corresponds to the current BMW CI.

↓ BELOW Through the Norwegian countryside with the BMW Z8: new, emotive images underline the value of BMW classics.

BMW Classic

to the outside world how the company is developing within. Decisions like this are clearly not made easily, nor can they be implemented quickly. Rebranding is a long-term strategy and requires a lot of groundwork. This kind of image should last years, the best-case scenario is a shelf life of decades.

Over the past few months, BMW Mobile Tradition has been addressing this issue intensively. The strategies, decisions and profiles of recent years have been subjected to intense scrutiny, right back to the foundation of the division in 1994. A great deal has changed since then. There has been a lot of movement both in the area of historic vehicles and in the demographic and cultural environment. Mobility is one of the fundamental principles of this world. A company like BMW is intimately associated with motion, and consequently this message is significant in a multitude of ways. Social changes are reflected in the continuous development of the product range and periodic restructuring of the companies. The brand and image need to remain mobile in order to adapt to changed circumstances, new visions and new goals.

These new visions and goals in the heritage division at BMW are to be empowered by a new name: BMW Classic.

The change from "BMW Mobile Tradition" to "BMW Classic" therefore represents more than just the choice of a new name or a new slogan. The heritage division is taking on new functions and will be launching new packages on the market in future. The entire image is being integrated within the modern corporate identity of the company (see also the article on the development of the BMW CI in this issue). The equivalent of the new name with respect to the group function is BMW Group Classic, and this includes the brands MINI and Rolls-Royce, which have also come under the remit of the heritage division since 1994. Following the introduction of BMW Classic for automobiles and motorcycles of the BMW brand, consistent development of the designations and corporate identity in the heritage division will follow for the two other brands.

BMW Classic will meet the challenge of continuous development in the market for historic vehicles with a more intense focus on customers. This market will increase significantly over the next 15 years from the current figure of some 80,000 to 380,000 BMW classic vehicles. This significant increase in the portfolio has been driven by the strong sales growth of the BMW brand since the 1980s. BMW Classic will build on this trend and start to pursue new structural goals starting this year.

↙ LEFT From the communications campaign "The BMW brand": as early as the 1930s, the BMW R 17 united the requirements of design and dynamics.

↘ BOTTOM RIGHT This image shows the two structural elements of the BMW Museum: the "bowl" and the low-rise building. It represents the reconstruction and new design.

The product range for historic parts will be expanded and the sales structure for the sale of classic parts will be improved and extended. Intensive cooperation with the dealer organisations and the BMW clubs is a key element in the equation. Cooperation with the markets is also being intensified in these areas. The sales channel for the classic range of spare parts should be more transparent for the customer and these parts need to be easier to source. A key factor in this process is integration of the global club organisation. This represents some 200,000 club members, and they are important brand ambassadors and multipliers. They will receive offers tailored specifically to their needs.

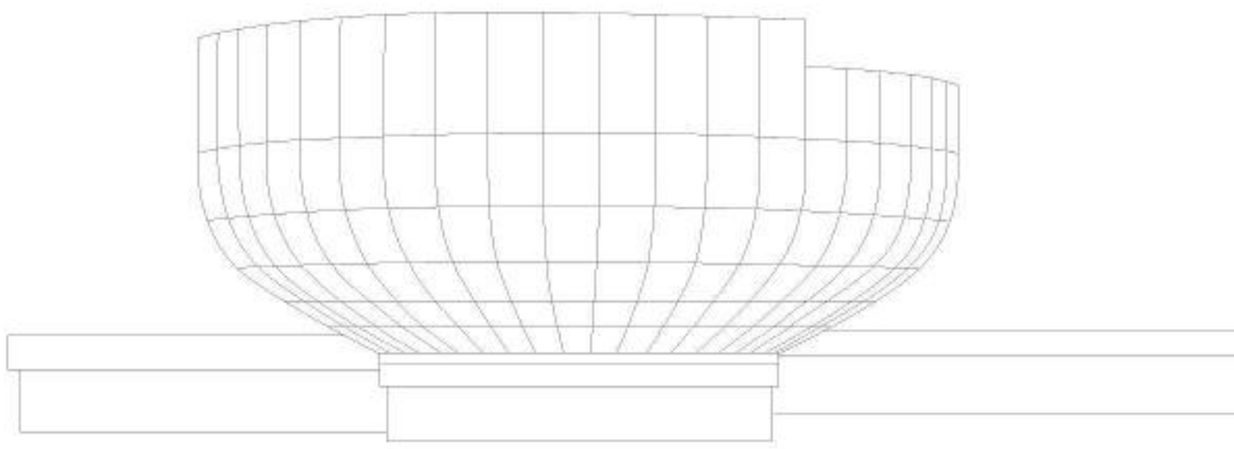
Another new and exciting step is the development and establishment of a classic workshop for external customers. An increasing number of customers want to use a classic vehicle without having to abandon the service and maintenance offered by the manufacturer. BMW Classic will meet this desire for reliable maintenance and the proven BMW quality standards by setting up a workshop and delivering a broad range of services. Additionally, the medium-term aim is to build up a BMW vehicle dealership for historic vehicles. These BMW classic cars will receive a certificate from BMW Classic to provide customers with additional security when they are buying or selling. Anyone who already owns a classic BMW also has the opportunity of having their historic vehicle registered.

The main focus will be on the period from the 1960s to the 1980s. The aim is to enhance the communicative profile of recent classics since the sporty BMW products from this period established the foundation for the brand value "dynamic". The significance of recent classics is also on a rising trajectory because of their potential, their dependability and their pricing. They continue to be used for routine, everyday journeys. Events in this segment are also on the increase. In future, the events section of BMW Classic will take on new directions and look at new joint ventures with organisers in order to meet the challenge of this realignment of our mission. Another key goal of BMW Classic will focus on international communications. Events in all the markets throughout the world and campaigns to accompany the launch of new cars will create a link between the past, the present and the future. A BMW Classic Centre Network is planned with the aim of fostering the projected international approach. Service bases will be set up in the relevant markets to deliver regional support.

The opening of the BMW Museum on 21 June will be a key milestone this year. The BMW Museum will be harmonised with BMW Welt and the BMW home plant. The museum is located close to the BMW four-cylinder tower and is intended to act as a magnet for international visitors. It is a reflection of the high status accorded to heritage throughout the group.

The new name BMW Classic will be presented to the press for the first time at this year's Concorso d'Eleganza Villa d'Este held on Lake Como at the end of

April. The new aspiration of BMW Classic will also be communicated to the general public in this magazine, in other communication measures, events and profiles, as well as through tours of the Historic Workshop. Support for the latest product launches will demonstrate even more clearly that the company's history should be interpreted as a living element within the current corporate culture. The communication campaign for the new BMW M3 run in 2007 is an ideal example. All these measures will enable BMW Classic to prove over the coming years that the new designation is more than simply a name change. It goes hand in hand with a profound and comprehensive repositioning. The guiding principle "Future needs heritage" continues to be valid but it is now being extended by new visions and goals. One thing is certain: the BMW heritage will continue to be mobile in the future.



History repeats itself.

BMW M

www.bmw.com/
m-automobiles

Sheer
Driving Pleasure

Sometimes faster than you think.

BMW M GmbH's team of dedicated engineers created something in 1986 which made automotive history right from the start. The BMW M3.

Power. Crafted at BMW M.

By Dr Florian Triebel Photos BMW AG

BMW corporate design from 1917 to 1978

These days, brand communications are governed by strict guidelines. It was not ever thus. Until the introduction of standardised style rules within the corporate identity and design framework, only a handful of regulations were generally applied. This allowed for plenty of design scope but at the same time led to an uncontrolled graphic proliferation. We trace the path of the BMW brand all the way to the introduction of the “BMW Corporate Identity”.

In the early years of their existence, the aero engines built by Bayerische Motoren Werke already enjoyed an outstanding reputation. When engine construction was transferred from the old Bayerische Motoren Werke AG to Bayerische Flugzeugwerke AG in 1922, the buyer Camillo Castiglioni set great store by taking over not just the patents, technical drawings, machinery and specialist workforce, but also what was by now a highly resonant company and brand name.

The circular blue and white brand emblem, adopted in the summer of 1917, took its cue from the Bavarian state colours. This simple yet striking logo played a major role in the company’s communications and the public perception of BMW’s products and their attributes. Already at this stage, the fledgling Munich company understood and implemented its logo as an important distinguishing feature.

However, in these early years there were no rules governing the precise design of the emblem. The only stipulations were that the white and blue segments should be arranged within a black circle with the three letters “B”, “M” and “W” inscribed in the top part of the circle. Depending on its application, the logo could feature added decorative elements, such as a gold or silver band around the black circle. Beyond that, the font style for the letters “BMW” also varied: in technical contexts the designers often used sans-serif type, while roman type with its

2.0/1

The letters.
Preferably chromed.

The blue and white
sectors of the circle.

The black annulus.

The silvery
spherical base.

characteristic finishing strokes was also applied.

The "BMW Promotions Department" showed plenty of imagination when using the logo for brand communications during the 1920s and 30s. This was reflected in advertising material of the late 1920s and in a new interpretation of the brand emblem as representing a rotating propeller (see MTL 01/2005). The Munich department proved equally creative when it came to suggestions for window display and showroom design, which they made available to the dealers. Here the logo generally played a high-profile role. These "design proposals", along with initial "suggestions for sales representative advertising", were drawn up to assist the dealers in their presentation of the products and brand. But they also reveal early endeavours to achieve a homogeneous and appropriate representation of the BMW brand and its vehicles.

In the late 1930s, the BMW Promotions Department distributed an instruction leaflet among dealers which showed five possible variants of the BMW logo and contained still far from mandatory guidelines as to their use. Not until the early 1950s is there evidence of more binding approaches towards the standardisation of the BMW brand presentation. And for good reason.

It was prompted by a trademark lawsuit brought by BMW AG in Munich against its former subsidiary in Eisenach between 1949 and 1952. The BMW car factory was now trading as Awtowelo AG. It had resumed car and motorcycle manufacturing as early as 1945 and was selling its products under the BMW brand name. As long as this was happening in the Soviet-occupied areas of Germany and Europe, BMW AG in Munich saw no reason to take any action. But once these models began appearing in Western Europe through Swiss, Belgian and German importers, Munich head office felt it incumbent upon them to intervene. An international lawsuit resulted in the withdrawal of the right of the Awtowelo AG importers to continue selling the Eisenach products under the BMW name and displaying the blue and white brand logo. This prompted the



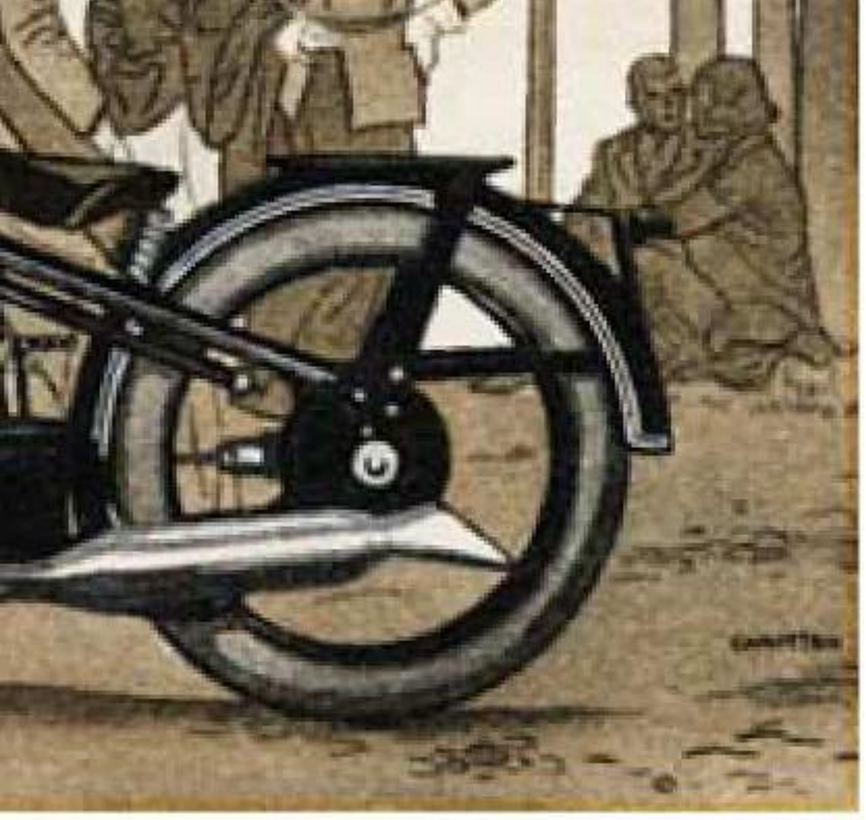







← LEFT Pleasures of design: the BMW emblem as applied from 1917 to 1973.

