Garlef Meyer

Portfolio
2026

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Düsseldorf

Garlef Meyer
Info / CV
01—D’Rink
02—More Than Human
03—Graphic Intervention
04—Zettels Traum × Pilz
05—Interference
06—Käfer Design
07—fiftyfifty
08—Like a Hurricane
09—Revival of the Fittest

Photography
- Seoul
- Summer, analogue
- Friends not Formalities

Texts
- An Alphabet as a Blueprint
- More Human Than Human?

© Garlef Meyer — ’26

D’Rink

Garlef Meyer with Luna Buschmann, Nele Friese and Lucy Born
Drinking fountain, plastic, laser-cut base plate, 1:1 prototype, 2026
Visualisation and 3D print by Garlef Meyer: in-situ renderings (Blender, Cycles), technical views, 1:10 model, 2026
Photography: analogue on medium-format film (black and white) and digital in the studio
Hochschule Düsseldorf (HSD PBSA), course “Drinking Fountains for Düsseldorf” (Trinkbrunnen für Düsseldorf) (Prof. Martin Pfeifle, Prof. Uli Budde)

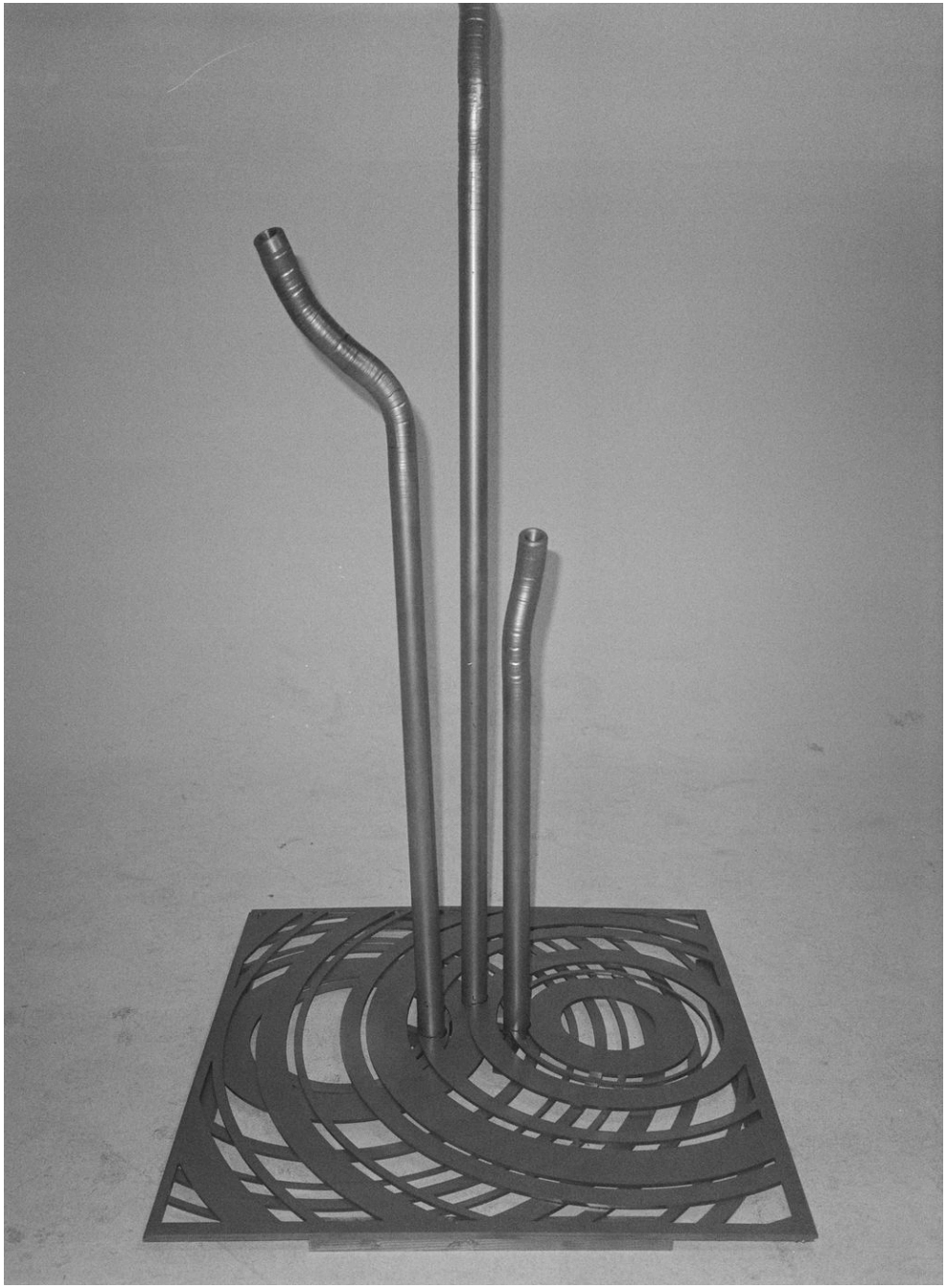
D’Rink is a concept for a drinking fountain in the public space of Düsseldorf, developed in the course “Drinking Fountains for Düsseldorf” (Trinkbrunnen für Düsseldorf) at the Peter Behrens School of Arts (PBSA) of Hochschule Düsseldorf (HSD). Three gently curved plastic pipes of differing heights rise from a laser-cut base plate with a concentric wave pattern and act as water outlets; a channel set into the plate takes up the run-off.

The course theme “More Than Human” asks how drinking fountains can serve not only people but also animals and plants. The line of the pipes was developed in wire studies and water tests; the wave pattern of the plate was later digitised by 3D scan – the basis for a 1:10 model and for the visualisation at Worringer Platz. The prototype was shown on 10 October 2026 in the exhibition “More Than Human” at Worringer Platz.

Visualisation & 3D Print

The renderings show D’Rink at full scale in two places in Düsseldorf: on Gustaf-Gründgens-Platz in front of the Schauspielhaus and on Schadowplatz by the Kö-Bogen. The plate, made from the two laser files, sits flush with the ground, with the technology in a shaft below. Three stainless steel pipes deliver the water: an arching jet into a bowl for dogs, a jet for drinking and mist from the tallest pipe. All views are at pedestrian eye level.

Section, cutaway and top view show the installation. For the 1:10 model, a two-layer plate, three pipes and a plug-in system were made for 3D printing.





