

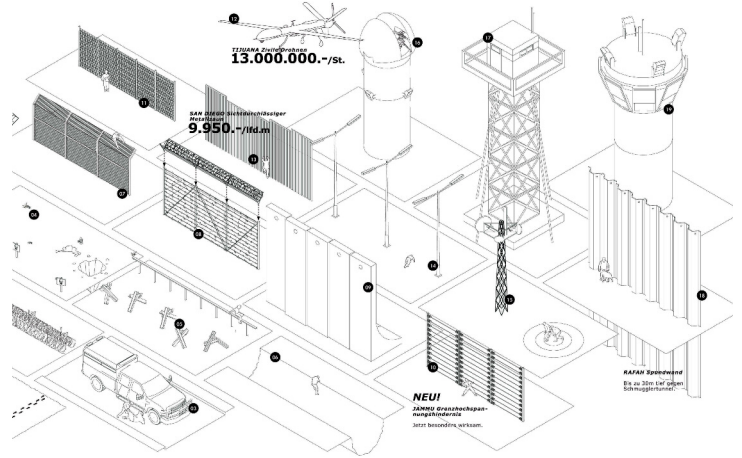
Prize winners of the competition: OUT OF BALANCE – CRITIQUE OF THE PRESENT

Information Design after Otto Neurath

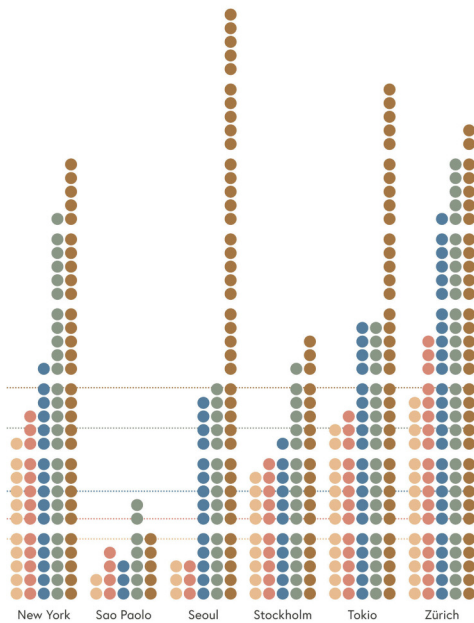
Prizes: Category 1

Feel at home in your home

Marginalisation, whether in one's own country or on a global scale, is also always a consequence of inequality. The submission thematises the fear of difference and shows literally what marginalisation means, namely the erection of insurmountable barriers, fences and walls throughout the world. Defence firms market products used to secure boundaries with the same impersonal information about their performance as any other product. The absurd diversification of these technological systems for the protection of the "home" provided the point of departure for the fierce irony of the piece, which presents a range of fences and self-protection systems in the style of a furniture catalogue as if they were products for a cosy home. The submission combines information designs about the global extent of enclosures and the wealth gap with meticulously executed drawings that, especially in their engineered appearance, convey the atmosphere of defence and marginalisation.



Team (TU Berlin):
Eleonore Harmel (Architecture), Mathias Burke (Architecture)



A glimpse over the horizon: Wages and prices in the cities of the world

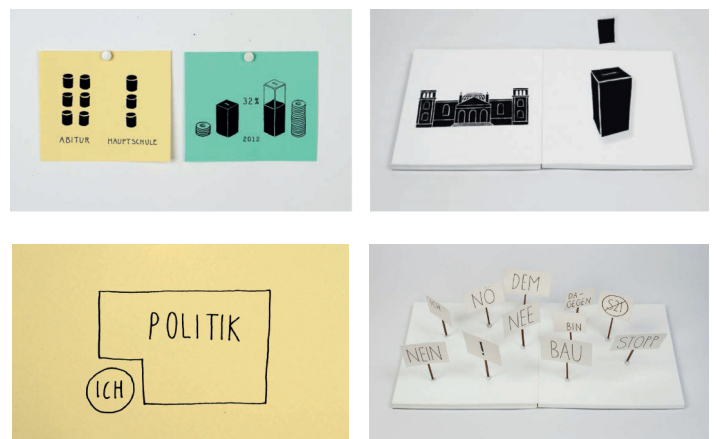
The submission thematises the growing discrepancy between the incomes of individual professional groups – here: workers, car mechanics, teachers, engineers and financial analysts – based on twenty cities in different countries. This is a theme that stands at the heart of the discussion about social equality and adequacy. On the first placard, the (German) manifestation of the income gap in the chosen cities is illustrated; the second placard shows, according to city/country, the purchasing power for utility goods and services of the income of the individual professional groups; finally, the third placard shows the purchasing power for food of the lowest income group for the respective cities compared with the purchasing power the income of a worker in Zurich would have in that city. The submission presents a well-thought out graphic transformation of a large amount of data; the core statements are clear. The limitation to one theme per placard, a reference to Neurath's atlas Society and Economy, is refreshing to the eye.