↙ BELOW LEFT Lifestyle 1930: advertisement for the BMW motorcycle range.

executives in Eisenach to change the brand name to "EMW" (Eisenacher Motoren Werke) and create a modified red and white logo (see issue 02/2005).

Alarmed by this development, BMW AG sent a memo to all its departments and dealers specifying which forms the logo could exclusively take in future. Based on these guidelines, only precisely defined colour and design variants were permitted for the "BMW trademark". Since then, a sans-serif typeface has also been mandatory for the three letters "BMW", the aim being to underline the technical attributes of the brand.

In the 1970s, Bayerische Motoren Werke entered a new era. The automobile portfolio took shape around the three core ranges of the 3 Series, 5 Series and 7 Series. From 1969 on, the motorcycle line-up also adopted a new technical and visual guise that was in keeping with the times. The Munich enterprise was at the same time evolving into a global operator with its own companies geared to specific assignments and with subsidiaries responsible for selling the products in the brand's core markets.

A highly visible indicator, moreover, that the group was embracing a new era was the architecture of its innovative head office, the "BMW Four-Cylinder" – a structure as visionary as it was spectacular. Since its presentation before the world during the 1972 Olympic Games in Munich, the BMW Tower erected next to the home plant emerged, in tandem with the logo, as a striking symbol of the company and its brand. Following suit, the annual report was in 1974 given a new and timely look by design luminary Otl Aicher.

Entry into the automotive luxury class with the BMW 7 Series models from 1977 onwards, however, presented BMW's overall image with a new challenge. Many dealers had their own specific "corporate design", which had not in all cases been adapted to the needs of the new product portfolio. The company feared that the external appearance of the showrooms would jeopardise the success of the new luxury class saloon because many customers would only consider purchasing a luxury car and having it serviced in commensurate surroundings.

It was for this reason that, in 1977, the sales division suggested a new and homogeneous "visual design" for the external presentation of the company and its brand. The possibilities of a uniform design framework had already been tested by one of the group's own companies.

After its founding in 1972, BMW Motorsport GmbH was given its own trademark. Its implementation, as well as the design of all business stationery and documents, was set down in a detailed brochure listing "graphical and typographical specifications".

In 1977, the design principles formulated for the core brand were able to build on these guidelines and the experiences gleaned with them. In collaboration with the Zurich-based agency Zintzmeyer & Lux, a comprehensive set of rules was drawn up that provided the framework for BMW's corporate design as a whole. To begin with, the fundamental elements of the "BMW identity" and its application were defined. The logo as a symbol of the brand was given priority, along with the typeface – a Helvetica since that time – and the permissible colours with "white" as a base colour.

Alongside rules for business correspondence and sales literature, the majority of the guidelines pertained to the sales operation and its internal and external image. Numerous alternatives for adapting to architectural restrictions or other requirements were taken into account. In a first for the motor industry, there was a separate brochure listing special regulations for dealers who were also representing other brands apart from BMW. Another stipulation was that the brand logo should only be displayed outdoors as part of a "pylon" specially developed for this purpose and implemented for the first time. Alternatively, a structure adapted to the locality could be used. The sheer number and variety of brand logos hitherto found among the dealerships were to be consigned to the past. "In future the BMW logo will no longer be used at inflationary levels but as sparsely as possible. Only what is rare remains precious," stated one of the CI brochures bearing the title "Let there be BMW".

A "CI Box" collated all the rules that gradually accumulated. This box, containing all brochures, constituted the first comprehensive set of regulations for the visual corporate identity of a brand in the automotive industry. The design of the CI Box and its impact on BMW brand communications prompted the Museum of Modern Art in New York to include a copy in its collection as an icon of corporate design.

The fundamental rules of the "BMW identity" established in 1978 remain valid to this day. It is testimony that, thanks to these guidelines, a stable framework was established within which adaptations to new demands and new media could be found time and again.

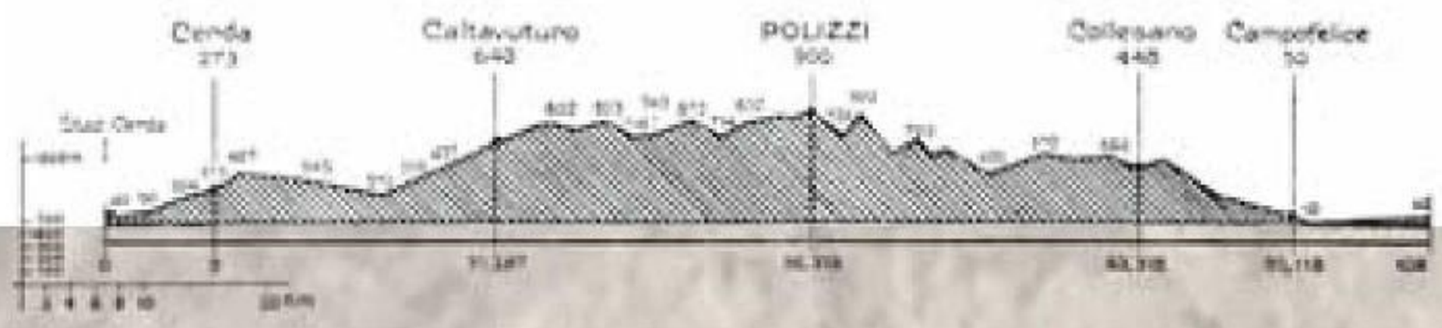
↑ ABOVE Love of detail: the CI Box also contained precise guidelines for the design of the three letters "BMW".

Let there be BMW.

From the communication guidelines of the 1977 CI Box.

↙ LEFT Educational campaign: three examples from the brochures of the BMW CI Box for designing dealer showrooms.

Targa Florio

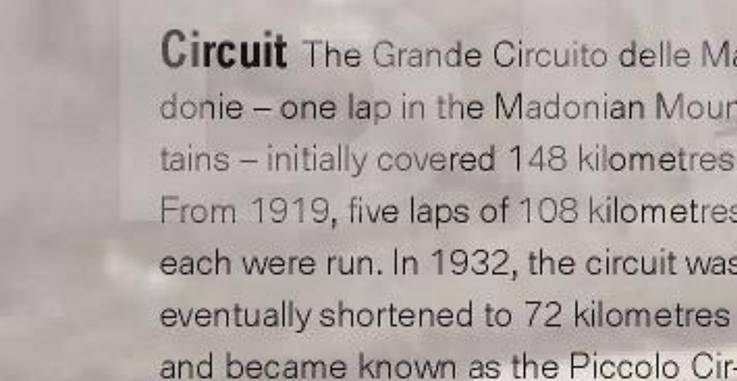


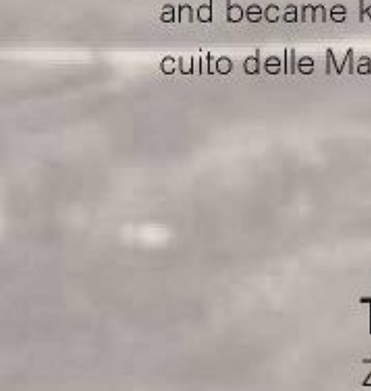
900 turns In the 1920s above all, the event had a reputation as one of the toughest road races in the world. After a six-kilometre straight along the north coast of Sicily, twisty switchbacks led right across the mountains with an elevation gain of more than 600 meters. The circuit boasted 900 corners.

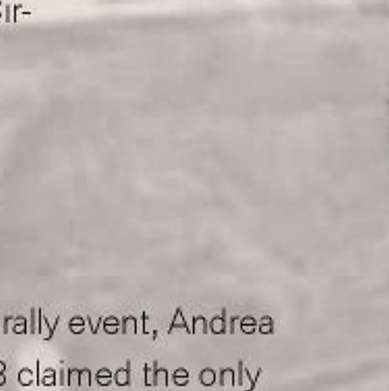
Circuit The Grande Circuito delle Madonie – one lap in the Madonian Mountains – initially covered 148 kilometres. From 1919, five laps of 108 kilometres each were run. In 1932, the circuit was eventually shortened to 72 kilometres and became known as the Piccolo Circuito delle Madonie.

1906 Alessandro Cagno from Turin on an Itala won the inaugural Targa Florio on 6 May 1906. Since then, more than 90 races have been held. In addition to a sizeable purse, the winners were presented with a bronze plate ("targa" in Italian) designed by French art deco exponent René Lalique.

Triumph In the 1988 rally event, Andrea Zanussi in his BMW M3 claimed the only win for BMW on four wheels.







Lap record The lap record is held by Finnish driver Leo Kinnunen. Driving a Porsche 908/30 during practice in 1970, he clocked a 72-kilometre lap in 33:36 minutes. That's an average speed of 128.57 km/h.

As cars and motorcycles made their triumphal entry as means of transport at the beginning of the last century, they were accompanied by the first racing events to enjoy lasting fame. In Britain it was the Tourist Trophy on the Isle of Man, in the US it was the Indy 500, and in Germany the Solitude Race outside Stuttgart. Also included in this as yet small range of motor racing events, which went on to establish themselves over the decades, was the Targa Florio in Sicily. Above all in the 1920s, it ranked as Europe's most spectacular race.

Targa Florio facts

- From 1912 to 1914, the Targa Florio went around almost the entire island. In this Giro di Sicilia the route also took in Palermo, Messina, Catania, Gela and Trapani. A near-identical route was also run from 1948 to 1950.
- During the period from 1920 to 1929, a decade of Targa Florio races for motorcycles was also held on the Circuito dello Modine. This saw BMW take three consecutives wins courtesy of Paul Köppen (1927 and 1929) and Ernst Henne (1928).
- Many women have played their part in the history of the Targa Florio. Madame Le Blon was the first when she acted as co-driver to her husband in 1906. Others took to the wheel themselves, most notably Anna Maria Peduzzi, who participated in more events than any other woman (1953/54/58/59/60).
- From 1955 to 1973 the Targa Florio enjoyed World Championship status. Then, until 1977, it was classified as an Italian Championship event. Since a fatal accident in 1977, the Targa Florio has for safety reasons been staged solely as the Sicilian Rally.
- It was primarily this event, together with Porsche's racing triumphs in the 1960s, that inspired the carmaker to present a model in 1965 that went by the name of Porsche 911 Targa. It was a cabriolet with a Targa roof.

The event takes its name from Vincenzo Florio, a wealthy young landowner and vintner from Palermo. In 1904 he was already sponsoring a race in northern Italy. After the cup ("coppa" in Italian) donated by him, the event starting from Brescia became known in 1905 as the Coppa Florio. In 1906 he staged the first race in his homeland Sicily. It was likewise named after the winner's trophy, a bronze plate.

The history of car construction at BMW

By Niklas Drechsler Photos BMW AG

BMW has been building cars for almost 80 years. During this time the company has grown into a technological leader, setting its own trends, making new ideas accessible to customers and examining and further developing existing innovations. In the first part of this condensed overview, we shine the spotlight on the history of BMW, from the early days of automotive construction at the brand to the arrival of the 02 series.

1929 – 1966

The history of automotive production at BMW dates back to 1928 when the company took over the Fahrzeugfabrik Eisenach AG vehicle factory, popularly known as the "Dixi Werke". A host of different models were offered under the Dixi brand, of which most were only sold in relatively low numbers. The most successful model was an Austin Seven built under licence. Production of the DA 1 under the Dixi name initially continued following the acquisition of the factory by BMW. It was only later that the further developed BMW 3/15 PS DA 2 became the first car to bear

the BMW trademark. Several technical modifications were carried out before BMW began production in July 1929, the car taking on four-wheel brakes, for example. This first BMW was produced in six body variants up to 1931. And it was this model that celebrated victory in the 1929 International Alpine Rally that August. Covering some 2,600 kilometres in five days, the "trial for series-produced touring cars" was extremely exacting. The BMW team set the fastest time on each stage to clinch the coveted Alpine Trophy. As the motoring press pointed out, the small BMWs were such reliable and agile performers that all the other manufacturers were left with little chance of success.

In 1931 BMW produced a model entirely of its own design. With its 25 cm longer wheelbase the car with the designation BMW 3/20 PS was considerably more spacious than its predecessor and engine output was up by a third. However, since the new car weighed more, its performance remained at a similar level. Customers could choose from five standard bodies – saloon, delivery van, touring car, roadster and two-window convertible. A total of 7,215 units were built by the end of production in 1934. The bodies were produced at Daimler-Benz in Sindelfingen. Like all series-produced BMW cars before the Second World War, these were developed in Munich and produced in Eisenach.
The first BMW with a six-cylinder in-line engine – the BMW 303 – was presented in 1933. The 1.2-litre engine was one of the smallest-capacity six-cylinder engines of its time. The car was billed in the accompanying literature as the first "driver's car" from BMW. In all, 2,300 units of the BMW 303 were produced in 1933 and 1934. Its successor was brought onto the market as early as 1934, the only difference between the BMW 315 and the outgoing model lying in the more powerful engine of the new car. The 1.5-litre unit now developed 34 hp, enabling it to become the first BMW to reach the 100 km/h mark.

