

CYRILL KUHLMANN, graphic designer

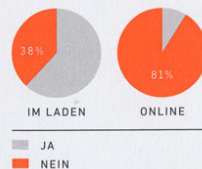


2017



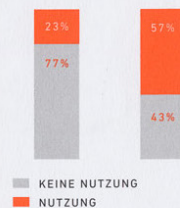
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STRENGT SHOPPEN AN?



MOBILE COMMERCE 2011 & 2014

Anteil der Befragten, die mobile Geräte zum Einkauf im Internet verwenden



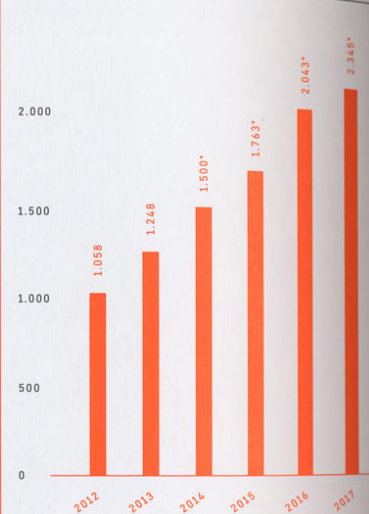
2,66 MILLIARDEN 2013

1,69 MILLIARDEN 2000

PAKETAUFGOMMEN
IN DEUTSCHLAND
VON 2000 BIS 2013

E-COMMERCE WELTWEIT

2012 BIS 2017



* PROGNOSE UMSÄTZE IN MILLIARDEN US-DOLLAR

AMAZON.COM NETTOUMSÄTZE

2007 BIS 2014



Bevor der Digitalriese dann doch für den Kindle-Reader TV-Werbezeit buchte, betrachtete Bezos klassische Werbung als Zeichen von Schwäche: „Werbung ist der Preis, den man dafür zahlt, ein unscheinbares Produkt anzubieten.“

Künftig lässt er die Werbeindustrie zahlen. Die hat vermutlich noch nicht einmal gemerkt, was ihr bevorsteht. Einer, der es verstanden hat, ist Eric Schmidt – Executive Chairman Google: „Unser größter Mitbewerber im Bereich Internetsuche ist Amazon.“ Schließlich wird schon jetzt etwa jede dritte Produktsuche bei Amazon und nicht bei Google durchgeführt. Das bedeutet weniger Klicks und weniger AdWords-Dollars für Google. Doch es geht nicht allein um die Suche.

Abgesehen von Eric Schmidt nimmt der Rest der Welt Amazon immer noch vor allem als Onlineverkaufsplattform wahr, als Beinahe-Monopolisten gar, der ohne Rücksicht auf Gewinn weitere Marktanteile erzwingen will. Durchaus zu Recht: Fast jedes zweite E-Book in Deutschland wird nach Schätzungen bei Amazon gekauft. Im gesamten Buchmarkt – auch dies ist nur Kaffeesatzleserei – hat Amazon mehr als 40 Prozent Marktanteil.

Der Gesamtumsatz mit Büchern, Musik, Elektronik und Mode lag 2013 in Deutschland bei 7,7 Milliarden Euro. Rund jeder vierte Euro im deutschen E-Commerce landet bei Amazon. Und Bezos tut alles, damit

die Kunden bleiben. Er zimmert einen digitalen Mischkonzern: deutlich subventionierte Kindles, Publishingprogramme für Autoren, eine Leihbücherei mit „All you can read“-Flatrate, Inhaltelieferant mit TV-Produktionen für seine Abspielstation „Instant Video“ und die eigene TV-Set-Top-Box „Fire TV“. Auch der Kauf der „Washington Post“ passt ins Bild. Die Zeitung stärkt das Contentangebot für den Kindle. Der Kauf von „Twitch“, dem YouTube für Gamer, sorgt für weitere Inhalte und Verkaufshebel.

Und dann ist da noch das eigene „Fire Phone“. Das ist bislang kein Verkaufsschlager. Muss es auch nicht sein. Für Bezos rechnet sich das Smartphone langfristig. Es hilft nicht nur, den Verkauf weiterer digitaler Inhalte anzustoßen, sondern ist vor allem ein großer Datensauger: Mit einem Knopfdruck löst der Nutzer das „Kauf bei uns“-Feature aus und kann so mit Kamera und Mikrofon aufgenommene Produkte, Musik und Videos bei Amazon erwerben. Das Handy macht damit die Welt zum Showroom. So setzt sich Amazon nicht nur direkt an den Beginn des Kaufprozesses, sondern macht in Teilen die Google-Suche überflüssig. Warum schließlich noch lange in die Suchmaske tippen, wenn man das per Foto erledigen kann?

Hinzu kommt: Fotoaufnahmen über das Feature „Firefly“ speichert Amazon, um die Funktion seines Systems zu verbessern. So erfährt der Konzern über zusätzlich übermittelte GPS-Daten, Umgebungsgeräusche und weitere Metadaten mehr über den Nutzer: wo er einkauft, was er in seiner Freizeit tut, welche Interessen er jenseits der Konsumwelt hat und was er vielleicht bislang vor Amazon verborgen hat. Ein Beispiel: Sie machen mit dem Identifizierungswerkzeug Bilder von ihrem Nachwuchs. Amazon kann das für passgenaue Produktempfehlungen und wirksamere Werbung nutzen.