Person from behind, drinking

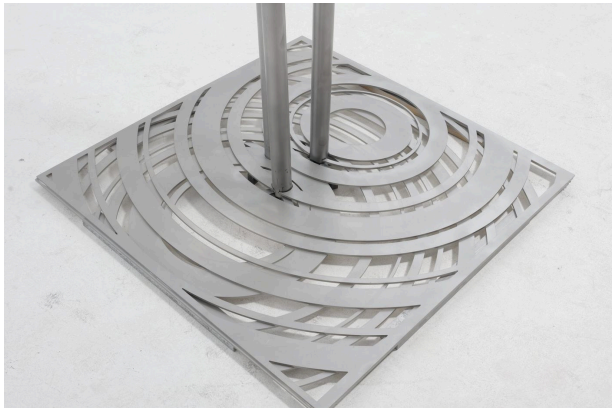


Plate with pipes



Channel, detail



Reverse view towards the Kö-Bogen



Oblique view from the south-east



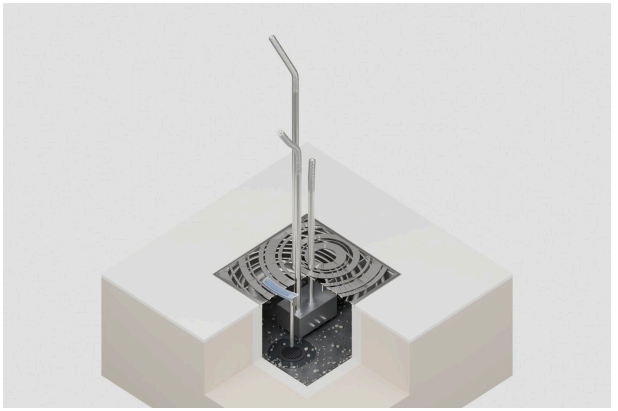
Gustaf-Gründgens-Platz, front view



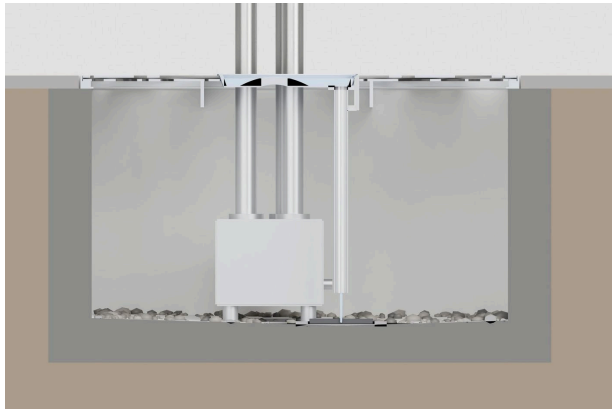
Schadowplatz at the Kö-Bogen



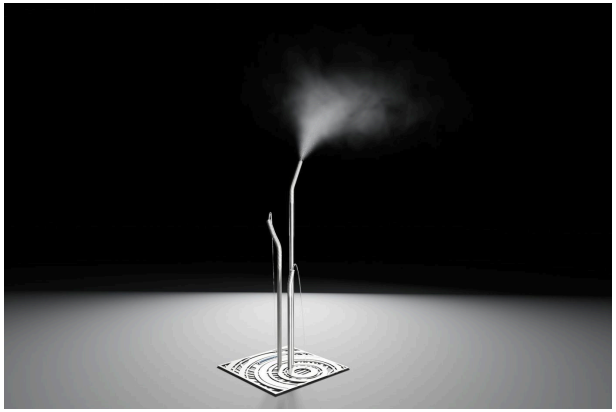
In front of the shops



Installation in the shaft, cutaway



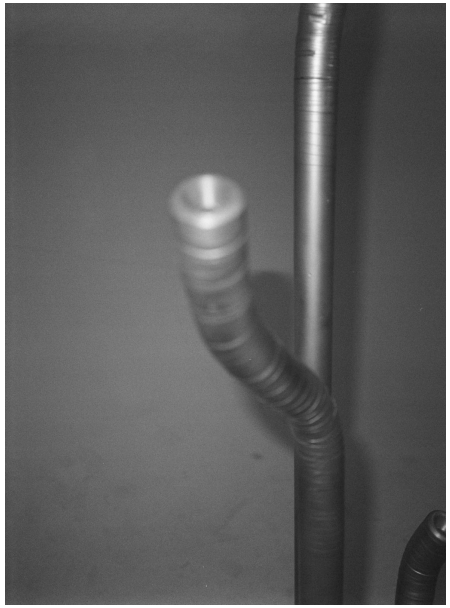
Section through the shaft



Three water functions



Medium format, black and white



Outlet, detail



Drinking



Medium format, black and white



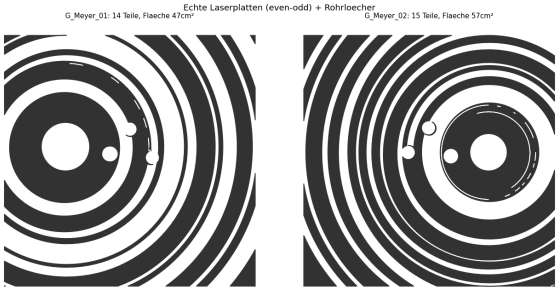
Wave pattern



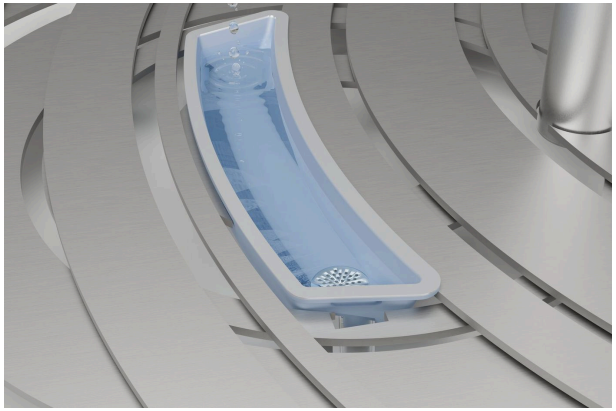
Wire studies



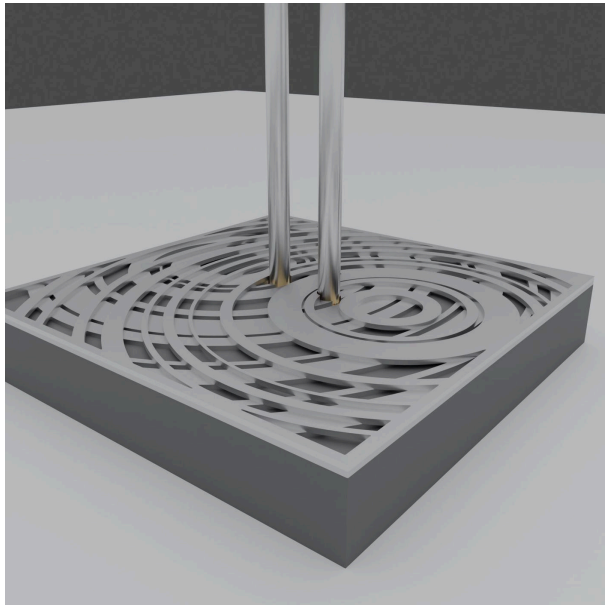
Water test



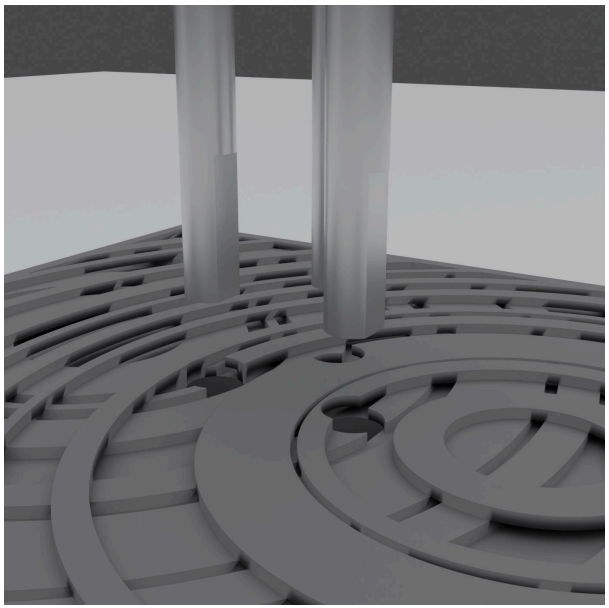
Laser-cut plates, vector



Dog bowl with strainer



1:10 model, plate for 3D printing



1:10 model, plug-in system

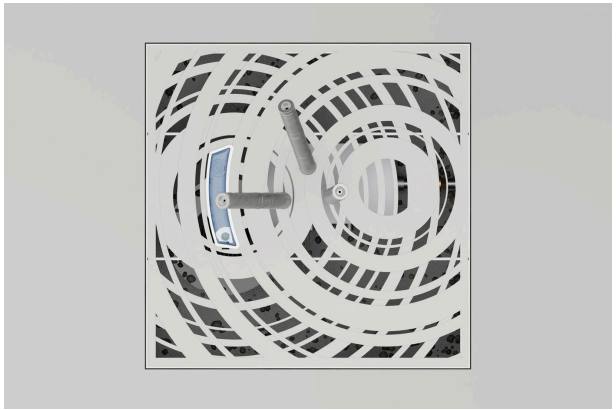
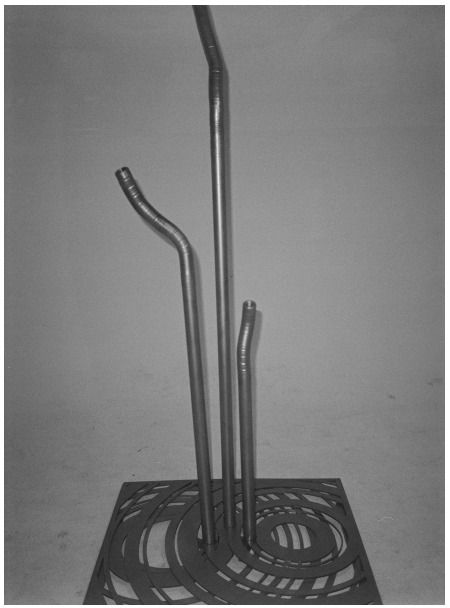


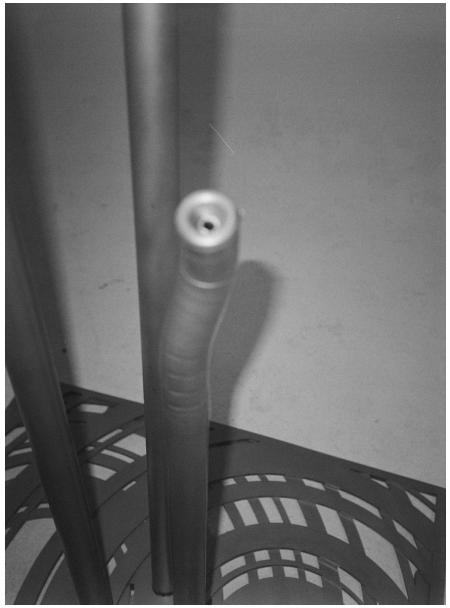
Plate seen from above



Object, closer



Hand on the pipe



Pipe and shadow pattern, detail



Object from above



Studio, white, portrait format



Mist in front of the Dreischeibenhaus



Oblique view from the south-west



Drinking fountain on the plaza, passers-by behind



A dog drinking from the bowl



On the square



Overview



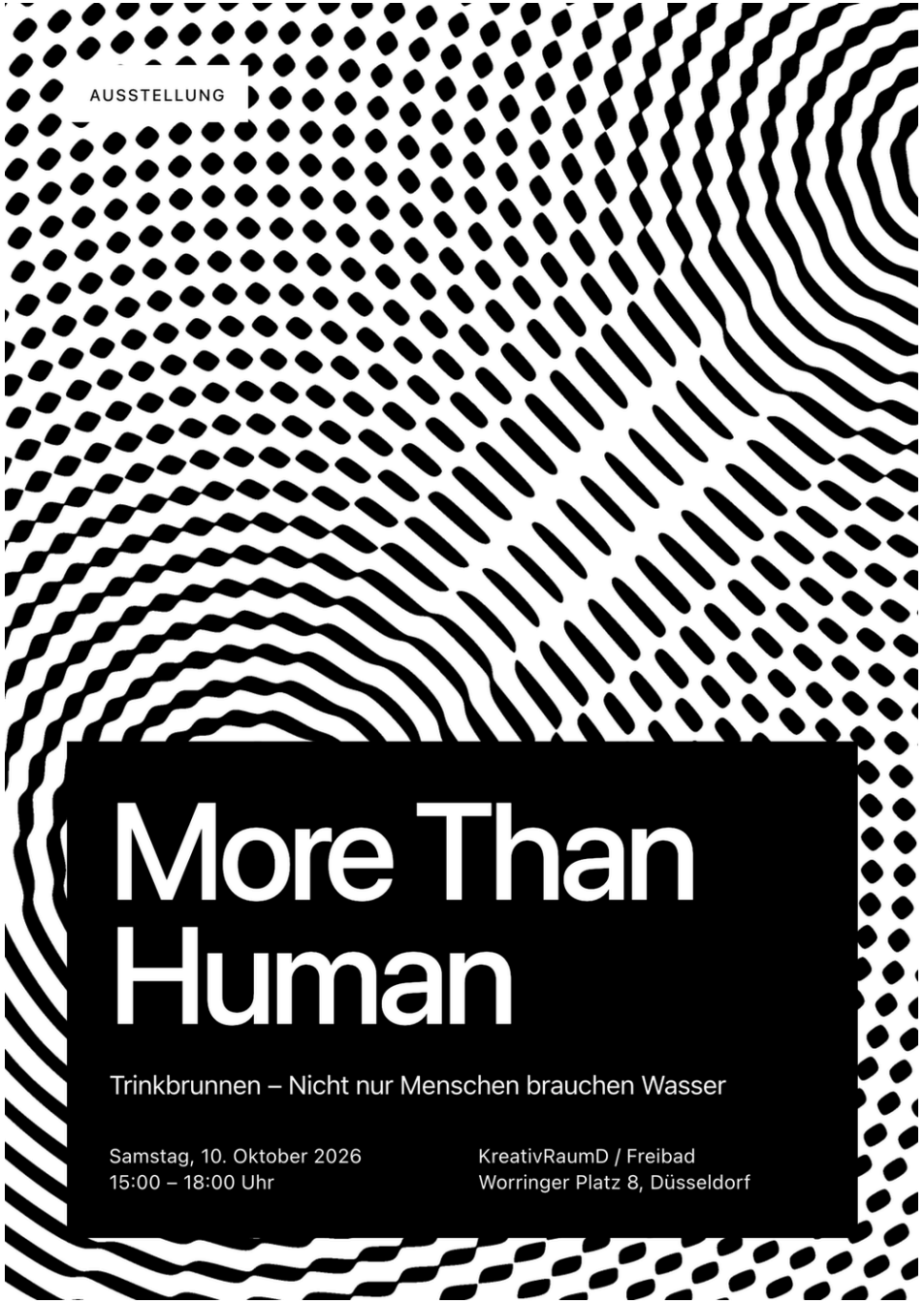
In front of the façade

More Than Human

Garlef Meyer with Nele Friese
A2 poster, A5 flyer, social media, 2026
Exhibition of the drinking fountain designs, KreativRaumD, Worringer Platz, Düsseldorf

Campaign for the exhibition “More Than Human – Drinking Fountains. Not only people need water” (More Than Human – Trinkbrunnen. Nicht nur Menschen brauchen Wasser), in which the drinking fountain designs from the course are shown at Worringer Platz. A black-and-white moiré of undulating rows of dots takes up the wave pattern of D’Rink and carries a large-scale wordmark; date, venue and funding are a fixed part of the layout.

The reverse repeats the claim in seven languages – German, English, French, Turkish, Ukrainian, Russian and Arabic – and brings together the logos of HSD, PBSA, KreativRaumD and the sustainability foundation of Stadtsparkasse Düsseldorf. Variants for A5 flyers, A2 posters, Instagram and email were derived from the basic layout.




