



editor: **James Trulove**

NEW DESIGN.

BERLIN

THE EDGE OF GRAPHIC DESIGN



NEW DESIGN

editor: **James Grayson Trulove**

BERLIN

THE EDGE OF GRAPHIC DESIGN

GLOUCESTER MASSACHUSETTS

ROCKPORT
PUBLISHERS

Copyright © 2000 by Rockport Publishers, Inc.

All rights reserved. No part of this book may be reproduced in any form without written permission of the copyright owners. All images in this book have been reproduced with the knowledge and prior consent of the artists concerned and no responsibility is accepted by producer, publisher, or printer for any infringement of copyright or otherwise, arising from the contents of this publication. Every effort has been made to ensure that credits accurately comply with information supplied.

FIRST PUBLISHED IN THE UNITED
STATES OF AMERICA BY:
Rockport Publishers, Inc.
33 Commercial Street
Gloucester, Massachusetts 01930-5089
Telephone: (978) 282-9590
Facsimile: (978) 283-2742

ISBN 1-56496-659-3
10 9 8 7 6 5 4 3 2 1

Design: Stoltze Design
Cover Image: Photodisc

Printed in China

CONTENTS

Introduction	8
Adler & Schmidt	16
Anna B. Design	24
atelier: [doppelpunkt]	30
Bauer + Möhring	40
cyan	44
de'blik	54
Die Gestalten Verlag	58
e27	66
eboy	70
fernkopie	76
gewerk	86
grappa blotto	92
grappa.dor	78
Hayn/Wellemeit	108

im stall	112
K/PLEX	118
Leonardi.Wollein	126
Moniteurs	134
Ott + Stein	142
Pixelpark	150
Scholz & Friends Berlin	160
Skop	168
Ständige Vertretung	174
stereobloc	180
studio adhoc	188
Typoly	194
About the Author	199

NEW DESIGN
BERLIN





NEW DESIGN

editor: **James Grayson Trulove**

BERLIN

THE EDGE OF GRAPHIC DESIGN

GLOUCESTER MASSACHUSETTS

ROCKPORT
PUBLISHERS

Copyright © 2000 by Rockport Publishers, Inc.

All rights reserved. No part of this book may be reproduced in any form without written permission of the copyright owners. All images in this book have been reproduced with the knowledge and prior consent of the artists concerned and no responsibility is accepted by producer, publisher, or printer for any infringement of copyright or otherwise, arising from the contents of this publication. Every effort has been made to ensure that credits accurately comply with information supplied.

FIRST PUBLISHED IN THE UNITED
STATES OF AMERICA BY:
Rockport Publishers, Inc.
33 Commercial Street
Gloucester, Massachusetts 01930-5089
Telephone: (978) 282-9590
Facsimile: (978) 283-2742

ISBN 1-56496-659-3
10 9 8 7 6 5 4 3 2 1

Design: Stoltze Design
Cover Image: Photodisc

Printed in China

Acknowledgments

I'd like to express my gratitude to Bele Ducke, a graphic designer and graduate of the Hochschule der Künste Berlin, for her valuable guidance in identifying graphic designers in Berlin. I am grateful to Steel H. Colony for skillfully organizing my many Berlin studio visits undertaken in the preparation of this book. Special thanks also to the staff at Rockport Publishers including Jack Savage and Cathy Kelly.

Having personally met with all of the graphic design firms featured in *New Design: Berlin*, I would like to thank all the individuals associated with these firms for their many kindnesses during those visits, and for their prompt and tireless attention to my many requests. The work presented in these pages is a testament to the extraordinary energy and creativity that defines graphic design in Berlin as we begin a new millennium.



CONTENTS

Introduction	8
Adler & Schmidt	16
Anna B. Design	24
atelier: [doppelpunkt]	30
Bauer + Möhring	40
cyan	44
de'blik	54
Die Gestalten Verlag	58
e27	66
eboy	70
fernkopie	76
gewerk	86
grappa blotto	92
grappa.dor	78
Hayn/Wellemeit	108

im stall	112
K/PLEX	118
Leonardi.Wollein	126
Moniteurs	134
Ott + Stein	142
Pixelpark	150
Scholz & Friends Berlin	160
Skop	168
Ständige Vertretung	174
stereobloc	180
studio adhoc	188
Typoly	194
About the Author	199

As this is being written, the tenth anniversary of the fall of the Wall is being celebrated in Berlin and in democratic countries around the world. The energy in the city is palpable. Everywhere there is change. Berlin has once again become the political capital of a united Germany. A visitor ascending the circular ramp in the glass dome atop the Reichstage, designed by the British architect Sir Norman Foster, can see scores of construction cranes dotting Berlin's eastward skyline as the world's architectural stars attempt to make Berlin an *architectural capital as well*.

