

STATE OF DESIGN | **BERLIN 2017**



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STATE OF DESIGN | **BERLIN**



JUNE 1–4, 2017

Alexandra Klatt
Max Borka

Directors

Second edition, Germany, June 2017

DOING THE IMPOSSIBLE

When we launched the first edition of the state of DESIGN, BERLIN festival one year ago, our main aim was to propose an alternative—not just for the commercial events like fairs that almost purely focus on the commercial, while largely ignoring the often disastrous environmental and social effects of the overproduction which they promote, but also for the critical, experimental, more social, but marginal, events that denounce all this, while pointing in the opposite direction. Starting from the belief that it is the multi-layered, contradictory, and therefore almost unfathomable character of design that turns it into such an interesting phenomenon, and that the present crisis is so vast and complex that solutions can only come from a collaboration and exchange between these opposites, we radically went for a dialogue which many considered to be not done and impossible. We also believed that Berlin was the ideal place for this, since its recent history and lack of industry, had made it the world's first post-industrial metropolis and a giant Experimentierfeld, where out of sheer necessity strategies to celebrate crisis had not just remained theory but become daily praxis on almost any possible level.

The good life that resulted and that makes the average Berliner such as proud citizen, also turned the German capital into one of the world's favorite tourist destinations. Yet on the other hand, the new tactics that generated all this were so advanced and beyond all ex-

isting categories, that they remain incredibly hard to communicate. Berlin therefore urgently needed a platform, where these strategies could be shared & debated with the rest of the world. State had set itself the aim, to grow into that platform: spread over ten locations all over the city, in galleries, schools, campuses, and co-working spaces, the first edition tried to demonstrate this, brought a mix of student work and established designers, focusing on local talent but also on regions that were largely ignored by the international design scene, such as the Middle East. Its program reached from classic product presentations to a conference on design and violence, and a day devoted to the growing importance of film within social design.

Only a year has gone by since then, but a sea change took place in the Berlin design world. From a modest newcomer, state of DESIGN, BERLIN has suddenly become the only event in the German capital and of the Berlin Design Week. With it came a feeling of a much bigger responsibility. Instead of opting for a growth in size though, we decided that it was imperial to raise the intensity and density of the debate on future design first, and concentrated everything within one single location, going back to make a better jump, while doubling or tripling almost every single element, such as the number of workshops and nationalities. And mainly crowdfunded by the participants, we once more organized the festival without sponsoring or government funding, in order to keep our independence.

This booklet serves as the catalogue to the second edition. It is small and compact, but so is the event, on purpose. We also wanted something that we could give as a present to anyone who would visit, as a ticket and a

handy guide, and that would keep the size of a passport – available to anyone, and providing entry to a totally different world, a free state of design, where walls would not exist to divide and separate, people would not just be reduced to users or judged on their consumption, dreams would be there to be fulfilled, and everything would be serious fun.

Welcome to our world,

once again, you have nothing to declare,
And we thank everyone who made this festival possible,
the doubters first,

Alexandra Klatt & Max Borka
Directors state of DESIGN, BERLIN 2017

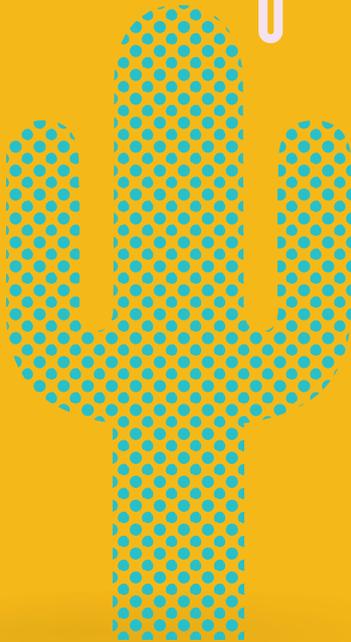
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TOTAL CHANGE



Nieuwe Global Gestaltung #001



NOW AND THEN, HOW SUSTAINABLE WAS MY SUSTAINABILITY?

LORENZ' BUTTERFLIES & THE PROOF
OF THE PUDDING

Five years ago, Max Borka and Mapping The Design World, an initiative he had launched one year earlier, curated a groundbreaking exhibition at the Biennale for Design and Social Innovation in Liège, Belgium. The exhibition, which traveled one year later to the Vienna Design Week, and also came with a publication that was freely distributed to the visitors, was called Form Follows Foco, 100 examples of Social Design. While the word Social in the subtitle had to be understood in the broadest sense, and included any kind of Experimental- or Critical Design that tackled societal issues, the word Foco referred to Che Guevara's Foquismo, the ideology that grew out of his premise that a small group of dedicated men can set off a revolution based on a hit and run guerilla strategy. For a long time Guevara's own fate seemed best proof for the fact that he had it wrong. But of late, the rise of digitalization and the social media in particular, created opportunities through which projects such as the ones in Form Follow Foco, could raise their impact far beyond the local level, and could even become like Edward Norton Lorenz' butterflies, altering the path of a tornado in Texas by flapping their wings in Brazil.