Trinkbrunnen
Nicht nur Menschen brauchen Wasser
Drinking fountains
It’s not just humans who need water
Fontaines à eau
Il n’y a pas que les humains qui ont besoin d’eau
İçme suyu çeşmeleri
Suya ihtiyaç duyanlar sadece insanlar değil
Питні фонтанчики
вода потрібна не лише людям
Питьевые фонтанчики
вода нужна не только людям
نوافير الشرب
ليس البشر وحدهم من يحتاجون إلى الماء
PRÄSENTATION
Samstag
10.10.2026
PROJEKT
Studierende der Hochschule Düsseldorf, PBSA, Fachbereich Design, zeigen ihre Trinkbrunnen-Entwürfe. Betreut von Prof. Uli Budde, Prof. Martin Pfeifle und Sabine Wenkums
FÖRDERUNG
Gefördert von der Stiftung Nachhaltigkeit der Stadtsparkasse Düsseldorf
ORT
KreativRaumD / Freibad, Worringer Platz 8, Düsseldorf
HSD
Hochschule Düsseldorf
University of Applied Sciences
PBSA
Peter Behrens School of Arts
Fachbereich Design
Faculty of Design
Kreativ Raum D
Gefördert durch:
Stiftung Nachhaltigkeit
Stadtsparkasse Düsseldorf

Reverse

Graphic Intervention

Garlef Meyer with Melissa Ferris, Lan Anh Tran, Kerim Akin and Alexander Anton-Boicuk
Intervention in space, seat cushions made from tote bags, typography, 2026
Hochschule Düsseldorf (HSD PBSA), course “Graphic Interventions in Space” (Grafische Interventionen im Raum) (Prof. Sigrid Bürstmayr)

The atrium of Hochschule Düsseldorf, with its broad concrete staircase, is a place of passage: most people sit down only briefly, look at their phones and move on, because the concrete is cold and hard. Counting, tracing and mapping its use over several days made this visible. The intervention responds with seat cushions: tote bags filled with foam and lettered by hand in Helvetica, which lined up in a row form sentences – “Let’s Make Some Space”, “Be Bold”, “Is This Human?”.

Hung on the wire fence and spread across the steps, the cushions invite people to stay; taking one changes the sentence. Interviews and a survey after the exhibition showed more and longer use of the staircase – and a wish for seat cushions for the lecture series. As a next step, a wooden box on the steps was developed in which the cushions can stay permanently.

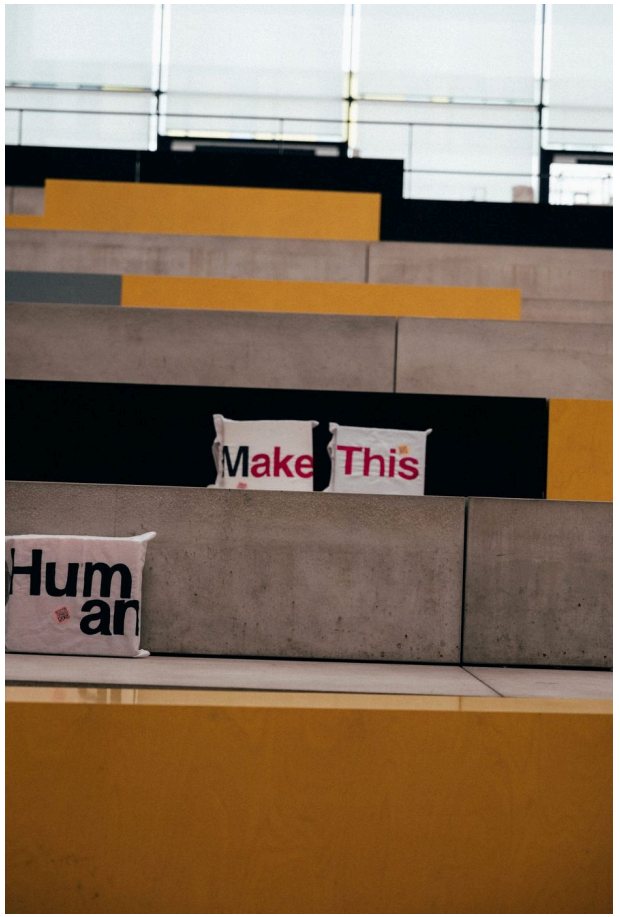




Cushions on the wire fence



Graphic Intervention



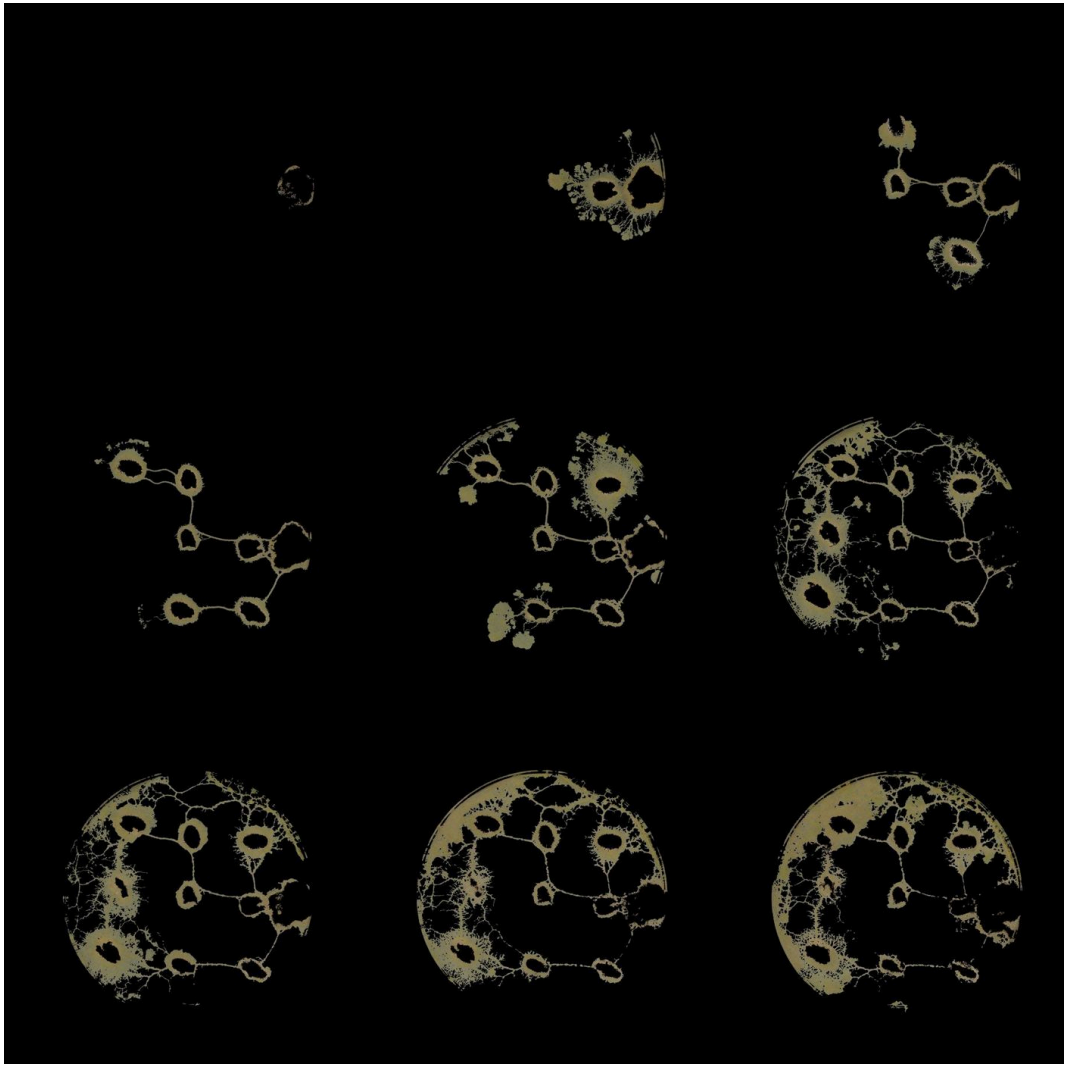
On the steps

Zettels Traum × Pilz

Generative typography, A4 publication, four A0 poster series, print on canvas, 2026
Hochschule Düsseldorf (HSD PBSA), course “Collaborating with the Unknown” (Zusammenarbeit mit dem Unbekannten) (Prof. Holger Jacobs)

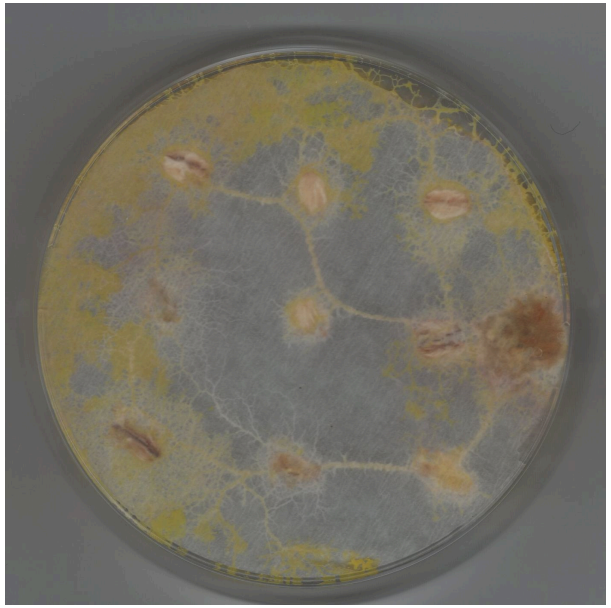
Zettels Traum × Pilz (“Zettel’s Dream × Slime Mould”) is a generative approach to Arno Schmidt’s “Zettel’s Traum” using the growth rules of the slime mould Physarum polycephalum. It begins with an experiment: oat flakes mark letter positions, the organism draws its connections inside a dark box, and a flatbed scanner documents the growth every 30 minutes – the pulse of light from each scan influences the direction of growth and is accepted as part of the co-authorship.

The scans yield growth rules for a simulation: Schmidt’s text (slips 1401–1599) forms the veins of a simulated mould, and the type size follows the progress of reading. The result is twelve panels, a publication and four poster series of twenty A0 posters each – Classic, Archetypes, Yellow, Free – for the exhibition “Collaborating with the Unknown” at the Bilker Bunker, Düsseldorf (17–19 July 2026), whose complete exhibition design was developed together with Henning Sostmann. Set generatively in Python and JavaScript from Helvetica Neue, DIN Condensed, Garara and Menlo; printed by WhiteWall on canvas.

