



പുസ്തകം

TOIL AND TROUBLE.

by Roland Müller

It's a spicy soup, and a heady brew at that. No recipe book can tell you how to make it. The ingredients are not on any supermarket shelves. A lot of people find it inedible. But then they want to indulge themselves despite everything: people are innovative, after all. Open to new ideas. Not narrow-minded. So: bon appétit! But even while you're sitting down at the table to enjoy this primal brew the cooks will have started experimenting with new versions of the recipe, and then that too will ...

Taking the design scene's temperature.

Three years after *Los Logos*, the ultimate visual encyclopaedia of contemporary logo design, still not assimilated by the mainstream, and along comes the follow-up: *Dos Logos*. Like its predecessor, *Dos Logos* also illuminates the international design scene, again focusing on the current stage of development. It is working in real time, no flashbacks to old stories of commercial creations, heaped with rewards, no presentations of trendy hot-shots, no signs that the whole world has already seen, and perhaps now started to ignore, no boring repetitions: nothing that has already happened, but what is happening NOW. What drives today's designers mad, and what drives them ahead? What inspires, motivates, demotivates them? How do they integrate current ideas and their personal perception of what's happening in the world and to things into their visual language: do they respond aggressively, ironically? Do they create harmonious counter-worlds, do they withdraw to secure positions and icons? How do they anticipate frequently contradictory ideas, requests and demands from their different partners and clients? What symbols or codes do they use in their work in order to make different functionalities in time and space visible and tangible in the logo? And what finally emerges from this "primal soup"? What does it look like – in terms of aesthetics, implementation and application? What does it provide – in the way of inspiration? That's what *Dos Logos* is about. The spring is exciting – not the enormous, turgid river.

What thematic context do signs appear in?

The two *Logos* books differ in a few crucial points: *Los Logos* took four categories, signs, typograms, typefaces and combinations to examine their formal quality from an expert and aesthetic point of view. This was done neutrally, not as an evaluation. Visual language, the art of creating form, handling fonts and other creative resources were central to the approach.

Dos Logos takes a step further and allows recipients to consider each logo within a thematic context and to see whether it interprets and represents. The structure of the book means that these additional views, comparison possibilities and judgment criteria fall into 10 themed chapters. The *Los Logos* categories – signs, typograms, typefaces, combinations – are retained and marked on each page to make navigation simpler (see caption on page 019). But mainly they are fulfilling a primary ordering function within the themed chapters listed below, which give the new structure a shape:

Corporate	pages 020 – 067
Culture	pages 068 – 111
Design	pages 112 – 169
Fashion	pages 170 – 223
In Motion and Games	pages 224 – 239
Media	pages 240 – 275
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The new logo compendium also is different because it presents more extraordinary applications, places the logo, perhaps in a somewhat fundamentalist way, in its cultural and social context, and tries to bridge the gap between pragmatic, functional signs and related signs in art.

Dos Logos brings together about 2800 signs from 24 countries. *Dos Logos* also provides information about the "makers" personal approach: a dozen designers from all over the world are interviewed briefly and make sharply focused statements on what a good logo is for them, where they draw their inspiration and how they handle their clients.

The signified as a siren

How can the broader view that DosLogos offers be defined and analysed, and what about the multiple planes of interpretation and possible readings? Why is it that the 10 thematically separate chapters can increase the recipients' insights? What is the concept?

According to Ferdinand de Saussure's linguistic paradigm, later developed further, reinterpreted and deconstructed by Roland Barthes, Umberto Eco and others, a sign consists of a signifier and a signified. Each sign is made up of two components: its meaning (signified) and its expressive side (signifier). The thing signified is outside this – it is interpreted by the sign, presented or also iconised.

Applied to the "Logo" as a sign, and to the book Dos Logos, this means: recipients can look at and assess the formal implementation, the aesthetic value of a logo (signifier = the expressive side) within a themed chapter, but they can also – by comparing with other logos interpreting the same theme, they can also find out something about what they mean (signified = the meaning), which opens up new possibilities for evaluating and comparing to readers.

Roland Barthes asserts that "the signifier is a siren". Though he doesn't mean the sort of siren that wails to warn us about a threatening catastrophe or an air raid, but the other kind: the seductive fabulous creature from Greek mythology that turns people's heads.

LOGOS ARE THE WORLD IN COMPRESSED FORM.

If it's true to say there is a logo or some other sign for almost anything and everything in our world, you could probably draw the following conclusion: signs present the whole world in compressed form. Every illustration is a designer's personal interpretation of the thing it stands for. So various sets of information can be found in a medium that brings current creations from the young designer scene together: firstly about the states of mind, attitudes, aesthetic trends and professional strategies of the designers themselves. But also about the current state of the world in general.

The world in compressed form. Is that a tenable thesis? Terry Eagleton, for example, says that any propaganda and popularisation requires making the complex simple. Swapping the word "logo" for "propaganda" and "popularisation" takes us straight to our subject. And then we immediately come across Eagleton's apparent paradox. He asserts that a transformation of this kind must involve deconstruction. His reason: if something complex can be turned into something simple, it cannot be as complex as it seems at a first glance ... This could be applied to a designer's approach to a logo project: the complexity of a watch firm, a record label or a pizza baker can be contained if you abandon all the ballast, remove everything unimportant and concentrate on the essentials. Terry Eagleton goes on to say

¹ In other words, and this is relevant to our subject: the logo as an 'appropriate medium' is not so simple – because it has to be simple to read. And this is where the actual complexity is concealed.

The second part of the thesis remains: the current condition of the world. Designers draw inspiration from the world they live in. Where else could it come from, they do not know of any other! Current trends and tendencies, nature and technology, sport, arts and media, social developments on all planes and in all spheres, everything that hap-

pens – these are the sources they draw on according to their aesthetic ideas and preferences, and then include them in their creative work as appropriate to the project. And because designers are sensitive observers – they actually have to be – they reflect, because it is their raw material, everything they see, hear, sense and feel, that they love and hate in their work. And so they also reflect the variety of the world as it presently is and – perhaps also – how it could or should be. In other words: signs do not just define the object they were created for, but in their own way they also help to define the world as such.

My logo is my castle

insists Gerhard Richter in a discussion of his work WAR CUT.² This is an attitude shared by many designers concerned with creating logos and other signs. Transitions have become fluid anyway, and all sorts of interactions take place between so-called “pure art” and “pragmatic” design. Not least in the signs’ own territory.

But what does form look like, how does it manifest itself – arising as it quite often does from the wreckage of obsolete forms – when it confronts facts on today’s logo design scene? This is boom time for short-lived zeitgeist exponents.

Pretty little Mangas, still among the darlings of the scene, are still clinging on, but they are on their way out. Sayonara! Love & Peace have not brought geo-political harmony, but there are still some people determined to keep the rainbow flag up to scratch. And on a related but rather more aggressive side of the same spectrum, actual losers of wars and alleged winners of wars are appearing on logos. But their days of relevancy are numbered. Something that is interesting for the uninvolved observer, but probably giving food for

thought in the ranks of the cultural historians, is using ‘beautiful’ quotations.

says Dirk Baecker³ in an essay. And sometimes the beautiful can be a logo of a beautiful logo. It is not the Greek goddess of victory who is being cited, but the world-wide, omnipresent sign citing her. But this has nothing to do with Postmodern sampling. That was the day before yesterday. Ultimately the new love of heraldry is striking. Perhaps it is trying to tell us that roadholding is in fashion again. We are in times of new imponderables, and a new trend towards curling up in a ball and barricading ourselves up is gaining ground. Not an optimistic view. But perhaps it is all just about ironic quotations of glory and splendour.

But sometimes these somewhat martial-seeming coats-of-arms are providing information about something else, something very up to date. And that is about the consequences that the latent “momentariness” of our society is imposing on our logos: my logo is my castle. Nothing that is happening can last for ever. The presence of a new logo least of all. It has to be loud, it has to be strong and it has to be today. Strong as a fortress towering over the steep valley and dominating the entire landscape. Not a little house in the country, not a rose garden. But, and this is the point: when building a castle we use the most solid, the most resistant materials, but it does not stand for long. In a few years, perhaps even earlier, it will be pulled down again and promptly replaced by a new one.

It is quite clear that by building these castles, which are no more than powerful identities, we are just using crude devices and loud noises to resist the omnipresent massive overstimulation to a certain extent. The castle’s chance of being acknowledged is considerably greater than that of a discreetly emerging sign. Signifier (expression) comes before signified (meaning). The degree of expression is so

strongly accented, so aestheticised, that it can function, has to function and will function only in the NOW time window. Of course there is some level of differentiation, corporate logos do not attack recipients in a wild fashion. But the general trend cannot be overlooked there either, even if it is a little more contained, tempered.

Ten sectors to look at

Headlines in the lifestyle press always promise "all about ..." when they announce a theme. This is not what *Dos Logos* is trying to do. Ten sectors are briefly introduced here, intended to offer no more, and also no less, than a representative cross-section, a snapshot of current logo design practice.

Seriousness is once again the order of the day in the Corporate chapter. But it is precisely this that makes projects from this sphere particularly interesting for designers. Numerous examples show how tension between the designer's and the client's and his brand's identity can lead to appealing solutions. One important aspect of this sector is the multifunctionality of the logo, which has to work in all applications. A visiting card is like a lorry.

The Culture chapter is distinguished by strong signs. Not really radical, but fairly experimental. The designers' affinity with art and culture can be clearly felt. Typical exponents are playful, charming, but also cheeky and absurd figures, with hints of old and everyday myths.

The Design chapter is of course about bold self-representation. Here designers are seeking to make an impact, and their courage – and sometimes their lack of inhibition as well – knows no bounds. They strike wild and ironic attitudes, set the signs a-dancing and also force recipients to address some unintelligible typefaces. Attracting attention is just as important as being attractive. Or even more important, and there is a particularly broad experimental field open to heraldry here.

Design in the Fashion chapter adopts an aesthetically beautiful formal language. The motifs are markedly bold and eye-catching. Fabulous creatures in attractive frames grind their teeth, signs are imitated, off-beat slogans brought into play, ornamental typefaces used, and heraldry is en vogue, partly because it looks so good on T-shirts.

The in Motion and Games chapter. The little pictograms and illustrative figures don't have to be charming here, they can be cheeky and absurd as well. Sometimes even kung-fu warriors. The motion section demonstrates the development of logos – in movement, and in building up towards a definitive form.

It's some time since Marshall McLuhan told us that "the medium is the message". This is somehow still true, even though conditions have changed completely, and the designers in the Media chapter inevitably are and remain focused on the character of the particular medium. A new mag for a trendy target group follows quite different rules from those for an opinion-forming daily or a sober newsletter. Jolly little icons that love cavorting on the Net bring some colourful variety on to the scene.

Nothing changes as quickly as the music scene. Rapid transformations are its only constant. This is why designs in the Music chapter feature the most markedly visual sound. Music styles define themselves in clichés. This makes them easily recognisable. And today's music trend is replaced tomorrow. This opens up creative perspectives that are fully exploited and also sometimes overused.

Political and Social. The contrast could not be greater. You could almost talk about warring opposites. A hot political campaign has to be approached differently from a social institution or the German Parliament ...! A nice, refined little logo for a charity organisation alongside "nine-eleven" as a theme for a political protest event.

Art and unclassifiable Signs. Olaf Nicolai, an artist whose actual theme is bringing all spheres of life together, also creates logos. But

not for the brand he is promoting, and also not in their original size either, but blown up to monstrous proportions. The interfaces between pragmatic, functional and free “purposeless” signs are evident, they are exciting and make you think, which is entirely appropriate to their intentions. Delight in experimentation, pleasure in provocation are expressed here in a whole range of ways. But the mainstream is looking on, and a lot of things that are lording it on the art pedestal today will be on the streets tomorrow.

It's no good looking for big names in the Sport chapter: no design experiments for the big sports goods manufacturers! The picture is similar for sporting disciplines. So it is mainly the young, trendy sports that have not yet been taken over by Big Business like snowboarding or skateboarding that feature in this chapter, complemented by small labels that are trying to make a name for themselves on the scene with unusual and imaginative signs.

Designers are not chameleons

Designers become known to potential clients and other interested parties, for example the media or the art scene, through the character, style and quality of their work – their signs, for example. And by being professional designers, they are demonstrating a very definite, self-defined creative approach.

Essentially something that is taken for granted. But there is a problem: choosing the right strategy.

Let us assume that Designer X introduces a very high proportion of his own identity into his work. He thinks that's quite normal, it's part of the way he sees himself and is something that can also be called a professional ethos – even though that sounds somewhat old-fashioned. But the client perhaps does not see it like that, and demands an identity for his brand. Their professional association could well come to an end.

Designer Y chooses the opposite strategy. He is far more (perhaps too) reticent. He behaves as neutrally as possible, because for him the highest priority is the best possible solution for the client (best possible from the client's point of view). And so where necessary he is prepared to make aesthetic compromises. Here too the client could react negatively. In his opinion the logo embodies his Corporate Strategy. But he misses what he calls a “creative kick”. Their professional association could well come to an end.

But clients also pursue a variety of strategies. So there is a perfectly realistic scenario whereby Designer X is confirmed in his approach: at the point where the client wants to participate in the designer's identity and communicate it to his clients. (Comparisons can be a little lame, but why does an anonymous department store pep up its fabrics with a known fashion designer's label?)

These scenarios quite deliberately present opposing positions to highlight the conflict potential a designer can be confronted with. This potential tends to be even greater in economically difficult times. In daily practice, a mixture of Designer X's and Designer Y's strategy should make sense from case to case, because it is pragmatic. But one thing is certain: a marked sense of optimism in dealing with clients is a career killer in the long term. A designer who adapts too much can never develop his own pictorial language – and so will not acquire a profile as a designer, will not have an identity of his own. And this is a fatal disadvantage when looking for new business.

1. Neue Zürcher Zeitung, 29./30.5.2004
2. Quotation from: www.newsmuseum.org/nw_cur_diez.php
3. Dirk Baecker, “Etwas Theorie”, www.uni-wh.de/baecker

DIE URSUPPE IST ANGERICHTET.

von Roland Müller

Sie ist stark gewürzt und sehr aromatisch. Ihre Zubereitungsart steht in keinem Rezeptbuch. Ihre Zutaten fehlen im Regal des Supermarktes. Manchen scheint sie ungenießbar. Aber daran laben wollen sich irgendwie trotzdem alle: Man ist schließlich innovativ. Neuem gegenüber aufgeschlossen. Und kein Banause. Also dann: Bon appetit! Doch während man sich zu Tisch begibt, um sich die Ursuppe schmecken zu lassen, werden die Köche schon längst wieder am Ausprobieren neuer Rezepte sein, die dann wiederum...

Das Befindlichkeits-Thermometer der Gestalterszene.

Drei Jahre nach Los Logos, der ultimativen visuellen Enzyklopädie des zeitgemäßen, noch nicht vom Mainstream vereinnahmten Logo-Designs, liegt nun das Follow-Up vor: Dos Logos. Wie sein Vorgänger leuchtet auch Dos Logos die internationale Gestalterszene aus, wobei der Fokus wiederum auf dem ganz aktuellen Entwicklungsstand liegt, der Echtzeit: Keine Rückblenden auf alte Geschichten kommerziell erfolgreicher, mit Awards überhäufte Kreationen, keine Präsentation arrivierter Top-Shots, keine Zeichen, die schon von der ganzen Welt gesehen wurden und vielleicht schon längst übersehen werden, keine langweiligen Repetitionen; nichts, was bereits passiert ist, sondern das, was gerade JETZT passiert. Was treibt den Designer heute um, und was treibt ihn an? Was inspiriert, motiviert, demotiviert ihn? Auf welche Art lässt er die Aktualität und seine persönliche Wahrnehmung des Laufes der Welt und der Dinge in seine visuelle Sprache einfließen: Reagiert er aggressiv, ironisch? Schafft er harmonische Gegenwelten, zieht er sich auf sichere Positionen und Ikonen zurück? Wie antizipiert er die oftmals konträren Vorstellungen, Wünsche und Anforderungen seiner unterschiedlichen Partner, Kunden und Auftraggeber? Welche Chiffren oder Codes setzt er bei seiner Arbeit ein, um differierende Funktionalitäten in Raum und Zeit im Logo sicht- und nacherlebbar zu machen? Und was entsteht schließlich aus dieser „Ursuppe“: Wie sieht das aus – in der Ästhetik, der Umsetzung und den Applikationen? Was gibt das her – an Inspirationen? Darum geht es in Dos Logos. Nicht der große träge Strom ist spannend, sondern die sprudelnde Quelle.

In welchem thematischen Kontext erscheint das Zeichen?

In einigen wesentlichen Punkten unterscheiden sich die beiden Logos-Bände: Los Logos untersucht in den vier Kategorien Zeichen, Typogramme, Schriftzüge und Kombinationen primär deren formale Qualität aus einem fachlich-ästhetischen Blickwinkel. Dies geschieht

auf neutrale, nicht wertende Weise. Die visuelle Sprache, die Kunst der Formgebung, der Umgang mit Fonts und anderen Gestaltungsmitteln stehen im Zentrum der Betrachtungsweise.

Dos Logos geht nun noch einen Schritt weiter und erlaubt es den RezipientInnen, jedes Logo innerhalb des Themas zu betrachten und zu vergleichen, das es interpretiert und repräsentiert. Diese zusätzlichen Sichtweisen, Vergleichsmöglichkeiten und Beurteilungskriterien ergeben sich durch die Gliederung des Buches in zehn thematische Kapitel. Die Kategorien von Los Logos – Zeichen, Typogramme, Schriftzüge, Kombinationen – werden beibehalten und zur einfacheren Navigation zusätzlich auf sämtlichen Seiten markiert (siehe Legende auf Seite 019). Doch sie erfüllen primär eine formale Ordnungsfunktion innerhalb der im Folgenden aufgeführten thematischen Kapitel, die der neuen Struktur Gestalt geben:

Corporate	Seiten 020 - 067
Kultur	Seiten 068 - 111
Design	Seiten 112 - 169
Mode	Seiten 170 - 223
In Motion und Games	Seiten 224 - 239
Media	Seiten 240 - 275
Musik	Seiten 276 - 341
Politik und Soziales	Seiten 342 - 355
Sport	Seiten 356 - 391
Kunst und unklassierbare Zeichen	Seiten 392 - 403

Darüber hinaus unterscheidet sich das neue Logo-Kompodium durch eine vermehrte Präsentation außergewöhnlicher Applikationen, stellt das Logo als Zeichen in seinen kulturellen und gesellschaftlichen Kontext und versucht einen Brückenschlag von den pragmatischen, zweckorientierten Zeichen zu verwandten Zeichen in der Kunst.

Die in Dos Logos versammelten, etwa 2800 Zeichen stammen aus 24 Ländern. Was die persönliche Haltung der „Macher“ angeht, so gibt Dos Logos auch darüber Auskunft: In kurzen Interviews verateten ein Dutzend Designer aus aller Welt in sehr pointierten Aussagen, was für sie ein gutes Logo ist, woher sie ihre Inspirationen beziehen und wie sie mit ihren Auftraggebern umgehen.

Der Signifikant ist eine Sirene.

Wie lässt sich die erweiterte Sichtweise, wie lassen sich die multiplen Leseebenen und Interpretationsmöglichkeiten definieren und transparent machen, die DosLogos anbietet? Warum generieren die zehn thematisch abgegrenzten Kapitel Erkenntnisgewinne für die RezipientInnen? Was ist das Konzept?

Nach Ferdinand de Saussures linguistischem Paradigma, das später von Roland Barthes, Umberto Eco und anderen weiterentwickelt, uminterpretiert und auch dekonstruiert wurde, setzt sich das Zeichen aus einer Bezeichnung und einem Bezeichneten zusammen. Jedes Zeichen besteht aus zwei Komponenten: seiner Bedeutungsseite (Signifikat) und seiner Ausdrucksseite (Signifikant). Die bezeichnete Sache selbst liegt außerhalb – sie wird vom Zeichen interpretiert, dargestellt oder auch ikonisiert.

Auf das Zeichen „Logo“ und das Buch Dos Logos angewandt bedeutet dies: Die RezipientInnen haben die Möglichkeit, innerhalb eines thematischen Kapitels nicht nur die formale Umsetzung, den ästhetischen Wert eines Logos (Signifikant = die Ausdrucksseite) zu betrachten und zu beurteilen, sondern sie können – im Vergleich mit anderen, die gleiche Thematik interpretierenden Logos – auch etwas über seine Bedeutung (Signifikat = die Bedeutung) erfahren, was ihnen neue Wertungs- und Vergleichsmöglichkeiten erschließt.

„Der Signifikant ist eine Sirene“, behauptet Roland Barthes. Womit er nicht jene meint, die bei einer drohenden Katastrophe oder einem Bomberangriff losheult, sondern die andere: das verführerische Fabelwesen aus der griechischen Mythologie, das den Leuten den Kopf verdreht.

LOGOS SIND DIE WELT IN KOMPRIMIERTER GESTALT.

Wenn in unserer Welt für fast alles und jedes ein Logo oder anderes Zeichen steht, dann könnte man als These folgende Schlußfolgerung ableiten: Zeichen bilden die ganze Welt in komprimierter Form ab. Jede Abbildung ist eine persönliche Interpretation des Designers von der Sache, für die sie steht. Also lassen sich in einem Medium, in dem sich die aktuellsten Kreationen der jungen Designerszene versammeln, verschiedene Auskünfte einholen: einmal über die Befindlichkeiten, Einstellungen, ästhetischen Trends und professionellen Strategien der Gestalter selbst, zum Anderen aber auch über den aktuellen Zustand der Welt ganz generell.

Die Welt in komprimierter Gestalt: Ist das eine haltbare These? Terry Eagleton zum Beispiel sagt, dass jede Propaganda und Popularisierung die Umwandlung des Komplexen ins Einfache verlangt. Ein Austausch der Begriffe „Propaganda“ und „Popularisierung“ durch „Logo“ führt direkt zurück zum Thema. Und jetzt kommt das scheinbare Eagleton'sche Paradox. Er behauptet nämlich, dass eine solche Umwandlung absolut dekonstruktivistisch sei. Seine Begründung: Wenn sich etwas Komplexes in etwas Einfaches umwandeln lässt, dann kann es gar nicht so komplex sein, wie es auf den ersten Blick erscheint... Das ließe sich auch auf die Herangehensweise des Designers an ein Logoauftragsprojekt übertragen: Die Komplexität einer Uhrenfirma, eines Plattenlabels oder eines Pizzabäckers halten sich in Grenzen, wenn man allen Ballast abwirft, alles Unwichtige abstrahiert und sich auf die „Essentials“ konzentriert. Weiter im Text Terry Eagleton:

¹ Mit anderen, aufs Thema applizierten Worten: Das ‚adäquate Medium‘ Logo ist gar nicht so einfach – weil es einfach zu lesen sein muss. Darin versteckt sich die eigentliche Komplexität.

Bleibt der zweite Teil der These: Der aktuelle Weltzustand. Der Designer bezieht die Inspirationen für seine Arbeit aus der Welt, in der er lebt. Woher auch sonst, er kennt ja keine andere! Aktuelle Trends

und Tendenzen, die Natur und die Technologie, der Sport, die Medien und die Kunst, die gesellschaftliche Entwicklung auf allen Ebenen und in allen Bereichen; alles, was passiert - das sind die Quellen, die er seinen ästhetischen Vorstellungen und Präferenzen gemäß ausschöpft und projektbezogen in seine gestalterische Arbeit einfließen lässt. Und weil Designer als sensible Beobachter - eigentlich zwangsläufig - alles, was sie sehen, hören, ahnen und fühlen, was sie lieben und hassen, als Rohmaterial für ihre Arbeit betrachten, widerspiegeln sie in ihrer Vielfalt die Welt, wie sie im aktuellen Zustand beschaffen ist, und - vielleicht auch - wie sie sein könnte oder sollte. Mit anderen Worten: Zeichen bezeichnen eben nicht nur den Gegenstand, für den sie kreiert wurden, sondern sind in ihrer Art auch ein wenig bezeichnend für die Welt an sich.

My Logo is my Castle.

betont Gerhard Richter in einem Gespräch über seine Arbeit WAR CUT.² Eine Haltung, die von vielen Designern, die sich mit der Gestaltung von Logos und anderen Zeichen beschäftigen, geteilt wird. Überhaupt sind ja die Übergänge fließend geworden, und zwischen der sogenannten „pur Art“ und dem „pragmatischen“ Design finden die vielfältigsten Interaktionen statt. Nicht zuletzt auf dem Gebiet der Zeichen selbst.

Doch wie sehen die Formen, die Ausformungen, mit denen den Fakten begegnet wird, und die nicht selten aus der Zertrümmerung obsoleter Formen hervorgehen, in der Szene der Logogestalter heute aus? Kurzlebige Zeitgeist-Exponenten haben Hochkonjunktur.

Die niedlichen Mangas, eben noch zu den Lieblingen der Szene gehörend, haben sich zwar nicht ganz verabschiedet, aber sie befin-

den sich auf dem Rückzug. Sayonara! Love & Peace hat es zwar geopolitisch nicht gebracht, aber es gibt noch immer Unbeirrbarere, die der Regenbogenflagge die Stange halten. Auf einer verwandten, aber doch eher aggressiven Seite des gleichen Spektrums machen sich tatsächliche Kriegsverlierer und angebliche Kriegsgewinnler auf Logos breit. Aber die Tage ihrer aktuellen Relevanz sind gezählt. Interessant für den neutralen Beobachter, aber in der Riege der Kulturkritiker wahrscheinlich einen neuen Nachdenklichkeitsschub auslösend, ist das Zitieren ‚schöner‘ Zitate.

wie Dirk Baecker³ in einem Aufsatz meint. Und so ist dann manchmal das Schöne auch ein Logo von einem schönen Logo. Nicht die griechische Siegesgöttin wird zitiert, sondern das weltweit überpräsenzte Zeichen, das sie zitiert. Was aber keineswegs mit dem post-modernen Sampling zu verwechseln ist. Das war vorgestern. Schließlich fällt die neue Liebe zur Heraldik auf. Eventuell will sie uns sagen, dass Bodenhaftung wieder gefragt ist in Zeiten der Unabwägbarkeiten, dass eine neue Tendenz zum Einigeln und sich Verbarrickadieren an Boden gewinnt. Keine optimistische Vorstellung. Doch vielleicht geht es nur um ironische Zitate der Epoche von Glanz und Gloria.

Allerdings geben die gelegentlich etwas martialisch daher kommenden Wappen auch über etwas Anderes, sehr Zeitgemäßes Auskunft. Nämlich über Konsequenzen der latenten „Augenblicklichkeit“ unserer Gesellschaft auf die Gestaltung von Logos: My Logo is my Castle. Nichts, was passiert, währt ewig. Die Präsenz eines neuen Logos schon gar nicht. Es muss laut, es muss stark, und es muss heute sein. Stark wie eine Trutzburg, die über dem tiefen Tal steht und die ganze Landschaft beherrscht. Kein Häuschen im Grünen, kein Rosengarten. Aber, und das ist der Punkt: Beim Bau der Burg kommen zwar die solidesten, widerstandsfähigsten Materialien zum Einsatz, aber sie bleibt nicht lange stehen. In wenigen Jahren, vielleicht sogar

schon früher, wird sie wieder abgerissen und prompt durch eine neue ersetzt.

Der Bau dieser Burgen, die nichts anderes als markante Identitäten sind, ist klar: Mit krassen Mitteln und lauten Tönen lässt sich der allgegenwärtigen massiven Reizüberflutung etwas entgegen setzen, dessen Wahrnehmungschancen wesentlich grösser sind als diejenigen eines diskret auftretenden Zeichens. Signifikant (Ausdruck) kommt vor Signifikat (Bedeutung). Der Ausdrucksgrad wird so stark akzentuiert und ästhetisiert, dass es nur im Zeitfenster des JETZT funktionieren kann, funktionieren muss und funktionieren wird. Natürlich wird differenziert, fallen Logos für den Corporate-Bereich nicht wild über die Rezipienten her. Aber der allgemeine Trend, wenn auch etwas dosiert, temperiert, ist selbst dort nicht zu übersehen.

Zehn Sektoren zur Besichtigung.

„Alles über...“, versprechen die Schlagzeilen der Lifestyle-Presse jeweils, wenn sie ein Thema ankündigen. Das ist nicht die Intention von Dos Logos. Nicht mehr, aber auch nicht weniger als ein repräsentativer Querschnitt, eine Momentaufnahme der aktuellen Logo-Gestaltungspraxis, wird in den nachfolgenden, kurz vorgestellten zehn Sektoren geboten.

Im Corporate-Kapitel ist nach wie vor Seriosität die Regel. Aber gerade das macht ein Projekt aus diesem Bereich zu einer besonders interessanten Herausforderung für den Gestalter. Zahlreiche Beispiele zeigen, wie aus dem Spannungsverhältnis zwischen der Identität des Designers und derjenigen des Kunden und seiner Marke ansprechende Lösungen entstehen können. Ein wichtiger Aspekt in diesem Sektor ist die Multifunktionalität des Logos, das in allen Anwendungen funktionieren muss. Eine Visitenkarte ist wie ein Lastwagen.

Starke Zeichen prägen das Kulturelle Kapitel. Nicht richtig radikal, aber ziemlich experimentell. Man spürt sie deutlich, die Affinität der Designer zu Kunst und Kultur. Verspielte, liebe, aber auch freche und skurrile Figuren mit Anklängen an alte und Alltagsmythen sind typische Exponenten.

Im Kapitel Design, wo es natürlich um krasse Selbstdarstellungen geht, mit denen man sich profilieren möchte, kennt der Mut – und gelegentlich auch die Unverfrorenheit – keine Grenzen. Man gebärdet sich wild und ironisch, lässt die Zeichen tanzen und mutet den Rezipienten auch unlesbare Schriften zu. Auffallen ist ebenso wichtig wie Gefallen. Oder sogar wichtiger, und für die Heraldik besteht hier ein breites Experimentierfeld.

