

德国青年设计师作品集

(德)贝克(Becker,K.M.) 波多宾斯基(Podobirnski,S.) 编著

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Young German Design

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Katja M. Becker

Young German Design

德国青年设计师作品集

Stephanie Podobinski

www.young-german-design.com

Katja M. Becker

Fresh Ideas in Graphic Design

平面设计的最新创意

Stephanie Podobinski

Designed by beau bureau

由beau bureau设计

Fresh Ideas in Graphic Design

平面设计的最新创意

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《德国青年设计师作品集》一书秉承对设计的尊敬，旨在鼓励年轻设计师的创作。此书对于其他读者来说，也可查询信息，挖掘灵感。本书涵盖了当代德国设计，追寻最新潮流并勾勒出设计的未来发展趋势。全书首先简单介绍了 > 具有创造力的公司 < 一部分著名的工作室和人名，接下来重点呈现了颇具吸引力的新颖的设计机构，这些公司都推出了引人入胜的杰出作品。除了考虑非凡的创作水平之外，我们选择的标准还包括该机构创建的时间、公司规模和员工的数量。对设计工作溢于言表的热爱，以及作品中流露出来的才华横溢是这些年轻设计师的共同点。综合考虑，这里精选的作品展示了德国复杂的、积极的设计创作环境，这是非常值得详细探讨的。因此《德国青年设计师作品集》一书为深入研究当代德国年轻设计师的作品提供了独特的良机。本书介绍了总计30个设计工作室的各个侧面，包括：公司背景及最新的项目，设计师及他们的从业经历，工作方法及工作环境等。每个工作室资料的后面还附有采访和设计师的自画像。>设计的创造<一部分吸纳了顶级专业人士对德国年轻设计师作品的看法，并请他们回顾了自己是新人时的经历。11名著名设计师披露了他们鲜为人知的一面，展示了他们的学位作品和初期的设计方案。在Machael教授的评论《永远年轻》一文中，他将当代设计与历史设计联系起来。《德国青年设计师作品集》一书是德国设计界年轻一代的缩影，因此需要不断更新。读者也可在www.young-german-design.com查到最新的创意和方案以及德国青年设计师的相关信息。

Foreword

前言

Katja M. Becker > Stephanie Podobinski » Editors

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Katja M. Becker > Stephanie Podobinski » 编者

The compendium YOUNG GERMAN DESIGN is a homage to design, a spur to young designers and an inspirational source of information for all other readers. The book offers a survey of contemporary design in Germany, tracing recent trends and outlining possible future developments. The focus here is not on the well-known agencies and famous names comprised in the »creative establishment«. Presented in the following pages are intriguing and exceptional new design agencies that produce striking and excellent work. Apart from a high standard of creativity, our selection criteria were the year the agency was founded, the size of its premises and the number of staff working there. What these young designers share is a palpable love of their job and a bubbling creativity that spills over into non-commissioned projects of their own. Taken together, the projects featured here demonstrate that Germany has a complex and highly motivated design scene that is well worth discovering and exploring in some detail. YOUNG GERMAN DESIGN thus offers the unique possibility to delve into the design produced by young professionals in Germany today. The book presents a total of thirty studios in comprehensive company profiles, outlining recent projects against the background of information on the agencies, the designers, their career development, working methods, workplace, etc. Each profile is rounded off with an interview and a self-portrait drawn by the designers themselves. The »design establishment« also gets a look-in, with top professionals sharing their thoughts on young German design and their own experiences back in the days when they were beginners. Eleven famous designers reveal their less-known sides and show their degree projects and first commissions. In his essay FOREVER YOUNG, Professor Michael Erlhoff links contemporary design to its historical origins. YOUNG GERMAN DESIGN is a snapshot of the youngsters in the German design scene and therefore requires continuous updating. New, fresh ideas, creative projects and young German designers are featured online at WWW.YOUNG-GERMAN-DESIGN.COM. <<



Portrayal > Katja M. Becker > Stephanie Podobinski

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画像 > Katja M. Becker > Stephanie Podobinski

The Authors

Katja M. Becker, 30, and Stephanie Podobinski, 35, are designers, concept developer and consultants. They own beau bureau Kommunikationsdesign, a design agency based in Cologne. beau bureau specialises in developing comprehensive corporate identity concepts, corporate communication and strategies for brands and designs. Their client list includes Häfen und Güterverkehr Köln AG, Fairtrade Internationale e.V., Pro Sky Airbroker GmbH, Stadtwerke Köln AG, Orangerie – Theater im Volksgarten e.V., Telias GmbH & Co. KG and Kassenzahnärztliche Bundesvereinigung (KZBV).