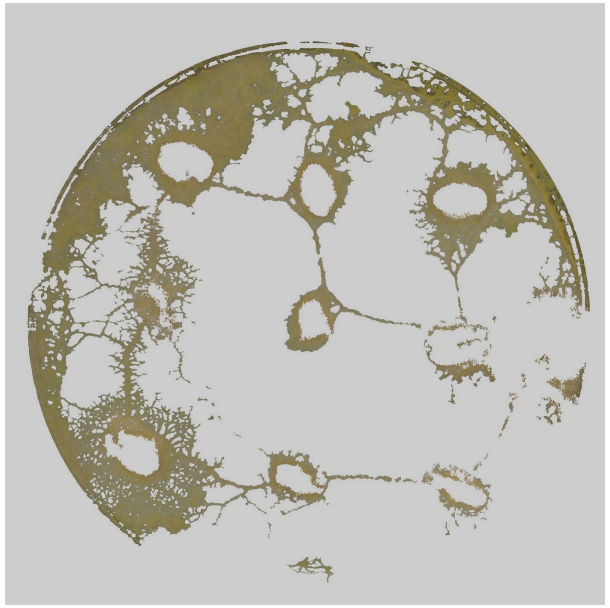




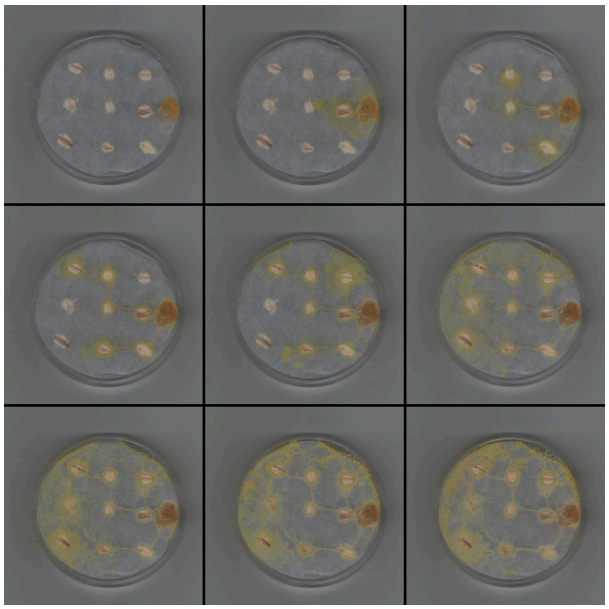
Groping type, detail



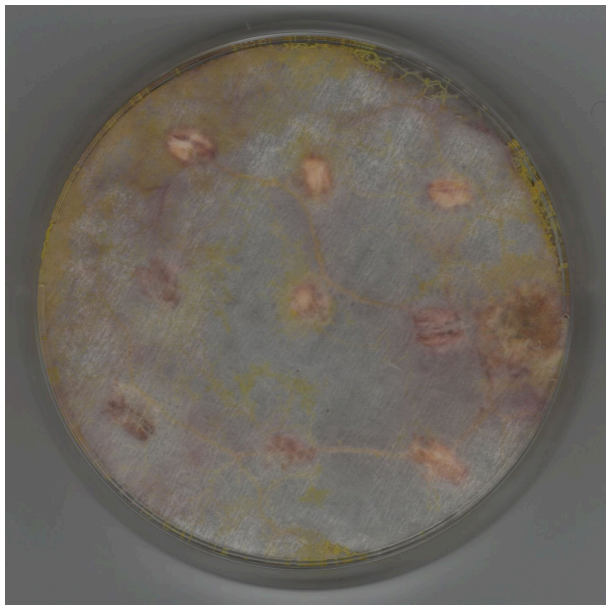
Scan, day 4



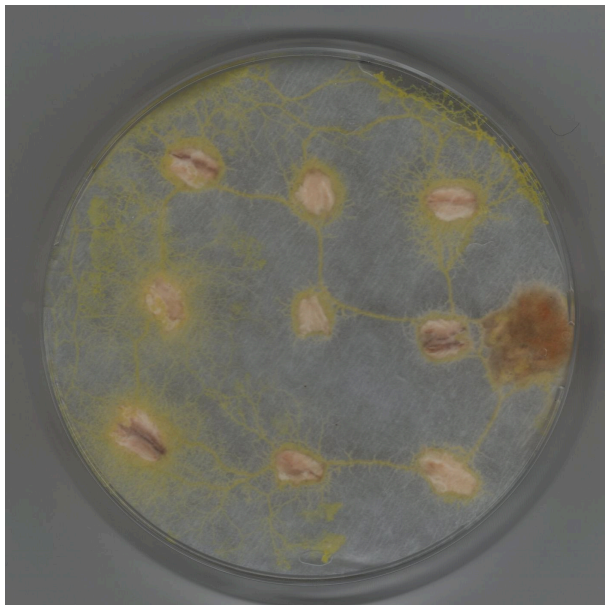
Extraction



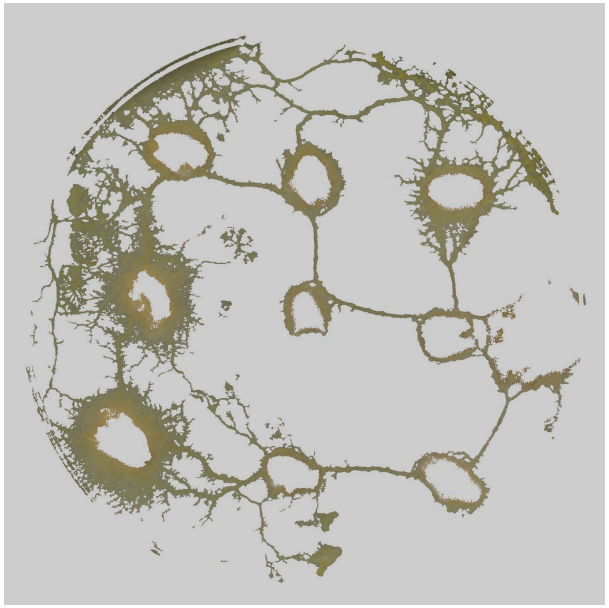
Time-lapse, nine stages



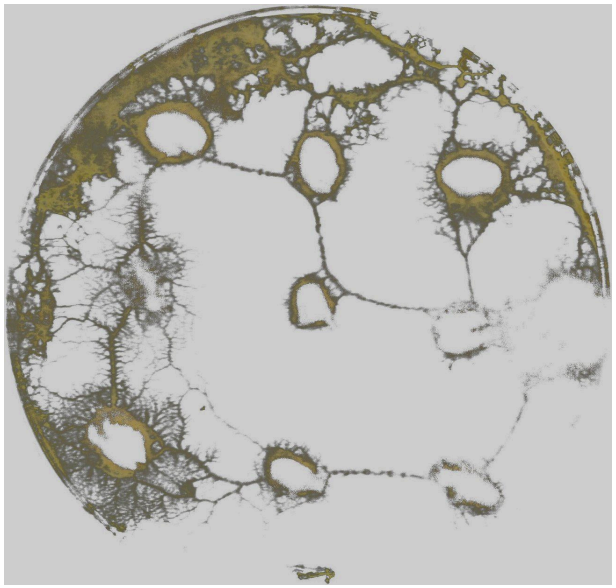
Scan, day 7



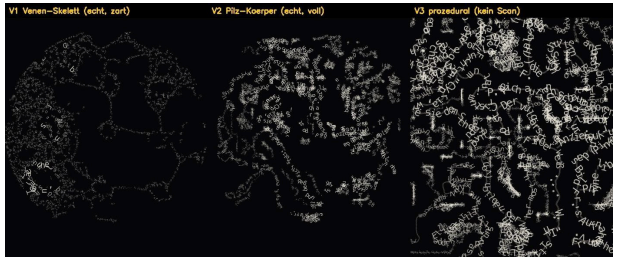
Scan, day 2



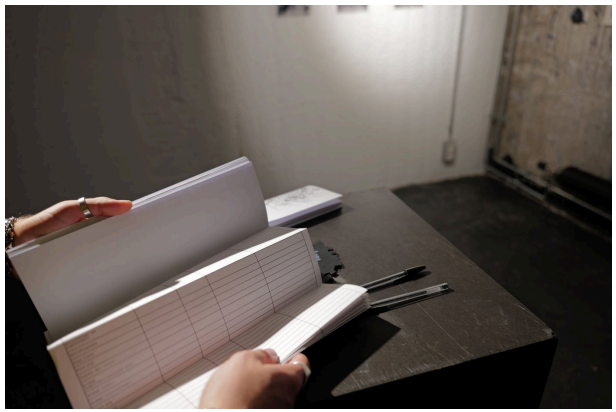
Extraction, day 5



Texture



Generated network from the slips



Exhibition, Bilker Bunker



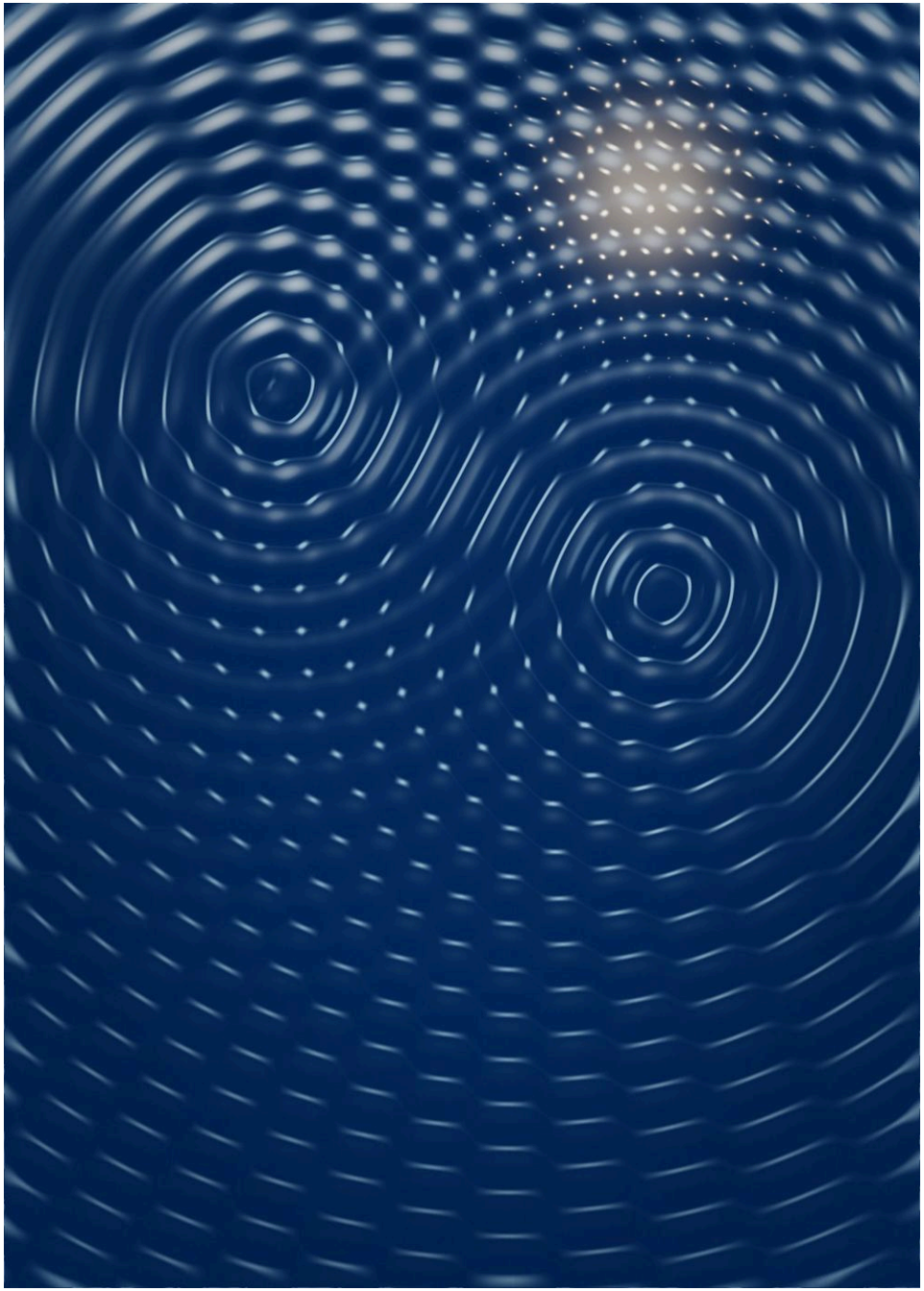
Exhibition, Bilker Bunker

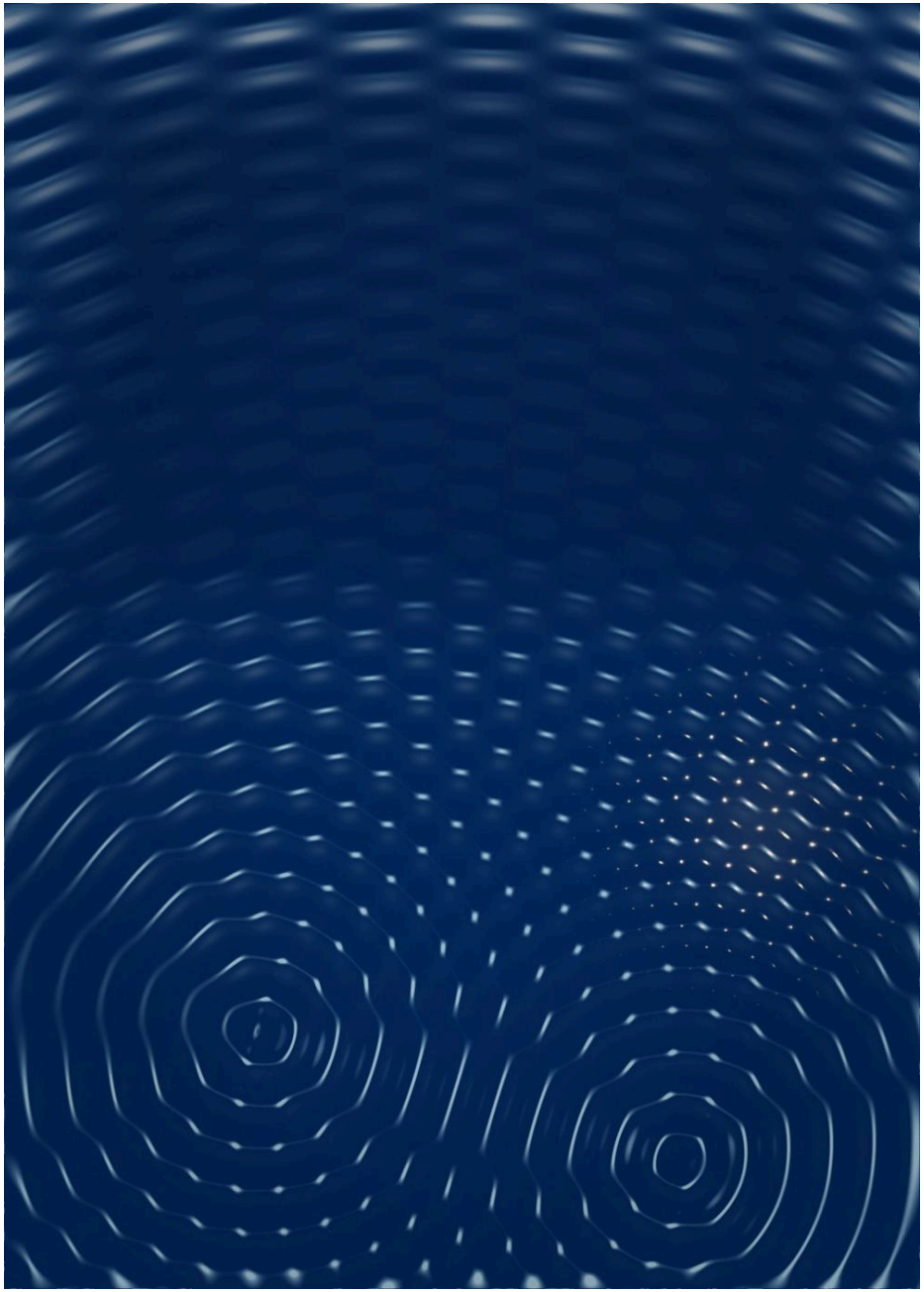
Interference

CPU renderer (Python, NumPy), web preview, further tools, 2026

A pure CPU renderer for images of water interference: waves from one to five point sources overlap into hyperbolic caustic lines on dark blue water, with a soft sky gradient, an overexposed reflection of the sun and bloom. Two presets – “front” and “back” – are laid out for printing at A5; a browser-based live preview tool sets camera, sky, caustics and sun with sliders.

Further self-built tools belong to this: “Schattenkarte” (shadow map) breaks photographs down into values, notan and outline and derives a shading guide for drawing from them; the “Typo-Generator” sets text according to the rules of Swiss typography and lists every micro-typographic correction with its reasoning. On the website the water is interactive: a tap drops a ripple, holding sets a fixed source, scrolling changes the wavelength, and a word typed into the field becomes a wave itself.