„UNSER GRÖSSTER MITBEWERBER IM BEREICH INTERNET-SUCHE IST AMAZON.“

ERIC SCHMIDT
EXECUTIVE CHAIRMAN GOOGLE

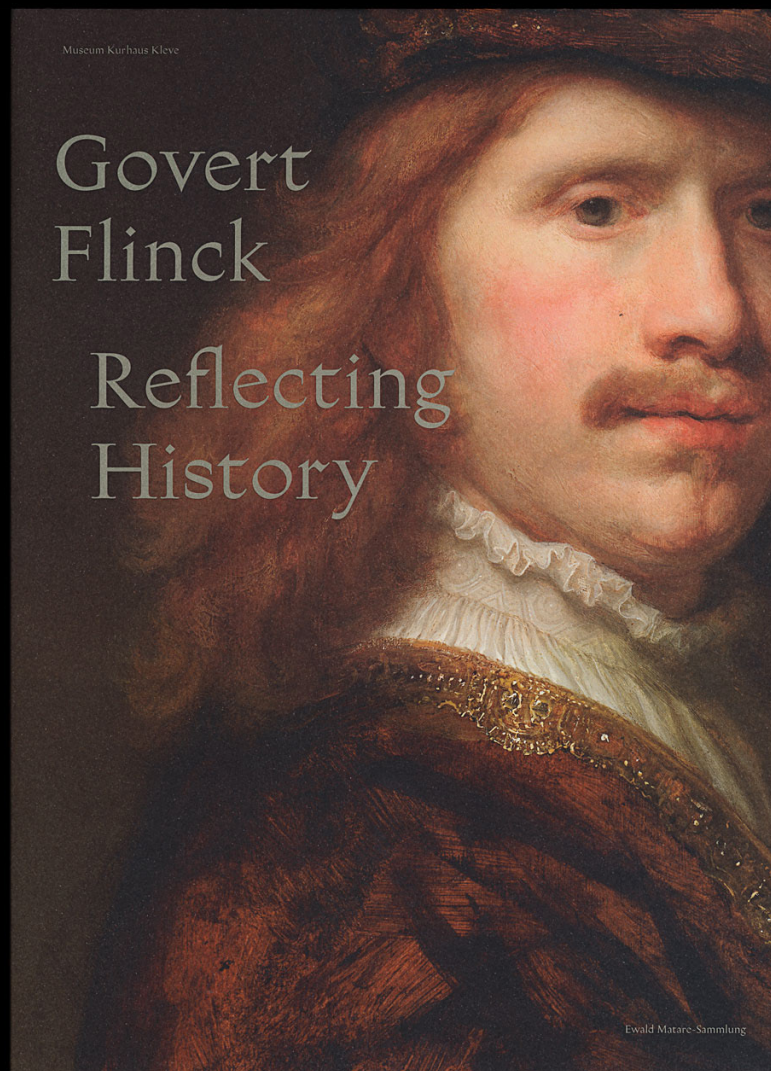
AMAZON CHALLENGE

#COMMERCE

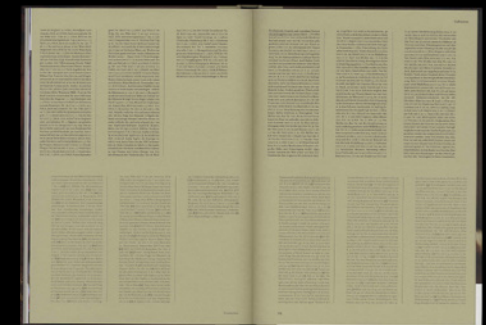
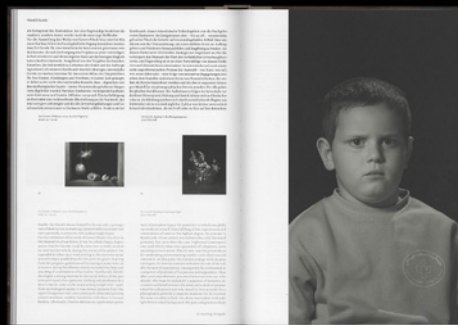
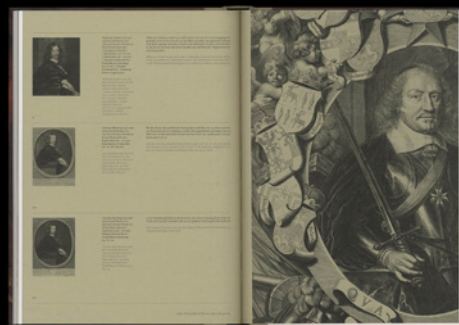
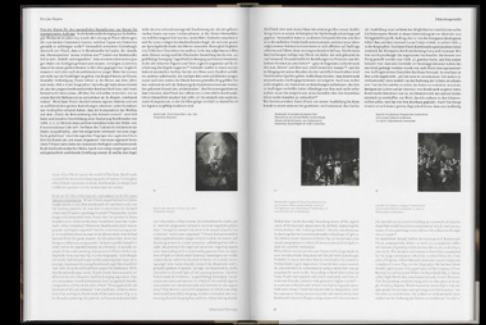