Most design doesn't like time or ageing. Aiming for a timelessness which in fact doesn't exist, and/or celebrating the eternal Now, it prefers to live in a state of Alzheimer. That was one reason why, five years after Form Follows Foco, Max Borka and his co-director at state of DESIGN, BERLIN, Alexandra Klatt, decided to take the proverbial proof of the pudding, by launching a research into what happened to these 100 products, projects and processes in Form Follows Foco. The exhibition 'Now and Then, How sustainable was my sustainability?' shows the first results. More than half of the initiators behind the projects did not answer, which might be considered a clear answer. Others replied: don't call us, we call you, but didn't. Some reported that they had given up because of sickness, or lack of response. Others got broke. Some have been successful, but as the stories in Now and Then illustrate: there is no magic-one-bullet-formula for success, and the road that leads to it is invariably a long, winding and bumpy one. Getting from A to B is an experience full of trial en error. In Social Design, this rule is even more valid than in any other kind of design, since its main material is not wood or metal, but human beings. It first has to overcome the differences that divide the community that is its prime target, before anything else can happen. The enormous complexity of this subject matter, and the fact that the projects operate in different fields, such as the six that stand central to this exhibition, makes an exhibition as Now and Then all the more a necessity, as a platform of exchange, where experiences, and strategies can be compared, and a common language can be discussed.

This exhibition marks the relaunch of Mapping, which had slowed down its activities after it continued scanning and publicizing hundreds of projects in the wake

of the success of Form Follows Foco. It also has no further ambition than to show the beginning of the beginning of a research into might bind these projects, beyond their differences, and a system in the maddening world of social design. Yet in doing so, and by going back to what once was the future, it also hopes to reinstall the importance of time as an essential component of design, be it only to keep a young generation of feeling obliged to reinvent hot water, battling design's Alzheimer.

“(It makes clear how) in the last 5 years, there has been a growing interest in this issue and new designers, young designers are reacting to it.”

Ezri



GERMANY / DENMARK/ ICELAND |
OLAFUR ELIASSON

FROM LITTLE SUN ORIGINAL TO LITTLE SUN DIAMOND

2012:

When Tate Modern invited Berlin based Olafur Eliasson to do a sequel to Weather Project, the 2003 show that established him as one of the world's leading artists, drawing over 2 million visitors, he surprisingly turned up with a project in which the giant sun that dominated Weather Project was replaced by Little Sun, a hand-sized solar-powered lantern, primarily meant to bring light to the 1,6 billion that have to survive off the grid.

2017:

Dear Max Borka,
(...) We now (al-
most) have 3
products

- ♥ Little Sun Original (...): We distributed over 500.000 lamps since its launch in 2012, half of them going to rural areas in Africa
- ♥ Little Sun Charge: A solar phone charger with integrated LED light. That was a response to the fact that people in Africa asked us if they could also charge their phone with the Little Suns, as access to a phone/internet is key for communication and development. We launched this product in September 2015 with a very successful crowdfunding project (we raised 250.000€).
- ♥ Little Sun Diamond: Just revealed by Olafur at Design Indaba, a smaller lamp with a stand – launch in September."



image 1: Tomas Gislason: Olafur Eliasson with Little Sun Original

image 2: Little Sun Diamond

www.littlesun.com

GREAT BRITAIN | STUDIO SWINE FROM THE SEA CHAIR 001 TO THE GYRERAFT COLLECTION

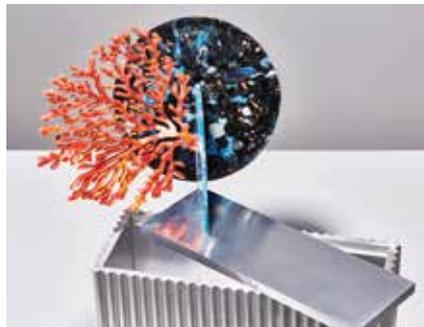


In 2012, the world's oceans already contained an alarming 100 million tons of plastic—a figure that was said to double in the next ten years. The

plastic waste takes thousands of years to degrade, and acts as a sponge for anything toxic, poisoning the food chain with quadrillions of small nurdles and other micro-plastics that pose as tasty sea-creatures. London based design studio Studio Swine, founded by Azusa Murakami and Alexander Groves, reconverted these nurdles into a Sea Chair, and designed equipment that could allow the local fishing industry in decline to produce objects from plastic debris on floating factory ships.

2017:
"Hi Max,
(...) Since then (we) kickstarted an expedition to join a sailing vessel to explore the North Atlantic Gyre and created a new machine for melting plastic. We exhibited at Selfridges ultra lounge to coincide with the department store banning all single use plastic water bottles throughout their whole store. (...)

Alexander & Azusa"



objects, using a Solar Extruder they invented and built themselves.

image 1: The Sea Chair

image 2: The Gyrecraft Collection

www.studioswine.com

GERMANY | STEPHAN AUGUSTIN FROM WATERCONE TO SKATEBOARD TRUCK



2012: In some 50 developing countries, a great deal of the population lives in nearest proximity to a coastline and water. Unfortunately they cannot drink it, since it is salt. Taking its shape after a typical African Tajin, and launched in 2002, the Watercone purify salt or brackish water, by way of solar distillation. It is mobile, lightweight, recyc-



ble, and easy-to-use. The device consists of a clear plastic cone on a black basin in polycarbonate. Once water is poured in the basin, solar radiation heats the air and water. A cap similar to that of a pop bottle, insures that the water is not lost to the atmosphere. Evaporated water condenses on the side of the cone and trickles down to the circular at the cone's base. Once the cap unscrewed, clean water can be drained into a container. With up to 1,5 liters in 24 hours, a Watercone covers a child's daily need of freshwater.