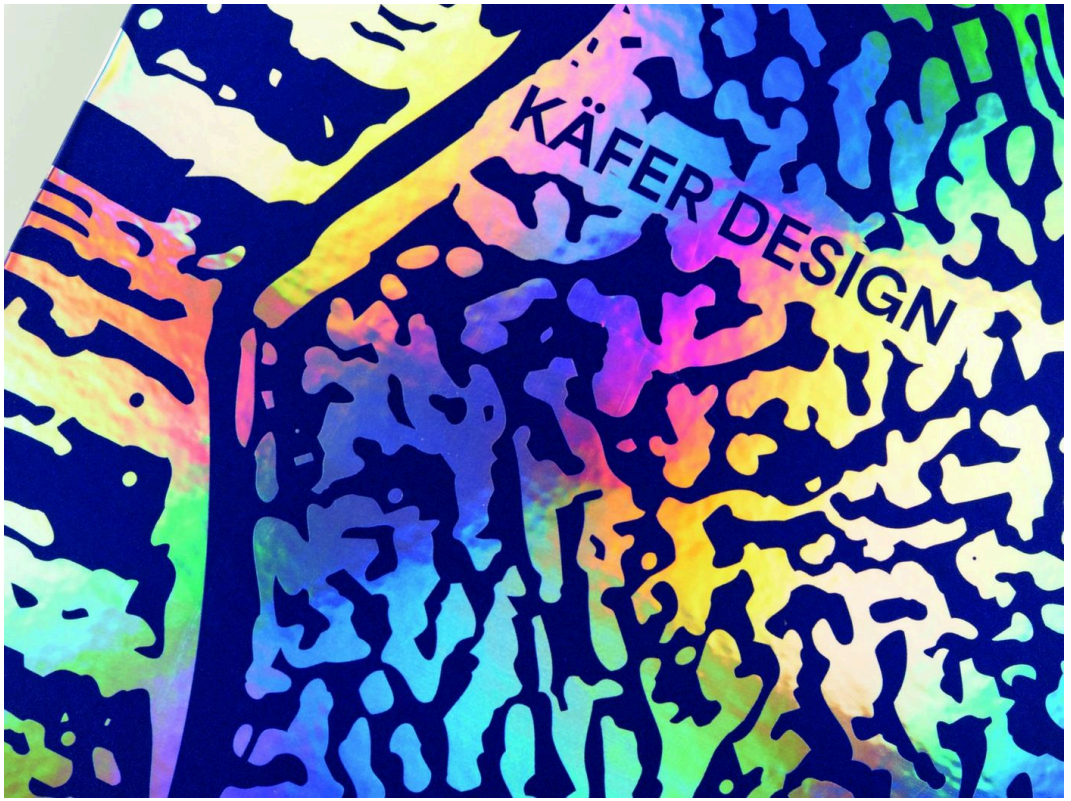
Preset back

Käfer Design

Garlef Meyer with Elliot Buro
Editorial design, book, 20.9 × 24.9 cm, approx. 190 pages, 2025
Hochschule Düsseldorf (HSD PBSA), Editorial course, winter semester 2024/25

Käfer Design (Beetle Design) is a book about the design work of nature. Across some 190 pages, beetles stand as designed objects – black-spotted tortoise beetle, Eupholus weevil, golden jewel beetle – each one cut out on its own colour field derived from its shell, with a profile opposite giving the German and scientific name, origin and characteristics.

The photographs were taken in the studio, then cut out and sharpened. The cover translates the structure of the shell into a holographic pattern, and the coloured pages form a rainbow edge on the closed book; foreword, contents, glossary and index frame the picture section. Produced together with Elliot Buro in the Editorial course.

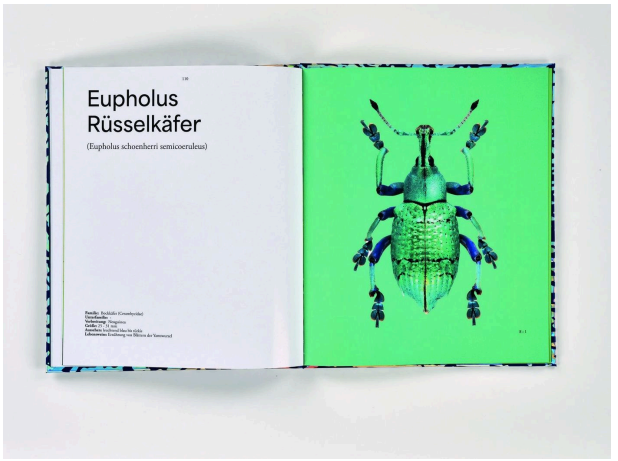




Book, lying flat



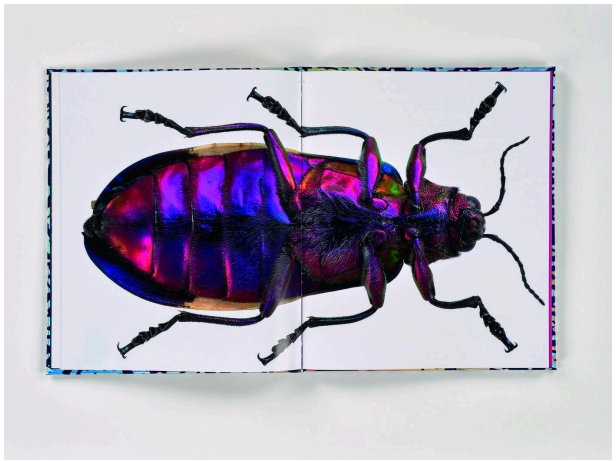
Pages, fanned out



Spread, Eupholus weevil



Spread, golden jewel beetle



Chapter divider



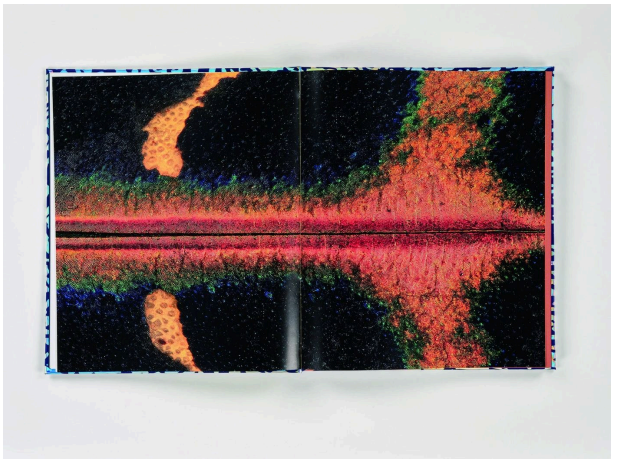
Book cover with colourful pattern and title



