



# Leseprobe

Jesse Simon

## **Berlin Typography [dt./engl.]**

Ein visueller Streifzug durch die Stadt / A Visual Stroll Through the City. -  
[Straßenschilder, Ladenschilder & Schriftzüge]

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## Zum Buch

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**Ein visueller Streifzug durch Berlin: Wie Typografie der Stadt ihren Charakter verleiht.**

Von Neon-Schriftzügen an Ladenfronten bis hin zu gekachelten U-Bahn-Schildern – **Berlin steckt voller spannender Typografie**. Das Designprojekt »Berlin Typography« dokumentiert seit Jahren die Vielfalt von Schrift in dieser sich rasant verändernden Stadt. Die schönsten Beispiele sind in diesem Band versammelt und **zeigen den typografischen Reichtum Berlins**: stilvolle Neonschilder von Apotheken, Friseursalons oder Blumenläden, Schriftzüge auf Bibliotheken und Universitäten, Brücken und Denkmälern sowie die vielfältigsten Schriftarten, die auf Straßenschildern und in U- oder S-Bahn-Stationen verwendet werden. **Mit über 230 Abbildungen**, begleitet von einer **informativen Einleitung über die Geschichte urbaner Typografie** und kurzen Bildunterschriften, die jedes Foto in der Stadt lokalisieren: **das perfekte Souvenir** für Berlin-Touristen und ein **ideales Geschenk** für echte Berliner und alle, die sich für Grafikdesign und urbane Kultur interessieren. **Mit einem Vorwort von Christoph Amend.**

**Autor**

**Jesse Simon**

# Foreword

Christoph Amend

*When I moved to Berlin* just before New Year's 1998 – into one of the many vacant flats that could still be found easily back then – I had no idea how long I was going to stay. I had come for a job that sounded exciting, and moved from Munich to Berlin with a group of colleagues and friends. At the time people were coming to the city from all over – even the government was relocating, probably for good. But me? I was 24, with no plans and just beginning to discover a city I knew only from short visits and long nights, the nineties, techno, Love Parade.

Every morning I rode the U-Bahn from Kreuzberg, where I lived, to the offices of the *Tagesspiegel*, which at the time were located on Potsdamer Straße in Schöneberg. Today the street is full of fashionable shops, galleries and high-end restaurants, but back then, on my first day, I learned that someone had just been shot dead in the street.

Every morning I changed trains at Möckernbrücke, and at one point I was struck by the elegant

lettering in which the word MÖCKERNBRÜCKE had been written onto the white plaques hanging from the yellow walls of the station (p. 137); I probably noticed the sign because there was so little else in the way of elegance to be seen in the surrounding area. From that moment on I started paying attention to the signs at each station – Konstanzer Straße (p. 139), Fehrbelliner Platz (p. 140), Unter den Linden (p. 147) – and it was exciting to see them every time. Each stop had its own design and its own particular character, some restrained and some loud, some quite bizarre and others very serious. The variety of the signs reflected the city itself. Berlin is so many things, I thought to myself at the time, it is also a city of signs.

More than two decades later, in autumn of 2020, when I looked at the signs in this book and realised how many of them I recognised, it occurred to me just how long I had been living here without ever having planned to stay. Almost 22 years, nearly half my life – had it really passed by so quickly?

