Red Dot: Best of the Best

Category 1: Corporate Design & Identity
The design process of this corporate identity system was infused by the idea of a kind of purism that strives for natural appeal. Another aim was to achieve a high degree of sincerity as well as emotionally experienceable simplicity. This graduation exhibition is based on the maxim that the development of a product, much like many processes in nature, requires a lot of time and patience. The development process entails going back to the nature of all things to make the final result penetrate and embody the very essential. The implementation therefore features the use of translucent materials and a strong sense of formal lightness reflecting in all elements of this system. The design guidelines of purism at a premium-quality level are particularly obvious in the packaging for inflight meals, which feature printed natural images.
This corporate design showcases an eye-catching design concept that captures and reflects the variety of people from different cultures and nationalities living in the city of Stuttgart, Germany. It pursues the aim of encouraging integration and communication between all inhabitants. Based on a well thought-out principle, “Stuttgart simply colourful” is trying to promote a sense of community and connectedness with the city. Interactive booths were placed in the city where people were supposed to answer questions about their city and have abstract portraits made of themselves. People thus participated in turning the city into an even more colourful and vibrant place which is fun and where people like to be. Both the concept and the logo are based on a simple graphic language. This offers manifold applications since both the colour and the arrangement of the design elements are variable, allowing for easy and playful creation of new words.
With the formation of its new brand "Ant Financial" in 2014, Alibaba Group aimed at leading its Internet payment and financial services frontier. Acting as Alibaba's main financial executive that unites the different sub-brands in the finance sector, Ant Financial seeks to strengthen its brand values with a new corporate identity and, what is even more, declare its strategic and innovative breakthrough. The idea was to bring the company's vision to life: behind the company's brands stand people who bring small but positive change to the Chinese business world and beyond. This dynamic is stronger than just a brand – and therefore the "ant" symbolises the strength of the "small", with all ants being focused on a common goal. The ant's physical form and spirit captures both the needs of the Internet service attributes as well as the financial service attributes. The colourful and playful identity thus makes numerous design variations and the accentuation of different core areas possible.
The Munich-based football and lifestyle store Münzinger celebrated its 125th anniversary in 2014. At the heart of the anniversary campaign is the 125th birthday logo, which is featured throughout the store’s entire communication like a recurring theme. The main stylistic element is a distinctive lattice structure: it is reminiscent of the rough charm of a football field fencing, the goal net as well as the crowd barrier at the fan block in a stadium – and at the same time reflects the core attitude of the sports store which reads: “Football is lifestyle!” In order to reflect the store’s long history, the individual means of communication, including advertisements, posters, in-store presentations as well as display window and facade design, all feature historic content such as authentic photos and postcards. A 24-page supplement illustrates the broad spectrum of the assortment ranging from football jerseys and shoes to training outfits and fashionable streetwear. In addition, special birthday bags were produced in various complementary designs.
"Move Forward" is a platform where people from all around the world can collaborate and exchange ideas on the major topics and challenges of mobility. Facing the question of how to embody an issue in a logo, if the issue itself is constantly on the move, the logo for this platform was created as animated logo using data such as CO₂ emissions, energy saved and traffic data from Google to visualise movement itself. The result is a logo representing long-term trends just as the very moment itself, whilst always pointing in one direction: forward. Based on the principle of "tensional integrity", the logo's calculative structure is visible in the background, while three connecting lines stand out in the foreground, forming an arrow that points the way forward. Although this arrow has a random appearance, its real-time calculation follows a precise isometric raster caught within a helix. A font representing a well-balanced mix of the "good old" and the "clean new" lends the logo an uncluttered finish, underlining the progressive technological approach.
Red Dot: Best of the Best

Category 2: Brand Design & Identity
Korea today is recognised as an attractive travel destination with a trendy and innovative culture. At the same time, the proliferation of mobile devices has led to increased access to information, which has shifted the ownership from the tourism brand to tourists. Along with this changing paradigm of tourism, a promotion item was requested to stimulate the tourists' imagination and to help them proactively engage with Korean food culture. Based on interviews with tourists and research on various channels, a final K-food list was compiled that allows tourists to experience “true Korea” rather than simply reading information in a paper book, as this book encourages the reader to engage actively with the culture. Moreover, the book is presented as a special souvenir for cherishable memories of Korea. The pages, with their highly elaborate design featuring various materials and printing techniques as well as a Korean cutlery set, are held together by a rubber band and thus represent more than just the culinary culture of Korea in an original manner.
Music is constantly flowing, enticing and evolving but always personal. Each moment, each place related to it adds a new shade to the cavalcade of cascading tunes, telling a different story every time. That is, as well, what DJ Sarhi's music is all about. The project pursued was how to make sound serve as source material for a visual identity. To realise this vision, the Vibe (Visual Beats) Generator was developed to create the design elements to launch DJ Sarhi's new album “Reflect”. The generative design system brings about unique design motifs by fusing images of the artist's identity with the time and place parameters of his musical journey. These motifs were then used as the basic design elements for the brand identity. By algorithmically mixing those various inputs, including images of the artist, locations that are relevant to him and the tracks of his new album, the system translates these into unlimited generations of curated design motifs, each of them unique. Every Rorschach blot shaped “vibe” created like this visually symbolises the individual character of the artist and his sound, serving as the source of the identity system.
The Cheburashkini Brothers' farm is a family-run modern dairy business, restored from four old farms, in an ecologically clean area of Moscow. Its brand identity is based on a typography that uses the first letters of the products as the central design element contrasted prominently against a white label. To achieve this, a display sans-serif typeface with a set of weights was created, while the Cyrillic version of Euclid Flex from Swiss Typefaces was used for the text setting. The brand identity was inspired by ancient Slavic symbols for seed, grass, earth and other things related to farming. Thereby, a system of symbols was developed illustrating the entire process of farming and dairy production. These graphics appear as an additional element of the identity, reflecting the agricultural themes in an abstract manner. The same way as a plant grows from a seed to a flower, the graphics and letters evolve in the order of increasing fat content. Realised with a broken tones colour palette and high clarity in appearance, the identity includes, among other things, all print products, the packaging and the spatial design of the dairy factory.
Red Dot: Best of the Best