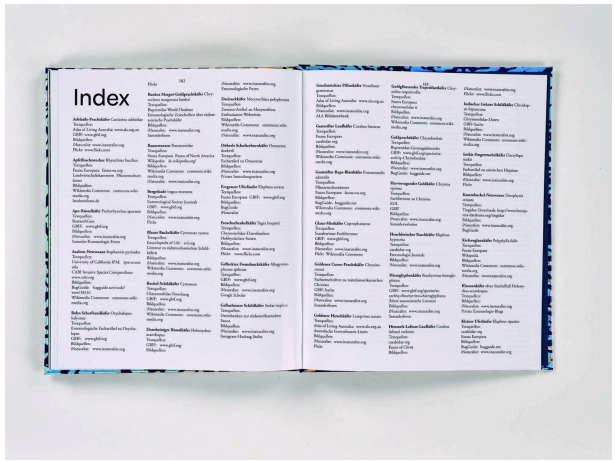
Cover and spine



Spread



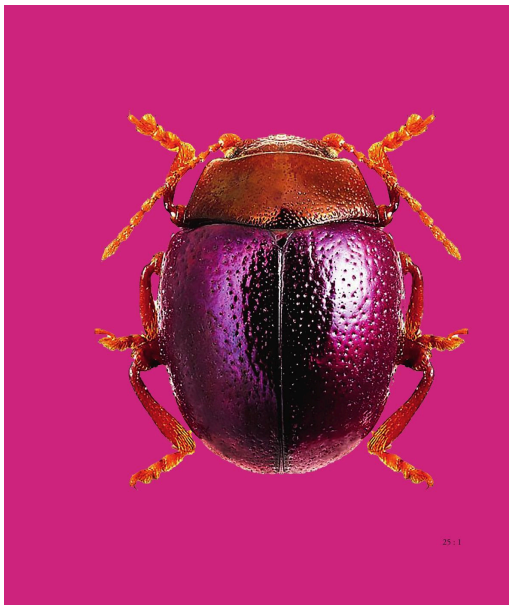
Chapter divider



Index



Single page



Single page

fiftyfifty

Garlef Meyer with Maria Böhm and Rebecca Riks
Documentary photography, digital and analogue (35 mm), 2026
In collaboration with fiftyfifty for the DOCKS collective's block seminar,
Hochschule Düsseldorf (HSD PBSA), February 2026

fiftyfifty is Düsseldorf's street magazine and the aid organisation behind it: vendors who live or have lived on the street, social work, a soup kitchen, Housing First. In a block seminar with the DOCKS collective, Garlef Meyer, Maria Böhm and Rebecca Riks spent a week following what lies behind the name – starting with a city tour on which Björn and Pino, both formerly homeless, showed the places where life on the street takes place.

Days followed in the office and café in Oberbilk, in the soup kitchen in the old town and during the move of Stephan, who, with the help of Housing First, moved into his first flat of his own. The pictures document encounters at eye level and a part of the city that usually stays in the background. Shown is the joint sequence from the final presentation, photographed by Maria Böhm, Garlef Meyer and Rebecca Riks; the work continues.





Kay, Hannah and Delia, social workers at fiftyfifty, Oberbilk



Kay, social worker at fiftyfifty, Oberbilk



Conversation at the coffee counter, Oberbilk



Björn and Pino, city centre



Selling the magazine, city centre



Björn, magazine vendor, city centre



Stephan’s move with Housing First, Wersten



Stephan in the stairwell, Derendorf



Stephan in his new flat, Derendorf



Stephan in his new flat, Derendorf



Wall graffiti under a bridge near the main station, Oberbilk



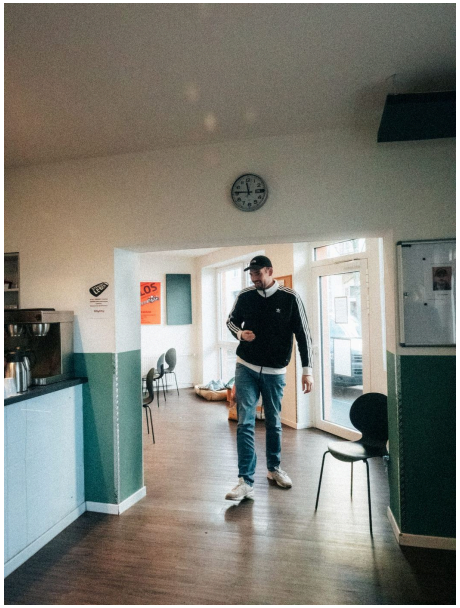
fiftyfifty van, Oberbilk



fiftyfifty team, Oberbilk



Stephan's new flat, Derendorf



Nils, social worker at fiftyfifty, Oberbilk



fiftyfifty office, Oberbilk



Client using his mailbox, Oberbilk



Client having a coffee, Oberbilk



Nils, social worker at fiftyfifty, Oberbilk



Coffee counter in the café, Oberbilk



Clothing donations, Oberbilk



Hannah, social worker at fiftyfifty, Oberbilk



Katja, social worker at fiftyfifty, Oberbilk



Soup kitchen, old town



Cooks at the soup kitchen, old town



Holger, social worker at the soup kitchen for 25 years, old town



Björn, Pino and Nils at the start of the city tour, Oberbilk



Pino, vendor and city tour guide, Oberbilk



Pino talking, city tour, city centre



Björn selling the magazine, city centre



Miriam, formerly homeless, portrait, Bilk



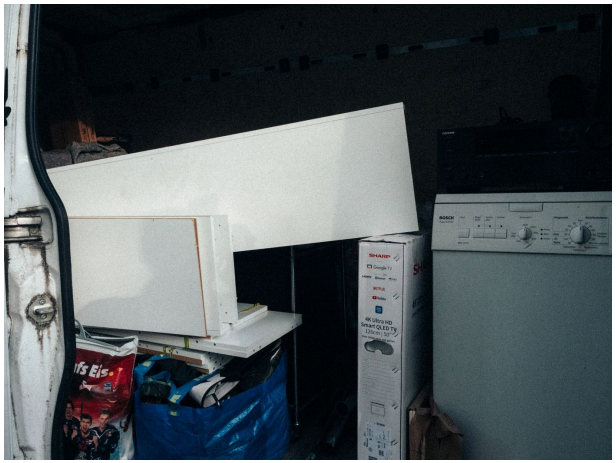
Stephan's move, Wersten



Social worker Michael helping with the move, Wersten



Moritz, social worker, helping load the van, Wersten



Removal van, Wersten



Stephan's new flat, Derendorf

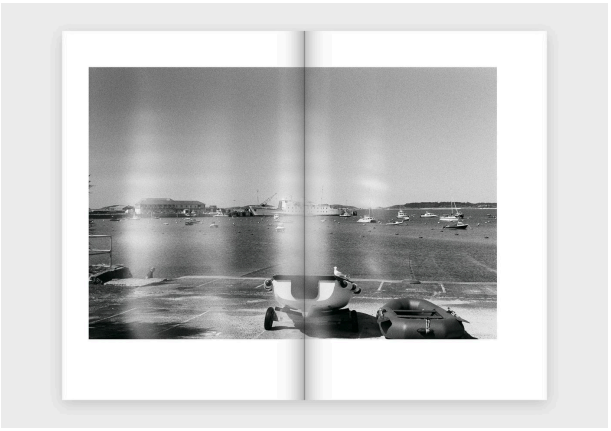
Like a Hurricane

Photobook, artist book, 72 pages, 21 × 29.7 cm, edition of 3, not for sale, 2026
Hochschule Düsseldorf (HSD PBSA), Photobook Seminar (Jana Buch), winter semester 2025/26
Song lines: Neil Young, “Like a Hurricane”, from the album “American Stars ’n Bars” (Reprise, 1977); quoted in the book

“Like a Hurricane” is a photographic artist book about memory, closeness and transience. The analogue black-and-white photographs were taken on coasts between Donostia-San Sebastián, Wales and Scotland: horizons, expanses of water and shorelines. The pictures show weather, light and open space more than particular places.

Instead of a linear narrative, the book works with repetition, cropping and pairs of images; generous white space and changing formats slow down the act of leafing through. Single lines from Neil Young’s song “Like a Hurricane” (1977) sit between the pictures and set the tone of the book. Printed and bound by WhiteWall in an edition of three, made in the Photobook Seminar in winter semester 2025/26.

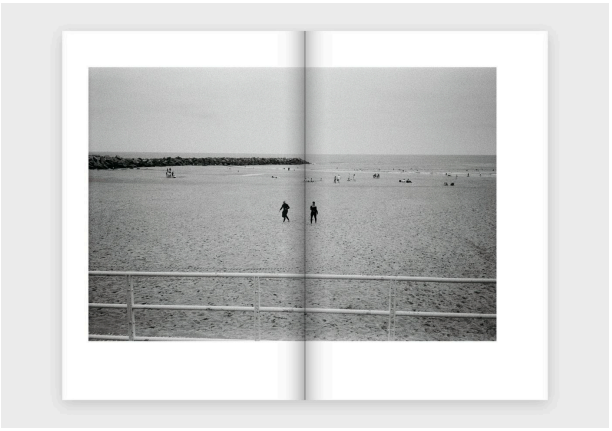




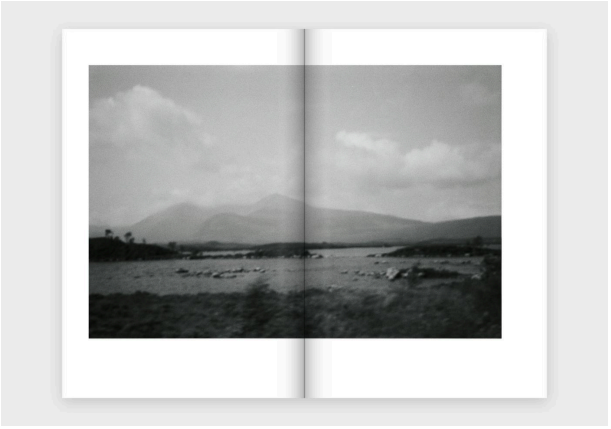
Spread: harbour bay with boats across both pages



Spread: coastal road with walkers by the sea



Spread: beach with two figures and a railing



Spread: mountains and clouds above a lake



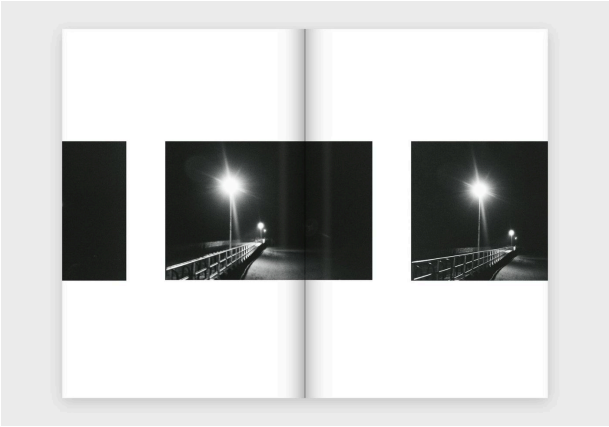
Spread: person at a table in a park, three photos



