

Trade : Mark
The Stankowski + Duschek
Graphic Design Studio

Exhibits



Kunstbibliothek
Staatliche Museen zu Berlin

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The boundary between art and design is not always clear-cut. A trademark can be a work of art, and a work of art can be distinctive like a brand.

Branding with Signs

Every brand has its logo—but is also more than that. A brand stands for an identity: it is the totality of all the characteristics that make something distinguishable and recognizable, whether a commodity or a service, an enterprise or an event, a municipality or an institution. In order to differentiate itself, a brand requires a sign system. For only legible signs can provide orientation within the jumble of information and consumption. Brand design is hence intimately bound up with visual communication.

In 20th century Germany, virtually no one mastered the art of branding with the consummate skill of the graphic design studio of Stankowski + Duschek. Anton Stankowski (1906–1998), whose outlook was formed by the Swiss avant-garde commercial art during the 1930s, was a pioneer in the field. Beginning

in 1972, together with Karl Duschek (1947–2011), a junior partner 41 years younger, he shaped the studio into a center of expertise for logos, signage, and corporate identity. Stankowski + Duschek possessed the rare ability of condensing complex messages into pictures or memorable geometric sign systems.

The exhibition “Trade : Mark” features works from the extensive commercial graphics estate of Stankowski + Duschek, received by the Kunstbibliothek in 2012 as a donation from Meike Gatermann. Many of the items are on view now for the first time. The presentation is supplemented by loans from the Stankowski Stiftung and the Karl Duschek Art Archive in Stuttgart.

Prologue

The industrialized 20th century introduced a plethora of new possibilities for both markets and for society as a whole, necessitating new forms of distinction. Increasingly, brands and marketing permeated the visible world. The smallest and most incisive element of visual marketing culture is the graphic emblem that is known today as the logo—a condensed visual sign that facilitates differentiation and recognition. A logo may consist of a form, an image, a word, or letters (or some combination of these elements), and is used without modification for an extended period of time.

Although the modern era perfected the design of commercial trademarks, the origins of visual abbreviations serving as bearers of corporate identity are much older. Precursors of the logo can be traced far back in time. In antiquity, Greek export wares bore trademarks, and in the notably entrepreneurial era of Roman antiquity, brickworks used logo-style stamps. The Romans also branded cattle with symbols—as well as soldiers. In the Middle Ages, coats of arms of noble families were adapted for commercial purposes and were—like emblems—readily decipherable by illiterates. Arriving on the market with book printing as well were watermarks and publishers' marks. Entering into force in 1875 were the first laws designed to protect trademarks. Bass Pale Ale was England's first registered trademark; Germany's was Meissen Porcelain.

I Roman roof tile from Carnuntum bearing the stamp of the 14th Legion, ca. 2–3 century B.C.E.

II Brick from the Zitadelle Spandau (Spandau Citadel), second half of the 19th century

A series of Roman legions and auxiliary forces operated their own brickworks, whose products bore brick stamps. Today, they represent important historical evidence. This roof tile was found in Carnuntum in the Danube Limes. It bears the stamp of the 14th Legion Gemina Martia Victrix (LEG XIII G), which was stationed there. The stamping of brick products continued during the industrial era, which ushered in a building boom around 1860. The mark displayed here refers to the Tonwarenfabrik (factory for clay products) in Hermsdorf (near Berlin). The cross in a circle may be an additional stonemason's mark.

III Japanese wishing plaque (*ema*) displaying a samurai helmet, 1980, ink on wood

IV Japanese hand mirror, miniature, 19th century, metal, wood, lacquer

The symbols on the helmet depicted on this wishing plaque, and those on the miniature mirror, used as an offering at a doll festival, are Japanese *mon* (symbols or emblems). In Japan, *mon* served principally as identifying marks for families (*kamon*) in a way that is comparable to coats of arms in the West. Their origins lie in warrior culture, but their application covers a wide spectrum of representative display, from the kimono to the house facade. Japanese *mon* are monochromatic, and represent stylized plants or animals. Their visual incisiveness continues to inspire logo designers up to the present. The Mitsubishi trademark can be traced back to a *mon*.