作者:

Katja M. Becker (30岁) 和 Stephanie Podobinski (35岁) 是设计师、理念推广师和咨询师。她们拥有 beau bureau Kommunikationsdesign, 一家位于科隆的设计机构。beau bureau 擅长开发全面的企业个性理念, 为品牌和设计提供企业交流和策略。她们的客户包括: Hafen und Güterverkehr Köln AG, Fairtrade International e.v., Pro Sky Airbroker GmbH, Stadtwerke Köln AG, Orangerie-Theater im Volksgarten e.v., Telias GmbH Co.KG and Kassenzahnärztliche Bundesvereinigung (KZBV)。

»» *Status*

Quo

现状

Contemporary Graphic Design in Germany

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德国当代平面设计

Christian Jens Andreas Becker is a typical young German designer. After leaving school he studied communication design near his home town, during which time he started work as a designer and also spent some months abroad. After graduating he gained several years experience working for large agencies. At the age of 28.5 he opened his own spacious office – on average 85 square metres – with 1.2 others in mid-February 2003.

All the co-founders are roughly the same age, having met while they were students. Christian Becker chose to set up his first agency in Berlin, the German metropolis that is currently the designers' favourite location.

Christian Becker is a specialist for corporate design, but he also finds time for developing corporate identity projects, and even for some typographic and consulting work. He spends a significant amount of time design-ing across the board in related disciplines – whether putting together exhibitions, developing signage systems or working in illustration, web design, photography or sound design. Christian spends an average of 9.45 hours per day in the office; frequently it is longer. He also works every second weekend. Maybe that is why he needs to drink 2.9 cups of coffee daily, with a preference for espresso or latte macchiato. His work is of a high standard, and his agency is extremely successful. He has won various accolades for

Christian Jens Andreas Becker 是名典型的德国设计师。毕业后他在家乡附近学习通讯设计，在此期间他开始从事设计师的工作并出国数月。之后他有幸在大公司获得几年工作经验。2003年2月中旬在他28岁时，它与其他人开了家85平方米的自己的公司。公司的共同创建者大多同龄，学生时代就认识。Christian Becker 选择了在柏林创建他第一个公司——德国大都市是目前设计师们的首选之地。Christian Becker 是企业设计的专家，也抽时间开发企业设计方案，甚至文字设计、咨询等工作。他的公司还涉猎展览、签名、插图、网站、摄影和声效设计。Christian Becker 平均每天工作9.45小时，甚至更久，每周末还要加班。也许这就是他每天要喝2.9杯咖啡的原因，他喜欢喝浓咖啡或拿铁。他的作品水准很高，公司也相当成功。Christian Becker 曾获过

Christian Becker » Graduate designer » Self-employed since 2003 » Age 28.5 » Office size 85 sqm » Hours at work/day 9.45 » Weekends » Only when necessary » Employees 2.2 » Freelancers 2.6 » Interns 0.7 » Average age 30.4 » Male/female 1:1

Text » Katja M. Becker » Stephanie Podobinski

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Katja M. Becker » Stephanie Podobinski 撰文

his work, most notably the red dot award, and is currently a nominee for the Design Award of the Federal Republic of Germany. By virtue of his qualifications and professionalism he teaches in the design faculty of a German university. His portfolio boasts clients from a wide range of fields. Of course there are the classic commercial and industrial customers, but some of his regulars are artists, non-profit organisations and social institutions. This intentionally mixed bag ensures a rich variety in his everyday working life.

