

MOVING HORIZONS



MUNICH
CREATIVE
BUSINESS
WEEK

Design connects
14 - 22 May 2022

mcbw.de

MICBWW MAG

With personal insights
into the works of

Anette Lenz
Stefan Sagmeister
Patricia Urquiola

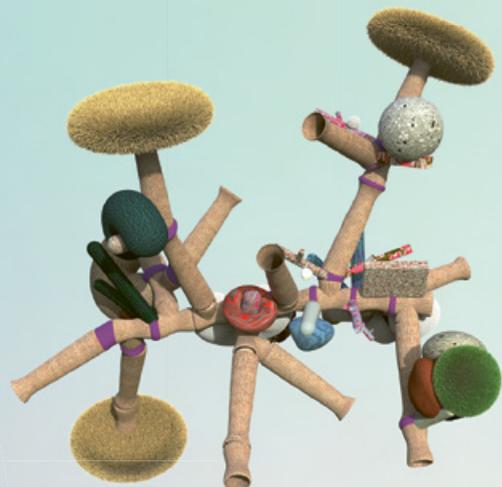
and inspiring topics
such as 50 years of
Munich Olympics
International design classics
and many more

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Editorial

In the development process of our annual theme »Moving Horizons«, we found ourselves circling back to the same questions time and again: Which desires and aspirations are the driving forces of today's society and designers? And where do our desires point to? What ideas provide orientation and inspiration? And where do they find us?

At this year's MCBW, a great many of these innovative concepts, ideas and manifestations are on show. They all prove that design has so much more to offer than just being »beautiful«. Design expands, broadens, moves horizons. And: Design connects.

In our MCBW MAG, we explore the stories behind the works of young designers as well as the insights from famous design icons. We immerse ourselves in the most diverse design locations to capture the energy, creativity and attitude of the designers on site for our personal lives.

Being part of this vibrant community also grants us support, strength and motivation to keep evolving and looking ahead so that we can raise the profile of the creative industry's potential. Our exchange with partners beyond municipal and national borders adds to our enrichment and yields new perspectives.

Last, but not least, we are thrilled about the new MCBW look and feel! It conveys fun and reflects the changes we are constantly undergoing and mastering in our new, versatile team constellation.

Keep reading to learn what motivates our partners, where they set their sights on the horizon and how they make MCBW what it is: Germany's largest design event!

We wish you a highly entertaining and stimulating read as you check out our new MCBW MAG.

Lisa Braun
Head of MUNICH CREATIVE BUSINESS WEEK



Content

- 1 **Editorial**
- 2 **Content**
- 4 **Making a difference together.** Greetings
- 6 **The complex relationship between humans and nature.** Photos by Tom Hegen
- 10 **Design connects.** Nadine Vicentini
- 13 **Moving Horizons – the yearning for a world in balance**
- 14 **MCBW 2022- Invitation to places of yearning**
- 16 **The X-D-E-P-O-T.** A multiple place – not only for designers
- 18 **Bam! or Damn!** A conversation with Werner Haumayr, BMW Group
- 25 **Far beyond beautiful.** A visit to KMS TEAM
- 31 **Holistic thinking.** The Retail Multiverse by RPC
- 33 **What makes your brand stand out?** KISKA knows
- 34 **Dreaming of the woods.** A fantastic conversation with the Aaltos
- 36 **The future starts now.** A conversation with Christian von den Brincken, Ströer
- 42 **Kitchen artists.** A visit to next125
- 48 **The Rainbow Formula.** Calligaris reveals it
- 50 **Trust as a catalyst.** For Steelcase, employees are the greatest future resource.
- 52 **A Fjord in the Isar metropolis?** Fjord Munich gives the answer
- 54 **Otl Aicher and Olympia.** Playful lightness everywhere
- 56 **The best altruists were egoists before.** A conversation with Florian Kohler, Gmund Paper
- 63 **I am Lektorat.** Florian Fecher's passion for typeface
- 65 **Moving things.** Portrait of the exceptional designer Anette Lenz
- 68 **From abstract trend to tangible design.** What sustainability means to LEONHARD KURZ
- 70 **Anything can be expected, except standing still.** A visit to Drees & Sommer
- 76 **Architecture to foster change.** A conversation with HENN Architects
- 78 **Thinking smarter together.** Smart city solutions from Munich Urban Colab
- 80 **More than ocean waves.** The »New European Bauhaus« initiative
- 82 **Modern companies have an evolutionary approach,** says Carpus + Partner
- 84 **SCHMIDHUBER talks about the power of relationships between people and brands.**
- 86 **A solar system of its own.** »There is no such thing as normal«, says the artist Eike König.
- 90 **Shaping the future with innovations.** A visit to HYVE
- 96 **The hybrid beauty of regeneration.** A conversation with Patricia Urquiola
- 98 **Design Research.** The Faculty for Design at Munich University talks about untapped potential
- 102 **Designing the future of cities.** A German-Dutch Cooperation Project
- 108 **The 7 principles of sustainable innovation.** An insight by pwc
- 110 **Positive trends attract my attention.** A conversation with Stefan Sagmeister
- 114 **Digitality on the move.** A virtual roundtable at Google's Munich office
- 120 **A future we all want to live in.** User Interface Design talks about sustainability
- 122 **Design favourites of our neighbours.**
- 124 **Accessibility.** A look at the journey and the goal by eficode
- 126 **MCBW DESIGNWALK.** A curated city walk
- 128 **The Bansky Case. Why intangible property rights make sense?**
Weickmann & Weickmann know the answer
- 130 **Dynamism and creativity.** The bayern design team
- 132 **Global Design Talks.** The power of design lies in cooperation
- 134 **Looking beyond the end.** bayern design and new ideas at FACHPACK
- 136 **Let's set out to new horizons! How designers support the mobility revolution –**
A look at IAA
- 138 **Creative Minds in Bavaria.** At the EXPO
- 142 **Imprint and press contact**
- 145 **Online program and competition**

Making a difference together



Dieter Reiter

Mayor of the City of Munich

»I am thrilled that for the eleventh time, Munich is the host and patron of the leading event for the creative industries in Germany. We very much look forward to experiencing innovative concepts and the interaction between industry professionals and design enthusiasts who, true to this year's motto, will lead us on to new horizons.«

Hubert Aiwanger

Bavarian Minister of Economic Affairs

»The MCBW is rightfully referred to as the Bavarian lighthouse project for design. And with good reason! Where can you see the horizon better than from a lighthouse? I am very excited to find out which horizons the design and creative industries will show us this year! My many thanks go to bayern design as well as all partners of MCBW and I wish everyone a successful week that literally expands our horizons!«



Prof. Dr. Angelika Nollert

Director Die Neue Sammlung – The Design Museum

»This year's theme Moving Horizons seems programmatic for MCBW itself: The encounters and conversations between design professionals and visiting design enthusiasts as well as their experiences know no boundaries and are characterised by curiosity for innovative concepts. But to me, Moving Horizons also captures the core issue when it comes to the undelayable development of transformative solutions for a sustainable future.«



Rolf Schifferens

Partner representative of bayern design forum e.V. & Managing Director DURABLE Hunke und Jochheim GmbH & Co. KG

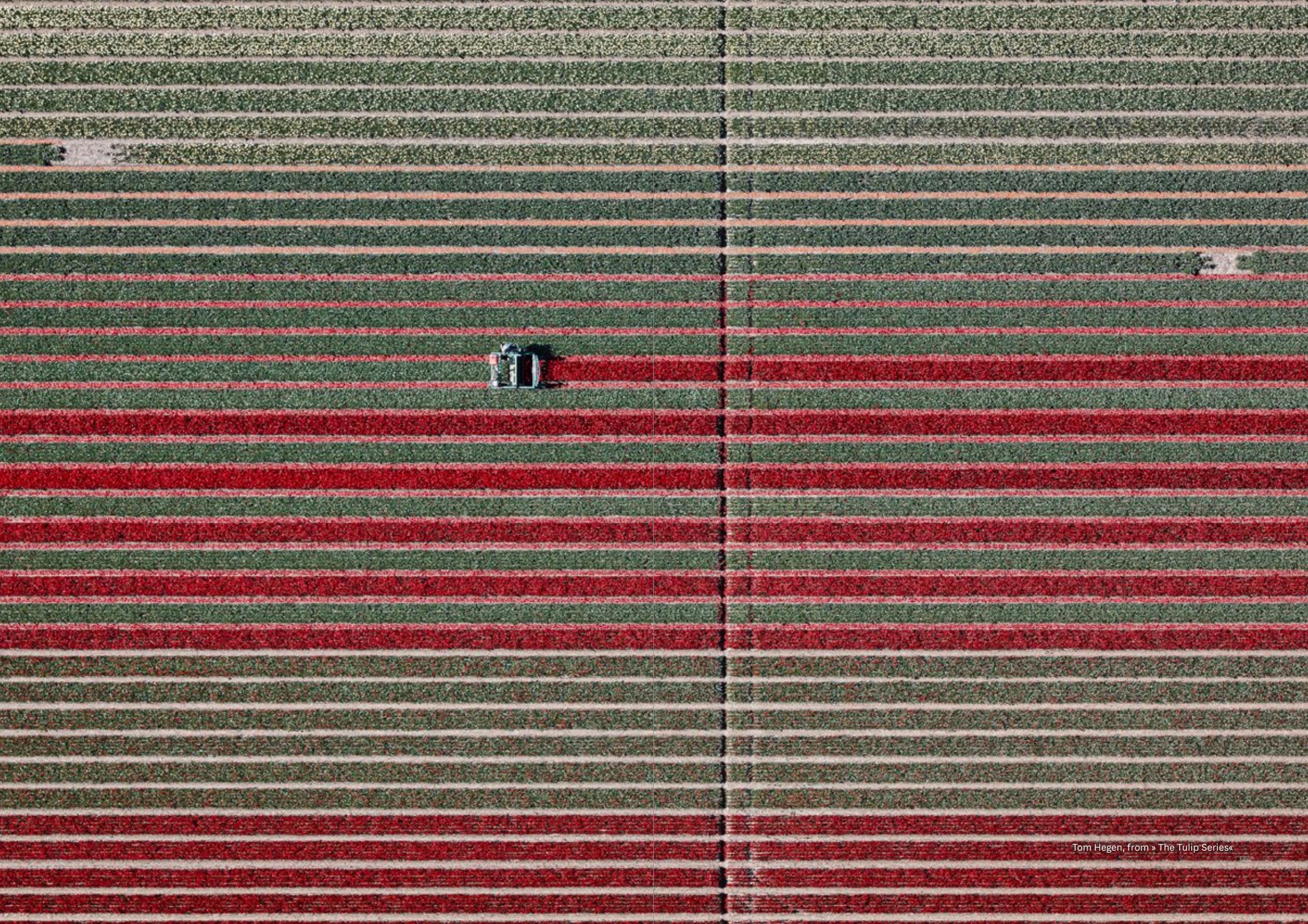
»The realisation that our society is undergoing a profound transformation process has caught up with people in all walks of life. With this come unanswered questions and a yearning for definite answers and security. MCBW 2022 addresses this theme complex and provides versatile accesses and approaches to solutions. Moving Horizons stands for the active role of designers in mastering our future tasks.«

Adrian van Hooydonk

Senior Vice President BMW Group Design

»The horizon is a constantly renewed reference point on our path. As BMW Group, we pursue the path to the future of mobility with courage, confidence and optimism. And today we are looking at a horizon that promises us more sustainability, more digitality and more personal experiences. Let's walk this path together and talk about it. The MCBW design platform is particularly well suited to do so.«







The complex relationship between humans and nature

Looking from unusual angles, German photographer Tom Hegen documents the traces left by humankind on the surface of the Earth. Using primarily aerial photography, he portrays landscapes that have been significantly altered by human intervention, with his work focusing on the places where we extract, refine and consume resources. »As a photographer, my main interest lies on the relationship between humans and nature«, Tom Hegen says.

His work has been honoured with some of the most prestigious creative awards, such as the International Photography Award, the Leica Oscar Barnack Award, and the German Design Award, and has been on display in several international exhibitions. His photo book »Habitat« invites the beholder to discover our planet from a new perspective, to comprehend the scope of human interventions on the surface of our Earth and, ultimately, to own up to our responsibility.

Design Connects

By connecting different topics and perspectives, design allows us to see the big picture



Nadine Vicentini, Managing Director bayern design GmbH

Present times are quite challenging. They put a colossal strain on companies, our community and every single human being. Societies and systems are becoming increasingly complex. So much has been turned upside down. These times hold more questions than answers. We all have moments where we hanker for the good old days – and other moments where we feel a strong desire and the courage it takes to move on, not to stand still this time either, and to finally embark into the unknown.

These times also hold terrific opportunities, as we sense that fresh thinking, firm leadership and collaborative creativity across all disciplines are being called for. Design and architecture take on a key role in this new dawn by critically scrutinising and reflecting on how to rethink the established order, and by specifically addressing the unexpected. They provide ideas and solutions off the beaten track, expand our horizon in terms of thinking and doing, and thus add a valuable contribution to the process of collective change.

Good design has long evolved beyond the creation of »beautiful things« to embrace all aspects of a sustainable, socially equitable, and immersive life. Design grants a deep understanding of the needs of people and our planet and is a key driver of innovation in our economy. By applying its knowledge and principles, designers create insight and allow for an emotional and tangible grasp of technological innovations. Design unites different perspectives, interrelates topics and thereby enables us to see the big picture.

This year's MCBW picks up on this complexity and seeks to provide new stimulus and concrete strategies for »embarking into the unknown«. At bayern design, we wish you plenty of fun, memorable encounters and eye-opening experiences.



Moving Horizons

What are our most propelling desires?

Our deep yearning for a world in balance has become a key driver for renewal.

Numerous questions about the future are being discussed with greater depth than ever before: What will be tomorrow? How do we want to live? How can we work together in the future? Current issues such as climate change, sustainability, equal rights for all, social responsibility and collaboration are moving into the spotlight. Design assumes a pivotal role in mastering these shifts in society and economy:

Design mediates between surging desires, realities and disciplines; it challenges old habits, grants orientation in an increasingly complex world; it allows for the freedom to experiment, creates processes, structures and materials; it generates ideas, shape and meaning. We believe that the time for the creative economy is now – welcome to the MCBW 2022!



MCBW 2022

Places of yearning become tangible

At the MUNICH CREATIVE BUSINESS WEEK 2022, we open places of yearning and, in line with the 2022 theme Moving Horizons, show how designers can satiate well-known desires and possible also those as yet unknown.

The ongoing uncertainties due to the Corona pandemic have not exactly made the planning of MCBW 2022 any easier. Hence, we are all the more pleased to be able to present once again a fascinating blend of different formats in cooperation with our program partners. Selected bayern design events complete the program.

An absolute eyecatcher this year is the swing installation in the MCBW's PUBLIC SPACE on the lawn outside Alte Pinakothek, which captures the theme of the year with spectacular appeal. Thanks to the installation created by the Munich design studio OHA, moving horizons becomes a playful experience.

Meanwhile, a recurring MCBW favourite is the DESIGNWALK, where visitors can take a curated city walk through Munich's popular Glockenbach quarter by themselves and discover amazing products made by young designers. In addition, two transparent POP UPs will add a new touch to Munich's city centre, offering people in passing a glimpse into the world of design.

In the new MCBW format TALK & CONNECT, we present inspiring short lectures by designers and experts from other fields to discuss and explore the impact of design on social and economic change.

Young designers can also find a multifarious program to attend to once again. This year's highlight is a special recruiting format, »STELL-MICH-EIN powered by MCBW«, which focuses exclusively on the placement of junior designers in the communications and advertising market as well as on similar positions in traditional companies.

The well-established and popular DESIGNKINO segment will be held in digital format again this year, featuring six selected design films that will be available for streaming during the design week. The program is rounded off by an international cooperation with the Arctic Design Week, which brought the »Global Design Talks« to life. In dialogue sessions with high-calibre panelists, the spotlight is placed on the topics of climate change and circularity.



X-D-E-P-O-T

A multiple space - not just for designers

Conceived as a show depot, evolved into a space of possibility – with X-D-E-P-O-T, Die Neue Sammlung – The Design Museum at Pinakothek der Moderne has launched a new museum space that can be used in multiple ways. Seven meters high and 600 square meters in area, the venue is filled floor-to-ceiling with design objects. Yet no hierarchy, best-of, chronology, or geographic classification determines a particular view on the diversity of objects. Instead, the spatial arrangement provokes us to adopt different perspectives, to discover our very own contexts between the objects, to let our eyes wander freely – from the moss-green, round lavatory up to the futuristic bicycles and over to the historic gas station. A slim white gangway allows us to stroll on the two floors as

we please, to find our individual route so as to view small objects up close while at the same time correlating them with the larger ones. The chairs on the floor not only invite us to contemplate but also to try out and relax. At that point, if not before, it becomes clear that X-D-E-P-O-T is far more than just a show depot: it is a space for communication, encounters and events – a multiple venue. If the pandemic situation so allows, workshops, guided tours and lectures will be held there. Also, the space will encourage project teams such as start-ups, school teams and independent groups to venture experiments, to gather and share their experiences. The call for discourse is literally inscribed in X-D-E-P-O-T.



The X-D-E-P-O-T invites you to stroll around and offers pure inspiration piece by piece.

B A M ! O R D A M N !

**A conversation
with Werner Haumayr,
Vice President
BMW Group Design Concept
and Integration and
New Cluster Architecture
Experience**

Werner Haumayr

»Thinking ahead« is the domain of Werner Haumayr, who has long since moved beyond the design mantra »form follows function«. When he looks into the future, the course is laid out by the ever-changing lifestyle patterns. With people being put first, at the centre, sustainability and high technology, culture and digitality will then fall into place.



»From the flute to the oboe, from the drums to the piano, from the violin to the great Whole«: When Werner Haumayr talks about the manifold design and innovation activities that have moulded his career and which »foster a cross-disciplinary as well as a holistic mindset«, he likes to compare the individual roles and the interplay of his team to that of an orchestra. Today, one of his duties is to come up with new pieces »for which there may not be any instruments yet – in other words, to create scenarios that anticipate new possibilities and, with that, futures.« In his forty years with BMW Group, Haumayr himself hasn't skipped virtually any assignment: from apprentice in the modelling department to product modelling and software development to innovation orchestration in design. A career that not only reflects a great deal of his inquisitive and open-minded nature, but just as much of the culture and spirit within the company.