V ¼ stuiver, 1644, coin of the Dutch East India Company

VI Silver duit, 1758, coin of the Dutch East India Company

During the 17th and 18th centuries, the Dutch East India Company (Vereenigde Oostindische Compagnie, or VOC), founded in 1602, was one of the largest trading companies in the world. It was also the first enterprise to be funded by shares. Furnished with far-reaching trade monopolies and sovereign powers, the company was also licensed to mint coins. Beginning in 1644, the first coins already bore the striking VOC signet; they were produced by a Chinese man named Conjok and cast in Batavia (Jakarta, Indonesia). The trademark, consisting solely of letters, remained in use until the company was dissolved in 1798, and was deployed in numerous contexts, including flags and documents.

VII Publisher's mark used by the book printer Ottaviano Scoto da Monza, 1489, color woodblock print

With the invention of book printing in the 15th century, printer's and publisher's marks became common manufacturing attributes. Although largely ineffective in legal terms as copyright notices, they served important advertising and decorative functions. Often designed by artists, they became personal trademarks. This printer's mark, used by the Italian publisher Ottaviano Scoto, who came from Monza near Milan, was used in his 1489 edition of the Bible. It displays the typical combination of circle and straight line that was used by various 15th century printers. The abstract configuration contains the initials O and S, as well as an M (for Monza).

VIII **Albrecht Dürer, *Coat of Arms with a Skull* (Hollstein 98), 1503, engraving**

The stylization of monograms into graphically striking emblems has a long tradition. Alongside the nobility and the clergy, artists too employed characteristic initials. Like no other Renaissance artist, Albrecht Dürer transformed his monogram into a recognizable trademark. Dürer's workshop was a highly efficient operation whose artistic products bore the characteristic "AD" like a corporate logo. In this enigmatic engraving from 1503, the monogram enters into dialogue with the caricatured heraldry: the skull on the coat of arms is hydrocephalic, and hence symbolizes not just mortality, but also human imperfection. In the spirit of multiple possibilities, the wealthy lady yields to the advances of the 'wild man.'

IX ***Just a Line*, advertising postcard for Bass Pale Ale, 1920s offset print**

X **Bass Pale Ale, beer bottle label, 2020**

In 1877, a century after its foundation, the English beer brewery Bass & Co. registered the first trademark in the United Kingdom. With its Pale Ale as a big seller, Bass rose to become the largest brewery worldwide. The logo with the red triangle, which already adorns the beer bottles on the counter in Edouard Manet's painting *Un bar aux Folies Bergère* (1882), remains in use today.

XI **Ernst Paul Weise, Schocken Department Store, lettering on company vehicles, design drawing, 1926, ink and pencil**

During the 1920s, the department store chain owned by the brothers Simon and Salman Schocken – which had been founded in 1902 – pursued a strategy of expansion. The modern department stores built for them by Erich Mendelsohn, beginning in 1926 in Nuremberg, Stuttgart and Chemnitz, have become legendary. The Schocken logo, developed by Ernst Paul Weise (presumably after sketches by Mendelsohn), combines abstract elements derived from the architecture with the letter 'S'. The stringency with which the enterprise used the symbol subsequently in all areas of visual communication made Schocken a pioneer of postwar corporate design. In 1938, the firm fell victim to Aryanization and expropriation.

XII **Stankowski + Duschek Graphic Design Studio, Bosch, trademark redesign, presentation panel with eight comparison trademarks, 1978, collage**

The Stankowski + Partner Graphic Design Studio created this compilation in order to present variants of their redesign of the Bosch logo. The logo – seen here in a variant that was not ultimately used – would become one of the best-known trademarks of the era. In a self-confident gesture, the designers included not just the logos of VW, Shell, and Mercedes, but also the SEL and Deutsche Bank logos produced by their own studio.

Anton Stankowski and Karl Duschek preferred the terms "trademark", "mark" or "signet" to the currently fashionable word "logo." They distinguished between picture marks, form marks, wordmarks, letter marks, and system marks.