2017:
 "Dear Max,(...) the Watercone project is dead since this year! No investor is willing to restart production. (...) Therefore I stepped into my old passion and designed the best skateboard truck.
 With best regards
 Stephan Augustin"

www.watercones.com

image 1: The Watercone image 2: The Curbboard surf skate truck



DENMARK
 | ION SOR-
 VIN & N55

**FROM THE
 WALKING
 HOUSE TO XYZ
 CARGO**

2012: Solar-
 and wind-pow-
 ered, The Walk-
 ing House was
 also equipped
 with six compu-
 ter-steered
 hydraulic legs
 that could carry
 the three meter-
 high hexagonal
 dwelling around.
 "For it is a com-
 mon fact that
 walking helps to
 concentrate and
 creates a mental
 state that en-
 forces mobility
 of the mind." In-
 spired by a con-



frontation with Romani travellers, the pod was first and foremost to communicate N55's core message of freedom and nomadism, about not disturbing your environment, and not having to own land.



image 1: Ezri Tarazi: Bazooka Joe

image 2: From the Violent Object exhibition. Ezri Tarazi: Haleh is Gone.

**OTHER
PROJECTS HIGH-
LIGHTED IN THE
'NOW AND THEN'
EXHIBITION
INCLUDE:**

GREAT BRITAIN | JOSHUA SILVER &
THE CENTRE FOR VISION IN THE
DEVELOPING WORLD,
OXFORD UNIVERSITY

AD SPECS



Spectacles with liquid lenses that can be tuned by the user, without the help of an optician, extremely scarce in developing countries

"The progress of the project - (...) is not as fast as I would like, but still quite fascinating".

www.adaptive-eyecare.org

GUATEMALA | CARLOS MARROQUIN &
MAYA PEDAL

BICIMAQUINAS

Reconverting old bicycles into "people-powered machines"

www.mayapedal.org

HAITI / USA | AMY SMITH & MIT D-LAB
SUGARCANE CHARCOAL

A clean alternative, not only for wood charcoal, but also for often the life-threatening briquettes that have to replace them.

www.d-lab.mit.edu/

INDIA | ARVIND GUPTA

Tirelessly traveling for three decades, teaching children—young and old—how to make toys from trash, and science from scrap.

"I have not been well and will not be able to participate"

www.arvindguptatoys.com

INDIA | VINAY GUPTA
HEXAYURT

Some panels from whatever material available, plus some tape—more is not needed to build this emergency shelter. Its instructions were free for download on the web.

"Hexayurt.capital is eating my life right now."

"Hexayurt.capital is eating my life right now."

www.hexayurt.com

USA | I-BEAM DESIGN **THE PALLET HOUSE PROJECT**

Initially conceived as a shelter for refugees in disaster stricken areas, the project later evolved into a modular, prefabricated solution to affordable housing in general, empowering inhabitants to build according to their own needs. And taste.

www.i-beamdesign.com

USA | RICK LOWE **PROJECT ROW HOUSES**

Inspired by Joseph Beuys and his ideas on social sculpture. Converting 22 shotgun-style houses into an arts center, and thus triggering an exemplary renovation project that spread over the whole district and beyond.

www.projectrowhouses.org

USA | MAGDA SAYEG

The Mother of Yarn Bombing, interventionism that mainly seems to draw its strength from the 'weakness' of its material and technique, female, flexible, fragile—a guerilla that speaks no violence.

"More opportunities". (Sarah Gallagher)

www.magdasayeg.com

ZAMBIA / GREAT BRITAIN | SIMON BERRY **COLALIFE**

Launched to get life saving medicines to isolated places worldwide, this non-profit project was all about finding and fully exploiting the crack in the system –the

best distribution network in the world, plus the unused space between bottlenecks in a cola crate.

www.colalife.org



CONNECTIES, A FLEMISH PLATFORM



Designer Bram Kerkhofs, recently awarded as the best in his category in Belgium, was invited to curate a Flemish platform at the festival. Kerkhofs selected five leading architectural, design- and artist studios from the Flanders region to exhibit next to him on the theme of Connecting – therefore

the title, Dutch for Connections- a keyword to his work and this year's festival. Participants in the exhibition include the duo Gijs-Van Vaerenbergh, Wesley Meuris, Oscar Hugal, Daan Gielis, and Ief Spincemaille (Werktank). Moderated by Max Borka, they also debate the connections between art and design on the opening day of the festival. Connecties has been made possible with the kind support of the Flemish Community in Belgium, and the General Representation of the Government of Flanders in Germany.