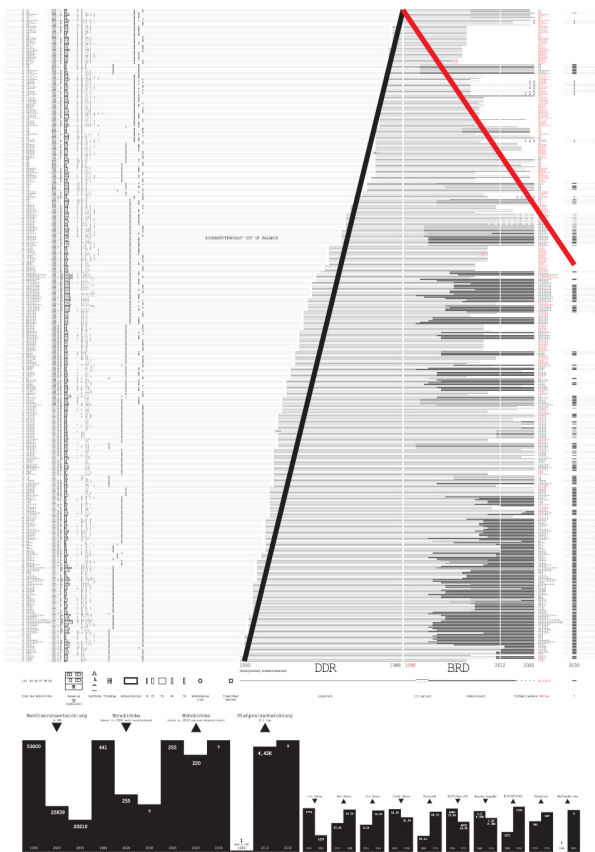
Team (YAAY, Basel, Switzerland):
Indre Grumbinaite (Designer), Darjan Hil (Economist), Safak Korkut (Visual Communication), Nicole Lachenmeier (Designer), Kurosch Hadinia (Sociologist)

The social question of democracy

One of the persistent problems of parliamentary democracy is the bias that privileges a group of well-educated people with higher incomes while the rest of society is increasingly frustrated by its diminishing political influence. The video exposes the mechanism that leads to the current situation and points to the reasons for movements of direct democracy such as Stuttgart 21. All this is done with great clarity and a light touch whereby simple and appropriate forms of graphic design are used and the filmic demonstration is realised in a convincing and professional manner: A good example of the further development of information design for a time-based medium.

Team (Berlin University of the Arts):
Simon Schindele (Design), Young Sam Kim (Design), Philipp Koller (Design), Dovile Aleksaite (Design), Theresia Kimmel (Design), Sebastian Bödeker (Social Sciences)