Eine ästhetisch schöne Formsprache pflegt das Design im Kapitel Mode. Die Motive sind ausgesprochen plakativ. Fabelwesen in attraktiven Rahmen fletschen die Zähne, Zeichen werden imitiert, schräge Slogans appliziert, ornamentale Schriften eingesetzt und Heraldik ist en vogue, auch weil sie so schön aufs T-Shirt passt.

In Motion und Games Kapitel. Die Piktogrammchen und illustrativen Figürchen müssen nicht lieb, sie können auch frech und skurril sein. Manchmal sogar Kung Fu - kämpferisch. In der Abteilung Motion wird die Entwicklung von Logos demonstriert – in der Bewegung und im Aufbau bis zur definitiven Form.

„The Medium is the Message“, hat schon der alte McLuhan gesagt. Das gilt unter völlig veränderten Bedingungen irgendwie noch immer, und die Designer im Kapitel Media sind und bleiben zwangsläufig auf den jeweiligen Mediencharakter fokussiert. Das neue Magazin für eine trendige Zielgruppe gehorcht eben anderen Gesetzen als die meinungsbildende Tageszeitung oder der nüchterne Newsletter. Bunte Abwechslung in die Szenerie bringen die lustigen kleinen Icons, die sich mit Vorliebe im Web tummeln.

Nichts verändert sich so schnell wie die Musikszene. Schnelle Wechsel sind ihre einzige Konstante. Deshalb zeigt das Design im

Kapitel Musik immer den angesagtesten visuellen Sound. Musikstile definieren sich über Klischees. Das generiert schnellen Wiedererkennungswert. Und die Musikrichtung von heute wird morgen abgelöst. Das eröffnet gestalterische Perspektiven, die voll ausgenutzt und auch mal überstrapaziert werden.

Das Kapitel Politik und Soziales: Größer könnten die Kontraste nicht sein. Man könnte fast von antagonistischen Gegensätzen sprechen. Attac muss anders angegangen werden als ein Sozialwerk oder der Deutsche Bundestag! Ein kleines, feines Logo für eine Wohltätigkeits-Organisation neben dem Thema „nine-eleven“ für ein politisches Protest-Event.

Zum Kapitel Kunst und unklassierbare Zeichen. Olaf Nicolai, ein Künstler, dessen eigentliches Thema die Vereinnahmung aller Lebensbereiche ist, kreiert ebenfalls Logos. Aber nicht für die Marke, die er darin abbildet, und auch nicht in Originalgröße, sondern monsthaft aufgeblasen. Die Schnittstellen zwischen pragmatischen, zweckorientierten und freien, „zwecklosen“ Zeichen sind evident, sie sind spannend und stimmen nachdenklich, was ganz ihren Intentionen entspricht. Die Freude am Experimentieren, die Lust am Provozieren drückt sich hier auf vielfältigste Weise aus. Doch der Mainstream schaut auch zu, und manches, was heute auf dem Sockel der Kunst thront, begibt sich morgen auf die Straße.

Im Kapitel Sport sucht man vergebens nach den großen Namen: Keine Designexperimente bei den etablierten Sportartikelherstellern! Ähnliches Bild bei den sportlichen Disziplinen. Deshalb sind es vor allem die jungen, noch nicht vom Big Business vereinnahmten Trendsportarten wie Snowboarding oder Skateboarding, die man in diesem Kapitel antrifft, ergänzt von kleinen Labels, die sich mit ausgefallenen und fantasievollen Zeichen in der Szene profilieren möchten.

Designer sind keine Chamäleons.

Der Gestalter wird durch den Charakter, den Stil und die Qualität seiner Arbeit – zum Beispiel Zeichen – von potenziellen Kunden und anderen Interessenten – zum Beispiel Medien oder der Kunstszene – wahrgenommen. Und manifestiert als professioneller Designer mit seiner Tätigkeit eine ganz von ihm selbst definierte, bestimmte gestalterische Haltung.

Im Grunde genommen eine Selbstverständlichkeit. Doch es gibt ein Problem: Die Wahl der richtigen Strategie.

Einmal angenommen, Designer X bringt einen sehr hohen Anteil der eigenen Identität in seine Arbeiten ein. Er findet das auch ganz normal, es gehört zu seinem Selbstverständnis und ist etwas, das man auch Berufsethos nennen könnte – obwohl es etwas altmodisch klingt. Der Kunde sieht das aber vielleicht nicht ganz so und fordert die Identität seiner Marke ein. Ein mögliches Ende der Geschäftsbeziehung ist nicht auszuschließen.

Designer Y wählt die konträre Strategie: Er nimmt sich selbst (vielleicht zu sehr) zurück. Er verhält sich möglichst neutral, weil für ihn die bestmögliche Lösung für den Auftraggeber (bestmöglich aus Kundensicht) absolute Priorität hat. Dabei geht er, wenn's denn sein muss, auch schon einmal ästhetische Kompromisse ein. Auch hier könnte die Reaktion des Kunden negativ ausfallen. Das Logo verkörpert seiner Meinung nach die Corporate Strategy. Aber er vermisst das, was er als „kreativen Kick“ bezeichnet. Ein mögliches Ende der Geschäftsbeziehung ist nicht auszuschließen.

Doch Auftraggeber verfolgen ebenfalls die unterschiedlichsten Strategien. Also ist auch ein Szenario durchaus realistisch, in dem Designer X in seiner Haltung bestätigt wird: Dann nämlich, wenn der Kun-

de an der Identität des Designers partizipieren und sie seinen Kunden kommunizieren möchte. (Vergleiche hinken zwar gewöhnlich, aber warum peppt wohl ein anonymes Kaufhaus seine Textilien mit dem Label eines angesagten Modedesigners auf?)

Diese Szenarien schildern ganz bewusst gegensätzliche Positionen, um das Konfliktpotenzial anschaulicher zu machen, mit dem der Designer konfrontiert werden kann. Ein Potenzial, das sich in wirtschaftlich schwierigeren Zeiten eher vergrößert. In der täglichen Praxis dürfte von Fall zu Fall ein Mix aus der Strategie des Designers X mit derjenigen des Designers Y sinnvoll, weil pragmatisch sein. Eines ist jedoch sicher: Ausgeprägter Opportunismus im Umgang mit den Kunden ist langfristig gesehen ein Karrierekiller. Ein Designer, der sich zu sehr anpasst, kann keine eigene Bildsprache entwickeln – und somit auch kein Profil als Designer, keine eigene Identität. Ein Nachteil mit fatalen Folgen bei der Akquise.

1. Neue Zürcher Zeitung, 29./30.5.2004
2. Zitat von: www.newsmuseum.org/now_cur_diez.php
3. Dirk Baecker, „Etwas Theorie“, www.uni-wh.de/baecker

Signs

abstract, pictographic, ikono-
graphic, ideographic, illustrative

Zeichen

abstrakt, piktografisch, ikono-
grafisch, ideografisch, illustrativ

TypogramsTypogrammeLetteringSchriftzügeVertical combinations

on top of / among
each other

Vertikale Kombinationen

über- / untereinander

Symmetrical combinations

centred

Symmetrische Kombinationen

zentriert

Horizontal combinations

sign + lettering
side by side

Horizontale Kombinationen

Zeichen + Schriftzug
nebeneinander

Horizontal combinations

lettering + sign
side by side

Horizontale Kombinationen

Schriftzug + Zeichen
neben einander

Complex combinations

fusion

Komplexe Kombinationen

Verschmelzungen

CORPORATE

What can young designers come up with when they are creatively challenged by the world of commerce, big and small businesses, banks and companies, hotels and restaurants, craftsmen and dealers? This chapter will show.

CORPORATE

Was haben die jungen Gestalter drauf, wenn sie von der Geschäftswelt, von Big und Small Business, von Banken und Unternehmen, Hotels und Restaurants, Handwerkern und Händlern kreativ herausgefordert werden? In diesem Kapitel wird es aufgezeigt.



022.1 viagrafik



022.2 Binnenland



022.3 Kong



022.4 strange//attraktor



022.5 Kong



022.6 FUTRO



022.7 METHOD



022.8 strange//attraktor



022.9 Kong



022.10 Kong



022.11 hirschindustries



022.12 HS



023.1 Rinzen



023.2 Norm



023.3 Norm



023.4 studiotonne



023.5 conefantasma studio



023.6 FUTRO



023.7 METHOD



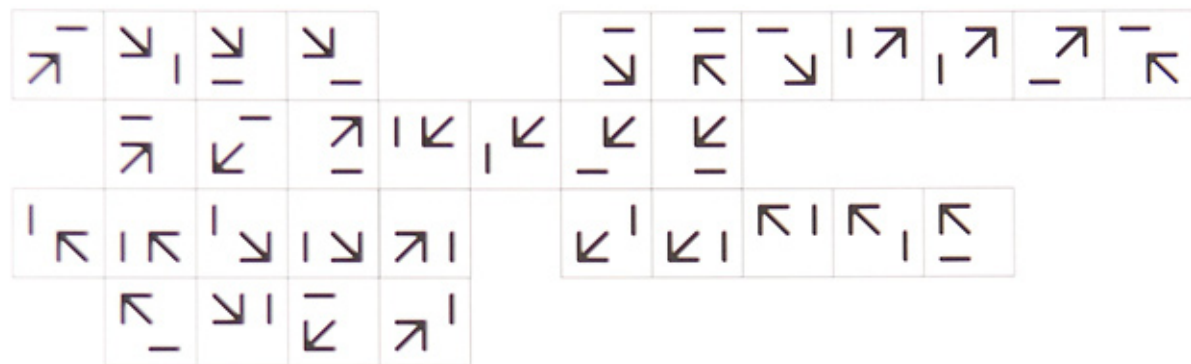
023.8 nothing medialab



023.9 METHOD



023.10 Nendo Graphic Squad



024 1 Norm



024 2 W6 Berlin



024 3 W6 Berlin



025.1 Gianni Rossi



025.2 Felix Braden



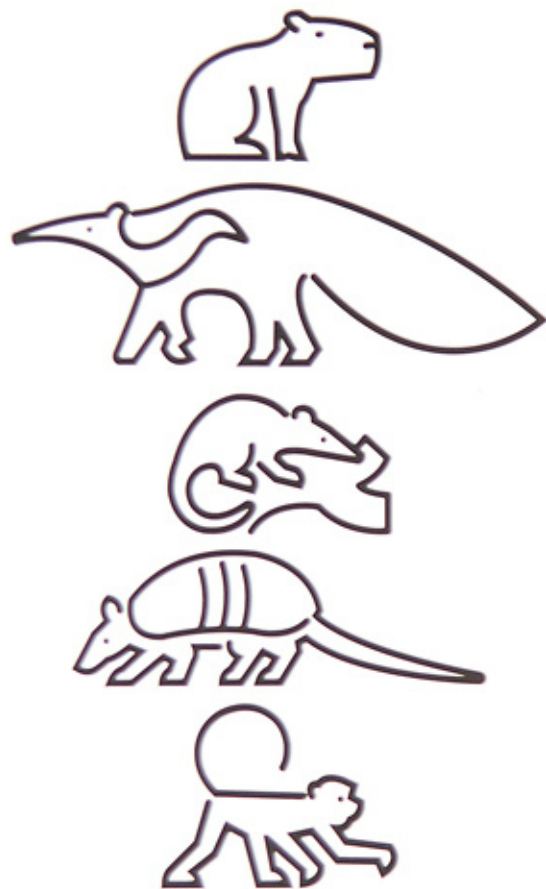
025.3 FUTRO



025.4 Felix Braden



025.5 FUTRO



026.1 Aziel Pintos



026.2 jum



026.3 tokidoki



026.4 ALPHABETICAL ORDER



026.5 automatic art & design



026.6 Carsten Raffel



026.7 ZIP Design



027.1 tokidoki



027.2 tokidoki



027.3 tokidoki



027.4 Jan Cafauzek



027.5 Oscar Reyes



027.6 tokidoki



027.7 tokidoki



027.8 tokidoki



027.9 tokidoki



027.10 tokidoki



027.11 tokidoki



027.12 tokidoki



028.1 Dubius?



028.2 Rob Abeyta



028.3 WEWORKFORTHM



028.4 Oscar Reyes



028.5 strange//attraktor



028.6 strange//attraktor



028.7 MK12 Design Studio



028.8 FLEAL



028.9 Formgeber



028.10 chemical box



028.11 lindedesign



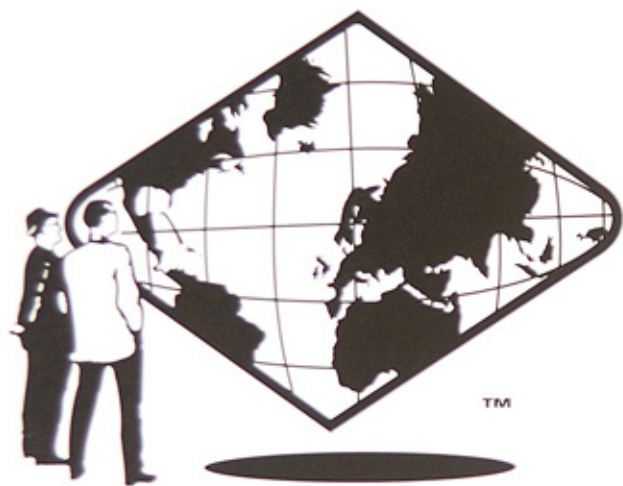
028.12 lindedesign



029.1 MK12 Design Studio



029.2 MK12 Design Studio



030.1 MK12 Design Studio



030.2 DESIGNGARTEN



031.1 OCKTAK



031.2 PLEIX



032.1 strange//attraktor



032.2 nothing mediolab



032.3 Formgeber



032.4 88 the onions



032.5 Theres Steiner



032.6 a-morph



032.7 FREITAG lab. ag



032.8 jum



032.9 Formgeber



033.1 no-domain



033.2 mikoti



033.3 WEWORKFORTHEM



033.4 Gavillet & Rust



033.5 hirschindustries



033.6 Felix Braden



033.7 Jean-Jaques Tachdjian



033.8 Jürgen und ich



033.9 MK12 Design Studio

खोपिआ

034.1 Jean-Jaques Tachdjian

एवोल™

034.2 bleed

कॉबोय™

034.3 bleed

कॉगिर्ल™

034.4 bleed

फ्यूरो

034.5 FUTRO

कान्दाहार

034.6 FUTRO



Hirupur
FACTORY

035.1 Nendo Graphic Squad



Majah

035.2 Nendo Graphic Squad



Kotah
FACTORY

035.3 Nendo Graphic Squad



Gefah

035.4 Nendo Graphic Squad

iron

036.1 Yuu Imokawa

breath

036.2 Yuu Imokawa

planTM

036.3 bleed

EXITTM

036.4 stylodesign

Casula

036.5 KEEP LEFT STUDIO

Quench

036.6 stylodesign

PEARL

036.7 WEWORKFORTHM

-CAMDEN'S

036.8 METHOD

authenticore.

036.9 bleed

MOVIESTORE

036.10 alphabetical order

ECLIPSE

036.11 dainippon type org.

tinagent

036.12 bleed



עגה™

037.1 stylodesign



בין®

037.2 Binnenland



עמל

037.3 WEWORKFORTHM



סנס

037.4 KEEP LEFT STUDIO



בסב

037.5 VASAVA



בבב™

037.6 WEWORKFORTHM

ARMADA

038.1 FUTRO

eätsnïw

038.2 Tina Backman

SCHEWE

038.3 Formgeber

timetwist

038.4 Felix Braden

ITFORNEBU

038.5 Superlow

intramuros

038.6 June

STYLEPARK

038.7 MetaDesign

MARLINK.

038.8 Superlow

NIVENDIS

038.9 nothing medialab

eni?ma

038.10 FUTRO

herzausgold

038.11 Rinzen

pro|ven|ir|

038.12 METHOD

The logo for 'innis doc' features the word 'innis' in a light blue, lowercase, sans-serif font, followed by 'doc' in a smaller, dark blue, lowercase, sans-serif font.

039.1 Hugh Morse Design

The logo for 'armoia' is the word 'armoia' in a light blue, lowercase, serif font.

039.2 BLU DESIGN

The logo for 'artté' features the word 'artté' in a light green, lowercase, sans-serif font, with two small red 'L' shapes above the 't's.

039.3 BLU DESIGN

The logo for 'june' is the word 'june' in a light blue, lowercase, cursive script font.

039.4 june

The logo for 'ALAYA' features the word 'ALAYA' in a bold, blue, uppercase, sans-serif font, with 'KANATA CONTENT MANAGEMENT SYSTEM' in a smaller, blue, uppercase, sans-serif font below it.

039.5 Nendo Graphic Squad

The logo for 'adamTOLNER' features the word 'adamTOLNER' in a light green, lowercase, sans-serif font.

039.6 Hugh Morse Design

The logo for 'murasaki' features the word 'murasaki' in a purple, lowercase, sans-serif font.

039.7 Jan Cafourek

The logo for 'blu-win' features the word 'blu-win' in a blue, lowercase, sans-serif font.

039.8 MetaDesign

The logo for 'toast.' features the word 'toast.' in a dark blue, lowercase, sans-serif font.

039.9 stylorouge

The logo for ''salt..' features the word ''salt..' in a red, lowercase, sans-serif font.

039.10 stylorouge

The logo for 'solid.™' features the word 'solid.™' in a blue, lowercase, sans-serif font.

039.11 METHOD

The logo for 'tyco.on' features the word 'tyco.on' in a purple, lowercase, sans-serif font.

039.12 Rikus Hilmann

BlowUp

040.1 ZIP Design

millésime
IN VINO VERITAS

040.2 Max Henschel

Jonathan Heyer
FOTOGRAFIE

040.3 Cosarramona

VETOLLO

040.4 tankdesign

yaTack:-)

040.5 Superlow

unseen[+]

040.6 chemical box

Leutwyler Partner
Architekten

040.7 Theres Steiner

bühner
schön
wohnen

040.8 tankdesign

S C R E N
V S T

040.9 Um-bruch

roppongi hills - kanji characters

六本木 ヒルズ

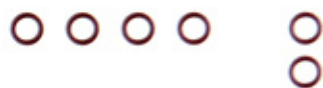
=

six trees



=

six circles as basic logo





042.1 Max Henschel



042.2 june



042.3 KEEP LEFT STUDIO



042.4 KEEP LEFT STUDIO



042.5 POWER GRAPHIXX



042.6 Tsuyoshi Hirooka



042.7 moxi



042.8 chemical box



042.9 wuff design



Smiles vacances

043.1 june



THOMSON

043.2 june



easy**source**

043.3 june



AUTHENTICORE

043.4 bleed



authenticore

043.5 bleed



s:pic

043.6 VASAVA



Golf Alliance Japan

043.7 Tsuyoshi Hirooka



ANAMECAT™

043.8 Miguel Angel Leyva



NO THING®

043.9 viaqrofik



044.1 inTEAM Graphics



044.2 viagrafik



044.3 bigsexyland



044.4 Masa Colectivo Gráfico



044.5 coneontosma studio



044.6 Raum Mannheim



044.7 KEEP LEFT STUDIO



044.8 stylodesign



044.9 36Studios



044.10 36Studios



044.11 strange//attraktor



044.12 chemical box



044.13 Ableton



044.14 Formgeber



044.15 Planet Pixel



044.16 Sebastian Gerbert



045.1 FORK UNSTABLE MEDIA



045.2 J6Studios



045.3 Dubius?



045.4 3Particles



045.5 ZIP Design



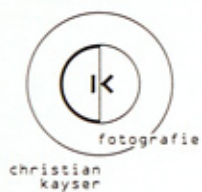
045.6 weissraum



045.7 weissraum



045.8 weissraum



045.9 weissraum



045.10 bleed



045.11 bleed



045.12 MetaDesign



045.13 MetaDesign



045.14 stylorouge



045.15 Kingsize



045.16 Nobody

CLUB BIER

CLUB

BIER

046.1 Casarramona

Start

OBERGÄRIGES BIER UNFILTRIERT

046.2 Casarramona

Rekord

SPEZIALBIER

046.3 Casarramona

Gold

Sprint

SPEZIAL-BIER

046.4 Casarramona



047.1 Casarramona



047.2 Casarramona



047.3 Belsi Grafik



047.4 rosendahlgrofik



047.5 stylorouge



047.6 zookeeper



047.7 J6Studios



047.8 HandGun



047.9 weissraum



047.10 Kingsize



047.11 Hula Hula



047.12 Gianni Rossi



047.13 weissraum



047.14 weissraum



047.15 MK12 Design Studio

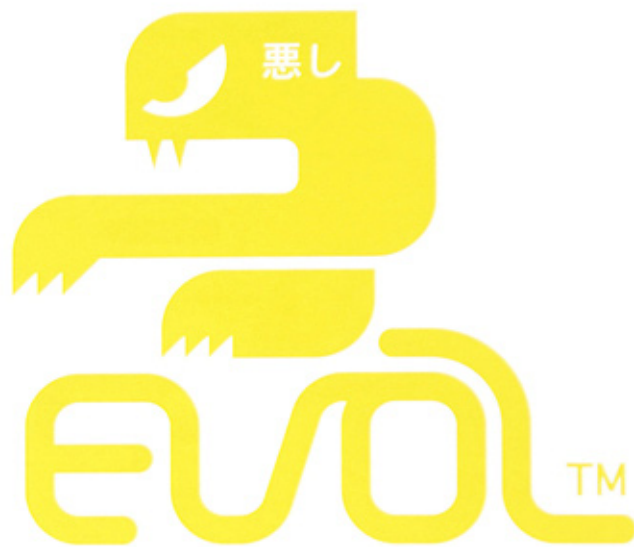


047.16 shida keiichi design



DRAGON SOUR

style store event



PÆRESMAK

梨の実



049.1 KEEP LEFT STUDIO



049.2 strange//attraktor



049.3 bionic-systems



049.4 Tsuyoshi Hirooko



050.1 bionic-systems



050.2 Felix Broden



050.3 jum

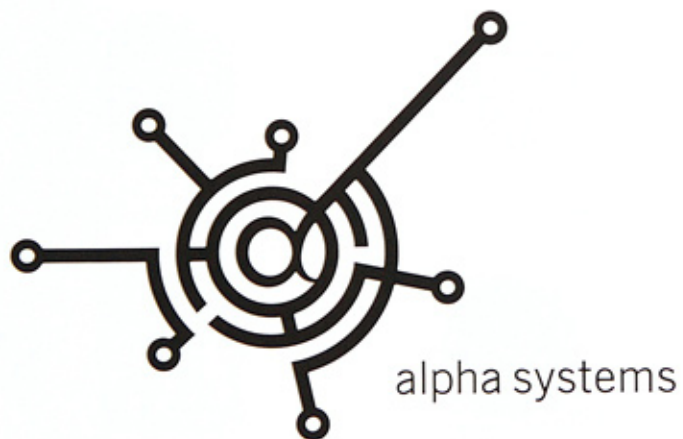
050.4 Masa Colectivo Gráfico



051.1 MK12 Design Studio



051.2 Hausgrafik



051.3 Axel Roidt



051.4 shida keiichi design



052.1 Chris Hutchinson



052.2 weissraum



052.3 stylodesign



052.4 Ableton



052.5 stylodesign



052.6 MK12 Design Studio



052.7 VASAVA



052.8 plumnotation



052.9 stylorouge



052.10 strange//attraktor



052.11 plumnotation



052.12 DESIGNGARTEN



053.1 B.U.L.b grafix



053.2 ala webstatt



053.3 Hulo Hulo



053.4 weissraum



053.5 lindedesign



053.6 plumnotation



053.7 Gianni Rossi



053.8 Gianni Rossi



053.9 the brainbox



053.10 Casarcamona



054.1 tokidoki

054.2 Mk12 Design Studio



054.3 hallegraphics

054.4 zookeeper

054.5 tokidoki

054.6 tokidoki



055.1 Hula Hula



055.2 ZIP Design



055.3 weissraum



055.4 weissraum



055.5 KEEP LEFT STUDIO



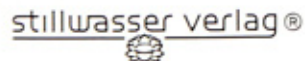
055.6 mox1



055.7 316tn



055.8 Nobody



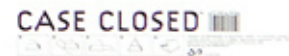
055.9 jum



055.10 Max Henschel



055.11 weissraum



055.12 Kallegraphics


 The logo for MERITH. features the word "MERITH." in a clean, sans-serif font. A small orange dot is positioned above the letter "I".

056.1 superfamous


 The logo for MediaINK features the word "Media" in a green sans-serif font and "INK" in a bold, orange sans-serif font.

056.2 36Studios


 The logo for NOVA features the word "NOVA" in a bold, black, sans-serif font with a small star above the letter "O". Below it, the words "CUISINE & MUSIQUE" are written in a smaller, black, sans-serif font.

056.3 VASAVA


 The logo for daisy lab features a stylized illustration of two figures sitting on a bench, rendered in a light pink color. To the right of the illustration, the words "daisy lab" are written in a lowercase, rounded, sans-serif font.

056.4 MK12 Design Studio


 The logo for The Room features the words "The Room" in a serif font. A stylized black silhouette of a person holding a camera is integrated into the letter "R".

056.5 VASAVA


 The logo for bahner wilck features the words "bahner" and "wilck" in a lowercase, blue, sans-serif font. A small blue silhouette of a person is positioned between the two words.

056.6 S2N0RD


 The logo for Vinnie features the word "Vinnie" in a bold, purple, sans-serif font. A white silhouette of a dog's head is integrated into the letter "i".

056.7 ZIP Design


 The logo for SIRIUS features the word "SIRIUS" in a bold, black, sans-serif font. Below it, the words "CASTING INTERNATIONAL" are written in a smaller, black, sans-serif font.

056.8 KEEP LEFT STUDIO


 The logo for SLEEP features the word "SLEEP" in a bold, black, sans-serif font. The letters "E" and "E" are stylized with horizontal lines inside them.

056.9 hirschindustries


 The logo for GOLDLINE features the word "GOLDLINE" in a bold, orange, sans-serif font.

056.10 Io Design


 The logo for LiMiTeD ToO features the words "LiMiTeD" and "ToO" in a lowercase, black, sans-serif font. A small black silhouette of a person is positioned between the two words.

056.11 automatic art & design


 The logo for Mamé Rosas features the words "Mamé Rosas" in a stylized, orange, cursive font. A red silhouette of a fork is positioned vertically between the two words.

056.12 Hulo Hulo



057.1 METHOD



057.2 Kong



057.3 Kong



057.4 METHOD



057.5 coneontosma studio



057.6 KEEP LEFT STUDIO



057.7 METHOD



057.8 Meomi Design



057.9 VASAVA



057.10 KEEP LEFT STUDIO



057.11 Formgeber



057.12 Umbruch



058.1 Um-bruch



058.2 Um-bruch



058.3 WG Berlin



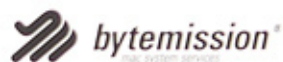
058.4 WG Berlin



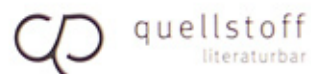
058.5 Yuu Imokawa



058.6 Gabor Palotai



058.7 bionic-systems



058.8 NULLPROZENTFETT



058.9 VASAVA



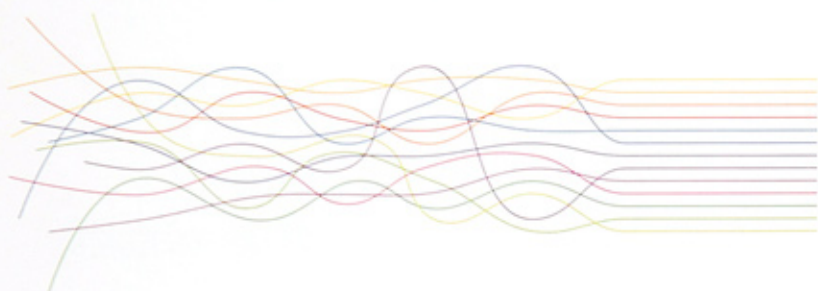
058.10 Niels Jansson



058.11 jum



058.12 hirschindustries



homann

colormanagement

059.1 rosendahlgrafik



059.2 Masa Colectivo Gráfico



059.3 MK12 Design Studio



059.4 BlockJune



059.5 Masa Colectivo Gráfico



059.6 Masa Colectivo Gráfico



059.7 weissraum



059.8 PFAADFINDEREI



059.9 weissraum



060.1 Tsuyoshi Kusano



060.2 viagrafik



060.3 Chris Hutchinson



060.4 strange//attraktor



060.5 METHOD



060.6 METHOD



060.7 Nendo Graphic Squad



060.8 typotherapy



060.9 nothing medialab



060.10 nothing medialab



060.11 Planet Pixel



060.12 nothing medialab



060.13 Nobody



060.14 Nobody



060.15 METHOD



060.16 Formgeber



eevico

061.1 miniqrom



ADAPTUS

061.2 Zion Graphics



deltagen

061.3 OCKTAK



berghansen

061.4 Unit Delta Plus



Cempact

061.5 J6Studios



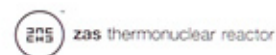
mediqom

061.6 Pia Kelle



IMAI INCENTIVE

061.7 Nobody



zas thernuclear reactor

061.8 Nobody



CROSSAPPS

061.9 chemical box



Verb

061.10 METHOD



citiworks[®]
DEUTSCHE STADTWERKE ALLIANZ AG

061.11 viagrafik



Feldenkrais
Zentrum Bad - Centre Berlin

061.12 maxi



newmen

061.13 Hula Hula



guanaca

061.14 Max Henschel



steam[®]
MUSIC PRODUCTION

061.15 BlackJune



zas

061.16 Nendo Graphic Squad

tipla 

062.1 Binnenland

waser 

062.2 BlockJune

Surefire 

062.3 stylodesign

Function 

062.4 stylodesign

xdesign 

062.5 typotherapy

Unité d'habitation 

062.6 shido keisichi design

STEFAN VORLOB 

062.7 minigram

homecinema 

062.8 cubegrafik

woertersee 

062.9 weissraum

LETZISTRASSE 23 | 8006 CH-ZÜRICH | HERZOGGEISSLER

063.1 Theres Steiner



TerraEXPRESS

Scout (R)



063.2 cubegrafik

063.3 Maso Colectivo Gráfico

063.4 Tsuyoshi Hirooka

063.5 Dubius?

immunologix

NETRICS
HOSTING SOLUTIONS

patch:kultür

raid5

063.6 cubegrafik

063.7 cubegrafik

063.8 strange//attraktor

063.9 GWG CO. LTD

FasadDoktorn
Din Husläkare

found

NGRM
RECYCLING MACHINESBEE
general consulting

063.10 BlackJune

063.11 FORK UNSTABLE MEDIA

063.12 BlackJune

063.13 zookeeper



065.1 Markus Moström Design



065.2 Markus Moström Design



065.3 Markus Moström Design



066.1 Johano Ertl



066.2 Johano Ertl



066.3 Johano Ertl



066.4 Johano Ertl



066.5 Johano Ertl



066.6 Johano Ertl



066.7 Johano Ertl



066.8 Johano Ertl



066.9 Johano Ertl



066.10 Johano Ertl



066.11 Johano Ertl



066.12 Johano Ertl

CULTURE

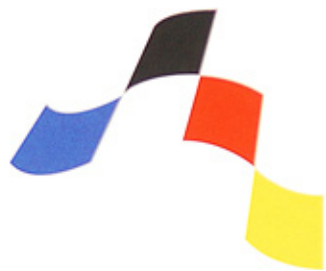
Museums and openings, galleries and exhibitions, stage and stalls, fine artists and performers – a richly varied subject making heavy demands on design. This chapter shows current examples of exciting new work in a whole range of cultural fields.