For a close-up look at what is currently billed as the largest construction site in Europe—Potsdamer Platz—a giant red three-story so-called INFO BOX has been erected on a temporary site in the middle of it all. Exhibits in the INFO BOX tell the story of where all of

this construction is headed, complete with computer images and models of how it will eventually look. Several buildings have already been completed including the Daimler-Benz building by Renzo Piano, where a "construction crane ballet" was held at the building's topping out ceremony. Projects by architects Jose Rafael Moneo, Richard Rogers, and Arata Isozaki, among others are also blooming around Potsdamer Platz.



Poster
Designer:
Dieter Feseke, grappa blotto

The physical scars of the wall have disappeared rapidly; it is often difficult to know whether you are in the East or the West. Remarkably, when a group of young designers are asked to trace the path of the wall on a contemporary map of the city, an argument erupts as to its exact location. In one sense, it is as if a marriage has taken place between a couple of mismatched eras--one 40 years older than the other--with the younger East Berlin bringing a renewed vitality to the other. Many of the trendiest spots have blossomed in eastern districts such as Mitte, an area that bustles with the energy akin to New York's Soho in the 1970s and early 1980s; and Prenzlauer Berg where funky bars and cafes, art galleries and performance spaces line many of the streets. There, rents are still cheap and space generous so artists, writers, and designers of all types are flocking into converted factories and other industrial spaces in courtyards tucked deep within the large square blocks that are characteristic of the East's urban grid.



Poster
Designers: Ott + Stein

In a sense, Berlin has become a laboratory for experiment, in architecture, painting, graphic design, and urban planning. In commemoration of the tenth anniversary of the fall of the Wall, several exhibits have been held in Berlin and elsewhere chronicling the changes rendered by a decade of experimentation. One exhibition, "Children of Berlin: Cultural Developments 1989-99" seen at PS1 in New York, featured the work of Berlin's artists, new media pioneers, architects, and others enmeshed in the cultural life of the city. An installation by artist Monica Bonvicini, "A Violent, Tropical, Cyclonic Piece of Art Having Wind Speeds of or in Excess of 75 Miles per Hour," required the viewer to walk between opposing, powerful electric fans blowing hurricane-like winds. After visiting



Poster
Designer: fernkopie

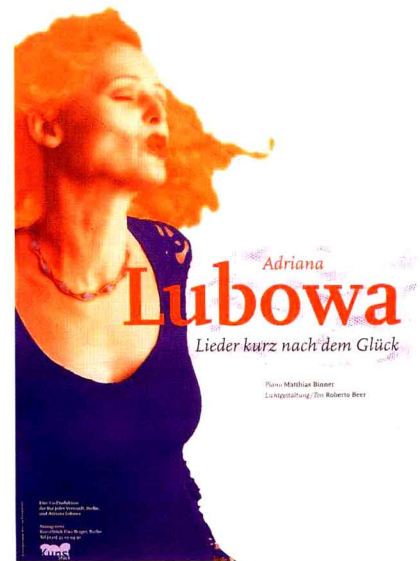
scores of graphic design studios in Berlin, this installation seems an apt metaphor for the creativity, energy, and intensity that suffuses the current graphic design community. While there are strong graphic design traditions in Berlin, all but one of the studios presented in this book were founded within the last 10 years; fully half were started in just the past five. Virtually all the youngest firms are in the East, the epicenter of this creative hurricane.

The merging of Berlin's two sectors, the instant introduction of computers in the East in the early 1990s, the flowering of the Internet (bringing with it new graphic design ideas from all over the world), and the rapidly expanding client base as more companies move into the new capital, have all dramatically influenced Berlin's graphic designers and provided the capital for the phenomenal growth of new studios.