A sports roadster prototype was unveiled alongside the BMW 315 in 1934, but the extremely handsome two-seater was fitted with

BMW 3/15 PS DA2

In production	1929 – 1931
No. of units	6,600
Price new	2,500 RM
Engine	4-cylinder
Displacement	749 cc
Bore x stroke	56 x 76 mm
Output	15 hp (11 kW)
Top speed	75 km/h
Kerb weight	535 kg

BMW 303

In production	1933 – 1934
No. of units	1,653
Price new	3,600 RM
Engine	6-cylinder
Displacement	1,182 cc
Bore x stroke	56 x 80 mm
Output	30 hp (22 kW)
Top speed	90 km/h
Kerb weight	820 kg

a much more powerful engine. Boasting three – instead of the usual two – carburettors, the powerplant developed a maximum 40 hp. That put a top speed of 120 km/h within reach and was enough to secure success in a series of races. Some 230 units of the BMW 315/1 were built by the middle of 1935.

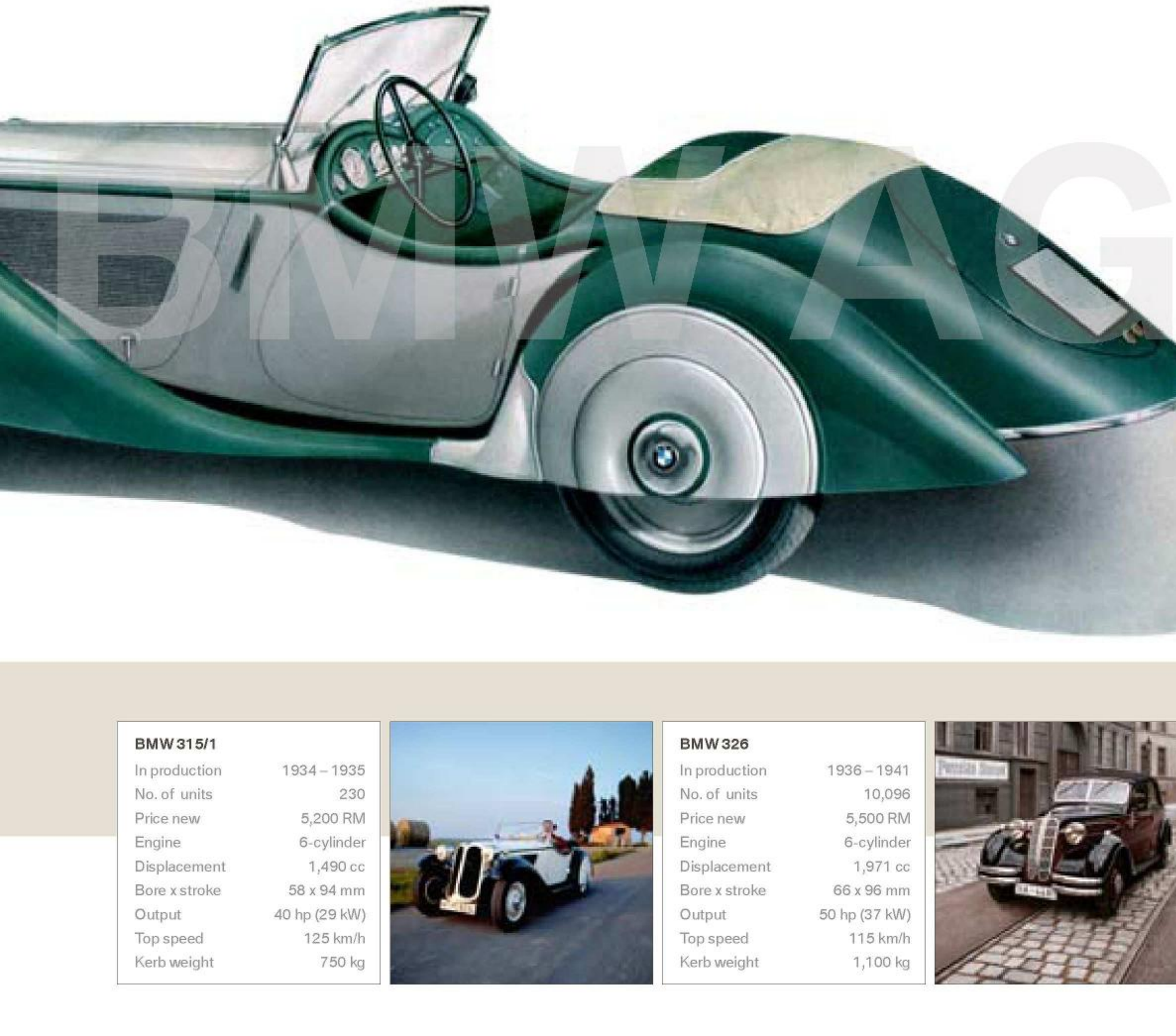
1934 also saw the introduction of an even more powerful version of this model, with a 1.9-litre engine under the bonnet and peak output of 55 hp. This BMW 319/1 was now also in a position to enter motorsport events in the hotly contested 2-litre class. However, a paltry 178 units of the car were made between 1934 and 1936. The 1.9-litre engine – with only two carburettors and maximum output of 45 hp – was also fitted in the classical saloon model, which was christened the BMW 319. Sales of the 319 in its five different body variants totalled 3,029 units.

With production running to 15,873 units, the BMW 326 was the most successful BMW before the Second World War and turned BMW into a volume manufacturer. The displacement of the 1.9-litre six-cylinder engine had been increased to two litres and now developed

↑ PAGE 28/29 The aesthetically pleasing BMW 326 was the best-selling BMW before the Second World War.

← FACING PAGE The first car to bear the BMW trademark: the BMW 3/15 PS DA 2.

↓ BELOW The attractive BMW 315/1 also enjoyed success in motorsport.



BMW 315/1	
In production	1934 – 1935
No. of units	230
Price new	5,200 RM
Engine	6-cylinder
Displacement	1,490 cc
Bore x stroke	58 x 94 mm
Output	40 hp (29 kW)
Top speed	125 km/h
Kerb weight	750 kg

BMW 326	
In production	1936 – 1941
No. of units	10,096
Price new	5,500 RM
Engine	6-cylinder
Displacement	1,971 cc
Bore x stroke	66 x 96 mm
Output	50 hp (37 kW)
Top speed	115 km/h
Kerb weight	1,100 kg

50 hp. Where BMW had previously been anchored as a maker of lower mid-range cars, the 326 marked its accession into the classical mid-range class. A range of body variants were available, from the Saloon to the four-door Convertible. Plus, a number of intriguing one-off variants were produced by specialist body manufacturers.

BMW had already established a successful record in motorsport with the BMW 315/1 and BMW 319/1. However, in the mid-1930s the time had come for the development of an even sportier and more powerful model – the BMW 328. Finances were limited, though, as BMW had only been making and developing its own cars for a few years by this stage. And so the engineers put their faith in some trusted friends. The basic construction was provided by a tubular frame with box-type cross-members. The engine construction, meanwhile, was an object of some interest.

BMW 327	
In production	1937 – 1941
No. of units	1,302
Price new	7,500 RM
Engine	6-cylinder
Displacement	1,971 cc
Bore x stroke	66 x 96 mm
Output	55 hp (40 kW)
Top speed	125 km/h
Kerb weight	1,100 kg

BMW 328	
In production	1936 – 1940
No. of units	464
Price new	7,400 RM
Engine	6-cylinder
Displacement	1,971 cc
Bore x stroke	66 x 96 mm
Output	80 hp (59 kW)
Top speed	155 km/h
Kerb weight	780 kg

↑ ABOVE The first BMW with a "Hofmeister kink": the BMW 3200 CS.

← LEFT The first model series after the Second World War was popularly known as the "Barockengel" (Baroque Angel).

The tried-and-tested engine block was taken from the old 2-litre powerplant and a new cylinder head built for it out of an aluminium alloy. The intake valves were activated from the side-mounted camshaft via pushrods and rocker arms, the exhaust valves using bell cranks and transverse pushrods. This allowed the engine to develop output of over 80 hp, or as much as 130 hp in race trim. In the late 1930s this was sufficient to dominate the 3-litre class of racing. Special motorsport versions of the BMW 328 were produced in Munich and at Milan-based coachbuilder Touring in 1939 and 1940. The legendary BMW 328 Touring Coupé took class honours at Le Mans in 1939 and celebrated overall victory at the 1940 Mille Miglia – the greatest milestone in the early years of car racing at BMW.

Alongside the BMW 328, the BMW 327 2+2-seater Convertible was developed on the basis of the BMW 320 Saloon and in cooperation with body manufacturer Autenrieth. This car was aimed at a clientele demanding certain standards of luxury and aesthetics, yet also requiring sporty performance characteristics. A Coupé variant was also available from October 1938 while, in a BMW first, a fully-synchronised gearbox was offered as an option. A total of 1,303 units had been built by 1941.

The most luxurious BMW of the pre-war period was the BMW 335 – the last BMW to go into series production before the outbreak of war in 1939. Mounted on the chassis was, in essence, a 326 body stretched by 23 cm. The greater bulk of the BMW 335 demanded beefed-up brakes and wider tyres, while the 3.5-litre straight-six engine with maximum output of 90 hp was a new arrival. Its luxurious interior and top speed of 145 km/h made the BMW 335 an extremely comfortable and rapid tourer. By today's measures, the BMW 335 would be categorised as a luxury-class car and is thus one of the precursors to the 7 Series. Only 415 units were built. Automotive production at BMW was suspended in 1941, although a few cars were still delivered to customers up to 1943.

It was a relatively long time after the Second World War before BMW was able to get car production back

BMW 502	
In production	1954 – 1958
No. of units	1,913
Price new	17,800 DM
Engine	8-cylinder
Displacement	2,580 cc
Bore x stroke	74 x 75 mm
Output	100 hp (74 kW)
Top speed	160 km/h
Kerb weight	1,410 kg

BMW 503	
In production	1956 – 1960
No. of units	412
Price new	29,500 DM
Engine	8-cylinder
Displacement	3,168 cc
Bore x stroke	82 x 75 mm
Output	140 hp (103 kW)
Top speed	190 km/h
Kerb weight	1,500 kg

up and running. The Eisenach plant fell inside the Russian-occupied zone and at first produced vehicles under the BMW brand name but not for BMW AG. Plus, the Munich plant had been partly destroyed and the production machinery dismantled. The first model from the blue and white brand to come onto the market after the war was the BMW 501. Development of the car had started back in 1948, with the pre-war BMW 326 and BMW 332 prototype – which was the anointed successor to the BMW 326 but never made it into series production – serving as a basis. The first 501 prototype was unveiled at the Frankfurt Motor Show in 1951 and series production began in Munich in November 1952.

The conservatively designed, six-seater body was underpinned by a traditional and robust box-type frame construction, and the chassis was extremely comfortable. Rather than the rack-and-pinion steering used in the BMW 326, the 501 was fitted with a complex bevel gear steering system offering impressive comfort and precision. The engine represented a further development of the proven six-cylinder unit in the BMW 326, and now delivered peak output of 65 hp, up from the 50 hp of its predecessor. The 502 shared many of its technical genes with the 501, but its luxurious interior and the world's first all-alloy engine, in particular, set it apart. This V8 unit with 2.6-litre displacement developed 100 hp and made appreciably lighter work of shifting the large Saloon body. Both the 501 and 502 came in several different body variants under various model designations. However, sales figures for these sizeable cars remained well short of expectations.

Development work on a 2+2-seater model to be offered as a Coupé and Convertible got underway in 1953. Technically, the BMW 503 Coupé and Convertible were based on the BMW 502 3.2L Super. The chassis, with its 140 hp alloy V8 engine, was fitted unaltered under the elegant aluminium body of the BMW 503. The BMW 507 sports car was developed alongside these luxurious models. All three were essentially the work of young designer Albrecht Graf Goertz. Today, many enthusiasts still talk of the 507 as the most beautiful BMW ever made. It was not long after its presentation that journalists began swooning over the "the dream car from the Isar" and the "BMW sensation". From an economic perspective, though, all three models failed to deliver; like the 501 and 502 model series they were too expensive and too

BMW 507

In production	1956 – 1959
No. of units	251
Price new	26,500 DM
Engine	8-cylinder
Displacement	3,168 cc
Bore x stroke	82 x 75 mm
Output	150 hp (110 kW)
Top speed	205 km/h
Kerb weight	1,220 kg

← FACING PAGE LEFT The BMW Isetta attracted much attention with its front-end entry.

← FACING PAGE RIGHT It was not until 1952 that BMW AG was able to get automotive production back up and running at the Munich plant.