Category 3: Annual Reports
The strategic theme of the 2014 annual report by Siemens reads “Vision 2020 – We make real what matters”. The tone for it is set under three themes: a strong mission, an ownership culture, and a consistent strategy. Each theme is presented in a dedicated magazine-like part on the inside, with eye-catching full-page photo stories and handwritten quotes by company employees, aimed at conveying a vivid image of the globally active company. The magazine style, image-oriented layout of this comprehensive report thus provides variety in telling the story of Siemens through numerous project examples and stands in contrast to the financial part with its clean graphic arrangement printed on chamois coloured paper. This combination creates an appealing and informative overall appearance that communicates the company group as contemporary and responsible.
Trumpf is a world-leading high-tech company that provides machine tools for flexible sheet metal fabrication as well as laser and electronics products for industrial applications. In anticipation of the 2015 International Year of Light, the 2013/2014 annual report centres on the theme of light and gives a free interpretation of it for the report. The result was a report that makes the invisible visible and the unimaginable imaginable. Following an innovative storytelling approach, each chapter opens with an adjective and its antonym, such as (in)conceivable, (un)attainable and (in)finite. The content is visualised through detailed graphic design that makes for an exciting read through partially exuberant series of images and copy on full-page coloured backgrounds, the use of different typefaces, and impressive series of photographs taken at night. The high-quality production, which uses different types of paper and printing techniques, impressively documents the company’s strong commitment to high quality and excellence.
The family-run Otto Group breaks new ground in financial communications. Therefore, its latest annual report, entitled “The Way Ahead”, is, with its handwritten typography, scribbles and sketches, reminiscent of a travel diary. Multifaceted and entertaining, the main theme of the publication is “innovation” with a special focus on the aspect of “mobility”, thus sending the message that Otto Group is a dynamic, internationally active group of companies. Accordingly, it portrays the members of the managing board in short “on-the-move” profiles, for example in a meeting with committed junior staff, while shopping in a supermarket with the in-house developed Yapital app, or while keeping the group fit with lead and speed in the streets of San Francisco. The profiles thus convey an engaging image of the company group that is always close to the customer and up-to-date in developing new business ideas. The financial report with its clean, clearly laid-out tables also follows the concept of being unpretentious, and is quick and easy to grasp.
The Baden-Württemberg Stiftung is one of the largest operative foundations in Germany, promoting projects in the fields of research, education, society and culture. The 2013 annual report is part of the “Future – Home” concept, which was created to span three years. It focuses on the activities of the foundation as well as on its capacity for innovation and its ability to satisfy future needs. The image section introduces people who are helping to shape the future of the state with projects funded by the foundation. Working closely with these people, photographer Olaf Unverzart embarked on a “tour” of Baden-Württemberg to create a photographic travel diary. The resulting large-scale photo series features plenty of local colour providing rich insights into local projects, while bound-in inserts with compact text, graphics and illustrations establish a clear link to the work and interest of the foundation. Removable postcards with motifs of the visited areas add a tactile dimension to the report.
Corporate responsibility is a crucial component of the company policy of McDonald’s with its 35,000 outlets across the world. The question preceding the design of the report was: how to fire the enthusiasm of a target group of mainly sales-driven partners for the important issue of corporate responsibility, an issue those partners were aware of but not necessarily committed to or interested in? The solution was to relate essential information from the corporate responsibility report with the one thing that partners are most interested in, at the very heart of the business: the burgers. Thus, the report’s key data were divided into portions in a truly innovative way: the McDonald’s Burger Report. The report was presented in easy-to-understand bar charts, which were also minimalistic representations of the restaurant’s most successful burgers. These diagrams with the key facts were printed on the original packaging of the six most important burgers and distributed among the partners. A QR code on the box was a direct link to the full report.
The new board of directors of tradition-steeped insurance company Merkur from Austria has opened a new chapter in the company history by implementing a corporate culture of partnership and collaboration of equal partners in 2014, giving the company a new style, or a "new handwriting" as a German phrase goes. The concept of the annual report takes the notion of a "new handwriting" literally: all 176 pages of the report were written by hand – letter by letter, figure by figure, table by table – by the company staff ranging from doorman to CEO and assistants. Even the photos were drawn by hand. Handwritten by those people who actually had contributed to the success story of the year 2014, the idea of handmade craftsmanship is taken up and continued in the tactile experience of the book, featuring an elaborate technique with an open spine, which was hand-sewn by the company's local bookbinder. The discreet design adds only one single colour, the house colour green, for subtle highlights, in order to dedicate the stage to the newly incorporated sense of group identity, expressed in each single letter.
Red Dot: Best of the Best

Category 4: Advertising
Since nobody really likes having to wait, crossing streets despite a red traffic light is one of the greatest dangers for pedestrians living in cities. Car manufacturer “smart” therefore developed a new solution as part of an urban experiment: the dancing traffic light figure. Placed in a mobile space set up within the city, passers-by were invited to dance to music, which was also transmitted to a nearby traffic light, and thus slipped into the role of the red traffic light figure. People’s dance moves were transmitted in real time to the figure and thereby turned the waiting phase at the red light into an entertaining eye-catcher. The music stopped when the pedestrian light turned green and turned on again as soon as the light turned red again – with the traffic light figure starting to dance with the same movements as the person dancing to the music in the mobile space. The effect of the experiment: instead of waiting at the traffic light impatiently and without paying attention, or even crossing despite the red light, 81 per cent of people waited and watched the figure.
As parking continues to cause headaches for millions of drivers, parking assist systems are becoming increasingly important. Aiming to further turn the bothersome parking process into an enjoyable experience, and thus giving a not entirely novel subject new energy in a completely different way, Fiat introduced the interactive parking billboard as the first video billboard to help drivers with parking. On the streets of a major German city it was demonstrated live just how easy parking can be with this system. Dedicated software was developed that uses ultrasonic sensors to control the parking assist system on the billboard. The individual video sequences were played back following a script so that the distance between the hands precisely matched the distance to the car behind. Different models directed the parking process with skilful drama and applauded after the driver had manoeuvred the car successfully into the parking space, spreading a good mood. Overall, this made parking more stress-free and safe.
Every year in June, the Berliner Philharmoniker orchestra takes a summer break before the new season starts in September. The aim is to use this break for an eye-catching campaign that promotes the new season. This time the concept, which is new for the music world, declared the summer break as a time for doing what other businesses do when they close for a long time: close for inventory. Therefore, everything in the Berlin Philharmonie concert hall – from the musicians and their instruments to objects like chairs and music folders – was extensively photographed and presented in systematic or only partial row arrangements, just like items on an inventory list. As even the most mundane objects are thus pictured as works of art, the campaign underlined the outstanding character of the orchestra. The variety of posters created an eye-catching effect in the city of Berlin and gave an ideal prelude for one of the most successful concert seasons of the Berliner Philharmoniker.
Red Dot: Best of the Best

Category 5: Packaging Design
Growing vegetables by oneself and thus maintain a healthier diet is an approach that has become highly popular. However, since most people are often busy and do not have enough time to cultivate vegetables, the Farmy Farmy concept presents itself as a well thought-out alternative. Coming in an appealing package, it is an assortment of vegetables and lettuces already planted in pots. This keeps the vegetable fresh for a long time and it can be harvested immediately whenever desired. The packaging design picks up on the aspect of freshness and conveys this through handcrafted colour illustrations that visualise the respective plant. The subtly coloured illustrations are printed on a protective cardboard cover that safely holds both the pot and the plant itself. The product comprises four different packaging models, each with a handle on the top for easy transporting and carrying.
Since medicines are often easy to take out of their packaging, they pose a risk to children who might be tempted to unpack and eat them. Especially children aged between one and three cannot distinguish medicines from candies, a mistake that can easily have severe consequences. The newly developed child-resistant packaging follows a novel approach and thus delivers a high degree of safety for children. The starting point of the design was the fact that children of that age have shorter fingers than adults. Standard medicine boxes are usually designed to allow the medicine to be taken out easily; this packing makes taking it out more difficult by introducing an inner and an outer box. The space between the outer box and the additional inner box, which safely stores the medicine inside, is long enough to keep children from reaching the medicine, which prevents them from ingesting it by accident.
The design of the Light Wave packaging originated from the observation that fluorescent tubes are often just insufficiently covered in shops by corrugated paper. Thus, the aim was to follow a new approach and lend such packaging a more appealing aesthetic that would also translate into higher quality of the product protected inside. The result is a refined slipcover made of environmentally friendly cardboard and reminiscent in visual appearance to a piece of art. Based on a netlike, staggered structure, it can easily be adapted to hold fluorescent lamps of different lengths. The packaging provides a cushioning effect and thus efficiently protects the lamp from being damaged. The visual quality of Light Wave is further enhanced through the use of an appealing colour scheme and vivid colour gradients.
In order to put the business area of packaging in focus, the company Eberl Print displayed typical products from different countries individually packaged in its “Trip around the World” exhibition. Infused with the spirit of their respective country of origin, the exhibits ranged from 3D designs to typographic displays and created individual multi-sensory experiences. While a bag for a pair of limited edition premium jeans was manufactured for the USA, a chronometer packaging was created for Switzerland, using a typically Swiss graphical language alongside the colours red and white as well as the indicated cross as an unambiguous reference to the country. For France, the business incubator of the European perfume industry, a classic packaging for a perfume bottle was developed that opens in the middle to present the bottle in its own box including a recess. In terms of form and design just as individual as the countries they present, these packagings also play with different printing techniques and thus reflect the versatile potential of the craft.
02299
POLA White Shot
Cosmetics
Client: POLA INC., Japan
Design: POLA INC., Japan