Design for the mobility society of tomorrow

Since the late 1990s, Haumayr's thoughts have always revolved around just that one step ahead; he develops visions of mobility, of circularity, of design and digitality. To do so, he systematically pulls on board dialogue partners from all over the world who have gained international attention for their particular view of the world. He discusses with them not only technical but also cultural issues, given that »interactions through symbols or gestures which work well in one culture can have extremely negative connotations in another ... We offer products for the whole world, so we always have to hit the sweet spot between different needs, points of view and cultural idiosyncrasies.«

These »infights«, as Haumayr fondly calls the dialogue sessions, look three to five years ahead and develop a variety of scenarios for the future of mobility. Design plays a key role in this process, where the shift in the impact of design on society becomes especially clear. The pure doctrine of »form follows function no longer applies«, Haumayr asserts. »I believe in 'design follows experience' to be true. Design is not the glossy surface. Design needs to become and stay relevant, as the fulfilment of an experience that has meaning and that puts people at its centre.« This is Haumayr's guiding principle, which also adds new meaning to the BMW slogan »Sheer driving pleasure«, because driving today no longer merely refers to »cross acceleration«, as Haumayr calls the interaction of horsepower, rpm and centrifugal force in carmaker lingo. Rather, it refers to the car as an overall experience and mobile environment with the passenger compartment at its heart. »If you just look at how much time per year people spend in their cars – I mean, who else enjoys the luxury of having customers spend that much time with their product? We take that very seriously, because it is not just about driving: it is about making people feel good. And so, entertainment also matters, and being able to go about your business when you get stuck in traffic. And when you drive, you should feel in control and, of course, feel the joy too.« A key technology term for this new automotive pleasure is »seamlessness«, which describes the smooth



transition from digital devices such as smartphones or tablets to the car's on-board computer and vice versa. »This still needs to become much, much more people-friendly,« Haumayr believes. »It has to become easier, simpler, and this is also where the research and development of future digital communication is put to use.«



Fully electric and customised for the urban avant-garde

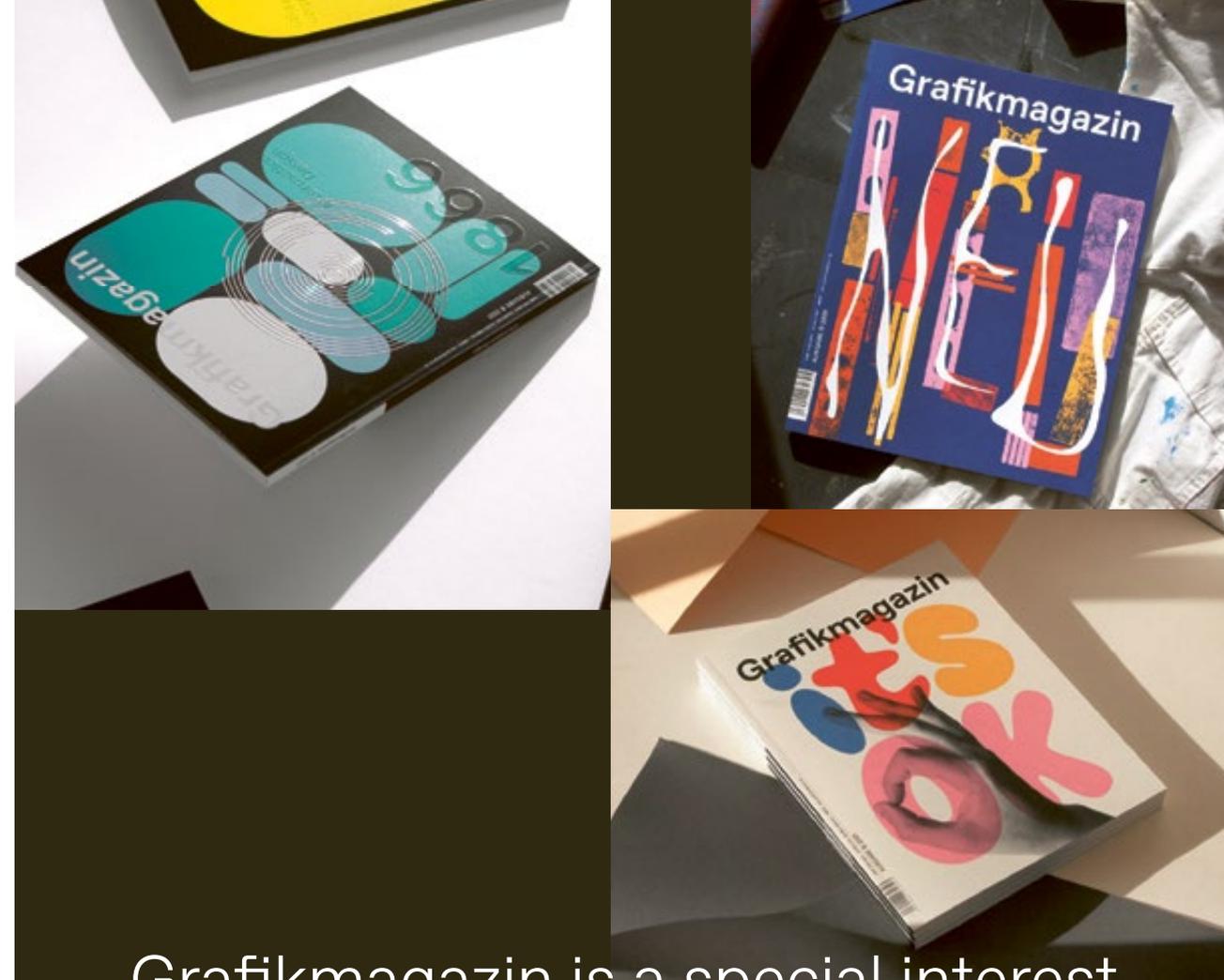
Naturally, electric mobility also plays a prominent role in the future scenarios under Haumayr's purview. At last year's International Motor Show (IAA) in Munich, what caused a big buzz was a two-wheeler that not only shatters any previous notions of what a pedelec could look like, but also the prevailing legal framework for the approval of such a state-of-the-art vehicle: the BMW i Vision Amby High-Speed Pedelec – a project close to Haumayr's heart, being an avid cyclist himself. This vehicle has three basic speeds: 25, 40 and 60 km/h, and the ultra-modern Geofencing method identifies whether you are driving on a cycle lane, a field track or on the road. The maximum speed is automatically adjusted accordingly. Bicycle or light motorbike – that could be the question here. For Haumayr, however, such categories no longer matter: »Seemingly fixed categories are breaking open

everywhere – and that's a good thing ... In the future, classifications such as ‚car‘, ‚bicycle‘ and ‚motorbike‘ should not determine what we think, develop and offer. Instead, this paradigm shift allows us to tailor products to the peoples' lifestyle and mobility patterns.«

It remains to be seen whether the legislator will concede to readjusting the framework conditions for the mobility of tomorrow. We can only hope that Werner Haumayr's new mobility thinking, which reconciles high-tech and sustainability, will not be thwarted by a rearward-looking bureaucracy – again, a matter of horizon. Haumayr himself compares his roadtrip into the future in his very own witty way to a tour of a building: »What will I find inside? Behind every door, a new world could be awaiting me – and it might also just be the broom closet«. Or as he puts it: »You have to be ready to step through a door where you either go Bam! or Damn!« [um]

BMW Group

With its four brands, BMW, MINI, Rolls-Royce and BMW Motorrad, BMW Group is the world's leading premium manufacturer of automobiles and motorcycles. The corporation consistently places sustainability and efficient resource management at the core of its strategic alignment – from supply chain and production to the end-of-life phase. BMW Group operates a global distribution network in more than 140 countries.
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Patrick Märki, Managing Partner
After completing his Music and Graphic Design studies in Basel, Patrick Märki acquired his international experience in Munich, where he met KMS TEAM. The art of creating harmonies on multiple levels and the courage to generate innovation with improvisations are his most distinctive hallmarks.

Simon Betsch, Managing Partner
As head of KMS Team's Brand Strategy competence area, Simon Betsch advises national and international clients on strategic brand management and brand development. His energy and perseverance for pushing change knows no bounds.

Far beyond beautiful

Taking a stand, adding purpose, and generating improvements from change – this is the driving force behind KMS TEAM, the Munich-based strategy and design agency with offices in Berlin and Duesseldorf.

»Companies and branding are undergoing a profound transformation«, says Simon Betsch, Managing Partner and brand strategist at KMS TEAM. »Climate change, digital transformation, economic and social disruptions are no longer just concerning a small minority. The problems the world must solve really fast have now penetrated the public consciousness«, adds Patrick Märki, Creative Director and Managing Partner at KMS TEAM. »And they are changing the mindsets of all stakeholders – in companies and

across the board. No one wants to be complicit in maltreating the globe anymore.« KMS sees itself as a »think-and-do tank« that gets involved in processes at a very early stage to ensure that changes yield improvements. To achieve ambitious growth targets, providing aesthetically pleasing solutions is no longer enough these days. A suitable, goal-oriented strategy generates strength and the identification potential to reinforce connections, exceed expectations and thus enable future success.

Even at the initial stages, the team spends considerable time and energy exploring the core issues with their customers. »The key is to identify the right variables of influence so that we can then act with foresight and courage,« says Patrick Märki. »In strategy, we map out the best possible alignment of a company with its future goals – and create central reference points for the organisation and its management, for branding and for internal and external communication.« »Clearly, this cannot be produced single-handedly,« adds Simon Betsch. »That is why we gather team players who want to inspire and challenge each other and win together. »We seek to instill purpose with bold, progressive and sustainable solutions.«

Change always holds the opportunity for improvement

One interesting project worth mentioning is the work for Schneider Writing Instruments. A long-

standing German company which, at the time, was just passing on to the next generation. Naturally, quite a lot was bound to get in motion. The heirs did recognise that with their ballpoint pens and markers, they had been producing a »world's best« product for decades. But what good is that if customers are unaware of it? Well, their luck was about to change. In extensive market and opinion studies, KMS TEAM identified the market potential for everyday writing instruments and developed the company's strategic positioning to logically derive the visual identity and tonality from – in both product and communication. At the same time, the change in the company also required to clarify entirely different questions, namely: How do we want to make decisions? And who plays which role? The brand idea was anchored in the company's management. With a minimal media budget, a strong brand came into being that has roughly doubled its sales since 2009.

The invigorating power of change

Developing a new communications concept for one of Germany's most important museums, including positioning, corporate design, typography, digital/UX/UI design, brand communication and campaign, is quite a feat. Staatsgalerie Stuttgart is housed in an icon of architectural postmodernism, the multiple award-winning building designed by James Stirling. Finding the right and powerful setting for this institution and its unique collection is inconceivable without strategic positioning. For designers, the most appealing aspect of such collaborations is the opportunity to connect with other personalities, with other organisation types, and with other company sizes. According to KMS TEAM, this is how to keep fresh, inspired, and constantly provided with new stimulus, which is essential for maintaining a vibrant creativity. »Everyone learns in the process. For everyone, working together is a benefit – and usually a treat, too.«

Tradition and innovation make a good match
How do you take a 150-year-old traditional bank into the digital age? Zürcher Kantonalbank, an institution that serves all of the canton's residents, has an important social mission: to be a universal bank for all customer groups, for private and business customers, from students to billionaires. With an opinion study on the future role of the bank, KMS TEAM analyses market and customer expectations: How relevant are digital tools for society? How much can the bank modernise while still remaining a trusted financial partner? It turns out that technology is only one decisive competitive factor. The other is trust. For Zürcher Kantonalbank, it is essential to reconcile these two factors anew.



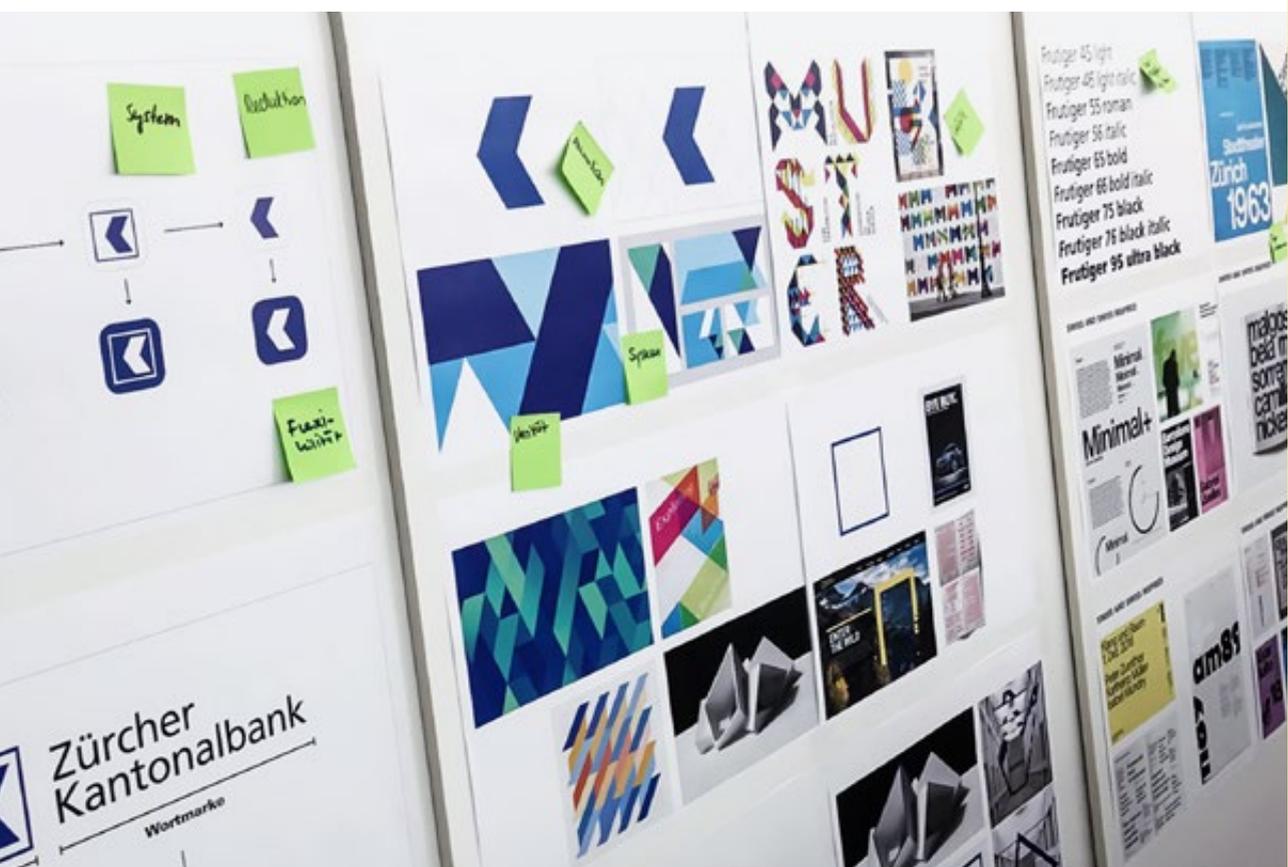
In close cooperation with the Management team, KMS TEAM repositioned the brand in the highly competitive banking market and translated the vision and brand values into a future-oriented self-image. Also internally, the brand concept now serves as a strategic management tool. For example, it helps employees to design and integrate new products and services.

The Power of Gestaltung

The scope of KMS TEAM's grasp of the concept of design will be showcased in an event at the MCBW 2022. »The Power of Gestaltung« invites you to learn about KMS TEAM's projects, ideas, processes and mindset – all far beyond beautiful!

[jg/gw]

KMS TEAM is one of Germany's largest owner-managed strategy and design agencies, with over 35 years of experience. In this age of digital transformation, KMS stands for forward-looking brand management that gets to the heart of each company's mindset and values. Interdisciplinary teams of experts in the fields of Strategy, Design, Experience and Management are bold enough to think differently and create smart solutions. As a result, the brand becomes an active tool for strategic company management. It ensures the future viability of organisations and companies – as well as their lasting success.
www.kms-team.com



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The Retail Multiverse - **HOLISTIC THINKING**

Physical retail is facing tremendous challenges, which at the same time open up new perspectives for the industry. Vladimir Moldovanu, Design Lead of rpc – The Retail Performance Company, provides insights.

Why should we still step into a retail shop when we can have everything delivered to our homes? Groceries and vegan meals, water and liquor – and all in barely 30 minutes, from the comfort of our desks or mobile phones. Fast retail and convenience hold massive explosive potential for the physical retail stores. The pandemic has pushed forward the digital transformation by years and put traditional customer relationships to the test. Online purchases have now become common practice across all age groups and social classes.

Can analogue shopping experiences attract customers back into cities again in the future? And what does this mean for the (re-)orientation of brands? In a recent survey, 60 per cent of the participants are looking forward to returning to city centres to shop at their local retailers, meet with family and friends and visit restaurants and cafés. Is that enough? Hardly. It takes new ideas and smart alliances between physical and digital retail. And it takes strong stimuli to offer sensual incentives and help physical retail regain new appeal (#storytelling).

Vladimir Moldovanu sees the emergence of a new retail multiverse, driven by: a sense of entitlement (#immediacy), new community (#exchange and #reunion), curiosity about experiences (#socialinteraction) and mindfulness (#sustainablelifestyle). As Vladimir puts it, »we believe that retail needs to be an ongoing metamorphosis, a space of responsiveness, dynamism, ethical consumption, simplicity and flexibility. Welcome to the retail multiverse.«



rpc – The Retail Performance Company

We take companies »customer-centric« and develop their fitness for the future using the tools of digital transformation. Through emotional positioning, we create sustainable, experience-oriented interfaces between people and brands.



WHAT MAKES YOUR BRAND STAND OUT?

Sharp thinking. Cross-industry perspectives. New approaches. Bold execution. With 250 creative minds, KISKA generates brand experiences with business value.

KISKA sees »brand« as a strategic tool. How do you integrate brands into product developments? How is the future user factored in?

Brand is a crucial competitive advantage for a company. Our first question is always: »What makes your brand stand out? Is it relevant and tangible?« Our focus is always on brand and customer benefit, which is the basis for success.

It takes confidence of a customer to say »yes« to an idea that is supposed to succeed in the future – especially when their decision is based on nothing but a sketch or specifications. How do you reassure your customers to make these decisions?

Shaping the future always calls for courage. And for the resolve to challenge things. We develop our strategies in close cooperation with our customers. Our outside perspective, over 30 years of cross-industry experience, a singular team of professionals and the KISKA methodology help lay the foundation for this decision-making.

You see clothing as an extension of the body. How do brand values become tangible in functional clothing, for example?

A progressive brand style which can be recognised on the winners podium as well as reduction to the essentials are the key features of the KTM motorcycle brand. Performance and purity are the crucial brand values for the design of the entire KTM collection. In other words: Ready to Race.

Mind of a strategist. Soul of a creative. Julian Herget, Managing Partner, is an avid surfer and always on the lookout for riveting solutions.



KISKA.

KISKA is an international brand and design agency. A unique combination of creative experts co-creates desirable brand, design, and communication solutions for clients worldwide like KTM, Husqvarna Bicycles, LAMY, ZEISS, Schöffel, Atomic, Adidas, Anta and UYN. Studios worldwide: Munich, Salzburg, California, Shanghai.

The iconic architect couple Aino and Alvar Aalto give a Nordic answer to the cool Bauhaus purism: curve instead of edge, wood instead of steel pipe, swung ceilings, walls, seating furniture, the wavy Savoy Vase ... The name says it all: »Aalto« is Finnish for »wave«.

In 1933, Aino and Alvar realise their first significant architectural project, the Paimio Sanatorium. *Armchair 41*, made of form-bent solid birch lamella and pressed plywood, is part of it.



Aino and Alvar Aalto

DREAMING OF THE WOODS

A fantastic encounter with Aino and Alvar Aalto

In the middle of Helsinki. It is bitter cold. But the legendary Savoy restaurant welcomes us with warm elegance to fine cuisine, drink, conversation. My gaze roams across the room: plenty of wood, plants, over there the *Floor Light A810*, the comfortable *Armchair 402*. Has anything changed here at all after the renovation?

I spot a seat on the sofa set against the back wall. A couple nods at me, I sit next to them and choke: Are this Aino and Alvar Aalto? »I love wood«, Alvar says, running his hand over the curved wooden armrests of his chair. »People from the north, especially Finns, dream of the woods.«

In 1937, the two trailblazers of Finnish design furnished the Savoy. »Hyvin tehti – we did good!«, Alvar compliments on the restoration. Meanwhile, Aino points to the striped sofa: »Is that an allusion to the zebra pattern I designed for Artek?« Artek, seriously. »A brilliant idea«, Alvar beams. Along with two friends, Aino and Alvar founded the company that continues to produce and distribute Aalto

products to this very day. Housing should be sustainable, long-lasting and affordable. »And more human«, Aino adds. She was the company's first design director, later its managing director, and she was instrumental in shaping the Artek style. After completing her architecture studies, Aino started working at Alvar's studio. The two got married, worked side by side and stayed together until Aino's passing in 1949.

»You should have lived longer«, Alvar looks at her with unguarded eyes. »You could have sinned a lot more until we were even.« Aino smiles indulgently: »You were always the creative one of us«, she says lightly. Their friend Sigfried Giedion once put it this way: »This marriage was out of the ordinary; I believe its real secret lay in a deep reconciliation of human opposites. Alvar is restless, exuberant, unpredictable. Aino was intense, persistent, taciturn.«

I look up. The seats opposite me are empty. I reach for my coat. Outside, snow starts falling. [gw]

Christian von den Brincken, born 1969, degree in Applied Geography from Trier University. Subsequent positions at Nielsen, then Managing Director at Initiative Media (eight years) and Mediacom (five years). Joined Ströer ten years ago, now Head of Corporate Strategy & Innovation. Lives in Düsseldorf. Interested in other systems (Israel, Estonia, North Korea), old passenger planes and 20th Century history.

THE FUTURE STARTS NOW

**A conversation with
Christian von den Brincken
about innovative spirit
and the will for change**



MAN MUSS NICHT IMMER
DIE HÜLLEN FALLEN LASSEN,
UM AUFZUFALLEN!



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UM AUFZUFALLEN!



MAN MUSS NICHT IMMER
DIE HÜLLEN FALLEN LASSEN,
UM AUFZUFALLEN!