KULTUR

Museen und Vernissagen, Galerien und Ausstellungen, Bühne und Parkett, bildende Künstler und Performer – ein facettenreiches Thema, das hohe Designansprüche stellt. Dieses Kapitel zeigt aktuelle Beispiele, wie auf den unterschiedlichsten Gebieten der Kultur Zeichen gesetzt werden.



070.1 INSECT



070.2 MetaDesign



070.3 FUTRO



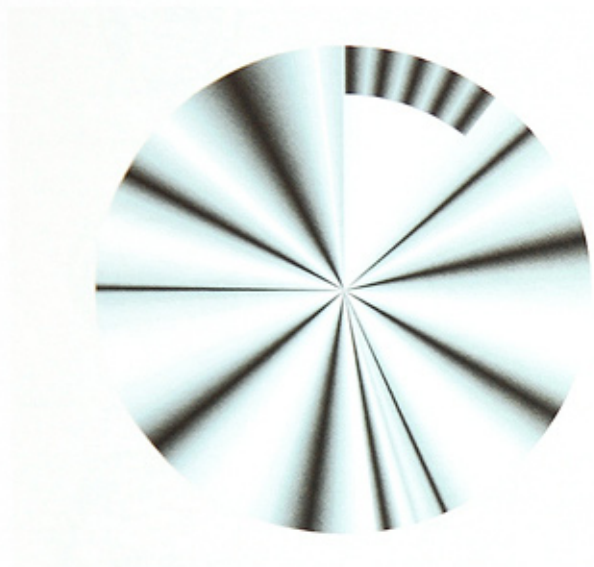
070.4 MARTIN WOODTLI



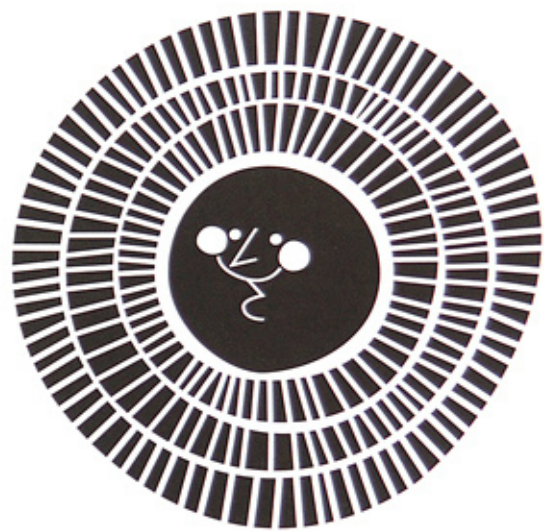
070.5 MARTIN WOODTLI



070.6 MARTIN WOODTLI



071.1 Surface



071.2 FLEAL



071.3 Syrup Helsinki



071.4 FLEAL



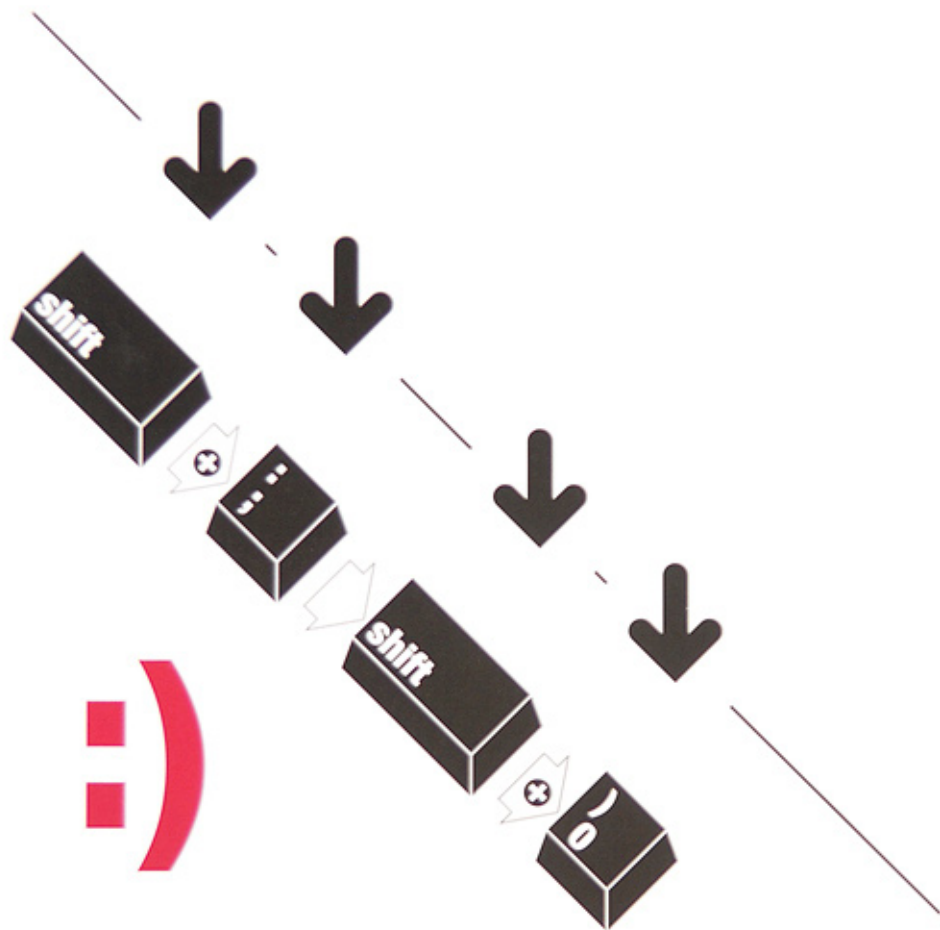
071.5 Tsuyoshi Kusano



071.6 Jürgen und ich

072

Culture Kultur



072.2 Kong



072.3 Jun



072.4 FUTRO



072.5 TAKI

072.1 FLEAL



073.1 Carsten Raffel



073.2 Carsten Raffel



073.3 jum



073.4 tokidoki



073.5 Happypets Products



073.6 Happypets Products



073.7 Happypets Products



073.8 Happypets Products



073.9 Happypets Products



073.10 Happypets Products



073.11 Happypets Products



073.12 Happypets Products



073.13 Happypets Products



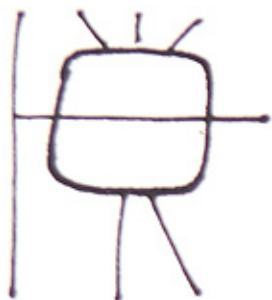
073.14 Happypets Products



073.15 Happypets Products



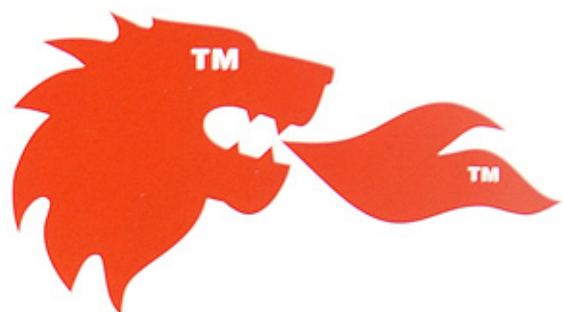
073.16 Happypets Products



074.1 Thorsten Geiger



074.2 Hoppypets Products



074.3 Hoppypets Products



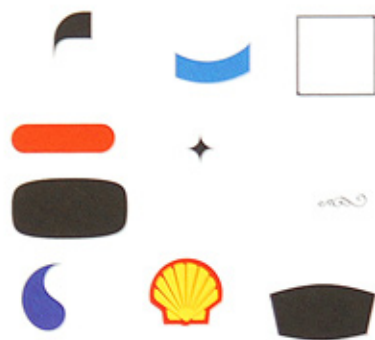
074.4 Felix Broden



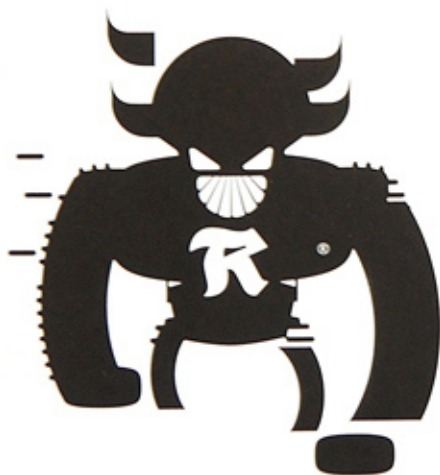
074.5 Syrup Helsinki



074.6 stylodesign



075.1 Happypets Products



075.2 Happypets Products



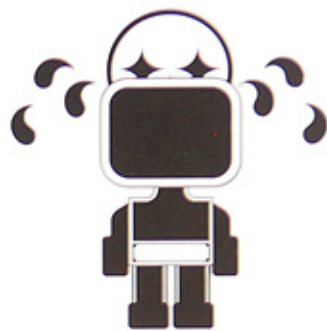
076 1 Happypets Products



076 2 Happypets Products



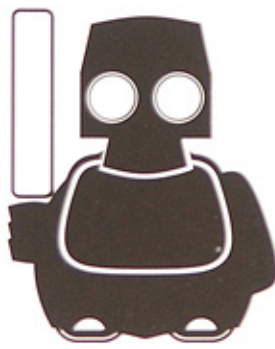
076 3 Happypets Products



076 4 Happypets Products



076 5 Happypets Products



076 6 Happypets Products



076 7 Happypets Products



076 8 Happypets Products



077.1 Happypets Products



077.2 Happypets Products



077.3 Happypets Products



077.4 Happypets Products



077.5 Happypets Products



077.6 Happypets Products



077.7 Happypets Products



077.8 Happypets Products



077.9 Happypets Products



077.10 Happypets Products



077.11 Happypets Products



077.12 Happypets Products



077.13 Happypets Products



077.14 Happypets Products



077.15 Happypets Products



077.16 Happypets Products



078.1 Happypets Products



078.2 Happypets Products



078.3 Happypets Products



078.4 Happypets Products



078.5 Happypets Products



078.6 Happypets Products



079.1 Happypets Products



079.2 Happypets Products



079.3 Happypets Products



079.4 Happypets Products



079.5 Happypets Products



079.6 Happypets Products



080.1 MK12 Design Studio



080.2 MK12 Design Studio



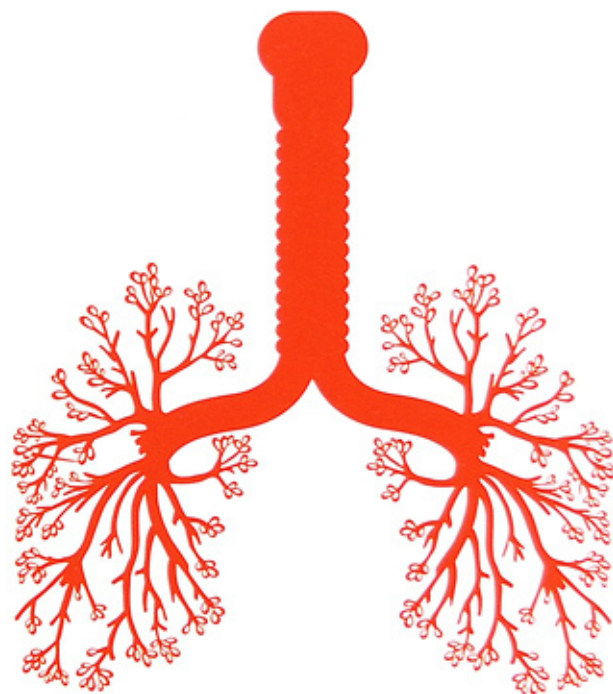
080.3 Norm



080.4 MK12 Design Studio



081.1 MK12 Design Studio



081.2 MK12 Design Studio



082.1 Nendo Graphic Squad



082.2 Nendo Graphic Squad





085.1 MARTIN WOODTLI



085.2 MARTIN WOODTLI



085.3 MARTIN WOODTLI



085.4 MARTIN WOODTLI



085.5 MARTIN WOODTLI



085.6 Maniackers Design



085.7 struggle inc



086.1 Norm



086.2 Norm



086.3 Norm



086.4 Norm



086.5 Koren Ingram



086.6 A-Side Studio



086.7 KEEP LEFT STUDIO



086.8 Kong



087.1 viagrafik



087.2 nu designs+ yanku



087.3 Gavillet & Rust

MUZTEIPU™

087.4 bleed

the.eliak

087.5 Rinzen

hablar

087.6 Niels Jansson



087.7 Nendo Graphic Squad



087.8 Nendo Graphic Squad



087.9 Nendo Graphic Squad

panorama

088.1 blindresearch

Lackobreathty

HYDROPHOBIA SERIES

ANNO DOMINI MMIII

088.2 Superlow

תורת הניווט®

088.3 bionic-systems

black pearl

088.4 Max Henschel

URBANSKILLS

088.5 BÜRO DESTRUCT

ZAUBERWALD

088.6 Liso Schibel

DIFFUSION de LA Tour shorts!

089.1 studiotonne

089.2 moxi

089.3 310 K

the farm nation™ STEREOP™

089.4 Rinzen

089.5 viagrofik

089.6 KEEP LEFT STUDIO

MARS TIRAN[i]A pharo™

089.7 FUTRO

089.8 VASAVA

089.9 KEEP LEFT STUDIO

A bold, blocky, 3D-style logo for 'TEMPTATION'. The letters are thick and white with black outlines, set against a black rectangular base. The font is a heavy, geometric sans-serif.

A 3D wireframe logo for 'WOODS'. The letters are constructed from multiple parallel lines, creating a hollow, grid-like structure. Three black cylindrical blocks are placed on top of the letters 'O', 'O', and 'D'.

090.1 VASAVA

090.2 MARTIN WOODTLI

A stylized, calligraphic logo for 'SÓO VAG'. The letters are white with black outlines and feature elaborate, flowing flourishes and a dynamic, slanted orientation.

090.3 HandGun

A stylized, jagged logo for 'SLANTED'. The letters are white with black outlines and feature sharp, lightning-bolt-like edges. The word 'SLANTED' is written in a smaller, sans-serif font below the main word. A trademark symbol (TM) is located at the top right of the logo.

090.4 viagrafik

**THE GLASGOW
SCHOOL OF ART**

091.1 MetaDesign

**DER
JUNGE
2002**

091.2 doublestandards

**PREIS
NATIONALGALERIE
FÜR
KUNST**

091.3 doublestandards

**SCHIRN
KUNSTHALLE
FRANKFURT**

**NEW ZRK
GALLERY**

091.4 Dubius?

**SPARKS
CAFE***
sparks cafe* cyberscape performance

091.5 POWER GRAPHIXX

**YELE
BRAZIL**

091.6 Rinzen

**KULTUR
BÜRO**

091.7 Norm

**DOLCE
VITA**

091.8 B.U.L.b grafixx

**SCANDI
NORVIAN
DESIGN
BEYOND
THE
MYTH**

091.9 Gabor Pelotai

Audio
Visiva)))

092.1 jutejo

A) U) D) I) O)
V<I<S<I<V<A

092.2 jutejo

2005 İSTANBUL

092.3 Factor Produkt

1346 METROS CÚBICOS
A

092.4 A

INSTRUÇÕES NO VERSO
instruções
no verso

092.5 A

WOOD
You be mine?

092.6 bleed

NRAN

092.7 strange//attraktor

les fenêtrés
qui parlent

092.8 Jean-Jaques Tachdjian

BELUGA ARTS

092.9 FROZT



093.1 moxi



093.2 HandGun



093.3 Gianni Rossi



093.4 Aziel Pintos



093.5 3Particles



093.6 nothing medicalab



093.7 zookeeper



093.8 Jean-Jaques Tachdjian



093.9 Ophorus



Pop Icon

094.1 FLEAL



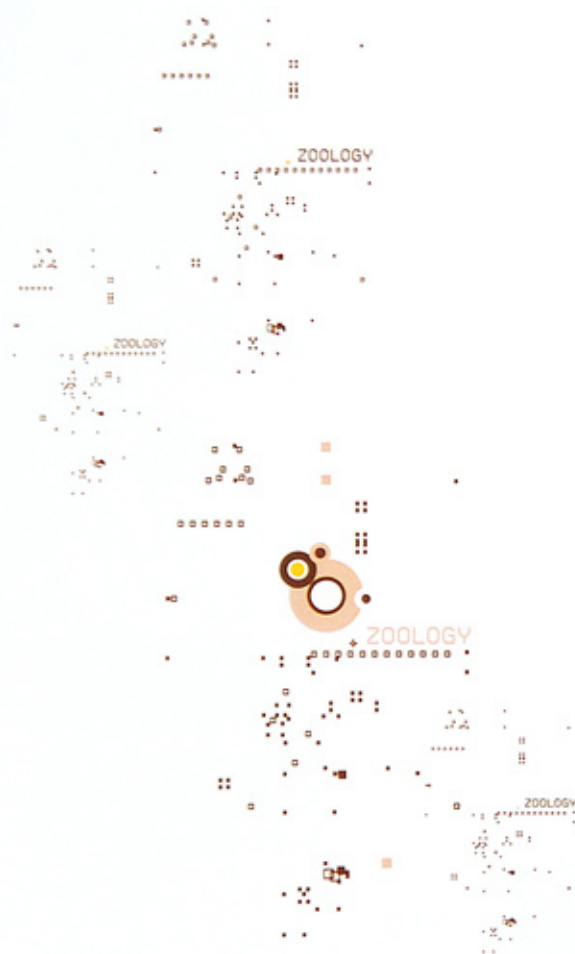
094.2 FLEAL



094.3 FLEAL



094.4 Ariel Pintos



095.1 A'

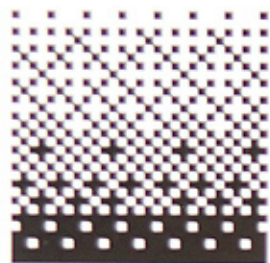


095.2 A'



095.3 A'

UIA 2005
ISTANBUL



096.1 Factor Produkt



096.2 struggle inc



096.3 Max Henschel



096.4 doublestandards



096.5 doublestandards



096.6 doublestandards



097.1 MetaDesign



097.2 FLEAL



097.3 bleed



098.1 doublestandards



098.2 doublestandards



098.3 doublestandards



098.4 Sanjoi



098.5 Sanjoi



098.6 Sanjoi



098.7 Sanjoi



098.8 Sanjoi



098.9 Sanjoi



099.1 Superlow



099.2 Kong



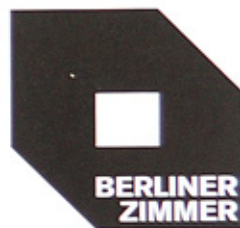
099.3 viografik



099.4 INSECT



099.5 A-Side Studio



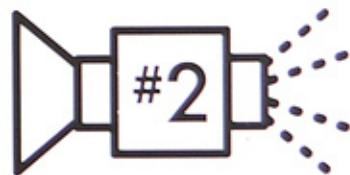
099.6 a-morph



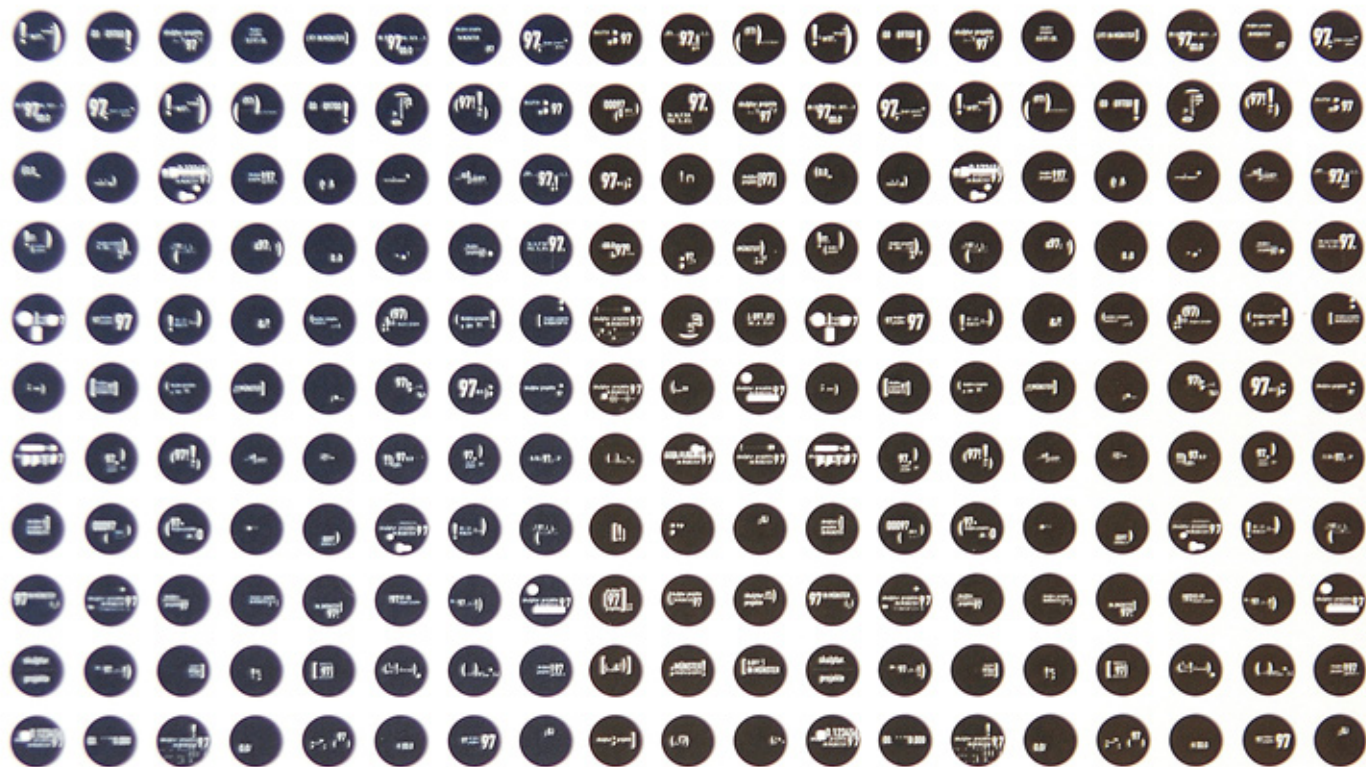
099.7 a-morph

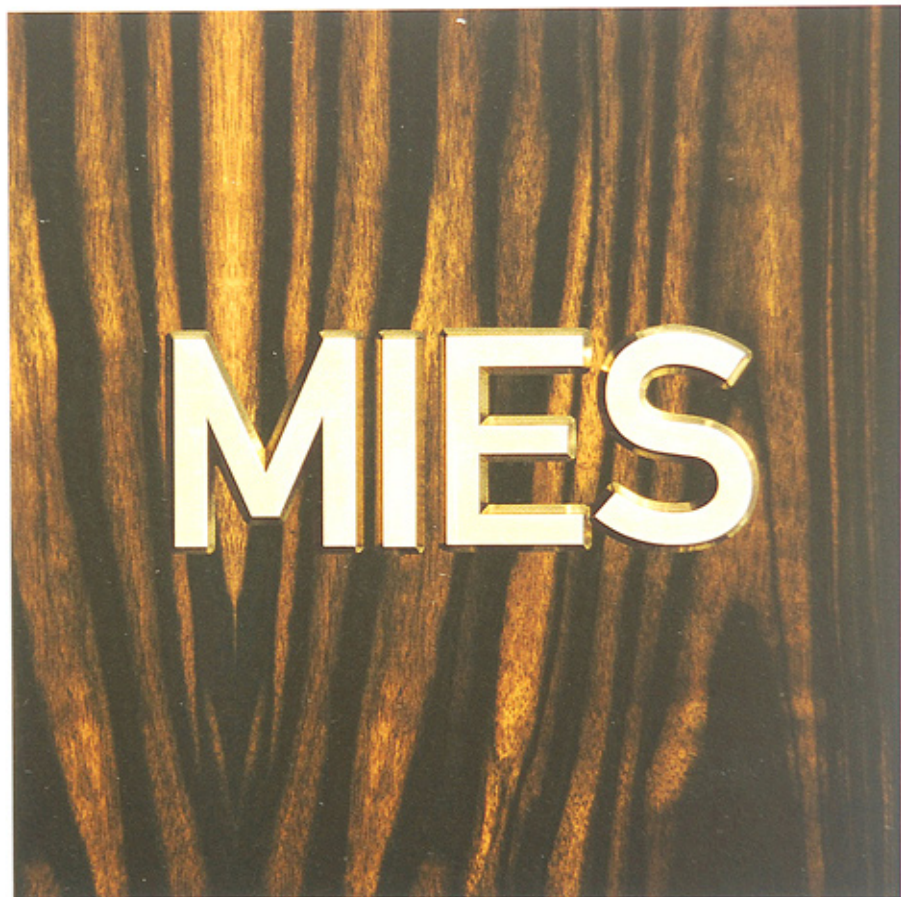
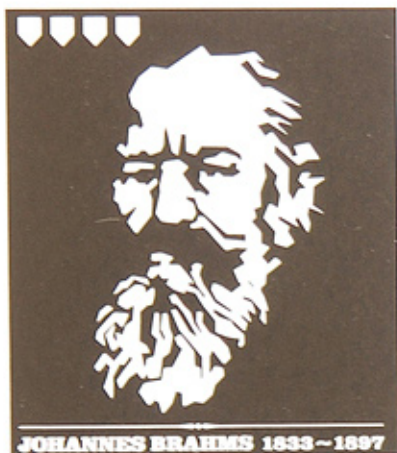


099.8 doublestandards



099.9 jutojo







CREATIVE ARTS MINISTRY



102.1 tonkodesign

102.2 o small percent



102.3 Maso Colectivo Gráfico

102.4 A*



103.1 plumnotation



103.2 zörglob



103.3 Lisa Schibel



103.4 Um-bruch



103.5 mikoti



103.6 METHOD



103.7 viagrafik



103.8 Axel Raidt



103.9 doublestandards

BEAU RIVAGE 

104.1 Max Henschel

INNOVASJON
NORGE 

104.2 mission design agency

EUROPANZON 

104.3 Superlow

WENOMAN:

104.4 FUTRO

scrollen 

104.5 Io Design

ICONOGRAPHIC

104.6 stylodesign



105.1 Corine Abraham



105.2 struggle inc



105.3 viografik



105.4 viografik



105.5 BlockJune



KARELIAN
AGENCY

A Unifying Power for Karelia

105.6 Nonstop



105.7 Felix Braden



105.8 the brainbox



105.9 Furi Furi



106.1 the brainbox



106.2 310 K



106.3 Liso Schibel



106.4 Tsuyoshi Kusono



107.1 KEEP LEFT STUDIO



107.2 the brainbox



107.3 KEEP LEFT STUDIO



107.4 Happypets Products

les urbaines

FESTIVAL DES JEUNES CRÉATIONS

108.1 fulqoro



108.2 fulqoro



108.3 fulqoro



109 1 fulquro



109 2 fulquro



110.1 Barnbrook Design



110.2 Barnbrook Design



110.3 Barnbrook Design



110.4 Barnbrook Design



110.5 Barnbrook Design



110.6 Barnbrook Design

技 母

技 母

技 母

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DESIGN

How do designers handle self-images reduced to signs? An exciting question, answered in 1001 different ways in this chapter.

DESIGN

Wie halten es Gestalter mit ihren auf Zeichen reduzierten Selbstdarstellungen? Eine spannende Frage, die in diesem Kapitel auf 1001 verschiedene Arten beantwortet wird.