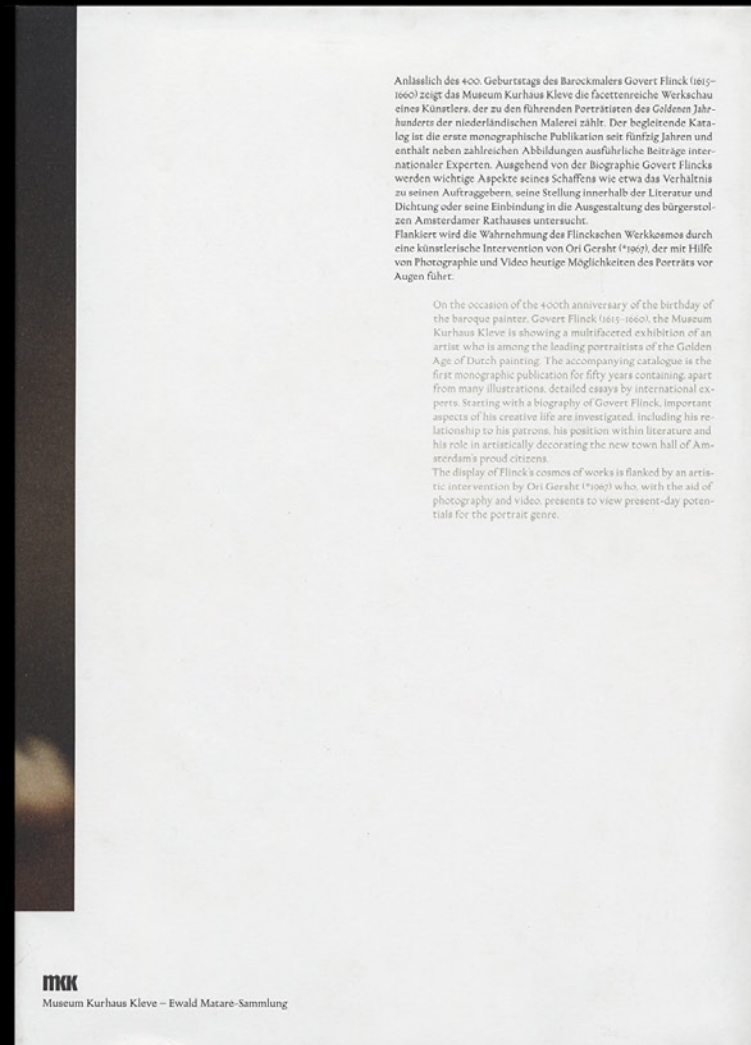


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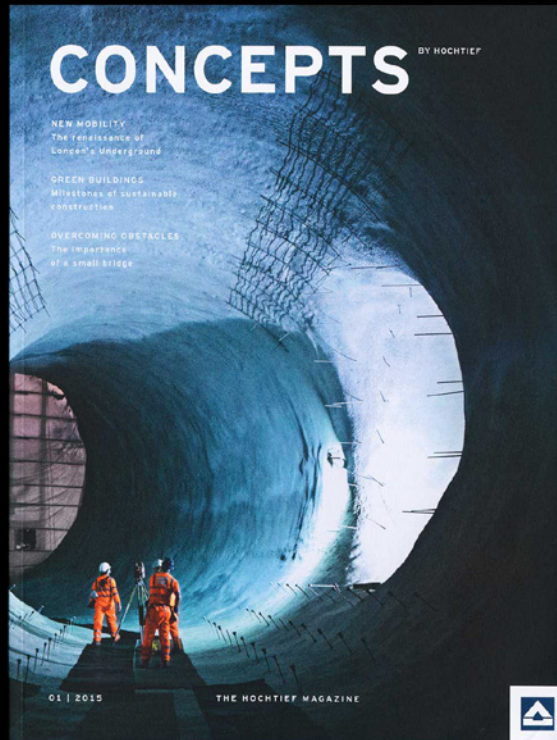


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10

SHIFTING BRIDGES

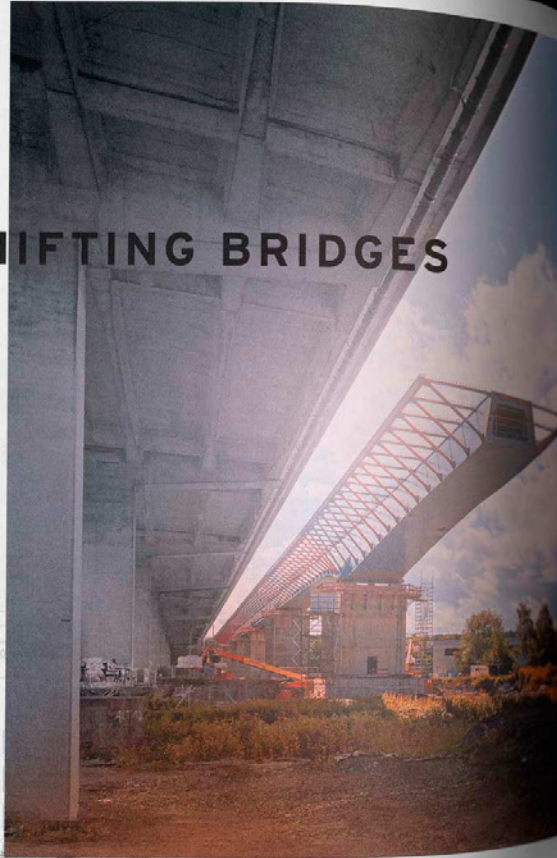
INNOVATION

75000
Korrosionsschutzfarbe ca. 60m

5 6 7

CONCEPTS

HOCHTIEF engineers are coming up with some amazing solutions to help resolve Germany's bridge crisis. At present, they are eyeing a spectacular feat of engineering scheduled for 2018. This is when an autobahn bridge, almost 1,000 meters in length and three times as heavy as the Eiffel Tower, will be moved 15 meters. How will they do it?



19

Spectacular solution:
The Lennetal Bridge
on the A45 is being
renewed—without
interrupting traffic.

old bridge, which dates from 1967; beyond, concrete piers support what will be its temporary successor. For many weeks now, two constructions made of huge metal box girders, shimmering blue in the sunlight, have been gradually approaching one another from opposite sides of the valley. Mounted atop the concrete piers at a height of some 25 meters, they will later support the roadway slab. Now only a few centimeters remain before the two halves can be welded together. From summer 2016 on, traffic will be diverted along this parallel route while the old bridge is demolished. "It's a shame, really. It's a very slim bridge, a real feat of engineering. But there's no alternative to demolition," says Felgendreher (47), who is leading the Lennetal Bridge demolition and rebuild project for HOCHTIEF. "The problem is that back in the 1960s nobody could foresee today's volume of traffic," he explains. When the A45—known as the Sauerland Line—was built, Germany was only just discovering the joys of travel. The "Vacation Autobahn," as it was also known, was intended to shorten the journey from the Ruhr region to the sunny south. In those days, nobody imagined that the then economically weak Siegerland and Sauerland regions would one day attract a lot of industry and, with it, an exploding volume of traffic. Up to 80,000 vehicles a day cross the Lennetal Bridge. Of that figure, trucks make up 16 percent. In Germany as a whole, truck transport capacity increased more than threefold between 1967 and 2008. Alongside the growth in the number of trucks, gross vehicle weight has also increased. In 1956, it was 24 metric tons; today, it is 44. And heavy-goods transports weigh much more. "The trucks cause the bridge to oscillate and accelerate wear and tear," says Felgendreher. A 30-tonner with four axes does more damage than 100,000 normal cars.

INNOVATION

CONCEPTS

PHOTO: MICHAEL BRUGGEMANN

When Jan Felgendreher looks through the window of his office in Hagen in North Rhine-Westphalia he can see the new Lennetal Bridge growing before his very eyes. In the foreground, traffic on the A 45 autobahn still streams across the



Photograph: Michael Bruggemann



Ever since its opening on May 1, 2015, that has changed. The building, which was erected under the management of Turner Construction Company, is now recognized as a gift for art lovers. "New York has never before had such a visitor-friendly museum," lauded "Art" magazine. The Whitney's new five-story building is over twice as big as its old home, which stood open for 45 years, and it boasts the largest collection-free exhibition gallery in the city. Broad-wing facades and wide terraces with outdoor galleries and event space open up the building to the city and offer magnificent views of the Hudson River, Manhattan, and the High Line, a former elevated railway that has been transformed into an extremely popular park and begins right next to the museum's entrance.