White Shot is a line of skin-lightening products from Japanese manufacturer POLA that, for over eight decades, has earned a global reputation for advanced, high-quality skincare and cosmetic products. The logo is rendered in cursive, suggesting a handwritten promise to deliver the desired results. The glossy black dispenser atop the white matte bottle provides a contrast in textures that makes the white stand out. The two containers fit together perfectly thanks to their complementary shapes and convey a sense of superior, waste-free functionality. The presentation is that of a small but powerful product. The clear form with slightly convex and concavely shaped elegant lines, the reduced lettering and the purist colour design further contribute to conveying the intended message that these products are not only natural and effective but also highly exclusive.
In order to update the worldwide look of DUO’s brand identity for new target audiences and refresh its market presence, a new language of communication was reviewed based on emoticons, shortcuts, symbols and condensed messages. It projects an original and contemporary idiom that is legible by all and adaptable to all national markets, respective cultures and, in particular, religious or social sensitivities. The logo has been cleared and reduced to the absolute essentials so that it is well integrated within the packaging surface. Thus, the emphasis is directed to the mid-placed circle, one of the most significant, primordial forms, and also the characteristic sign and appearance of a condom. In order to address the multiple variations of DUO condoms, the playful, sensual lexicon of a “DUO-coded” language was developed that emerges colour-coded, in vibrant tones, on stark black surfaces. Thus, the circle-based abstract design and the outlines refer, for example, to fruits for the flavoured variety, to a clock for the retarding variety, or machine joints for the G-Pleasure model.
“This Is Not Calvados” is a premium product targeted at Calvados enthusiasts. It is made by a small Finnish distillery using only biodynamic, naturally grown apples, no food colour and no other artificial additives. Since the beverage was made for a niche market with fierce competition, the packaging design of the numbered bottles has been made to stand out and distinguish itself from other products in its category. The clear statement on the label “This Is Not Calvados” communicates the genre and challenges Calvados products outside the Normandy. The design aims to create a natural and hand-made look and feel. The light but strong package, made of environmentally friendly cardboard, also protects the product during transportation. In addition, it is stackable and, thus, can be turned into nice display sets in tax-free shops and other retail stores. The bottle's masculine form and the straightforward design of its label, featuring grotesque Franklin Gothic lettering, lend it a pure and powerful image.
Dr. Jart Dermask is a collection of sheet masks developed by a dermatological cosmetic brand. The name, which is a combination of the words derma and mask, was motivated by dermatological procedures. According to the product concept “a mask prescription for my skin”, the packaging was designed to depict a personal prescription from a doctor in the form of a prescription envelope. At the same time, the vivid colours of the pill graphics are real eye-catchers, aimed at arousing curiosity whilst apparently showing what is inside the packaging. The combination of these graphics, which point out the sheet material, and the names that explain the product functions immediately enable the consumer to pick the most suitable sheet mask according to their skin concerns. The packaging material was developed to provide a special experience for the users: the unique sound created when opening the pouch feels like opening a prescribed drug, and thus enhances the authenticity of the product.
ArtonVinyl merges vinyl, CD, sensuous photography and innovative packaging art into a special musical experience. Created in collaboration with the German actor Kai Wiesinger, the collector’s edition wavemusic Volume 20 appeals to the senses of seeing and feeling – through the packaging, which aims at setting the mood for the music. The 8-page hardback mediabook, with its generous 36 x 36 cm format, includes two CDs, a 180-gram vinyl record and a high-quality 24-page booklet. The premium finish and high quality of the paper embraces the vinyl with a stimulating look and feel. The two CDs are embedded in two spot-coated vinyl imitations and symbolise legendary record labels such as Motown or Decca. Angular millings for holding the CDs, booklet and record as well as a sophisticated vinyl mounting facilitate an exposed presentation of the vinyl record. Kept in bright tones, the colouring underlines the exclusive character of the limited edition of 1,000 copies.
Red Dot: Best of the Best

Category 6: Posters
Infused by a multifaceted symbolism, this work approaches a visualisation of the phenomena of human life and Mother Nature, establishing a unique level of perception. The posters of “Symbol of Life” are designed with detailed, entirely hand-drawn illustrations, which captivate the viewer. The symbol “+” stands for the increasing of life and death, the sign “−” represents deletion, the fading of life, while the “x” symbolises the extending and the multiplying of something. The dark background embodies the things we do not pay much attention to but which are nevertheless present. The tape, which appears to be made from negative film, is a design element with a multifaceted symbolism. It is a reference to the “wounds” of animals and plants. Metaphorically speaking, it shows the different aspects of life.
“1Up” is a monthly series of events presenting fresh ideas in art, culture and creative business, delivered as short interventions; a mixture of Pecha Kucha and TED Talk. The poster series for the new event format of the NRW-Forum Düsseldorf brings the concept of a walk-on grid to the fore. At the same time, it plays with the title by using its coiled black tube to embody the idea in all its dynamic versatility. The plasticity, three-dimensionality and malleability of the tube represent the ductile diversity of the contents presented. The flashy background colour emphasises the notion of moving up one level in one night, a kind of a surreal experience of updating people’s opinions. The oblique, tilted perspective of the ground surface is akin to an invitation to enter into the kind of game-like walk-through experience the magazine aims to convey. Thus, the black tube, joining the two halves of the red and the grid-like background, not only arouses the viewer’s curiosity but also evokes a wide variety of associations.
Street stage vehicles are a central part of Taiwanese culture. These mobile stages for festivities such as weddings and funerals are a very common sight. They are also a venue for entertainment at music festivals. With the aim to create a new identity for these vehicles, the “Formosa Life Show” posters combine four traditional symbols with four different themes (weddings, funerals, joyful events, and special celebrations). With a design that focuses on the essential elements, they achieve a contemporary appeal. The integration of laser stickers as well as the use of a special colour concept follows the design goal of enhancing the expressive impact of these posters. They visualise the liveliness of street stage vehicles and emphasise their appeal, especially at night.
This poster series is part of the identity design for the Russian dairy brand Cheburashkini Brothers. Its main idea is based on typography, respectively the first letters of the products. A display sans-serif typeface with a set of weights was developed together with a system of graphics inspired by ancient Slavic symbols for seed, grass, earth or other things related to farming. They appear as additional design elements of the identity and play a crucial role, particularly in the creation of the posters. The posters take the first letter of one of the dairy products as their starting point, while the graphics are layered and interwoven around the letter for creating super-imposed images using the matching symbol on a clear, uniform grid. With only two matt colours, a prime colour for the letters and a supporting colour for the graphics, this results in interesting minimalist and contemporary designs.
Theater Bielefeld has been an influential institution in its hometown for more than a century, over the years earning the faith of the local population. Faith gives rise to the questions and doubts that are the subject matter of good theatre. “Faith” was therefore the motto chosen for the design concept for the 2014/2015 season. The aim of the deliberately bold depiction of the plays was to ensure that the artwork could be used both for programmes and seasonal brochures, as well as for the posters and that it would work equally well as advertising in A4 and DIN long formats. This led to the development of images for different plays that are both striking and eye-catching. Take for example the illustration for "Hamlet" which shows a simple yellow crown and its counterpart on a black background – the two typical signal colours. This illustration impressively conveys that the crown, which the brother and murderer of the king unlawfully claimed for himself, is in danger. The poster is also clean and strong in its use of typography, doing without any flourishes – a further symbol of commitment.
The poster campaign for the Berliner Philharmoniker orchestra interprets the summer break the musicians take between June and the start of the new season in September as a moment for taking inventory – just as retailers do when they close for a period of time. Accordingly, everything that characterises the orchestra and its concert venue is submitted to a fictitious evaluation and photographed. The outcome is a series of posters that depict either individual instruments over the entire expanse of the poster or show all the violins together, all the musicians, all the microphones, or the tables and chairs in the foyer. And they are always presented in rank and file, photographed with the same objective style without distinction, as is right and proper for an inventory. At the same time, this also accentuates the objects, likewise without distinction, and gives them the aura of a work of art. The resulting campaign attracted a good deal of attention due to the great variety of different motifs, which are nonetheless identifiable as being part of the same original concept.
Red Dot: Best of the Best