114.1 Tsuyoshi Hirooka



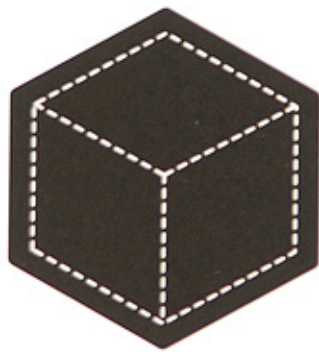
114.2 Formgeber



114.3 Kong



114.4 NULLPROZENTFETT



114.5 Formgeber



114.6 Felix Broden



115.1 Peter Vottonothom



115.2 dopepope



115.3 OCKTAK



115.4 Maniackers Design



115.5 Maniackers Design



115.6 strange//attraktor



115.7 plumnotation



115.8 dopepope



115.9 Sebastian Gerbert



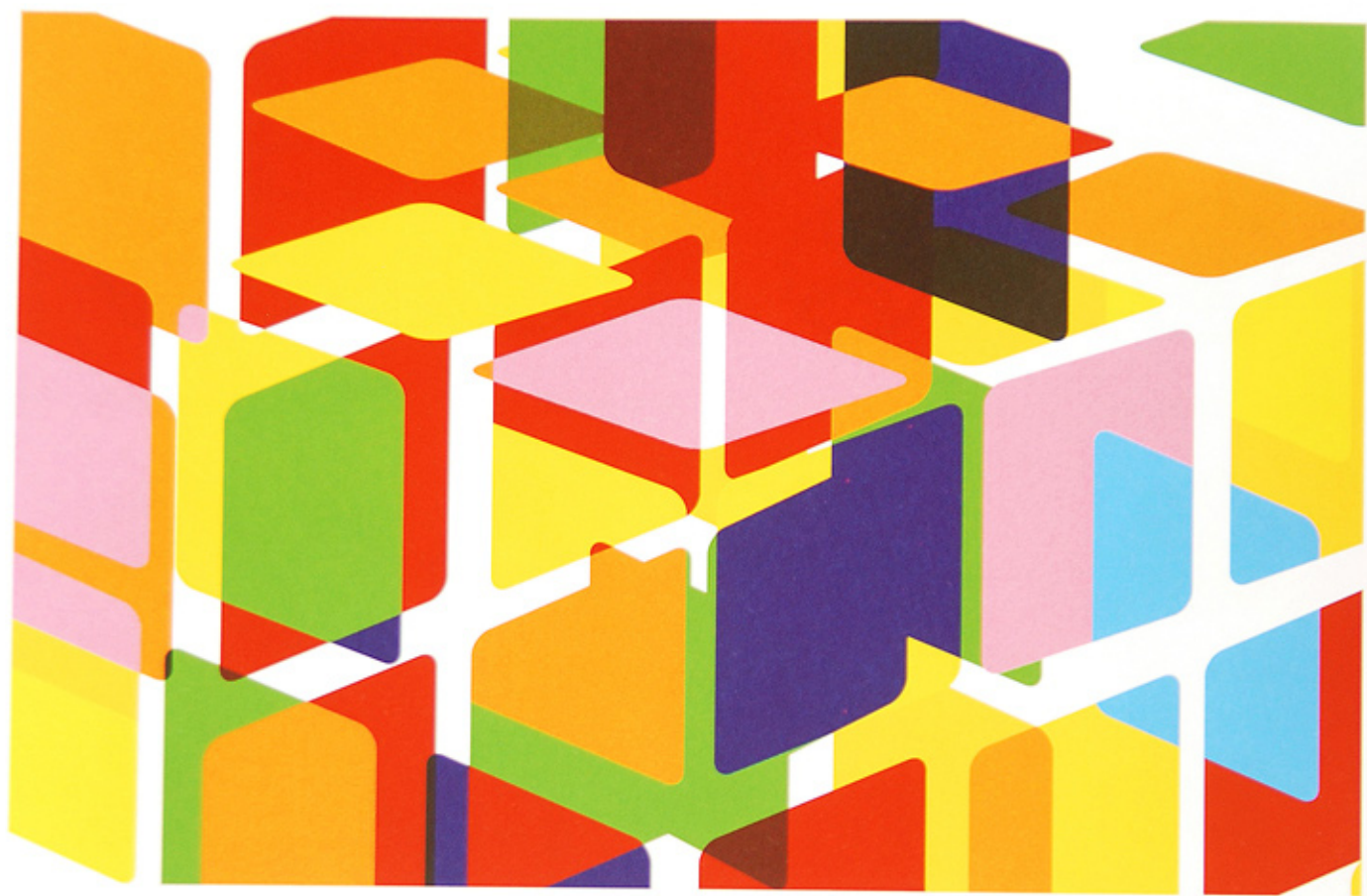
115.10 Sebastian Gerbert



115.11 Sebastian Gerbert

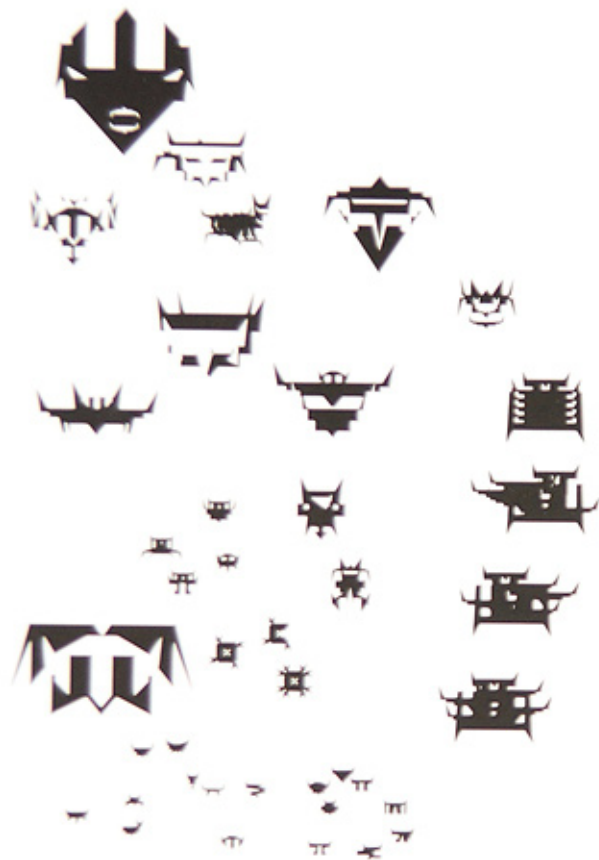


115.12 Sebastian Gerbert

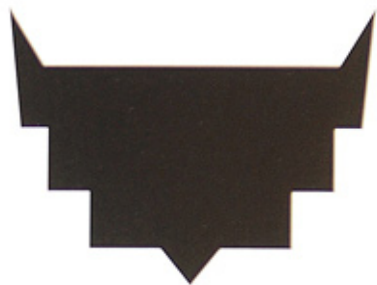




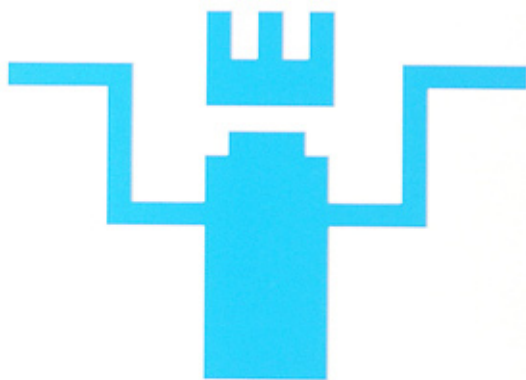
117.1 fulqoro



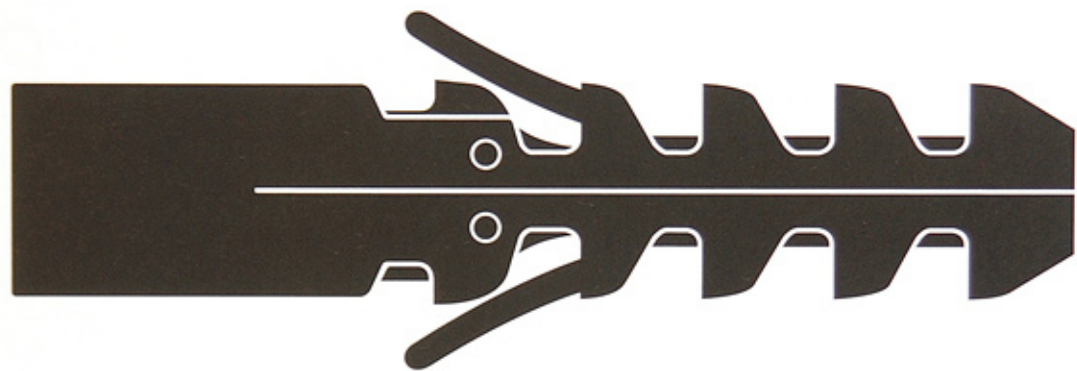
118.1 fulgoro



118.2 fulgoro



118.3 WG Berlin



119.1 visagrafik



119.2 Tsuyoshi Kusano



119.3 Nonstop



119.4 BÜRO DESTRUCT



120.1 BORDFUNK



120.2 Gianni Rossi



120.3 Gianni Rossi



120.4 Sozer Media



120.5 INSECT



120.6 Gianni Rossi



120.7 Gianni Rossi



120.8 FUTRO



120.9 Nendo Graphic Squad



121.1 Kollegraphics



121.2 Zion Graphics



121.3 Rebel One



121.4 OSCREY



121.5 plumnotation



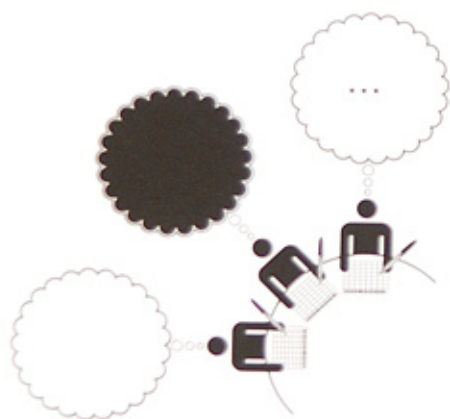
121.6 tokidoki



122.1 OSCREY



122.2 no-domain



122.3 FLEAL



122.4 WG Berlin



123.1 ohioqirl Design



123.2 ohioqirl Design



124.1 fupete studio



124.2 fupete studio



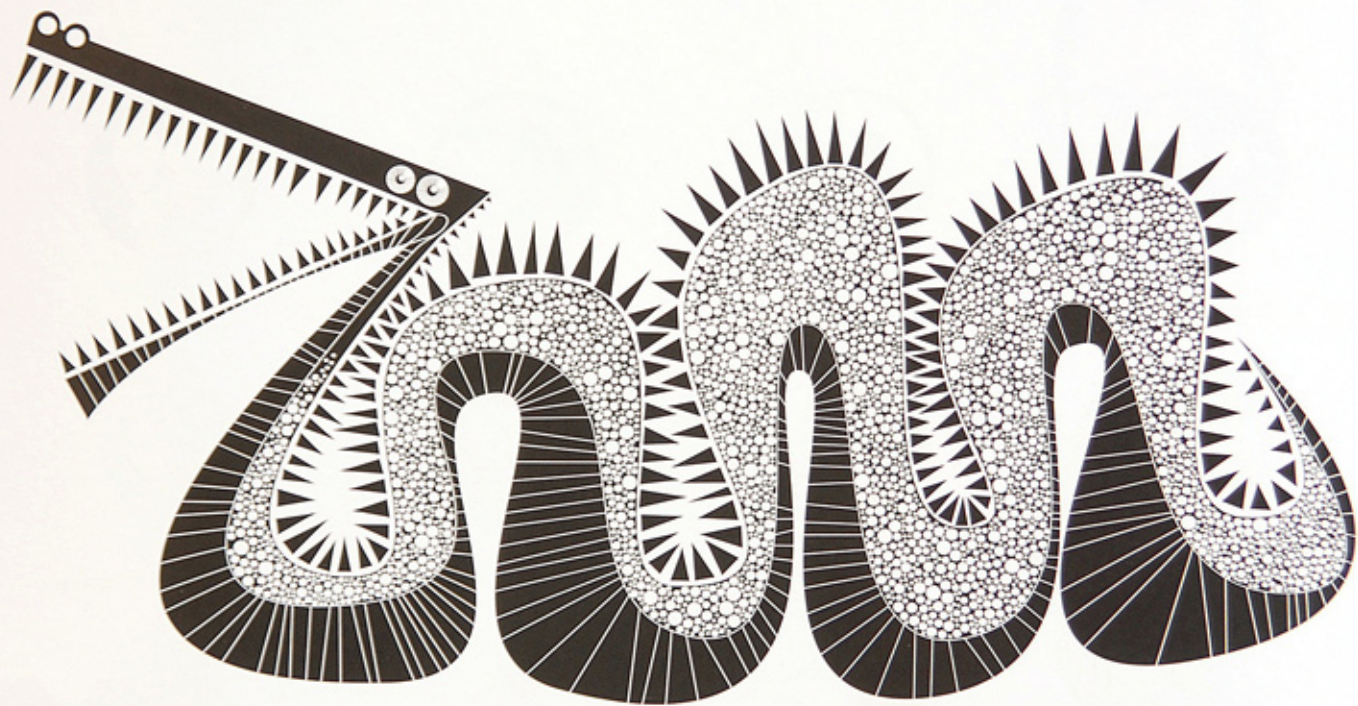
124.3 fupete studio



124.4 fupete studio



124.5 fupete studio





126.1 Formgeber



126.2 viagrafik



126.3 weissraum



126.4 tokidoki



126.5 tokidoki



126.6 tokidoki



126.7 tokidoki



126.8 Oscar Solinas Losada



126.9 Studio Süd



126.10 tokidoki



126.11 tokidoki



126.12 tokidoki



127.1 Rebel One



127.2 Rebel One



127.3 Rebel One



127.4 Rebel One



127.5 ZIP Design



127.6 Hausgrafik



128.1 Gianni Rossi



128.2 NULLPROZENTFETT



128.3 Oscar Salinas Losado



128.4 FLEAL



128.5 Mosa Colectivo Gráfico



129.1 Syrup Helsinki



129.2 Gianni Rossi



129.3 dopepope



129.4 Jürgen und ich



129.5 dopepope



129.6 dopepope



129.7 dopepope



130.1 Hoppypets Products



130.2 Hoppypets Products



130.3 Hoppypets Products



130.4 Hoppypets Products



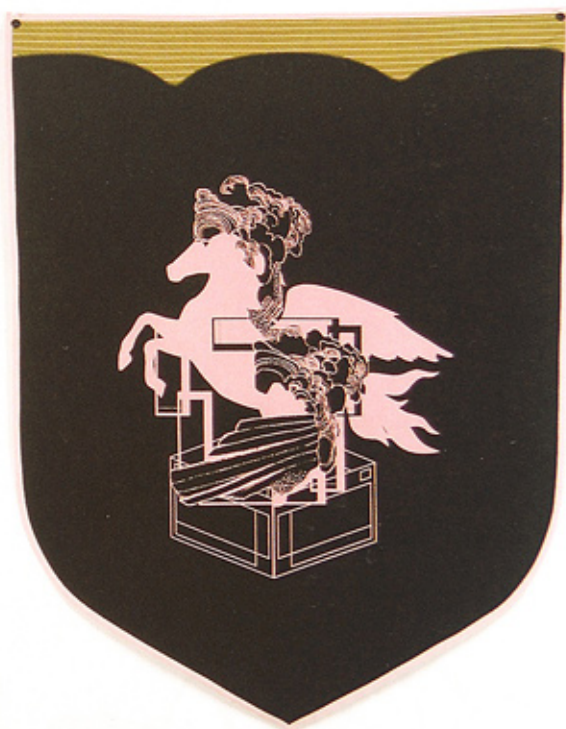
130.5 Hoppypets Products



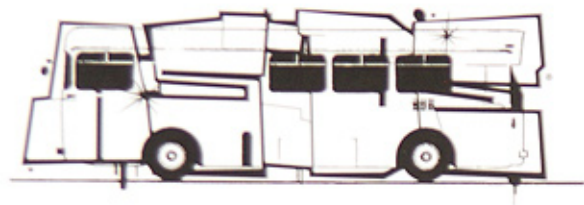
130.6 Hoppypets Products



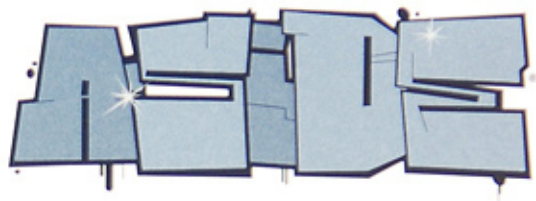
131.1 Happypets Products



131.2 Happypets Products



132.1 A-Side Studio



132.2 A-Side Studio



132.3 A-Side Studio



132.4 A-Side Studio



132.5 jun



132.6 viagrafik



133.1 Ariel Pintos



133.2 Gabor Polotai



133.3 Hort



133.4 ohiogirl Design



133.5 fulquro



133.6 FROZT



133.7 everyday icons



133.8 polygraph



133.9 Raum Mannheim



133.10 alphabetical order



133.11 KEEP LEFT STUDIO



133.12 sweaterweather



134.1 Hort



134.2 Hort



134.3 Hort



134.4 sweaterweather



134.5 superfamous



134.6 Monickers Design



134.7 Gabor Palotai



134.8 sweaterweather



134.9 Monickers Design



134.10 GWG CO. LTD



134.11 Karen Ingram



134.12 sweaterweather



134.13 Carsten Roffel



134.14 Vör



134.15 superfamous



134.16 sweaterweather



135.1 Belmer Negrillo



135.2 a small percent



135.3 a+morph



135.4 viagrafik



135.5 polygraph



135.6 viagrafik



135.7 polygraph



135.8 sunrise studios



135.9 Maniackers Design



135.10 Maniackers Design



135.11 mikati



135.12 Ariel Pintos



135.13 MAGNETOFONICAOFONICA



135.14 viagrafik



135.15 viagrafik



135.16 Jean-Jaques Tachdjian



136.1 viagrafik



136.2 viagrafik



136.3 viagrafik



136.4 viagrafik



136.5 viagrafik



136.6 viagrafik



136.7 viagrafik



136.8 viagrafik



136.9 viagrafik



136.10 viagrafik



136.11 viagrafik



136.12 viagrafik



hort

137.1 Hort



Hort

137.2 Hort



hort

137.3 Hort



hort

137.4 Hort



hort

137.5 Hort



hort

137.6 Hort



hort

137.7 Hort



hort

137.8 Hort



FROM
HORT
TO HEART

137.9 Hort



hort

137.10 Hort



hort

137.11 ohioqirl Design

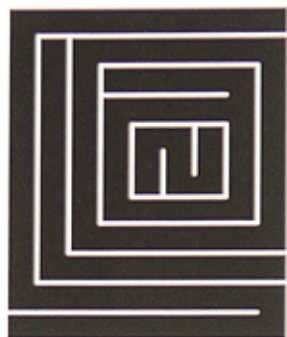


THE
QUIET
LIFE

137.12 ohioqirl Design



138 1 voborovik



138 2 Mark Sloan



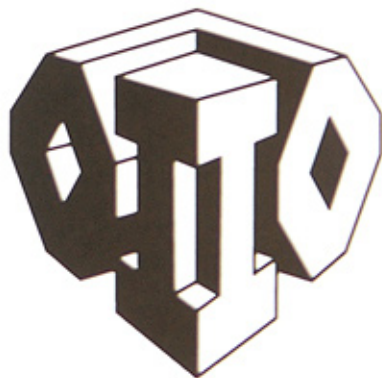
138 3 polygraph



138 4 polygraph



138 5 Carsten Raffel



138 6 Jo Design



DOPEPOPE

139.1 dopepope



dopepope

139.2 dopepope



dopepope

139.3 dopepope



USEFUL

139.4 dopepope



useful

139.5 dopepope



useful

139.6 dopepope



space
architects

139.7 Dubius?



space
architects

139.8 Dubius?



space
architects

139.9 Dubius?

kollegraphics

140.1 kollegraphics

Ɔ Ɔ Ɔ Ɔ Ɔ

140.3 Furi Furi

weissraum

140.5 weissraum

viagrafik

140.2 viagrafik

viagrafik®

140.4 viagrafik

nu designs+

140.6 nu designs+ yanku

NO DOMAIN

141.1 no-domain

mikati

*saturate*TM

141.2 mikati

141.3 superfamous

Atipi

KONG

HOLA
HOLA

141.4 Oscar Salinas Losado

141.5 Hula Hula

141.6 Oscar Salinas Losado

pro
cc
sada

142.1 MAGNETOFONICA

maulin

Studio for visual communication, coöperie
<http://www.maulin.de>

142.3 NULLPROZENTFETT

ban

142.5 Mark Sloan

berne^{BD}
beats

142.2 BÜRO DESTRUCT

armTM

142.4 bleed

ADW.

142.6 vjaqgrafik



143.1 fupete studio



143.2 bionic-systems



143.3 HandGun



143.4 Felix Braden



144.1 eboy



144.2 eboy



144.3 eboy



144.4 eboy



144.5 eboy



144.6 A-Side Studio





146.1 bleed



146.2 A-Side Studio



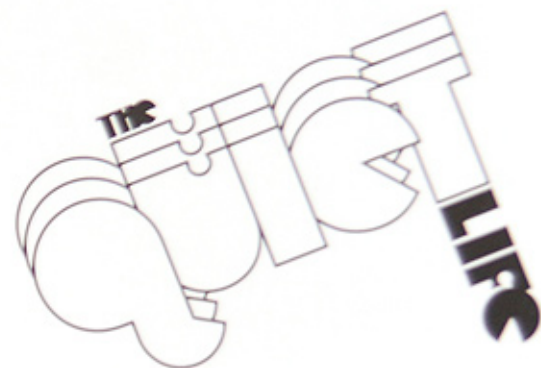
146.3 HandGun



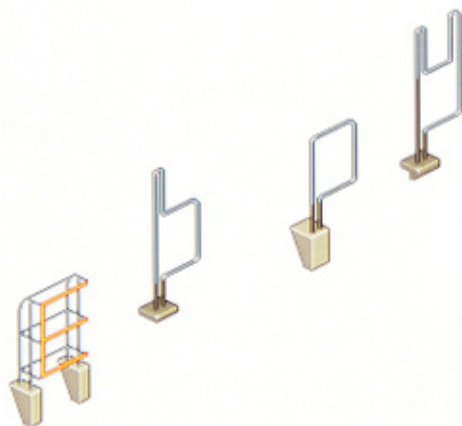
146.4 dmote



147.1 ZIP Design



147.2 ohioqiel Design



147.3 ebay



147.4 ebay



148.1 INSECT



148.2 ZIP Design



148.3 strange//attraktor



148.4 KEEP LEFT STUDIO



149.1 Oscar Salinas Losada



149.2 ZIP Design



149.3 ZIP Design



149.4 Masa Colectivo Gráfico



150.1 Rebel One



150.2 ZIP Design



150.3 zookeeper



150.4 zookeeper



Against Wrong™



151.1 Unit Delta Plus

151.2 Raum Mannheim



151.3 Digitalultras



151.4 Digitalultras



151.5 POWER GRAPHIXX



151.6 KEEP LEFT STUDIO



152.1 3EStudios



152.2 NULLPROZENTFETT



152.3 A'



152.4 BÜRO DESTRUCT



152.5 Max Henschel



152.6 blindresearch



153.1 no-domain



153.2 Rebel One



153.3 Sebastian Gerbert



153.4 Chris Hutchinson

TETTAMANTI



153.5 fulquro



153.6 fupete studio



154.1 canerfantosma studio



154.2 jum



154.3 viagrofik



154.4 Rebel One



154.5 dopepopo



154.6 Nonstop



154.7 symbolodesign



154.8 struggle inc



154.9 A-Side Studio



Maniackers Design™

155.1 Maniackers Design



OMOTE DESIGN

155.2 Maniackers Design



nulleinsbild

155.3 weissraum



ROYAL ART FORCE

155.4 Carsten Raffel



inkgraphix

155.5 inkgraphix



regina

republicofregina.com

155.6 REGINA



meomi

155.7 Meomi Design



MANIACKERS DESIGN

155.8 Maniackers Design



pixel
pusher

155.9 viaqrafik



SHNEL & MELNYCHUCK



WOHNZIMMERKUNST



ZORGLOB

156.1 bleed



VideoGraphik.

156.2 Formgeber



36STUDIOS

156.3 zorglob



156.4 blindresearch

everyday icons
www.everydayicons.jp

156.5 36Studios



156.8 jum

156.6 bleed

mecca
GRAFISK PRODUKTION

156.7 everyday icons

156.9 inkgraphix



Someday

A large, bold, black, rounded script font for the word "Someday". A rainbow with seven distinct bands is positioned behind the letters, arching over the word.

157.1 ohioqirl Design



THE MID-WEST

"IT'S IN THE MIDDLE"
Since 1889

A logo for "THE MID-WEST". The words "THE MID-WEST" are in a bold, black, sans-serif font, arched over a stylized map of the Midwestern United States. Below the map, the slogan "IT'S IN THE MIDDLE" is written in a smaller, bold, black, sans-serif font, with "Since 1889" underneath it.

157.2 ohioqirl Design



THE QUIET AIRMY

A logo for "THE QUIET AIRMY". The words "THE QUIET" are in a small, bold, black, sans-serif font, stacked above the word "AIRMY". "AIRMY" is in a very large, bold, black, sans-serif font. A rainbow with seven distinct bands is positioned above the word "AIRMY", arching over it.

157.3 ohioqirl Design



158.1 Alexander Fuchs



158.2 viografik



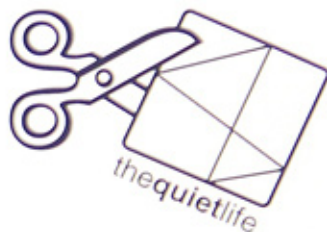
158.3 MAGNETOFONICA



158.4 ohioqirl Design



158.5 ohioqirl Design



158.6 ohioqirl Design



158.7 WG Berlin



158.8 Studio Süd



158.9 Mosa Colectivo Gráfico



159.1 New Future People



159.2 COLOURMOVIE



159.3 Dokhaus



159.4 Felix Braden



159.5 dopepope



159.6 GWG CO. LTD



159.7 J8Studios



159.8 Hula Hula



159.9 Jürgen und ich



159.10 stylodesign



159.11 zookeeper



159.12 ohiogirl Design



159.13 J8Studios



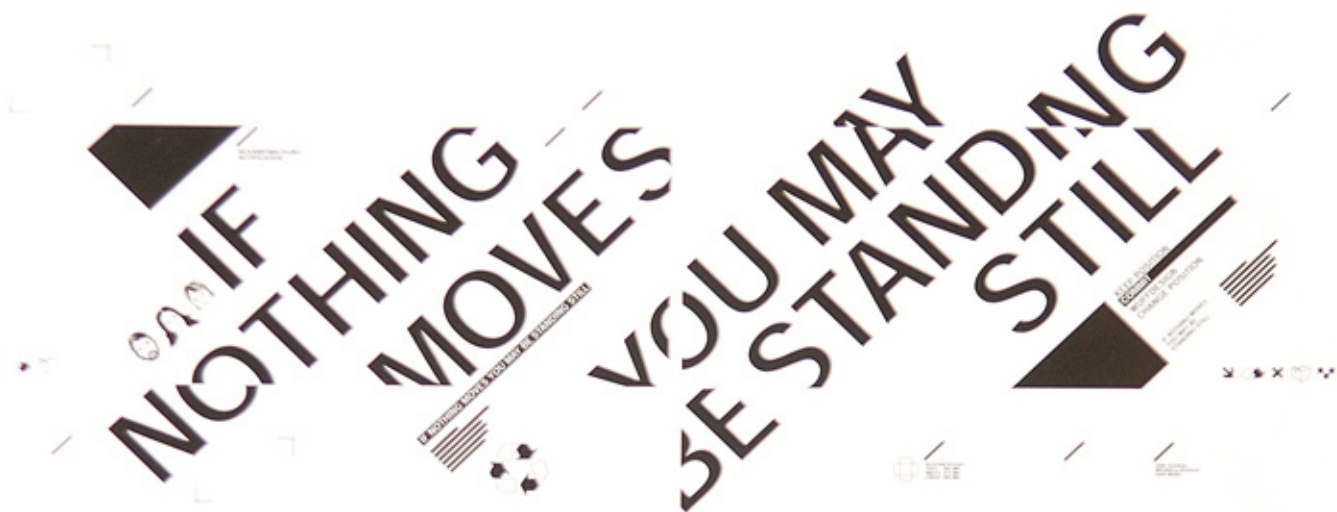
159.14 Masa Colectivo Gráfico



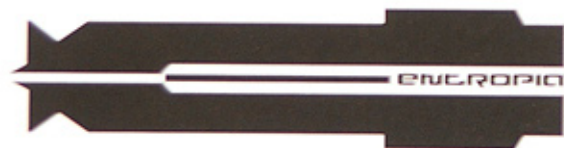
159.15 Rebel One



159.16 Planet Pixel



160.1 wuff design



160.2 symbolodesign



160.3 bionic-systems



161.1 zookeeper



161.2 New Future People



161.3 Syrup Helsinki



162.1 weissraum



162.2 BLU DESIGN



162.3 Hula Hula



162.4 Hula Hula



162.5 Felix Braden



162.6 canefantasma studio



162.7 Propello



162.8 Felix Braden



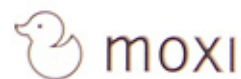
162.9 tokidoki



162.10 tokidoki



162.11 REGINA



162.12 moxi



163.1 tokidoki



163.2 pee & poo



164.1 Max Henschel



164.2 Max Henschel



164.3 INSECT



164.4 zorglob



164.5 BÜRO DESTRUCT



164.6 GWG CO. LTD



164.7 sunrise studios



164.8 Karlssonwilker Inc.



164.9 86 the onions



164.10 FORK UNSTABLE MEDIA



164.11 HandGun



164.12 Hula Hula



165.1 Superlow



165.2 viagrafik



sunrise studios

165.3 sunrise studios

early BIRDS

165.4 urbn;



165.5 viagrafik



165.8 Gianni Rossi



166.1 A*



166.2 A*



166.3 A*



166.4 A*



166.5 weissraum



166.6 BlockJune



166.7 polygraph



166.8 Dokhaus



166.9 dopepop



166.10 PFADFINDEREI



166.11 viogrofik



166.12 HandGun



187.1 cubegrafik



187.2 Maniackers Design



187.3 Nendo Graphic Squad



187.4 Syrup Helsinki



187.5 Furi Furi



187.6 COLOURMOVIE



187.7 HandGun



187.8 Inkgraphix



187.9 supercfamous



168.1 the brainbox



168.2 zookeeper



168.3 the brainbox



168.4 conefantasma studio



168.5 tokidoki



168.6 Tsuyoshi Hirooka



168.7 the brainbox



168.8 REGINA



189.1 viaqrafik



189.2 viaqrafik



189.3 Nonstop



189.4 V&C



189.5 Mark Sloan

FASHION

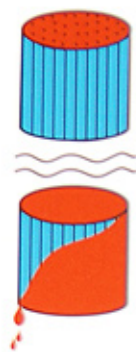
Brands and products, shops and boutiques, shows and other events: how designers translate design-related fashion into symbols – this chapter shows a broad and varied spectrum on that.