The most recently built major theater in Hamburg is the Mahr! Theater, which is also located within sight of the Elbe Harmonic Hall. The hall, which houses the new theater is part of Hamburg's Central Market, which covers 40,000 square meters.

It is a challenge to fulfill the wishes of the architect, and it's also necessary to address the special needs of the users, and ultimately should be much more market. That has been especially clearly demonstrated by a recently completed project, the rehearsal building of the State of the Deutsche Oper in Düsseldorf on the Rhine River. HOCHTIEF was

It was crucial to coordinate the plans for this project with the users. What requirements did the ballet company have regarding its rehearsal operations? What are the dancers' daily work like, and how should this be reflected in the space? The result of long preliminary talks is a 3,000-square-meter floor area that comprises five ballet studios, a ballet school, areas for physical therapy treatments, and a large black box. The black box has the same dimensions as the stage in the opera house, so the ensemble has the ideal space for preparing for its performances. "We sometimes rehearse for up to ten ballets at the same time. The new building will enable us to work at an even higher level of quality," says the renowned head of the company, Martin Suda, who has made the construction of the rehearsal building a condition for his reappointment to Düsseldorf.

SYMBOL
Seamlessly joined: The faces of the new theater in Pilsen.



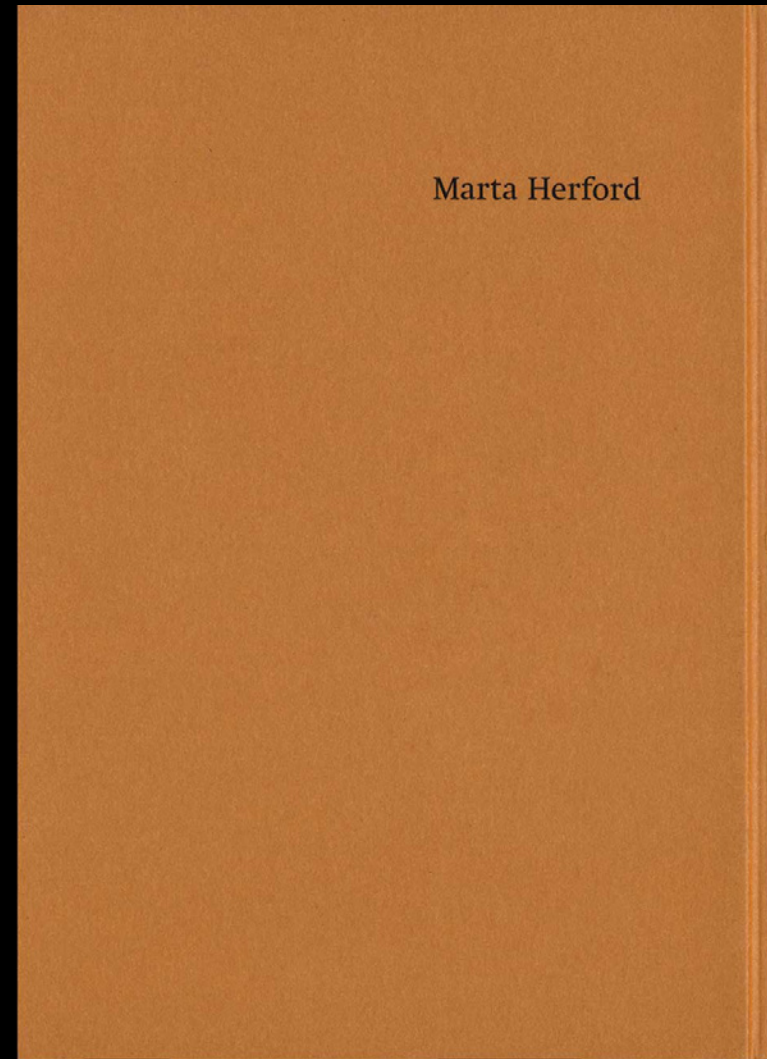
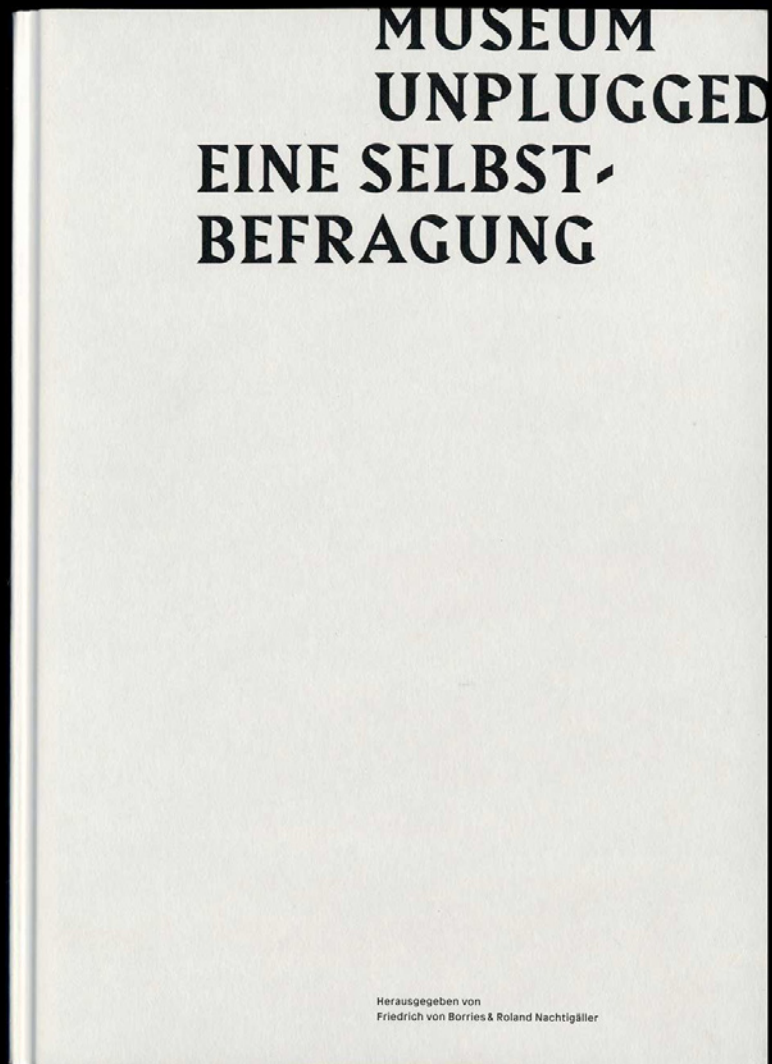
13 / 30