»How far ahead can we foresee the future?« Christian von den Brincken leans back gleefully, since shaping the future is his favourite topic as Head of Business Development and Head of Strategy & Innovation for the out-of-home advertiser Ströer. »We always have the upcoming months on our foresight radar«, he continues. »There is a horizon of observation, a horizon of analysis and a horizon of action. Meaning, I observe, I analyse, I consider the options for a course of action, and from that our priorities evolve. Since all things are in flux, this is constantly changing.«

What at first glance seems rather abstract has been molded by von den Brincken and a team of reputable authors into a 140-page publication called *Crossroads – the trend atlas for the next Next*. A tool that – in his own words – is designed to help shape »our world of tomorrow.« As he explains his approach, as »humans

are never isolated but always embedded in a societal or social context. And we are used to seeing things in a linear way. That's why we usually think of the future as a variation or continuation of what we have already experienced. Then, out of the blue, we hit a tipping point, a turnaround, where things suddenly develop in a completely different direction – as we are experiencing with the digitisation or the Coronavirus. And that moment determines if we manage to get through this volatile development.«

Trends and drivers

It is the courage to leap that von den Brincken demands for in order to successfully shape the future – even at the risk of missing the mark with his projection of the future. »Our job«, he says, »is to constantly reassess and transform our horizons. That is why Ströer maintains a dedicated unit of 50 people whose sole task is

to grasp which technologies, social trends and factors are emerging and how these will impact our business: What are the driving forces, from which directions do the winds blow, might our target image be completely different today than it was maybe a year ago? That's the main idea behind *Crossroads*.« Also, out-of-home advertising is a long-lived business with stable, long-term planning horizons where foresight is essential.

Von den Brincken is fascinated by the spirit of renewal and the desire for change. »Typically German is actually an engineer-driven creativity that sometimes comes across as stodgy but still has substance«, he states. »In addition, we do a lot of things differently than other countries, given that our conditions such as the federal system are unique in this form. All the more important it is to look at global developments in how their impact unfolds in this German context.« For example, he sees the so-called Metaverse, in which the physical space of things and people and the virtual space of the Internet have merged, as a new massive

technological and social challenge, which he also reflects back to the company. That is why at Ströer, the focus is consistently placed on technology development. Digital advertising space plays a key role here, especially with respect to AI as well as the fast and highly flexible distribution of content that goes beyond mere advertising.

The future is also made of design

For von den Brincken, design also holds a great opportunity for successfully shaping the future. In his view, design is about giving shape and orientation. »Good design«, he says, »provides a framework for things, especially in times when everyone is in need of orientation. Design also means system design. It starts with communication, and then it's about designing experiences. Nobody actually considers how people feel when they undergo their experiences, and how they are supposed to deal with it. Because right now we are experiencing that we are not seeing clearly into the future at all. People are stuck in some kind of cocooning. They are shutting themselves off at a time when this



country needs a fresh start, with the global challenge of the US hegemony being threatened by the Chinese, with the ecological challenges, with global logistics becoming systemically disrupted. That's a lot of challenges. And what we are doing is the opposite of what we should be

doing. Instead of rising up, we are hunkering down. Design might indeed involve the opportunity and the responsibility to pull people out of that state.« [um]

About Ströer

Ströer is one of the leading out-of-home advertising specialists in Germany and supplies its advertising customers with tailor-made, fully integrated end-to-end solutions along the entire marketing and distribution value chain. With its »OOH plus« strategy, Ströer relies on the strengths of its OOH business, flanked by the complementary Digital & Dialog Media and DaaS & E-Commerce segments. With this set-up, the company can continuously increase its relevance among the customers and, thanks to strong market shares and long-term contracts in the German market, is in an excellent position to profit above average from market growth in the years to come.

The Ströer Group markets and operates several thousand websites, primarily in German-speaking countries, as well as some 300,000 out-of-home advertising media. The portfolio includes all media used outside the home – from traditional poster media to exclusive advertising rights at train stations and digital out-of-home media. Dialog marketing enables Ströer to offer its customers end-to-end solutions on a performance basis – from location- or content-based reach and interaction across the entire spectrum of dialog marketing to transactions. In addition, the media company publishes premium content across all digital channels in digital publishing and, with services such as t-online.de and special-interest portals, it maintains one of the highest-reach networks in Germany. With roughly 10,000 employees operating in some 100 locations, in the 2020 fiscal year Ströer generated €1.44 billion in revenue. Ströer SE & Co. KGaA is listed on the MDAX of Deutsche Börse.
www.stroer.de



pp//

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Lukas Heller
Managing Director
next125 München GmbH
at Maximiliansplatz 12

Kitchen artists

»You are what you eat,« they say. That is not only true for food intake. After talking to Lukas Heller, it seems worth adding: »The architecture of a kitchen, where delicious food is prepared with passion, can also be pure indulgence.«

And this is what Lukas Heller is about to prove with impressive evidence: In the very heart of Munich, right at Maximiliansplatz, the affable entrepreneur will be opening a concept store of the premium kitchen brand next125. Heller himself was literally raised in the kitchen: His grandfather founded the traditional kitchen manufacturer Schüller in the Bavarian town of Herrieden, which to this day is a family-run business. From there, Lukas Heller embarked on his journey into the international world of interior architecture and design, which has now taken him to the Bavarian capital.

The kitchen – architecture for indulgence and encounter

The native Franconian is launching the business together with his Italian wife Claudia, who is an architect, and Thilo Walkemeier, who brings along a community of design aficionados from his decades of experience in the world of interior design. The enthusiasm of the three Italophile entrepreneurs is reflected in their location decision: »Maximiliansplatz was our first choice, as it does have the look and feel of an Italian piazza. And the passion we share for the art of living is reflected in the experiential concept of

our store: we have created a living space designed to appeal to the senses, which with its bar, library, gallery and event space goes far beyond a mere showcase or table landscape.« Without doubt, the kitchen has evolved in line with the changes in society from being a mere cooking area to becoming the centre of the home: Whereas once it used to be a place where the housewife would labour behind the scenes while the master of the house got comfy in the dining room, with or without guests, today the kitchen is the heart of our homes and a hub of communication. Virtually anything can happen in the kitchen: laughter, conversation, homework, joint cooking experiences. And instead of a separating kitchen door, we now have the cooking island right in the middle of the living room. What at first glance might seem like an architectural gimmick to turn the lack of space in tiny city apartments into a social virtue does, in fact, add a breath of fresh air to everyday life. Accordingly, the architecture of the showroom is also devoid of walls and boundaries. »We want to give space to free thinking and planning here. To this end, next125 provides a top-quality product which enables designs that go well beyond the average«, says Lukas Heller. Creative kitchen planning far off the mainstream not only will attract sophisticated end customers but also like-minded architects and designers.

A matter of savoir vivre

Obviously, in a venue like this, the cooking theme is ubiquitous. And here too, Heller is committed to quality: »The need to grab a quick bite to satisfy a craving exists undeniably. But the kitchen trend is moving towards health and indulgence. It ultimately depends on your own concept of life.« There is the ambitious kitchen pro who juggles with flavours, spices and tools to

surprise his loved ones every night with a new culinary highlight. There is also the family who loves to chop, stir and cook or knead and bake together« Nothing is as personal as eating preferences and the demands on kitchen functionalities. But the desire to rediscover old cooking crafts paired with convenient modern kitchen technology is quite apparent.« At next125, you can also look at kitchens, choose colours, surfaces, and designs in a welcoming atmosphere, fiddle with dimensions, make plans – but most importantly, the kitchens on display will be filled with real life: Lukas Heller plans to host cooking events with top chefs in his showroom and invite potential customers and cooperation partners to enjoy culinary delights and conversation – true to the motto: Every party ends in the kitchen. Good parties start in the kitchen. [sib]

next125 is the international premium kitchen brand originating from the Schüller company. Their kitchens are characterised by the attention to detail. Here, craftsmanship, technology, design and architecture blend with state-of-the-art, industrial manufacturing to create an exquisitely elegant design kitchen. The company purposely chooses a minimalist, aesthetic Bauhaus design and top quality to make a bold statement against fast-moving trends, given that longevity is a key aspect of sustainability alongside eco-friendly manufacturing practices
www.next125-muenchen.de
Instagram: @next125_muenchen



Cooking is art of living

What could be more telling about Lukas Heller than one of his favourite recipes, about his love for Italy, which he imported from his time in Milan, about his love from Italy, which he married, about his passion for good food made of regional ingredients ...

Involtini di Zucchine

(serves 4)

Ingredients:

3 - 4 dried tomatoe halves

1 garlic clove

2 tbsp fresh basil

150 g buffalo mozzarella cheese

500 g zucchini

5 tbsp grated parmesan

6 tbsp olive oil

pinch of salt & pepper to refine to your taste

1) Finely chop tomatoes & garlic. Slice basil into thin strips. Cut buffalo mozzarella into small cubes and mix all ingredients well.

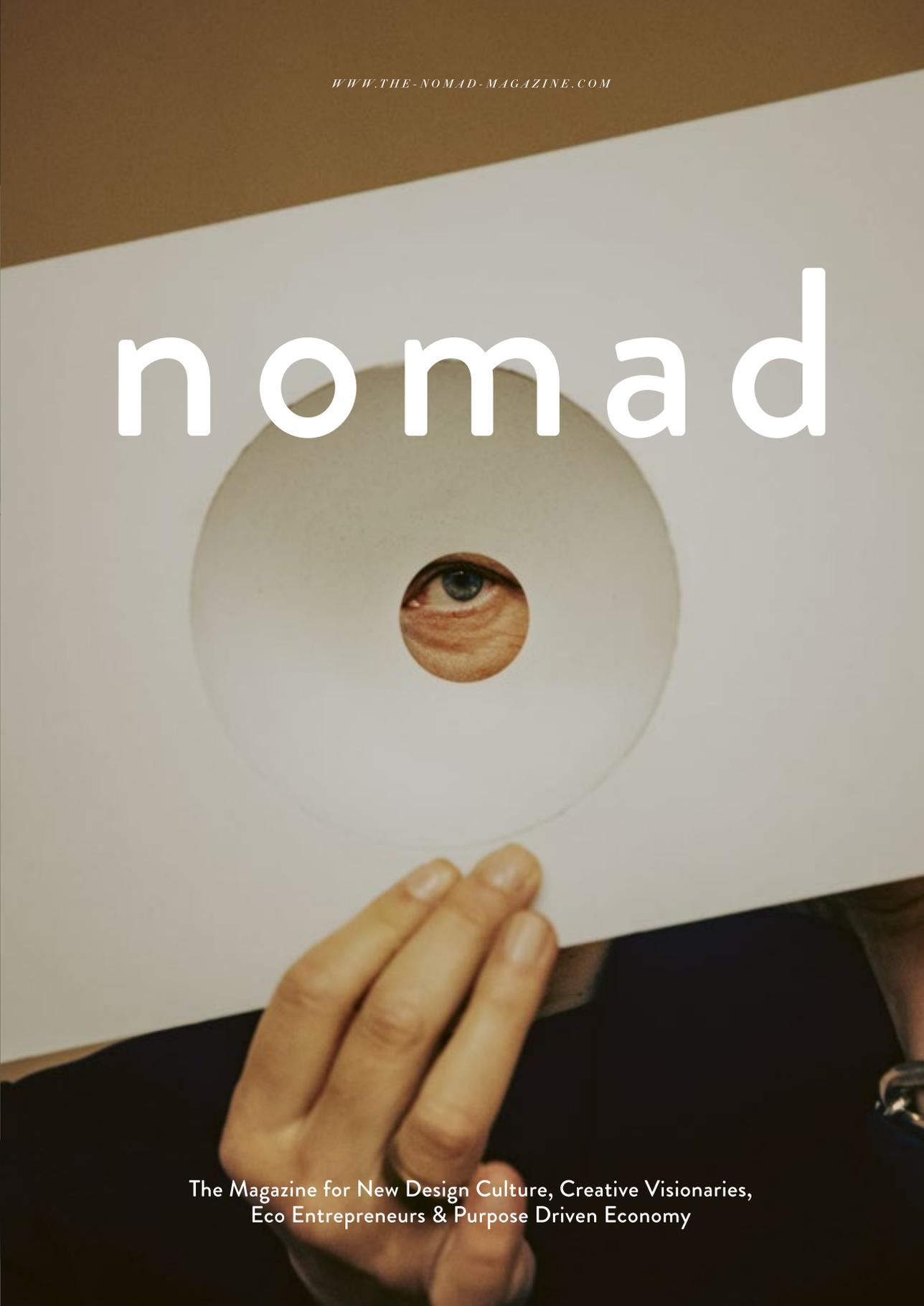
Add the parmesan cheese and 2 tbsp olive oil, salt and pepper.

2) Cut the zucchini lengthwise into slices about 5 mm thick and fry with the remaining oil until golden. Drain and season with salt and pepper.

3) Spread the mozzarella filling evenly on the zucchini slices and roll them up.

4) Place the rolls closely together in a casserole dish. Sprinkle with parmesan cheese. Bake in a preheated oven at 200 to 220 °C for about 10 minutes.

nomad



The Magazine for New Design Culture, Creative Visionaries,
Eco Entrepreneurs & Purpose Driven Economy



THE RAINBOW FORMULA

Colourful like a rainbow? For Calligaris, the prestigious manufacturer of functional yet elegant designer furniture, this is not quite true. Here, the rainbow is blue and green. The Greenbow logo stands for the company's ultimate future theme: sustainability. At Calligaris, however, this magic word has little in common with the eco-friendly veil spreading complacently over many a product and the customers' conscience, true to the motto: »Sustainability – you can't measure it anyway!« But you can. Calligaris has a cracking formula to do so, which, by the way, also looks great:

$$\eta_{\text{sostenibilità}} = \sum x_i \cdot (\text{mat_naturali} + \text{mat_riciclati} + \text{circolarità})$$

We want to know exactly what is behind it, and we learn:

Thanks to the application of a mathematical formula, the Calligaris Group can define the sustainability indicator of every single item. To do this, we combine several parameters that allow us to evaluate the existing products. The development of new products can then be steered accordingly: The indicator factors in the amount of natural materials with a small environmental footprint such as FSC® wood, organic cotton or other natural fibres, as well as the amount of recycled materials such as post-industrial or post-consumer plastics, the exclusive Eco Stone and other materials that have been assessed by the research and development team. In addition, the »circularity«, i.e. the degree to which connections can be recycled, is also taken into account. The simple disassembly and the product's performance in terms of durability and chemical safety of the materials used are being considered as well.

The products rated eco-friendly receive as a distinctive mark the new rainbow logo »I am green«.

Stefano Rosa Uliana is CEO of the Calligaris Group.



calligaris

Calligaris is an Italian company founded in 1923 and based in Manzano (UD), which has grown into a leader in the global market for mid-priced furniture. The Calligaris Group was founded in 2020 following the acquisition of Ditre Italia and Luceplan. Today, the Group designs, manufactures, assembles and distributes a broad array of furniture such as chairs, tables, sofas, beds, wardrobes and ornamental luminaires through its five brands: Calligaris, Connubia, Ditre Italia, Luceplan and Fatboy.



Steelcase

Steelcase sets standards in the design of exceptional working environments – for example, by providing a variety of space, furniture, technology and technology solutions and services. Together with our partners, we create spaces that not only support working and learning but also help patients in the healthcare sector to recover more quickly.

TRUST AS A CATALYST

For 110 years, Steelcase has been designing spaces for leading global companies that meet the challenges of each particular work environment and create positive work experiences. Change and transformation are constant companions in the process.

Hybrid working is growing into a sustainable model. Opposite angles seem to come together here: working from home and at the office, the digital and the analogue world, open and closed spaces, individual and team work. What is the greatest challenge in all of this?

It lies in ensuring equal participation in the daily work routine for all employees, regardless of where they work. This can only be achieved with a smooth interplay between physical space and digital tools that support hybrid work. That includes integrating people into a room which are plugged in remotely, for example by means of mobile screens, but also providing technical core elements for a better virtual presence for persons in the office. The basic requirement is a simple and seamless usability as well as flexible furniture so that the room situation can be swiftly adjusted to the changing demands.

What measures contribute especially to making employees feel comfortable in the transforming work environment?

In addition to comfortable and appealing furnishings, the general conditions contribute in particular to the well-being of employees. The basis is a corporate culture that conveys a sense of belonging and offers its employees flexibility in the choice and control of their daily work situation. In the office on site, this means creating an environment with an ecosystem of spaces which caters to different needs and which – in light of the pandemic – is safe.

Since the pandemic started, Steelcase has been conducting studies to investigate how employees feel in the changing work environment. Which finding do you think has the greatest potential for the future?

It has become evident that one in four German employees expects to be able to work from home two or more days a week also after the pandemic. The new flexibility and the trust it requires can serve as a catalyst to realign the corporate culture, enable new ways of working and define how the office can help employees unleash their full potential.

Fabian Mottl, Brand Communication Manager





A FJORD IN THE ISAR METROPOLIS

The global design and innovation consultancy just opened a new studio »dahoam«. We spoke with Stephanie Helou, who is responsible for setting up and currently leading the FJORD Munich studio.

Congratulations and welcome to Munich! Why does the world need another FJORD studio? And why here?

Thank you, we are very excited! In our mind, space is the body language of an organisation's culture. So it's less about having an additional location and rather about the people we met here. With the team of designaffairs plus a small group of designers we had already in place, becoming FJORD Munich as a studio gives 50+ people a home to inhabit and the connection to the FJORD family in Germany.

Why Munich? We all know the city is and has been such an important location for large, global companies and start-ups, but the inspiring truth is: Munich and Bavaria have a huge influence on three topics that matter to us when thinking about the world we design today and tomorrow – Sustainability, Wellbeing and Justice. The way we move through our environment, the access to quality healthcare at socially acceptable cost and the way we build an inclusive society – this happens here, so we need to be here. Only if we are invested, too, will our designers be part of the community that shapes Munich's contribution to the future.

Any special »flair« we can expect from the studio in Munich?

Yes, this team of talent adds industrial design and human-machine-interface design to our crafts and will help evolve our service design approach: we will move deeper from digital and spatial into haptic and life-centered design. We are excited that our Munich team will also host our creative technologist hub. A dream we have had for a few years becomes reality right at the time when new realities are needed!

Stephanie Helou

As an innovation strategist and design leader, Stephanie gets to work with our clients and design teams on some of the world's most urgent problems. In addition to her role in the wider Accenture Leadership, she is Honorary Representative of the City of Buenos Aires in Munich and recently joined Circular Munich as ambassador.

But more importantly than crafts, our FJORD Munich team adds a group of loving and diverse people. Argentinians, Italians, Polish, Brits, Taiwanese, Münchner Kindl – to name but a few. We are happy for this multicultural group to live and evolve who we are in Germany from Munich into all our studios around the world.

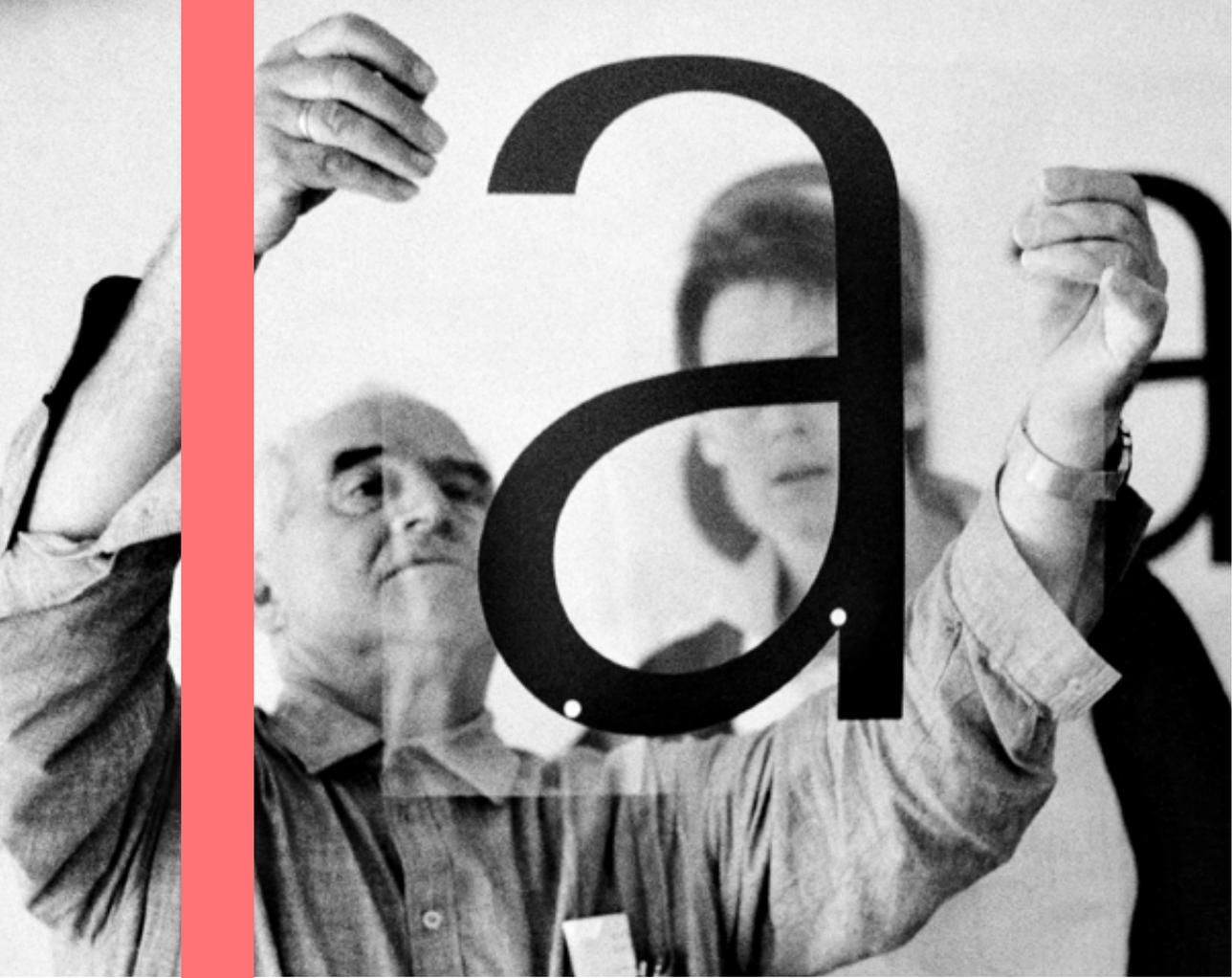
FJORD Trends 22 were published in December. Can the MCBW audience expect a deep dive?