MODE

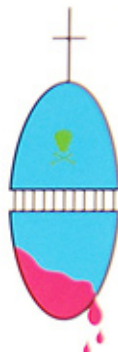
Marken und Produkte, Geschäfte und Boutiquen, Messen und andere Events: Wie Gestalter das design-verwandte Thema Mode in Zeichen umsetzen – davon zeigt dieses Kapitel ein buntes und breites Spektrum.



172.1 weissraum



172.2 Rob Abeyta



172.3 Rob Abeyta



172.4 Rob Abeyta



172.5 Peter Vattanatham



172.6 Zion Graphics



172.7 POWER GRAPHIXX



172.8 KEEP LEFT STUDIO



172.9 Nendo Graphic Squad



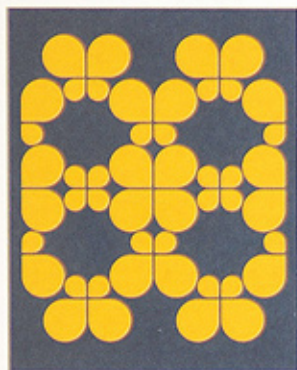
172.10 Nobody



172.11 Rob Abeyta



172.12 KEEP LEFT STUDIO



173.1 bleed



173.2 Gianni Rossi



173.3 Gianni Rossi



173.4 struggle inc



173.5 New Future People



174.1 incorrect



174.2 incorrect



174.3 incorrect



174.4 incorrect



174.5 Nendo Graphic Squad



174.6 stylodesign



174.7 lindedesign



174.8 a-morph



174.9 polygraph



174.10 Masa Colectivo Gráfico



174.11 POWER GRAPHIXX



174.12 ohioqirl Design



174.13 NULLPROZENTFETT



174.14 Tsuyoshi Kusano



174.15 POWER GRAPHIXX



174.16 POWER GRAPHIXX



175.1 Io Design



175.2 Io Design



175.3 Rob Abeyta



175.4 viografik



175.5 Carsten Raffel



175.6 OCKTAK



175.7 tokidoki



175.8 Io Design



175.9 automatic art & design



175.10 KEEP LEFT STUDIO



175.11 Jorge Alderete



175.12 weissraum



175.13 jum



175.14 lindedesign



175.15 Parra



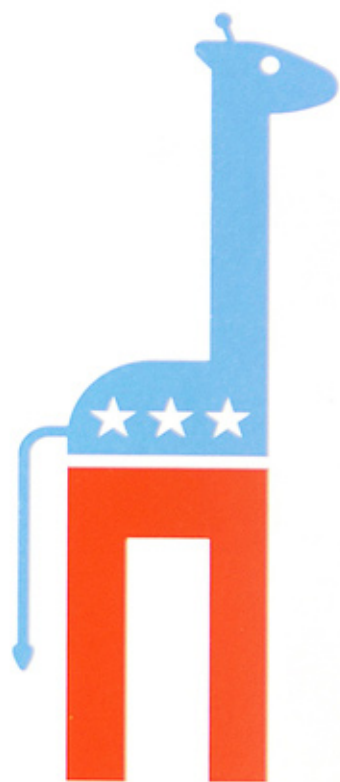
175.16 Parra



176.1 Chris Hutchinson



176.2 Chris Hutchinson



JimStyle™

176.3 weissraum



177.1 weissraum



177.2 weissraum



177.3 BORDFUNK



178.1 POWER GRAPHIXX



178.2 Zion Graphics



178.3 tokidoki



178.4 Porco



178.5 Porco



178.6 Rob Abeyta



179.1 tokidoki



179.2 tokidoki



179.3 tokidoki



179.4 tokidoki



179.5 tokidoki



179.6 aia webstätt



179.7 tokidoki



179.8 tokidoki



179.9 tokidoki



179.10 tokidoki



179.11 tokidoki



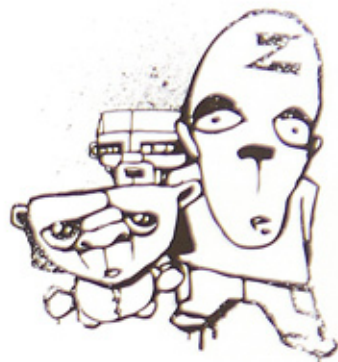
179.12 tokidoki



180.1 Happypets Products



180.2 Masa Colectivo Gráfico



180.3 Zion Graphics



180.4 Happypets Products



180.5 Masa Colectivo Gráfico



180.6 Zion Graphics



181.1 Tsuyoshi Hirooka



181.2 Zion Graphics



181.3 polygraph



181.4 Tsuyoshi Hirooka



181.5 Zion Graphics



181.6 polygraph



182.1 Hoppypets Products



182.2 Hoppypets Products



182.3 Hoppypets Products



182.4 Hoppypets Products



182.5 Hoppypets Products



182.6 Hoppypets Products



183.1 Hoppypets Products



183.2 Masa Colectivo Gráfico



183.3 Masa Colectivo Gráfico



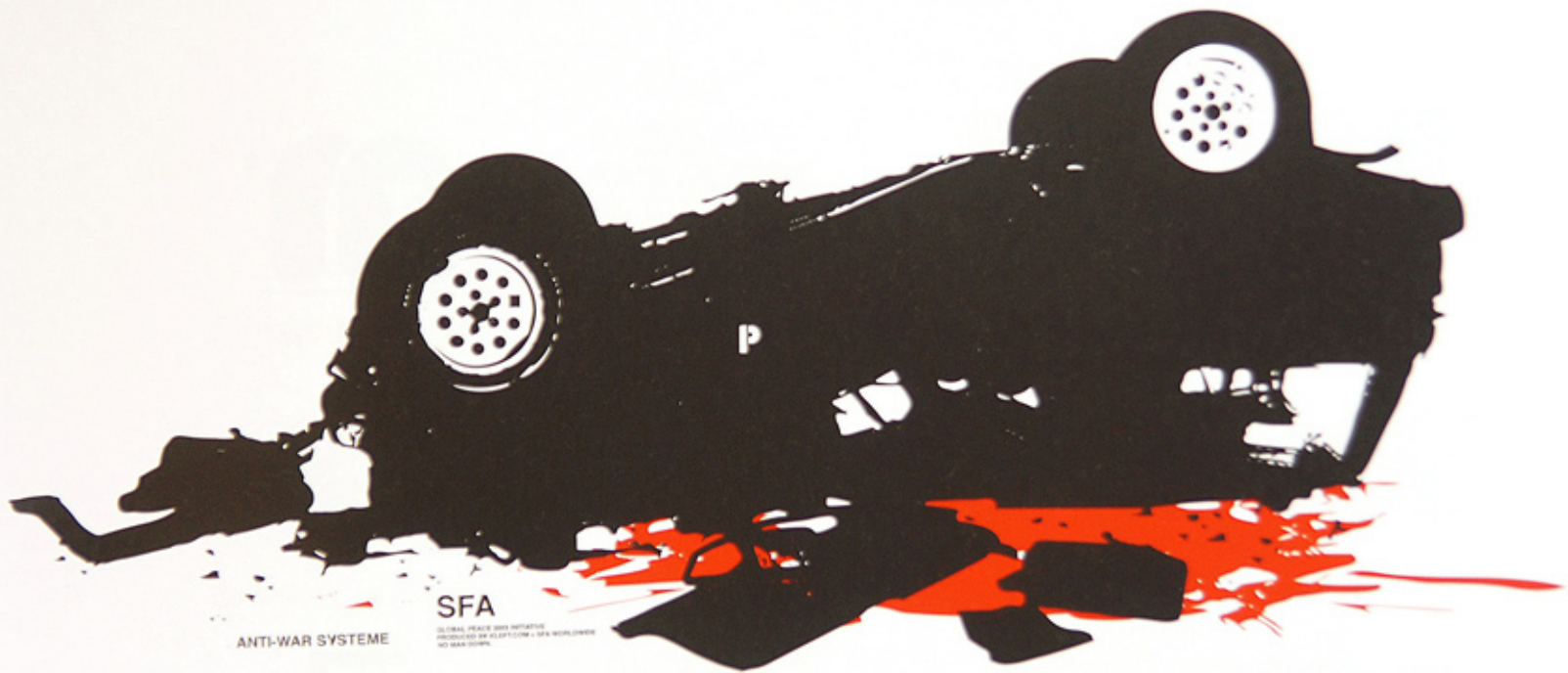
183.4 Formgeber



184.1 incorrect



184.2 incorrect



ANTI-WAR SYSTEME

SFA

GLOBAL PEACE 2008 INITIATIVE
PRODUCED BY LEFT.COM + NEW WORLDWIDE
NO WAR 2008.



186.1 Parro



186.2 Parro



186.3 Tsuyoshi Hirooka



186.4 KEEP LEFT STUDIO



186.5 nu designs+ yanku



186.6 viagrofik



186.7 Finsta



186.8 Nobody



186.9 everyday icons



186.10 Tsuyoshi Hirooka



186.11 VASAVA



186.12 Corsten Roffel



187.1 Vår



187.2 Vår



187.3 Chris Hutchinson



187.4 Io Design



187.5 Tsuyoshi Hirooka



187.6 Rob Abeyta



187.7 Zion Graphics



187.8 KEEP LEFT STUDIO



187.9 Pacca



187.10 Tsuyoshi Hirooka



187.11 Furi Furi



187.12 Vår

inside

BL NKS

JOURNAL

188.1 FUTRO

188.2 doublestandards

188.3 Nobody

FUTUNCE

MAEHA

CRUELTY

188.4 FROZT

188.5 Niels Jonsson

188.6 Peter Vattanothom

FROZT

LAKAI

188.7 Nobody

188.8 ohioqirl Design

請為我消費

189.1 Nendo Graphic Squad

BILLBOARD

189.2 Tsuyoshi Hirooka

神厨紙

189.3 Nendo Graphic Squad

vibration

189.4 Tsuyoshi Hirooka

COMPROMISE

189.5 POWER GRAPHIXX

PARADISE

189.6 Tsuyoshi Hirooka

LOU+D COUTURE

189.7 wuff design

Good Tuning

189.8 Tsuyoshi Hirooka



190.1 KEEP LEFT STUDIO



190.2 Rinzen



190.3 Rinzen



190.4 KEEP LEFT STUDIO



190.5 Rinzen



190.6 KEEP LEFT STUDIO



190.7 Rinzen



190.8 KEEP LEFT STUDIO



190.9 Nonstop



190.10 ohlogirl Design



190.11 METHOD



190.12 POWER GRAPHIXX



190.13 Max Henschel



190.14 BÜRO DESTRUCT



190.15 Niels Jonsson



190.16 everyday icons

191.1 everyday icons

191.2 no-domain

191.3 no-domain

191.4 Syrup Helsinki

191.5 Tsuyoshi Hirooka

191.6 KEEP LEFT STUDIO

191.7 KEEP LEFT STUDIO

191.8 POWER GRAPHIXX

191.9 KEEP LEFT STUDIO

191.10 KEEP LEFT STUDIO

191.11 BlackJune

191.12 Tsuyoshi Hirooka

191.13 POWER GRAPHIXX

191.14 POWER GRAPHIXX

191.15 Tsuyoshi Hirooka

191.16 POWER GRAPHIXX

192.1 Porro

192.2 Porro

192.3 Porro

192.4 Porro

192.5 Porro

192.6 Porro

192.7 Porro

192.8 Deanne Cheuk

192.9 Zion Graphics

192.10 Porro

192.11 Syrup Helsinki

192.12 Kingsize

192.13 J6Studios

192.14 Hula Hula

192.15 Digitalultras

192.16 Hort



193.1 Deanne Cheuk



193.2 Planet Pixel



193.3 dmote



193.4 struggle inc



SHARK BISCUIT

194.1 Kollegraphics



عانتناست
JivStyle™ International

194.2 weissraum



J. Lindeberg

194.3 Zion Graphics



Lichtspielhaus

194.4 Chris Hutchinson



Stevia

194.5 A-Side Studio



Tattoo

194.6 Planet Pixel

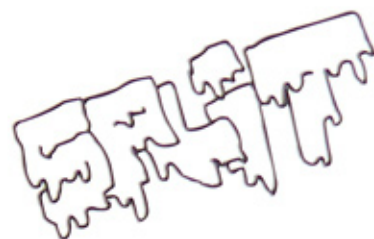


BUTON

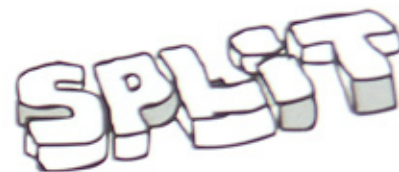
194.7 automatic art & design



195.1 KEEP LEFT STUDIO



195.2 KEEP LEFT STUDIO



195.3 KEEP LEFT STUDIO



195.4 KEEP LEFT STUDIO



195.5 KEEP LEFT STUDIO



195.6 no-domain



195.7 no-domain



195.8 ohioqiel Design



195.9 ohioqiel Design



196.1 Porro



196.2 Balsi Grafik



196.3 weissraum



196.4 shido keiichi design



196.5 bleed



196.6 Corsten Raffel



196.7 BÜRO DESTRUCT



196.8 Rinzen



196.9 tokidoki



196.10 Nobody



196.11 weissraum



196.12 Vör



196.13 Porro



196.14 ebay

american apparel



196.15 Gianni Rossi



196.16 Digitalultras





ChristianMather

198.1 stylodesign



reload

198.2 bleed



CIAOPANIC
WWW.CIAOPANIC.COM

198.3 GWG CO. LTD



Sabotage

198.4 Formgeber

ELECTRO

198.5 Tsuyoshi Kusano

MOORS

198.6 KEEP LEFT STUDIO

ONEILL

198.7 KEEP LEFT STUDIO

LAKAI

198.8 ohiogirl Design

WHO'S WHO
GALLERY

198.9 GWG CO. LTD

GRATIS
BHALTIS

198.10 olo webstätt

Rocque
Bien

198.11 Porro

KALUZ

198.12 viagrofisk

RECORD

198.13 BlackJune

VICTORIOUS FUTURE
POWERED BY J LINDBERG

198.14 Zion Graphics

pinpops

198.15 TAKI

THE GALAXY OF
LEIJI
MATSUMOTO

198.16 Tsuyoshi Hirooka



199.1 polygraph



199.2 BÜRO DESTRUCT



199.3 Chris Hutchinson



199.4 Syrup Helsinki



199.5 bleed



199.6 POWER GRAPHIXX



199.7 Formgeber



199.8 Gianni Rossi



199.9 Nendo Graphic Squad



199.10 Nendo Graphic Squad



199.11 J8Studios



199.12 BlackJune



199.13 Maniackers Design



199.14 blindresearch



199.15 everyday icons



199.16 Niels Jansson



200.1 Syrup Helsinki



200.2 Gianni Rossi



200.3 zookeeper



200.4 HandGun



200.5 Jorge Alderete



201.1 KEEP LEFT STUDIO



201.2 KEEP LEFT STUDIO



201.3 everyday icons



201.4 KEEP LEFT STUDIO



201.5 Digitalultras



201.6 POWER GRAPHIXX



202.1 New Future People



202.2 New Future People



202.3 Tina Backman



202.4 Masa Colectivo Gráfico



203.1 Masa Colectivo Gráfico



203.2 rubber type citizens



203.3 everyday icons



203.4 automatic art & design



204.1 KEEP LEFT STUDIO



204.2 New Future People



204.3 ohiogirl Design



205.1 fupete studio



205.2 KEEP LEFT STUDIO



205.3 KEEP LEFT STUDIO



205.4 Positron



206.1 Zion Graphics



206.2 Zion Graphics



206.3 Zion Graphics



206.4 Zion Graphics



206.5 Zion Graphics



206.6 Zion Graphics



206.7 KEEP LEFT STUDIO



206.8 Digitalultras



206.9 KEEP LEFT STUDIO



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CARACAS VENEZUELA
MADE IN LATINOAMERICA
WWW.MASA.CO.VE

207.1 Masa Colectivo Gráfico



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WWW.MASA.CO.VE

207.2 Masa Colectivo Gráfico



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MADE IN LATINOAMERICA
WWW.MASA.CO.VE

207.3 Masa Colectivo Gráfico



207.4 the brainbox



207.5 KEEP LEFT STUDIO



207.6 KEEP LEFT STUDIO



207.7 HandGun



207.8 Masa Colectivo Gráfico



207.9 Nendo Graphic Squad



208.1 automatic art & design



208.2 struggle inc



208.3 polygraph



208.4 ohlogirl Design



208.5 Finsta



208.6 HandGun



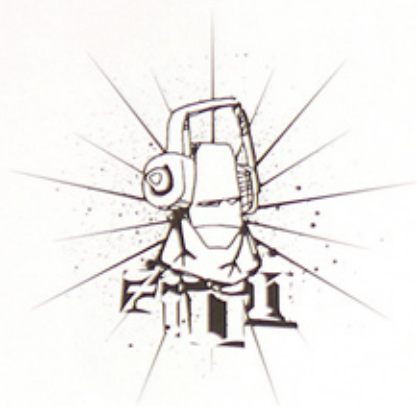
208.7 Formgeber



208.8 BlackJune



208.9 POWER GRAPHIXX



209.1 Zion Graphics



209.2 Zion Graphics



209.3 Zion Graphics



209.4 Zion Graphics



209.5 Zion Graphics



209.6 Masa Colectivo Gráfico



210.1 BlackJune



210.2 Meomi Design



210.3 ohioqirl Design



210.4 Rob Abeyta



210.5 New Future People



210.6 POWER GRAPHIXX



210.7 POWER GRAPHIXX



210.8 Zion Graphics



210.9 KEEP LEFT STUDIO



210.10 phunk



210.11 weissraum



210.12 struggle inc



210.13 Maso Colectivo Gráfico



210.14 Maso Colectivo Gráfico



210.15 Maso Colectivo Gráfico



210.16 Maso Colectivo Gráfico



211.1 tokidoki



211.2 HandGun



211.3 weissraum



211.4 Furi Furi



211.5 Porro



211.6 Digitalultras



211.7 dopepope



211.8 dopepope



211.9 Carsten Roffel



211.10 Karlssonwilker Inc.



211.11 phunk



211.12 Rob Abeyta



211.13 Tsuyoshi Hirooka



211.14 Carsten Roffel



211.15 Carsten Roffel



211.16 vektor 3



212.1 the brainbox



212.2 Vör



212.3 incorect



212.4 the brainbox



212.5 Meomi Design



212.6 BlockJune



213.1 no-domain



213.2 Parro



213.3 ohioqirl Design



213.4 Parro



213.5 KEEP LEFT STUDIO



214.1 nu designs+ yanku



214.2 Rob Abeyta



214.3 MAGNETOFONICA



214.4 Planet Pixel



214.5 Hula Hula



214.6 Gianni Rossi



214.7 Gianni Rossi



214.8 Gianni Rossi



214.9 Nobody



214.10 automatic art & design



214.11 plumnotion



214.12 automatic art & design



214.13 Maniackers Design



214.14 automatic art & design




214.15 zookeeper



214.16 sunrise studios


 karlla GIROTTTO

215.1 A*


 délicat
people®

215.2 B.U.L.b grafix


 Kastane

215.3 GWG CO. LTD


 BTSVC

215.4 Nobody


 FEIT™

215.5 Um-bruch


 GUIZMO
GRAPHIKUNION

215.6 zookeeper


 OTONO
INVIERNO 04

215.7 Masa Colectivo Gráfico


 Lisa Schibel

215.8 Lisa Schibel


 ape

215.9 Sebastian Gerbert


 snow

215.10 everyday icons


 WIZZK

215.11 310 K


 KAUZ®

215.12 viagrafik


 HX+NI

215.13 Nendo Graphic Squad


 DABBLE

215.14 Nobody


 MOOKS
MILKSHAKE
MILKSHAKE
MILKSHAKE

215.15 POWER GRAPHIXX


 BSMT

215.18 Nobody



216.1 KEEP LEFT STUDIO



216.2 KEEP LEFT STUDIO



216.3 Nobody



216.4 Fuzi Fuzi



216.5 Masa Colectivo Gráfico



216.6 Zion Graphics



216.7 Gianni Rossi



216.8 automatic art & design



216.9 Formgeber



217.1 Fuzi Fuzi



217.2 Fuzi Fuzi



217.3 Positron



217.4 Masa Colectivo Gráfico



217.5 automatic art & design



217.6 Digitalultras



218.1 Mosa Colectivo Grafico



218.2 Meomi Design



218.4 Meomi Design



218.6 Meomi Design



218.3 Meomi Design



218.5 Meomi Design



218.7 Furi Furi



219.1 Furi Furi



219.2 tokidoki



219.3 struggle inc



219.4 struggle inc



220 1 Planet Pixel



220 2 zookeeper



220 3 Zion Graphics



220 4 Zion Graphics



220 5 Porro



220 6 forcefeed swede



221.1 ohioqrl Design



221.2 ohioqrl Design



221.3 Porra



221.4 Rinzen



221.5 Rinzen



221.6 Rinzen



222.1 Rinzen



222.2 Rinzen



222.3 Rinzen



222.4 Chris Hutchinson



IN MOTION GAMES

This chapter is driven by action and movement. Logos reflecting the typical character of computer and video games. Pictograms and figures for another world - that of the Global Game Community. Demonstrations of logo development processes provide a second focus for this chapter.

IN MOTION GAMES

Dieses Kapitel wird durch Aktion und Bewegung geprägt. Logos, die den typischen Charakter der Computer- und Videospiele reflektieren. Piktogramme und Figuren für eine andere Welt - die der globalen Game-Community. Demonstrationen von Logoentwicklungsprozessen bilden einen zweiten Schwerpunkt dieses Kapitels.



226.2 jum



226.3 310 K



226.4 Nendo Graphic Squad



226.5 Alexander Fuchs



226.6 Alexander Fuchs



226.7 310 K



226.8 PFADFINDEREI



226.9 PFADFINDEREI



226.10 PFADFINDEREI



226.1 incorrect

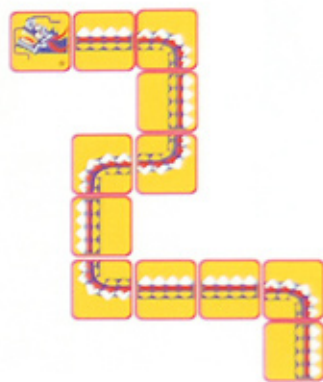
226.11 Mosa Colectivo Gráfico



227.1 tokidoki



227.2 tokidoki



227.3 tokidoki



227.4 tokidoki



227.5 tokidoki



227.6 MK12 Design Studio



227.7 tokidoki



227.8 tokidoki



227.9 Meomi Design



227.10 MK12 Design Studio



227.11 tokidoki



228.1 MK12 Design Studio



228.2 MK12 Design Studio



228.3 MK12 Design Studio



228.4 Peter Vottonotham



228.5 310 X



228.6 PLEIX



228.7 jum



228.8 polygraph



228.9 Porro



228.10 no-domain



228.11 PLEIX



228.12 doublestandards



228.13 PLEIX



228.14 PLEIX



228.15 WEWORKFORTHM



228.16 WEWORKFORTHM



229.1 NULLPROZENTFETT



229.2 polygraph



229.3 Tsuyoshi Kusano



229.4 Tsuyoshi Kusano



229.5 PLEIX



229.6 Tsuyoshi Hirooka



230.1 MK12 Design Studio



230.2 MK12 Design Studio



230.3 MK12 Design Studio



230.4 MK12 Design Studio



230.5 Porro



230.6 Porro



230.7 MK12 Design Studio



230.8 MK12 Design Studio



230.9 MK12 Design Studio



230.10 MK12 Design Studio



230.11 MK12 Design Studio



230.12 MK12 Design Studio



230.13 Porro



230.14 Porro



230.15 KEEP LEFT STUDIO



230.16 COLOURMOVIE



231.1 Kingsize



231.2 MK12 Design Studio



231.3 MK12 Design Studio



231.4 MK12 Design Studio



231.5 MK12 Design Studio



231.6 MK12 Design Studio



231.7 MK12 Design Studio



231.8 MK12 Design Studio



232.1 MK12 Design Studio



232.2 MK12 Design Studio



232.3 chemical box



232.4 Porro



233.1 Peter Vattanatham



233.2 WEWORKFORTHM



233.3 MK12 Design Studio



233.4 Nendo Graphic Squad



234.1 Raum Mannheim



234.2 Moso Colectivo Gráfico



234.3 Moso Colectivo Gráfico



234.4 Tsuyoshi Kusano



235.1 NULLPROZENTFETT



235.2 A*



235.3 NULLPROZENTFETT



235.4 Tsuyoshi Hirooka



236.1 tokidoki



236.2 tokidoki



236.4 Kingsize



236.5 jum



236.7 Miguel Angel Leyva



236.8 COLOURMOVIE

236.6 viagrofik



237.1 Porro

237.2 MK12 Design Studio



By adding the digits of your current IP address and the IP addresses of the two other nodes, we determine:

Next, the four numbers in each IP address are added together:

The digits of the resulting number are added together consecutively, until a single digit is reached:

$$\begin{aligned} 216.176.13.70 &= 442 \\ 4 + 4 + 3 + 7 &= 18 \\ 1 + 8 &= 9 \end{aligned}$$

This single number is compared to the following color code chart:



After the color is selected, the IP address is plotted in a site map, each of the four numbers in the IP address corresponds to a line in the site. The position of the line is measured in degrees starting counter-clockwise from the "zero o'clock" position. A number of 90 will point due north, a number of 247 will point south-west, and so on for the rest.

$$216.176.13.70 \quad 24.84.71.182 \quad 145.198.232.102 \quad 192.3.29.181$$



Finally, the four sites are superimposed to create the final logo design.





MEDIA

This chapter reflects the heterogeneous nature of our media world and presents numerous examples of how and with what creative devices figures from the current designer scene find appropriate and memorable symbols for TV stations and magazines, websites, radio stations and other media.

MEDIA

Dieses Kapitel reflektiert den heterogenen Charakter unserer Medienwelt, und zeigt an zahlreichen Beispielen, wie und mit welchen Gestaltungselementen Vertreter der aktuellen Designerszene für TV-Sender und Zeitschriften, Websites, Radiostationen und andere Medien adäquate und einprägsame Zeichen setzen.



242.1 WEWORKFORTHM



242.2 WEWORKFORTHM



242.3 Positron



242.4 WEWORKFORTHM



242.5 WEWORKFORTHM



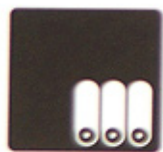
242.6 Nonstop



242.7 310 K



242.8 ZIP Design



242.9 Sebastion Gerbert



242.10 Tsuyoshi Hirooka



242.11 Tsuyoshi Hirooka



242.12 no-domain



243.1 Alexander Fuchs



243.2 WG Berlin



243.3 Digitalultras



243.4 Tsuyoshi Kusano



243.5 Alexander Fuchs



243.6 Alexander Fuchs



243.7 Felix Braden



243.8 Alexander Fuchs



243.9 Formgeber



243.10 Formgeber



243.11 Formgeber



243.12 Formgeber



244.1 Positron



244.2 phunk



244.3 jum



244.4 POWER GRAPHIXX



244.5 Positron



244.6 phunk



245.1 Gozer Media



245.2 FUTRO



245.3 Formgeber



245.4 everyday icons



245.5 A-Side Studio



245.6 Formgeber

246.1 Belsi Grafik

246.2 weissraum

246.3 Tsuyoshi Kusano

246.4 Kollegraphics

246.5 Kollegraphics

246.6 Kollegraphics

246.7 no-domain

246.8 bleed

246.9 Masa Colectivo Gráfico



247.1 sweaterweather



247.2 Rinzen



247.3 mikati



247.4 mikati



247.5 KEEP LEFT STUDIO



247.6 EBOY



247.7 everyday icons



247.8 WEWORKFORTHEM



247.9 Digitalultras



248.1 viografik



248.2 viografik



248.3 viografik



248.4 viografik



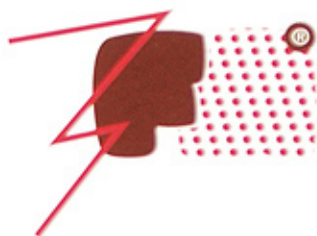
248.5 viografik



248.6 KEEP LEFT STUDIO



248.7 sweaterweather



248.8 sweaterweather



248.9 sweaterweather



249.1 KEEP LEFT STUDIO

Refill®

250.1 KEEP LEFT STUDIO

နေ့ကုန်

250.2 no-domain

mini mix®

250.3 Genevieve Gauckler

Bala Koo

250.4 no-domain

sunshine

250.5 everyday icons

sushi

250.6 everyday icons

INTRO

251.1 Jürgen und ich

MASSIVE

251.2 struggle inc

dotspot.
internet professionals

251.3 Balsi Grafik

ODGÖR

251.4 WEWORKFORTHEM

Outlet

251.5 automatic art & design

grooves

251.6 WEWORKFORTHEM

GADGET

251.7 BOROFUNK

SPILLSONEN

251.8 Kollegraphics

ThinkPad 学

252.1 Tsuyoshi Hirooka

HANDBOOK

252.3 Tsuyoshi Hirooka

VITRINA

252.5 Oscar Salinas Losado

EVOLUTIVE

252.7 VASAVA

モリスルルルル!

252.2 Tsuyoshi Hirooka

شهرزاد
SHAHRZAD

252.4 Norm

70667-2"

252.6 Montackers Design

CONZONON

252.8 weissraum

plast™

253.1 Zion Graphics

Dit skal ikke!