The agency's corporate colour is of particular interest – the typically German » designer » black. The second most important colour for the stu-

dio, green, is a popular design element in many projects. Although Christian enjoys working on outlandish, innovative projects, his own company's visual image uses minimalist and clear forms. For his company's corporate identity he prefers a purely typographic trademark to the classic combination of typographic and pictorial elements.

Christian Becker's agency has now been on the scene for four years, and the average age of those working there has risen to 30.4. The » hard core » of three employees is joined on average by 0.7 interns. Depending on the amount of work coming in, up to 2.6 freelancers can be called in. Half of Christian Becker's colleagues

许多奖项，最显赫的要数红点奖。出众的专业水平使得他得以在一所德国大学教书，客户遍布各个领域。

该公司标志的颜色非常有趣——典型的德国设计师偏爱的黑色。绿色——工作中第二重要的颜色，在许多方案中是非常流行的设计元素。Christian Becker 的公司创建4年，平均年龄30.4岁。公司包括3名核心雇员，0.7个实习生，还有2.6个自由职业者依据工作量可供随叫随到。Christian Becker的同事中一半是女性。现在著名的设计师当年创办公司时，情况略有不同。一方面，他们年龄稍大，公司也发展的相对更加迅速。

现在，10年后平均来看，他们的机构雇佣14.3人，公司面积237.4平方米，平均年龄31.7岁，不比新建公司年龄大太多。主要雇用学

»German design is often characterised by large-scale and epic tendencies (the more recent Ford models spring to mind).«

Andreas, 32, teacher

»德国的设计通常有规模宏大，雄伟壮丽的特点（福特推出的新款车例）。«

Andreas, 32岁，教师

»The glass dome of the Reichstag building; the Brandenburg Gate (as typical ›political‹ symbols of Germany).«

Thomas, 28, IT student

»德国国会大厦的玻璃圆顶；勃兰登堡门（作为德国典型的政治象征）。«

Thomas, 28岁，IT业学生

»In my view typically German design is a thing of the past, though one focus of German design has certainly been in the automobile sector.«

Marie, 38, solicitor

»在我看来，典型的德国设计应该是过去的事物，尽管德国设计的重点毫无疑问是放在汽车工业上。«

Marie, 38岁，律师

Survey: What is German design? What is a typical German design object?

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调查：什么是德国设计？典型的德国设计是什么？

(exactly 50 percent) are female.

When those designers who are now famous created their first companies, things were a bit different. For one thing, they were significantly older, only taking the leap at 33. This was equalled out by the fact that the agencies grew comparatively quickly.

Now, ten years later, their agencies employ 14.3 people who can spread themselves over 237.4 square metres – on average of course. At 31.7, the average age is not much higher than in the more recently established agencies, a fact which can possibly be explained by the higher number of interns (1.4), who are mainly

students, and thus younger. The proportion of female staff is significantly higher and stands at 67.2 percent, though for every three women who have co-founded agencies, there have been eight men. More time is spent in the office, and each working day is 10.3 hours long. If necessary the designers will naturally also work at the weekend. Along with this goes a higher coffee consumption. With 3.4 cups per day, established designers drink a daily half a cup more than their young colleagues. Back when they set up their businesses they were personally responsible for carrying out every task.

A decade on and there has been a high degree of specialisation, even though design itself remains the most important activity for the de-

signer. Being an intern (1.4 people) is the reason for the skewed age distribution. The proportion of female staff is significantly higher, at 67.2%, while the male-to-female ratio in the agencies is 8:3. These people work a long time, 10.3 hours a day, necessary the designers will naturally also work at the weekend. Along with this goes a higher coffee consumption. With 3.4 cups per day, established designers drink a daily half a cup more than their young colleagues. Back when they set up their businesses they were personally responsible for carrying out every task.

Despite design itself remains the designers' most important activity (occupies 37.3% of the daily workload), 10 years later they have all found their own specialisation. The remaining time is spent: organising (25.4%), client consultation, meetings, presentations (24.85%), gathering information (8.2%). Only 3.8% is used for market operations and public relations.

Christian Becker is a character created for the book, based on the information of the 30 young design agencies. The description of the designers can be found in the 11 famous designers who have been in the industry for a long time.