Category 7: Typography
Bam and Mr. Dero were looking for an innovative visual concept for their upcoming double EP/LP “This” and “That”, together constituting the album entitled “This & That”. The idea was to create an anamorphic installation featuring the initial letters of the title words and the ampersand, and consisting of different colours and plotted letters. Old instruments and other music equipment were therefore rescued from the junkyard and picked up from collectors and music stores. The individual glyphs were then constructed by positioning the various objects in the room to form the letter “t” twice and the “&t”, while different colours for each photo set, or each cover, were chosen. The majority of these objects were suspended from the ceiling with nylon threads. The letters were printed on tracing paper and placed in front of the camera. The objects were then positioned live on the camera screen and later placed in the room. Thus a complex installation emerged that possesses not only a distinctive graphical appeal but also works well as an album cover with a self-sufficient appearance.
Sindelar is a contemporary, robust text face aimed at satisfying the requirements of today’s news and media design. Its large corpus size, low contrast and robust serifs ensure high legibility even in small type sizes. Balanced proportions make the typeface economic without giving it a too narrow appearance. These characteristics qualify it for extensive text setting in newspapers and magazines – on paper and on screen. Named after the famous Austrian football player Matthias Sindelar (1903–1939), one of the best players of his time, this typeface was inspired by the idea of reflecting his technical brilliance and his way of performing aesthetically on the field. Alluding to his slight build, fantastic dribbling ability and creativity, the player’s nickname “Der Papierene” (The Paper-Man) elegantly refers to the media, too. Although optimised for small sizes, Sindelar’s low contrast and robust serifs give the typeface strong impact and clear personality also in larger sizes. Sindelar comes in 18 fonts; each font contains a huge character set of about 980 glyphs as well as various OpenType features.
The newly developed corporate typeface for the tradition-steeped company Montblanc consistently incorporates the specific character of the trademark's logo into the typeface, citing its unique graphical features in a subtle manner. The new font fulfils the task in both analogue and digital applications, in line with the company's distinctive blend of understatement and attitude. The aim was to achieve a balance between typographical convention, in order to ensure readability and integrity, as well as originality, which is essential for the brand's recognition and independence. The result is a typeface that reflects both of the distinguishing basic shapes used in the logo: the circle and the triangle. While the triangle is used for instance at the ear of the "g" or enclosing the cross stroke of the "t", as well as at the upper and lower peaks formed by the diagonals of the "w", the circle appears around the bowl of the "d" and the tail of the "t". This new typeface thus blends seamlessly into the overall appearance of the brand, creating an intuitively harmonious impression on readers.
A series of typographic posters illustrating specialities from eight countries around the world was produced for Eberl, a media company which specialises in printing high-end media publications and packaging. By choosing fonts and a graphic language that evoke the traditional characteristics of each country, the ability of the publishing house to respond appropriately and sensitively to the specific needs of different projects was expressed through a series of typographic metaphors. The poster for Switzerland, for instance, is designed in the national colours of red and white and illustrates the renowned Swiss watchmaking craft through the example of exclusive manufacturer Blancpain with numbers and facts as well as a chronograph in the background. Naturally, Helvetica was chosen as the font because it already bears the Latin name of Switzerland in its name, and today is the most widely used font of all. Meanwhile Russia is represented through its national drink of vodka illustrated in clear letters of Cyrillic appearance. Thus, each country is given a distinctive visual expression.
Arita is a set of corporate typefaces for the Korean cosmetics company AMOREPACIFIC. The name Arita is inspired by a verse taken from classic Korean poetry that refers to a beautiful, elegant lady. Arita was heralded already in 2005 with Arita Dotum, a typeface featuring soft curves, and then became a complete typeface family with the addition of the sibling fonts Arita Sans in 2011 and Arita Buri in 2013. While Arita Sans is a Roman font of the humanist sans-serif typeface family with gentle and gracious features, Arita Buri provides various uses and was developed for body text, as it is particularly suitable for long sentences. Beautifully curved strokes reflect the movement of handwriting, while elegant yet simple forms aim at conveying the beauty of the different typeface styles. Thus, the font embodies the image of elegant, sophisticated and modern Asian women, merging it with the motif and the interpretation of what the brand pursues, namely “healthy beauty”. Moreover, contributing to the company’s corporate philosophical goals of promoting the values and benefits of culture, the typeface is available to the public free of charge.
"ag Type Specimen" is a collection of five books introducing a full-scaled typography that spans the entire design process. The volumes cover the descriptions of Ahnsangsoo 2012 Type Specimen, Ahnsangsoo Rounded Type Specimen, Leesang 2013 Type Specimen, Mano 2014 Type Specimen and Myrrh 2015 Type Specimen, all published by ag Typography Lab. The Hangul typefaces in this collection were all designed by Sang-Soo Ahn between 1985 and 1991 and have been improved by ag Typography Lab. The contents not only comprise an introduction to the Korean alphabet, known as Hangul, the type families, the Roman alphabet and numerals, as well as symbols and visual adjustments, but also show examples applying the use of these typographies. The texts are written in both Korean and English. The covers are made of solid coloured cardboard with a silkscreen print of a major consonant from each typeface. Each volume presents a different design concept that emphasises the respective character of the typeface presented. The edition comes with a specially created slipcase and is limited to 100 copies.
Red Dot: Best of the Best

Category 8: Illustrations
The work “Mechanical Insects” stages a future world without insects. It visualises the idea that insects, which are absolutely essential for life on planet earth, have disappeared and need to be replaced by highly complex robot insects. Meticulous illustrations show the blueprints and allow insights into the mechanical functionality of these future insects. It was particularly challenging to print the very thin lines that were required for the fine-layered images, especially those lines in the technical drawings. The solution was to explore the limits of silkscreen printing while printing the fine lines with white and yellow on black stock. The illustrations of the insects are complemented by information nuggets, providing information about each insect and its behaviour as well as personal thoughts and associations of the author.
This bachelor thesis entitled “Battlefield Wilderness” reflects on the problem of the mountains of waste created by a constantly increasing world population and the direct consequences for the fauna. It chooses a hitherto rather neglected perspective in order to point out this urgent issue with a great deal of commitment. By portraying animals in a dangerous environment full of waste, it is meant to show the clash of two worlds through illegal waste disposal. Featuring elaborately crafted vector illustrations, the design visualises various animal species such as bears, racoons, badgers, squirrels, wolfs and wild boars. This selection was made due to the fact that especially these species have spread worldwide through human intervention, thus illustrating a global interrelation and the responsibility that goes with it.
Red Dot: Best of the Best