253.2 Superlow

DEZINE

253.3 Superlow

Vasava: Leisure Goods
VASAVA NETWORKS LEISURE GOODS AVAILABLE AT: WWW.VASAVA.COM

253.4 VASAVA

BLOW

253.5 GWG CO. LTD

VSV-dingdong

253.6 VASAVA

viva

253.7 Planet Pixel

worldtime

253.8 nothing medialab

Claudia

VITRINA

MONITOR

254.1 POWER GRAPHIXX

254.2 Oscar Salinas Losado

254.3 Tsuyoshi Kusano

PROJECT BROOKLYN

informa

XODAM

254.4 typotherapy

254.5 FUTRO

254.6 Tsuyoshi Hirooka

elijahmean

GREEN
GREEN

INFO.

tiltALERT

254.7 texelseboys & Artmiks

254.8 typotherapy

254.9 WEWORKFORTHEN

bigloader circular soundteaser

255.1 stylodesign

255.2 stylodesign

255.3 OCKTAK

sub·no™

wutbOX

coupling

255.4 Unit Delta Plus

255.5 plumnotation

255.6 lovelybrand

Refill™

DE:BUG

leisure®
vasava leisure goods

255.7 KEEP LEFT STUDIO

255.8 Rikus Hillmann

255.9 VASAVA



256.1 Nendo Graphic Squad



256.2 amote



256.3 Nendo Graphic Squad



256.4 amote



256.5 Digitalultros



256.6 Positron



256.7 Nendo Graphic Squad



256.8 J6Studios



256.9 Digitalultros

ゲームの楽しさを
教えるあげたい!

257.1 Tsuyoshi Hirooka

カンパニア
ドメイン™

257.3 Maniackers Design

Build and Scribble

257.5 Nendo Graphic Squad

ともしや

257.2 Nendo Graphic Squad

MY
START

257.4 polygraph

BUILD
and
SCRIBBLE

Build and Scribble. There is no such thing as completion.

257.6 POWER GRAPHIXX

HAPPY
NEW
YEAR
2004

257.7 Maniackers Design

デザインフレックス

258.1 Tsuyoshi Hirooko

ニンゲン、今日も涙を流す。

258.2 Tsuyoshi Hirooko

ハローハローヌード

258.3 Tsuyoshi Hirooko

心理学は社会

258.4 Tsuyoshi Kusano

モリ
森の国暮
モリ

258.5 Moriackery Design

矢分はもう戦争2.1
PARACE QUE ES LA GUERRA 2.1 矢作俊彦×藤原カムイ

258.6 Nendo Graphic Squad

狂薬売店

258.7 Positron

交戦設定

258.8 Nendo Graphic Squad

5月
洋楽
MANIA

259.1 Tsuyoshi Hirooka

緊急捜査!
ガレッジ
ハルティン
GALLEGE HUNTING THE URGENT INVESTIGATION

259.2 POWER GRAPHIXX

ニッポニアニッポン

259.3 Tsuyoshi Kusano

おとこ女
★
おんな男

259.4 Maniacs Design



260.1 KEEP LEFT STUDIO



260.2 fupete studio



260.3 bleed



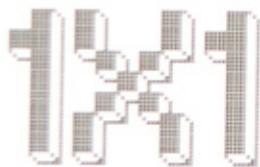
260.4 everyday icons



260.5 bleed



260.6 Chris Hutchinson



260.7 VASAVA



260.8 vjaqrafik



260.9 Moniackers Design



261.1 Maniackers Design



261.2 stylodesign



261.3 Planet Pixel



261.4 EBOY



261.5 Maniackers Design



261.6 Maniackers Design



262.1 Digitalultras



262.2 SWEDEN



262.3 Dubius?



262.4 no-domain



262.5 A-Side Studio



262.6 Masa Colectivo Gráfico



262.7 Jean-Jaques Tohdjian



262.8 Jean-Jaques Tohdjian



262.9 Jürgen und ich



263.1 Benjamin Güdel



263.2 Benjamin Güdel



263.3 Benjamin Güdel



263.4 Benjamin Güdel



263.5 Benjamin Güdel



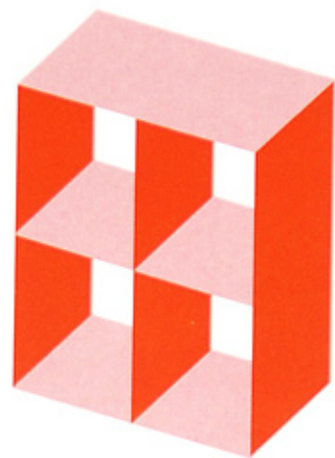
263.6 Benjamin Güdel



263.7 Benjamin Güdel



263.8 Benjamin Güdel



FOUNDATION FOR ART & CREATIVE TECHNOLOGY

264.1 studiotonne



PROJECTS & TOURING



MITES



VIDEO POSITIVE



COLLABORATION PROGRAMME

264.2 studiotonne

264.3 studiotonne

264.4 studiotonne

264.5 studiotonne



265.1 Sanjai



265.2 Tsuyoshi Hirooka



265.3 stylodesign



265.4 Positron



265.5 BÜRO DESTRUCT



SPILLSONEN

265.6 Kallegraphics



MONTERRY.

265.7 POWER GRAPHIXX



media72

265.8 A-Side Studio



265.9 lovelybrand



265.10 A-Side Studio



265.11 Masa Colectivo Gráfico



265.12 POWER GRAPHIXX



265.13 FROZT



ÍSLENSKASJÓNVARPSFÉLAGIÐ

265.14 FROZT



Icelandic Macintosh User Group

265.15 zorqlob



ICELANDIC NATIONAL TEAM

265.16 zorqlob



266.1 Tsuyoshi Hirooka



266.2 VASAVA



266.3 struggle inc



266.4 bleed



266.5 W&G Berlin



266.6 POWER GRAPHIXX



266.7 KEEP LEFT STUDIO



266.8 lovelybrand



266.9 VASAVA



266.10 zorqlob



266.11 Hula Hula



266.12 zookeeper



266.13 VASAVA



266.14 no-domain



266.15 Casarramona



266.16 Monlackers Design



267.1 WG Berlin



267.2 Positron



267.3 A-Side Studio



267.4 strange//attraktor



267.5 WG Berlin



267.6 Meomi Design



267.7 zookeeper



267.8 struggle inc



267.9 BORDFUNK



267.10 POWER GRAPHIXX



267.11 sweaterweather



267.12 Syrup Helsinki



267.13 Maniackers Design



267.14 plumnotation



267.15 ZIP Design



267.16 superfamous



268.1 Formgeber



268.2 Tsuyoshi Hirooka



268.3 WG Berlin



268.4 Jean-Jaques Tachdjian



268.5 symbolodesign



268.6 Sanjo1



268.7 viagrofik



268.8 Positron



268.9 VASAVA



268.10 METHOD



268.11 Axel Raidt



268.12 viagrofik



269.1 Benjamin Güdel



269.2 Masa Colectivo Gráfico



270.1 the brainbox



270.2 KEEP LEFT STUDIO



270.3 ZIP Design



270.4 Nonstop



270.5 Sanjei



270.6 VASAVA



270.7 KEEP LEFT STUDIO



270.8 struggle inc



270.9 weissraum



270.10 weissraum



270.11 weissraum



270.12 weissraum



supervisor

271.1 318tn



TRANSPORT

271.2 Lisa Schibel



COVER

271.3 Cyclone Graphix



GoodLuck
made by the one you love

271.4 VASAVA



BA D E DA

271.5 Felix Braden



BA D E DA

271.6 Felix Braden



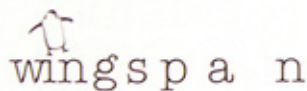
BaDeda

271.7 Felix Braden



brainlink®

271.8 visqgrafik



wingspan

271.9 Mark Sloan



CZARICOM

271.10 POWER GRAPHIXX



symtom

271.11 jum



shopsnavi.com

271.12 Yuu Imokawa



Zwinemn™

271.13 POWER GRAPHIXX



moblogs™

271.14 Maniackers Design



ZEONIC™

271.15 POWER GRAPHIXX



eHopper®

271.16 pictomat



272.1 zorqlob



272.2 zorqlob



272.3 POWER GRAPHIXX



272.4 viogrofik



272.5 Raum Mannheim



272.6 MetaDesign



272.7 chemical box



272.8 W5 Berlin



272.9 POWER GRAPHIXX



272.10 weissraum



272.11 Digitolultras



272.12 viogrofik



272.13 316tn

timeless 

273.1 incorrect

timeless 

273.2 incorrect

xecureVPN 

273.3 ARK

thoughtRefinery 

273.4 WEWORKFORTHM

on your mark 

273.5 a small percent

molecular 

273.6 Chris Hutchinson

HALLÖ 

273.7 FROZT

STEFANIE ARNDT CASTING 

273.8 weissraum

RADIOJOJO 

273.9 Hanni Pannier

moblogs 

273.10 Maniackers Design

projektor 

273.11 Jürgen und ich

BUNTIC 
BUNTC MEDIA

273.12 viografik

sweaterweather 
sweater-
movie-
millions.
SM

273.13 sweaterweather

SUPER MIERCOLE 

273.14 Masa Colectivo Gráfico

lunes de PELÍCULA 

273.15 Masa Colectivo Gráfico

EL NARRADOR 

273.16 no-domain



274.1 St. Paulus Creative Force



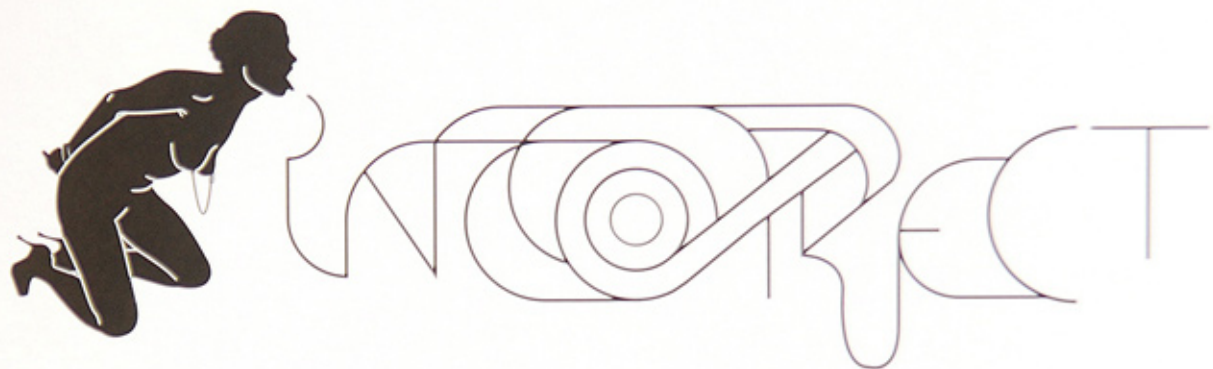
274.2 KEEP LEFT STUDIO



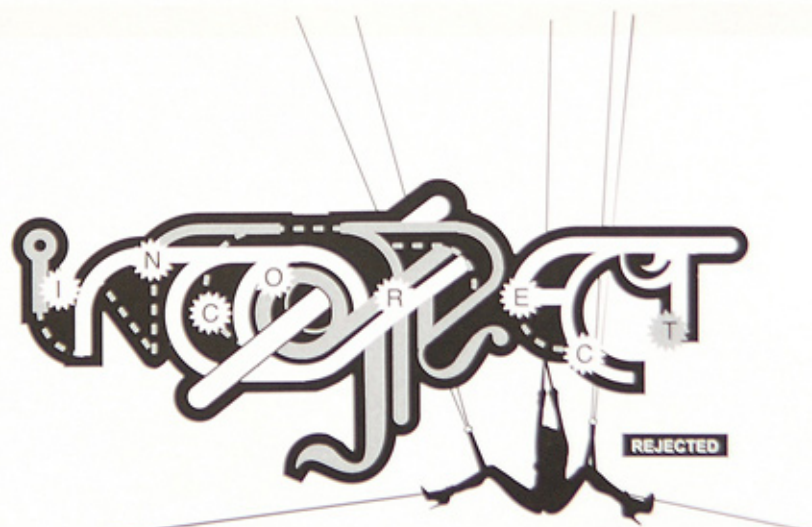
274.3 HandGun



274.4 viagrotik



275.1 incorrect



275.2 incorrect

MUSIC

How do designers make the current music scene sing visually – music labels, groups, clubs, shops and festivals in various musical fields? This chapter shows some impressive responses.

MUSIK

Wie bringen Designer die aktuelle Musikszene, Musik-Labels, Bands, Clubs, Shops und Festivals aus vielen Musiksparten visuell zum Klingen? Dieses Kapitel zeigt repräsentative Antworten.



278.1 KEEP LEFT STUDIO



278.2 doublestandards



278.3 HS



278.4 3 Particles



278.5 310 K



278.6 KEEP LEFT STUDIO



278.7 studiotonne



278.8 MK12 Design Studio



278.9 MK12 Design Studio



60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79
					mosz	↷	↶	↷	↶	↷	↶	↷	↶	↷	↶	↷	mosz	↷	mosz
80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99
↷	↶	↷	mosz	↷	↶	↷	↶	↷	↶	mosz						mosz			

mosz
↷



279.1 re-p



279.2 Superlow



280.1 Superlow



280.2 weissraum



280.3 Rikus Hilmann



280.4 raster-noten



280.5 WEWORKFORTHEM



280.6 weissraum



280.7 weissraum



280.8 weissraum



280.9 310 K



280.10 310 K



280.11 viografik



280.12 weissraum



280.13 bionic-systems



280.14 weissraum



281.1 WEWORKFORTHM



281.2 WEWORKFORTHM



281.3 WEWORKFORTHM

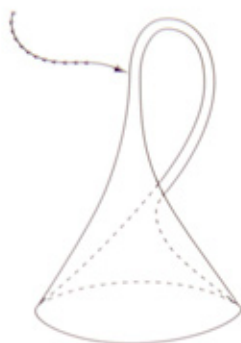


281.4 weissraum





282.1 Unit Delta Plus



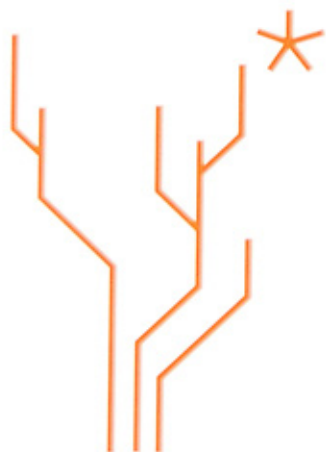
282.2 raster-noten



282.3 Syrup Helsinki



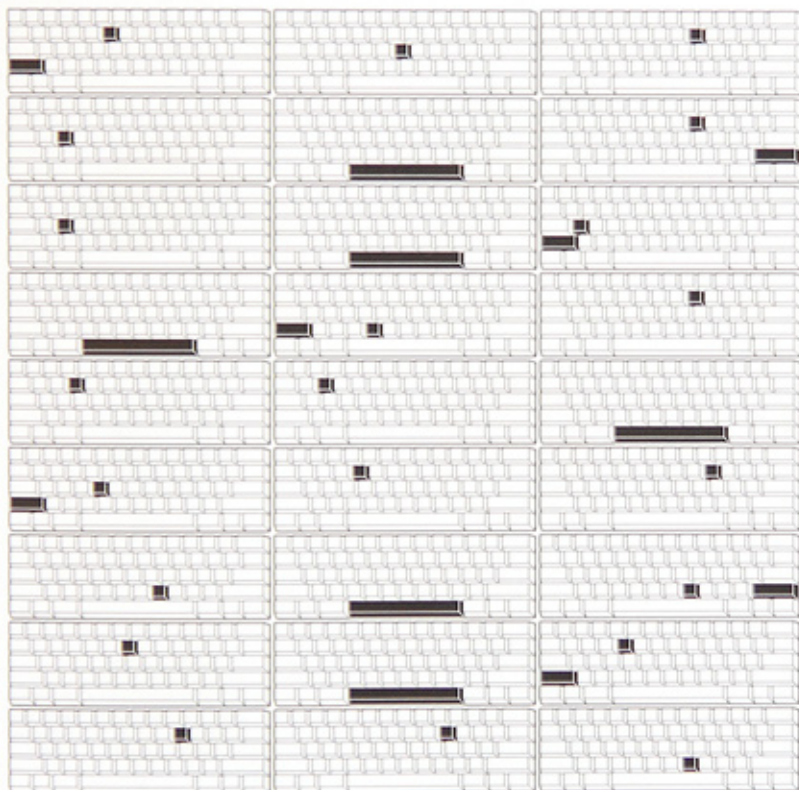
282.4 Superlow



282.5 Raum Mannheim



282.6 Raum Mannheim



283.1 FLEAL

CUÁNTICO
SOFTWARE



283.2 Andrea Krause



283.3 Andrea Krause



283.4 Andrea Krause



284.1 weissraum



284.2 weissraum



284.3 weissraum



284.4 weissraum



284.5 New Future People



284.6 weissraum



284.7 ZIP Design



284.8 Unit Delta Plus



284.9 stylodesign



284.10 Alexander Fuchs



284.11 OCKTAK



284.12 stylorouge



284.13 Jean-Jaques Tachdjian



284.14 Alexander Fuchs



284.15 A-Side Studio



284.16 Alexander Fuchs



285.1 Carsten Raffel



285.2 KEEP LEFT STUDIO



285.3 forcefeed:swede



285.4 WEWORKFORTHM



285.5 Happypets Products



285.6 Dubius?



285.7 incorrect



285.8 Carsten Raffel



285.9 ZIP Design



285.10 Parco



285.11 KEEP LEFT STUDIO



286.1 struggle inc



286.2 Dubius?

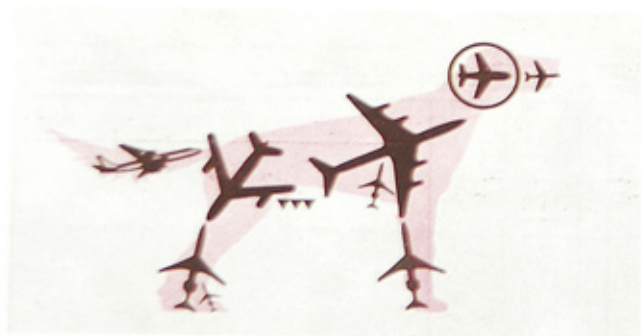


286.3 weissroum



286.4 struggle inc

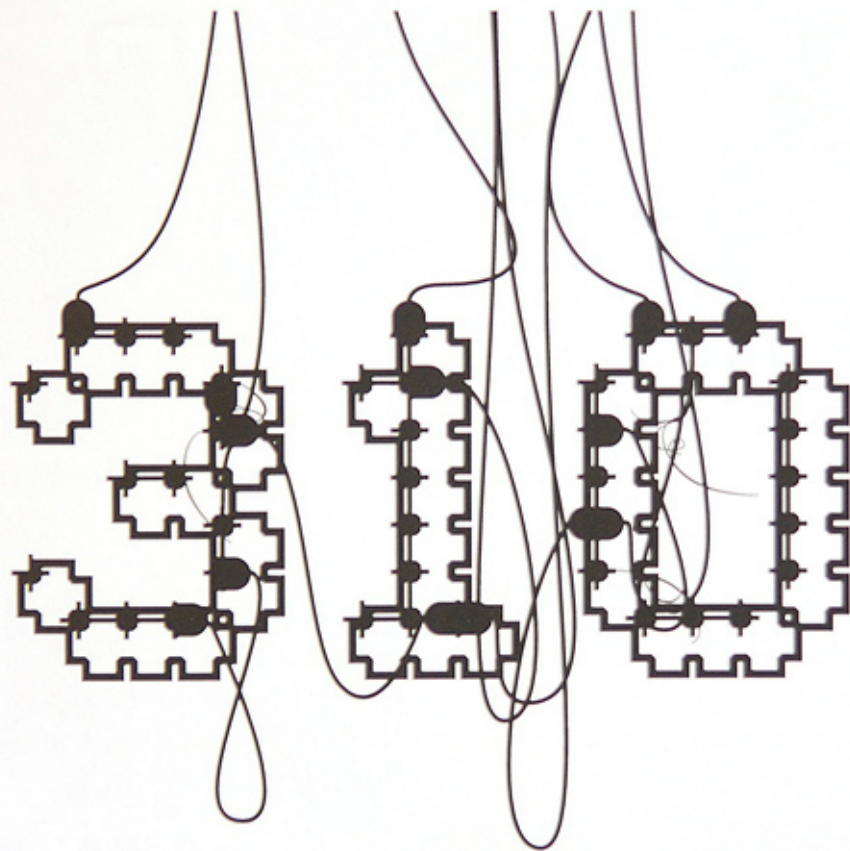




288.1 Hort



288.2 Non-format





290.1 HS



290.2 Dubius?



290.3 no-domain



290.4 Nendo Graphic Squad



290.5 weissraum



290.6 Tsuyoshi Hirooka



290.7 Jürgen und ich



290.8 Superlow



290.9 INSECT



290.10 KEEP LEFT STUDIO



290.11 KEEP LEFT STUDIO



290.12 Masa Colectivo Gráfico



290.13 troum



290.14 Tsuyoshi Hirooka



290.15 Tsuyoshi Hirooka



290.16 Hugh Morse Design



291.1 Hort



291.2 Corsten Raffel



291.3 J8Studios



291.4 Hort



291.5 Maniackers Design



291.6 Corsten Raffel



292.1 no-domain



292.2 KEEP LEFT STUDIO



292.3 KEEP LEFT STUDIO



292.4 KEEP LEFT STUDIO



292.5 KEEP LEFT STUDIO



292.6 Porro



292.7 KEEP LEFT STUDIO



292.8 studiotonne



292.9 Jürgen und ich



292.10 nu designs+ yanku



292.11 bionic-systems



292.12 bleed

YOKO

293.1 Zion Graphics

KINDA

293.2 Kingsize

DUNC™

293.3 hirschindustries

LIZARD™

293.4 bionic-systems

RUBIX[®]_{KRU}

293.5 bleed

LUNIKA*

293.6 hirschindustries

VIVIAN

293.7 INTEAM

MELT!

293.8 Jürgen und ich

SUPLO™

293.9 bleed

SERUM™

293.10 bleed

CORI

293.11 MetaDesign

KITCHEN
2002 10 11 DESO

293.12 Tsuyoshi Hirooka

FINGERS

293.13 doublestandards

silencer

293.14 ZIP Design

COLORZ

293.15 H5

HROYT

293.16 Unit Delta Plus

le norris

294.1 310 K

frison

294.2 BÜRO DESTRUCT

Rockstar^{MAGAZINE}

294.3 BÜRO DESTRUCT

nouveau

294.4 Rinzen

barcelona.

294.5 KEEP LEFT STUDIO

Soundclogh

294.6 stylodesign

melbourne®

294.7 KEEP LEFT STUDIO

phonomat

294.8 WEWORKFORTHM

coastboy

294.9 52NORD

PÓWDERXINCEA

295.1 Rinzen

STAINA INORODENSTAINI

295.2 Vör

PROBEM®

295.3 bionic-systems

audiodramas 

296.1 Jean-Jaques Tachjian

ইন্সপিরেড[®]

296.2 bionic-systems

Землячужбы

296.3 Rinzen

the
Rocking Horse
Winner

296.4 Rinzen

BLUESHONIC[™]

296.5 bleed

maratone
Maratone Music

296.6 weissraum

xploding plastic

296.7 bleed

Spend the Night™

297.1 bionic-systems

the way I Sing™

297.2 bionic-systems

Uccenukeny™

297.3 bionic-systems

Supra Orator™

297.4 bionic-systems

Ghosthacker™

297.5 bionic-systems

SKOAR®

297.6 bionic-systems

Dision·Vices

297.7 ZIP Design

STIFFRY

297.8 ZIP Design

STEAD OF SOUNDS™

298.1 bionic-systems

ECLOROFORME

298.2 Unit Delta Plus

OPERATOR
SOUND

298.3 Oscar Reyes

FASTER LOUDER

298.4 KEEP LEFT STUDIO

DRUMBASS™

URL: DRUMANDBASS.NO

298.5 bleed

IMPEDANS™

298.6 bleed

スーベニア

299.1 Tsuyoshi Kusano

スタピル

299.2 Nendo Graphic Squad

SYKOTRÖPIK®

299.3 MK12 Design Studio

conscious

299.4 everyday icons

ビートルコーチャングス
BEETLE CORCHANGS

299.5 bionic-systems

viafalsanzu

299.6 BÜRO DESTRUCT

TEMPOVISION

299.7 H5

Logic Bomb™

299.8 bionic-systems

THE VINES

300.1 Karlssonwilker Inc.

mil

300.2 weissraum

eyelash

300.3 KEEP LEFT STUDIO

LICARJY

300.4 everyday icons

KATABAH

300.5 Hulo Hulo

nomote

300.6 ZIP Design

tundra

300.7 ZIP Design

HIGH
HOPES

300.8 Miguel Angel Leyva

THORNS

300.9 Superlow

FILLER

300.10 3 Particles

CAROLA

300.11 Zion Graphics

tarkan

300.12 Jean-Jaques Tachdjian

capsule

300.13 Tsuyoshi Hirooka

anima

300.14 studiotonne

akiko yano

300.15 Vör

subğud

300.16 Superlow



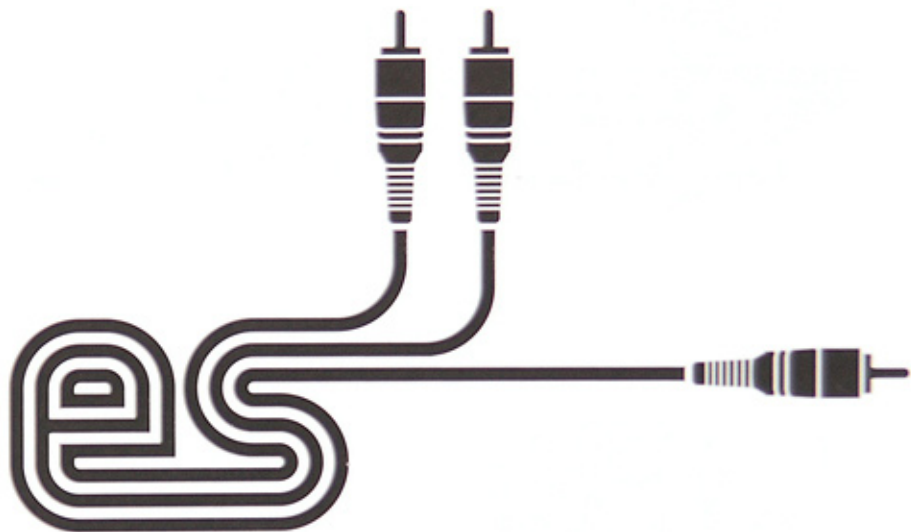
301.1 H5



301.2 viagrafik



301.4 Hulo Hulo



301.3 no-domain



301.5 St. Paulus Creative Force

302.1 bionic-systems

302.2 KEEP LEFT STUDIO

302.3 Moso Colectivo Gráfico

302.4 Nendo Graphic Squad

302.5 Moniockers Design

302.6 bionic-systems

Kakamura-Bass | Nunoya-Guitar/Ye | Shimizu-Keybord

302.7 Moniockers Design

A DIVISION OF JOIA RECORDS

302.8 Zion Graphics

302.9 viagrafik

Las hijas de la madre tierra

303.1 Hula Hula

MUNCHIES MUSIC

303.2 Hula Hula

Natalia Lafoncade

303.3 Hula Hula

Leonardo de Lozanne

303.4 Hula Hula

KOLLT IS DEAD

303.5 Syrup Helsinki

THE SHELVES

303.6 A-Side Studio

NOODLES

303.7 Superlow

Lipstick

303.8 Hula Hula

SAN BROWN PAPER

303.9 studiotonne

TEENAGE AT THE YOUNG

303.10 Tsuyoshi Hirooko

WENNA ROCK

303.11 Tsuyoshi Hirooko

3-1 PISTOL POP

303.12 310 K

FOBIA picnic

303.13 Hula Hula

GIRLS ALOUD

303.14 ZIP Design

deardiary

303.15 Felix Braden

KARLOFF REKORDINGS

303.16 sub-static

The logo for 'Wrecluse' is written in a thick, rounded, red script font with a white outline and a drop shadow. A small registered trademark symbol (®) is located at the top right of the word.

304.1 inkgraphix

The logo for 'Los Straitjackets' features a large, stylized 'S' on the left. The word 'Los' is in a small, black, serif font above 'Straitjackets', which is in a black, cursive script font. Below the word are five small red stars.

304.2 Jorge Alderete

The logo for 'Apache Records' has 'Apache' in a bold, black, slanted script font. Below it, the word 'RECORDS' is written in a smaller, black, all-caps sans-serif font.

304.3 Unit Delta Plus

The logo for 'The Vinyl Frontier' has 'THE' in a small, black, all-caps sans-serif font above 'Vinyl Frontier', which is in a brown, cursive script font. A horizontal line underlines the word 'Frontier'.

304.4 Cosarramona

The logo for 'Lazcano Malor' is written in a white, bubbly script font with a thick black outline.

304.5 Hulo Hulo

The logo for 'grandadbob' is written in a white, rounded script font with a thick green outline. The text is slanted upwards to the right.

304.6 ZIP Design

The logo for 'Kashal Tee' is written in a white, stylized script font with a thick black outline. The letters are interconnected and have a slightly irregular, hand-drawn feel.

304.7 inkgraphix

The logo for 'Supernature' is written in a red, cursive script font. A thick red horizontal line underlines the word, with several red drips hanging from the right side of the line.

304.8 INSECT

THE
Paladins

305.1 Casarromano

the
Perishers

305.2 Io Design

magnet

305.3 Unit Delta Plus

suave

305.4 Hula Hula

electric blanket

305.5 Max Henschel

Nathalie Nordnes

305.6 Unit Delta Plus

eleganz

305.7 Jürgen und ich

OHYGO

305.8 bleed

THE
Drip Lo

306.1 Nonstop

Versity

306.2 Zion Graphics

Dessous

306.3 weissraum

SOURCELab

306.4 HS

The
Reflex

306.5 Parro

Obing

306.6 Parro

MILK
INC.

306.7 inkgraphix

Lude

306.8 stylodesign

STEEN

306.9 Tsuyoshi Hirooka

ping

306.10 no-domain

white

306.11 no-domain

FUBB!