Poster
Designers: grappa blotto

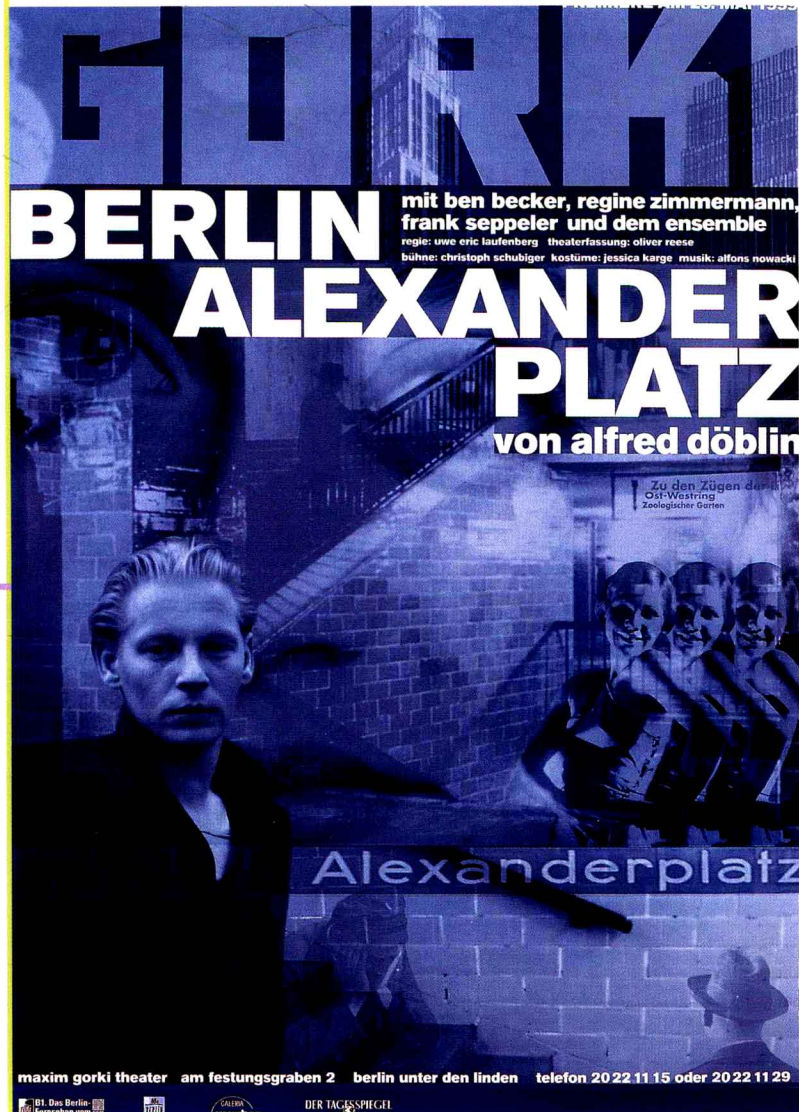
Poster
Designer: stereobloc



Nevertheless, many graphic designers who work primarily in the city's cultural sectors complain that the government is spending too much money on architecture and infrastructure while reducing allotments to museums, theaters, and other arts organizations. As a result, corporations are becoming bigger players in the cultural scene much to the dismay of many designers who are forced to integrate corporate logos into the otherwise pristine posters, brochures, and invitations for openings and performances.

Of course, for those designers who worked in the East before the fall, adequate budgets for their work were a rarity. The resourceful and creative graphic designers who formed grappa in the late 1980s were inspired rather than restrained by the lack of money. Their low grade paper stock and two-color printing yielded designs that had an edgy, minimalist quality that was widely copied in the West. Since its founding, grappa's original partners split into grappa blotto, grappa.dor and cyan.

While the design philosophies and esthetics may differ among the three, they still mainly work for the same cultural organizations creating books and posters that are as visually dynamic as any graphic design created in Berlin today.