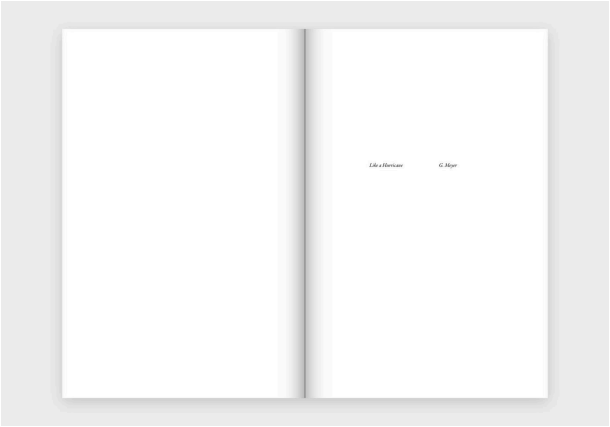
Spread: row of buildings by a river, figure on the wall



Spread: seafront promenade with a clock, three photos



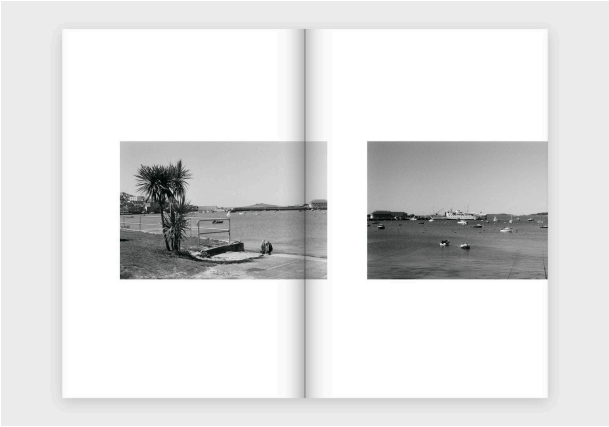
Spread: night promenade with lights, three photos



Open book, title spread almost empty



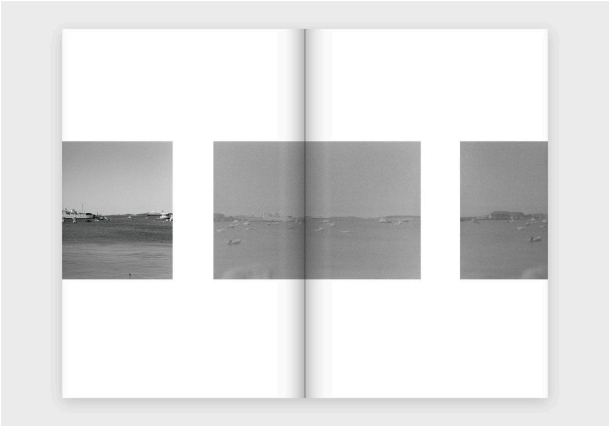
Spread: left page empty, short text block on the right



Spread: palm tree by the water left, bay right



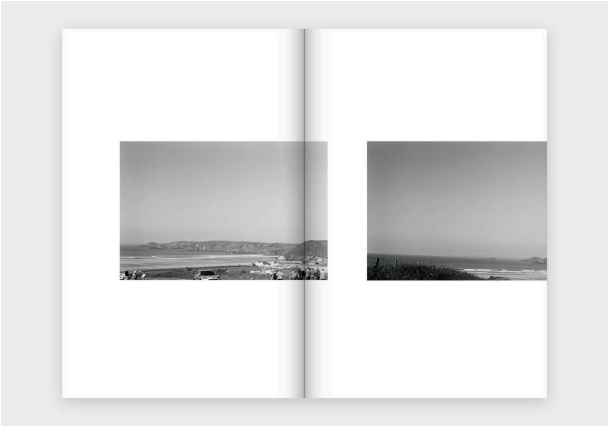
Spread: three photos of a bay and beach



Spread: coast with harbour, three photos side by side



Spread: coast photo left, text block right



Spread: two coast photos with horizon



Spread: dune grass and sea, three photos



Spread: three coast photos with beach and road



Spread: pedestrians on the coastal road, text block right



Spread: two people at a wall, beach right



Spread: beach with figures, three photos



Spread: narrow photo left, text block right



Spread: camper van by a lake, mountains right



Spread: lake between mountains, three photos



Spread: small photo left, text block right



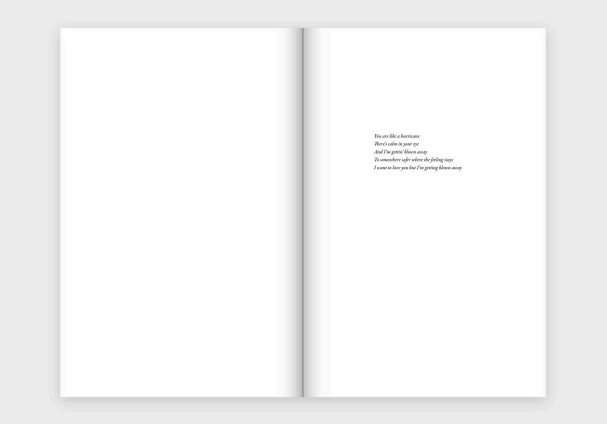
Spread: four street scenes in front of buildings



Spread: square in front of buildings, three photos



Spread: three photos of the square by the buildings



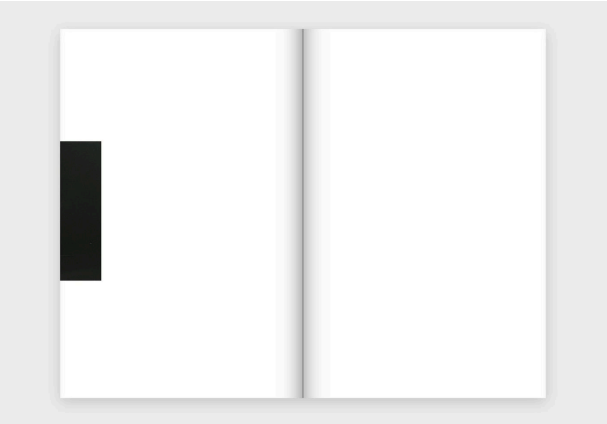
Spread: left page empty, text block on the right



Spread: person with umbrella left, lamp at night right



Spread: night photos with lights, three photos



Spread: almost empty, dark photo at the left edge

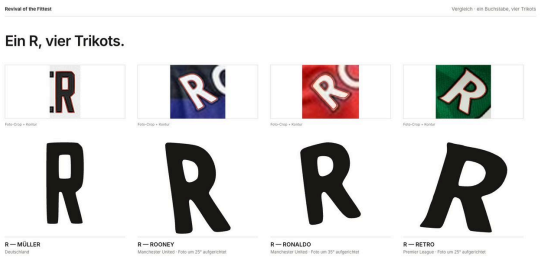
Revival of the Fittest

Type design, variable font, 3D animation, 2026
Hochschule Düsseldorf (HSD PBSA), course “Revival of the Fittest?” (Prof. Massimiliano Audretsch), ongoing project, winter semester 2026/27

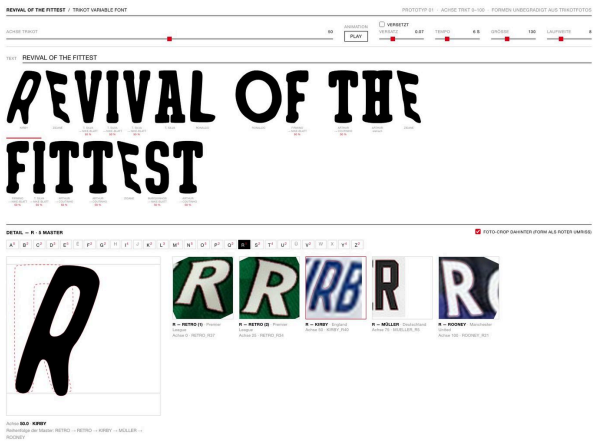
The project takes up the lettering on the backs of classic football shirts, mainly from the Premier League of the nineties. The letters are taken directly from photos of real shirts: cropped, cut out and traced. The shapes stay as rough as they are on the fabric and are not straightened.

Several variants per letter form the variable typeface TrikotVF. Its “Trikot” axis blends smoothly between the sources, for example between the R of Müller, Rooney, Ronaldo and a retro shirt. It is based on his own collection of around 2,000 match photos taken from behind. The type is also shown on a rebuilt Manchester City shirt (third kit, 1993–95), modelled and animated in Blender. On the website the shirt can be rotated and zoomed, and a name typed into the field appears on the back.





One R, four shirts



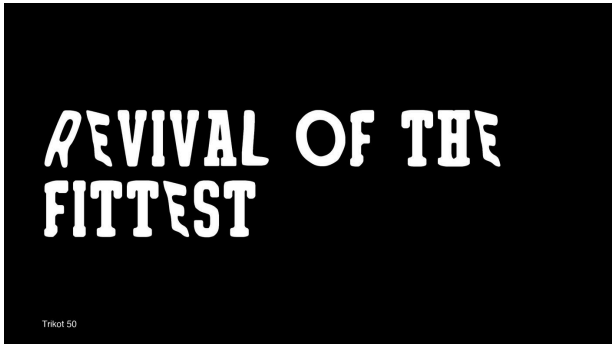
TrikotVF, browser prototype



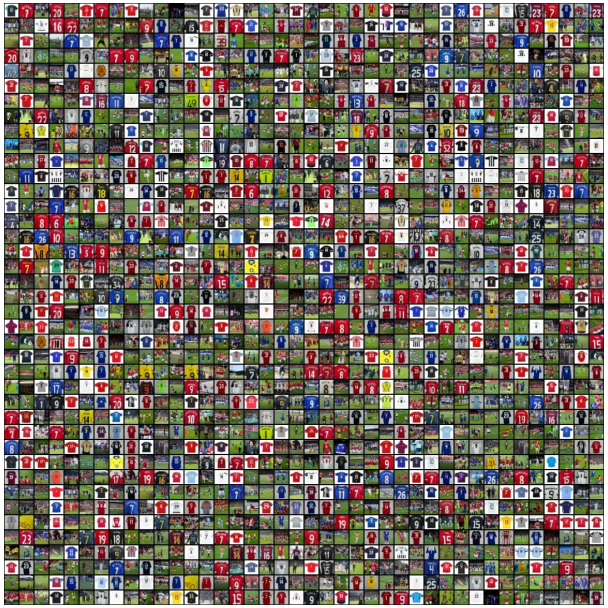
3D shirt, front



3D shirt, back



TrikotVF, step 50



Collection of shirt backs



Instagram story



Alphabet and numerals



Set in derived letters

Seoul

Analogue photography, 35 mm colour film, 2026
Seoul, South Korea

Analogue photographs from Seoul on three rolls of film – Kodak Gold 200, Kodak UltraMax 400 and a 500T cine film. The focus is on architecture and urban space: the Gyeongbokgung palace, glazed towers with illuminated lettering, ceiling structures, a promenade under an overcast sky.