Absolutely! But hey, let's not spoil the surprise. We warmly invite you to come as you are and experience the trends with us. The team and I are really looking forward to it!

FJORD
Part of Accenture Interactive

FJORD, Accenture Interactive's design and innovation consultancy, makes people's lives better by creating meaningful digital and physical products, services and experiences. With studios in 45+ cities across the globe, our teams in the DACH region live and design in Berlin, Munich, Frankfurt, Hamburg, Vienna and Zurich.





Playful lightness everywhere

It's the mid-1960s. The Federal Republic of Germany is still struggling with its image – for good reason. In a factory hall north of Munich, five designers gather around Otl Aicher, designer extraordinaire, philosopher by inclination and rector of the Ulm School of Design. The idea was to revise the image of the ostentatious, power-drunk Olympic Games of 1936. The world needed to see that Germany had changed.



13 May marks the 100th anniversary of Otl Aicher's birth. Under the motto »Munich on the Way to the Future 1972–2022–2072«, the City of Munich organises throughout the year exhibitions and events related to sports, culture, design, architecture, culture of remembrance and co-existence in democracy.

More than sports posters: technical illustrator Birgitt Willikens is behind large parts of the Infographics cartography.

Light, not heavy. Silver, not gold.

Already before the contract is awarded, Otl Aicher develops the colour concept for the 1972 »World Youth Assembly« in Munich. It is meant to convey a cosmopolitan, pluralistic, modern and cheerful impression. All colours that commonly allude to secular or ecclesiastical power are off limits. The whole palette between red, purple and violet is banned. Gold? Not a chance. The two basic colours are silver and light blue; silver for the mountains, blue for the sky. Plus a dark blue, light and dark green, yellow and orange – multifarious, colourful, like the spectrum of a rainbow.

Consistent. Multicultural.

Otl Aicher and his team also develop a distinctive style for the sports posters. They do not invoke a forceful will to win; instead, they depict the peculiarity of each sports discipline in motion. They start with black-and-white sports photos, whose grey tones are translated into the Olympic colours. By hand! These images are understood across all cultural, linguistic or social boundaries. And so is the radically simple pictogram system, which is still in use today – not only for sports.

Transparent yet floating, protecting yet open

Other testimonials to playful lightness are the Olympic facilities realised by Behnisch & Partner, Frei Otto, Günther Grzimek and Heinle, Wischer und Partner. In particular, the now world-famous Olympic tent roof, which spans over the swimming hall, the Olympic hall, parts of the stadium and the pathways between the sports facilities. The roofscape with its floating appearance stretches over 74,800 square metres. Huge pylons support the cable nets, which are covered with transparent acrylic glass panels.

The unfathomable rupture

In the history of the 1972 Olympic Games, the designers' aspiration to improve life through design resonates to this day. However, the Olympics terror attack killing eleven Israeli athletes and a policeman marks a rupture. Both events have carved themselves into the collective memory: the joyfully welcoming Games, the unspeakable terror. Still, the works of the designers rank among the milestones of design history and constitute icons of contemporary culture. [gw]



From 7 July to 3 October, the TUM Museum of Architecture will draw a themed arc from the reconstruction of the city to the »Olympics in the Green« and the visual appearance to the Olympic legacy, including known and unknown documents and models.





Florian Kohler, paper and design enthusiast, nature lover and an avid cyclist who enjoys travelling across entire countries on a bicycle, was born in Tegernsee in 1962. After studying Computer Science and Marketing, he spent time abroad at Papeteries de Montévrain in Paris, France, and at Wiggins Teape Paper in Basingstoke, England. He joined Gmund Paper in 1984 and was appointed member of the Executive Board three years later. In 1995, Florian Kohler became Managing Director and Partner, and in 2004, sole Managing Director.

The greatest altruists were egoists before

A conversation with Florian Kohler,
Managing Director of Gmund Paper

Gmund on Lake Tegernsee is as picturesque a place as it gets. Nestled among trees on the outskirts of the town lies the homonymous paper factory. The Mangfall river on one side, a mountain creek on the other. But when Florian Kohler compares his company to the Gaulish village with its famous protagonists Asterix and Obelix, rather than referring to the idyllic location, he alludes with as much pride and amusement to his company's repeated success in outwitting the giants of the paper industry. For example, his winning the contract to produce both cover sheet and endpaper for Barack Obama's new book – and that also for the American market, which is a spectacular move in the industry. »We simply claim to make the best paper

in the world: more appealing, in higher quality, and definitely more eco-friendly«, he confidently explains his secret to success – only to cut himself off again: »No, I'm just teasing. Actually, I believe ninety percent of our success is based on that stodgy concept called hard work.« And, of course, on an infectious enthusiasm for sustainable paper production. This becomes evident on the guided tour of the plant. Kohler knows every machine and every process down to the tiniest detail – and he communicates with his employees at eye level. An appreciation that also contributes to the company's success. »Our staff here is truly amazing«, he raves, »they all pull together as team. We wouldn't be where we are if they didn't.«



Sustainability in action

The importance of sustainable innovation for the company, despite its long tradition, is also apparent in the factory's on-site restaurant, where astounded visitors get the feeling of sitting in a hip fancy Berlin eatery rather than in Tegernsee in the wealthy Upper Bavaria. »Mangfallblau« is hence a fitting name for the restaurant – and it is the only vegan place in the entire region. Meanwhile, it has also become a popular venue for executive retreats requested by companies large and small. »Tradition is something beautiful«, says Kohler, »but business-wise it is also very dangerous. I like to compare it to driving a car. What is more important? The rearview mirror or the windshield? The windshield, of course, the view ahead – into the future!« Kohler's creed is that a company always

has to preserve a certain a startup spirit; only then is it capable of evolving and surviving on the market. And that pays off – not only in hard cash. In 2021, for example, Gmund Paper was honored with the prestigious German Sustainability Award. The magic word in this context is hemp, which has allowed Kohler and his staff to embark on a new chapter in sustainable paper production. »Naturally, everybody understands the qualities of hemp«, explains Kohler. »And not just because of the hilarious reference to smoking it. Hemp has an incredibly strong fibre, the plant can be grown without pesticides, and the paper can be recycled several times. It's the perfect material. I am profoundly convinced that paper is the most eco-friendly mass product in the world. But you can

always do more.« And that is why the factory already covers 75 percent of its energy demand with self-generated electricity from renewable and emission-free sources.

When paper goes design

But the factory not only raises the bar when it comes to sustainability, as paper development is another field of inventive genius at Gmund. For example, on the occasion of the Bauhaus Centennial in 2019, Gmund Bauhaus Dessau came to life. »Bauhaus approached us through an agency at the time with the idea of creating this paper, and we immediately got hooked«, Kohler recalls enthusiastically. »We then delved into understanding the intellectual design set-

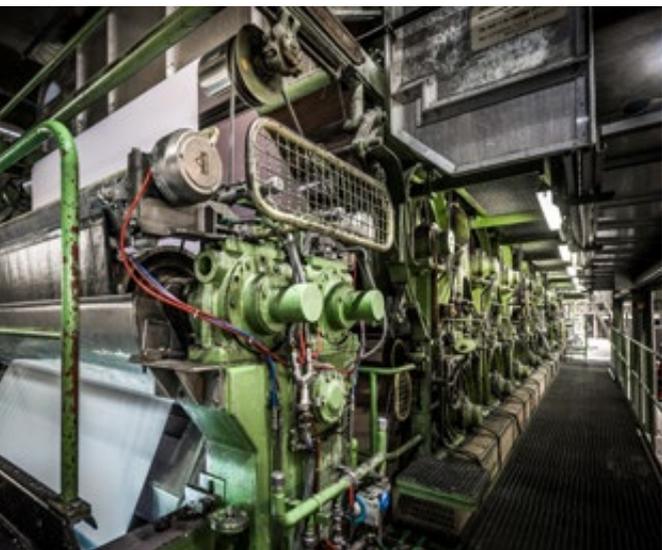
ting of that time and how we could transfer that into the present. We decided on three very pure colours: a neutral white, since Bauhaus, despite being colourful, is also associated with monochromatic colour schemes. Then a slightly more rugged white, still neutral but a tad warmer, which renders images perfectly in print.« And finally, a black emerged as a third variation. Here, Kohler and his team tried to produce THE black, devoid of any blueish, reddish or green colour components, as is customary with black papers. This Black also evolved from the idea of neutrality and monochromaticity to get as close as possible to a contemporary interpretation of the Bauhaus philosophy. An in-depth work approach that reaps rewards.



The Gmund Business

Florian Kohler would not do as well on the market with his company if he didn't also have a good nose for business, notwithstanding his commitment to sustainability and superior design. He thus managed to secure protection for the Gmund Bauhaus Dessau brand, which now embodies one of the company's lighthouse projects. »It is a great product«, says Kohler, »and it's not even expensive. Many designers fail to realise that we also produce our papers for industrial customers. So we also focus quite

strongly on the application solutions, from books to packaging, and on generating aesthetically appealing and eco-friendly products in the process.« As a consequence, Kohler despises greenwashing of any kind just as much as any form of bleeding-heart activism. »I am a devout atheist, and I am a committed capitalist,« he says of himself. »I am edgy, and I don't like phony altruism. Actually, the greatest altruists were huge egoists before.« [um]



Gmund Paper

Founded in 1829, the Gmund Paper Factory today enjoys an international reputation as one of the most innovative paper manufacturers ever – and not just with reference to sustainability and technical innovation. Paper design holds a key role in the company as well. Consequently, the company also bestows the Gmund Award on applications of their products that excel in both environmental and aesthetic standards. In their in-house Gmund Retail-Service Division, Florian Kohler and his team also offer their customers advice and application solutions ranging from carrier bags to packaging. Under Florian Kohler's leadership, Gmund Paper today also spearheads the development of highly sustainable products. A commitment that yields returns. As a result, the company won the German Sustainability Award 2021 for its innovative hemp paper. www.gmund.com

I am Lektorat

Lektorat is the first comprehensive typeface family created and developed to publication maturity by type designer Florian Fecher. Gary Hustwit's documentary »Helvetica« sparked Florian's fascination for fonts already before his Communication Design studies at FH Würzburg. »Type shapes our everyday lives«, he says, »although we hardly ever are aware of it.«

He initially immerses himself in serif fonts, researching, trying, dismissing. As a novice, Florian Fecher finds designing with serifs to be easier. He eventually decides to go to France to take a postgraduate course in EsadType – with an idea and his first attempts for a grotesque family containing both expressive, striking display styles for quick reading as well as subtle, »unagitated« text styles for longer in-depth reading.

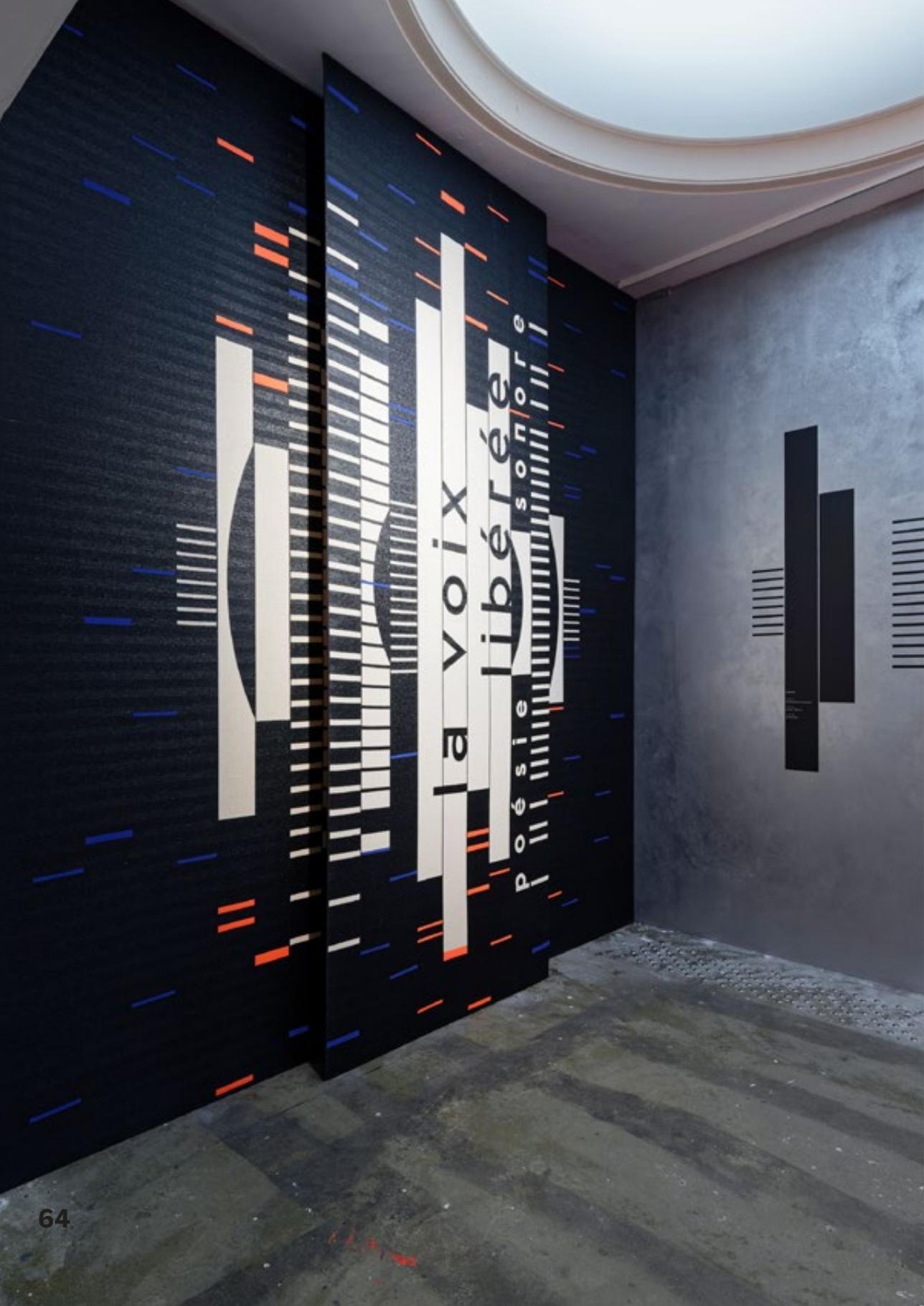
Florian Fecher delves deep into typeface history and discovers his most important source of inspiration in two historic, narrow grotesque typefaces from the Schelter & Giesecke type foundry. His graduation project at Esad Amiens wins TypeTogether's Gerard Unger Scholarship

2019, and with it comes the opportunity for Florian to develop it side by side with TypeTogether's experienced type designers until it is ready for publication.

The result of this prolific collaboration is 27 static typefaces and 3 variable fonts. »Now it comes down to the application«, says Florian Fecher. »It is in the applications where the type designer's and the graphic designer creative drive meet.« Lektorat, which has since received several awards, makes one of its first big appearances in the analogue and digital communication media of the MCBW 2022.

www.type-together.com

Extralight	Extralight	Extralight	Regular <i>Oblique</i> Semibold <i>Oblique</i> Bold <i>Oblique</i>
Light	Light	Light	
Regular	Regular	Regular	
Semibold	Semibold	Semibold	
Bold	Bold	Bold	
Extrabold	Extrabold	Extrabold	
Black	Black	Black	



Anette Lenz

MOVING THINGS

»I am part of the big picture, and the big picture is part of me«, read the tagline above her exhibition »Anette Lenz. à propos« at the Museum Angewandte Kunst in Frankfurt. »Incidentally.« Yet nothing she does is incidental. And part of the big picture? Anette Lenz is one of the big names in graphic design – and no, she doesn't want to hear about it. Showing off is not her thing, but then she doesn't need to show off anyway. Even in a video call, you can sense that it is not the flashy, colourful background that catches your eye: it's the sheer radiance of a graphic designer who is passionately committed to her work and genuinely interested in her counterpart. Close collaboration with colleagues is just as important to her as a relationship of mutual trust with her customers.

And kind of incidentally, she mentions the milestones in her career, such as her time at Grapus, the socially committed graphic arts studio, or as a co-founder of the designers' group Nous Travaillons Ensemble, which have left their mark on her stance. What matters more to her than names are the results they yield, and you can tell that they spring from a mind that sees graphic design not just as a means of expressing their own emotions or vision of the world, but as a force capable of changing society – a little bit, at least.

That is why you won't find commercial advertising in her portfolio. Instead, she works in the cultural space, implementing projects to foster understanding between institutions and citizens, projects that address our humanness. To do so, she uses a variety of media, including the poster, which has already been declared dead by many. »The poster fully exploits the dimension of space and thereby contributes to the cultural identity of a society, shapes its perception – and that is precisely what design helps to achieve«, says Anette Lenz.

Yet each piece of her work takes effect on different levels. In addition to the content geared to the environment, the aesthetics in her works are so strong that the beholders should simply immerse themselves in their effect and detach from the message. This creates an emotional touch that unlocks their minds to the actual content. As the FAZ commented on her exhibition »Anette Lenz. à propos« at Frankfurt's MAK: »Some of the work on display brings conceptual art to mind.«

Having a vision is what she also believes to be the secret to success of any good designer – as long as that they work consistently on its implementation, which means staying focused down to the last detail. »I am never completely satisfied and always see the potential to move things further,« is how Anette Lenz describes her mode of operation. Even beyond the horizon?

Transcending horizons – the appeal of the MCBW Key Visual

Was that what lured her into designing the key visual for MCBW? »I was indeed taken by the theme of the moving horizon, Moving Horizons ... coupled with the appeal of working for an event that, in line with my personal stance, emphasises the social relevance of design.« Her interpretation of the theme is reflected in a key visual that addresses the desire for change in a vary-font look and feel by playing with font-weight values and lines that structure and rhythmise the white space. But of course, the emotional touch is: colour! And the thing that touched Anette emotionally herself: to be finally working again for her beloved Munich, where it all started with her graphic design studies ... [sib]

Her internationally awarded works can be seen in the following museums: MOMA New York, Centre Georges Pompidou Paris, Musée des Art Décoratifs Paris, Museum für Gestaltung Zurich, Deutsches Plakatumuseum Essen, Ningbo Contemporary Art Museum China, Hong Kong Heritage Museum and Stedelijk Amsterdam, to name but a few. Anette Lenz is a member of the Alliance Graphique Internationale and Professor of Visual Communication at the University of Art and Design (HEAD) in Geneva. In 2015, she received the Ordre des Arts et des Lettres.





FROM ABSTRACT TREND TO TANGIBLE DESIGN

LEONARD KURZ, expert for functional coatings with headquarters in Fürth and another 30 locations worldwide, is currently expanding the digital printing segment with a strong focus on sustainability in their complete solutions. Annie Kuschel explains how this works.

How does KURZ reconcile decorative coatings with environmental protection?