XIII *Logorama*, 2009, animated film (total length 16 min., seen here: min. 0:00 to 1:12 and min. 13:00 to 14:16), direction: David Alaux, Hervé de Crécy, Ludovic Houplain, production: Nicolas Schmerkin, H5, Autour de Minuit

The short film *Logorama*, a French production from 2009, offers a trenchant portrait of everyday life in the 21st century: We live in a world that is permeated by trademarks and advertising. All image elements in the film are derived from trademarks, and circa 2500 different logos are cited. In the end, the logo world sinks into a flood of crude oil in the style of a disaster movie. In 2010, *Logorama* won an Oscar as the “best animated short film.”

XIV Starfleet insignia of the United Federation of Planets, early 21st century, from *Star Trek Universe*, Paramount Pictures, merchandising product, 2020

The history of the logo also has a future: In the television series “Star Trek,” launched in 1966, humanity in the 23rd century penetrates distant galaxies previously unseen by humans. There, various species cultivate their identities like trademarks: Romulans, Klingons, Borgs, Cardassians, and others. Logos, like the emblem of the human Starfleet, visualize boundaries and membership – as coats of arms on the external surfaces of the starships or as “mission patches” on uniforms.

Trademarks are
cultural atoms,
they accompany
us in everyday
life, but are often
inexplicable in
their acute impact.

Karl Duschek

1

Business cards with trademarks created by the
Stankowski + Duschek Graphic Design Studio

2

Anton Stankowski, *16 Squares Slanting*, 1993, acrylic on canvas

3

Karl Duschek, *Four Staggered Pairs*, 2000, acrylic on canvas

Sketches

Until the advent of computerized design in the 1990s, work in graphic design studios was carried out via analog procedures. Scalpel, T-square and Rapidograph (ink pen) were essential implements on the path from the initial design idea toward the fair drawing. Each design was preceded by numerous sketches and form and color studies. Stankowski's sketchbooks served as an inexhaustible source of forms, which were deployed by the studio until 2011.

4

Anton Stankowski, *Sketchbook No. 65*, 1990

5

Worktable with implements used by the designers, circa 1980:
Rapidograph, scissors, scalpel, cutting mat, T-square, typometer,
Lettraset characters, adhesive tape, table brush, etc.

6

Roto, word/picture mark, design draft, 2003, inkjet print

7

BASF, lettermark, fair drawing, 1983, ink and collage

8

Kunsthau am Moritzplatz, Berlin / Galerie Lensky & Schob,
constructive principle of the logo, design drawing, 1992, pencil

9

The City of Bonn, logo based on the symbolic form of the urban
structure, design drawing, 1970s, felt tip pen

10

FFichtner Consulting Engineers, wordmark in Arabic lettering, fair
drawing, 1979, ink

11

Museum Ritter, logo redesign, 24 variants, design draft, 2010,
inkjet print

12

Kreissparkasse Esslingen-Nürtingen, logo, design drawing,
circa 1985, pencil and felt tip pen

13

Burg Giebichenstein, Academy for Art and Design Halle, logo,
design drawing, 2000, fiber tip pen

14

Daimler Benz, "100 Jahre Automobil," logo, design drawing, 1985,
felt tip pen

15

Deutscher Werkbund, Werkbund seminars, sketches for the use of
the logo on printed matter, 1986, pencil, fiber tip and felt tip pens

16

CES (Consulting Engineers Salzgitter), logo, design sketches,
2000, pencil and felt tip pen

17

The Town of Sindelfingen, logo, design drawings,
1987, pencil and ink

- 18** Stankowski + Duschek, lettermark, fair drawing, 1975, ink
-
- 19** PFI (International Water-Engineering and Consulting GmbH), logo, fair drawing, 1990, collage and ink
-
- 20** The Town of Sindelfingen, logo, design drawing, 1987, felt tip pen
-
- 21** RIB (Datenverarbeitung im Bauwesen GmbH), logo in five reproduction sizes, template, 1991, collage
-
- 22** Hüller, logo, fair drawing with reproduction specifications, 1973, ink
-
- 23** Haniel, printed matter with logo, design drawing, 1987, ink and fiber tip pen
-
- 24** Universitätsklinikum (University Hospital) Göttingen, logo, design draft, 1975, ink and collage
-
- 25** Handmade Quality, logo, design sketches, 2000s, pencil
-
- 26** Planbau / Confair / Zabel & Partner, logos, fair drawing, 1987, color foil and rub-on letters
-
- 27** Universitätsklinikum (University medical center) Göttingen, logo in four sizes, design variants, 1975, collage
-