BELGIUM | DAAN GIELIS
SURVIVAL TACTICS 9,99€

Expressing the ambiguity of 'contemporary survivalism', in which neoliberal doctrine and disaster capitalism force us to 'survive on the market'. "On the one hand the bonfire provides the ability to cook and give light and warmth, on the other hand danger is always looming in the shape of fire and an open gas canister which is very present."

www.daangiellis.be

BELGIUM | GIJS VAN VAERENBERGH
MIRROR I & II

Gijs Van Vaerenbergh is an artistic practice founded by Pieterjan Gijs and Arnout Van Vaerenbergh. Their work, that mainly consists of public and architectural inter-



ventions, focuses a great deal on perception and reframing, taking the world as a found object that gets a twist and a new perspective, such as their see-through church in Borgloon, Belgium, in their best known work, "Reading Between the Lines", a mirage that looks like it could disappear any minute. All these elements are also to be found in these more modest mirrors, made from polished stainless steel sheets, and fixed with hardened steel nails.

www.gijsvanvaerenbergh.com



BELGIUM | OSCAR HUGAL
 (FOR NATE LIGHTS' ARTIST EDITIONS)
APPARATUS WITH MULTIPLE SWITCHES FOR OPERATING A LIGHT BULB, CALLED HILBERT

Inspired by the legendary computer scientist Alan Turing and early coding and decoding machines, this device challenges the user to look for a specific combination

AT THE INTERSECTION: A BALTIC PLATFORM



Some twenty design studios and manufacturers participate in a Baltic platform at the festival, offering an overview of the design scene in a region which, since it cut itself loose from the Soviet–Union, opened itself up enormously, updating its long lost traditions, and going globally, as a small player at the intersection of three very different zones of influence, Scandinavia to the North, Europe to the West, and Russia to the east. The platform was curated by Brigitta Ziegler, ambassador of the festival in the Baltic States. Lithuanian participants were selected by Audrone Drungilaite, CEO of the Lithuanian Design Forum.



LITHUANIA | INESA MALAFEJ ARUNAS
ŠUKAREVICIUS (ETC.ETC.) FOR EMKO

NAÏVE

A furniture family that started with a chair of such roguish simplicity that it looked as if it could have been drawn by a child: a carved solid ash seat and six legs of equal length to screw. It hardly takes a minute to assemble them, and another one to flat-pack them for shipping. The rest of the collection speaks the same modest and clean language as this surprisingly comfortable chair, resurfacing the ancient Baltic tradition of craftsmanship.

www.emko.lt

www.etcetc-studio.com



ESTONIA | JOHANNA TAMMSALU
& TAMMA DESIGN PÜ

NÖRK RACK

A lightweight but very strong clothes hanger, since the hooks that turn the technically advanced nylon ropes into house accessories took their inspiration from mountaineering equipment, nautical tools and rescue work. Nörk Rack can hang from the ceiling, a beam, or pipe-works, or hooks. The device is small and discrete, and when the load is lifted the hook can also easily be moved up and down.

www.tammadesign.com

ESTONIA | ANDRES ALMAZOV
(FOR 123OK)

CROSSLOCK FURNITURE

Can be (dis)assembled in no time, and without any screws or any other tools needed. The user just has to cross the legs of the furniture and fix them with the chair seat or table-board. Available in a children and adult version, handmade from birch plywood and coated with natural OSMO oils, utterly harmless. Each piece is also unique due to the wood patterns.

www.123ok.eu



ESTONIA | VEIKO
LIIS & TAIKONAUT
(FOR JOVVUT)

BERLIN

Jovvut – Seto for ‘to give the power’ – was created from the idea that you need very simple furniture if you want to keep moving ahead. Combining hipster philosophy with Scandinavian tradition and DIY elements, the plywood Berlin collection—a chair, table and bed—wants to be available for less than 50€, and users should be able to decorate them themselves.

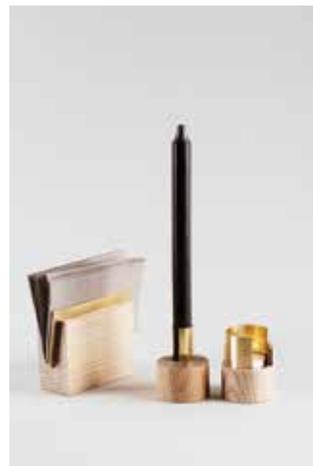
www.jovvut.com



LITHUANIA |
NAMUOS

**ECLIPSE, CRESCENT &
ENVELOPE**

Namuos is a Vilnius based design studio, owned by Rasa Kolesnikovaite, and creating interior decoration accessories, all designed by Lithuanian designers, and mainly by Barbora Adamonytė-Keidūnė. Its mission is functionality, quality and simplicity, using natural colours and materials.