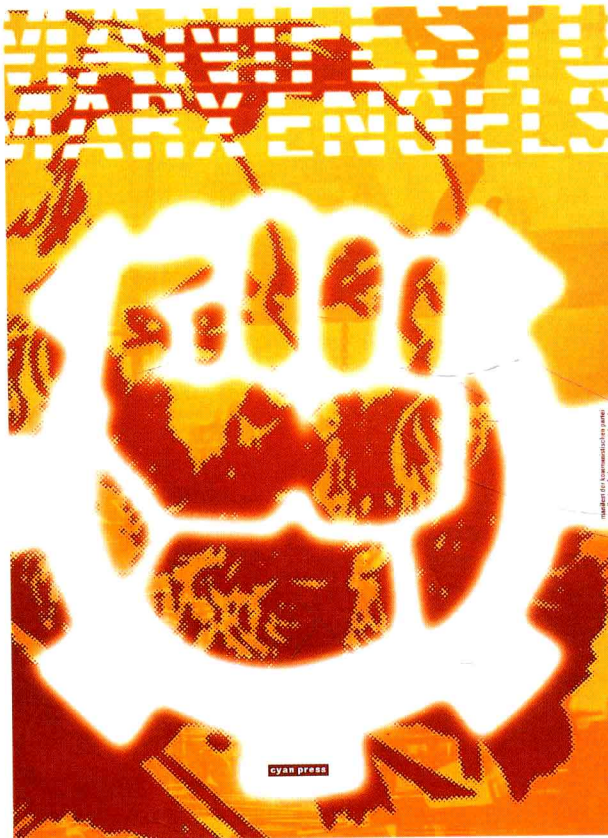
Poster
Designers: grappa.dor

Film poster

Designer: Anna Berkenbusch



Elsewhere, the emergence of Berlin as a world capital and a growing client base is creating a few firms with multimillion-dollar billings and international client lists. Scholz & Friends has become the first all-German advertising agency, embracing the culture of both the East (where it got its start and still has its offices) and the West where most of its clients are based. On the tenth anniversary of the unification and just eight years after its founding, Pixelpark, the creator of commercial web sites, became a publicly traded company. It now has 11 offices in six countries.

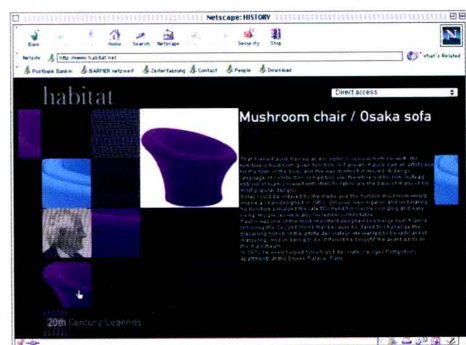


Book cover

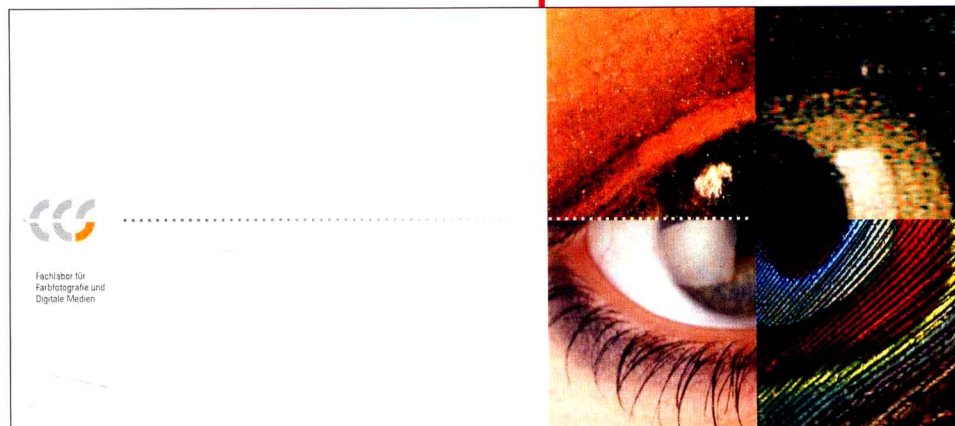
Designers: cyan

In the midst of all of this growth and change, Berlin has been blessed with a first rate design school, the Hochschule der Künste where many of the city's designers receive their training. In the case of studios such as Adler & Schmidt and Bauer + Möhring, HdK was the place where the eventual partners first met.

Running through much Berliner graphic design is a long-standing interest in typography, both as a design element and in its creation. Font design is an important component in the work of many of Berlin's studios. The designers at Moniteurs created their own--now widely recognized--typeface label, *Face2Face* and their book *emotional_digital*, published in 1999 is becoming a standard reference on contemporary type design. Similarly, Ott +



Web site
Designers: Pixelpark



Corporate image campaign
Designers: Adler & Schmidt

Stein, internationally recognized for the use and placement of type in their poster designs, published the definitive anthology of type designers, *Typography—When, Who, How* in 1998. Alesio Leonardi of Leonardi-Wollen is a well-known Italian designer whose fonts are available internationally. ebay, the hip web designer and digital illustrator, has created fonts inspired by their fascination with pop culture.

Posters are another of the city's strong design traditions and are a staple for many firms. Anna Berkenbusch's film posters can be seen at mainstream and experimental movie houses throughout Berlin. Over the last 20 years, Nicolaus Ott and Bernard Stein have created more than 600 posters for architects, artists, publishers, and exhibition planners. Their designs have established an unmistakable formal language that has made a crucial mark on the public image of Berlin's cultural scene. The range of the poster design