- 28** BKK (Betriebskrankenkassen = company health insurance), logo, fair drawing, 1987, ink and collage
-
- 29** Universität Stuttgart, logo, print film, 1987, printout on transparent foil
-
- 30** Dura Teppichboden (carpeting firm), logo, design sketches, 1993, ink
-
- 31** Dura Teppichboden (carpeting firm), logo, design drawings, 1993, pencil
-
- 32** Dura Teppichboden (carpeting firm), logo, four variants, design draft, 1993, printout
-
- 33** Dura Teppichboden (carpeting firm), logo, final design, 1993, color printout
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The Art of the Trademark

Anton Stankowski and Karl Duschek, who worked together beginning in 1972, were active as graphic designers as well as independent visual artists. Characterizing the output of their shared design studio was the deliberate intertwining of art and design, of autonomous and applied art. Reductive forms, geometric planes, clear colors, and analytical structures – the signal traits of Concrete Art – informed their paintings and prints, as well as the logos and design work they produced on commission from various firms. For decades, the uncompromisingly modern studio of Stankowski + Duschek was among the most sought after design offices in Germany. They created celebrated brand identities, among others for Deutsche Bank, Deutsche Börse, and Viessmann. At the same time, they were pioneers in the field of corporate design. Early on, Stankowski elaborated strategies for making brand identities visible on all levels, from the smallest ad to the corporate headquarters building – an approach that would become established globally during the economic boom of the post-war years as “corporate identity.”

Viessmann

In 1967, to mark its 50th anniversary, the heating technology firm Viessmann commissioned Anton Stankowski with redesigning its corporate image. Subsequently, Stankowski + Duschek remained the firm's 'in-house' graphic designers until 2011. The wordmark developed by Stankowski, with its stacked double 'S,' orange color, and triangle, derived from the 'V' in Viessmann, have remained design constants until today. In functional graphics, analytical abstraction becomes visual information.

34

Ästhetik ist Ordnung. Anton Stankowski und die Einheit von Graphik-Design und Malerei (Aesthetics is order: Anton Stankowski and the unity of graphic design and painting), documentary film by Dietrich Lehmsstedt, broadcast on June 24, 1986 by the SDR (total length 43 min., seen here: min. 30:59 to 31:53 and min. 34:01 to 36:39)

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Viessmann, advertisement, design drawing, circa 1980, collage and pencil

36

Viessmann, prospectus cover with functional graphic, design draft, circa 1975, collage

37

Viessmann Edelstahl Kessel (stainless steel boiler), prospectus cover, design draft, circa 1975, collage and offset print

38

Viessmann, functional graphic, design draft, 1970s, collage

39

Viessmann Heizflächen (heating surfaces), prospectus cover, design draft, 1995, printout and collage

40

Viessmann Lenkflam-System (guided flame system), advertisement, 1971, offset print

41

Viessmann Visuell, cover, guidelines for visual corporate image, 1985, offset print

42

Viessmann biferal Heizkessel (biferral boiler), advertisement, design draft, circa 1980, collage, opaque color and photography

43

Die 10 Viessmann Grundsätze (The 10 Viessmann principles), brochure, 1995, offset print

44

Viessmann Unternehmensgrundsätze (corporate principles), brochure, 2005, offset print

45

Viessmann, advertisement, design draft, 1994, printout and collage

46

Viessmann high-tech Heizsysteme (high-tech heating system), advertisement, 1989, offset print

47

Viessmann Visuell, manual title, design draft (unrealized), circa 1988, collage

48

Viessmann, prospectus cover with functional graphic, design draft, circa 1980, collage

49 *Viessmann Heizkessel für den Gartenbau* (boiler for horticulture), prospectus cover, design drafts, 1970s, collage and fiber tip pen

50 *Viessmann Heizkessel* (heating boiler), advertisement, design drawing, circa 1972, fiber tip pen and pencil

51 *Viessmann Weltpremiere Heizkessel aus Edelstahl* (world premiere stainless steel boiler), advertisement, circa 1975, relief print and offset print

52 *Viessmann*, advertisement, 1999, offset print

Deutsche Bank

In 1972, Anton Stankowski emerged as the winner among the eight renowned graphic designers who participated in the competition for a new corporate logo for Deutsche Bank. His abstract 'diagonal slash in a square' was revolutionary: the slight asymmetry of the diagonal, positioned at a 53 degree angle (rather than 45 degrees) endows it with its singular quality. It has remained in use without alteration until today. In 1974, in order to introduce the new corporate image, Stankowski and Duschek created a broad color and combinatorial palette, with blue as the principal color.