LITHUANIA | MARCH
REFLECTIVE OBJECTS
PICNIC/TABLE CLOTH
JOLLYPOP &
COTTON TWITTER



March was founded in 2012 by Martynas Kazimierėnas and Egle Opeikienė. It invents its own products or collaborates with other creatives. Its range varies from Cotton Twitter, a t-shirt on which users can write a message that doesn't come off until washed, to Reflective Objects, wearable safety badges, and Picnic /Table cloth, that looks like paper but is almost impossible to tear apart.

www.march.lt





LEBANON |
200GRS (RANA
HADDAD &
PASCAL HACHEM)

IN-TENSION

An installation built around some simple rods that create the necessary tensile pressure to restructure a space and hang objects without having to pierce and damage the floor and ceiling—an act that under the circumstances may even be understood as political.

www.200grs.com



BELGIUM |
RENE SOUVAGIE

NAIL NAILS NAIL

A collection that goes back to the time when—with the simplest of tools, the nail—design was born. Souvage turned it into a precious jewel, in gold, and made one nail nail the other, to celebrate design's importance when so many preach the Great Divide: connecting everything.

Image © Anna Pannekoek



SWEDEN |
SIMON
MORRIS
(FOR FLYTE)

FLYTE, LYFE & STORY

Awarded by Time magazine as one of the best inventions

of 2016, Flyte is a light that floats free in the air by magnetic levitation, powered via induction. The levitating planter Lyfe even gently rotates during suspension, which benefits Air Plants, as their nutrients are absorbed through the air. And equally ambitious, the levitating Story clock takes the experience of time to a next level.

www.flyte.se

SLOVAKIA |
MARIAN LASSAK
DIARY OF DAILINESS

A collection of three standing lamps, and three objects that are mounted on the wall, celebrating the beauty in the banal, such as otherwise lost and empty corners.

www.marianlassak.com





ALLES NEU

Nieuwe German Gestaltung #006





ALLES NEU is the sixth edition of a traveling roadshow, set up by state of DESIGN. Each time it shows a new and different choice of the latest and best in German design. In doing so, it constantly changes its appearance, depending on the circumstances under which it is organized. Its first edition, Nullpunkt, took place at the Marta Herford museum, in 2009, and . since last year 's state of DESIGN, BERLIN festival hosted the third one, Refugium, the number of editions has been rapidly increasing. The Interieur Biennale in Kortrijk, Belgium, served as a platform for the first international edition, The Wall, in October 2016, after which a very successful fifth edition took place in Cologne in January, parallel to the imm Interior Fair. This sixth edition presents an overview in images of these past five editions, with a list of participants that reads like a who's who in German design. And next to that, the latest Nieuwe German Gestaltung will of course also show its own selection.

As the title of the series –with its mix of three languages, Dutch, English and German– already indicates, the approach of Nieuwe German Gestaltung is different from other exhibitions on German design,

in that it tries to be open, cross-border, and international. Already in the first edition, the designers that stood central were mostly designers that resided in Germany but foreign by origin, and were therefore largely ignored by the local design scene. Their design strategy was most often also different, more experimental, critical, and social than the industrial one which German design likes to associate itself with. And at times of crisis, in which a dialogue between all these different visions has become more and more a necessity, the Nieuwe German Gestaltung series has kept this multi-layered approach, mixing old and young, established and coming up, tradition and future design, and plenty of other opposites into a most lively and explosive whole.



The title of this edition, Alles Neu, refers first and foremost to the urgent need of a new vision on German design, much more than to the novelty of the exhibits. And if the final result may paradoxically look pretty un-German to many, we have already reached part of our goal.

images: NGG #001 Stefan Diez, NGG #002 Hettler.Tüllmann, NGG #003 Seongli Choi, NGG #004 Martin Holzapfel, NGG #005 Philipp Weber.



SUSANNE STAUCH
(GOLDPRODUKT)

SALIERI

A shaker that holds 500g of salt. While the partly unglazed porcelain offers a non-slippery surface, its shape pays tribute to the slowly disappearing, typical plastic packaging used by Salinas.

www.susannestauch.de



ANNA BADUR

BLUE SUNDAY

Typical for the designer's trial-and-error approach, in which the end result is determined by the process, and never known in advance.

This tableware experiments with the cobalt blue that has been in use for stamped decors for centuries, By dripping it on porcelain pieces, and playing with diluting and evaporation processes, water movement is captured. Each piece is unique.

www.annabadur.de



VERA STASSEN
BHUT

A porcelain set comprising cup and saucer. The bottom of the cup is round to fit the hands comfortably. The inside graces a golden line drawn by hand that

also marks the part above the line that stays cooler and can be held with fingers or touched by lips, without any risk of burning.

www.verastassen.de



MARTINA ARMBRECHT

FOLD

Rethinking the drying rack, a household helper that, despite of its ubiquitousness and the obvious flaws of predecessors, is still ignored by the design scene. Fold is not just more sculptural, but a joint allows to open the rack in one single movement, after which it is immediately kept in a locked position.

www.martinaarmbrecht.com



DANIEL BECKER
AUREOLE

By moving the shade of this luminaire up and down along the wire, the light can be directed towards the ceiling, towards the floor or to somewhere in between, making the quality of the light vary

between that of a ring on the ceiling and that of a full spot, without being blinding.

www.danielbecker.eu



FREDERIK
KURZWEG
VEIL

Each of the variants within this luminaire collection just consists than two curved sheets of metal and a few thin struts. The smaller black sheet to the front gives the impression of floating freely into space, and directs the light of the invisible bulb behind it to the larger and perforated white sheet at the rear. About 30% of the light passes through the perforation, creating a

veil of light behind it. The remaining 70% is reflected to the front, ensuring good illumination.