Eisenhüttenstadt Out of Balance

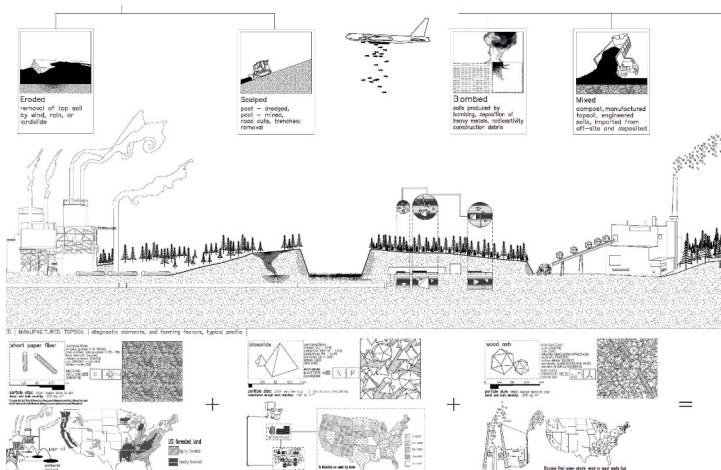
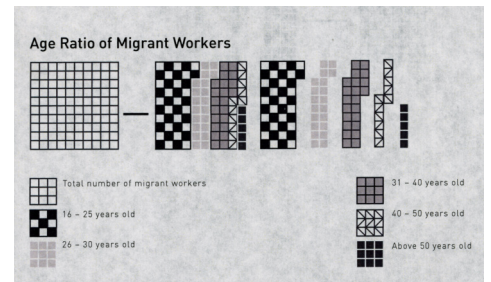
The submission brings the stipulated four panels together to make one big panel with a statement that can be seen clearly, even from afar. Two lines, a black one going up and a red one going down, describe the growth and shrinkage of rental housing construction in Eisenhüttenstadt. These are a synthesis of a huge list which describes in 441 lines every rental housing complex by building type, roof shape, number of staircases and housing units, apartment sizes, owners, condition or demolition. This list however can only be read up close, which allows the graphic synthesis of the project through black and red lines to appear even larger. The small graphics at the lower edge of the paper could be more generously spaced, thus making them easier to read. The authors have good command of their rich datasets, for which they have found a fitting, if in the sense of Neurath unexpected, design vocabulary in the plain (GDR?) aesthetic, the simple colour scheme with black and red on a white background, the Courier typeface and the “made with excel” look.

Team (BTU Cottbus):
 Martin Maleschka (Architecture), Konstanze Jonientz (Architecture)

Chinese Migrant Workers

China’s wealth is based not least on a huge army of migrant workers who leave their rural families and homes to find work in the big cities. Driven by the pursuit of a better life these migrants have no choice but to be exploited and to endure wretched living conditions. The submission succeeds in visualising the problem by bringing together two series of images, shown alternately: One shows photo portraits of the individuals, who have written their dreams and wishes for the future on placards, which they hold in their hands. The other shows an abstract pattern of rectangles, which vary in size and shape. A closer look reveals that these are based on statistical datasets about migrant workers in Chinese society. An additional contribution on the theme uses an animation based on early video games to show the gradual transformation of human beings into standardised workforces. The critique of a society that produces its growing wealth at the expense of penniless migrant workers – not only in China – is formulated in an exaggerated way with wit and bitter irony.

Team (Central Academy of Fine Arts, Beijing/China):
 Wu YiTing (Design), Ma Pengbin (Design), Hou Ruimiao (Design), Gao Yang (Design), Zhu Wenqi (Design)

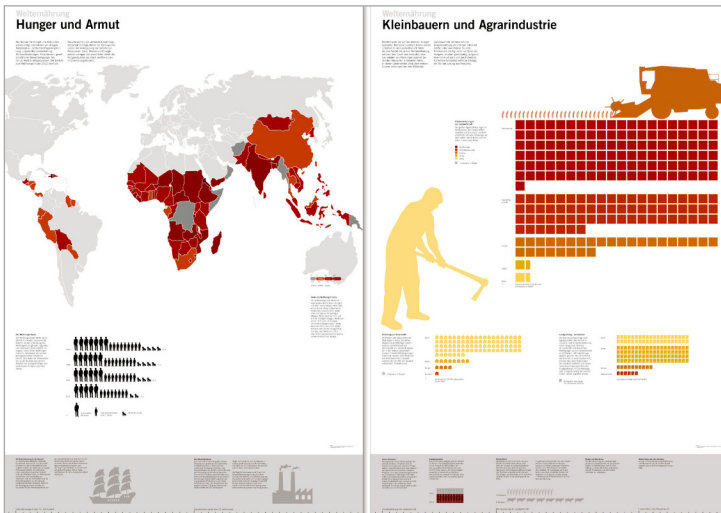


Urban Soil in the Anthropocene

This submission, the complexity of which makes it somewhat inaccessible, impresses with the rigour of its conception, its theme and its visual identity. The soil of the city itself is an information memory, which must be decoded. This decoding of information occurs on different levels – from the microscopic to the continental viewpoint; from different perspectives – plan, section and isometry; and on the basis of different methods – typological, cartographic, diagrammatic and processual. In this way, the complex correlations of the anthropocene traces are revealed and conveyed.