53 *Deutsche Bank*, corporate logo for presentation in the display windows of bank branches, 1975, slatted object, three views

54 Anton Stankowski, Deutsche Bank, corporate logo, design sketches, circa 1970, pencil

55 Deutsche Bank, corporate logo in various color combinations, design drafts, circa 1972, collage

56 Deutsche Bank, corporate logo, finalized variants, 1972, collage

57 *db aktuell*, staff magazine, 1973, offset print

58 Deutsche Bank, pages for a manual on corporate design, design draft, 1974, collage

59 Deutsche Bank, color scheme, page for the manual on corporate design, 1974, collage

60 Deutsche Bank, corporate image typography, manual title page, design drafts, circa 1973, collage

61 Article in *Bild-Zeitung* from April 17, 1974: "With five strokes, a painter earns 100,000 German marks."

Concerning this dubious article, Karl Duschek commented: "The figure of 100,000 German marks was false, the *Bildzeitung* is a tabloid newspaper. In accordance with the contract, we received 20,000 marks. The public reaction was overwhelming, in media publications as well. The employees were skeptical, it took around two years for them to get used to the new logo and the new corporate design."

Deutsche Börse

In 1992, when the Frankfurter Wertpapierbörse AG, founded two years earlier, was renamed the Deutsche Börse, Stankowski + Duschek were entrusted with designing both trademark and corporate image. Karl Duschek created a picture mark in the form of an ascending stock chart. In use, it was combined with lettering to form a word/picture mark.

62 Deutsche Börse, printed form for documents, 1993, offset print

63 Deutsche Börse, corporate colors, 1996, offset print

64 Deutsche Börse, envelope for internal mail, 1993, offset print

65 Deutsche Börse, annual report for 1993, title page design, 1993, collage

66 Deutsche Börse, notepad, 1993, offset print

67 Deutsche Börse, paper tote bag, circa 1998, offset print

68 Deutsche Börse, overhead transparency from a presentation on corporate design, 1999, photocopies

69 Deutsche Börse, *Aktienmarkt Terminmärkte Rentenmarkt* (Equity market, derivatives markets, pension market), prospectus cover page, design draft, 1993, collage

RKW

Founded in 1950 as the “Rationalizations advisory board of German industry, registered association,” the RKW still functions today as a resource center for mid-sized companies. In 1968, Anton Stankowski developed a trademark that used square forms to represent principles of order, system, and simplification. Reworked by Stankowski + Duschek in 1990, the logo serves as the basis for a modular system that defines all graphic products used by the board, from advertisements to internal communications, editorials, events, and all the way to websites.

70 RKW, brochures from the years 1958, 1972, and 1978 (left to right), offset print

71 RKW, *Ihr Partner für innerbetriebliche Weiterbildung* (Your partner for in-company advanced training), brochure, 1972, offset print

72 RKW, *Programm 1975/76*, brochure, 1975, offset print

73 RKW, *Tasks Services Structure*, brochure, 1974, offset

74 RKW, logo variations with examples of application, page from a documentation on the development of the corporate logo, 1989, offset

75 RKW Baden-Württemberg, *Wissensbilanz* (knowledge balance), brochure, 2006, digital print

76 RKW *...auf Ihren Erfolg!* (To your success!), label for champagne bottles, 1990s, sticker

77 RKW Baden-Württemberg, *Weiterbildung* (advanced training), prospectus cover, proof, circa 2000, offset print

78 Karl Duschek: *Verticals and Horizontals with Centrally Arranged Squares*, 1978, pencil and collage

REWE

For REWE, as well as for Lunch Bier, Casserole, Lorenz / SEL, and other enterprises, Stankowski not only developed corporate logos, business stationery, and advertisements, but also extended the unification of the corporate image via three-dimensional elements. This included vehicles, facades, interiors, trade fair appearances, and articles of use. In the 1960s, such an all-encompassing concept of visual communication was still a rarity.