image © Noel Richter

KINZO

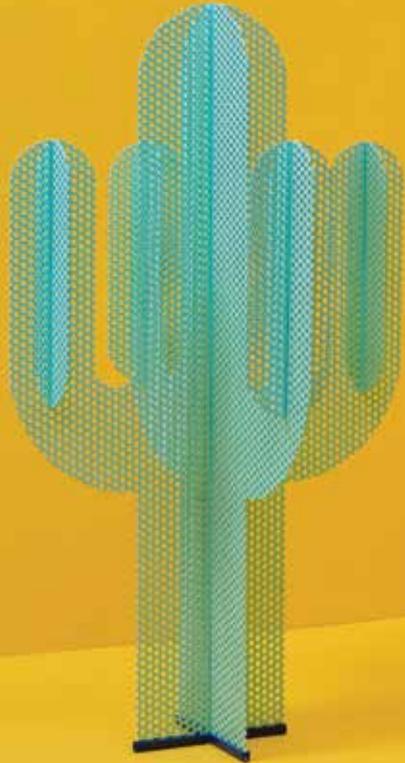
Stummer Diener design, but updated. Named after a Japanese ghost in the pacman game who can merge with others, this cylindric plywood side table has its bottom edge milled in a wavy line to heighten its graphic, light, playful and yet spooky appearance. Like the ghost, it can take another identity. The top opens for instance, so that it can be used for storage. Comes with a Kinzo Bench.



FADE OUT CACTUS

The fact that, contrary to common metal sheets, the cutting edge of perforated ones has a spiky contour, was the first impulse for this experiment. Out of the assembling of six laser cut elements arose a 3D cactus. Its character varies according to the viewer's position.

image © Noel Richter
www.frederikkurzweg.com

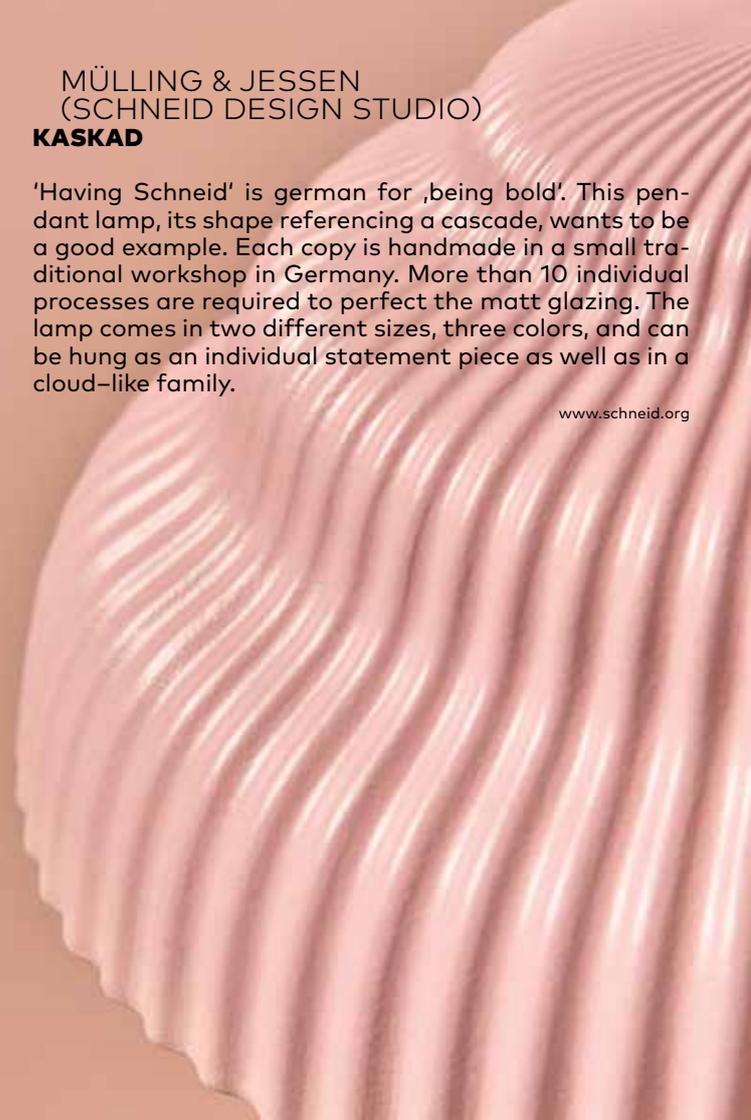


MÜLLING & JESSEN
(SCHNEID DESIGN STUDIO)

KASKAD

'Having Schneid' is German for 'being bold'. This pendant lamp, its shape referencing a cascade, wants to be a good example. Each copy is handmade in a small traditional workshop in Germany. More than 10 individual processes are required to perfect the matt glazing. The lamp comes in two different sizes, three colors, and can be hung as an individual statement piece as well as in a cloud-like family.

www.schneid.org





JOA HERRENKNECHT
ONDA

A lamp which invokes a hat that balances on a stick, and all the thoughts and emotions that come with this. The light is dimmable, the lampshade rotatable, and the switch has been integrated in the stick with a LED-Touchsensor.