The series is at the same time visual material for the term paper “An Alphabet as a Blueprint” (Ein Alphabet als Bauplan) – observations on Hangul in public space.





Dongdaemun Design Plaza, interior



Window, tree



Dongdaemun Design Plaza, forecourt



Palace courtyard, Gyeongbokgung



Cheonggyecheon stream, city centre



Tower, sky



Pavilion by the water, palace grounds



Painted façade



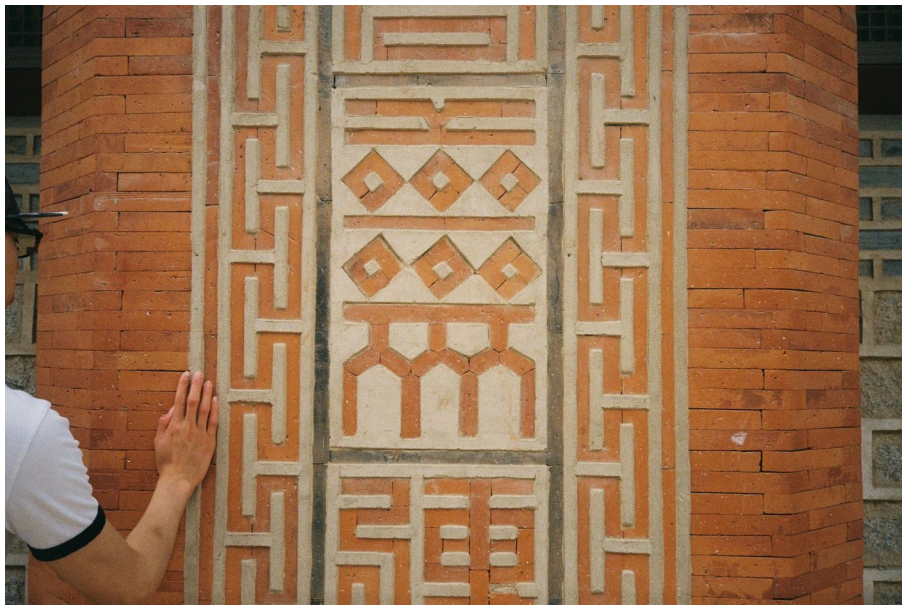
Palace roof, Gyeongbokgung



Residential towers



Concrete and lettering



Ornamental wall, palace grounds



Gyeongbokgung Palace

Summer, analogue

Analogue photography, 35 mm colour and black-and-white film, 2026
North Sea and Ticino, Switzerland

Four rolls of film from one summer, scanned on a Frontier: Kodak Gold 200 for coast and mudflats, Portra 400 for the Alps and the promenade, plus a further colour film and Ilford HP5+ in black and white. Empty, quiet landscapes – a tidal creek through the salt marsh on the North Sea, a ridge on Cardada-Cimetta above Locarno, a view of the open sea.

Shot on 35 mm, developed and scanned at the lab.





Ridge, Cardada-Cimetta above Locarno



Open sea, North Sea

Friends not Formalities

Photography for the collective, analogue (medium format and 35 mm, colour and black and white), since 2025
Friends not Formalities (FnF) collective, exhibition #FnF-01, Bilker Bunker, Düsseldorf, 20–21 June 2025

Friends not Formalities (FnF) is a collective of young artists and designers from Hochschule Düsseldorf. It creates spaces in which young voices become visible – regardless of status, budget or connections; all sales proceeds go to a charity chosen by the exhibiting artists. The first edition took place in June 2025 at the Bilker Bunker in Düsseldorf: illustration, animation, painting, photography and installation on around 100 square metres, plus live tattooing, a talk on visibility, a panel discussion and a DJ in the evening. Some 300 to 400 visitors came over two days.

Garlef Meyer has accompanied the collective as a photographer since its founding – from sorting prints on the bunker floor to installation and hanging, the opening, conversations and the party. The photographs were shot on analogue medium-format and 35 mm film, in colour and black and white, and together with the work of two other photographers form the collective's visual documentation.





Visitors at the photo wall



Exhibition space



Bunker corridor, black and white



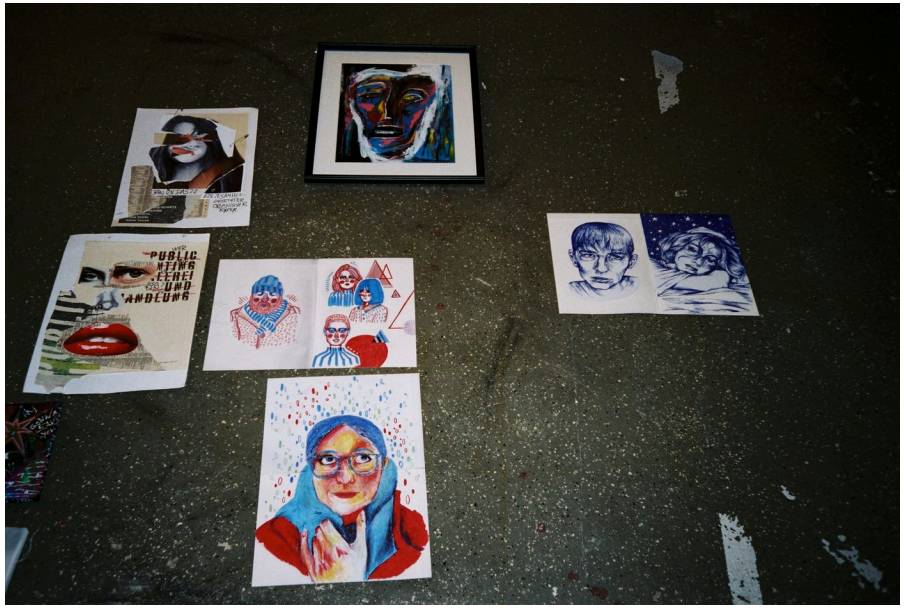
Fluorescent tubes, black and white



Opening, light leak



Talk on visibility



Works on the floor



Sorting prints



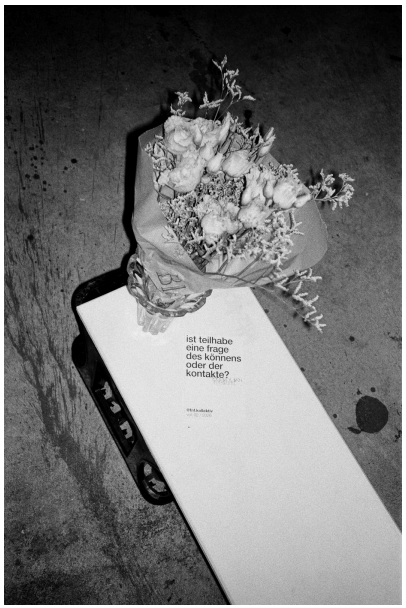
Fluorescent tubes



In front of the works



Opening, black and white



Flowers and card



Outside the bunker

Garlef Meyer
Texts

Selected texts from his studies: term papers and essays on design, technology and perception. The full texts are available in German only.

2026

An Alphabet as a Blueprint (Ein Alphabet als Bauplan)

Transferring the construction principles of Hangul to a German wayfinding system
Term paper, seminar “Excursion Seoul” (Exkursion Seoul) (Prof. Dr Hyun Kang Kim), Hochschule Düsseldorf (HSD PBSA), summer semester 2026, approx. 5,100 words

The signs in the Seoul subway are set in a script that was designed rather than grown over centuries. Hangul, the Korean alphabet, was created in the 15th century under King Sejong as a closed system with few basic forms, fixed rules of derivation and the syllable block as a modular unit. Among the scripts in use today, that is an exception. The Latin alphabet, in which German wayfinding systems are set, is by contrast the result of an unplanned development lasting two and a half millennia. The idea for this paper grew out of the excursion to Seoul. It brings together a script and a wayfinding system, which at first…

More Human Than Human? (Menschlicher als der Mensch?)

The Voight-Kampff test in Blade Runner and Maldonado’s question about the body in the digital world – read in the age of AI
Term paper, seminar “Digital World and Design” (Digitale Welt und Gestaltung) (Prof. Dr Hyun Kang Kim), Hochschule Düsseldorf (HSD PBSA), August 2026, approx. 6,500 words

Anyone writing with a chatbot today asks in passing a question that only a few years ago was reserved for science fiction: am I speaking to a human being or to a machine? The answer is becoming harder to give, because linguistic systems such as large language models (LLMs) simulate empathy, wit and hesitation so convincingly that the distinction becomes practically meaningless. What was a marginal question of cybernetics has become an everyday one. This is precisely the test situation that the film Blade Runner staged back in 1982: on behalf of the Tyrell Corporation, the eponymous “blade runner” has to…

Garlef Meyer

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@garlef.design · @garlef.foto

Garlef Meyer studies Communication Design at the Peter Behrens School of Arts, Hochschule Düsseldorf. He collects letters from football shirts, lets a slime mould grow through Arno Schmidt and has water draw patterns. A piece of work often starts with an experiment whose outcome he does not know. It ends with something fixed: a typeface, a signage system, a poster series or a tool that did not exist before.

In between he photographs on film. Often these are places where nobody happens to be: coasts in Scotland and the Basque Country, streets and courtyards in Seoul. With the collective Friends not Formalities he exhibits his photography. Together with others he designed a drinking fountain for Düsseldorf's city centre. Right now he is interested in what happens to typefaces when they rise again.

Education

since 2023 — BA Communication Design, Hochschule Düsseldorf – University of Applied Sciences (HSD), Peter Behrens School of Arts (PBSA)

2013–2021 — Abitur (secondary school leaving certificate), Lessing-Gymnasium, Frankfurt am Main (classical languages stream, Großes Latinum)

Exhibitions

2026 — "More Than Human – Drinking Fountains" (More Than Human – Trinkbrunnen), KreativRaumD, Worringer Platz, Düsseldorf (10 October); flyer, poster and visual identity of the exhibition with Nele Friese

2026 — "Collaborating with the Unknown", Bilker Bunker, Düsseldorf (exhibition design with Henning Sostmann)

Work & Involvement

since 2025 — Photographer for the Friends not Formalities collective, Düsseldorf

since winter semester 2026/27 — Elected member of the Faculty Council of Design (Fachbereichsrat Design), Hochschule Düsseldorf

2025–2026 — Elected member of the student design council (Fachschaft Design), Hochschule Düsseldorf

2017–2021 — School newspaper "Lessing-Journal": editorship, layout, photography

2017–2021 — Photographer for school events and a contemporary witness project

2020 — Promotional film for the open day, Lessing-Gymnasium (storyboard, planning, production)

Skills

Typography: reading, detail and macro typography

Editorial and poster design

Analogue photography: 35 mm and medium format

Darkroom printing: enlargements and prints of all kinds, film development, scanning

Digital photography

All Adobe applications: InDesign, Illustrator, Photoshop, Lightroom, Premiere Pro, After Effects

Blender, Cinema 4D, Unity, Unreal Engine

Glyphs

HTML, CSS, JavaScript, Three.js, Python

3D printing, laser cutting, photogrammetry

Languages

German (native speaker)

English

French

Italian

Contact

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Düsseldorf

Legal notice

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