As a family-owned company, KURZ has been focusing on sustainable solutions for decades. We reduce our carbon footprint by using green electricity and building our own solar parks – as we do in Sulzbach-Rosenberg. In addition, the products coated with our solutions – like packaging – remain recyclable: In what we call transfer processes, only the very thinnest decorative layers get transferred. The PET film, which serves as a carrier for the coating layers, is stripped off during the process. And for this, KURZ has developed another sustainable solution: the RECOSSYS® system, which makes it possible to recycle PET film remnants and recover high-quality injection molding material from it.

In November 2021, the »Box next to Box. two« received the »Special Mention« distinction at the German Design Awards. What is this box about? Who will benefit from it?

Every year our design team conducts trend research. We monitor the creative world, but we also keep track of the societal and social changes around the world. Inspired by this, we determine key trend topics and colours and consequently translate the abstract trends into real, tangible designs with our *boxes* packaging series. The series is an asset for anyone who wants to be inspired by new momentum and gain insights into the current developments in the creative world.



Annie Kuschel is Head of Design Management for Packaging and Print at LEONHARD KURZ. In her MCBW keynote address »SURFACE matters. What is possible? What's next?«, she will share an inside look at the latest design trends and introduce the *boxes* packaging series. The goal of this year's design was to use as minimal material as possible – fully in the spirit of Design for Sustainability.



Anette Dittel

»Spaces can manifest attitude, says concept designer Anette Dittel. True to her principle of user-orientation, she develops strategies and concepts and maximises their feasibility with intelligent planning.«



Alexander Strub

Alexander Strub doesn't care about boundaries. The multi-award-winning architect, designer and creative director is passionate about spatial communication, developing sustainability and creative concepts and translating brands into spatial experiences.

Anything can be expected, except standing still

Whoever reflects on new working environments today will have to abandon the traditional logic of linear thinking. Instead, they will place people and their needs at the core of their considerations. And discover that in the interplay between home office, third places and workation, between digital, hybrid and analogue formats, the office has gained new significance. It is evolving into a social anchor, a place of community, of exchange, of casual encounters: collaboration instead of competition.

The KIRIOR team from the »New Work. User-centric Consulting & Design« division at Drees & Sommer has taken their own premises as an example and created a vivid showcase that has proven itself in everyday work as a walk-in source of inspiration.

»It is time to break up divisions«, says Alexander Strub, creative director, »not only between different disciplines, cultures or hierarchies, but also between life and work. Spaces can foster – or hinder – these developments.«

And Anette Dittel, concept designer, adds: »A wide array of talents with manifold qualifications and identities come together under this roof. They gather in larger or smaller communities, inspire each other, exchange news, seek retreat, find open spaces for creative use or relaxation. And, of course, good coffee.« »In fact, every user needs a small town«, says Alexander Strub, »with countless possibilities from which everyone can choose according to their needs.«

The marketplace: soul kitchen, foyer or forum, as needed

The redesigned office provides options for four basic needs, with the uncomplicated redefinition of the spaces being part of the concept. The marketplace, for example, with its large table, serves as an ideal setting for random or scheduled gatherings. People meet at the coffee machine or spend their lunch break together at the large table – also with customers or visitors. There is a spacious lounge area where people can relax in a casual ambience. This is the place to discuss new ideas or enjoy the after-work hour in a laid-back setting. Smaller niches allow for short meetings. On demand, the marketplace can be easily converted into an event location by simply moving the green Fischer tables to the side and turning the seating steps into a stage.

Agile cooperation is compellingly collaborative

The marketplace is just one feature from the »collaboration« space category. Like all categories, they were created by engaging everyone involved in the project led by the Change Management team. To strengthen the sense of belonging in the team, ownership and the flow

of ideas, more than half of all spaces are designated as Shared Spaces. The individual space options are as versatile as the different user needs. What matters is that they support teams in jointly developing their projects in a structured manner as well as in a spontaneous, associative and playful spirit.

Home in good neighbourhood

The rooms in the »Basic« category are characterised by an unagitated neutrality. They offer every employee a reliable home in the agile daily work routine. And intelligent neighbourhoods that are quickly and casually accessible.

Concentration and peace

Options from the »Focus« category support work that requires concentration. Here, privacy is guaranteed. The Focus spaces also provide a protective framework for confidentiality. At the same time, it is up to the employees to share these spaces. The library also allows for community – provided that the telephone remains switched off.

Recharging is expressly welcome

Especially in an agile work environment, active breaks are an absolute must. They are healthy, they clear your head, and are beneficial for concentration and creativity. The spaces available in the »Refresh« module invite people to seek balance and a change of pace, thus aiming for »well-being en passant.«

»Ultimately, a space like this also expresses appreciation for employees«, says Anette Dittel. »It emphasises the level of trust that is needed to think and operate with self-reliance and confidence.«





»And since nothing stays the same, spatial structures like these can also be modified easily. If tasks, work styles or needs change, we adjust the space accordingly«, says Alexander Strub. »After all, anything can be expected, except standing still.«

At MCBW 2022, the KIRIOR team from the »New Work, User-centric Consulting & Design« division invites interested parties to a guided tour of the New Work Environment G17 – in an atmosphere open to exchange and inspiration. [gw]

Drees & Sommer

As a leading European consulting, planning and project management company, Drees & Sommer supports private and public developers in all matters relating to real estate and infrastructure. The »New Work. User-centric Consulting & Design« division specializes in brand experience, workplace consulting and interior design. www.dreso.com

Architektur bitte nicht füttern!



Foto: Seven H. Zhang, Projekt: STUDIOTAMAT

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www.baumeister.de



ARCHITECTURE TO FOSTER CHANGE

350 employees from more than 40 nations, architects and designers, a worldwide network of partners and experts from various disciplines, offices in Munich, Berlin and Beijing, over 70 years of experience. For decades, HENN has been shaping the architectural landscape of Munich with iconic projects such as the BMW FIZ, the renovation of the HVB Tower and, in the future, also the Gasteig Cultural Centre. How do continuity and renewal come together at the architecture studio HENN?

What makes an architecture firm like HENN, with three generations of experience under their belt, transform to be fit for the future?

Our mindset is driven by curiosity and openness. Change is our constant companion, and we invite the customer to join us on our discovery quest. Hence, our architecture always unfolds from the demands and cultural contexts of the respective project. Doing so, we constantly push the envelope of what is feasible and integrate the knowledge and experience acquired from previous projects. It is essentially an evolutionary process, and therefore not bound to a specific outcome.

Can architecture express our view of the world?

We are currently living in a world that is undergoing a fundamental reorganisation. The transformation process is progressing at an accelerating pace. In our perception, it is the task of architecture to create the appropriate spaces for that. In the future, we will no longer think of functionally differentiated and determined spaces; instead, we will focus on spaces of possibility which also allow for the unexpected – open, adaptable and robust. Like a well-functioning, naturally grown city.

Martin Henn, Dipl.-Arch. ETH, M.S. AAD, studied architecture in Stuttgart, Zurich and New York. Before joining HENN in 2008, he worked for Zaha Hadid Architects in London and Asymptote Architecture in New York. He is now Partner and Managing Director at HENN. As Head of Design, he oversees the design studios in Berlin, Munich and Beijing.



HENN will lead the Munich Gasteig to the architectonic future. The »Kulturbrücke«, the Cultural Bridge, is a core element in the designs. What is its purpose, what does it serve?

In contrast to the monolithic character of the existing structure, the new Cultural Bridge extends across all sections of the Munich Gasteig as a glazed, transparent, open spatial continuum. It functions simultaneously as a circulation node, foyer, exhibition space and an event area. The Cultural Bridge opens up the Gasteig to the city, affords perspectives of the inner vibrancy of the building, and welcomes visitors and staff alike to be part of the city's cultural life.

**HE
NN**

HENN is an interdisciplinary team of architects, engineers and thinkers with unique expertise developed over decades of experience in the fields of workplace design, education, science and research, health, automotive and culture.

One Space. Many Minds. Infinite Ideas.

THINKING SMARTER TOGETHER ...

The future is urban: already today, one out of two people lives in the city – and the trend is on the rise. The pandemic has exposed the urgent need to discuss issues of urban living, mobility and public space. Sustainable solutions for the challenges entailed by urbanisation hold a vast economic potential, which the City of Munich intends to promote more effectively.

After only two years of construction time, in June 2021 the Munich Urban Colab, a unique location for smart city solutions has officially opened its doors in the heart of Munich. The initiative spearheaded by UnternehmerTUM, Europe's largest start-up centre, and the City of Munich pools a variety of forces under one roof: start-ups, established companies, science, talents, creatives and artists work here together with the city administration and citizens to create sustainable solutions for a liveable city of the future.

Collaboration and exchange

With the Munich Urban Colab, a new location for the innovation and start-up scene as well as the creative industries has come into existence. The building is designed to attract bright minds from all over the world to find answers to the challenges of urban life together. Tenants and visitors of the building will benefit from the experience of UnternehmerTUM in developing start-ups as well as from the access to the city administration, the direct exchange with experts from technology and business, venture capital firms and the dialogue with citizens.

Active involvement of the City of Munich

The City of Munich serves as a central point of contact at the Colab. At the same time, the city administration brings in her own challenges and projects and uses the vivid network to develop technological as well as environmentally and socially compatible solution concepts with innovative approaches.

These include, among others, the Munich City Lab of the Department of Labour and Economic Affairs and the SWM/MVG Mobility Lab.

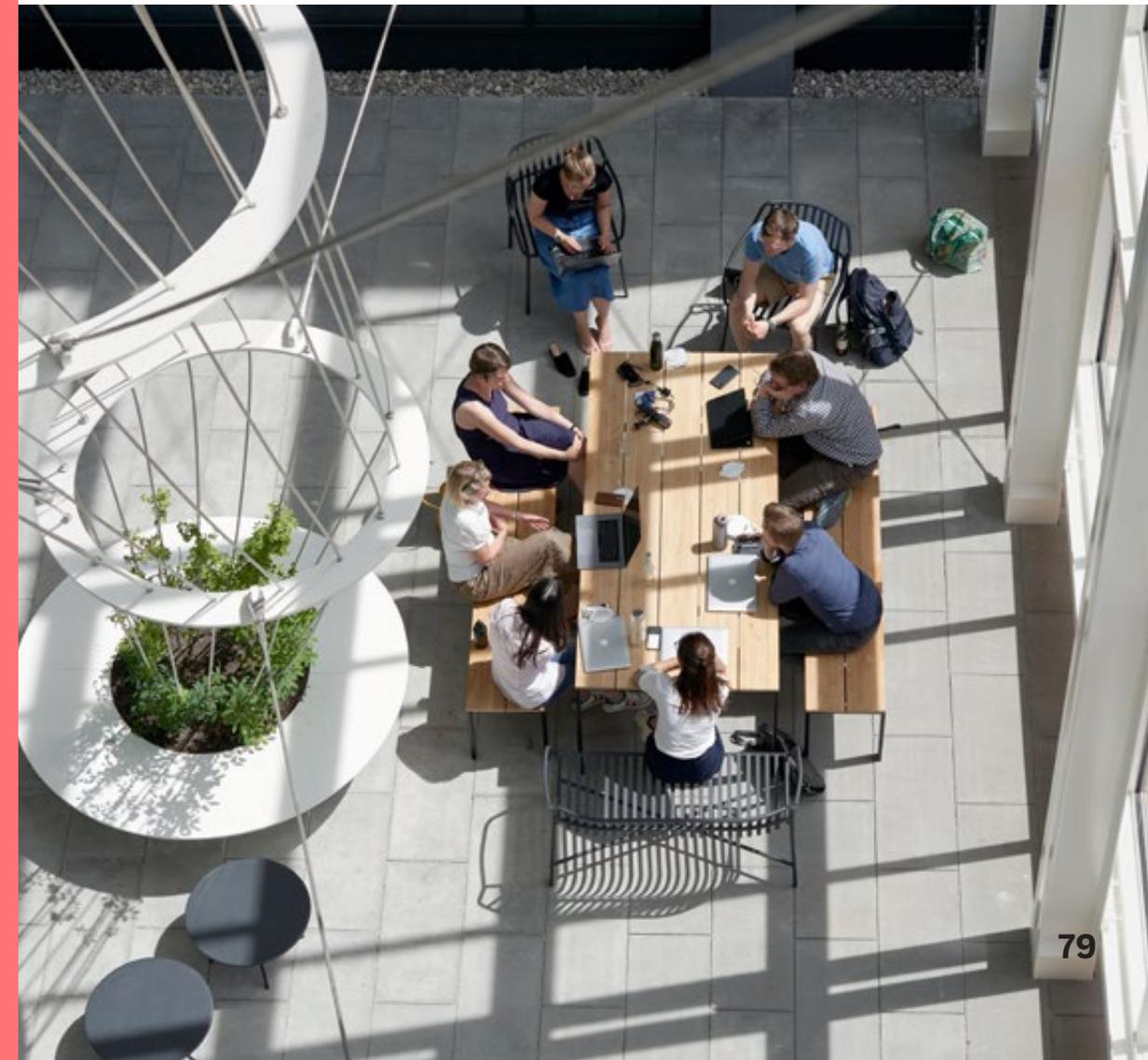
Open architecture and lots of transparency

The Colab offers more than 11,000 square metres of usable space, comprised of office space, co-working spaces, event and seminar rooms and the high-tech prototype workshop Maker-Space. A café, two winter gardens and a sports and fitness room provide a balance alongside work hours. The bright and open room structure encourages communication.
www.munich-urban-colab.de

**Munich
Urban
Colab**

Munich Urban Colab

The Munich Urban Colab is a unique place of collaboration for the development of smart city solutions. The co-initiative of UnternehmerTUM and the City of Munich unites the most diverse forces under one roof and facilitates new ways of interdisciplinary and cross-sector collaboration. Technology-driven innovations are developed, implemented and tested on-site.





The guest house of the RoSana Ayurveda Health Resort designed by Anna Heringer and Martin Rauch convinced the jury with its particularly sustainable construction.

With the New European Bauhaus (NEB) initiative launched in January 2021, the EU Commission has initiated a multidisciplinary process aimed at fundamentally changing the way we live, work and consume. The European future is intended to be sustainable, aesthetic and inclusive.

Unlike most European programs, NEB is a collaborative effort. The initiative offers all designers – from design or architecture – the unique opportunity to proactively participate in this field of development, to actively help shape it, and to bring their own strengths to bear in the configuration of an innovative and future-proof economic and social order.

The measures taken so far were intended to raise awareness for the initiative. To this end, a New European Bauhaus award was also presented. Two of these awards went to Germany.

The main award in the category »Solutions for the parallel development of built environment

and nature« went to the guest house of the RoSana Ayurvedic Health Resort in Rosenheim. The centre, designed by Anna Heringer and Martin Rauch, was particularly well received due to its healthy construction method involving local building materials.

The New European Bauhaus Rising Star award in the category »Interdisciplinary Education Models« went to the Berlin-based KLASSE KLIMA initiative. Students and teachers at the Berlin University of the Arts have joined forces to create an open, autonomous and interdisciplinary group. Their goal is to translate solutions to the climate crisis into teaching and design practice. The outstanding importance of design within the initiative is also reflected in the award granted to the new Design program at the Spanish University of Navarra in the category »Interdisciplinary Study Programs«.

KLASSE KLIMA workshop at UdK Berlin

More than ocean waves

The New European Bauhaus Initiative of the European Union

Our current concept of life, society and economy is being challenged by the crises of our times. These crises also reveal in an unsettling way the shortcomings of established practices for dealing with the present and shaping the future.





MODERN COMPANIES HAVE AN EVOLUTIONARY APPROACH

Not only has the Covid crisis shown the importance of well-run companies for research and development, but also the need for their working environment to meet different and more comprehensive requirements than previously assumed. Carpus+Partner brings this and plenty of other experience to the table when it comes to advising, planning and adding value to corporate real estate.

During the pandemic, quite a lot had to be drummed up in no time, especially in the field of medical technology – the keyword being sprint development. How do you manage to balance the time element with safety and cost-effectiveness?

Through interactive, agile and partnership-based planning processes mountains can literally be moved. From our experience, the key success factors lie in clear goal definition, excellent technical expertise within the team and last but not least professional supervision throughout the entire process.



CARPUS+PARTNER

Carpus+Partner AG is an internationally orientated consulting and planning company. As expert general planner consultants, for complex construction projects – our main focus being on corporate real estate – we handle all tasks from the initial idea to the final result.

Our clients include pharmaceutical and biotech companies, Industrial research companies as well as university and research institutes.

»We open horizons to discover potential« is what you say about your company. That's »Moving Horizons« in the best sense of the phrase. How do you proceed with that in mind?

Fact is, modern companies have an evolutionary approach. Good creative ideas germinate and flourish to grow into independent business models. A cleverly designed corporate platform offers all employees the freedom and opportunity to develop according to their own interests and abilities. In our moderated processes regarding construction and consulting, we bring these potentials to light – this benefiting not just our clients, but also our employees.

New work environments are not just about redesigning an office landscape. You also offer management training. What topics do you focus on?

Within the framework of our »uniko« academy we develop and identify high quality learning and education in four fields: communication, digitalisation, learning and leadership. In the area of leadership, for example, courses regarding resilience, conflict management, sociocracy and motivation, which deal with successful leadership and self-leadership in a variety of ways, are offered. These are designed to support both up-coming and experienced managers, with valuable know-how to further their careers.

Tobias Bloemeke studied architecture at RWTH Aachen University. His professional career path took him from Foster + Partners in London via RKW in Duesseldorf to Carpus+Partner, where he has been Head of the Munich office since 2017. As an expert in the development of modern work environments, his particular focus lies on mapping optimal user requirements while simultaneously taking strategic corporate goals and appealing architecture into account.





THE POWER OF RELATIONSHIPS BETWEEN PEOPLE AND BRANDS

Massive global and social changes have radically altered the perspective on the topic of Work-Human-Culture. Organisations are increasingly looking within, at the core of their being, at their people and their corporate culture.

In your view, how can we succeed in generating a new sense of purpose in the world of work and share it with all employees?

The analysis of the topic of work-human-culture is undergoing a tremendous change of perspective. While it used to be considered along the lines of the triangle of forces of Digitisation-HR-Real estate, usually with a focus on increasing efficiency or cutting costs, the issue is now being addressed on a much more significant and effective level.

It is about thinking corporate mission statements with the right personalities and a new mindset towards collaboration. Establishing a supportive environment and a culture of knowledge. Articulating as an employer why collaboration adds value to me personally, and enhances and elevates me on different levels of my life.

How can strong relationships between people and brand emerge in these times of disruption?

The nature of collaboration is enjoying a renaissance. Virtually no HR department calls itself Human Resources anymore. Today, it's about managing the future talents. About matching the right personalities in a most flexible and collaborative way, very often only temporarily, and letting them evolve together.

How important is space in this process?

In recent years, I have co-developed numerous brands towards their consumers, target groups and markets and made them viable for the future. The newly (re-)discovered »inward« direction of this discipline gives rise to a field of activity that, in my opinion, has not yet become fully apparent in its significance and potential.

Whether it is about empowering employees to be motivated brand ambassadors, establishing new cultures of cooperation and co-development or laying a strong foundation for the conscious support of the mission statement and thus the company's goals – space can do all that. Spaces tell stories, spaces create identity, provide support and orientation – and hence have a crucial impact on our own actions.

Michael Ostertag enhances the competencies of architecture with the know-how of communication design as well as systemically interconnected knowledge. This makes him a popular speaker, jury member, project designer, strategic consultant and facilitator of the relationship between man and brand.

**SCHMIDHUBER
PARTNER
BRAND
DIMENSIONS**

As a design agency for spatial communication, SCHMIDHUBER creates clear brand statements, transforms strategies and messages into emotional experiences and thus shapes real brand relationships that stick in our memory – analogue and digital, authentic and effective.





A Solar System of its Own

Eike König's messages are bold, loud, and impossible to miss. As early as the 1990s, the graphic designer founded the creative collective HORT, which scored significant successes for clients such as the Bauhaus Dessau Foundation, Nike and Microsoft. One of the two current major projects has just been realised in Paris. König also teaches at the HfG Offenbach.

Which force propelled you into the field of free art?

A practical scholarship in 2013 at the Villa Massimo in Rome. Peter Zizka had submitted me, and so I was one of the first candidates for applied graphic design who could occupy the studio with the number 1 for a longer period of time. In order to work analog again, as I was trained to do over 30 years ago, I set up a kind of hand-printing shop for originals there. Hand-cut letters made of foam rubber served as printing stamps. A self-imposed set of rules – one paper and type size, Helvetica as a container for my statements or thoughts embodied through print – were designed to sharpen the focus by reducing the possibilities to explore the limits of the system. The content itself investigated language in its context and its interpretive spaces. The longer I explored it, the more possibilities emerged. What initially was intended to be a boundary turned out to be a solar system of its own, with more and more solar systems adjoining its edges. And since I am a curious creature who always seeks to tap into new potentials, I decided to invest a large part of my energy to further my artistic practice, while at the same time positioning myself in the art market, to which I was a stranger at the time.