Category 9: Publishing & Print Media
The Chao-Tian Temple in Peikang is an important historical Taiwanese site, the origins of which go back to the year 1694. Dedicated to the goddess Mazu, it is representative of the impressive religious architecture of the country. With the aim to authentically depict the structures of the building, this pop-up book combines 3D structures with hand-drawn illustrations. It gives readers the opportunity to take a close look at the everyday life and the spiritual world the temple accommodates. Details such as pillars with dragon sculptures or flower sculptures on the windows give an impression of the sublime aesthetics and beauty of the temple. The illustrations in the book are purposefully cheerful so they consistently blend in with their surroundings.
“One Night in Rio” opens the door and offers fans a view behind the scenes. The 408 pages of the book impressively document the decisive hours of the 2014 FIFA World Cup from the perspective of the German national football team. The camera accompanied the team on July 13, 2014, during the night of the final in Rio, as well as on the return journey to Germany and the welcome celebration on the “Fan Mile” in Berlin. The basis for the book’s design is the corporate design of the German national football team. The team’s colour scheme is also used for the book cover and refined with a lot of gold worthy of a world champion. The typeface and layout are consciously kept low-key in order to give the pictures the corresponding effect. Many graphic details reflect the chronology of events: the logo of the national team is thus shown first with three stars – only after the 90 minutes of Rio is the fourth star added representing the fourth title win and the colour of the page numbers changes to gold. In addition to the fan edition, the book also comes in a premium edition with gilt edging on the ornate slipcase.
The 60 pages of the book “Darmstadt | Texte | Typen” compile quotations referring to Darmstadt by people from different periods and professions: covering dukes, revolutionaries, poets and philosophers from 1330 up to the present, the book has emerged as an entertaining stroll through the cultural history of Darmstadt, as well as the craft of papermaking and book printing. From Goethe to Arno Schmidt, whose malediction, “Rather dead in the heath as alive in Darmstadt.”, is printed in poisonous violet and green-grey font across four bulky lines, and from Georg Büchner to grand duke Ernst Ludwig, Joachim Ringelnatz and Luigi Nono, up to Gabriele Wohmann and the leftist party Uffbasse, the book unites both solemn and provocative statements about this art nouveau town. Showcasing block book binding and typesetting of wooden and leaden characters, this publication both formally and in terms of design celebrates classic analogue printing techniques, as well as the use of a typography that reflects the spirit of the quotations and turns leafing through the book into an inspiring pleasure.
The concept of “Taiwan Folk Toy” comprises a book and a toy, exploring life in Taiwan in the 1940s and 1950s. The richly illustrated book shows a selection of colourful toys for children from that time. In their simplicity, these toys document a lifestyle that was still oriented towards local traditions which, to a certain extent, were still determined by natural processes. The book thus wants to bring back memories of a past when rural structures offered children many sensual impressions. The toys are meant to represent an era when life and interaction between people was characterised by humanity and hospitality. The other central element of the concept is a wooden toy. It is designed with colourful pictograms reflecting elementary everyday objects of historical rural life.
As Chinese characters have been used for thousands of years, this book invites readers to explore the evolution of these characters, especially those used for the topics of clothes, food, shelter and daily life from ancient times to today. The development and significance of the Chinese writing system is presented with photographs and three-dimensionally designed characters. Ranging from ancient oracle bone and turtle shell script to the calligraphy in Wang Xizhi’s book “Lantingji Xu” (Preface to the Poems Collected from the Orchid Pavilion) from 353 and to the cursive seal script still used today in seal carving as well as modern font, the book pairs text and images to create a visualisation of the development and unique characteristics of single logograms or words. Following an authentic approach, it thus aims to bring the feel of the old scripts to life.
The book “AHA” unites Slovak folk embroidery patterns with contemporary graphic design. The eight chapters represent the eight regions of Slovakia, introducing embroidery traditions of the respective areas together with lyrics of a folk song typical of each locality. The objective of this book is to demonstrate the beauty of their own visual history to Slovaks, and to follow a modern approach in presenting Slovak traditions to a foreign audience. The book is published in English and Slovak, and it is marked by a high degree of craftsmanship and design complexity, which shows, for example, in the open spine and handsewn binding, as well as in the use of five kinds of paper and the mix of digital and offset printing. “AHA” was the official gift of the Slovak Republic at Expo 2015 in Milan, Italy.
Paper umbrellas have a long tradition in Asia. This book aims to explore their origin and traditional significance and is based on comprehensive research made in Meinong, a district of Kaohsiung City and a centre of the traditional Hakka culture in Taiwan, where paper umbrellas still today play an important role. They are used in daily life as well as at festive occasions. This book visualises the complicated production method of paper umbrellas, which is several thousand years old. The production requires a great amount of time and knowledge since it employs sophisticated bamboo processing techniques. In elaborate illustrations, the book also documents the rich culture of the Hakka people in Taiwan.
“Seek Sika” documents the changes in the population of the Formosan sika deer, a subspecies of the sika deer, endemic to the island of Taiwan. Through vivid illustrations, this work shows the extent of the influence human settlement has had on the situation of the deer throughout the ages. Divided into seven parts, the publication visualises the historical evolution of Taiwan, tracing it from ancient times to the period of the Kingdom of Formosa and up to the present time. Each period is represented through historic events as well as images of buildings typical of that time. The individual parts feature traditional Chinese bookbinding and allow readers to easily browse through and see the rise and decline of this particular species chronologically. The publication thus also draws attention to the ecological consequences of human actions.
Taiwan has many bridges, each with its own unique charm and appeal. The calendar “Visiting Bridges in Taiwan” aims at introducing their beauty and significance to both tourists and travellers alike. Highlighting artistic design, it records a selection of the country's bridges. At the end of a month, each single bridge can be detached along the perforation and assembled into a 3D model. The calendar thus delivers users an additional attraction that is really unique. A particular effect, which challenges the imagination, was achieved by integrating the surrounding landscape and tourist spots of each bridge into the design. In addition, the interleaving pages feature additional information that complements the compilation of the bridges included.
The Umschau Publishing Catalogue 02 /15 showcases the company's vision to publish catchy, entertaining and high-quality books on food, cooking, leisure and lifestyle. These books are presented in a manner suited to the different target groups, thus enhancing their charm as a source of information that delights with both a visual and tactile experience. “What's behind...?” is the common thread within the catalogue, starting with the grey paperboard cover material (Multicolor Mirabell) as the base of the book production. It constitutes the main feature of the design, due to the unusual choice of material and an unconventional use of page swapping with a coated inner side by which the transition from cover to content goes smooth without any haptic incongruity. The spot colour neon orange turns the logo on the grey cover into a real eye-catcher, set against the monochrome vector graphics in vintage style. Inside, infographics matching the topics take up the core question of the project and lead over to the respective themes of the pages that follow.
With its premium wall calendar “Unlimited – The Art of Packaging”, the printing company Eberl Print directs the spotlight on its packaging division in an unusual and challenging way, introducing typical products from 12 countries in individual packagings on a “trip around the world”. While the calendar page for the USA shows a pair of jeans illustrated on a wooden shelf with additional emblems typical for the “workers’ pants” such as tools, leather lace-up shoes, a belt and measuring tape, the Japan page particularly catches the eye with its calligraphies. The German text correspondingly runs from top to bottom – and is staged with images of sake and classic Japanese ceramics on the right-hand side of the product page. All packaging designs were developed especially for Eberl Print, whose 3D E-Unit then fashioned the constructions. The interleave pages reflect the style and feel of the original packaging. Armenian, Arabic, Thai and Cyrillic scripts, as well as specially designed country-specific Latin fonts demonstrate the rich diversity of typography, resulting in a multisensory analogue experience in a digital world.
Sanfonzon Street
Pop-up Book
Client: Yi-Lin Chen, Taiwan
Design: Yi-Lin Chen, Taiwan