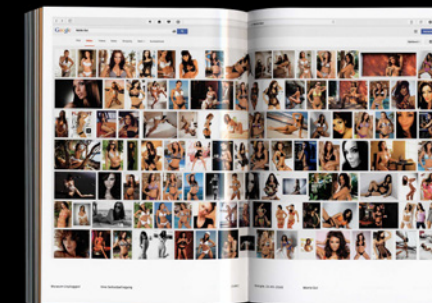
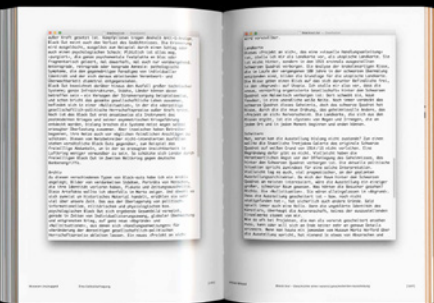
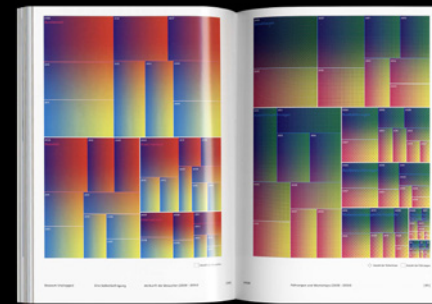
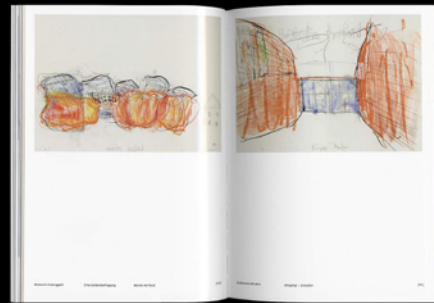
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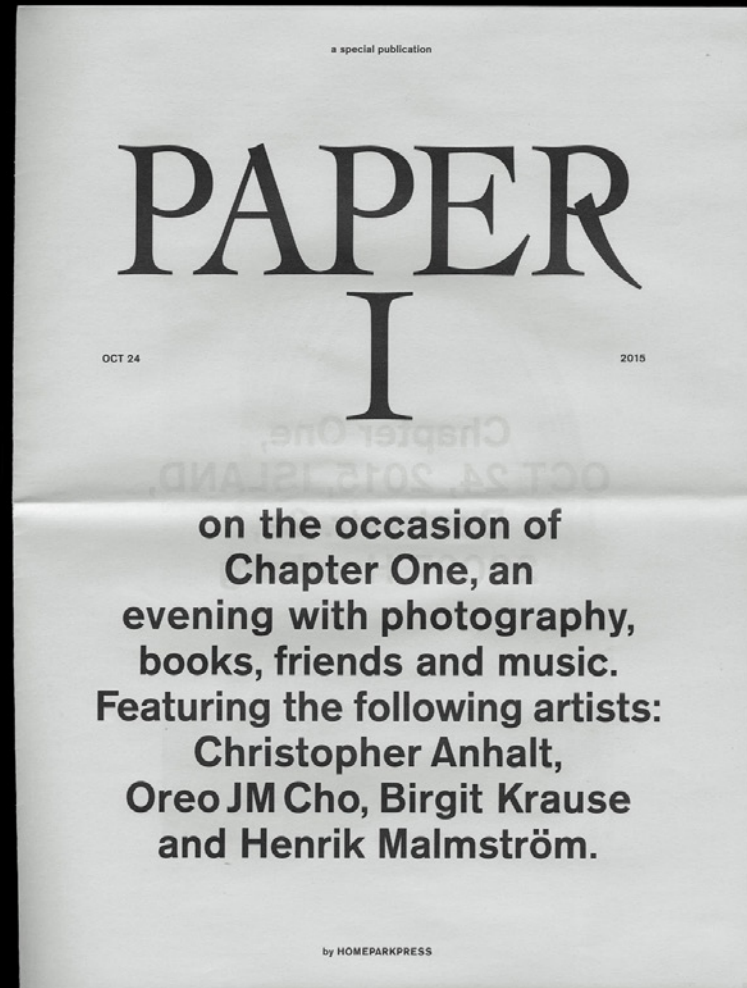


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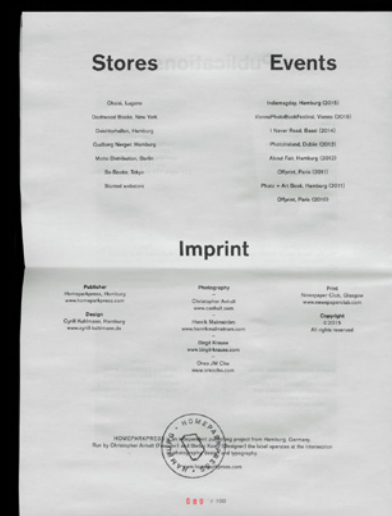
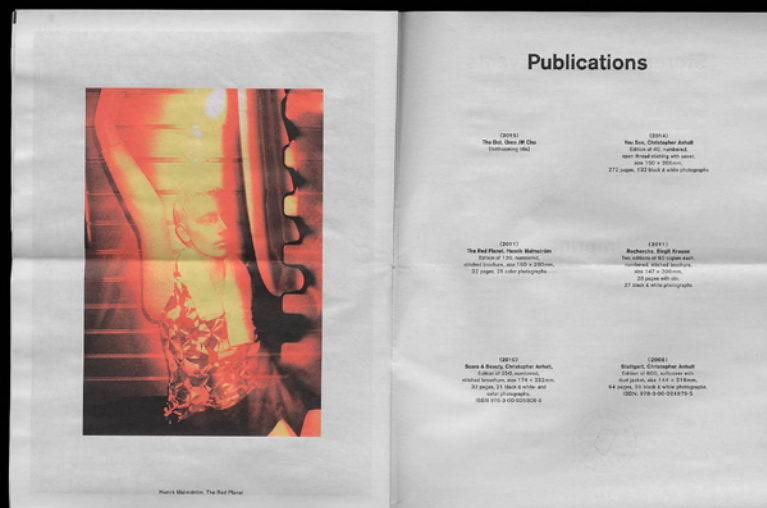