Typography and pop art are hallmarks of your artistic expression. Where do you personally draw the line between art and design? Does this boundary mean anything to you at all?

For me, my artistic practice is a logical evolution of applied design. As a graphic designer, I have created visual communication systems tailored to the needs of my customers. Typography has always served as the foundation of my design work. The language of brands, be it consumer goods or cultural assets, are part of our language canon and serve the verbalisation of a promise. This is a compelling research field for me.

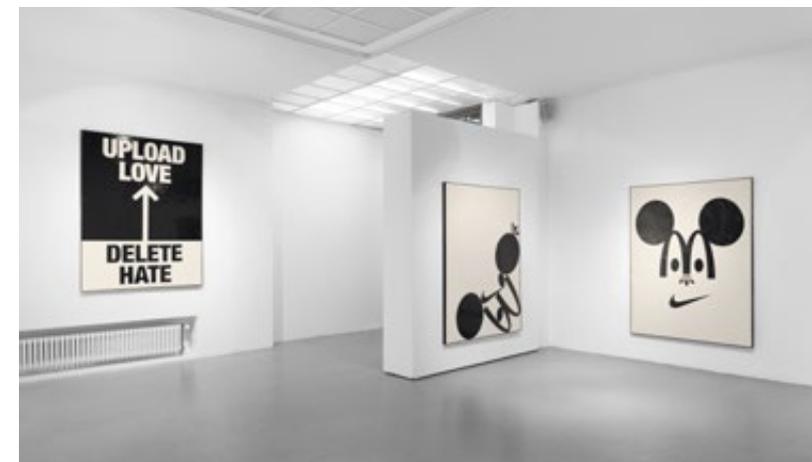
Obviously, the boundary between art and design is also a construed one. And as you may imagine, I am more of an amused critic of this construction. But I can also appreciate it for marketing reasons. After all, the different 'disciplines' constantly cross-fertilise each other, if only to ensure the DNA pool won't dry up. In fact, art breeds culture and, like an engine, drives a society. With this in mind, I find the impact of design on our society, its permanent presence in everyday life, our constant interaction with it, to be much bigger than that of art with its artificial elevation. So it is about time to acknowledge that and to please support it the same way. By that I mean support for design research, acceptance into the sacred feuilleton, and museum spaces for exhibition. Just kidding – but then, why not?

So in my practice, the boundary is not an issue, even though I am constantly aware of it. I operate both applied and free, with preference for the free, where I determine all the parameters of my work myself.

One of your more recent works is called »The New Normal Times.« How would you describe the »new«? What opportunity do you see in the new?

The work is not that »new«. The New York Times had asked me in March 2020, at the onset of the pandemic, if I might consider creating an artistic piece for their then-new section ART IN ISOLATION. At the time, TNYT already had published essays on the topic of THE NEW NORMAL, and I had already taken an interest in it. And so the idea of using the original newspaper logo and the letters it contained to typeset THE NEW NORMAL TIMES was the obvious choice. So simple yet so powerful for that very reason. For the missing letters A and L, I – and I'll call myself an amateur professional now – simply pulled a trick. A lowercase e turned upside down becomes a, and when you cut away the off-coming diagonals from the k, you get an l. Here we go.

As it happens, there is no such thing as NORMAL. It is a construction that can vary depending on the context. For me, the term has very negative connotations, as it does not include but rather seeks to divide. What is normal is not determined collectively but by those groups that position themselves above »normal«. Those who have the power, so to speak. When we consider our everyday life, its processes, contents, routines etc. as »normal«, then of course a global crisis like that already amounts to an earthquake with massive shifts. This is precisely where the opportunities lie to reflect on the individual elements and to renegotiate them. The personal, but also the social compass can be readjusted and a new (better?) »normal« can be established. In a few years we will know if this has actually taken hold.





HYVE offers Innovation Management expertise, Software Development & Design, Artificial Intelligence & Business Model Innovation – all under the same roof. In over 4,000 successfully implemented innovation projects, the company co-creates solutions from the initial idea to the market-ready product launch and empowers entire organisations to become better innovators. www.hyve.net

Shaping the future with innovations

Ideas, innovations and visions for today and tomorrow are deeply anchored in HYVE's corporate DNA. In a conversation with the HYVE interdisciplinary team, we learn about the fundamental role designers play, from the very first inspiration to realisation.

You can expect to meet many good acquaintances at HYVE, with a number of well-known products and design awards on display in the House of Innovation. For example, the BSH kitchen appliance, top seller in Europe; the Flexi dog leash, which you basically see on every walk; but also the ICAROS exercise bike, which allows you to fly through virtual worlds while working out ... And yet the HYVE team is anything but detached from reality.

Sustainability focus

The future-oriented mindset of the HYVE inventors and explorers, who develop groundbreaking solutions for their customers from

various industries, shows in their literal investment in sustainability: HYVE adds three per cent of the budget a customer provides for his project out of the company's pockets to ensure the systemic integration of sustainability criteria into every single innovation. »When it comes to sustainability, the view of designers is particularly valuable: they understand the relevant components, they can scout sustainable materials, and they can help think through the entire life cycle of a product«, says Dorothee Stadler, Team Lead Consumer Insights & Co-Creation. »Since its foundation, HYVE has been supporting the interconnection between business innovation and sustainability. We have always



»We have always conceived product innovations in sustainable, forward-looking solutions«

Gerd Schwarz, Managing Director

conceived product innovation in terms of sustainable and forward-looking solutions. For instance, extending product lifecycles, or anticipating what future users will expect from products. This is what makes our product developments viable for tomorrow and thereafter«, adds HYVE Managing Director Gerd Schwarz, who has been with the company for 17 years. And it soon becomes clear that design at HYVE goes way beyond visual design. In the multi-disciplinary teams of research, strategy, development and design, it has its position in the process: from the initial idea to the market launch.

Breaking new horizons

But anyone involved in innovation knows that the users of today may not be the users of tomorrow. How does a company deal with this? How do you manage to include the future needs of people and the environment? Of course, the future can never actually be predicted, and it is difficult for us humans to imagine the distant future without drawing linear conclusions from both past and present. HYVE therefore relies on the method of Future Scenario Planning, among other things. »In order to be able to think in a time horizon of five or ten years, we develop certain situation models«, explains Minerva

Loos, UX designer and researcher. »Such scenarios are created, for example, by looking at possible technological, political and social developments in cooperation with trend receivers and experts. These scenarios can then be captured in storyboards or hidden pictures that serve as a basis for discussion. From that, strategic deductions can be made.«

Exploring extremes

The method is complemented by Speculative Design, which selects isolated moments and moulds them into striking images – for example, when you imagine what the bathroom of the future could look like: a bathroom that effortlessly delivers all the facts relevant to personal hygiene and health, from the info mirror to the floating camera. »The beauty here is that we can play with extremes«, says Simon Kindler, Team Lead Concept & Industrial Design, adding that this spurs creativity but also demands a confident handling of the consequences. »The future is approaching with increasing speed, the world is becoming more complex each day«, he sums up the challenge. It helps to know how to handle it ... [sib].



CWS PureLine – Designing a new hygiene experience

Hygiene has never been more relevant than today: In recent years, people have washed their hands more often than ever before. Hence, hygiene-related innovations are in high demand. CWS has always pursued contributing to greater health, safety and protection by providing innovative, sustainable and digital hygiene solutions.

Products in public washrooms, from soap dispensers to towel roll dispensers, are particularly important in this scenario. The design development of the latest product line, the CWS PureLine, was handled by HYVE – from the very first design vision to its launch in February 2022.

User-centric and future-oriented development

What are the user needs with regard to public washrooms? How can the aesthetics of a private washroom be adopted there? What can a future-proof design language look like? These are the questions the HYVE designers have been exploring extensively to establish a holistic design vision that would serve as a compass for that project and future products.

The results of this initial phase were cross-checked with parallelly run technical developments and tested out with users. Following several iterative development cycles, design features were defined, formulated and bindingly documented in a Design DNA Guideline.

The final product line, the CWS PureLine, stands for long-life design. Form language and colours were chosen deliberately to avoid visual obsolescence, i. e. »wear and tear«, and to create a design language that stands the test of time.

In the development process, careful consideration was given not only to the users, but

also to the planet. CWS strives to extend the lifespan of their products and focuses on using primarily recycled materials. Since they also pay attention to the consumables, all of their towel rolls, soaps and papers are certified with the EU Ecolabel as well as the »allergy friendly« quality seal.



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The hybrid beauty of regeneration

New materials, new technologies, new processes, new ideas: the regenerative circular economy and Circular Design are setting a new course for the BMW Group's sustainability strategy.

»Whenever I work with BMW, I learn something new about mobility and the possibilities it offers, but this project is extraordinary. I had the opportunity to experiment, work with utopian designs and even venture beyond the boundaries of design.«

Patricia Urquiola, architect and designer



Circular Design calls for an integral shift in our mindset. The focus is on the choice and use of single-variety materials, using fewer materials with different properties and as many materials as possible that are already in the cycle: recycled plastic, recycled aluminium, recycled steel. It is also about paving the way for Joyful Fusions, a design developed by the Milan-based architect and designer Patricia Urquiola in a joint project with BMW and which describes connections that can easily be dismantled and recycled. »If the components are easier to separate from each other,« Urquiola says, »it will make it easier to reintegrate them into the cycle.«

In order to familiarise all interested users with the principles of Circular Design in a creative way, the Circular Heroes – also conceived by Patricia Urquiola – can be playfully explored at the RE:BMW CIRCULAR LAB. The four characters stand for the different ways of connecting parts and materials, each character representing a different approach:

»Dash«, friendly like a pet and made of foam, straps and zips gives an air of informality.

»Ace« is all about connection, a dynamic figure developed from graphically interpreted strips of material.

»Stardust« evolves and moves like a dynamic, infinitely-changing system, extending its screw-squeeze connector branches at will.

»Comet« is an elegant figure made up of organic shapes and adorned with luminous and alluring accessories.

»The *Circular Heroes* are tools for everyone to play with and reflect on the concept of up- and recycling«, Patricia Urquiola states. »Moreover, these hybrid characters embody a new idea of beauty. As creatives, we need to enhance this beauty of regeneration, especially through an intelligent reuse of materials and through continuous research on bio-based matters.«

DESIGN RESEARCH - THE UNTAPPED POTENTIAL FOR INNOVATION

The Faculty for Design at the Munich University is expanding the field of Applied Design Research as part of the High-Tech Agenda (HTA).

The Faculty for Design at the Munich University

is the largest public institution for Design Teaching and Research in Munich. It holds the Bachelor's program »Design« and the Master's program »Advanced Design« and is involved in the interdepartmental Bachelor's program »Computer Science and Design« as well as the interdisciplinary, entrepreneurial Master's program »Deep Dive«. www.design.hm.edu

The idea of restructuring social conditions is inextricably linked to this design discipline. The upcoming social, cultural and technological transformation challenges cannot be solved by politics, economy, technology, science or by the arts alone, but only with an inter- and transdisciplinary approach. Design with its networking culture of expertise and knowledge has a crucial role in interconnecting different specialist cultures. In design, processes, communication and artifacts condense into known and unknown realities of life. The connection of theory as an »ensemble of practices«¹ with application-oriented, experimental »doing«, in which indetermination is allowed and clarity is sought², belongs without doubt at a University of Applied Sciences (HAW).

For ten years, the Master's program »Advanced Design« at the Faculty for Design has been focusing on the fields of »Social Change and Transformative Processes« as well as »Design Theory and Design Culture« with transformation-related topics in the context of design research.

Master's students translate these into consumption-critical product solutions, speculative start-ups, analogue or digital applications, and new patterns of action and use. In semester projects, students set up an exhibition on the topic of resilience, founded a party on the topic of opulence, or conceived an intervention at Die Neue Sammlung – The Design Museum on the

¹ Reckwitz, Andreas and Rosa, Hartmut (2021): Spätmoderne in der Krise. Was leistet die Gesellschaftstheorie? Berlin: Suhrkamp Verlag, p. 25

² Vgl. Henke, Silvia; Mersch, Dieter; van der Meulen, Nicolaj; Strässle, Thomas and Wiesel, Jörg (2020): Manifest der Künstlerischen Forschung. Eine Verteidigung gegen ihre Verfechter. Zurich: Diaphanes, p. 18



Designers occupy a key role in innovation processes involving creative, emotional and scientific competences. The Faculty of Design conveys in its program cross-disciplinary perspectives and cultivates research within the discipline of design.



With the format »Design im Zeughaus«, the Faculty for Design at the Munich University gives shape to the public discourse on design. The focus of MCBW 2022 lies on exchange and networking around the topic of »Design and Renewable Energies«. Infos at www.designimzeughaus.hm.edu



For the intervention at the X-D-E-P-O-T of Die Neue Sammlung – The Design Museum, Munich, Master's students of the Faculty for Design investigated in the 2021 summer term the democratic potential of design and addressed different facets of the democratic concept using selected exhibition objects.



Prof. Markus Frenzl

Markus Frenzl is a professor, design consultant, design critic and author. He has been teaching Design and Media Theory at the Faculty for Design since 2010, is Deputy Dean and Head of the Advanced Design Master's program. Since the 2021 summer term, he has also been appointed an innovation chair on Design and Cultures of Innovation within the framework of the Hightech Agenda.

Miriam Schaaf explored the phenomenon of female six-pack images on social media in her Master's thesis »The female washboard stomach in the focus of a new beauty ideal« from the summer term 2018. Her thesis combines a scientific analysis of semantic and digital phenomena with a fashion collection designed to visualise the findings.

topic of democracy and design. Master's students conducted research on the digital public sphere, image semantics, immersion, materials development, nutrition, the concept of space, semiotic aspects of the transformative element, or the role of design as a discipline of intersection, research, or transformation.

As part of the Bavarian high-tech agenda, the faculty is expanding the area of Applied Design Research: with the two internal innovation chairs for »Transformative Teaching« and »Cultures of Design and Innovation«, but also with two newly created chairs for »Knowledge Transfer through Animation and Design« and »Systemic Design in the Context of Social Change and Transformative Processes«. In cooperation with other HM faculties and institutions and with the network of different stakeholders, design research is being established as a force in the design of the imminent challenges of transformation. [Frenzl]



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A joint Dutch-German cooperation

Designing the future of cities

Every city faces challenges in the field of sustainability, mobility, and livability. CreativeNL promotes an international program of joint creative thinking with the Dutch creative industries to find answers.

Nowadays, cities are facing huge changes. A new digital infrastructure unlocks new shared service concepts and challenges existing societal interactions. In this context, creativity is a powerful tool to bring about the right impact. With a well-developed digital infrastructure in the Netherlands and a strong solution-oriented approach, the Dutch creative industries bring in the experience to address these issues.

Cities worldwide face the challenge to develop real human-centred solutions for communities in the field of digitisation, energy, mobility, livability, health. Working together on this seems obvious, which is why CreativeNL, representing the Dutch creative industries abroad, supports a collaboration between the creative industries in the cities of Munich and Amsterdam.

Named the Creative Embassy MUC-AMS, this initiative brings together different backgrounds to the same challenges. This is why both cities complement each other perfectly in the development of the smart city, using human-centred design and a strong marker DNA. Possible solutions are invented and tested in joint creative field labs, realising impact for citizens, the city, the creative agencies involved and other stakeholders.

The collaboration between both cities, which started in 2017, was renewed in October 2021 with the signing of a Letter of Intent, recognising that such a cross-border cooperation with focus on innovation and the creative industry and the creative industry and with a learning

attitude towards each other's skills and specialties will benefit both sides. The cooperation offers the opportunity to join forces and contribute to a resilient, innovative, and future-proof city.

Shared knowledge

On the occasion, Deputy Mayor Victor Everhardt from the City of Amsterdam, said: »This cooperation between the creative businesses in both cities is very important for Amsterdam. The knowledge shared accelerates the innovative process and makes our companies more competitive.«

The Head of the Department of Labor and Economic Development of the City of Munich, Clemens Baumgärtner, stated: »The City of Munich is actively working to strengthen and expand its position as a centre of innovation. The Amsterdam metropolitan region has many interesting, innovative companies and shows courage in trying out new ideas – we can certainly learn from them.«

What are »Cities of Things«?

The first field lab approach under the renewed Dutch-German collaboration is themed »Cities of Things« and explores new city life that is shaped by the emerging digital layer, offering new intelligent and autonomous services and objects. Humans and technology will become partners in dealing with upcoming city challenges.

In both Munich and Amsterdam, numerous initiatives investigate the possibilities of intelligent digital technologies and the new relationships between intelligent systems and citizens. The Cities of Things concept explores how new technologies such as Artificial Intelligence (AI) combined with the Internet of Things (IoT) can become part of the daily lives of city inhabitants. With the help of the creative industries, solutions are being sought for the increasing influence of these technologies on people, organisations, and society.

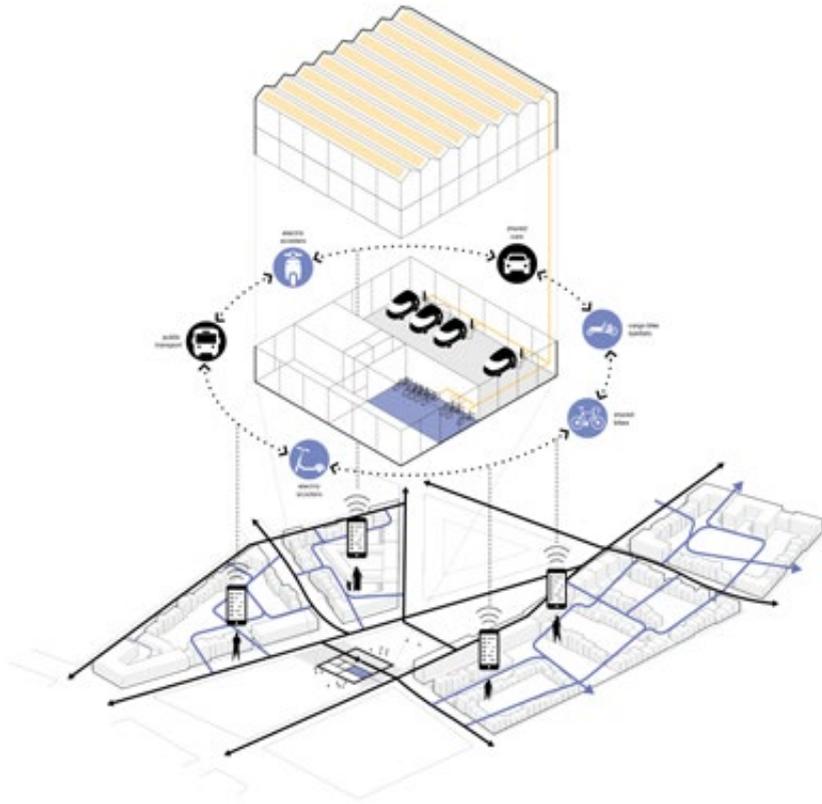
In this joint effort, the neighbourhood will function as a starting point. 'Thinking on a small human scale' is a typical contribution of Design Thinking. This will help determine how the ecosystem of objects and systems can help stimulate local entrepreneurship and bridge the best of digital and physical for common neighbourhood citizens.



Deputy Mayor Victor Everhardt and The Head of the Department of Labor and Economic Development of the City of Munich, Clemens Baumgärtner, signing the Letter of Intent.

»Things as Citizens workshop« at DRIVE (Dutch Design Week 2018)





Share your ideas

As every designer knows, it all starts by asking the right questions. The differences in culture and city fabrics between Munich and Amsterdam stimulate the exploration of creative solutions that are adaptive and scalable, but still defend the human scale. The local field lab approach stimulates a learning environment that delivers insights on how to achieve results that will be accepted and used by citizens.

The Creative Embassy MUC-AMS plans to investigate other topics too using this same collaborative approach. We invite you as a visitor of MCBW 2022 to share ideas for new research topics that in the end will benefit us all.

CreativeNL.nl
 CitiesofThings.nl

Contact persons:

Iskander Smit (Founder of Cities of Things Foundation, the Netherlands)
 Carina Weijma (Business Development manager Germany, topsector Creative Industries)
 Frieke Meijer-Schepman (Innovation Manager, City of Munich, Germany)

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Move your mindset beyond human-centricity.



Transform complexity into responsibility.