This pop-up book documents everyday life in Sanfonzon Street in Kaohsiung in the south of Taiwan. The internationally renowned shopping street is a place famously marked by an overflow of Chinese New Year goods. In addition, visitors also find a vast amount of colourful, locally produced food and snacks. The pop-up book design was chosen to visualise the variety of products on offer and the uniqueness of this shopping street itself. Complemented by interactive games, the book presents inviting stories which the readers can discover and explore step by step. A range of typical products is highlighted to promote and show the history and the industrial development of Sanfonzon Street. The aim of the book is to preserve the shopping street as a special place and bring forth new ideas for its future.
How can the 2015 World Press Photo Awards be effectively promoted in order to raise awareness about the stories behind the pictures? The answer is an innovative printing technique that was developed over seven years together with the Institute for Print and Media Technology, TU Chemnitz. It allows the photos to speak for themselves and, together with the original voices of the photographers, additionally provide valuable background information on how the photo was taken. Every image in the unpretentious, landscape-format book is also a fully printed loudspeaker. A flat conductor layer was printed on the back side of each photo together with three layers of polymeric material. Before binding the book, power was transmitted between the conductive layers, causing the polymer to vibrate and turning the paper into a fully functioning loudspeaker. Thus, each photo tells its own unique story and, combined with authentic sound effects, creates intensive sensory impressions and a strong connection between the reader and the photos.
Red Dot: Best of the Best

Category 10: Online
Bugaboo.com
Website
Client: Bugaboo International, The Netherlands
Design: Momkai, The Netherlands

Bugaboo is a Dutch mobility brand that redefined stroller design, starting some 15 years ago and continues to do so today. On the homepage of its new global website, a series of full-screen lifestyle images immediately immerses the viewer into the world of Bugaboo. When clicking through, the website echoes the company’s core design values both in form and function. Launched in 13 languages, the website is geo-targeted, which means that it adapts to local user regions and languages, yet countries can also be selected manually. Colour schemes relate to the signature colours of the various strollers. An interactive configurator allows customers to discover the products from every angle thanks to 3D models. The strollers can be customised with added accessories and different coloured fabrics, seen in different configurations, and ordered straight from the site. Moreover, a wide range of themes is covered under the “Journal” button, ranging from stories around Bugaboo stroller owners to leisure options.
Chicago is a major transport hub in the USA and mobility is one of its vital economic drivers. In light of an estimated population growth of two million in the next decades, its infrastructure is in desperate need of improvement, calling for new investments such as raising taxes and introducing congestion charges. In order to highlight these issues at hand, the elaborately conceived and designed microsite aims to educate and influence policymakers, and at the same time raise public awareness on the topic. The website combines interactive 3D data visualisations, charts, time-lapse videos and aerial photography to tell a complete story of the issues but also of proposed solutions, clearly showing the complex development over time and impressively visualising it from various points of view. The design concept revolves around the idea of “zooming” in and out between macro and micro perspectives on the region. The macro perspective provides insight into major trends and challenges for the region, whereas the micro perspective shows the impact of these developments on its inhabitants and their everyday lives.
EXR Korea’s official website underwent a complete redesign for a more distinctive brand positioning of the 2015 fall/winter season, serving as a way to augment the brand’s image of uniqueness. The starting point was motorsport culture and its technology, the spirit of which is evoked by focusing on the original meaning, concept, mood and nuances behind this sport. The visual language and symbols are used to express the new brand message and serve as a visual metaphor, breaking the boundaries while introducing the stylish elegance that establishes the new brand mood. Therefore, a “Manifesto” button was created as a dynamic space that reflects the nature of the brand by combining cutting-edge technology with design, and where users may “experience” the brand mood rather than simply reading about it. Parallax scrolling allows reading the manifesto as one story, visually connecting the brand image and its messages. In addition, all the pages of the website were configured to be simple yet responsive and interactive.
Red Dot: Best of the Best

Category 11: Apps
In Germany, Lidl is known for its slogan “Lidl lohnt sich” (Lidl is worth it), especially due to its competitive prices. Moreover, another aim of this website is to convey the high quality of the company’s own brand range. Part of an extensive campaign, the website was launched in February 2015 through different channels. In order to prove the claim that quality has the highest priority in everything the company does, the food products themselves became the main protagonists and are presented in a clearly arranged typography and with appetising, large-format photographs set against a dark background. The platform lidl-lohnt-sich.de wants to deliver hard facts to consumers and encourages them to learn about how the company defines quality and what this commitment to quality stands for. Presenting information on where the products come from, how they are transported from the manufacturer to the stores, and what measures are taken to ensure a consistently high quality, the website reveals each step of the production chain and, in case any open questions remain, invites users to resolve them in a direct dialogue with Lidl.
Integrating 3D animation, Plotagon is playful screenwriting software that puts an animation studio in one's pocket. The interface allows users to write the story they want to see, and within a few moments, this vision plays on the screen. The free app offers anyone the ability to develop a plot, actions, lines and setting, even including designing characters by oneself. With a simple push of the play button, these characters come to life in a corresponding movie playing exactly as the user created them – complete with auto-directed cuts. This movie can then be shared with the world or with the Plotagon community, where filmmakers of all ages and from all over the world compile stories together. Plotagon is also used by professional screenwriters, as well as in schools to inspire students to create, write and instantly share their animated videos. Be it for presenting reports or debating hot topics, the app makes users more engaged when they see their ideas come to life. Aiming to redefine storytelling, the app thus invites people to express themselves in a novel way and via a new medium.
The developers of FLUX:FX aimed to create a truly mobile professional audio tool for musicians, sound designers and studio engineers. The result is a multi-effect audio processor app for the iPad that lets users “play” their effects. Designed as a native touchscreen digital platform for both studio and live use, the app provides a modular construction box of 31 audio FX blocks that embrace abstract sound design and encourage out-of-the-box creativity instead of simply replicating existing musical equipment. Innovative, intuitive and exciting to use, the app features a minimalist interface with fluid multi-touch controls and a clear focus on usability and touch-based functionality. It lets users manipulate any audio signal or sound source into something entirely new, and thus redefines the possibilities of audio design and live performance in an app with an almost unlimited range of effect options, all processed in real-time.
BlindNavi was developed against the backdrop that there are hardly any mobile apps visually impaired people are able to use. The main purpose of this project was to provide a new kind of mobility aid, a navigation app which helps its users to remember important information about their journeys and which makes their trips safer and smoother. Designed to meet the needs of the target group, this prototype app adapts to the manner blind people recognise and remember their way, and provides multi-sensory messages combining familiar reference points they have learned during their O&M training. Following the flat flow design principle, BlindNavi offers a simple three-step search function. Interaction is facilitated by voice feedback based on multi-sensory cues. In combination with the powerful micro-location technology, the app assists visually impaired people by giving them a high degree of independence.
B612 is a selfie app with novel features and a high fun factor. In order to capture every single happy moment, it supports not only photographing but also video recording with front and rear cameras, while allowing users to apply more than 80 different filter effects. With various frames, a timer function and sharing capabilities, the special B612 camera application allows users to take numerous interesting shots and to easily share them with friends. Thanks to the rear camera, users can extend their personal outlook of the world to others, and convey various moods by choosing from a plethora of image filters. Moreover, there is also a random filter button for adding an extra sense of surprise to any image. Easy to operate, B612 thus enhances the possibility to shoot interesting and funny selfies that can directly be uploaded to and shared via social media channels.
COBI, short for Connected Biking, turns bikes and e-bikes into smart bikes by connecting them with the rider’s smartphone. The modular system integrates six accessories into one exceptional design: dynamic front and rear lights, bike navigation, smartphone holder with charging function, bell, alarm and bike computer. It makes ride experiences more intelligent by integrating over 100 modern cycling-related features. The COBI hub constantly charges the rider’s smartphone, and his hands can remain on the handlebars thanks to the remote thumb controller. The rider’s smartphone serves as the command centre for the COBI system, and via Bluetooth, it is wirelessly connected with all COBI components. The clearly structured interface is intuitive, contextual and playful with full connectivity and social functionality. The app follows a highly concise and minimalistic design approach showing only the content which is relevant at any given moment in time in relation to individual scenarios and contexts. The app and its hardware are future-friendly, modular and constantly evolving.
Red Dot: Best of the Best