Development (University of Virginia/USA):
 Seth Denizen (Landscape Architect)

Prizes: Category 2

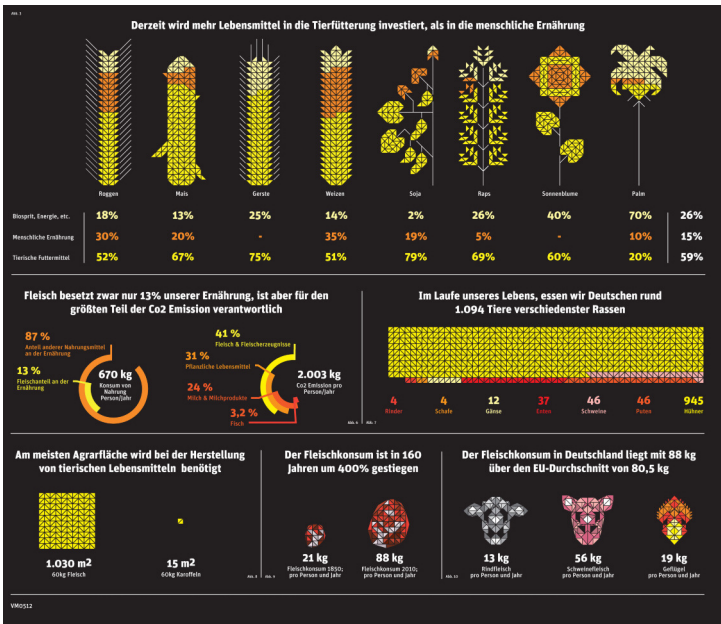


World food

The problem of world hunger is lucidly illustrated under the themes “Hunger and poverty”, “Smallholders and agro industry”, “Trade policy and food aid”, “Mass production and hunger crisis” and “Future perspectives”. A timeline highlights and documents world food developments since the colonial era. The graphic realisation gains conviction through a clear hierarchization that differentiates between different levels of information and makes the work easily accessible. The pictograms, which are based on the visual imagery of Otto Neurath and Gert Arntz, are equally legible. The colour concept is also reminiscent of the historic model.

Team (HfG, Schwäbisch Gmünd):

Stefanie Huber (Design), Sara Hausmann (Design), Diana Mühlhäuser (Design)



Meat eats life

The submission addresses the ecological and social consequences of our soaring consumption of meat – a problem as obvious as it is controversial in view of the growth in world hunger, which is broken down into a number of individual aspects on the basis of the two parameters “use of agricultural land” and “drinking water”. The vast consumption of resources at the expense of poorer countries is vividly illustrated. Beyond the engagement with content, the submission also reflects on graphic realisation and thereby refers explicitly to Otto Neurath’s use of signifying pictograms with percentage repetitions. It merges both approaches in that simple, legible pictograms are developed, built up on triangles, the different colours of which clarify the proportional relationships.

Development (Aachen University of Applied Sciences):

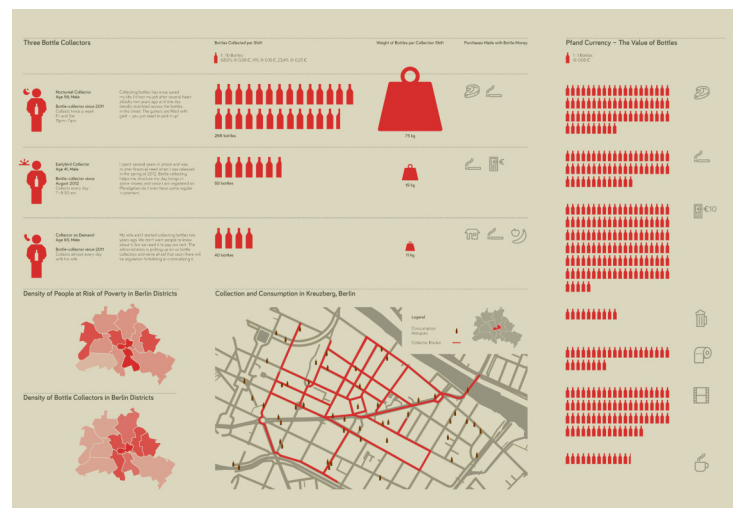
Verena Mandernach (Design)