Start with inclusivity.



Expand your mindset beyond humancentricity.
Work for the mutual benefit of all living things, including non-human stakeholders.

Transform complexity into responsibility.
Visualise complex systems and describe their long-term effects based on quantitative data and qualitative insights to allow for responsible decisions.

Start with inclusivity.
Create inclusive, participatory spaces for innovation by incorporating diverse viewpoints and ensuring transparent collaboration. Allow for equal contribution to and co-ownership of the value you create.

Establish circularity.
Design for and within the existing planetary boundaries by supporting a transition to circular business models.

Embrace regulations as a chance, not as an obstacle.
Focus on the long-term innovation potential triggered by regulations and actively help shape future policies.

Create value, not growth.
Innovate to scale – but never at the expense of others, and prevent misuse and unintended consequences of the technology applied.

Never stop/quit/rest.
Monitor and iterate new solutions to ensure they have a lasting positive impact.

For us, these principles are an incentive, a guideline and a learning opportunity in our everyday life. We look forward to connecting with you: de_experienceconsulting@pwc.com



Sustainable Innovation is our holistic approach to transforming brands, strategies, and products to ensure their long-term relevance. We help create products and services that are economically viable, technologically feasible, and at the same time add value to society and the world at large. Our multidisciplinary team at PwC Experience Consulting combines the experience of a pioneering studio with expertise in business, service, and tech design.

THE 7 PRINCIPLES OF SUSTAINABLE INNOVATION

The design industry is undergoing a tremendous shift. We are witnessing the emergence of a whole new paradigm where designers seek to transform entire systems towards sustainability. This is happening because the limits of human-centered design are becoming more apparent due to persistent global challenges. From the pandemic to climate change to the gig economy, our eyes are open to the fact that without businesses and organisations thinking long-term and beyond what is »best« for the individual, we will never be able to achieve big goals like hitting our emission reduction targets or building an economy that doesn't incentivise exploitation. This shift also reflects the consistency of the decisions made during the design process. Whether a product will counteract or aggravate our global challenges is decided early on in the concept phase. If the designers do not focus on sustainability to begin with, it is unlikely that any decisions taken later during a product's sourcing, manufacture, or its subsequent disposal will serve the long-term good of humanity or the planet. What does this mean? How can we move from an exploitative to a regenerative paradigm? Keeping the bigger picture in mind needn't be a distant, abstract concept. In fact, it's a matter of adopting 7 principles that we believe are necessary to make Sustainable Innovation a reality.

Build for circularity.



Embrace regulations as a chance, not a barrier.



Drive value, not growth.



Never end.





Positive trends attract my attention

He is one of the most iconic graphic designers in the world. His covers for Lou Reed, Talking Heads, David Byrne and the Rolling Stones have made design history. Stefan Sagmeister has worked for Levi's and the Guggenheim Museum and he is the creator of internationally acclaimed projects such as »Happy« or »Beauty«. He bends, moves or ignores the boundaries of graphic design and presents himself as a creative provocateur, speaker, entertainer, researcher or philosopher.

Mick Jagger reportedly once said to you, »You are the floaty one.« Would you say this is an accurate characterisation of yourself?

Haha, no, not really. Mr. Jagger said that with reference to our cover for Lou Reed. It featured a light-coloured portrait of Lou in a deep dark blue cover, which created a floating effect. I rarely float myself but rather tend to keep both feet on the ground.

Your work touches or transcends the boundaries to art time and again. What is the point of these boundaries anyway? And where between design and art do you position your work yourself?

There is a wonderful Adorno quote in which he states that there is no such thing as pure functionality nor pure absence of functionality: »Freedom of purpose and purposefulness can never exist separated from each other.« This means that all design projects and all works of art are on the same level, with function playing a bigger role in some than in others. The same is true for all of our work in the studio.

Which of your works do you think have crossed the line to art?

In the past few years, I've been increasingly attracted to works with less functionality. I have a surprising number of friends who believe that the world is about to end, that we are living in the worst time in human history. Yet the facts show the exact opposite. We are doing better than ever before. I am currently reviewing developments of mankind over a long period of time, going back to 200 year old data. What I see is that practically everything has taken a favorable development. These positive trends attract my attention, and I try to visualise them, hoping they will remind people that the actual state of our world is completely misrepresented by all the bad news surrounding us. For this purpose, I merge 200 year old images with contemporary compositions, which also include data visualisations.



»Beauty« is often being dismissed as »superficial,« even banal. Functionality has superseded beauty in design. Where, in your opinion, lies the special power of beauty?

In the 19th century, »the beautiful« was perceived as a value in its own right – on the same level as »the good«. Then, during the First World War, when so-called civilised nations slaughtered each other in unspeakable ways, numerous artists, especially Max Ernst and Marcel Duchamp, lost faith in the value of beauty. Hence Duchamp's »Fountain« as a negation of beauty. I can well comprehend this line of thinking historically, but today, through a hundred years of repetition, it is literally outdated and boring. We ourselves have come to realise by experience in the studio that whenever we take the form very seriously and put a lot of love into the beauty, the work result turns out much better. We have since found this to be true with many other examples as well: All those functional 1970s apartment blocks that had to be torn down again in the 1990s because no one wanted to live in them, would have worked much better if beauty had been part of the goal in the planning process.

The special power of beauty makes me behave better in a beautiful environment. And it makes me feel better, too. Every morning I go for a run on the New York High Line, and I've never seen even a single piece of paper tossed on the ground there. 50 metres from the High Line, in the adjacent Meatpacking District, there is plenty of trash in the gutters. But not on the High Line. The attention to detail in the High Line design changes the behavior of its visitors.



Digitality on the move

A virtual roundtable at Google's Munich office

Data security is a central topic of digitalisation. How much the development of individualised applications and devices in particular influence the interplay between design and data security, what the current state of development is at Google and what possible future scenarios are, became clear in a conversation with a group of leading heads from various departments of the Google Safety Engineering Center in Munich. Javier López is a designer working on the Material Design team at Google, creating visual and interaction systems. Anneke Rietzel leads a multi-disciplinary team of designers, researchers and writers spearheading new internal facing concepts for strategic planning, work alignment and collaboration at Google scale. Kalle Buschman is a designer, strategist and leader, helping brands to deliver delightful experiences to their customers. He is a UX lead in the Google Safety Engineering Center, focusing with his team on the User Privacy Experience. And finally, Jonathan Aroner who leads a creative team envisioning the future of safety on the web for Google Chrome.

»I'll just search on Google for this« – who hasn't heard that or said it themselves? However, if you approach the Google cosmos beyond the mere search engine function, a few surprises await you: From the development of the Android Automotive platform, to the Pixel smartphone, Google for Startups, Google Maps and much more, to Youtube – the range of products Google develops and offers is enormous. During the virtual roundtable, it quickly became clear to what extent the technological developments of the last two decades have brought new corporate horizons, but also challenges. Particularly

when it comes to data security or participation. And finally, all of this also has an effect on the concept of design, where topics such as user guidance and individualisation of user interfaces are becoming more and more important in the sign of digitization and, incidentally, the question is also raised as to what extent an algorithm can already be design. Google's core mission is still »to organise the world's information and make it universally accessible and useful« – a high standard that entails great responsibility.



Safety first

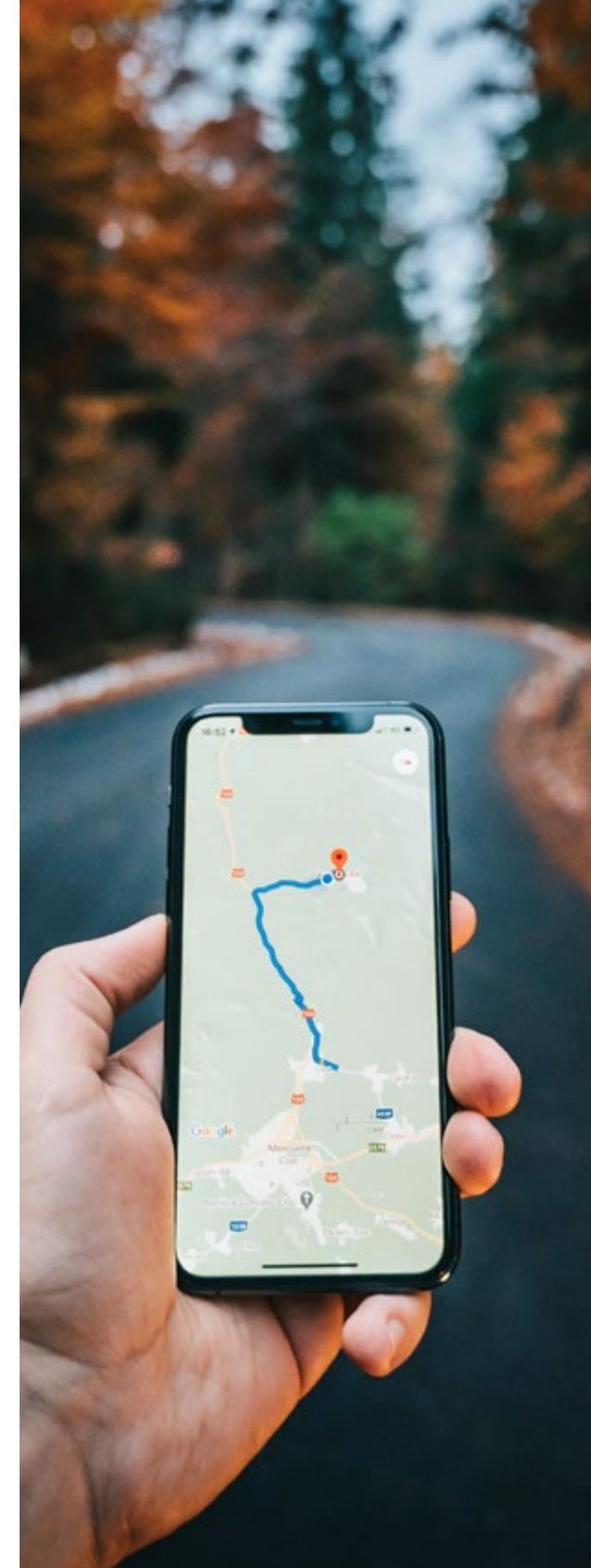
Google has been present in Munich since 2006. Since 2020, it has already had 1,200 employees; by 2023, the number is expected to rise to 1,500 – and the trend is still rising. And that's with people from 60 nations. What makes the Munich location so special, however, is not only its internationality, but also the Google Safety Engineering Center – GSEC for short – that has been established here. It is a global privacy and security engineering hub. »Here, we ensure that users understand what their data is being used for and that their data remains private and protected«, explains Kalle Buschmann one of the key aspects of the teams at GSCE. Trust in

the reliability of the company also stands and falls with the successful defense against cyber-crime. The dimensions of the task of protecting the data that users entrust to Google are made immediately clear by a look at the statistics: Google's spam-filtering capabilities block nearly 10 million spam emails every minute. Google's Safe Browsing helps protect over four billion devices every day by showing warnings to users when they attempt to navigate to dangerous sites or download dangerous files. These are impressive numbers – and the more the use of Google products becomes individualised and thus differentiated, the greater the need for comprehensive data security.

Material You: The Role of Design in Times of Inclusion and Individualisation

»Today, it's more and more about helping people organise their own information and cross-link to our many different digital services. For example, if I'm looking for vacation information that matches my own personal interests, and I might want to link that to a map. And then I might also want to search for a suitable flight at the same time.« Individualisation and participation are central themes at Google, and this has a direct impact on product design, as Javier López explains. »Things like inclusion and individualisation are at the top of people's agendas today, and design is starting to take on whole new roles in that. So it can also be about designing how to solve a particular problem and not just designing the aesthetics of a user interface. I think we're entering a period where design is becoming more democratic. It's less about a single company imposing a particular solution on a group of people, and more about participation, flexibility and talking to our users.«

The design process is correspondingly complex, with specialists from the fields of user experience, technology, product management and design working together. A static conception of design with a clearly defined product as the result is increasingly giving way to a mobile, dynamic and individual design, as López explains using the example of the color function of the latest Google smartphones: »Users can change their background images, but on the basis of this background image, the system now generates a new color scheme that is used not only for this smartphone, but for Google products like Gmail, Drive, Photos, Maps, Translate,



Dialer, and Clock. This seems to me to open up a whole new way of thinking about what our role is in the design process, where more and more user input is becoming essential.« Such a flexible approach to design also comes to bear on the big issue of neurodiversity. This opens up a future perspective of digital design, in which adaptive systems and AI play an increasingly central role. Intensive work is already being done on a nuanced inclusion of the different cognitive abilities of users in the design – this future has also already begun at Google. [um]



Googol is called a one with a hundred zeros in mathematics. The practical use of this number is said to be small. However, for Larry Page and Sergey Brin, who named their company Google after this number when they founded it in a garage in 1998, it has more than paid off. Today, Google is the global market leader when it comes to Internet searches. But the Californian tech giant, which has been a subsidiary of Alphabet Inc. since 2015, has long since opened up other fields of activity and markets for itself under the sign of digitalization and is one of the so-called Big Five of the IT industry.

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A FUTURE WE ALL WANT TO LIVE IN

The topic of »sustainability« is becoming increasingly important. Quite often, »sustainability« is being equated with »good for the environment«. However, it also entails economic, social and ecological issues. User Interface Design GmbH (UID) supports companies in designing digital products and services with sustainability in mind.

What is your take on sustainability?

Sustainability is not limited to the question of how we save or regenerate resources. It comprises two additional facets: the economic and the social angle. The economic angle, for example, aims at developing efficient and future-proof products, business models or services.

The social angle addresses issues such as data protection, inclusion or the ethical use of technology. Only when all three perspectives are included, a future where we all want to live in will take shape.

UID has compiled six principles for a sustainable product development. What aspects do they touch?

Our six sustainability principles – the 6Rs – lay the foundation for meaningful and value-adding products that protect resources and enhance the quality of life. They touch all stages of product development: In the ideation stage, the goal is to challenge the existing practices and find new, sustainable approaches (RETHINK). With RESEARCH, designers generate a solid knowledge base to be able to make sustainable and future-



User Interface Design GmbH (UID)

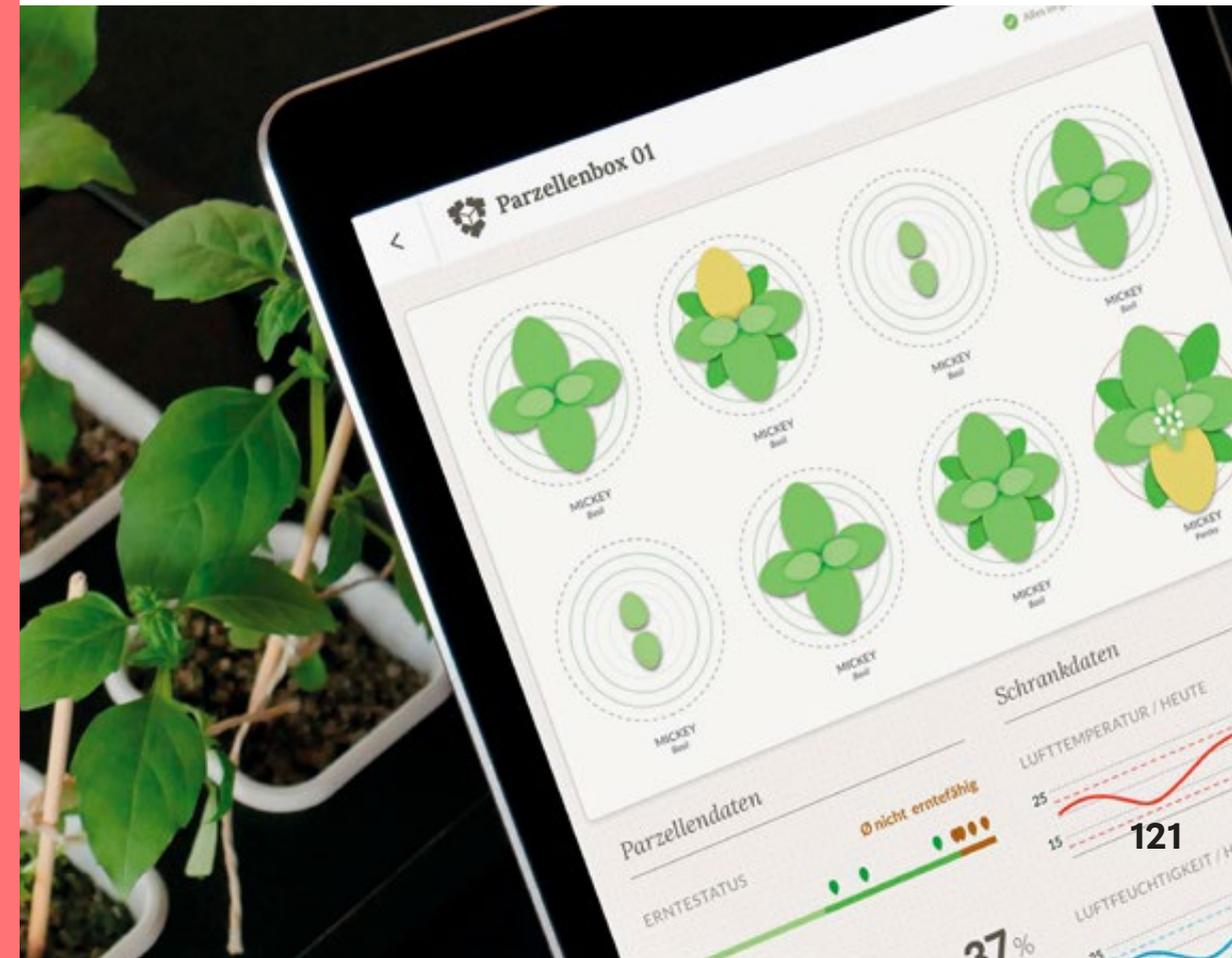
As a pioneer and best-known service provider for user experience, we have been developing the digital bestsellers of tomorrow for 23 years.

Merlin Schuster is a Senior User Experience Designer at UID. He designs user-friendly and sustainable digital products and services for clients from various industries.

proof decisions (REFLECT). Through human-centred design and resource-efficient programming, energy-saving products can be developed (REDUCE). Falling back on existing and reusable components in the process allows for a more efficient development (REPAIR & REUSE).

Which of your projects makes the sustainability approach particularly palpable?

One tool we co-developed is EVA (Ethical Value Assessment). It helps designers to systematically and transparently capture social and ethical aspects in product development. For example, for dimensions such as privacy or participation, they can assess the opportunities and risks involved for their stakeholders. In addition, economic dimensions such as profitability can be contrasted with that. This enables them to track decisions transparently and to identify and reduce potential risks.



Design favourites of our neighbours

Which design object best represents your country?

Which one do you personally love the most?

We asked international MCBW program partners and friends about Design classics or their personal favourite pieces from their home country.



Turkish Tea Cup Design

Turkish tea comes in small tulip-shaped glasses. The functional design is ideal for serving and mixing tea with its classic, easy to grasp slim waist and transparency. The tea glass, which can be found in almost every household in Turkey, is a real best-seller, selling about 500 million pieces a year. It is firmly anchored in the country's culture: in addition to the traditional preparation, the way the tea is served is also part of a ritual.

Sertaç Ersayın, *President of Industrial Designers Society of Turkey*

MARQUINA 1961 oil cruet

Since olive oil is essential to Spanish cuisine, an oil cruet seems to be the obvious choice for a design classic. This jug, which we call »aceitera«, is ubiquitous on our tables for finishing and refining dishes. Designed in 1961 by Rafael Marquina, the oil jug solves the problem of dripping when pouring, as the drops are simply being re-introduced into the jug.

André Ricard, *Designer*



VanMoof bike

What is more Dutch than a bicycle? My family owns one of the first bikes VanMoof produced since its launch in 2009. To me, it is the ultimate example of Dutch design: the simplicity, the intelligent use of materials, the robustness, the humor ... Plenty of reasons for VanMoof to receive the Design Management Europe Award as a microenterprise in 2009.

Ingrid van der Wacht, *Dutch Design Foundation*



Anglepoise Lamp

The Anglepoise lamp originated in 1932 from an ingenious idea by designer and engineer George Carwardine. Over the next nine decades, it has become a beloved and globally renowned British design icon. Now in its fourth generation, the family-owned company has sought to maintain the original design in production while collaborating with acclaimed British designers such as Margaret Howell and Paul Smith to deliver contemporary interpretations of the piece. | **Michael Thomson**, *Design Connect, London*

Halla tableware series

Pentik is a widely famous brand from Finland. The family business behind the brand was founded by designer Anu Pentik. I chose the Halla tableware series designed by Peter Winquist as my favorite. It is round in shape, the plates are large, the bowls and cups are simple and fit perfectly in the hand. The light glaze brings out the colors of food and drinks. The Halla tableware series has been manufactured for 35 years in the Pentik ceramics factory in Posio.