Category 12: Interface Design
SIDEXIS 4 is a software application that provides a comprehensive X-ray tool for dental diagnosis and was optimised in terms of development technology, workflow composition, user interface and usability. Its practical user interface is easy and intuitive to use and precisely adjusted to workflows in dental practices. For example, it supports diagnoses by means of a highly illustrative patient history, which can be viewed entirely at a glance and by a digital light box, allowing various X-ray images in 2D and 3D to be directly compared with each other. The integrated digital workflow speeds up work routines and ensures a maximum of X-ray efficiency. It is also for consulting patients and planning their therapies in a better way. The software is characterised by a subtle, modern and functional design language, facilitating the control of the medical equipment.
The mental strain of air traffic controllers coordinating directions, altitudes and speed of aircraft to ensure air safety is enormous. The multitude of different technical display and interaction systems requires a high level of scattered attention, which makes it challenging to focus on the primary responsibility of air traffic control. Therefore, the ConceptDesk was developed as an integrated system of hardware and software, combining different technical systems into a homogeneous workplace concept. The hardware consists of two large-panel displays, rendering the complex contents in an intuitive and easy-to-understand way. The horizontal display is multi-touch enabled, while the vertical display is used as a visualisation unit for further relevant data. The entire system is operated via touch input and a hardware keyboard for numerical input. Developed in cooperation with DFS Deutsche Flugsicherung GmbH – responsible for air traffic control in Germany – it integrates all content that was previously presented on separate human-machine interfaces into a homogeneous visualisation with a consistent interaction methodology.
Red Dot: Best of the Best

Category 13: Film & Animation
Peeping Tom

This animation tells the story of the optometrist Tom. He has the ability and likes to discover secrets buried deep inside people's hearts while doing his job, examining eyes. The story however takes a special turn when he falls in love with his neighbour Ann. This is problematic for him because he is just so desperately eager to understand her inner world that he ends up losing grip on reality. The story draws its suspense essentially from an experience that some people have had when visiting an optometrist: seeing the image of a mysterious red house in the eye refractometer. The animation appeals to the audience in a subtle and highly sophisticated way since it is perfectly conceivable for the beholder that there is an unfathomable place, somewhere in the depths of the refractometer.
France 4 has been fully redesigned as the young and connected channel of the French public TV group. France 4 is thus not just another public broadcaster but a real cross media platform with the realignment that the audience's contribution is at the heart of the brand. Whether smart or silly, viewer tweets are used as the lead-in for promos to create a special bond between the young audience and the network. Simplicity is another characteristic feature. Basic loops and GIFs serve as a link to the web culture. Solid plain colour plates, simple wipes and a unique font shape the consistent and powerful design, which is also compatible for smartphones. Each element is an opportunity to reinforce the user-contact with the network. The ad breaks, for example, are “designed” by users themselves via a dedicated app: the viewers can send in their mash-up creations and are credited if their creation is aired. This system creates a strong bond with the public as it puts the idea of dialogue centre stage as well as a constant renewal of mash-up images and short clips, which extends impact and fun to the on-air look of France 4.
The film ad for tyre manufacturer Goodyear Dunlop tells the story of a race driver, skilfully staged with flashbacks in the plot. The driver has fallen behind in a night race and his last chance to secure the lead is to overtake at a crucial curve. While he is focusing on this one deciding moment, he remembers all the big and small things in his life that fuelled him and made him who he is. The film is presented in quick cuts alternating between the present action and the memory of scenes from the driver’s childhood, his first successes, defeats and dreams he has of life. This atmosphere and tension is further enhanced by using footage shot with different cameras: Super 8, GoPro and 16 mm. As the speed and drama increase, the driver finally manages to overtake the two competitors and cross the finish line first. The message that one can succeed, if one only stays on something and perseveres by giving everything, is also taken up by the final claim "Forever Forward".
The global news channel Al Jazeera English wanted people to know that it goes beyond the headlines to find real human stories that matter. In trips around the world, these real human stories were captured, giving six people from Rwanda, India, Spain, Jordan and the Philippines a platform to share their incredible stories on TV and in online films. They were deliberately directed in an elegant cinematic style, marrying the aesthetics of film with a candid documentary style narrative. This brought not only the unbelievable human stories to life, showing people living in very humble conditions, admirably refusing to be browbeaten, but also shows the beautiful backdrop of each country in a fresh, powerful and visually captivating manner. Reaching thousands of people online and millions via TV, this campaign did not only position a brand, it injected humanity back into the news and gave a voice to those who are often forgotten about by other platforms and networks.
The greatest challenge in advertisement is that content always has to be new, surprising and, above all, unique. Those who produce meticulously tailored, involving and relevant conversation and content and thus match the interest of the target group are among the front runners. This corporate film is about the presentation of an analogue content machine installed in a special room. The machine, it is claimed, can produce creative content continuously by ideally combining aspects of attention, emotion and relevance. The plot, cuts and sound of the film itself conform perfectly to the integrity and professionalism expected of such a film. Yet the content, which is delivered by actor Jacques Palminger with seriousness and pathos, does not really fit. The machine, which is based on the principle of a disc calculator and claims to be able to make visible ever new connections and chains of association thanks to turnable rings, is actually nonsense – yet the message reads: while others are still debating creative content, this agency is already producing it.
The animated protagonists of the film “Greedy Germ” live in a microscopically small world. They are organisms and germs, friendly and timid little creatures that help each other. One day, however, a mysterious intruder appears and ruthlessly destroys their peaceful coexistence. The story was inspired by students’ reflections on pressing issues, such as the subject of food safety. Through the example of the destroyed life structures of the creatures in the film, “Greedy Germ” wants to illustrate that obtaining power is always linked to having a direct effect on society. Abusing power as well as blindly following orders will inevitably lead to injustice. The film aims to point out the significance of the actions of each individual and thus the responsibility they have for the next generation.
The experiences human beings have in isolation are at the centre of this project. It hauntingly visualises “facets of silence” during a self-experiment, for which the artist spent 18 hours isolated in a small room. The emotions that arose during this time were given an output by using the white walls of the room like a canvas for, partly expressive, drawings. The result is an exciting scenario that is constantly increasing in intensity. The artist defines the silence she experiences as something that is not calm: “Silence can be uncomfortable, terrible and bewildering. As it begins, it slowly starts to press its stamp onto the soul. It is a noise, a constant high-pitched tone, able to develop into an intense, painful and obtrusive noise. Then it screams at you, roaring the loneliness into your face. It comes after you with everything you want and throws the fact you can’t have it, deep into your mind.”
Red Dot: Best of the Best

Category 14: Sound Design
Sometimes one second requires all that you have learnt in your whole life. In this film we see a race driver experiencing this one second: he has fallen behind, his last chance to secure the lead is to overtake at a crucial curve. While he is focusing on this one decisive moment, scenes from his childhood and youth suddenly flash by in his mind, moments that are marked by courage and perseverance and which made him who he is. These short sequences, which show him being enthusiastic about motor sport already as a boy and are accompanied by emotional piano sounds rising in intensity in order to set the stage, alternate with sequences from the high-tension race in the here and now. Focusing on the finish line, this ride gets ever more dramatic and exciting with every second, further enhanced by the deafening roar of the race car engines. The driver finally manages to overtake the others, crossing the finish line first thanks to his will and concentration. The sound then ebbs down noticeably to convey the sense of tension relief.
Red Dot: Best of the Best