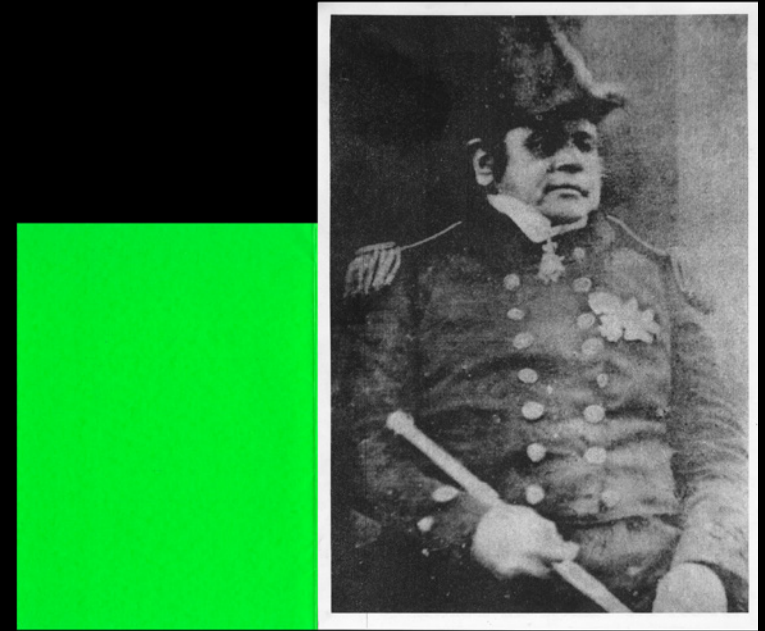
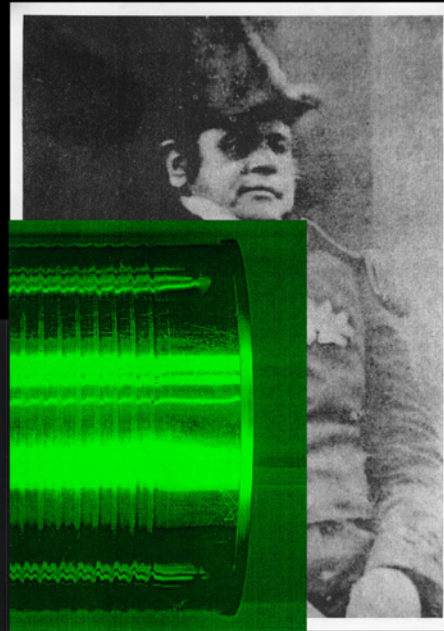
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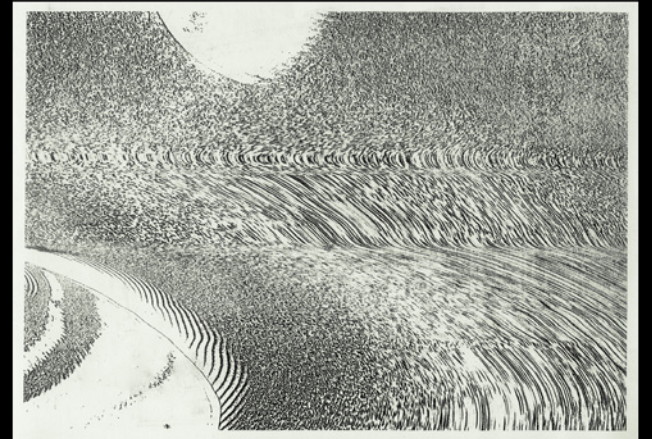
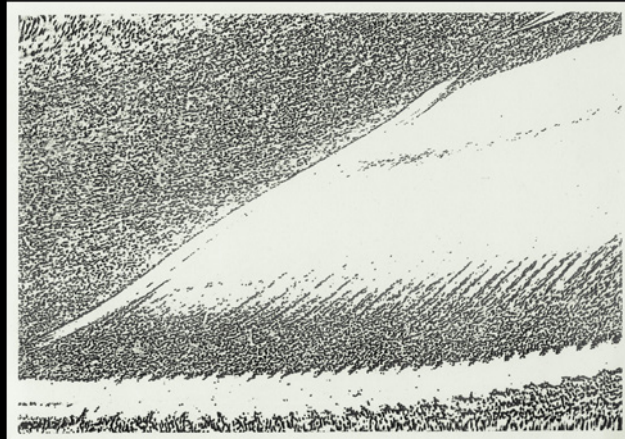
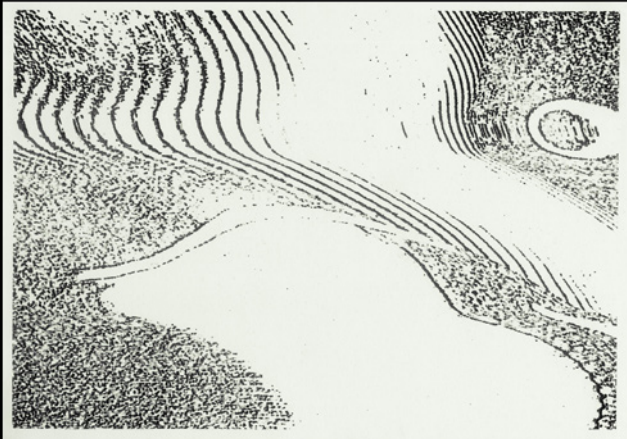
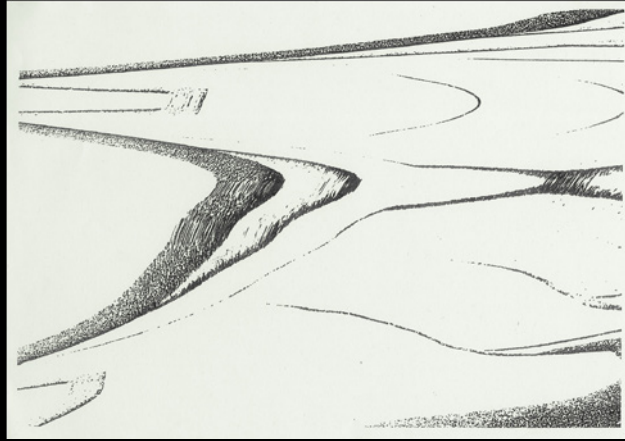
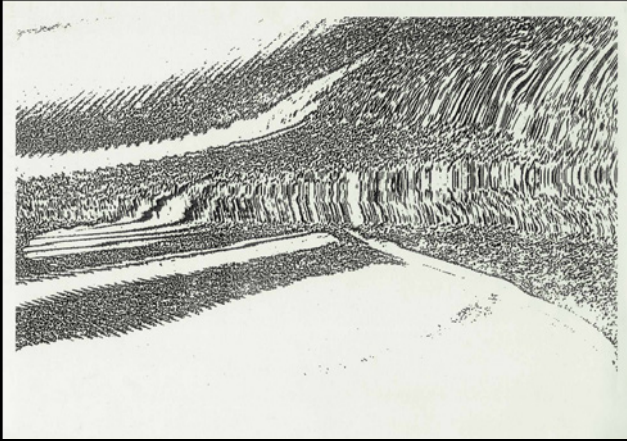