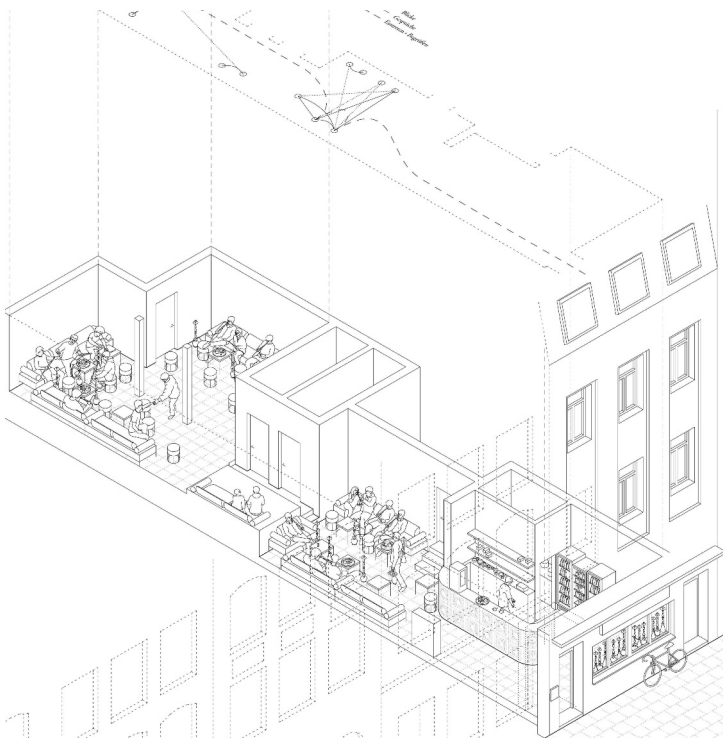
The gutters are filled with gold

The submission impresses above all through the formulation of a question. The collection of returnable bottles in public spaces as a source of income, even as a basis for subsistence, is by now a worldwide phenomenon. However, there has been little or no research into the structures on which this phenomenon is based, or how much income can be generated by the collection of bottles. The graphic illustration and pictograms chosen are clear, simple and easy to understand. They are based on the Neurath system, but do not develop this further.

Team (SV, Berlin):

Nayeli Zimmermann (Designer), Jenny Baese (Designer), Thomas Le Bas (Designer), Hanna Hilbrandt (Architect), Fiona McDermott (Architect), Anna Richter (Social Scientist), Laura Colini (Architect)

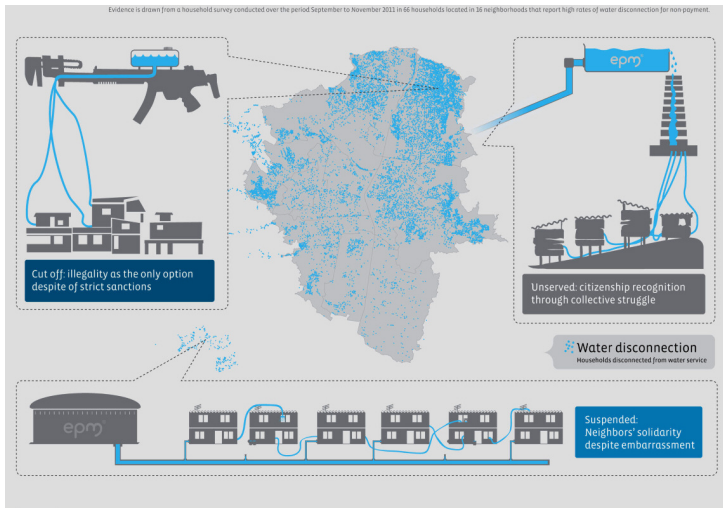




Shisha bar as social environment

The submission is one of a group of entries from the university project Transfer. Migration erzeugt Architektur (Transfer. Migration creates architecture), which shows how migrants bring architectural typologies with them and how these typologies are transformed and adapted to the new surroundings. This is an extraordinarily important topic, for which the jury wishes to commend the tutor(s). Of all the entries from the “Transfer” project, Shisha-Bar is the most convincing. The project very clearly shows how a traditional Arab home in 17th century Syria is transformed, by means of the tea and shisha bar culture in contemporary Iran, into a shisha bar in present-day Aachen. Architecture, furniture, people and interactions are meticulously mapped. The drawings are appealing, but they are not innovative.