306.12 bionic-systems

Mr.
Jay's

306.13 inkgraphix

Vör

306.14 Vör

TOOT BEARS
FILM

306.15 alphabetical order

HIGHEST
GRADE 2002

306.16 Vör

WEEZER

307.1 ebay

WEEZER

307.2 ebay

User

307.3 Zion Graphics

VUA[®]
UNKNOWN ARTIST

307.4 viagrafik

JEWEL
© jewel rec. by paul scott

307.5 Gianni Rossi

Cuma™

307.6 KEEP LEFT STUDIO

Spoon[®]
SPOON rock & TECHNO MUSIC

307.7 Tsuyoshi Hirooka

breadio

307.8 A-Side Studio

AWOL
A WAY OF LIFE

307.9 Zion Graphics

ATA
ANYTHING THAT MOVES - BERLIN

307.10 hirschindustries

VMA[®]
VIDEO MUSIC AWARDS AUGUST 16 1983

307.11 KEEP LEFT STUDIO

VMA[®]
VIDEO MUSIC AWARDS AUGUST 16 1983

307.12 KEEP LEFT STUDIO

pooled
POOLEDMUSIC

307.13 wuff design

sound
clash

307.14 stylodesign

new
york

307.15 Um-bruch

become
one

307.16 KEEP LEFT STUDIO

PLAYGROUND

308.1 To Design

SUPER
DISCOUNT

308.2 HS

shantsy
town

308.3 Gianni Rossi

THE
PRIMES

308.4 Unit Delta Plus

BLUNTWAY

308.5 stylodesign

CHICAGO

308.6 HS

SUPERLONGEVITY

SUPERLONGEVITY

310.1 doublestandards

310.2 doublestandards

310.3 wuff design

310.4 inkgraphix

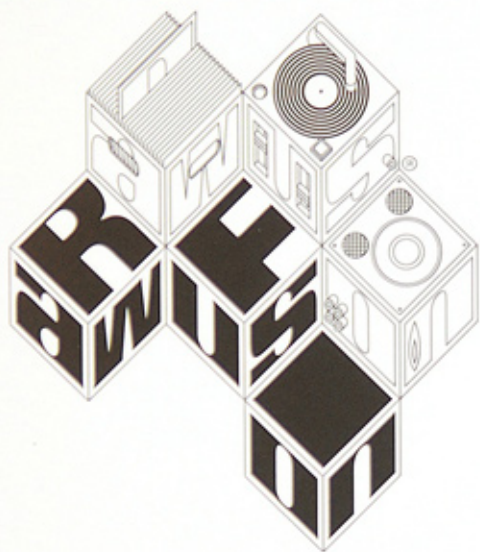
310.5 Unit Delta Plus

310.6 inkgraphix

310.7 bleed

310.8 inkgraphix

310.9 Nobody



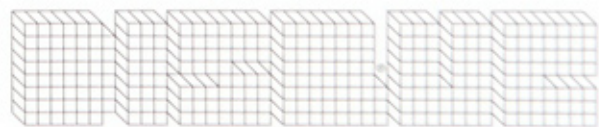
311.1 VÖR



311.2 A-Side Studio



311.3 Karlssonwilker Inc.



311.4 VÖR





313.1 H5



314.1 36Studios



314.2 KEEP LEFT STUDIO



314.3 omote



314.4 phunk



314.5 plumnotion



314.6 KEEP LEFT STUDIO



314.7 no-domain



314.8 no-domain



315.1 bionic-systems



315.2 bionic-systems



315.3 KEEP LEFT STUDIO



315.4 bionic-systems



316.1 Hula Hula



316.2 Jürgen und ich



316.3 Masa Colectivo Gráfico



316.4 FROZT



316.5 Kingsize



316.6 viogrofik



316.7 New Future People



316.8 Zion Graphics



316.9 New Future People



316.10 New Future People



316.11 New Future People



316.12 New Future People



316.13 PFADFINDEREI



316.14 Nendo Graphic Squad



316.15 incorrect



316.16 incorrect



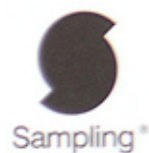
317.1 Factor Produkt



317.2 Factor Produkt



317.3 H5



317.4 H5



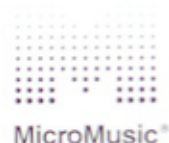
317.5 viagrafik



317.6 zörglob



317.7 viagrafik



317.8 H5



317.9 IKUILA



317.10 struggle inc



317.11 studiotonne



317.12 Zion Graphics



317.13 Tsuyoshi Hirooka



317.14 superfamous



317.15 weissraum



317.16 Zion Graphics



318.1 Porro



318.2 Masa Colectivo Gráfico



318.3 Rikus Hilmann



318.4 INSECT



318.5 Masa Colectivo Gráfico



318.6 phunk



318.7 struggle inc



 dropping poppies

319.1 strange//attraktor



beautiful day

319.2 Carine Abraham



SOUL SHAKER
very friday night

319.3 Gianni Rossi



isotonic
records

319.4 Jorge Alderete



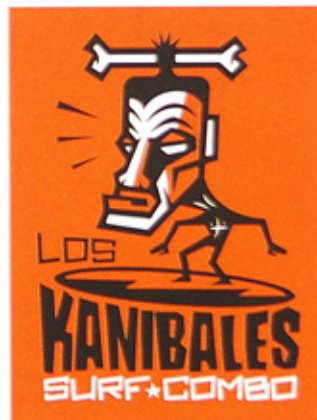
TWOONOK

319.5 YipPop



SPAGHETTI
VILLE

319.6 the brainbox



LOS
KANIBALES
SURF COMBO

319.7 Jorge Alderete



KREOPY
Records

319.8 Jorge Alderete



320.1 hirschindustries



320.2 bleed



320.3 BlockJune



320.4 ZIP Design



320.5 weissraum



320.6 Unit Delta Plus



320.7 Masa Colectivo Gráfico



320.8 ZIP Design



320.9 Peter Vattanotham



320.10 YipYop



320.11 Masa Colectivo Gráfico



320.12 INSECT



321.1 traum



321.2 stylodesign



321.3 Unit Delta Plus



321.4 visografik



321.5 New Future People



321.6 Syrup Helsinki



321.7 hintze.gruppen



321.8 Masa Colectivo Gráfico



321.9 Casarramona



321.10 YipYop



321.11 Maniackers Design



321.12 Zion Graphics



321.13 ZIP Design



321.14 Raum Mannheim



321.15 MetaDesign



321.16 weissraum



322.1 Unit Delta Plus



322.2 Tsuyoshi Hirooka



322.3 blindresearch



322.4 Raum Mannheim



322.5 Mosa Colectivo Gráfico



322.6 viagrafik



322.7 REGINA



322.8 Nendo Graphic Squad



322.9 superfamous



322.10 A-Side Studio



322.11 Raum Mannheim



322.12 Raum Mannheim



322.13 Nonstop



322.14 BÜRO DESTRUCT



322.15 Sebastian Gerbert



322.16 Factor Produkt



323.1 hintze.gruppen



323.2 zookeeper



323.3 OCKTAK



323.4 H5



323.5 traum



323.6 Tsuyoshi Hirooka



323.7 Jean-Jaques Tachdjian



324.1 weissraum



324.2 Nonstop



324.3 Sanjoi



324.4 no-domain



324.5 Jean-Jaques Tachonjon



324.6 zookeeper



324.7 stylodesign



324.8 Jürgen und ich



324.9 plumnotation



324.10 MK12 Design Studio



324.11 Felix Broden



324.12 Hausgrafik



324.13 studiotonne



324.14 New Future People



324.15 symbolodesign



324.16 weissraum



325.1 inkgraphix



325.2 Masa Colectivo Gráfico



325.3 Masa Colectivo Gráfico



325.4 Zion Graphics



325.5 Zion Graphics



325.6 forcefeed.swede



325.7 zookeeper



325.8 Surface



325.9 Tsuyoshi Hirooka



326.1 Masa Colectivo Grafico



326.2 Unit Delta Plus



326.3 Io Design



326.4 Io Design



326.5 MK12 Design Studio



326.6 Unit Delta Plus



327.1 Tsuyoshi Hirooko



327.2 Pia Kollé



327.3 Kingsize



327.4 Gozer Media



327.5 plumnotation



327.6 weissraum



327.7 Superlow



327.8 struggle inc



327.9 Nendo Graphic Squad

THE SHA
REEF DON'T
LAKE
IT

328.1 Porro

RED
NOSE
DISTRICT
JILDER dan
JE OUDERS

328.2 Porro

PARKY
NIGHT

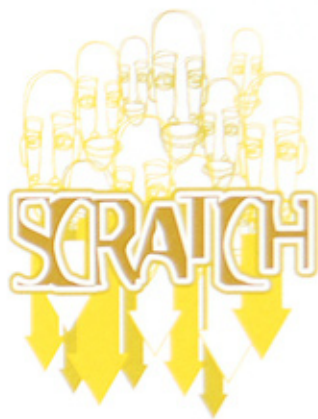
328.3 BÜRO DESTRUCT

THE
WINES

328.4 Karlssonwilker Inc.



329.1 Digitaluitros



329.2 plumotion



329.3 Hugh Morse Design



329.4 Hugh Morse Design



330.1 Unit Delta Plus



330.2 incorrect



330.3 no-domain



330.4 plumotion



330.5 36Studios



330.6 Masa Colectivo Gráfico



331.1 INSECT



331.2 Parco



331.3 Parco



331.4 Parco



331.5 incorrect



331.6 Maniackers Design



332.1 KEEP LEFT STUDIO



332.2 weissroom



332.3 Planet Pixel



332.4 Dubius?



332.5 KEEP LEFT STUDIO



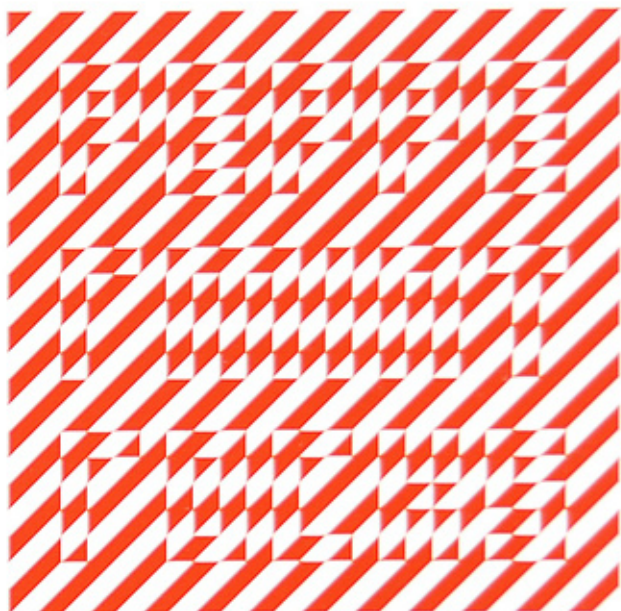
332.6 KEEP LEFT STUDIO



332.7 weissroom



333.1 Angela Lorenz



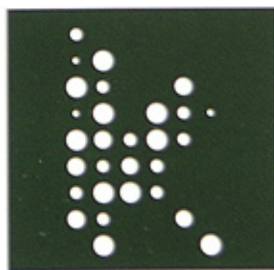
333.2 Dubius?



333.3 SCAPE



333.4 Zion Graphics



333.5 studiotonne



333.6 Mosa Colectivo Gráfico



334.1 Porro



334.2 Gozer Media



334.3 Porro



334.4 Incorect



334.5 310 K

SUPER·GLU 

335.1 310 K

 **sónar 2000**

335.2 PFADFINDEREI

CONTACT ^{ed} 

335.3 weissraum

 **sonotheque**

335.4 struggle inc

CreamCrusher 
• TECHHOUSE + UK TRANCE •

335.5 weissraum

 **I Love Soft Rock World**

335.6 Maniackers Design

THE 3UG3REEDER 33 

335.7 Um-bruch

 **vinyldj.com**

335.8 WEWORKFORTHEM



336.1 Planet Pixel



336.2 PFADFINDERE1



336.3 Raum Mannheim



336.4 bionic-systems



336.5 stylodesign



336.6 HS



336.7 bleed



336.8 FJD fujitajirodesign



336.9 vsogrofix



336.10 sunrise studios



336.11 Propello



336.12 raster-noton



336.13 sub-static



336.14 troum



336.15 Norm



336.16 pictomat



337.1 Jorge Alderete



337.2 Jorge Alderete



337.3 INSECT



337.4 Gianni Rossi



337.5 Zion Graphics



337.6 A-Side Studio



337.7 symbolodesign



337.8 New Future People



337.9 Maso Colectivo Gráfico



337.10 plumnotation



337.11 Unit Delta Plus



337.12 ZIP Design



337.13 52NORD



337.14 a small percent



337.15 a small percent



337.16 bleed

PLANT
OF THE
DRUMS™ 

338.1 WEWORKFORTHEN


preacher's
THE FINEST IN HOUSE MUSIC
club

338.3 viogrofik

preacher's  club
THE FINEST IN HOUSE MUSIC

338.5 viogrofik

HOUSE
DELUXE 

338.2 viogrofik

WE BRING IT BACK.
disco explosion 
DISCO EXPLOSION

338.4 viogrofik

CAUSERN 
IN THE MIX SERIES 2002

338.6 viogrofik



339.1 Surface



339.2 Felix Braden



339.3 REGINA



339.4 alphabetical order



339.5 HS



339.6 Factor Produkt



339.7 BlackJune



339.8 Jürgen und ich



339.9 WEWORKFORTHEN



340.1 Casarrromono



340.2 Casarrromono



340.3 Gozer Media



340.4 Casarrromono



340.5 Porro



340.6 Porro



340.7 Syrup Helsinki



340.8 Casarrromono



340.9 Casarrromono



341.1 alphabetical order



341.2 Masa Colectivo Gráfico



341.3 New Future People



341.4 Hula Hula



341.5 Corine Abraham

POLITICAL SOCIAL

How does the new designer scene deal with themes as different as political propaganda, events, protest demonstrations, charity projects and organisations, other NGOs, hospitals, social work? This chapter presents some current examples.

POLITIK SOZIALES

Wie setzt die neue Gestalterszene so unterschiedliche Themen wie politische Propaganda, Events, Protestmanifestationen, Wohltätigkeitsprojekte und -organisationen, andere NGOs, Spitäler oder Sozialarbeit um? Dieses Kapitel stellt aktuelle Beispiele dazu vor.



344.1 Ophorus



344.2 Mortijn Oostro



344.3 incorrect



344.4 HandGun



344.5 automatic art & design



344.6 Alexander Fuchs



344.7 Alexander Fuchs



344.8 Alexander Fuchs



344.9 Kong



344.10 Alexander Fuchs



344.11 Alexander Fuchs



**BEWARE OF
THE HAT!** ENJOY!*© Superlow*

345.1 wuff design



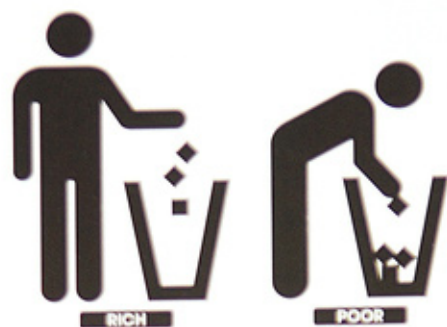
345.2 Superlow



345.3 Superlow



346.1 In Design



346.2 viagrafik



346.3 viagrafik



346.4 Oscar Reyes



ENJOY! Politics

346.5 wuff design



ENJOY! Politics

346.6 wuff design



347.1 viagrafik



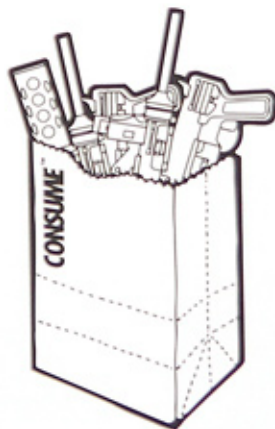
347.2 viagrafik



347.3 Kollegraphics



347.4 ohiogirl Design



347.5 viagrafik



weitblick
/wɛɪtbrɪk/ Enjoy!Politics
www.enjoy-politics.de

347.6 wuff design



348.1 viagrofik



348.2 viagrofik



348.3 viagrofik



348.4 viagrofik



348.5 viagrofik



348.6 viagrofik



348.7 viagrofik



349.1 hirschindustries



349.2 viagrafik



349.3 wuff design



349.4 Masa Colectivo Gráfico



349.5 viagrafik



349.6 viagrafik



349.7 Masa Colectivo Gráfico



349.8 Masa Colectivo Gráfico



350.1 strange//attraktor



350.2 Kollegraphics



350.3 viagrafik



350.4 Unit Delta Plus



350.5 Unit Delta Plus



351.1 KEEP LEFT STUDIO



351.2 viagrafik



351.3 Koren Ingram



351.4 wuff design



351.5 viagrafik

いそご
福祉
フェスタ



352.1 Monlockers Design

352.2 struggle inc

352.3 Superlow



352.4 incorrect

352.5 MetaDesign

352.6 fupete studio

A stylized logo in Georgian script, featuring bold, rounded characters in black with a red dot at the end.

353.1 nu designs+ yanku

A stylized logo in Georgian script, featuring bold, rounded characters in yellow.

353.2 nu designs+ yanku

The word "knowledge" in a sans-serif font, with a diamond shape integrated into the letter 'o'.

353.3 Dubius?

A stylized logo in Arabic calligraphy, featuring bold, black characters with red outlines and drips.

353.4 incorrect

A stylized logo in Arabic calligraphy, featuring bold, black characters with red outlines and drips, and a silhouette of a man holding a red sword.

353.5 incorrect

A stylized logo in Arabic calligraphy, featuring bold, black characters with red outlines and drips.

353.6 incorrect

A logo featuring a handgun on the left and the word "Fuck." in a stylized, gothic font on the right.

353.7 blindresearch

A logo featuring a silhouette of a man's head with flames rising from it, and the words "BUSH FIRE" in bold, black, sans-serif font. Below it, in smaller text, is "CAMPAIGN AGAINST DIPLOMACY".

353.8 hirschindustries

A logo featuring a stylized leaf above the word "Beauty" in a bold, sans-serif font, with a registered trademark symbol.

353.9 viagrofik



DEUTSCHER BUNDESTAG

354.2 Michael Thümrich



connexion3d

354.3 moxi



STÓRIÐJUSKÓLINN

354.4 FROZT

All You Need is
Teeth

354.5 polygraph



In Touch

354.6 Masa Colectivo Gráfico



zilli

Kathleensteile der kath. Kirche Bül

354.7 moxi



BASEMENT

354.8 Kalligraphics

s.a.r.a.
SOCIETY

354.9 Meomi Design

SOILENT
GREEN
ENGINEERED FOOD

354.10 viagrafik



mexico

354.11 Oscar Reyes

EAT YOUR
PETS

354.12 Superlow

IKEA
MUST
BURN

354.13 viagrafik



354.14 viagrafik



310 K

354.15 310 K

therapiestelle für kinder

355.1 Theres Steiner



355.2 a small percent

355.3 MetaDesign

355.4 Factor Produkt

355.5 Factor Produkt



355.6 FLASKAMP AG

355.7 a small percent

355.8 Moniteurs

355.9 Felix Braden



355.10 canefantasma studio

355.11 WEWORKFORTHEM

355.12 Judith Zaugg

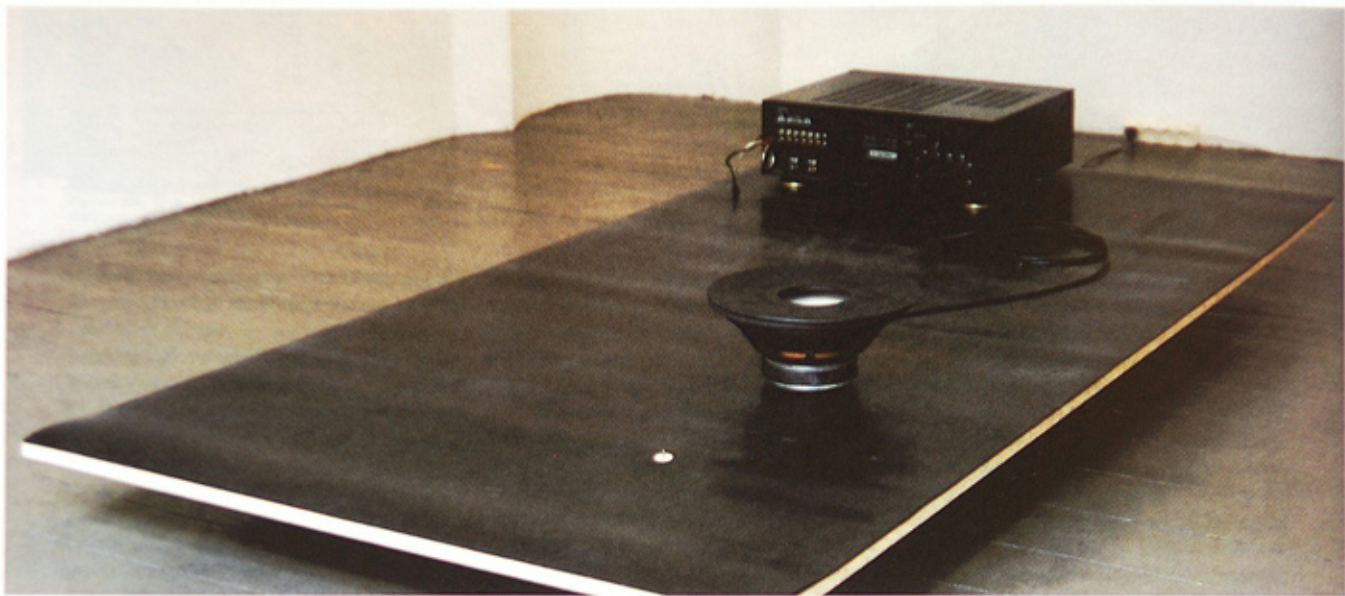
355.13 Propella

ART, UNCLASSIFIABLE

There are interfaces between art and commerce: art quotes and imitates signs from the world of goods and vice versa. There are signs that ask us only to reflect and nothing else. There are signs that do not pursue any pragmatically designed purpose, but that still definitely 'make sense': because pleasure in experimentation makes sense as well. This chapter takes a look at exciting, provocative, and sometimes also absurd creations and exhibits from various experimental kitchens and studios.

KUNST, UNKLAS- SIERBARE ZEICHEN

Es gibt Schnittstellen zwischen Kunst und Kommerz: Kunst zitiert und imitiert Zeichen aus der Warenwelt und umgekehrt. Es gibt Zeichen, die ‚nur‘ zum Reflektieren auffordern und sonst gar nichts. Es gibt Zeichen, die sich keinem pragmatisch definierten Zweck zuordnen lassen, aber trotzdem keineswegs ‚sinnlos‘ sind: weil der Spaß am Experimentieren eben auch Sinn macht. Dieses Kapitel wirft einen Blick auf spannende, provokative, gelegentlich auch skurrile Kreationen und Exponate aus verschiedenen Experimentierküchen und Ateliers.



358.1 Carsten Nicolai



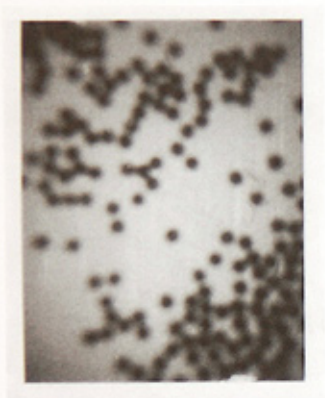
358.2 Carsten Nicolai



358.3 Carsten Nicolai

Project description:
Work Index, page 438

Projektbeschreibung
Work Index, Seite 438



359.1 Carsten Nicolai



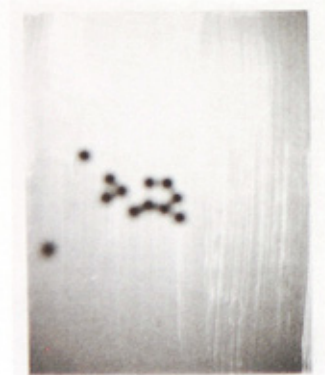
359.2 Carsten Nicolai



359.3 Carsten Nicolai



359.4 Carsten Nicolai



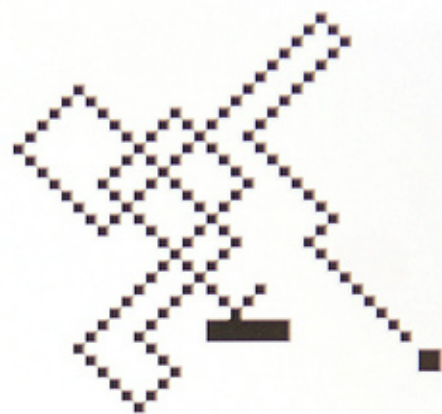
359.5 Carsten Nicolai



359.6 Carsten Nicolai



359.7 Carsten Nicolai



360.1 synchron

360.2 Tsuyoshi Hirooko



360.3 synchron

360.4 Tsuyoshi Kusono



Kaufhof Warehouse's façade, Dresden (DE)