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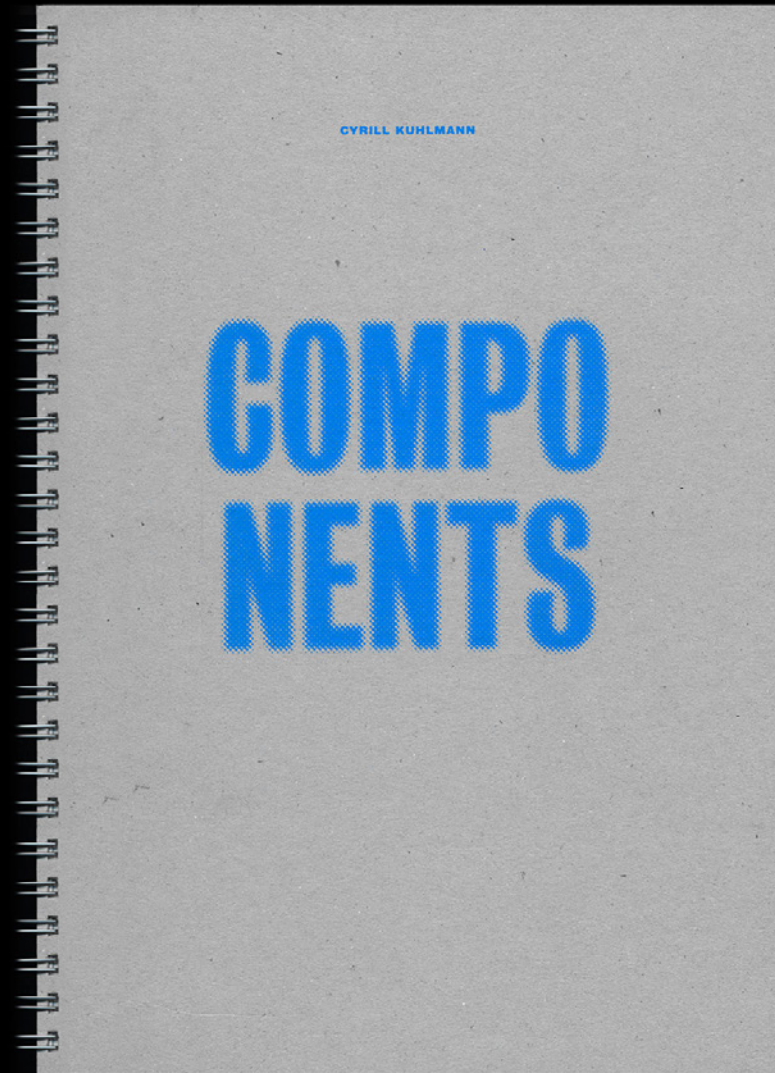




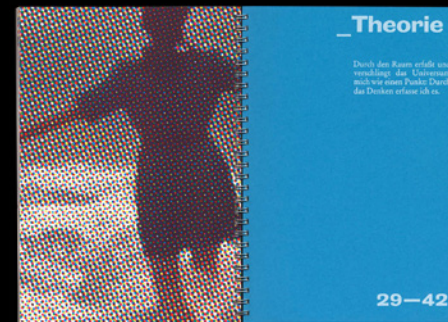
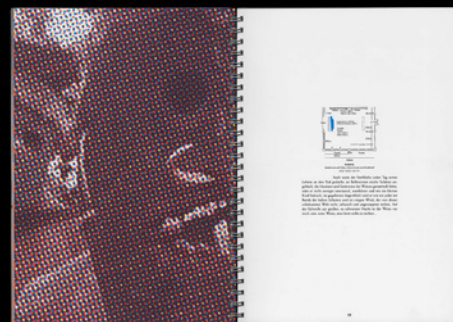
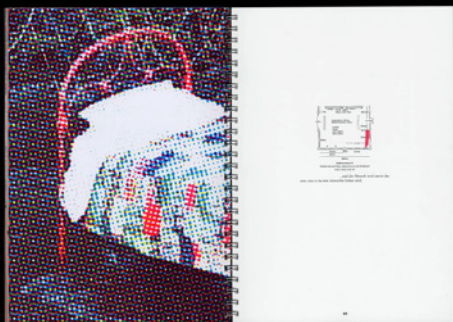
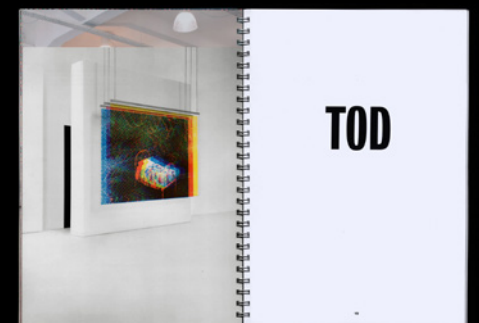
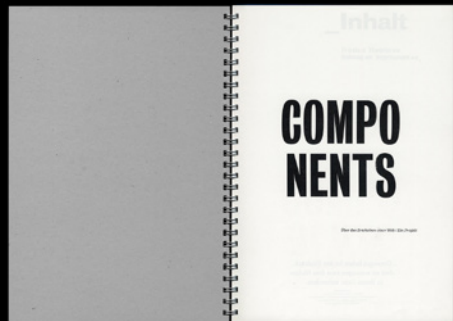
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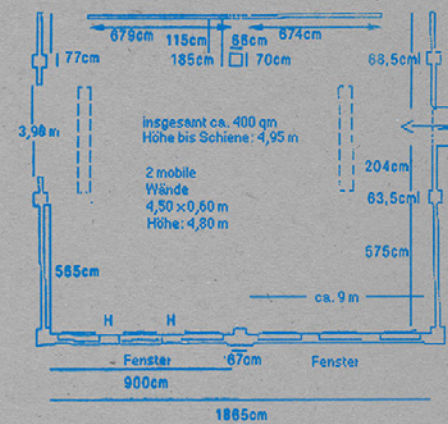
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PAPER
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LEONCE
&
LENA