↓ BELOW For many, the BMW 507 is the most beautiful BMW ever made.

large for the circumstances and needs of society at the time. The company duly lurched into a crisis that threatened its very existence. All in all, only 412 units of the BMW 503 were built between May 1956 and the end of production in spring 1960, and just 251 units of the 507 had left the factory by December 1959.

By the mid-1950s it was clear that BMW could not survive without a model that would both sell in decent numbers and be cheap to produce. A licensing contract was signed with the Milan-based firm Iso, whose range contained a small model with a front-hinged door. Repackaged as the BMW Isetta, its two-stroke engine was replaced by the single-cylinder four-stroke engine from the BMW R 25 motorcycle. Production started in the spring of 1955 with the 12 hp Isetta 250, with the Isetta 300 – offering an extra 1 hp – joining it later that year. This rather offbeat car turned into a smash hit for BMW. Well in excess of 10,000 Isettas were sold in its first year of production, and BMW turned out a total of 161,728 units worldwide between 1955 and 1962. The Isetta concept was further developed, spawning a four-seater. A longer steel tubular frame was designed and fitted with a standard-width, up-to-the-minute diagonal swing rear axle. Power was provided by a de-rated 600 cc twin-cylinder motorcycle engine developing 19.5 hp. The body borrowed the front-entry door from the Isetta but also included a second door on the right-hand side. A shade over 34,800 units were built.

However, neither the Isetta nor the BMW 600 could stave off the crisis of 1959 which had BMW staring takeover in the face by Daimler-Benz. Fortunately Herbert Quandt stepped in to preserve the company's independence – acquiring a majority holding – and the BMW 700 was given the green light. This model helped BMW on the road to profitability. Just a few months after the first press presentation of the BMW 700 Coupé in June 1959, the BMW 700 was unveiled in Saloon guise in Frankfurt. The four-seater Saloon was substantially more spacious than the Coupé and offered ample accommodation for four adult pas-

BMW Isetta

In production	1955 – 1962
No. of units	74,283
Price new	2,550 DM
Engine	1-cylinder
Displacement	247 cc
Bore x stroke	68 x 68 mm
Output	12 hp (9 kW)
Top speed	85 km/h
Kerb weight	359 kg

BMW 600

In production	1957 – 1959
No. of units	34,813
Price new	3,890 DM
Engine	2-cylinder
Displacement	585 cc
Bore x stroke	74 x 68 mm
Output	19,5 hp (14 kW)
Top speed	100 km/h
Kerb weight	560 kg

sengers. Although technically the BMW 700 owed much to the BMW 600, its fresh design and some carefully considered advances on the engineering side gave it a distinctive identity of its own. A totally new feature was the self-supporting body – the first time such a construction had been used for a series-produced BMW. The displacement of the air-cooled twin-cylinder Boxer engine familiar from the BMW 600 had been boosted to 697 cc and the powerplant now developed 30 hp. In countries with high import duties for cars, BMW delivered parts sets for the BMW 700 to assembly companies. The BMW 700 was built in this way in Belgium, Italy, Argentina and Israel. The success of the BMW 700 gave the company hope once again.

The company's renewed health was further bolstered by the "New Class" cars. The BMW 1500 – the first representative of this new series – laid the foundations for the enduring success of the Munich-based brand. The clean design of the new cars was a very deliberate departure from the conservative lines of the BMW 501 and 502 and lent the new four-door Saloon a sporty yet elegant appearance. Racing driver and design engineer Alexander von Falkenhausen was the man responsible for the development of the four-cylinder in-line engine with overhead camshaft, which initially came with 1.5-litre displacement and generated 80 hp. By the time production ceased in January 1972, numerous variants of the model had been unveiled with a broad spread of engine and equipment options made available. Late 1969 saw the launch of the model's final development stage in the shape of the BMW 2000 tii with 130 hp – the first series-produced BMW with petrol injection.

BMW also offered the 2000 C and 2000 CS Coupés based on the New Class. A total of 353,505 units of the New Class were built, cementing the company's position in the market and establishing the building blocks of a successful future.

The BMW 3200 CS Coupé – built in small numbers from 1962 – was the last car for the time being to be fitted with the alloy V8 engine. As for the body, made by Bertone in Turin, a distinctive curve in the C-pillar in particular caught the eye. The "Hofmeister kink" – named after the head of body construction at the time – has been a defining design feature of practically all closed-roof models launched by the company ever since.

If the New Class helped to create the mould for today's 5 Series, so the 02 models presented in 1966 could be said to have spawned the original 3 Series and its successors. Indeed, the family ties are still clearly recognisable today in terms of size, handling, status and in-

BMW 700	
In production	1959 – 1962
No. of units	43,040
Price new	4,760 DM
Engine	2-cylinder
Displacement	697 cc
Bore x stroke	78 x 73 mm
Output	30 hp (22 kW)
Top speed	120 km/h
Kerb weight	640 kg

BMW 1800	
In production	1963 – 1971
No. of units	138,772
Price new	9,985 DM
Engine	4-cylinder
Displacement	1,772 cc
Bore x stroke	84 x 80 mm
Output	90 hp (66 kW)
Top speed	160 km/h
Kerb weight	1,070 kg

BMW 2002	
In production	1968 – 1975
No. of units	339,092
Price new	9,240 DM
Engine	4-cylinder
Displacement	1,990 cc
Bore x stroke	89 x 80 mm
Output	100 hp (74 kW)
Top speed	170 km/h
Kerb weight	940 kg

← FACING PAGE The BMW 2002 was a stylish and compact two-seater which shaped the sporting image of the brand beyond its own lifespan.

↓ BELOW The New Class laid the foundations for a wave of sales success which continues at BMW today.

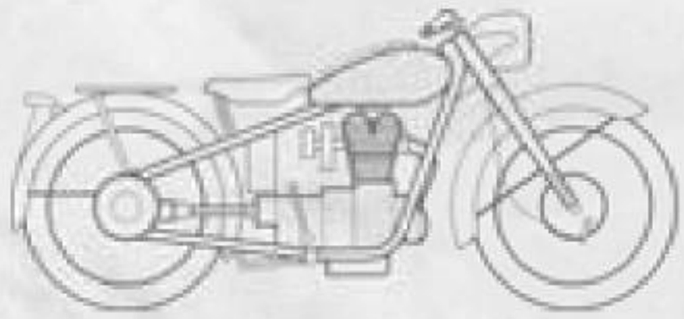
terior feel. Although the 02 Series was built on the technology in the New Class and shared almost all of the earlier series' essential components, the designers succeeded in creating a car with a totally distinct identity. Its combination of a stylish and sporty two-door design balanced with practicality and family friendliness remained unrivalled for some considerable time. This highly successful series was also built as a fully-fledged Convertible, a Baur soft-top with roll-over bar and a "Touring" estate. One of the most attractive 02 models – the BMW 2002 tii – was available as both a Touring and a two-door Saloon. Output of 130 hp ensured its performance figures were quite sensational for the time, and 40,000 customers bought this model alone. Total sales of the 02 Series, which continued to define the sporting image of BMW for many years, reached 861,940 units.

By Fred Jakobs **Photos** BMW AG

The first post-war BMW

In the first months after the Second World War, it was by making cooking pots, builders' hardware and pitchforks that the company secured its survival. In 1946 BMW finally resumed vehicle production, initially with motorcycles. Many challenges had to be overcome by the management, technicians and craftsmen before the first examples of the BMW R 24 came off the production line in the company's original Munich factory. Thus the history of this single-cylinder model is also reflected in the general economic situation during the years when Germany's young Federal Republic was being built.

For Bayerische Motoren Werke the end of the Second World War meant a new beginning. The Eisenach plant, in which BMW cars had until that time been manufactured, now lay in the Soviet-occupied zone, beyond the reach of the Munich headquarters. This also affected the design documents, machinery and spare parts still available from motorcycle manufacture, since in 1942 motorcycle production had been transferred from Munich to Eisenach due to the war. What is more, the drawings that remained in Munich had been confiscated by the British



← LEFT "BMW is here again!": a self-confident appearance with the BMW R 24 at the New York Motor Show in 1949.

↘ FACING PAGE RIGHT A modest new start: the BMW stand at the Geneva Motor Show in March 1948.

were manufactured during the war. It meant that at this site, at least part of the manufacturing plant could be preserved and several thousand skilled jobs secured. Initially there could be no thought of vehicle production. The principal output was items for everyday use, which were in very short supply in Germany just after the war. In Munich these were chiefly cooking pots and builders' ironmongery. The Berlin factory – until then also devoted to aircraft engines – produced pitchforks and scythes.

In any case, a production ban imposed by the American occupiers prevented the manufacture of cars and motorcycles. In March 1946 permission was finally granted for the production of a motorcycle model and designer Alfred Böning was commissioned to develop a new two-wheeler. He drew up a model with a 125 cc two-stroke engine, which was trialled as early as the following spring. However, this line was not pursued further; instead the decision was made to pick up on pre-war production.




The choice finally fell on a single-cylinder model since a higher demand for this was anticipated, especially from government departments. It was also assumed that, compared to the flat twin, there would be a greater demand for spare parts for the pre-war models that were still on the road. The last single-cylinder model since a higher demand for this was anticipated, especially from government departments. It was also assumed that, compared to the flat twin, there would be a greater demand for spare parts for the pre-war models that were still on the road. The last sin-

However, complete dismantling was averted as the American occupiers needed suitable workshops for maintaining and repairing their vehicles, and BMW had sufficient trained staff for this task. This repair business was carried out in the Allach factory, where aero engines occupation forces. During the war, parts of the Munich factory had been destroyed in bombing raids, and those machines that were still serviceable were seized and shipped off by the Americans as reparation payments.

gle-cylinder model to be developed before the war, the BMW R 23, was taken apart and carefully measured. Based on this the engineers drew up the designs for the new model, which were ready in the summer of 1947. The model's designation, R 24, indicated that this was not simply a re-run of the R 23, but an improved model.

The chassis was the bolted tubular frame design of the BMW R 23 with a telescopic fork and rigid rear-wheel suspension. The engine, with a higher compression ratio than the R 23, now developed 12 hp at 5,600 rpm and possessed a centrifugally controlled spark advance. The gearbox was also new, and the rider now had four gears instead of three at his disposal. Once again the mudguards were embellished with pinstriping, which together with the all-black wheel rims and fishtail exhaust pipe gave the motorcycle an elegant appearance.

In March 1948 BMW launched the R 24 at the Geneva Motor Show. To say that BMW had its own stand at this major trade fair would be an exaggeration: the motorcycle stood on a pedestal, around which a space of just one metre on either side was left free for visitors. Nevertheless, interest was great; after all, it was the first appearance of the great BMW motorcycle marque since the war. In May 1948 the R 24 was introduced to the German public at the export fair in Hanover. When numerous orders were received here as well, preparation of the production facilities began.

To do this, the wartime destruction in the Munich factory had to be cleared away, and the necessary machinery obtained. Here, BMW benefited from what was known as "machine equalisation": companies that had suffered less severely from war damage and confiscation were obliged to hire out machinery to the hardest hit businesses. A good quarter of the plant needed had its origins in this equalisation scheme.