www.joa-herrenknecht.com

BEN ESSER
BOB

An experiment with metal and helical techniques, hovering between the sculptural and purely practical.

www.benesser.de



FILIP SELLIN &
COORDINATION (BERLIN)
THREAD FAMILY

A set of height-adjustable furniture pieces, which started off with a stool featuring a thread and seat lathed from walnut wood, on a welded and colorful steel base. Meanwhile, the collection also includes a Bistro Table, High Stool, Higher Desk and most recently the Thread X-Bock Trestle—all speaking the same language.

www.coordination-berlin.com

* Coordination is also a partner of state of DESIGN, BERLIN 2017



ANJA SOPIC
GHOST LAMP

An installation of drawings and mirrors, developed for the occasion, and reflecting on the values and rules within both the design practice and consumer culture, by mapping aspects of her own furniture.

anjasopic.tumblr.com





THE
CUCULA
REFUGEES
COMPANY
FOR
CRAFTS
AND
DESIGN

THE BLACK COLLECTION



Cucula is a Berlin-based association from and for refugees, a workshop and an educational program—all-in-one. Its fame also comes from the furniture collection it pro-

duces, inspired by the 19 DIY furniture designs which Enzo Mari published in 'Autoprogettazione' in 1974— a milestone in design history, challenging the capitalist paradigm of mass consumption, and advocating a democratisation of design. Totally in line with this, Cucula's collection, of which it presents a black version at the festival, is meant to be more than just furniture, and aims to be ambassador for ideas that help refugees to break with the notion of 'victimhood', and to unfold their self-determination, with a pragmatic, immediate and action-oriented approach, in contrast to the still largely theoretical debate about the situation of refugees in Germany.

www.cucula.org

DESIGN FACULTY OF THE UNIVERSITY
OF APPLIED SCIENCES, MUNICH

'PIECE BY PIECE FURNITURE'

Initiated by Matthias Marschner of Hirner und Riehl Architects and City Planning, supervised by the designer Michael Geldmacher, students of Prof. Florian Petri developed a chair



and table for 'Bellevue di Monaco', a local refugee centre that set itself the aim of becoming one of the main socio-cultural hubs in Munich. Recently launched, the furniture will be produced by Goïn, yet the refugees are also involved in the production, personalising the pieces, with sandblasted inscriptions in the messing feet, for instance. While the chair and table come with documentation that explain their intention, the furniture was developed after a series of other criteria that reached from the fifties architecture of the building, to the need to be solid and stackable, open and light, transparent, dynamic, versatile, and able to adapt to the café's and centre's many activities. The students were given the opportunity to design furniture for a real client, in a collaborative process; furthering their social and empathic skills, and in a project that connected the challenge to design a chair, to that of finding solutions for one of the most urgent problems. Team members also included

Aylin Patterson Aykent, Johanna Amann, Benjamin Bohnhorst, Julia Färbert, Alena Gall, Johannes Hoffmann, Philip Junk, Anja König, Katrin Lehmann, Carina Sabbagh, Andreas Siegfried, Johannes Straka, Carolin Kunert, Julia Strobl, and Marika Tiikkainen.



GERMANY / KENYA |
SUSANNE STAUCH,
ANNA BADUR &
UNIVERSITÄT DER
KÜNSTE UDK BERLIN

LOVE SCHOOL

This project grew from a semester of exchange between design students from the Universität der Künste / University of Arts UdK Berlin, and pupils from the Love School in Nairobi's slum Kawangware, Kenya.

The contact and collaboration, which first ran online, via skype, finally culminated in a trip of the students to Kenya, and a hands at the Love School. In a co-creation process, experiments were done with a great variety of materials, from porcelain to bulk trash. The final sale of the objects that resulted, served the purchase of a piece of land for the continuously displaced Love School Center. And more in general, the project set itself the aim to question the principles of education, development aid, cultural and societal barriers; and the hype around digitalization, while exploring the theory of embodied cognition which emphasizes the importance of physicality in the process of learning. A long term vision even includes the development of methods and settings of creative learning that can be applied in short, mid or longterm workshops and classes all around the world.



Designer and UdK professor Susanne Stauch developed the concept and got her colleague designer Anna Badur on board to supervise it. While exhibiting their own work elsewhere at the festival, both are also lecturing on the project as part of state's events program.



ROLF BAUCHE &
REINHARD
CREMER
(AERO 1946)

WELLBLECH COLLECTION

Grown from the observation that—despite its extreme lightness—Wellblech or corrugated sheet metal hardly inspired interesting furniture in two centuries of existence.