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

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AVENUE

point de vue

LE MATIN

progressivement

minority

R

A B C D E F G H I J K L M N O
P Q R S T U V W X Y Z

CONGRESS

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CONTACT

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cyrill-kuhlmann.de
@cyrillkuhlmann

EXPERTISE

Art Direction
Editorial- &
Book Design
App- & Webdesign
Type Design

I am graphic designer, based in Hamburg, Germany. I mainly work in the field of Editorial Design, print and digital. I have graduated with a Master's in Fine Arts from the Hochschule für bildende Künste Hamburg (HFBK) in 2016, now I work as the art director of the german magazine NEON.

VITA

1987 born in Bonn | 2008 study of communication design at the Hamburg University of Applied Sciences (Das Department Design) under charge of Prof. Heike Grebin | 2012 Bachelor of Arts | 2013 intern at Bureau Mirko Borsche, Munich | 2013 working for Dirk Linke at ringzwei, Hamburg | 2013 joined the KLASSEGRAFIK in the master's programm at the Hochschule für bildende Künste (HFBK) | 2016 art direction of the magazine NEON

WORK

(since 2016)
NEON Magazine,
Artdirection
(2015-2016)
Freelancer
(2012-2015)
ringzwei, Hamburg
(2011-2012)
NDR, Hamburg
(2008-2010)
Klaus D. Francke,
Photography, Hamburg

INTERNSHIPS

(2013)
Bureau Mirko Borsche,
Munich
(2005)
Sein und Haben
Werbeagentur
GmbH, Cologne
(2004)
Klaus Arras,
Foodfotografie,
Cologne

EXPERIENCE

(2010)
Blotto Design, Berlin

AWARDS

ADC, Art Directors
Club, Deutschland
(Nicht Jetzt!)

GRADUATION

(2016)
Master of Fine Arts
(2012)
Bachelor of Arts
(2007)
Abitur

EDUCATION

(2013-2016)
University of Fine
Arts (HFBK
Hamburg), Hamburg
(2008-2012)
University of Applied
Sciences (HAW
Hamburg), Hamburg
(1996-2007)
Gymnasium, Bonn

LANGUAGE

English
French

FAMILY STATUS

unmarried

I

SINNERSCHRADER
Group Annual Report 13/14

210 × 297 mm,
XXX pages, 2014

Annual Report design for the advertising agency SINNERSCHRADER, including a small booklet on the issue of digital advertising strategies and the future of marketing. Done at the design studio ringzwei, Hamburg.



II

GOVERT FLINCK –
Reflecting History

240 × 330 mm,
236 pages, 2015

Bookdesign for the overall exhibition “GOVERT FLINCK – Reflecting History” at the Museum Kurhaus Kleve, Germany. In collaboration with Ingo Offermanns.



III

concepts
by HOCHTIEF

210 × 280 mm,
36 pages, 2014 – 2016

The HOCHTIEF magazine, issues 01/15 – 01/16. Done together with Dirk Linke (AD), Christian Ram and Annette Arnheim at the design studio ringzwei, Hamburg.



IV

MARTa Herford –
Museum Unplugged

170 × 240 mm,
216 pages, 2015

Bookdesign on occasion of the 10th anniversary of the German Museum MARTa Herford. In collaboration with Ingo Offermanns. Contributors: Friedrich von Borries, Nicolas Bourquin (onlab), Eva & Adele, Johann König, Sara Strassman and many more...



V

PAPER ONE
by HOMEPARKPRESS

289 × 380 mm,
8 pages, 2015

PAPER ONE was designed on the occasion of CHAPTER ONE, an event to celebrate the Hamburg-based photo book publishing house HOMEPARKPRESS in October 2015 at the exhibition space ISLAND, Hamburg.



VI

Die letzte
Expedition

XXX × XXX mm,
16 pages, 2013

Free work on the tragic history of the Arctic expedition by the British captain Sir John Franklin in the year 1825. The folder collects eight landscape drawings produced only by a can and a copyprinter. Done together with Benjamin Stracker.



VII

COMPONENTS
(Bachelorthesis)

XXX × 330 mm,
236 pages, 2012

This book documents the creative process on a free work that deals with the issues neuroscience and consciousness research.



VIII

PAPER ONE –
Lettering

2015

Logotype design for the newspaper catalog PAPER ONE by the photo book publishing house HOMEPARKPRESS.



IX

RECLAM –
Typedesign

2013 – 2016

Digitalization of a font that was used on old books by the German publisher RECLAM.



X

MATIN | ALGER –
Typedesign

since 2012 | 2015

Typedesign of an own font-family – started at the university under charge of typodesigner Jovica Veljovic.

Typedesign and customization of a headline font for magazines.



XI

CONGRESS –
Lettering

2016

Free lettering and type-design based on an old specimen that was found at a flea market.



Thank you!