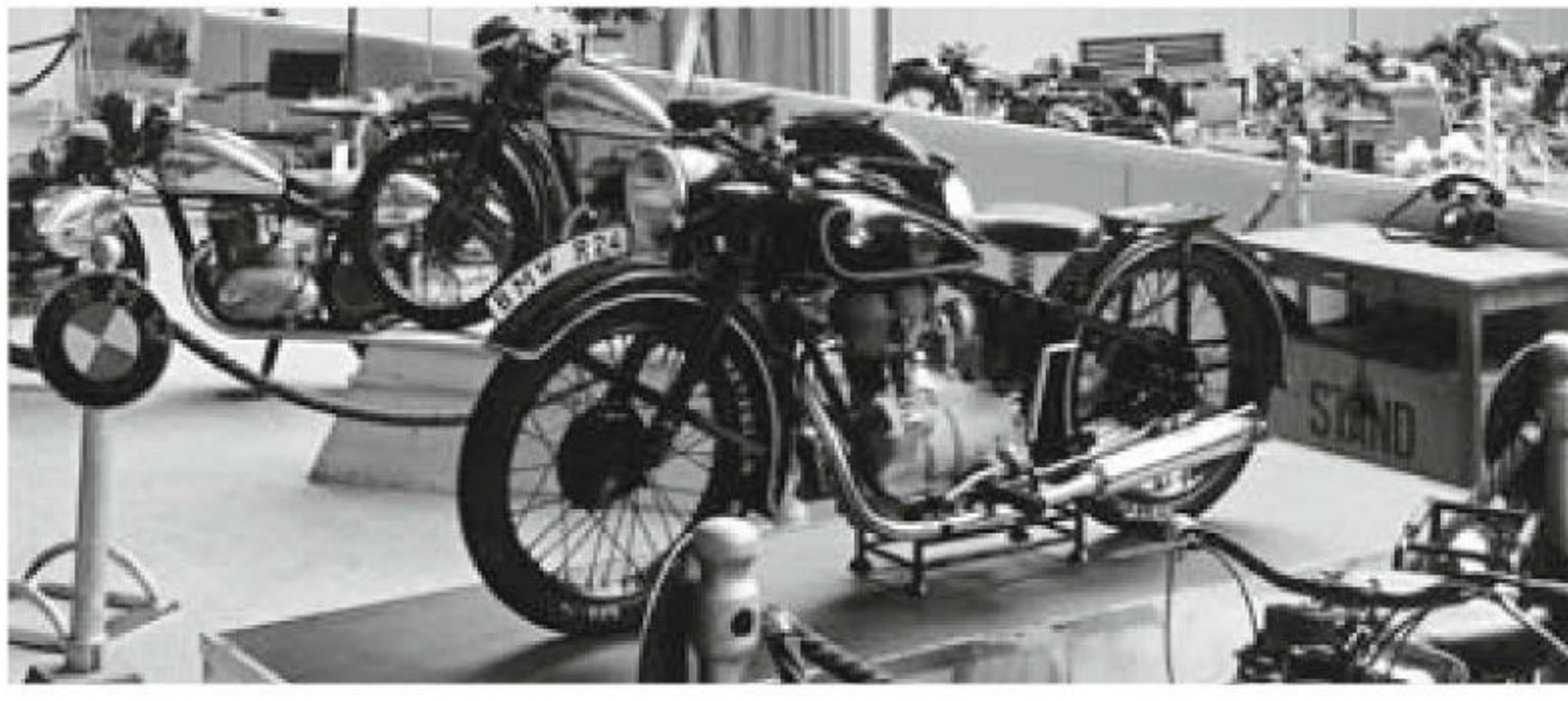
Production started in December 1948. The first machine to roll off the line was ceremoniously given away in a prize draw among the workforce present. By 1949 no fewer than 9,400 units had been sold. Among the first customers were the police escort of the first President of the German Federal Republic, Theodor Heuss. BMW had thus once more gained a foothold in the government market.

In the face of difficulties, BMW had very rapidly been able to revive its successful motorcycle tradition. The reputation which the marque had earned before the war with its first-class products and numerous racing successes had lost none of its lustre. Spurred on by the success of the R 24, BMW was soon turning out flat-twin Boxer models again. And as early as 1951, with the legendary R 68, BMW placed itself once more at the summit of international motorcycle construction.

The pictures show a cross-section of the production of the R 24 (from left): assembling the frame, fitting spokes to the wheel rims, engine assembly, applying the white lines to the fuel tank and mudguards, followed by final assembly. The last stage before dispatch was the careful polishing of the machine by hand.

BMW R 24

In production	1948 – 1950
No. of units	12,020
Price new	1,750 DM
Engine	1-cylinder
Displacement	247 cc
Output	12 hp
Top speed	95 km/h
Kerb weight	130 kg



Automobiles

By Max Bauer Photos BMW AG | Oliver Beckmann

BMW M1 – a career

30 years after making its debut at the Paris Motor Show in October 1978, the BMW M1 has lost none of its charisma. Whether as a Procar, production model or Art Car – this sports car continues to turn heads and set pulses racing wherever it goes.

of its own

BMW AG

It is hard to escape the fascination this sports car exudes. With its unusual and arresting lines, the vehicle invites the casual bystander to visualise the speed, elegance and sense of purpose it must have brought to the roads and race tracks of the late 1970s. One man who can vouch for its qualities is Nelson Piquet, past winner of the M1 Procar Series: "The car was fun to drive on any circuit – showing both speed and precision." But despite the excitement that accompanied the sports car after its production, the M1's development proved a long and complicated birth.

The board of BMW AG laid the foundation stone in the mid-1970s when it approved a racing sports car for Groups 4 and 5. Since there was no suitable vehicle in the BMW product range, this meant developing one from scratch. The mission of the recently established team at Motorsport GmbH was to develop a top-class sports car in the shortest time possible. For purposes of homologation, the sports car had to be accompanied by a road-going equivalent – meaning the team had two years to build a minimum of 400 identical road versions.

In 1975 work commenced under the supervision of Jochen Neerpasch, Managing Director of BMW Motorsport GmbH since 1972, and his chief designer Martin Braungart. "We set ourselves the goal of developing a type of car that was pretty much unique," explained Neerpasch. But the project with the in-house designation "E 26" ran into internal problems almost immediately. The workshops at the newly established BMW Motorsport GmbH lacked the capacity for the required series production of the M1. At the same time, unit numbers were too small for the Munich plant. So the decision was taken to outsource key design tasks to external companies.

Since resuming automotive production in the early 1950s, BMW had twice turned to Italian coachbuilders for help in developing production models. The compact 700 model was based on design sketches by Giovanni Michelotti, while the luxury 3200 CS Coupé came from the pen of Bertone in Turin. Now BMW was once again seeking a joint venture with Italian automotive specialists, and towards the end of 1975 it commissioned the firm ItalDesign to create a body for the BMW M1. Borrowing heavily from the BMW Turbo study of 1972, chief stylist Giorgetto Giugiaro came up with an extremely broad and flat design. This unusual mid-engined coupé, with its angular, 70s-style wedge shape and hallmark BMW design elements such as the dual kidney grille and kinked C-pillar, met with immediate approval at Motorsport GmbH. An initial running prototype was built, which immediately achieved a drag coefficient of less than 0.4. The BMW developers were delighted; Giugiaro himself labelled the M1 his "masterpiece" – a perfect combination of functionality and breathtaking design.

The beating heart that powered the M1 naturally had to bear the signature of the BMW engineers. A team led by "engine guru" Paul Rosche was given the task of providing the new sports car with a superior power unit. After giving initial consideration to a ten-cylinder unit, attention turned to an uprated version of the existing M90 engine. The 3.5-litre straight-six was the engine behind the 635CSi Sports Coupé and had the potential for significant power enhancement. But modifying the M90 engine into the subsequent M88 unit for the M1 was to prove far more difficult than anticipated. The only usable production component was the cylinder block, and a divided cylinder head featuring four-valve technology had to be developed from scratch. Beyond this, the engine was fitted with a Kugelfischer mechanical fuel injection system and dry sump lubrication. After all this, the engine in the road version achieved an output of 277 hp at 6,500 rpm.

> “This car was fun to drive on any circuit – showing both speed and precision.”
>
> Nelson Piquet, winner of the M1 Procar Series in 1980.

Production was initially placed in the hands of sports car manufacturers Ferruccio Lamborghini, who in October 1976 signed a contract agreeing to handle the construction and assembly of the new BMW sports car. But following construction of the first M1 prototypes by Lamborghini in early 1978, it was found that the Italian company fell some way short of BMW's requirements in terms of quality and capacity. The world-famous sports car manufacturer was riven by internal problems. To avoid jeopardising the entire project, BMW ended its joint venture and found a new partner in an old collaborator – the Baur company of Stuttgart, who in the past had developed and built several special-purpose models for BMW.

But the delays resulting from the changeover caused serious disruption to the M1 production schedule and to the car's competitive racing debut. In addition to BMW Motorsport GmbH, who produced the M1 engines, several partners were now involved in building the M1 production version: Marchesi & C. in Modena manufactured the entire frame from sheet steel; the body shell of glass fibre-reinforced plastic came from the specialist workshop of the firm T.I.R.; assembly of the body and frame was handled by ItalDesign, who also looked after the microfinishing stages prior to painting once all body panels had been bolted and glued into place. ItalDesign employees were also responsible for fitting the glazing, the dashboard, and some interior components and electrical parts.

The models destined for Group 4 racing were then transported to the relevant specialists, while Baur saw to the assembly of the M1 production models. Here the new sports cars were fitted with their “beating heart” – the power unit supplied by BMW Motorsport GmbH. Baur also fitted the brakes and suspension, pedals, steering, the ZF transmission and all other components. A final inspection took place at the Munich plant.

In the finished BMW M1, BMW and its partners had succeeded in creating an impressive sports car. The design lent the M1 an aura and dynamic character rare among automobiles. Although its charismatic outward appearance made only modest promises, the 3.5-litre six-cylinder engine featuring four-valve technology and direct petrol injection gave even the road version of the lightweight 1,290 kg two-seater breathtaking performance and an awesome acoustic. With values of 0 to 100 km/h in under six seconds and from 0 to 200 km/h in just over 20 seconds, the M1 was one of the world's fastest sports cars in its day.

← FACING PAGE Flat, broad, angular: the sports car's unusual lines were penned by Italian designer Giorgetto Giugiaro.

↙ BELOW The BMW M1 was the first model to feature the letter “M” in its model designation.

Other notable features of the driveline were the ZF 5-speed transmission and a differential gear with a 40 per cent locking ratio. The chassis was capable of withstanding the sort of braking and acceleration forces commensurate with race track performance. One of the few things that separated the road version from the sports racer was a more comfort-oriented spring/damper tuning. Internally ventilated ATE disc brakes guaranteed safe and reliable deceleration even from high speeds. Yet despite the car's close affinity to the competition version, the M1 driver did not have to forego comfort details such as air conditioning and electric window lifts.

The BMW M1's premiere at the Paris Motor Show in October 1978 met with enthusiastic public approval. The press, too, heaped praise on the first model from Motorsport GmbH. Gert Hack wrote in Motor Revue, for example: "In view of the excellent qualities of this sports car, BMW need have no concerns about sales of the planned series." But the number of prospective buyers for the vehicle fell some way short of expectations – and for two reasons. First, customers who had each paid 100,000 deutschmarks for the pleasure of owning the car had to wait until February 1979 for the first batch of M1 vehicles to be delivered. And secondly, the BMW M1 was unable to fulfil its racing commitments as planned. On account of production problems it initially failed homologation for the Group 4 championship.

These circumstances gave rise to the idea of creating a special race series for the BMW M1. And so in 1979, Jochen Neerpasch launched the BMW M1 Procar Series in collaboration with Bernie Ecclestone, chairman of the Formula One Constructors' Association, and Max Mosley. The idea of pitting five Formula One aces against 19 drivers representing private racing teams in identical models as part of the support programme for European Formula One events proved a resounding success. Moreover, with the exception of Ferrari and Lotus, all racing stables gave their drivers permission to take part in the Procar races, held on the eve of Formula One

← FACING PAGE High drama: at the climax of the 1979 Procar race in Monte Carlo, Niki Lauda finally steals the lead from Clay Regazzoni.

→ RIGHT Utmost concentration: pop artist Andy Warhol gave the M1 his personal treatment from bumper to bumper.

↓ BELOW Fast art: the BMW Art Car M1 Andy Warhol was the most successful Art Car ever to take part in the Le Mans 24 Hours.

races. When Neerpasch announced his proposals, customer demand for the M1 increased appreciably. The 100-kilometre Procar races developed a loyal following and entertained fans of motor racing for two years. In two seasons of hard-fought contests, the professionals from the world of formula racing cars proved they had the edge. In 1979 two-time world champion Niki Lauda held off Formula One rivals such as Emerson Fittipaldi and private drivers like Marc Surer to take the crown. And after the nine races in 1980, victory eventually went to Nelson Piquet, just ahead of Alan Jones and "Strietzel" Stuck. Winners took home with them a sizeable purse and a brand new M1.

The body for the race vehicles proved relatively straightforward, since the BMW M1 was specifically developed for motorsport from the outset. The impressive 470 hp output of the in-line six-cylinder M88/1 engine was achieved using classic race engine tuning methods such as forged pistons and sharper camshafts. Other characteristic features of the M1 racing sports car included fine-tuning to the chassis and brake system, along with an aluminium cage surrounding the cockpit. Interior fittings and instruments were pared down to the bare essentials. An M1 Group 4 vehicle tipped the scales at 1,020 kg. On the outside, the complete M1 Procar models exhibited only subtle differences from their "civilian" counterparts. Flared wheel arches, a lower-slung chassis and huge rear spoiler lent the racer impressive good looks. For the sum of 150,000 deutschmarks, private motorists could acquire a race-ready M1, boasting a time of 4.5 seconds for the sprint from 0 to 100 km/h and a top speed of over 300 km/h. Just 44 of these racing sports cars were built in all.

By the time homologation for Group 4 was finally granted on 1 April 1981, it was already too late for the M1 to be raced in this category. Rival constructors had made significant improvements to their vehicles. But no more funds were forthcoming for further development to the M1, since the BMW board had in the meantime decided in favour of an involvement in Formula One.