Development (RWTH Aachen):
Michel Kleinbrahm (Architecture)



From continuous flow to prepaid drops

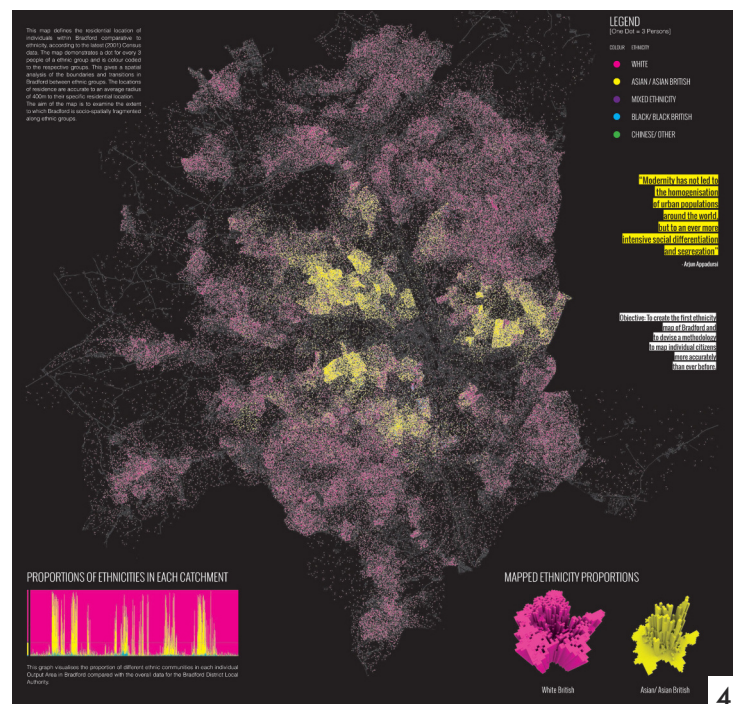
Based on the water supply in Medellín, this submission shows in a detailed and well-informed way the catastrophic impact that the commercialisation of communal supply infrastructures has on social circumstances, in relation to both the life situation of individuals and the worsening process of socio-spatial segregation. The brutal practices of transnational companies nullify the basic human right to water (UN). Medellín stands as an example of the implications of the privatisation of public services in Latin America and Africa, forced by the conditions of loans made by the World Bank. The submission makes a significant contribution to the competition theme “Out of Balance”. The graphic realisation is quite conventional.

Team (ParaArtFormations, Berlin):
Marcela Lopez (Ecologist), Miodrag Kuc (Architect), Juan Esteban Naranjo (Designer)

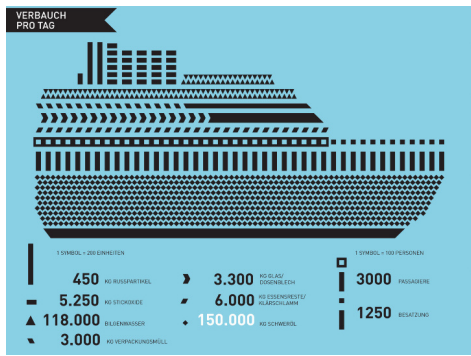
Bradford: Liquid Mixotopia

The submission’s point of departure is the outbreak of extensive social unrest in Bradford in 2001, which resulted from the growing tension between the white majority and ethnic minority groups. It attempts to trace the spatial patterns of the social tensions and to chart these using an own methodology. Unlike the standard mapping of empirical data, presented two-dimensionally as aggregated average values, whereby the internal differentiation is lost, the submission projects the output data in the form of dots on the geographical territory. The density of the dots is defined by the scale chosen: here, one dot represents three individuals. The three maps illustrate the ethnic, social and age differences in the population of Bradford, whereby the choice of colours for the different groups is crucial for the significance of the maps. Appealing clusters of dots are created, which it is possible to zoom in on as with a telescope.