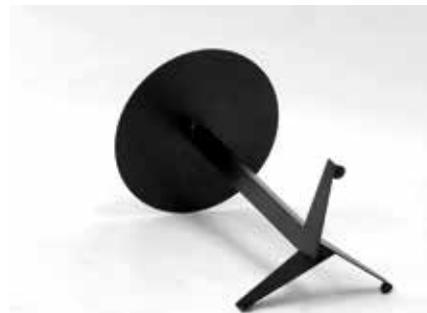
www.aero-1946.com

GERMANY | MAGAZIN NEWS FROM THE M-COLLECTION

The extraordinary German producer, editor, distributor, and retailer Magazin already made itself a reputation in the seventies when it entered the market as a pioneer in bringing the dynamics of the work floor into the home, and combining edgy designers with an industrial approach. Still true to that spirit, the company highlights six designs from its own M-collection at the festival, and some of them are totally novel.

www.magazin.com

GERMANY | THOMAS SCHNUR CONSTRUCT



Updating the classic bistro table. The round table top rests on three identically constructed parts, which are laser cut out of 3mm sheet metal, with a minimal loss of material, and fixed through spot-welding. Two sizes, large and small. In- and outdoors.

Image © Alexander Böhle.
www.thomasschnur.com

GERMANY / SWITZER- LAND | KUNO NÜSSLI CONTAINER DS



A miniature version of the ultimate symbol for these mobile times, and nomadism: the metal cargo container. The front side slides open neatly to reveal its content, which can be anything. Modular, versatile and stackable, the container comes in three different versions and many complementary items.

www.kunotechnik.ch

CHAIR ARENA & WORKSHOPS



JAN KÖRBES, REFUNC & INSIDE,
THE INTERIOR ARCHITECTURE MASTER
DEPARTMENT OF THE ROYAL ACADEMY
OF ART, THE HAGUE, NETHERLANDS

CHAIR ARENA

Much more than just a showcase state of DESIGN, BERLIN 2017 intends to be a playground and think tank where the future of design can be re-invented and debated by the participants and audience. Literally at the centre of the venue stands a 10m diameter arena, designed and built by Jan Körbes from Berlin— and The Hague based Refunc studio. The Chair Arena first and foremost serves as a Decision Making Lab or Entschei-

dungslabor for INSIDE, the interior architecture master department of the Royal Academy of Art in The Hague, but next to that it is also a platform for the events program of the festival, which includes lectures, debates, film screenings etc. By constantly scanning, analyzing, changing, and adapting the circumstances in which these events are organized within the arena, the students and tutors of Inside also use them as a case study for what is the aim of the Entscheidungslabor: research the way in which the architecture of a space and the very design of a debate can influence the process of decision making, and find ways to improve them.

Refunc is, next to MVRDV, one of leading Dutch architectural and design studio's that were invited to collaborate in the Entscheidungslabor project. Steered by Denis Oudendijk in The Hague, Netherlands, and Jan Körbes in Berlin, Refunc describes itself as 'a laboratory for economical life-cycle extension', and is mainly known for its experimental structures and mobile micro architecture from waste material, going from fridges to audio-cassettes. Refunc's approach starts from the idea that 'garbage' is a 'resource' that got lost on its way and somehow also lost its identity.

Some 500 folding chairs –interconnected with binders and stacked—were the bricks from which Körbes and Refunc improvised a Chair Arena at the Vollgutlager—a 500-fold invitation to sit, meet, debate and celebrate, expressed by a material that is the very embodiment of the mobility, flexibility and nomadism hidden in the word mobili, Italian for furniture. The circular wall created by the folding chairs serves as a support for a presentation of the first Entscheidungslabor, which was held during the Rotterdam Museumnight at the local Goethe Institute beginning of March. But on the inside the arena is empty, and ready to reshape itself with

knowledge, and meanings that have all too often been overlooked or neglected. The Berlin edition includes two workshop days, next to an exhibition that shows the results of the first one.

The Berlin workshop and exhibition have been made possible by the kind support of the embassy of the Kingdom of the Netherlands in Berlin and Creative Industries Fund NL.

www.here-there.net

DAY 1:
ATELIER NL, NETHERLANDS: MAPPING TYPOLOGY
June 2, 11.30am till 5.30pm, Vollgutlager der Alten Kindl Brauerei

Starting from the principle that design is not just about creating objects, but a process that reveals a hidden world of data through observation, participants are invited on a personal journey, collecting what they feel attracted to, and exploring, sharing and organizing these findings.

DAY 2:
MARGRIET CRAENS & LUCAS MAASSEN, NETHERLANDS: DEALING WITH OBSTACLES AND BORDERS
June 3, 11.30am till 5.30pm, Vollgutlager der Alten Kindl Brauerei

At times in which borders, walls and obstacles are still claimed by many to be the ultimate solution for societal problems, this session will investigate different kinds of obstacles, and ways to avoid them in a playful manner.

www.ateliernl.com
www.lucasmaassen.com



ROYAL ACADEMY OF ART, THE HAGUE,
NETHERLANDS (IN COLLABORATION
WITH REFUNC AND MVRDV)

DECISION-MAKING LABORATORY OR ENTSCHEIDUNGSLABOR

The Decision-Making Laboratory or Entscheidungslabor was born from the observation that more and more people want to enter the public debate on current issues in Western society, and the assumption that all decision making begins with the ability to have a good conversation. Master students from Inside, the interior architecture department at the Royal Academy of Art in The Hague, therefore took on the challenge to develop spaces that would better suit future demands that come with decision making. One of these 'decision devices', which are created in close collaboration with leading architectural and design studio's such as Re-

COLOPHON

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