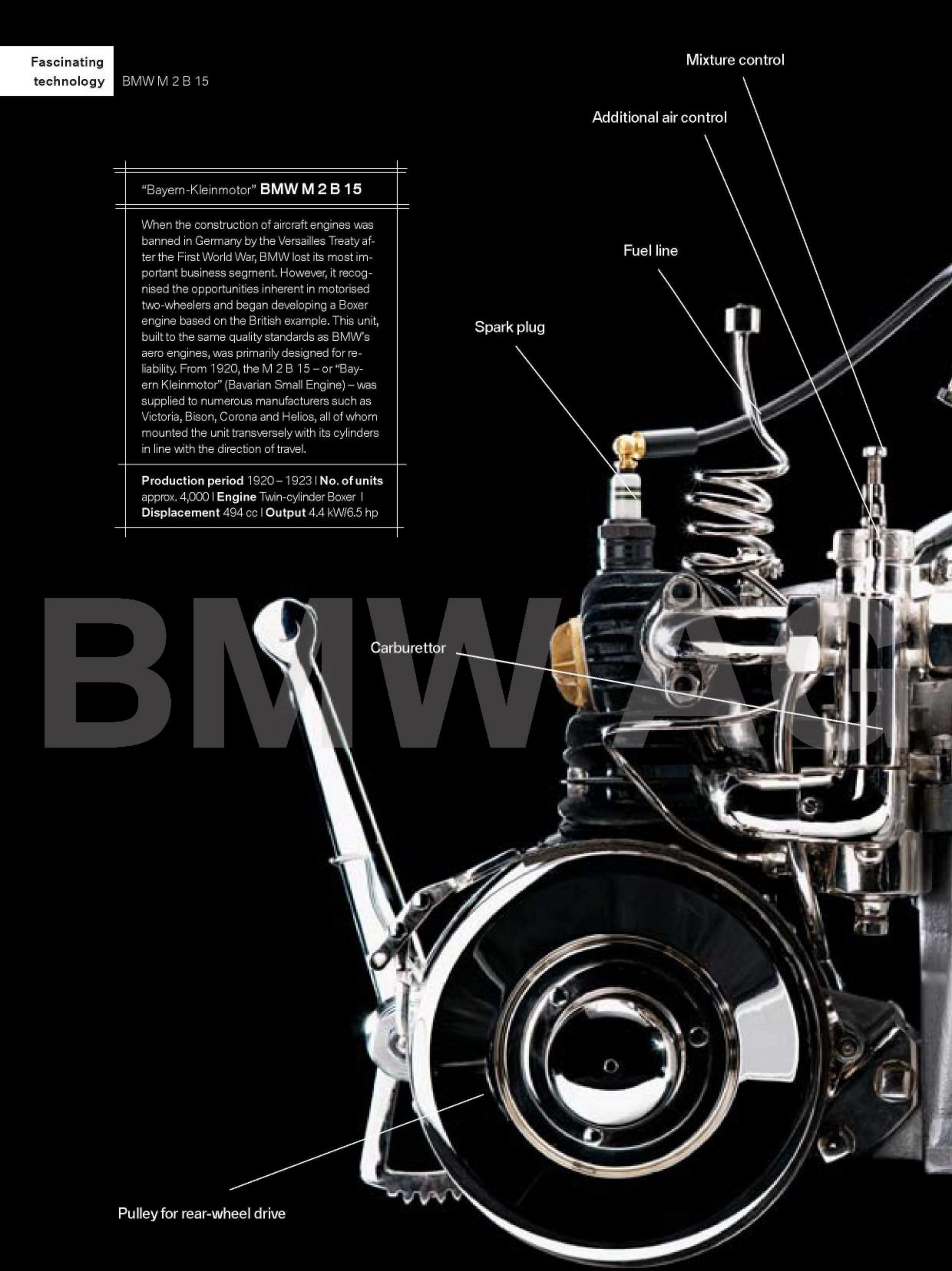
In addition to its starring role in the Procar Series, the M1 also appeared at the 24 Hours of Le Mans. Perhaps the most famous M1 ever to appear at the Le Mans circuit was the BMW Art Car M1 Andy Warhol. This was the fourth Art Car in a unique collection of BMW models created by artists. The 470 hp M1 was painted from top to toe by the legendary pop artist himself, and in the 1979 race the model was in second place in its class after 300 laps and ultimately finished sixth in the overall standings. The artist was delighted to see his colourful piece of artwork involved in racing: "My aim was to create a visual representation of speed. All lines and colours become blurred when a car moves at speed."

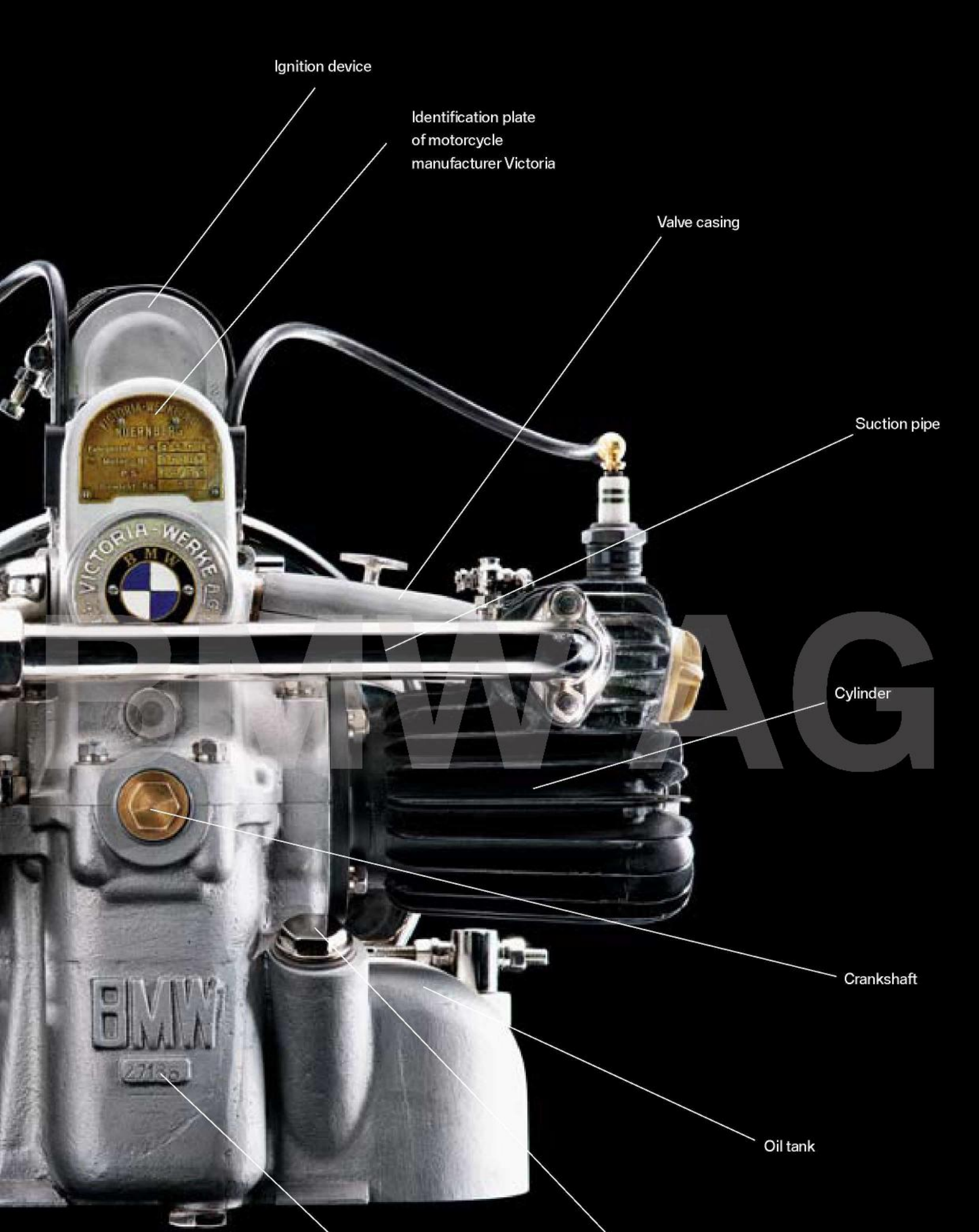
The company built a total of 456 M1 cars, including race vehicles. Despite such modest unit numbers, the model occupies a unique place in the history of BMW products, since as the first creation of the fledgling Motorsport GmbH (the company that would later become BMW M GmbH) it inspired the legend behind the "M" models. And in spite of its long and complicated development and troubled racing career, the M1 – like the 328 and the 507 – justifiably developed iconic status. For long a favourite of classic car enthusiasts, this rare sports car continues to exude the same charisma today as it did 30 years ago.

"Bayern-Kleinmotor" **BMW M 2 B 15**

When the construction of aircraft engines was banned in Germany by the Versailles Treaty after the First World War, BMW lost its most important business segment. However, it recognised the opportunities inherent in motorised two-wheelers and began developing a Boxer engine based on the British example. This unit, built to the same quality standards as BMW's aero engines, was primarily designed for reliability. From 1920, the M 2 B 15 – or "Bayern Kleinmotor" (Bavarian Small Engine) – was supplied to numerous manufacturers such as Victoria, Bison, Corona and Helios, all of whom mounted the unit transversely with its cylinders in line with the direction of travel.

Production period 1920 – 1923 | **No. of units** approx. 4,000 | **Engine** Twin-cylinder Boxer | **Displacement** 494 cc | **Output** 4.4 kW/6.5 hp




Ignition device
Identification plate
of motorcycle
manufacturer Victoria
Valve casing
Suction pipe
Cylinder
Crankshaft
Oil tank
Oil dip stick and
oil filler opening
Serial number

By Max Bauer Photos Christian Kügele I Ian Reeves Photography, Courtesy of the San Francisco Museum of Modern Art

Precious cargo

"Your mobile expectations: BMW H_2R Project" is the name given to the 16th exhibit in the BMW Art Car Collection. It was presented at the San Francisco Museum of Modern Art in September 2007. Unlike the mobile Art Cars of his predecessors, Olafur Eliasson's creation already poses a challenge when it comes to transportation and installation.

The thermometer has dropped to more than minus 10 degrees Celsius. That's exceptionally chilly for a museum visit. But Christian Kügele has become accustomed to such temperatures. The installation specialist has been busy working in these glacial surroundings for several days now.
The frosty ambience is to be found inside a cooling chamber at the San Francisco Museum of Modern Art, in the heart of sunny California. Until January 2008 it was home to the 16th BMW Art Car, which was first unveiled before the public here as part of the special exhibition "Take your time: Olafur Eliasson".

Eliasson, the creator of the new Art Car, ranks among the best-known artists of our day. Since 2005, when an international panel of judges selected him to design the car, he has been conducting an intense dialogue with artists and scientists on the interaction of technology and nature. The result is entitled "Your mobile expectations: BMW H_2R Project". The name itself suggests that the new Art Car is radically different from all the other models in the BMW Art Car Collection – both visually and in its construction.

Christian Kügele is standing in front of the completed installation in the Museum of Modern Art. From the interior of the artwork a mysterious warm, yellow glow emanates amid the cool bluish surroundings. What visitors see only at second glance behind a gleaming, sparkling carapace of ice and steel, Kügele has witnessed in a quite different guise – naked and in its original form. The sculptural basis of the new Art Car is the BMW H_2R Prototype with a shimmering silver body. This hydrogen-powered race car boasts a top speed in excess of 300 km/h and demonstrates just how dynamic alternative drive systems can be. With two new outer skins provided by Eliasson, Kügele has escorted the artwork from Berlin via Luxembourg to San Francisco and back.

One could describe this 37-year-old "minder" as the PA of the BMW Art Cars. He knows them more intimately than most and is familiar with the tricks of the trade it takes to transport them safely and without risk of damage. He has accompanied a considerable number of them around the world, has shipped them from Shanghai to Beijing on the BMW Art Car World Tour, carefully stowed them in containers in Kuala Lumpur and then set them up again in Singapore. Now the BMW Group has charged him with escorting the very latest Art Car on its peregrinations.

“Your mobile expectations: BMW H_2R Project”, from 29.05. – 20.07.2008 at the Pinakothek der Moderne in Munich.

Kügele first encountered this extraordinary artwork in the spring of 2007. The installation was provisionally set up in the garden of Eliasson’s Berlin studio. Kügele’s task was to determine how “Your mobile expectations: BMW H_2R Project” could be transported without suffering any damage. It was a challenging mission, since the new outer skins consist of several hundred metal plates connected to each other by a mesh of thin wires.

In conversation with the artist and his team, it emerges that a few extras are essential to ensure the safe transport of the artwork. At the same time a special container has to be built that can carry it securely. In addition to the haulage company and the container manufacturer, this also involves the air freight company. To make certain that the container will fit into at least two types of aircraft (the Boeing 747-400F and the MD-11) its size has to be precisely specified. It calls for a certain amount of customisation. To save space, the loading platforms are accommodated diagonally above the vehicle. And in addition to the door, the container is provided with seven large flaps to keep the Art Car securely in place.