79 REWE, facade design, wordmark as slatted object, design draft, 1968/69, collage

80 REWE, shopping bag, design draft, 1968/69, collage

81 REWE coffee, packaging, circa 1970, offset print

82 REWE, facade concept, design draft, 1968/69, collage on photograph

83 REWE, meat counter with corporate logo, design draft, 1969, collage

84 Anton Stankowski, *Signet image*, circa 1985, silkscreen

85 Kreissparkasse Esslingen-Nürtingen, advertising insert, design drafts, 1980s, collages

86 Kreissparkasse Esslingen-Nürtingen, signet image with the logo of the Art Collection of District of Esslingen, 1997, silkscreen

87 *Kreissparkasse Esslingen-Nürtingen*, poster, 1984, silkscreen

88 Deutsche Börse, trademark relief, 1995, colored hard foam

89 *Viessmann-Unternehmensgrundsätze, Zeichen für Effizienz* (Viessmann corporate principles, symbol of efficiency), 2005, silkscreen

90 *Viessmann-Unternehmensgrundsätze, Zeichen für Fairness* (Viessmann corporate principles, symbol of fairness), 2005, silkscreen

91 Anton Stankowski, *Self Division*, 1983, oil on hardboard

92 Inteco, cover sheet for a memo pad, 1992, offset print

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- 93 Hager, prospectus cover, design draft, circa 1986, collage
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- 94 Altana, title page of annual report for 1990, design draft, 1990, collage
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- 95 Bürkert, New Year's greeting card, design draft, circa 1975, collage
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- 96 *Betriebswirtschaftliche Blätter*, magazine of the Sparkassen- und Giroverbands e. V., cover design draft, 1977/78, collage
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- 97 Signet picture with the Viessmann corporate identity symbol, 1998, silkscreen
-
- 98 Viessmann corporate identity symbol, trademark relief, 1997, colored hard foam
-
- 99 *IFE Magnetvibrator* (magnet vibrator), prospectus cover with functional graphic, design draft, 1977, collage
-
- 100 *GFM kennt den Markt* (GFM knows the market), prospectus cover, design draft, circa 1970, collage
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- 101 Bürkert, *Kunststoff in der Pneumatik* (plastic in pneumatics), prospectus cover with functional graphic, design draft, circa 1975, collage and opaque color
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Does aesthetics
really have a
function?
We say “Yes.”

Anton Stankowski

System on all Levels

“Does aesthetics have a function?” At the Stankowski + Duschek Graphic Design Studio, the answer to this question was an emphatic “Yes.” A central aspect within the spectrum of functions is orientation. Graphic design acts as a set of guideposts within the flood of visual information, as markers designed to ensure recognizability. When such navigational tasks are transferred to spatial structures, i.e. buildings, urban spaces, or event venues, we speak of orientation or guidance systems. Among the clients of the graphic studio were numerous universities, hospitals, and municipalities, as well as organizers of trade fairs, sporting events, and horticultural exhibitions. In the systems developed for them by Stankowski + Duschek, trademarks and signage design converge with routing and spatial systems – creativity and order joining forces to engender a pathbreaking unity.

- 102** BMW, identification mark for operational security, design draft, 1977, collage
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- 103** BMW, signage for orientation in the factory premises, 1977, collage
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- 104** BMW, artistic design of the plant, facilities, 1977, collage
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- 105** BMW, artistic design of the plant, facilities, 1977, collage and photography
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- 106** Stuttgart Airport, logo, design draft, 1969, collage
-
- 107** Stuttgart Airport, logo, design sketches, 1969, pencil and fiber tip pen
-
- 108** Benzing, artistic guidance system for the production hall, design drawings, 1990, colored pencil
-
- 109** Ameisenberg School Stuttgart, color scheme, 1992, collage
-
- 110** BKK, color pattern for identifying the individual levels, 1987, collage
-
- 111** Landesmuseum für Technik und Arbeit (State museum for technology and labor) Mannheim, logo, work drawing, 1989, ink and fiber tip pen
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- 112** Messe Frankfurt, presentation, panel for visual appearance with logo, 1983, printout
-
- 113** Neckaruferbebauung (Neckar riverside development) Mannheim, arrow sculptures, guidance system for outdoor area, design drafts, 1977, ink and fiber tip pen / collage
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- 114** Neckaruferbebauung (Neckar riverside development) Mannheim, orientation system, door identification drawing, design draft, 1977, collage
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- 115** Anton Stankowski, *Eight Geometric Compositions*, circa 1985, opaque color
-
- 116** Freudenberg, New Year's Card, design draft, 1989, collage
-
- 117** Anton Stankowski, *Composition with 36 Equal-Sized Squares*, circa 1985, silkscreen
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Horticultural Exhibitions