Team (Manchester School of Architecture, UK):
Paul Gallacher (Architecture), Jack Stewart (Architecture), Abhi Chauhan (Architecture), Fatimah Abboud (Architecture), Hu Lin (Architecture)



Commendations

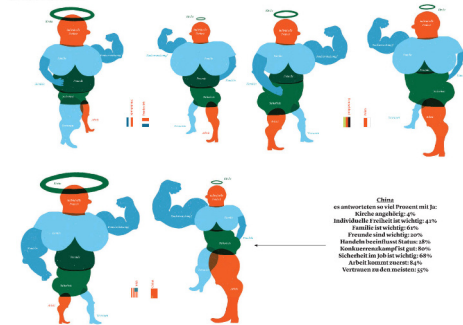


Luxury dirt

Cruises are today among the most profitable sectors of the tourism industry, whereby increases in turnover are achieved primarily through increases in the size of the ships. Beyond the swift development of the cruise industry over the past 20 years and the internal demands of operating the “floating cities”, the focus of the project lies on energy consumption and on the environmental burden associated with these ships. The pollutant emissions are illustrated by repeating patterns that, based on Otto Neurath, should allow the observer to compare quantities and put them into context.

Team (Aachen University of Applied Sciences):
Ulrike Rechmann (Design), Julia Roß (Design)

Unterschiedliche Werte in den Kulturen

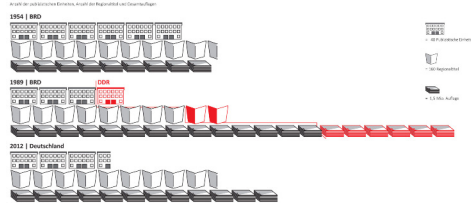


Wasteland

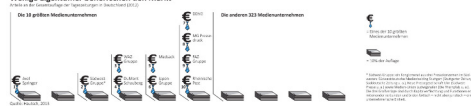
Loneliness and social isolation are seen as serious social problems that, due to the emphasis on individualism, are taking up increasing amounts of space. There is no objective scientific scale by means of which the social significance of emotionality and subjective states may be measured. Ödland describes ways of approaching this phenomenon. The original methodology is balanced by an equally original graphic realisation of the knowledge gained, which stands as a model for a larger-scale project. The project’s merit lies in its adoption of a theme, which is difficult to grasp.

Team (Berlin Weißensee School of Art):
Julia Pietschmann (Design), Henriette Artz (Design), Sebastian Jehl (Design)

Viele Titel aus einer Handvoll Häusern



Wenige Eigentümer beherrschen den Markt



‘Mainstay of democracy’ or mindless papers with opinion-forming power?

Based on the processes of forming political opinion, the project thematises the development of the (German) press industry following the economic collapse of the newspaper market, and the survival strategies through concentration of ownership and ready-made content. A survey of the regional daily press of northern Germany shows the concentration process and the residual appearance of diversity. The posters impress through the timeless style of the graphics and pictograms and the didactically easily accessible presentation and distribution of content.

Team (frauJansen kommunikation):
Angela Jansen (Design), Dr. Christian Gotthardt (Sociologist), Dr. Gert Hautsch (Journalist), Gerd Siebecke (Journalist)



The sea-level is rising

The strength of the submission lies in the problematisation of information design and the examination of the demand associated with good information design, that is, that it must have not only an educational impact, but also a positive effect on the behaviour of individuals and society. In doing so, the project presents no answers, but refers the back to the observer. Unfortunately, the reasoning inherent to the content barely goes beyond the competition’s remit. With a more precise understanding of the problem and a conceptually stronger realisation, it could have developed a stronger statement.

Team (Berlin):
Niklas Kuhlendahl (Architect), Max Soneryd (Artist)



Data is a matter of perspective

The project is a hybrid made up of a poster and a three-dimensional installation. On the basis of taps through which water flows at different speeds and light bulbs of different diameters, the water and energy consumption of different countries is presented in a way that is perceptible to the senses. The simplicity and incisiveness of the installation carries conviction.

Team (Muthesius Academy of Fine Arts and Design, Kiel):
Uwe Steffen (Design), Benedikt Schipper (Design)