Just strapping it down with 12 harnesses is a major achievement, says Kügele, who – at 1.86 metres – has to make himself very small to be able to pull the straps around the tyres in this confined space and lash them to the container frame. The Art Car is tied down exclusively by its frame and tyres so as not to damage its “sequin dress”. The team of artists have also reinforced the outermost skin for transportation purposes.

With this special container as his main hold luggage, Kügele arrives back in Berlin on 22 August. Eliasson’s artwork is packed up and loaded into its receptacle. It takes a 40-tonne truck to shift the 750-kilogram work of art and the far heavier container. The loading process is completed without a hitch, and Kügele and the Art Car find themselves en route to Luxembourg in an extra-wide HGV that very same day.

The following day it is time to load the car from the truck into a Boeing 747-400F. The container fits perfectly. Before the cargo plane takes off for the USA, Kügele checks the container again to determine at which stage of the journey any damage may have occurred. Everything is intact and the Art Car’s passage continues according to schedule.
On 24 August Kügele and “Your mobile expectations: BMW H_2R Project” land in San Francisco. Another check reveals that the artwork has survived the flight no worse for wear.

↓ BELOW “Your mobile expectations: BMW H_2R Project” is unloaded from its special container with extreme concentration and care.

↖ ABOVE LEFT Annette Überlein from Olafur Eliasson's artist team freezes the artwork.

↑ TOP RIGHT Eliasson's colleagues take the utmost care in applying the second outer skin.

↑ ABOVE RIGHT Automotive art: the outer skin consists of a fine mesh of wire and steel plates.

The Art Car continues its trouble-free route to the museum in its special container, but this is where the first real challenge comes in. A three-tonne forklift truck is unable to shift the container. Eventually, a 25-tonner carefully lifts the packed-up Art Car to the required level. It takes Kügele a good hour to release the artwork from its "prison". To enable the Art Car to be manoeuvred into the refrigerated display case, one of the museum's walls had to be broken through the night before.

Before the stream of visitors start entering the museum's refrigerated chamber in groups, the Art Car is deep-frozen. That is the task of Eliasson's colleague Annette Überlein. Wrapped up against the cold, she sprays around 2,000 litres of water over the new vehicle skin – for days on end. The futuristic hydrogen racer gradually transmogrifies into an art installation which, in its own extraordinary way, queries the relationship between global warming and the motor industry.

In its consummate form, the 16th artwork steps out of line in the BMW Art Car series. Whereas the first examples – from Alexander Calder's 3.0 CSL to Andy Warhol's M1 – could be seen racing for 24 hours in the Le Mans marathon, the movement of this new Art Car is restricted to transportation, installation and the thawing of its icy mantle. But its artistic demands go much further – shipping and setting up the Art Car alone demand their very own artistic ingenuity.

3 questions

for Christian Kügele, custodian of BMW Art Cars

You saw "Your mobile expectations: BMW H_2R Project" in San Francisco. Did it come up to your expectations?
"The installed artwork is fascinating, but transporting it is a truly humongous task."
Did you meet Olafur Eliasson?
"Yes, first in his Berlin studio, and then we saw each other again in San Francisco."
What kind of impression did he make on you?
"He's very interested in things, very down to earth and extremely likeable. Plus he speaks very good German."

Automobiles

By Max Bauer Photos BMW AG

Success formula

With their compact form, spacious interior and incredible driving dynamics, the 1 Series Coupé and Convertible bring the successful BMW 2002 concept back to life.

Although perhaps not instantly apparent, it doesn't take long to see how the new BMW 1 Series Convertible and Coupé have latched onto the tradition of the BMW 02 models – in particular the BMW 2002 launched in 1971. From the sporty and compact form – more striking in its 21st-century interpretation – to the innovative drive technology headed by extremely powerful engines, both these model series embody hallmark BMW values. And like the 02 Series, the latest members of the BMW 1 Series family have achieved cult status thanks to their unique concept.

The 1 Series Coupé and Convertible are already setting new standards in the compact class. Their sporting ability is expressed by far more than the brochure figures alone; the agility and handling of the only models in the segment boasting rear-wheel drive are simply outstanding. With a sweeping bonnet, glasshouse set well back and long wheelbase, the distinctive design of the two models underlines their dynamic stance. On hand to ensure that economy does not become a casualty of the powerful engines and their high output are a raft of intelligent measures from BMW's EfficientDynamics portfolio, such as Brake Energy Regeneration and new fuel injection technology.

Their influence is demonstrated in impressive fashion in the BMW 135i. This top-of-the-line model is powered by the same 3.0-litre straight-six Twin Turbo engine with second-generation petrol direct injection available for the latest BMW 3 Series Coupé. The turbocharged powerplant develops 306 hp and accelerates the sporty Coupé from

0 to 100 km/h in just 5.3 seconds. When you consider its output, the average fuel consumption of the 135i in the EU driving cycle – 9.2 litres per 100 km – rates as exceptionally economical.

The BMW 2002 turbo ranked as a comparably powerful car in the 1970s. The fastest 02 Series BMW was unveiled at the International Motor Show in Frankfurt in 1973. A turbocharger – the first in a series-produced German car – pushed up the output of the already peppy fuel-injected engine in the 2002 tii to 170 hp. The BMW 2002 turbo was capable of speeds exceeding 210 km/h, but came onto the market in the early 70s and was thus restricted to the role of outsider by the oil crisis. Only 1,672 cars were built between the start of 1974 and the middle of 1975, all with white or metallic silver paintwork.

Advertising past and present

BMW has been a firm believer in the power of marketing – and advertising in particular – since 1916. Indeed, a dedicated "Promotions Department" was set up as far back as 1928 to push forward this area of the business. Advertising has since proven to be an indispensable tool in customer acquisition and sales promotion.

The brand came up with broad-based and unusual ad campaigns to support both the market launch and sales success of the 02 Series from 1966 and the introduction of the BMW 1 Series Coupé last year.

The advertisements created for the 02 print campaign (by Düsseldorf-based Gramm & Grey) remain remarkably memorable today. Large images, pithy statements and a short explanation formed the basic structure of the ads. As with its material for the 1 Series Coupé, BMW was content to present a single car in the distinctive colours of the time – e.g. Colorado Orange, Golf Yellow, Jade Green and Pastel Blue – against a plain background. Safety features and the personality of the driver took centre stage in the brand's ads of the 1970s. Slogans such as "The leader", "BMW 2002 'Karriera'" and "Identity card" highlighted the character of BMW cars and their drivers, setting the brand apart from market rivals.

The 1 Series Coupé campaign (by creative agency MAB) fronted by the claim "Verdichtete 1ntensität. Das neue BMW 1er Coupé." (Compact 1ntensity. The new BMW 1 Series Coupé) focused on driving pleasure in concentrated form. "Rather than outlining the individual components of the 1 Series Coupé, our primary aim with this campaign was to engender in people the feeling of what it means to drive this car," explains Manfred Bräunl,

↖ PAGE 54 Elegant design and optimal roadholding: the new BMW 1 Series Coupé.

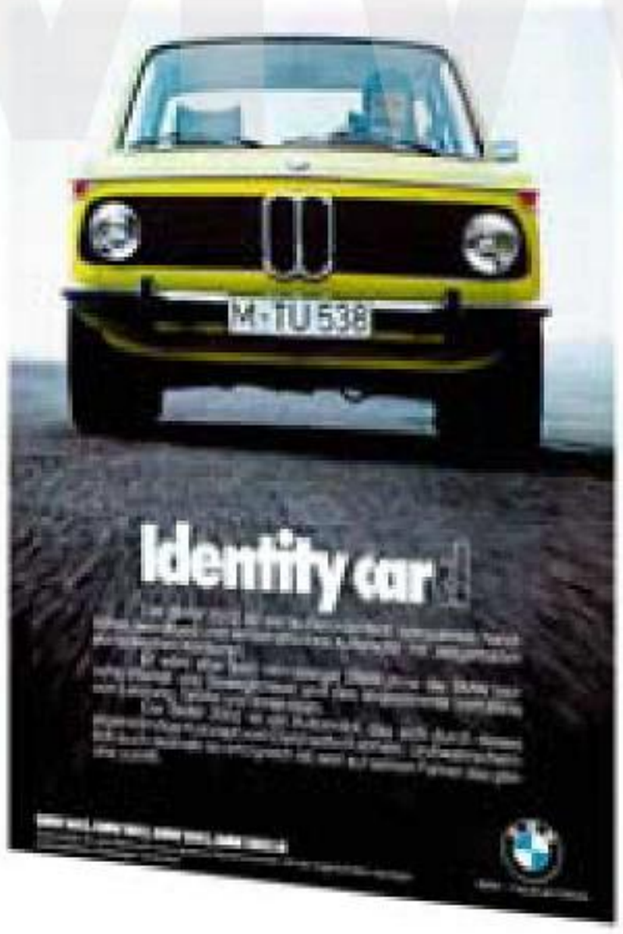
↑ PAGE 55 Model of success: BMW sold 861,940 units of the 02 Series.

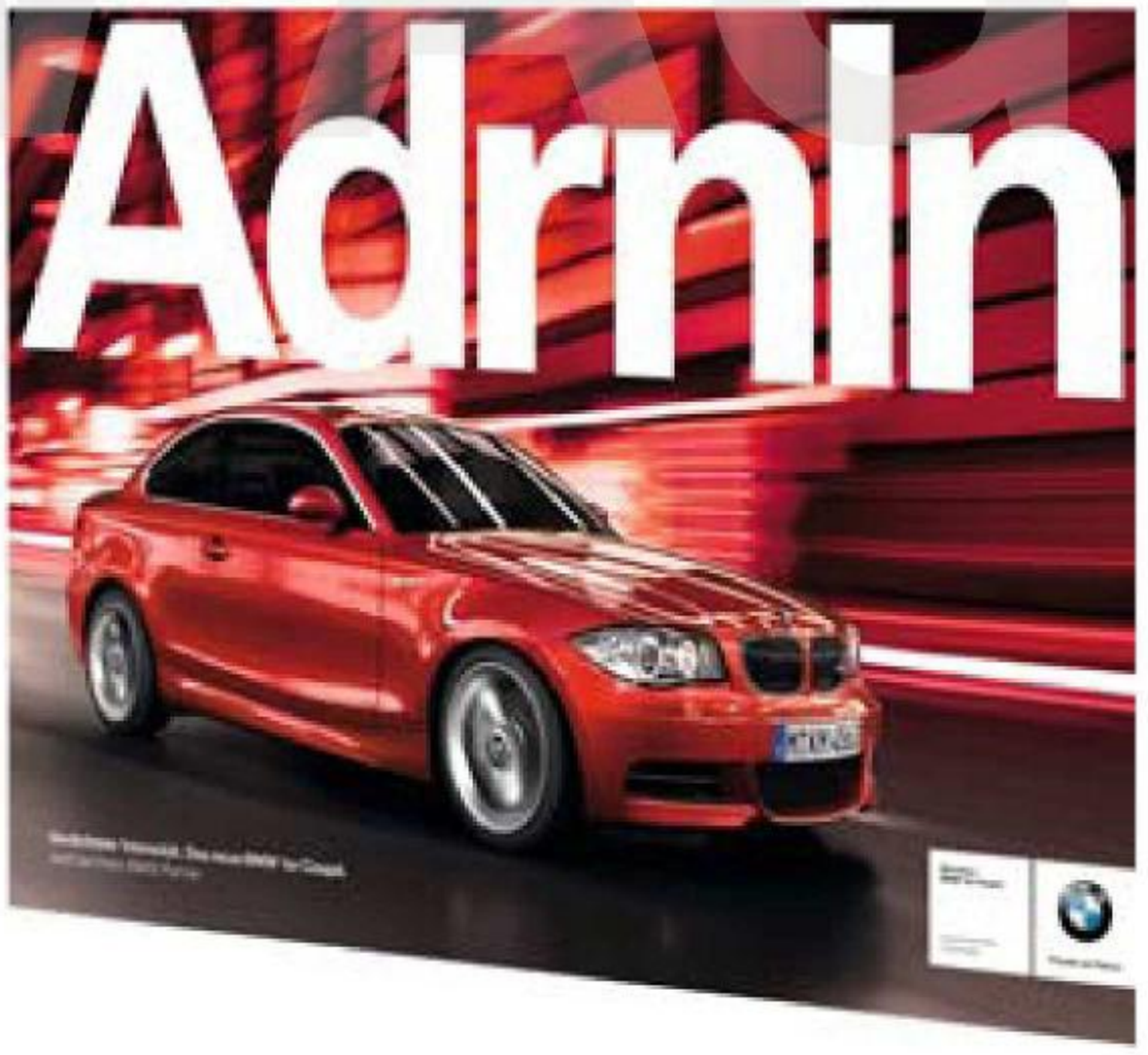
← FACING PAGE Power on tap: twin carburettors boosted output In the BMW ti to 120 hp.