Category 15: Spatial Communication
“Public Brewing” is an interactive media facade on the building of the Uerige craft brewery in Düsseldorf, Germany. By means of a rear projection onto the windows of the facade, the project visualises the brewing process, from the crushing of the malt to fermentation and to the bottling of the beer. The way it invites passers-by to engage actively in the process of brewing beer is a central aspect of the concept. When approaching, visitors first only see bored brew-ery employees running around on the facade. However, they can “activate” the employees and steer the brewing process via a control desk that has operating buttons, pumps and cranks. Thus the users are given the feeling that they are brewing their own beer. After the beer has been virtually bottled, a real bottle, which the people are allowed to take home, appears out of the control desk. The aim of this project is to engage all senses of passers-by at the same time.
The permanent exhibition “Autowerk – Portal to Production” offers guests insights into the world of Volkswagen Group’s car manufacturing. Seven full-scale cutaway models, which can be viewed from all sides, illustrate the different production steps from the press plant to the final quality control in a condensed, striking way. The models aligned in individual portals are authentic sections of the car bodies, just like they can be found in the selected production process. Each model is linked to a characteristic attribute, a typical tool used in production and an interactive media station with images and vividly presented information. The individual vehicle “slices” visually add up to form a complete vehicle composed of the various brands of the group. A room-sized media wall at the end of the portal series invites visitors to experience a virtual factory tour, while an interactive media table informs about the dimensions of Volkswagen Group’s car production in terms of time, organisation, material and human resources.
“Cut Space” is an interactive, walk-in art installation that was inspired by three questions: How can people create their own space? Is it possible to provide them with the freedom for this to happen? And what kind of spaces would they finally create? The answer is an installation space in the size of 6 x 6 metres, consisting of 6,300 closely hung, equally spaced strings. Participants were then equipped with a pair of scissors and the strings became the structural material for them to cut away at any length in order to create their own space. Over time, as the participants shaped their spaces, the fallen strings accumulated on the ground were forming loose heaps reminiscent of “furniture”. As the spaces were being freely created, the social interaction as well as the collective memory grew organically. Thus, the installation encouraged individuality, while at the same time celebrating the collective whole.
Red Dot: Best of the Best

Category 16: Game Design
The app "Fiete Choice" is a self-explanatory, intuitive logic and mental training game for pre-school and elementary school kids. It trains the abilities of concentration, logical thinking and, above all, visual perception, as this is fundamental for absorbing, processing and storing information and is also very closely linked with learning to read and write. Featuring animations drawn by hand, the app invites children to accompany Fiete the sailor on his journey from island to island, for which alert young eyes are put to the test. The many levels carefully build upon each other, and players have to help Fiete find out which picture does not fit in the row. If two cows and a pig are shown, the pig is obviously the odd one out and has to be selected by touching the screen. Things get more difficult from level to level so that children have to look closely. Distinctive, child-oriented drawings and charming sounds that make children crack a smile generate a high level of playing fun and learning effect.
Red Dot: Best of the Best

Category 17: Social Responsibility
Millions of children with autism struggle to make eye contact and communicate with others. They have poor social skills and, hence, are unable to develop meaningful relationships. As studies have shown that children with autism like to interact with digital devices, the interactive camera app “Look at Me” was developed to help them improve social skills. Using Samsung smart devices, this fun and easy-to-use app assists children with autism to interact with others and build relationships. In collaboration with doctors, professors and app developers, seven scientifically produced missions were created to train children to make better eye contact and improve their communication skills. The app helps children become more familiar with the different emotions that people have, emotions that can mostly be recognised by their facial expressions. The children just have to take a picture, read the facial expression of the portrayed person via the app and then express their own emotions. The result is that the children really learn to communicate with others and this can lead to building relationships.
The design of the work “The Way Back Home” is inspired by experiences and impressions of working part-time in exchange for accommodation in the countryside. The work realises the goal of documenting the particular charm and beauty of country life. At the same time, it intends to promote the economic potential of local communities. The combination of book and magazine is complemented in terms of both content and design by highly expressive and, in part, symbolic photographs as well as texts that capture the life and work of people living in the countryside. The aim is to arouse the attention of young people and make them appreciate their home country, and even rebuild the connection between people and their country. Another aim was to depict the fun that working in a rural place can be.
The existing subway map appears to be different for normal viewers and those with colour blindness. 97 per cent of the people can easily understand the colour-coded subway map, but the remaining 3 per cent, colour-blind people, struggle at transfer stations where multiple lines intersect. Focusing on the obstacles experienced by colour-blind people firstly, curves were used for this subway map instead of straight lines. Secondly, increasing the contrast made the lines more easily noticeable. Thirdly, numbers were added to give transfer information; and fourthly, symbols that represent surrounding landmarks provide additional orientation. Lastly, the map reflects the geography of each station's actual location in a more realistic way. As a result, colour-blind people find their route twice as fast as before, and even normal viewers spend less time than they used to searching for a route. Thus, in the end, this example of social responsibility not only solved many people's problems, it was also acclaimed by the media, alongside enhancing the brand's image.
Taiwan Endemic Birds Spectrum of Visualization
Posters
Client: SHU-TE UNIVERSITY, Taiwan
Design: SHU-TE UNIVERSITY, Taiwan (Mrs. Frau Yun-Chen Tseng)

This poster series is dedicated to some birds that only live on the island of Taiwan. A selection of ten different birds is presented in a differentiated, multi-sensual concept which tries to transfer their particularities, colours and song into visual images. The implementation of this design was accomplished by figurative marks which were placed next to the images of the birds. They were developed by a kind of computer-aided extraction from both the colour spectrum of the birds’ feathers and the sound graph of each bird's respective song. In order to offer people an acoustic experience of the song as well, they can scan the QR code on the poster and thus get access to the corresponding website. The intention is to teach people how to recognise the endemic birds of Taiwan based on their typical song.
In today's age, it is almost unthinkable to consider gender inequality as a persisting issue. The UN Women organisation, however, sees that, despite decades of global advancement, discrimination against women is still rampant worldwide. In order to lay this bare for a global audience, a conversation everyone thought was resolved was reignited. Using Google’s autocomplete function, fed by six billion searches daily, a mirror was held up to the world to expose the hidden truth. The shocking results became the faces of the campaign, in which women of different cultural backgrounds were shown having this familiar Google input field stuck over their mouth like a gag to shut them up. Placing the striking campaign hashtag #womenshould centre stage sparked a global discussion on gender equality as it invited people to debate the topic on social media, TV shows, radio, blogs, PR summits and in classrooms worldwide. Thus, the campaign managed to put the issue of gender equality back on the global agenda, paving the way for real change.
Children and teenagers are often distracted by their smartphones. In traffic this can have fatal consequences, as evidenced by a three times higher accident rate among young people in the last years, caused by distracted walking. Since young people often do not listen to the warnings of parents or teachers, the national mobile initiative “Watch Out!” offers itself as an ideal tool against the dangers of distraction coming from gaming, writing or reading on a mobile device while participating in traffic. The initiative uses beacon transmitters to stop kids in traffic from being distracted by their smartphones. Once the app is installed, distracted kids are warned at dangerous locations like traffic lights, as their devices pick up a signal from a nearby beacon transmitter. The signal triggers a warning screen on the phone and immediately blocks all other smartphone activities. As a result, the kid’s attention is fully brought back to the traffic and its threatening danger. A digital campaign generated widespread awareness among parents, who downloaded the app onto their children’s smartphones. As of today, many thousands of push notifications have already been sent to warn kids of dangerous traffic situations.