Taina Torvela, *Arctic Design Week*





eficode

Eficode is the leading DevOps company in Europe for shaping the future of user-centric software development. The powerhouse team, which includes IAAP- and UXQB-certified experts, specialises in accessibility and usability.

ACCESSIBILITY - BOTH JOURNEY AND GOAL

Digital services have become an integral part of our everyday lives. All the more important is their user-friendliness and accessibility. Eficode supports companies with its expertise in adjusting their products to these requirements - which is a vital future topic for designers, as it is for developers, consultants, salespeople and others.

Why is testing the key to success for accessibility and user experience?

Designing and implementing products based on background knowledge, using personas, following design patterns and guidelines is a good start for achieving a user-friendly result. However, you will not gain certainty unless you evaluate your own goal achievement. There are various methods to do this, and all yield different results. Some are more useful in certain stages of product development than others. So you primarily have to understand the methods to achieve the best possible results and to make the development process as efficient as possible.

Accessibility and visual design have always been in conflict - do they need to be?

The accessibility guidelines set certain limitations, such as colour contrasts, the use of colour to convey information, and specific UI design patterns. Whilst some see these as restrictions, they are essentially pointers to steer the design towards a more operable outcome. Some designers may take issue with these regulations, but accessible design usually makes for a better user experience. So guidelines actually help prevent bad design.

Accessibility is a rather technical topic. How can it be reasonably integrated into an agile design process so that it inspires designers rather than scaring them off?

Applying user-centric methods in the design process is the key to a user-friendly result, but the agile approach also renders the process more efficient for designers and developers.

Accessibility should be considered in all project phases and is easy to integrate into the agile process. Automated and manual evaluation tools are available for a combined application. The use of checklists and testing with future users help improve the design when integrated into the early prototyping stages. Although it may appear to increase the workload, using the right tools at the right moment can actually save time ...

Timo Övermark is an accessibility specialist and trainer with abundant experience in designing and developing games, websites and web applications for people with different disabilities.



DESIGNWALK

The MCBW DESIGNWALK is a city walk curated by bayern design, which invites you to a discovery tour from Viktualienmarkt to Wittelsbacherbrücke. This year, it features products by female designers, creators and crafters. At ten stops in the creative Glockenbach quarter, visitors can learn the stories behind the products by listening to interviews and browsing through window displays, and get acquainted with the creative women behind the brands and stores. To boost your anticipation, here is a small selection of the participating stores.



LEA ZAPF MARKTPATISSERIE

Lea Zapf's patisserie at Munich's Viktualienmarkt offers pastries inspired by French cuisine and handcrafted to the highest standards. The selected assortment is freshly produced every day in the small look-in bakery at the market. The main focus lies on natural and traditional baking with top-quality raw materials – as regional and seasonal as possible.

Viktualienmarkt | Instagram [@leazapf_marktpatisserie](#)

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Sleek, simple, sustainable. Minimalist bags and accessories, hand-made from certified eco-leather. Each model in the collection is characterised by an uncompromising simplicity, turning Kathrin Heubeck's bags into elegant, timeless companions.

Corneliusstr. 12 | [kathrinheubeck.com](#)

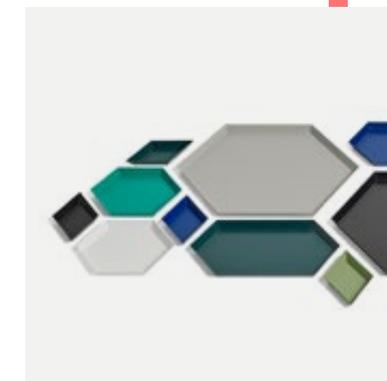


HAY München

When Mette and Rolf Hay founded the homonymous design label HAY in 2002, they had a clear vision: good design at fair prices through innovative ideas.

Since then, the Danish company has been working with the best designers of our generation to make high-quality furniture, lighting and accessories available for a broad clientele.

Reichenbachstraße 20 | [hay-muenchen.de](#)



Saskia Diez Showroom & Atelier

The jewelry work of Saskia Diez is known far beyond Munich city limits while maintaining strong local ties. Next to the showroom at Glockenbach quarter is Saskia's studio, the cradle of her designs. To produce her jewelry, she works with selected goldsmiths from Munich and Bavaria.

Geyerstraße 20 | [saskia-diez.com](#)

STUDIO 163

STUDIO 163 was founded by Barbara Klara Giandomenico in 2016. With a passion for signature design and sustainable fashion, the designer is committed to her philosophy of offering the finest fair trade cashmere pieces at premium quality.

The looks combine favourite pieces with vintage potential that also reflect the zeitgeist.

Jahnstraße 25 | [studio163.de](#)





Trademark vs. copyright: **THE BANKSY CASE**

Trademarks and designs, like patents and utility samples, are intangible property rights that boost the value of a company.

The enigmatic street artist Banksy coined the iconic statement »Copyright is for losers.« Naturally, this falls short of the mark, given that enforcing copyrights is not only reasonable but also feasible. Banksy, however, does not disclose his identity, which apparently keeps him from enforcing the copyrights he is entitled to.

Banksy doesn't raise objections to the distribution of his artwork – as long as no commercial purposes are involved. And yet, since the latter is more and more the case, Banksy decided to safeguard some of his most popular creations by means of trademark rights as a potential protection alternative. Doing so, the usage requirement for registered trademarks proved to become Banksy's demise. In fact, trademarks must be used in the commercial trade for the registered goods and services after the expiration of a specified statutory period (grace period).

Only recently, Banksy had initially obtained protection for two registered EU trademarks as figurative marks (for his works »Flower Thrower« and »Bomb Hugger«), but he subsequently lost it again in the course of cancellation proceedings before the European Union Intellectual Property Office (»EUIPO«). Further similar proceedings are pending. Ultimately, the cause of the cancellation, as proven in the proceedings, was the fact that at the time of the application, the commercial use of the trademarks was never intended – which, in the opinion of the Cancellation Division, constituted a trademark application filed in bad faith.

Every innovation comes with the possibility of placing property rights and establishing monopoly rights. And thus, to secure and expand the company's value. We can only urge young designers to make use of the protection options available.



Dr. Udo W. Herberth has been working in the field of intellectual property law with a focus on trademark and design law as well as competition, licensing and sports law. Since 2004, he has been a partner in the law firm Weickmann & Weickmann, one of the first law firms in Germany to specialise in intellectual property law.

The bayern design team

Dynamics and creativity

Miriam Wolf

Public Relations

»I look forward to MCBW because it draws in so many people who share their ideas with the world and show what design can do. It expands the horizon!«

Christian Fayek

Head of Projects

»The community – especially now I can feel the importance of exchanging ideas with other people to unleash creative ideas and look into the future together.«

Tanja Knöller

Project Management MCBW

»To me, MCBW is heart and soul and passion: to make design particularly visible and to create promising encounters and surprising moments.«

Natalie Beck

Finance Management

»In my view, MCBW is a multi-faceted, singular event that has been mastering the challenges of our times for years.«

Lisa Braun

Head of MCBW

»MCBW to me is consistency and change at the same time – consistency based on the ongoing task of making design comprehensible, and change based on constantly evolving perspectives!«

Nadine Kussinger

Project Management

»MCBW to me is a new, exciting and stimulating experience. I look forward to a fabulous week which is all about design.«

Kilian Steiner

Head of Public Relations

»Every year, MCBW reveals new horizons to me!«

Marek Gornowicz

Head of Finance and Office Management

»For me, MCBW is a fascinating stage and an ideal venue for designers to meet.«

Elena Pigato

Project Manager

»I look forward to attending many different events at MCBW, meeting people and engaging in lively discussions on the big issues that affect us all.«

Anja Philipp

Project Management MCBW

»To me, MCBW is a colourful kaleidoscope. Creative, delightfully eclectic and slightly intoxicating.«

Kilian Fabich

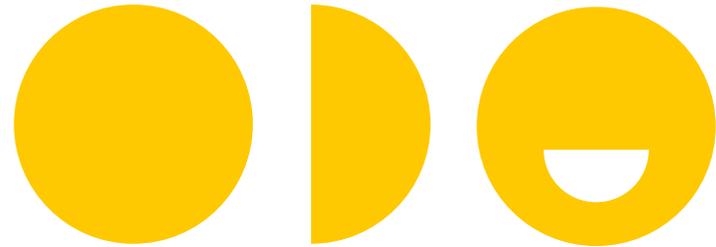
Concept and Program Development

»As a platform that allows for the value of design to be experienced beyond boundaries, MCBW is more important than ever to me in light of present-day transformations.«

David Krause

Partner Management MCBW

»I really enjoy running into familiar faces at MCBW but also meeting new interesting people, so that our creative network can continue to flourish.«



Global Design Talks München

17–18 May 2022

Päivi Tahkokallio, creator of the GDT concept
and former President of BEDA
(Bureau of European Design Associations)



Global Design Talks

The power of design lies in collaboration

The MCBW and the Arctic Design Week, the most northern design week organised annually in the north of Finland, will co-host the first edition of »Global Design Talks« beyond the Arctic region at MCBW on 17–18 May 2022.

»Global Design Talks« is a new series of dialogues initiated by the Arctic Design Week and organised together with the most interesting design weeks in the world. Design experts will discuss the most pressing challenges we face in our world together with experts from relevant fields.

»Collaboration is power«, says Päivi Tahkokallio, the creator of the GDT concept and former President of BEDA (Bureau of European Design Associations). »There is hardly a challenge in the world one profession or experts from one single field can find solutions to. To succeed it

is critical to have the best forces from different fields to have an open dialogue.«

The theme for »Global Design Talks« at MCBW will evolve around climate change mitigation and especially around the need for long-term Life Cycle Thinking in the industrial ecosystems. Three consecutive dialogues will move from local to European and further to global level.

»Collaboration with the great staff at MCBW has been very inspiring. Once again it has been proved how effective co-design is«, says Päivi Tahkokallio.

The Global Design Talks series will be launched at the Arctic Design Week on 25 March, and after the MCBW a third set of dialogues will take place at the Biennale Internationale Design Saint-Étienne on 10 June.



With O Peel, Yuli Meroz (Herzliya, Israel) explores the potential of orange peel and its processing potential. Like the source material, the results manifest as vessels that preserve the singular qualities of the familiar material, its texture, fragrance, and character.



Looking beyond the end

Cycles yield unusual packaging

They bend the linear packaging concept beyond its known feasibility boundaries and focus on the end from the very beginning: Designers from all over the world have started experimenting with natural packaging.

Their source materials are often waste products: Orange peels, sugar beet molasses or agave fibers. But also scoby, hemp fibers or brown algae are natural materials which now compete with the prevailing synthetics. Some are water-soluble, some are biodegradable, and some are more resource-efficient in production. All of them are designed to pass through the cycle as often as possible without compromising the quality of the material. The bayern design special show at the FACHPACK trade fair navigated through the development stages of sustainable packaging and showed how the horizon of what has been common practice to date can be pushed step by step.

More on the topic:



The traditional paper manufacturer Gmund Papier has developed an ecological and creative packaging made of 100% European hemp with high environmental compatibility. Not only does a hemp field yield up to five times as much paper as a forest of the same size. Because of its long and stable fibers, hemp paper can also be recycled more often than conventional paper.

Let's set out for new horizons!

How designers support the mobility revolution

With their particular approach, designers break new ground in an uncertain environment. Exemplary insights were presented by bayern design at IAA Mobility.



»Design means rethinking the established.«

Nadine Vicentini, Managing Director bayern design

Designers are indispensable in the transition to sustainable mobility. With the exhibition »Open minded to new visions«, bayern design presented insights into the work methods of designers during IAA Mobility. They stand out for their holistic and user-focused thinking, a tangible and visionary work approach, as well as an open and solution-oriented mindset.

The exhibition concept condensed this concept into the keywords Holistic, Human Minded, Solution Oriented, Agile and Open and Visionary. These became concretely palpable thanks to insights into mobility-oriented design processes from companies, agencies and universities in Bavaria.

The inclusive and empathetic mindset inherent in design considers the social, cultural and economic needs of people. For example, the inclusion of highly heterogeneous users – in the spirit of Universal Design – led to the development of an e-charging station with a height-adjustable service panel and a specially developed intercultural and transverbal form and sign language.

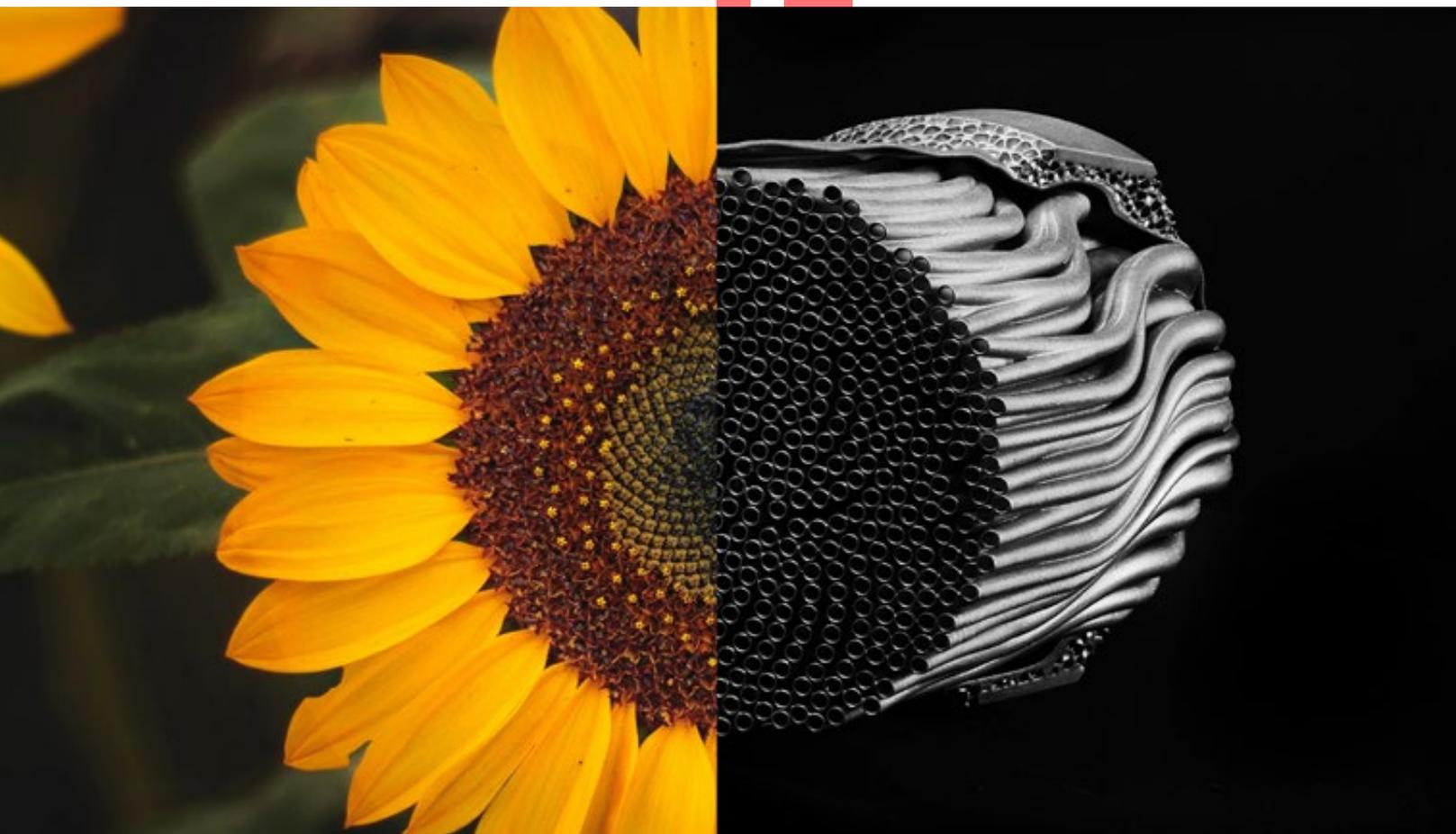
In this way, designers holistically create new links, connect disciplines, industries and interest groups and thereby raise the potential to break new ground in uncertain environments. In doing so, they also work very practically in forms, atmospheres, spaces and emotions, allowing them to combine artistic freedom with functional, needs-oriented action and to make ideas, concepts and technical innovations comprehensible and tangible.

With a solution-oriented approach, designers respond to the crises and challenges of our times and thus contribute in manifold ways to a sustainable mobility revolution. The fair show featured exhibits by Hyve, KMS TEAM, Leonhard Kurz, N+P Industrial Design as well as the architect and designer Patricia Urquiola for BMW, to name but a few. Her Circular Heroes, which we present in more detail on page 96 were the ideal focal point for in-depth discussions with the exhibition visitors.

More about the exhibition at:



The VISION ZERO concept by Yonghoon Lee, supervised by Prof. Dr. Othmar Wickenheiser (Munich University), uses photosynthesis and convection to turn the City Commuter into an eco-friendly space of recreation in an urban context.



Hyperganic Heat Exchanger

Creative Minds in Bavaria

On the quest for new horizons, different and more varied perspectives are called for. Creative professionals with a holistic, unconventional mindset and work approach expand the visual field. They constantly reconcile interests, needs, demands and perspectives in new ways.

In the film DESIGN CONNECTS, the Bavarian contribution to the German pavilion at EXPO 2020 Dubai, bayern design presents eleven design ambassadors from innovative Bavarian companies. Among them is Lynsey Park, Senior Manager Material Design & Innovation at the Puma Group in Herzogenaurach: »For the sake of innovation, we share our thought processes with other designers and interact with athletes and consumers. People drive design, collaboration drives design,« Park points out. UX designers Lucy Dietl and Lily Menu at the Munich-based Brainlab, whose soft- and hardware comes into use in surgical procedures, mediate between application and development: »Design is a gateway for the exchange of knowledge and ideas. Through collaboration and usability, we connect the parties involved to improve patient care.« Jelena Gregov, Partner at Studio Tish, talks about adding meaning through design: »Design combines art, architecture, and technology in the same creative process, thus providing complementary ways of infusing sense into the world we live in.« And Josefine Lissner, Strategic Engineering Lead at Hyperganic Group, envisions design being taken to the next level when expert knowledge from all disciplines gets incorporated into the algorithm.

Watch the film:



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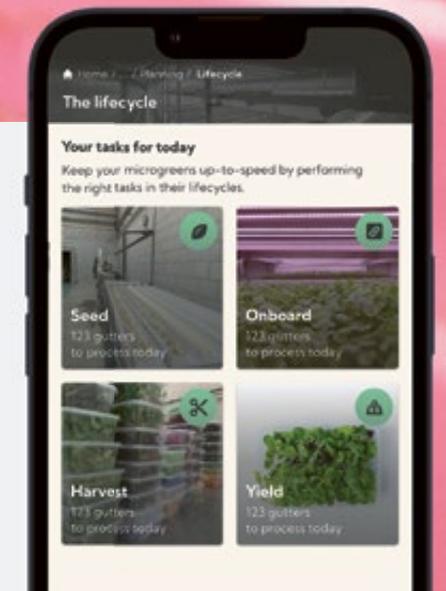
The world's first fully robotized and zero-waste vertical farm

Amsterdam-based vertical farming company Growy wants to produce food in a future-proof and circular way. Its mission is to provide local, zero-waste, nutritious, affordable and tasteful produce.

To globally scale this innovative concept, Growy partnered up with INFO to create the world's first fully robotized, zero-waste vertical farm. We combined our expertise in human-centered design, robotics, IoT sensors and data science to co-create a fully automated Farming-as-a-Service (Faas) solution.



WATCH CASE
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The MUNICH CREATIVE BUSIKESS WEEK (MCBW) is organised by bayern design GmbH, the competence centre for all design-related knowledge transfer and collaborations in the Free State of Bavaria. In numerous, most varied projects, we put the spotlight on the importance of design as well as its key role in managing economic and social change with sustainable impact. The activities of bayern design GmbH are supported by the Bavarian State Ministry for Economic Affairs, Regional Development and Energy. MCBW is additionally funded by the City of Munich. BMW Group, Steelcase, and Ströer provide substantial support as MCBW partners.

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You can find all events at www.mcbw.de

The MCBW 2022 program will be continuously updated online to keep you up to date on any potential short-notice changes.



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