Civic and municipal commissions play an important role in the portfolio of Stankowski + Duschek. This includes horticultural exhibitions. The graphic design studio received competition awards for three such major statewide events: Schwäbisch Hall (1982), Ingolstadt (1992), and Villingen-Schwenningen (2010). In each instance, the visual profile encompassed a logo, all printed materials, as well as orientation systems and outdoor components.

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- 118** Schwäbisch Hall Horticultural Exhibition 1982, poster, 1982, silkscreen
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- 119** Schwäbisch-Hall Horticultural Exhibition 1982, logo, design drafts, circa 1979, collages
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- 120** Schwäbisch-Hall Horticultural Exhibition 1982, printed materials (adhesive labels, advertising stickers, leaflet, admissions tickets), 1982, offset print
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- 121** Ingolstadt Horticultural Exhibition 1992, use of the logo on advertising materials (wood and model, paper bags, paper flags), 1992 offset print
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- 122** Baden-Baden Horticultural Exhibition 1981, results of the competition, cover design by Stankowski + Partner, 1979, offset print
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- 123** *Landesgartenschau Villingen Schwenningen 2010*, brochure, 2007, offset print
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- 124** Karl Duschek, *Untitled*, 1975, collage
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- 125** Anton Stankowski / Karl Duschek, poster for an exhibition in Ruit Town Hall, 1986, silkscreen
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- 126** Anton Stankowski, pictograms, from the New Year's card 2005/06, silkscreen
-
- 127** Karl Duschek, pictograms, from the New Year's card 2005/06, silkscreen
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- 128** Deutsches Turnfest (German Gymnastics Festival) 1983 in Frankfurt am Main, design drafts, 1981, collage
-
- 129** Euro '88, *Fußball-Europameisterschaft* (European Soccer Championship) 1988, poster design draft, 1986, opaque color and collage
-
- 130** *Handballweltmeisterschaft 1982* (World handball championship), poster design, 1981, collage
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- 131** *Euro Basket '85, 24. Basketball-Europameisterschaft der Männer* (European Basketball Championship for Men), poster, 1985, offset print
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- 132** Berchtesgaden bid for the XVI Olympic Winter games 1992, poster, 1986, offset print
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Sports

In 1978, Otl Aicher, Rolf Müller, and the design office of Stankowski + Partner teamed up to form a design group for the 11th Olympic Congress in 1981 in Baden-Baden. Anton Stankowski and Karl Duschek assumed responsibility for the corporate design. All printed materials, guidance systems, and space sculptures were based on the logo: a square in a segmented circle, an abstract reminiscence of the Olympic rings. This was followed by the initiative "Fair Play," launched by the German Olympic Society (1986), the Berchtesgaden bid for the Olympic Winter Games 1992 (1987), as well as numerous other commissions from the world of sports.

133 World Gymnastics Championship 1989, logo, design drafts, 1980s, opaque colors / collage

134 11th Olympic Congress, Baden-Baden 1981, system poster, design drafts, 1979, collage

135 11th Olympic Congress, Baden-Baden 1981, prospect cover, design draft, 1978, collage

136 11th Olympic Congress, Baden-Baden 1981, sticker as hotel signposting, design draft, 1978, collage

137 Fair Play, an initiative of the German Olympic Society, printed materials and sew-on patch, circa 1986

138 Berchtesgaden bid for the XVI Olympic Winter Games 1992, corporate printed matter and adhesive label, 1986, offset print