The 02 Series as a whole enjoyed great success over its lifespan. It was introduced in 1966, lining up alongside the "New Class" as a compact, two-door and slightly lower-priced range of cars. The BMW 2002 was the most successful member of the 02 Series family. The 100 hp two-door model brought together comfort, manoeuvrability and dynamics into an enticing blend of compact sportiness. At 2.5 metres, its wheelbase was not significantly shorter than that of the BMW 1 Series Coupé today (2.66 m), and the exterior dimensions of the two cars differ by only around 10 per cent. The same 2-litre engine which powered the 2002 Saloon was also fitted in a fully-fledged Convertible for a short period and, for several model years, in a Touring version and a Baur soft-top with roll-over bar. Between 1968 and 1975 BMW sold almost 340,000 BMW 2002 Saloons. Total 02 Series sales reached 861,940 units, almost a tenth of which were posted in the USA. With the expansion of the 1 Series range to include the Coupé and Convertible, BMW is now hoping to score a similar sales hit. These two cars are the first compact BMWs to be offered on the US market, each with a choice of two engine options. The 1 Series now has the potential to follow in the tyre tracks of the 02 Series in achieving cult status.

BMW 135i Coupé	
In production	from 2007
No. of units	–
Price new	38,950 €
Engine	6-cylinder
Displacement	2,979 cc
Output	225 kW
Top speed	250 km/h
Kerb weight	1,560 kg

BMW 2002 turbo	
In production	1973–1975
No. of units	1,672
Price new	18,720 DM
Engine	4-cylinder
Displacement	1,990 cc
Output	125 kW
Top speed	211 km/h
Kerb weight	1,080 kg





Head of Marketing and Marketing Services BMW Germany. The 1 Series is revealed as dynamic, agile and irrepressible. This emotionality is strengthened by the image of the BMW racing past a blurred, "fly-by" background. Other standout images of the print and billboard ads were the striking red hue and headlines with letters missing to underscore the "compact" theme: "Gnshaut" (Goosebumps), "Adrnln" (Adrenalin) and "Rck'n'Rll" (Rock'n'roll) spring to mind. Sprawling billboard-style posters were rolled out in Hamburg's port area and on the Residenz building in Munich. A 170-metre-long banner at Hamburg's Dock10 was emblazoned with the legend "Af dr Rprbhn nchts m hlb eins", a reprise of Hans Albers' song "Auf der Reeperbahn nachts um halb eins". German political magazine Cicero, meanwhile, published a special edition containing 160,000 individualised front covers and a matching number of BMW ads on the back. In addition to classical print advertising, the company uses a media mix of TV commercials, city light boards and online advertising.

The **BMW R 100 RT**

Comfort on two wheels

By Fred Jakobs **Photos** BMW AG

30 years ago the BMW R 100 RT was the surprise star of the International Motorcycle Show (IFMA) in Cologne. BMW's first touring bike not only offered the rider optimum weather protection, but a range of ingenious practical solutions as well.

↓ BELOW Solo or with pillion: the R 100 RT offered both immaculate handling and a hitherto unknown level of rider comfort.

When the 1976 IFMA in Cologne opened its doors, the mood in the motorcycle and accessories business could scarcely have been livelier. Over successive years the industry had notched up one sales record after another, erasing from the memory the crisis of the 1950s and 60s – at least for the time being. No longer regarded as an unsophisticated mode of transport for the common man, the motorcycle had now become a piece of leisure or sports equipment that could just as often be found on the forecourts of the more affluent classes. After all, this was the age when even political figures like Franz-Josef Strauss publicly confessed their fondness for the motorcycle.

In addition to acquiring a new image, the motorcycle also experienced an unprecedented explosion of power during this period. Honda moved output into a new dimension when it launched the 67 hp CB 750 in 1969, but within the decade the 100 hp barrier had been broken. Top-of-the-range models from the Japanese manufacturers could sprint from 0 -100 km/h in a little over 3.5 seconds, a figure unchallenged by any sports car in the 1970s.

At the 1978 IFMA many manufacturers put the focus on power output. There was Honda's CBX, for example, capable of 220 km/h, closely followed by Suzuki's top-of-the-range GS 1000 at 219 km/h and Kawasaki's Z 1300 at 217 km/h. Press representatives and visitors alike queued at the stands to catch a glimpse of what were soon labelled "superbikes". But in most cases the immense public and media interest failed to translate into sales figures, and turnover fell well short of expectations. The principal reason for this was the problematic handling of these high-performance mo-

BMW R 100 RT | **In production** 1978 – 1984 | **No. of units** 18,015 |
Displacement 980 cc | **Output** 70 hp (51 kW) bei 7,250 rpm | **Transmission** 5-speed dog-box |
Kerb weight 234 kg | **Acceleration** from 0–100 km/h 5.0s | **Top speed** 190 km/h

↑ ABOVE Two-tone metallic paint underlined the exclusivity of the BMW R 100 RT.

torcycles. Compared with the engine, the frame, tyres and brakes were neither fully matured, nor in all cases equal to the enormous forces generated. So even for the experienced rider with sporting ambition, the superbikes posed a serious challenge. As a result, the CBX and Z 1300 helped usher in a decision by the German motorcycle industry to impose a voluntary maximum output of 100 hp on any motorcycles sold nationwide.

Without abandoning the fun factor, what riders were looking for was a functional motorcycle. Just two years earlier at the same trade fair, BMW had taken the motorcycle world by surprise with its sports tourer, the R 100 RS – the first production motorcycle to feature a full fairing developed in the wind tunnel. The R 100 RS dazzled not simply with its outstanding aerodynamic looks, it also offered the rider excellent protection from wind and adverse weather. Thanks to optimum handling and ergonomic design, the R 100 RS could also travel at speed over long distances without tiring the rider.

Then in 1978 BMW presented a motorcycle that was even more designed for comfort – the BMW R 100 RT. One striking feature was the fairing, which was bulkier than that of the RS. Although this had a negative impact on the bike's drag coefficient, it offered rider and passenger better protection against the elements than any other two-wheeler on the market.

Moreover, the fairing featured a number of ingenious details. Three-stage adjustment of the windshield meant wind protection could be adapted to meet individual requirements. This fact, combined with the new longer handlebars, allowed even very tall riders to enjoy a more relaxed, upright seating position. Two generously sized, lockable panniers mounted on either side of the rider meant that keys, wallets and snacks remained easily accessible and secure without having to be carried in jacket pockets. And two adjustable air vents integrated on either side of the headlamp ensured a supply of cool, fresh air behind the fairing even in high temperatures. As an option, the two air vents could be replaced by a fog lamp and high-beam headlamp. Rider comfort was further enhanced by the new dual seat with improved upholstery and luggage rack. Case holders and a socket were factory-fitted as standard.

To coincide with the presentation of the R 100 RT, the BMW Moto-Radio also celebrated its debut at the IFMA. This equipment received medium wave and FM, featured a station search and traffic announcement decoder and was compatible with the already familiar BMW intercom system. So at its presentation, the BMW R 100 RT also featured state-of-the-art technology in the audio department.

The engine mounted in the BMW R 100 RT was the tried-and-tested Boxer unit borrowed from the BMW R 100 RS. From a 1-litre displacement it developed an output of 70 hp (51 kW) at 7,250 rpm. Top speed was 185 km/h – by no means impressive compared with the top models shown in Cologne, but never before had a two-wheeler been able to combine such road speed with the same degree of comfort. With a price tag of 11,480 deutschmarks, the BMW R 100 RT cost about 1,500 DM more than the Honda CBX and the Suzuki GS 1000; only Kawasaki's Z 1300 was slightly more expensive. Nevertheless, this most comfortable of Boxer experiences attracted over 18,000 buyers prior to the model's first major revision in 1984. In the BMW R 100 RT, BMW had proved that with well-developed concepts it was possible even for a comparatively small manufacturer to establish itself in the market – and that there is greater value to be gained by setting trends than by merely jumping on the fashion bandwagon.

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PUBLISHER
BMW Classic

RESPONSIBLE FOR CONTENT
Karl Baumer

ADDRESS
BMW Classic
Schleißheimer Str. 416
80935 München

EDITOR-IN-CHIEF
Sinja Kaiser

MANAGING EDITOR
Max Bauer

CONTRIBUTING EDITORS
Max Bauer, Niklas Drechsler, Fred Jakobs, Nicole Marrenbach, Dr Florian Triebel

GRAPHIC CONCEPT
von Quadt & Company GmbH

ART DIRECTION
von Quadt & Company GmbH

PICTURE EDITING
Von Quadt & Company GmbH, BMW Classic

LITHOGRAPHY
Foag & Lemkau GmbH
Joseph-Wild-Str. 13
81829 München
www.foag.de

COPY EDITOR
Franz Mayer

TRANSLATION
Dr Sonia Brough, Tristam Carrington-Windo, Angus McGeoch, Philip Radcliffe, Alan Seaton

PRINTING
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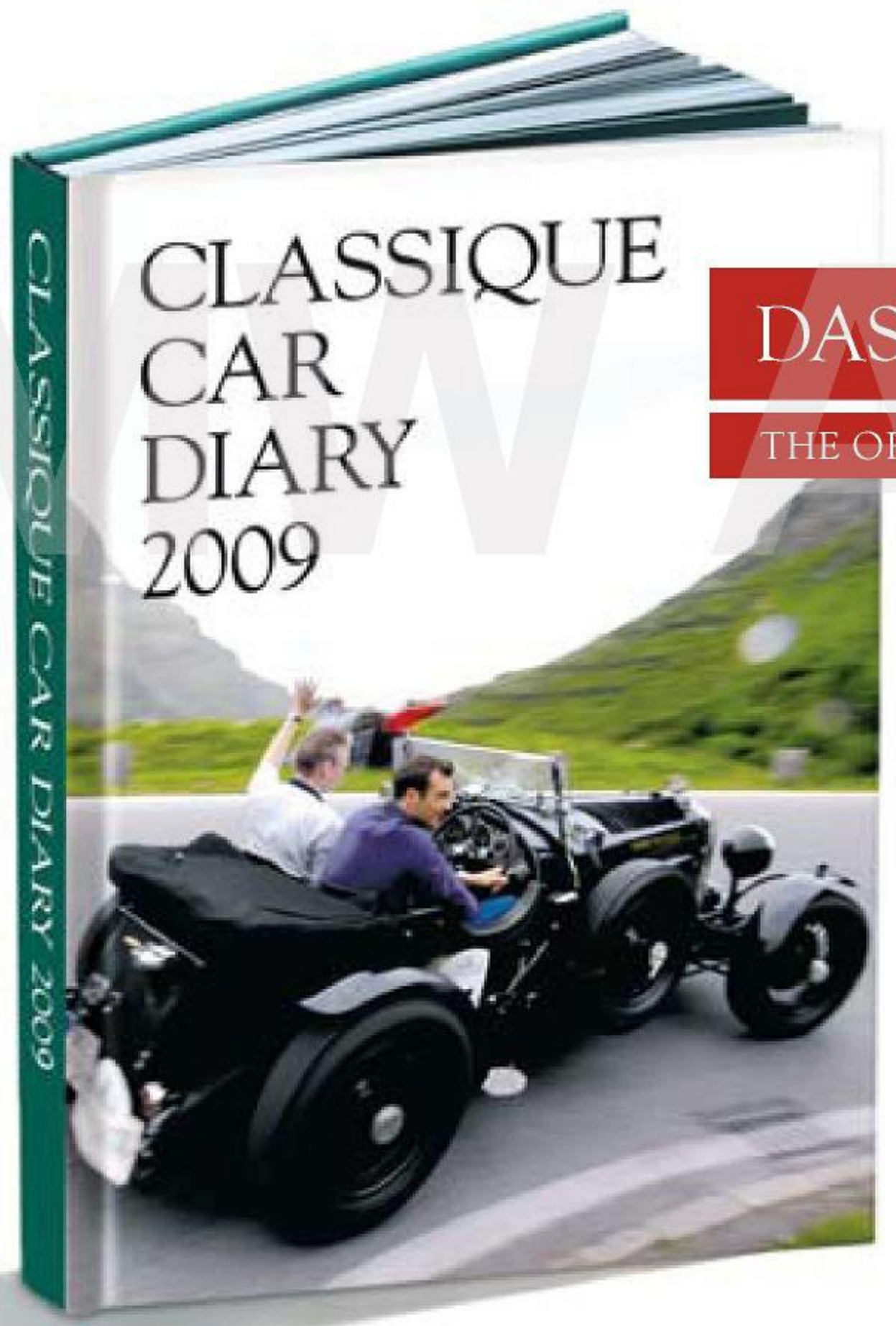

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Opening date: 21st June 2008

BMW Welt

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