361.1 Olof Nicolai



361.2 Olof Nicolai



362.1 Tsuyoshi Hirooko



362.2 Tsuyoshi Hirooko



362.3 Tsuyoshi Hirooko



362.4 viografik



362.5 Sebastian Gerbert



362.6 Tsuyoshi Hirooko



362.7 Tsuyoshi Hirooko



362.8 viografik



362.9 Tsuyoshi Kusono



362.10 Tsuyoshi Kusono



362.11 OCKTAK



362.12 polygraph



362.13 no-domain



362.14 no-domain



362.15 viografik



362.16 viografik



363.1 Tsuyoshi Hirooka



363.2 Tsuyoshi Hirooka



363.3 Tsuyoshi Hirooka



363.4 Tsuyoshi Hirooka



363.5 Tsuyoshi Hirooka



363.6 Tsuyoshi Hirooka



363.7 Tsuyoshi Hirooka



363.8 Tsuyoshi Hirooka



363.9 weissraum



363.10 weissraum



363.11 weissraum



363.12 polygraph



363.13 Tsuyoshi Hirooka



363.14 Tsuyoshi Hirooka



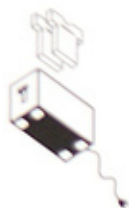
363.15 Tsuyoshi Hirooka



364.2 viagrofik

364.3 Tsuyoshi Hirooko

364.4 Carsten Roffel



364.5 Tsuyoshi Hirooko

364.6 blindresearch

364.7 Alexander Fuchs



364.8 Tsuyoshi Kusano

364.9 weissraum

364.10 weissraum



364.1 Karlssonwilker Inc.

364.11 weissraum

364.12 jum

364.13 Pozzo



365.1 viagrafik



365.2 Parro



365.3 Parro



365.4 Parro



365.5 viagrafik



365.6 viagrafik



365.7 weissraum



365.8 no-domain



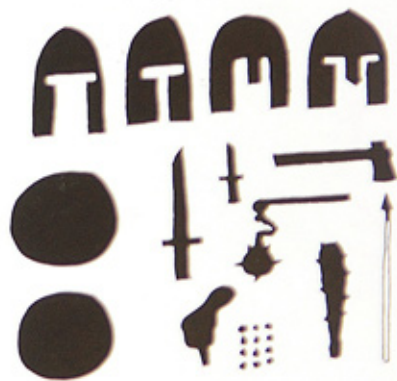
386.1 Porro



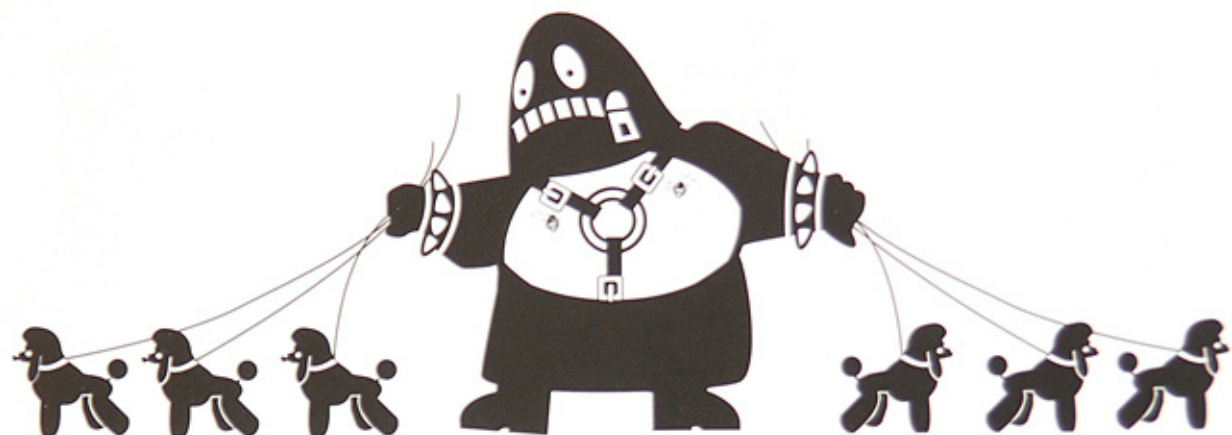
386.2 Porro



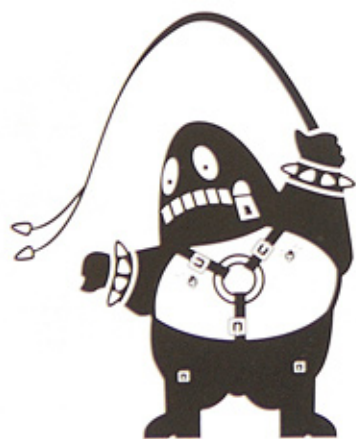
386.3 incorrect



386.4 New Future People



367.1 viagrafik



367.2 viagrafik



367.3 viagrafik



367.4 viagrafik



368.1 incorrect



368.2 incorrect



368.3 incorrect



368.4 incorrect



368.5 Gianni Rossi



369.1 Tsuyoshi Hirooka



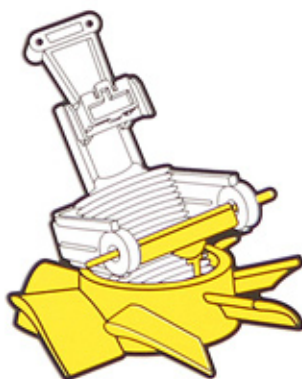
369.2 Tsuyoshi Hirooka



369.3 Guadamur



369.4 Tsuyoshi Hirooka



369.5 viagrafik



369.6 FLEAL



370.1 Tsuyoshi Hirooko



370.2 Tsuyoshi Hirooko



370.3 Tsuyoshi Hirooko



370.4 Tsuyoshi Hirooko



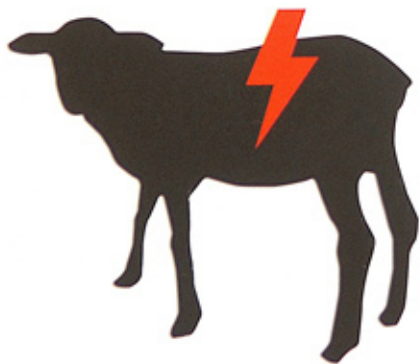
371.1 Tsuyoshi Hirooka



371.2 Tsuyoshi Hirooka



371.3 Maniackers Design



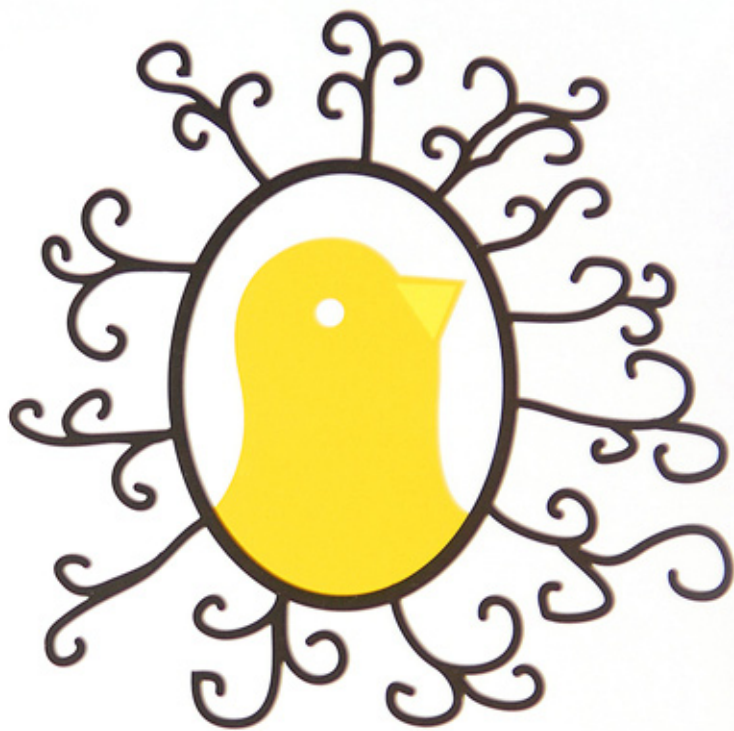
371.4 Tsuyoshi Kusano



371.5 Tsuyoshi Kusano



372.1 Guadamur



372.2 New Future People



373.1 Rebel One



373.2 Rebel One



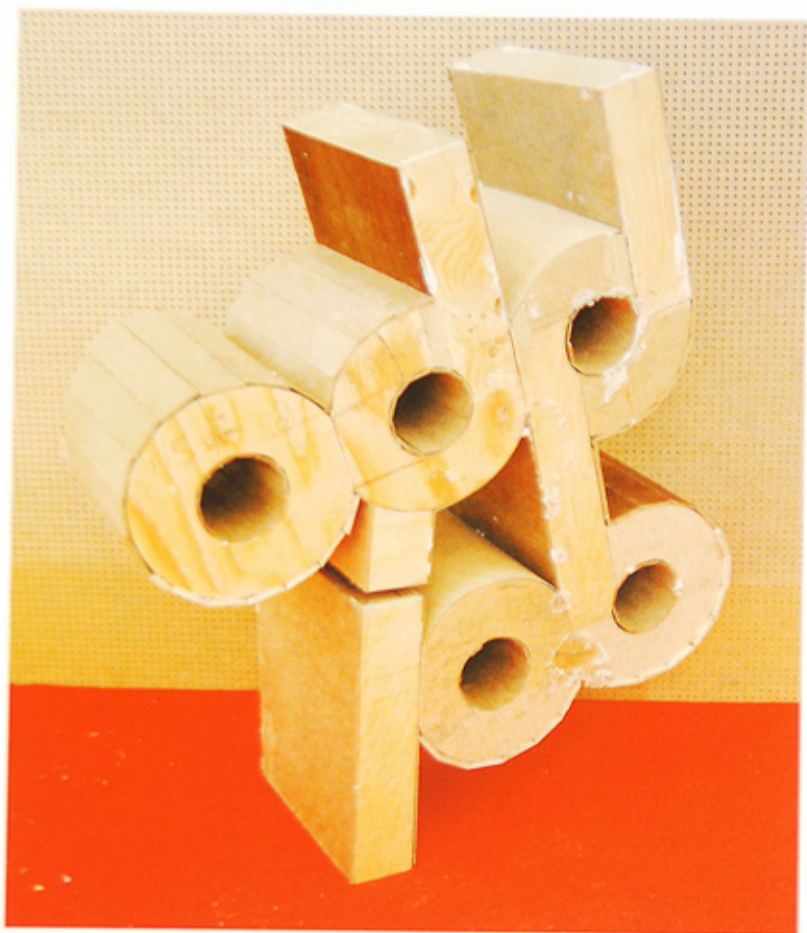


375.1 Olaf Nicolai





377.1 fulguro



378.1 SWEDEN

BASTA

378.2 fulgoro

BASTA

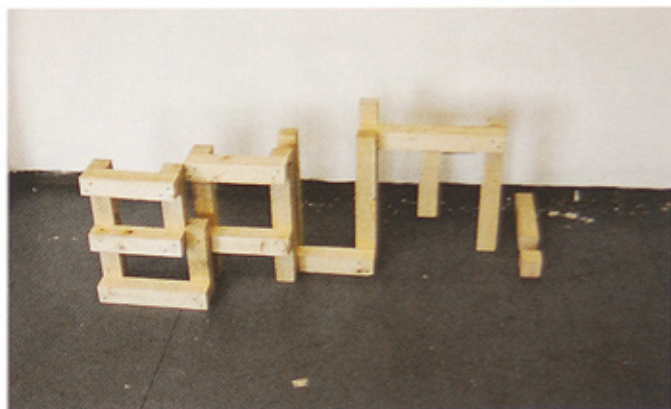
378.3 fulgoro

BASTA

378.4 fulgoro



379.1 baum magazin



379.2 baum magazin



379.3 baum magazin



379.4 baum magazin



380.1 strange//attraktor



380.2 polygraph



380.3 KEEP LEFT STUDIO



380.4 KEEP LEFT STUDIO



380.5 OCKTAX



380.6 blindresearch



380.7 Tsuyoshi Hirooka



380.8 Tsuyoshi Hirooka



380.9 Sebastian Gerbert



380.10 Tsuyoshi Kusano



380.11 superfamous



380.12 BLU DESIGN



380.13 cubegrafik



380.14 Chris Hutchinson



380.15 Oscar Salinas Losada



380.16 Tsuyoshi Hirooka



382.1 Tsuyoshi Hirooko



382.2 MAGNETOFONICA



382.3 Nendo Graphic Squad



382.4 Tsuyoshi Hirooko



382.5 Tsuyoshi Hirooko



382.6 Tsuyoshi Hirooko



382.7 polygraph



King of
Fashion

383.1 Deanne Cheuk



King of
Label

383.2 Deanne Cheuk



King of
Photo

383.3 Deanne Cheuk



King of
Rock

383.4 Deanne Cheuk



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383.10 Deanne Cheuk



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383.11 Deanne Cheuk



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ART

383.12 Deanne Cheuk



KING OF
SONG

383.13 Deanne Cheuk



KING OF
AMBASSADORS

383.14 Deanne Cheuk



384.1 incorrect

384.2 Porro



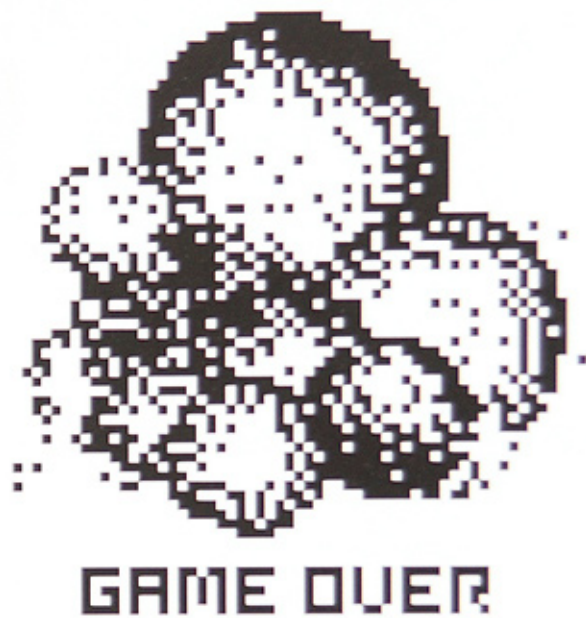
384.3 viagrofik

384.4 no-domain

384.5 WEWORKFORTHEM



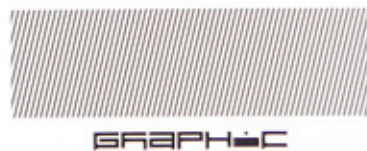
385.1 everyday icons



385.2 Tsuyoshi Hirooko



385.3 june



385.4 Tsuyoshi Hirooko



385.5 june



386.1 FORK UNSTABLE MEDIA



386.2 incorrect



386.3 Ministry of Information



386.4 no-domain



NEW FUTURE GRAPHIC

386.5 New Future People



LANESVILLAIN

386.6 a small percent



386.7 POWER GRAPHIXX



386.8 Tsuyoshi Hirooko



386.9 Tsuyoshi Hirooko



387.1 Olaf Nicolai



387.2 New Future People



387.3 viagrafik



387.4 viagrafik



388.1 sweaterweather



388.2 Chris Hutchinson



388.3 bleed



388.4 Porro

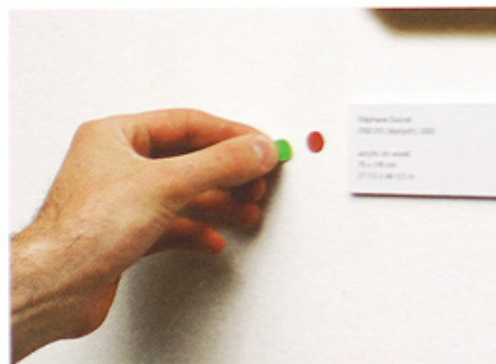


388.5 Porro



388.6 Porro

Stéphane
Ducret



389.1 fulguro

389.2 fulguro

Heart-mart 

389.3 Raum Mannheim

Highlighter 

389.4 Tsuyoshi Hirooka

telemen 
GOD IS A COMPUTER.

389.5 PFADFINDEREI

optical 

389.6 june

 teipuairlines™

389.7 bleed

 digital
technology

389.8 june

 TREEBLE
BOOST

389.9 june

 audiope

389.10 june



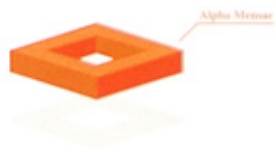
390.1 Io Design



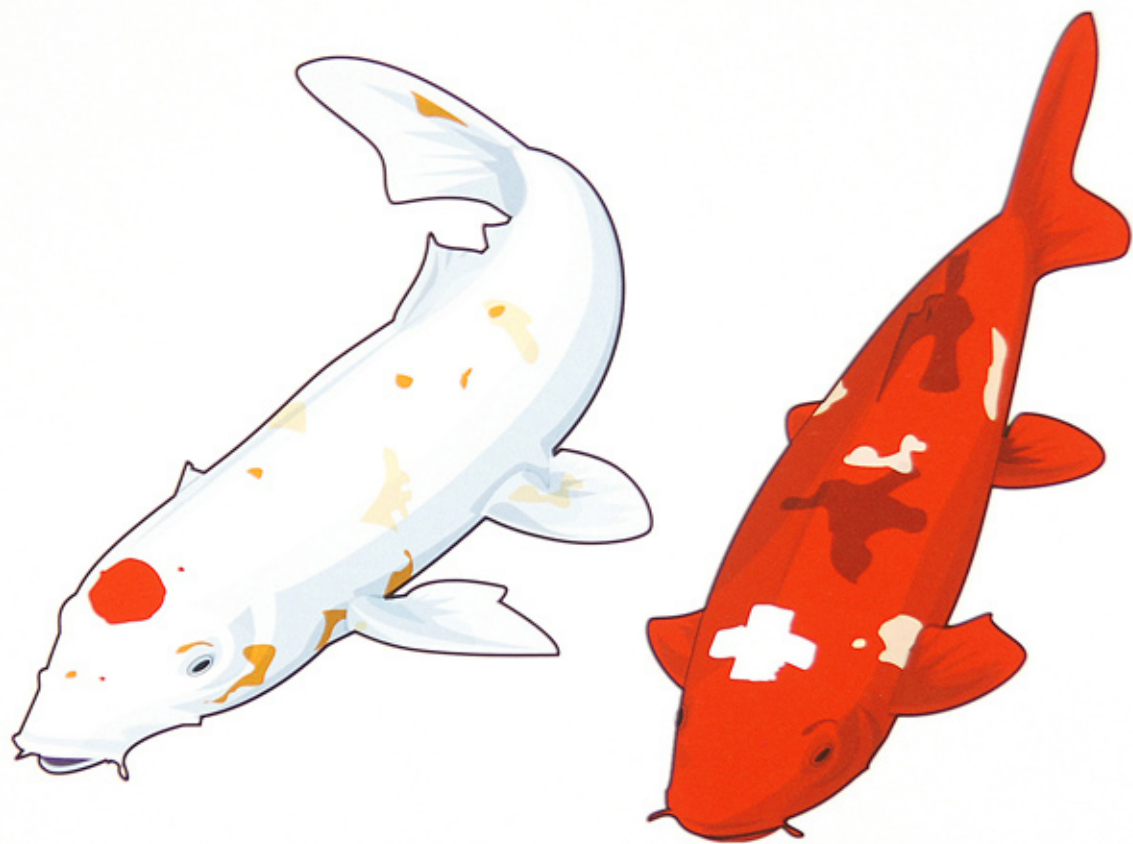
390.2 Io Design



390.3 Io Design



390.4 Io Design



SPORTS

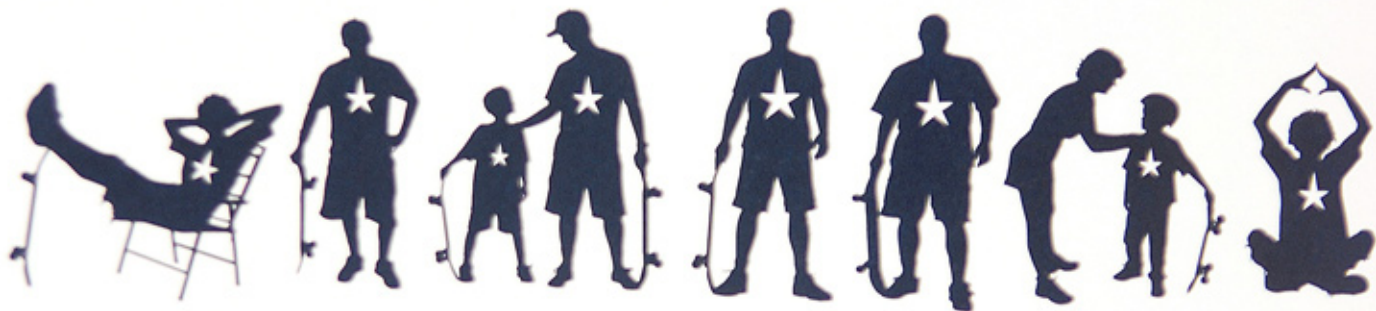
The world of sport, interpreted creatively and innovatively by designers: symbols for skateboards and supporters, for sports goods brands and sporting competitions.

SPORT

Die Welt des Sports, von Gestaltern kreativ und innovativ interpretiert: Zeichen für Skateboard und Fans, für Sportartikelmarken und Wettkämpfe.



394.1 Tsuyoshi Hirooka



394.2 JESstudios



394.3 Corsten Roffel



394.4 jum



394.5 jum



394.6 Alexander Fuchs



395.1 BlockJune

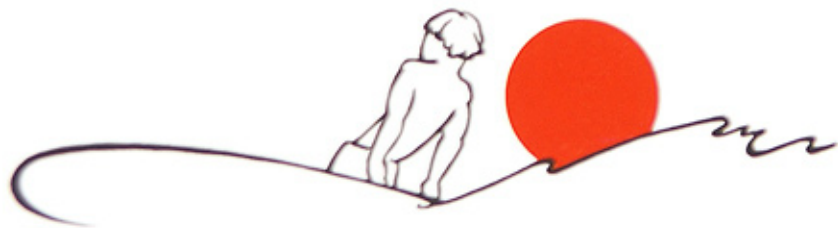
395.2 TOKI00



396.1 Nendo Graphic Squad



396.2 310 K



396.3 Mark Sloan



396.4 jum



397.1 jum



397.2 TOKIDOKI



397.3 310 K



HOMAGE/AIR/STRIKE
HMGE.SKTBRDS.AREA-47

398.1 A-Side Studio



398.2 Carsten Raffel

PINGPONG

398.3 Dubius7

LOLITA

398.4 vlogrofik

predator

398.5 HandGun



399.1 bionic-systems



399.2 J6Studios



Fighting Scots

399.3 a small percent



399.4 Max Henschel



399.5 tokidoki



399.6 zookeeper



399.7 weissraum



399.8 tokidoki



399.9 J6Studios



400.1 struggle inc



400.2 Max Henschel



400.3 Sebastian Gerbert



400.4 GWB CO. LTD



400.5 Casorromano



400.6 Casorromano



400.7 Casorromano



400.8 Unit Delta Plus



400.9 zookeeper



400.10 Max Henschel



400.11 36Studios



400.12 Max Henschel



400.13 Carsten Raffel



400.14 Carsten Raffel



400.15 tokidoki



400.16 strange//attraktor



401.1 HandGun



401.2 HandGun



401.3 Max Henschel



401.4 plumnotation



401.5 New Future People

TigersSupportersClub



401.6 tokidoki



401.7 tokidoki



401.8 J6Studios



401.9 typhoterapy



401.10 ZIP Design



401.11 zookeeper



401.12 zookeeper



401.13 BÜRO DESTRUCT



401.14 weissraum



401.15 Kollegraphics



401.16 Kollegraphics

SWAT CITY



NOT IN MY HOUSE

402.1 onlogirl Design



I'm Balloon Fighter.

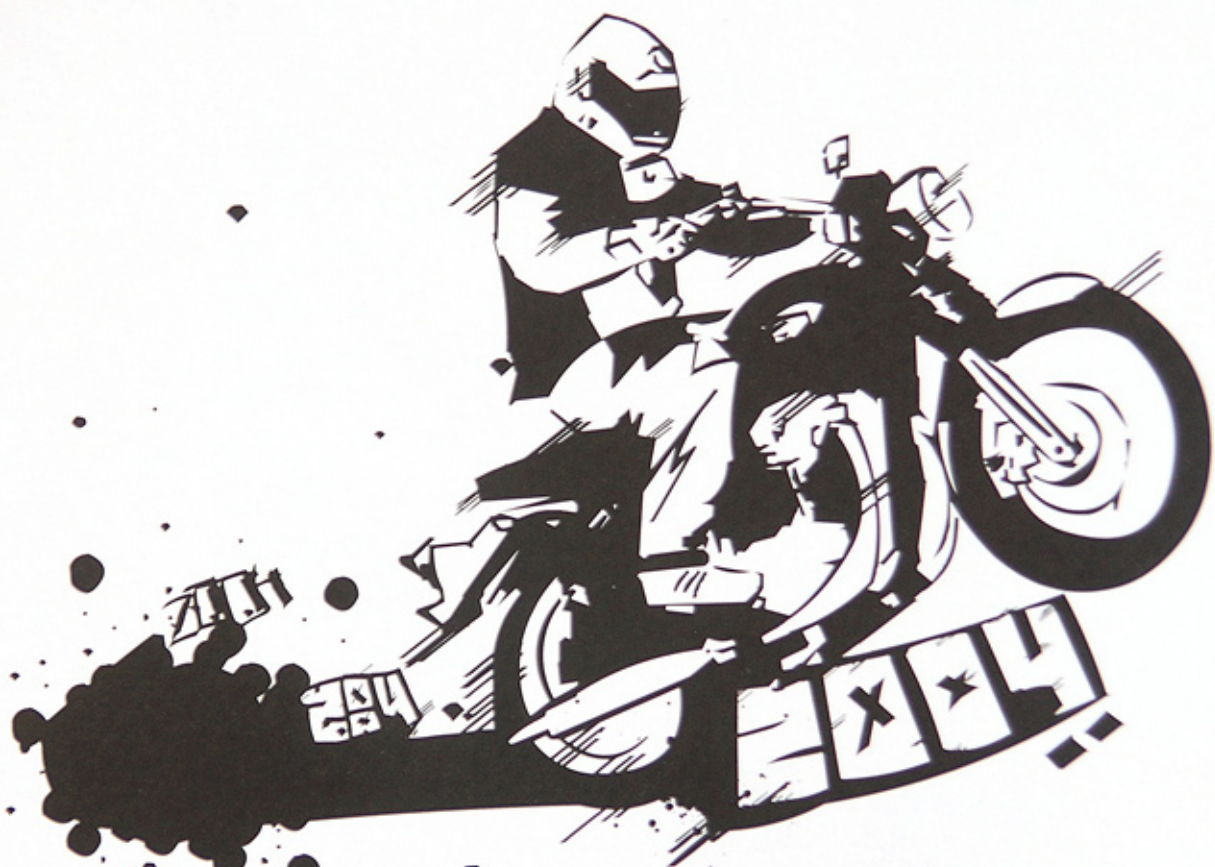
402.2 polygraph



402.3 Casarramona



402.4 Casarramona



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317. 9 IKU (psyop creative)
o: anywhere
/: Ilan Katin
317.10 struggle inc
o: Counterflow Recordings
317.11 studiotonne
317.12 Zion Graphics AB
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317.14 superfamous
317.15 weissraum
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318. 1 Porro
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o: Mitte Karaoke
318. 4 INSECT
o: Carrion Crow
/: Paul Humphrey
318. 5 Masa Colectivo Gráfico
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2004
318. 7 struggle inc
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319. 1 strange//attraktor
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319. 3 Gianni Rossi
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319. 4 Jorge Alderete
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/: Jorge Alderete
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320. 3 BlackJune	322. 2 Tsuyoshi Hirooka	324. 6 zookeeper	327. 6 weissraum
320. 4 ZIP Design	o: LASTRUM	324. 7 stylodesign	o: Poker Flat
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371. 2 Tsuyoshi Hirooka
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/: DAIKOKU DENKI co., Ltd.
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/: Miki Guadamur
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375. 1 Olaf Nicolai
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Terrazzo 600 x 1800 cm
Permanente Instal-
lation: Neue Messe
Leipzig 1996
/: courtesy:
Galerie EIGEN-ART Berlin
376. 1 fulgoro
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386. 9 Tsuyoshi Hirooka
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388. 4-8 Parra
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389. 2 fulgoro
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389. 4 Tsuyoshi Hirooka
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389. 5 PFADFINDEREI
389. 6 june
o: thomson brand
389. 7 bleed
o: Bleed
389. 8 june
o: thomson brand
389. 9 june
o: thomson brand
- 389.10 june
o: thomson brand
390. 1-4 Io Design
391. 1 nu designs+ yanku
394. 1 Tsuyoshi Hirooka
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394. 2 J6Studios
394. 3 Carsten Raffel
394. 4-5 jum
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395. 1 BlackJune
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387. 2 tokidoki
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 388. 3 Dubius?
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389. 1 bionic-systems
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 389. 4 Max Henschel
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 389. 6 zookeeper
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 389. 9 J6Studios

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 400. 2 Max Henschel
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401. 1 HandSun
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402. 1 ohiogirl Design
 o: The Quiet Life
 402. 2 polygraph
 402. 3-4 Casarramona

403. 1 fupete studio

Project description
 random.logo.dot
 Carsten Nicolai, 1999

/: courtesy:
 Galerie EIGEN+ART Berlin

Figure: page 358

/:

/:

Projektbeschreibung
 random.logo.dot
 Carsten Nicolai, 1999

/: courtesy:
 Galerie EIGEN+ART Berlin

Abbildung: Seite 358

The basis of the design is photographic footage on a membrane moveable steel ball. The oscillation of the membrane is created through ground noise and keeps the balls moving. The photographic footage allows optical deformations and chance patterns to form as a result of the camera shake.

Regions are chosen from these chance patterns, copies are enlarged and clear contourdrawing are prepared. These clear point constellations form the new basic identity of the logo for the Frankfurter Kunstverein.

Designbasis: Fotos, die durch eine an einer Lautsprechermembrane angebrachte bewegliche Stahlkugel generiert werden. Die Bewegungen der Membrane werden durch Geräusche erzeugt und halten die Kugeln in Bewegung. Eine Kamera nimmt die Bewegungen auf. Die Fotos sind optische Deformationen und zufällige Formen.

Aus den entstandenen Formen werden Ausschnitte ausgewählt, kopiert, und vergrößert, klare Umrisse werden definiert: Aus diesen, auf den Punkt gebrachten Konstellationen entsteht die Basisidentität des neuen Logos für den Frankfurter Kunstverein.

STATISTICS

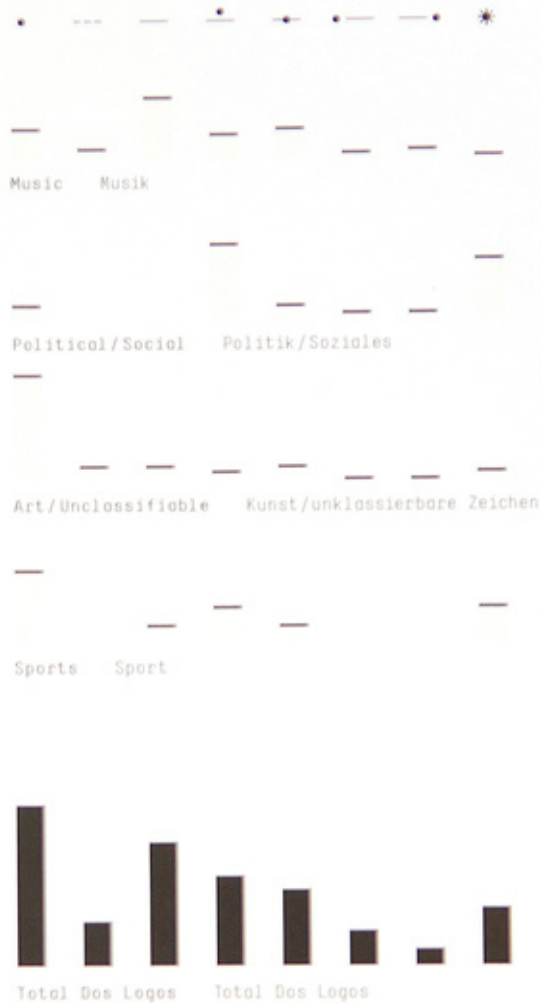
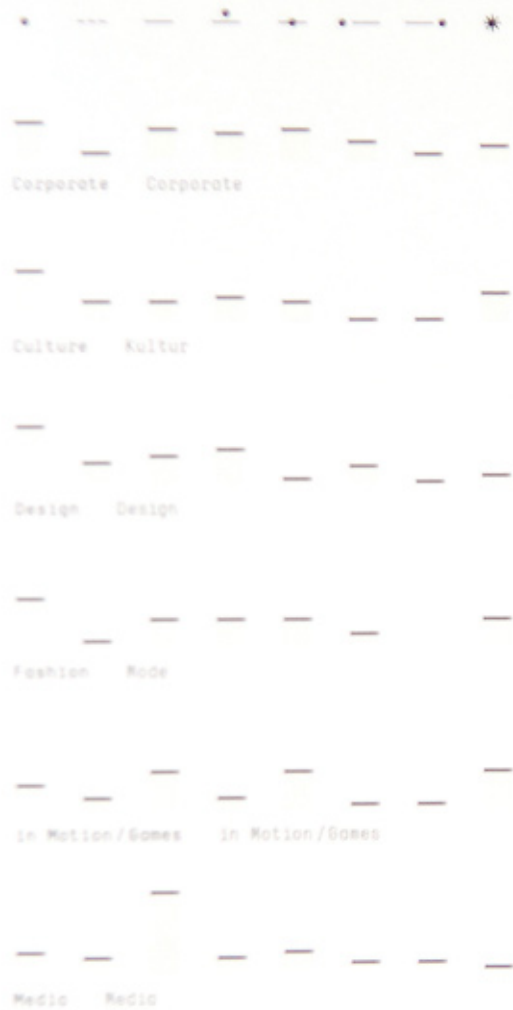
This table of elements on page 440 shows the basic components used to construct a logo. Neither the design technique (Vector graphics, sketch, etc.) nor form (abstract, pictographic, iconographic, ideographic, illustrative) are included because they do not directly affect the form of the logo.

The table of combinations on page 441 shows how logos can be constructed from up to three basic elements. All further combinations are summarized under the term complex combinations (fusion) and are not listed here.

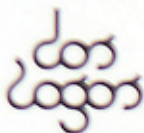
STATISTIKEN

Die Tabelle der Elemente auf Seite 440 zeigt die elementaren Komponenten, aus den ein Logo konstruiert wird. Die Darstellungstechnik (Vektorgrafik, Handskizze, usw.) sowie die Darstellungsart (abstrakt, piktografisch, ikonografisch, ideografisch, illustrativ) sind dabei nicht berücksichtigt, weil sie keinen direkten Einfluss auf die Form des Logos haben.

Die Tabelle der Kombinationen auf Seite 441 zeigt, wie aus bis zu 3 Grundelementen Logos konstruiert werden können. Alle weiteren Kombinationen sind unter dem Begriff Komplexe Kombinationen (Verschmelzungen) zusammengefasst und hier nicht aufgelistet.



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A Selected Logo Collection

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Wogoo

Wogoo