139 Berlin bid for the XXVII Olympic Games 2000, trademark for the Olympic application, 1992, printout

140 Leipzig bid for the XXX Olympic Games 2012, trademark for the Olympic application, 2003, digital print

141 11th Olympic Congress Baden-Baden 1981, color scheme for the visual appearance, printed matter, and advertising materials, 1981

142 11th Olympic Congress Baden-Baden 1981, outdoor design of the congress hall with flag display and sculpture, design draft, 1980, photography and opaque colors

143 Visitor group surrounded by the logo sculpture in front of the Congress Hall, 1981

144 11th Olympic Congress Baden-Baden 1981, design of the streetscape, design drafts, 1978, collage and ink

145 11th Olympic Congress Baden-Baden 1981, flag display at the congress hall and forecourt with logo sculpture, design draft, 1980, opaque colors, and photography

146 11th Olympic Congress Baden-Baden 1981, Olympic emblem with integrated event logo, design draft, 1979, collage

147 11th Olympic Congress Baden-Baden 1981, logo sculpture, design draft, 1979, collage

Berlin Layout

In the 1960s, when West Berlin sought a new image, the graphic design studio Stankowski + Partner was commissioned with crafting its design. The system trademark, introduced in 1968, is composed of a plain font and a so-called 'tectonic element' consisting of two thin lines. Flexibly adaptable to all products, the Berlin layout is an analog precursor of today's responsive design. Hotly debated at first, the trademark nonetheless remained in use until the 1990s.

148 Anton Stankowski, *Gable on the Wall (East)*, sketch for a mural, 1980, pencil and tempera

149 *Berlin Layout*, manual, 1971 (2nd edition)

150 Various publications in the Berlin layout, 1970s and 1980s

Manuals

The pioneering role assumed by Stankowski + Duschek in the development of corporate design also made the graphic design studio a source of expertise in the field of handbooks on visual communication, or so-called manuals. These publications formalize guidelines and rules for graphic design within an enterprise.

151 Papstar, variable application of the form mark, page from a presentation folder, 1984, collage

152 Lenz Management Services, trademark, 1995, silkscreen

153 Zehnder, price list 89/1, title page, 1989, offset print

154 Karl Duschek, *Untitled*, 1973, watercolor

155 Anton Stankowski, *Position and Color*, 1980, acrylic on canvas

156 *TTW Rudomat Öl/Gas-Heizkessel* (TTW Rudomat oil/gas heating boiler), prospect cover, design draft, collage, and offset print

157 Stinnes AG, example of design of plant equipment with corporate logo, design draft, 1978, collage and opaque colors

158 Stinnes AG, cover for company publication, design draft, 1978, collage

- 159** Anton Stankowsk, *Geometry of Grid Lines*, 1970, acrylic on canvas
-
- 160** Danzer Furnierwerke, *Mahagoni (Mahogany)*, prospect cover, design draft, 1978, collage
-
- 161** Schmid und Partner, prospect cover, design draft, 1977, collage and opaque colors
-
- 162** Münchener Rückversicherung, logo, variant with 12 strips, design draft, circa 1980, collage
-
- 163** GFM, prospect cover, design drafts, 1970s, collage
-
- 164** German Handball Association, letterhead, 1981, offset print
-
- 165** Württemberger Hypo, administrative communication, 1990, offset print with printout
-
- 166** Karl Duschek, International Design Congress Stuttgart 1986, erkundungen (explorations), poster design draft, 1985, collage
-
- 167** Bosch, prospect cover, design drafts, 1981, fiber tip pen and watercolor
-
- 168** Hof/Plauen, logo, design draft, 2008, digital print
-
- 169** Karl Duschek, design for a wine label, circa 2000, pencil and fiber tip pen
-

- 170** Benzing, components for various applications, brochure cover, design draft, circa 1980, collage
-
- 171** Ritter Sport, gift wrapping, 2010, offset print
-
- 172** Karl Duschek, *Four Pairs Systematically Staggered II*, 1999, acrylic on wood
-
- 173** Anton Stankowski, *DU*, 1991, acrylic on canvas
-

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155 (80.1.001), **159** (70.1.010), **173** (91.1.020)

Numbers in parenthesis refer to the inventory numbers used by the respective collections.

All other exhibits: Kunstbibliothek, Staatliche Museen zu Berlin

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