

BERLIN DESIGN SELECTION
– at Biennale Interior Kortrijk –



bartmann berlin

Unidorm & Neon

What was the inspiration for your products?

Very often, the product development at bartmann berlin is connected with a specific need. With UNIDORM, the challenge was to combine the different materials in a harmonious manner, and to give the bed a natural and simple elegance. In turn, NEON brings order on the desktop with its lively use of colour and form.

How would you describe your style?

We pursue a reduced and contemporary language of form and combine this with traditional craftsmanship and methods of manufacturing. Thereby, we are also happy to work with external designers whose own designs meet these aspirations. Modern production methods and the selection of high-quality materials of course also matter to us.

What do you associate with the »Berliner Zimmer«?

As a Berlin-based company, the »Berliner Zimmer« has accompanied us since our early childhoods, all the way to the present day: our office is in a classic »Berliner Zimmer«!

In a Berlin apartment, in which part of the »Berliner Zimmer« do you see your product?

Today, due to its quiet and somewhat dark location, frequently with a window facing the courtyard, the Berliner Zimmer is commonly used as a bedroom, while previously as living rooms and parlours. This reflects the modern conception of a living space. In this respect, UNIDORM is a perfect match.

What do you expect from the Biennale Interieur?

With respect to the joint exhibition, we are anticipating the interexchange and dialogue with participants, as well as feedback from the BeNeLux market, which will be something new for us. Furthermore, we hope to draw attention not only to ourselves as a brand but also to Berlin as an evolving design metropolis.

How important is design for broader society?

Equally as important as good food or football. Really though, with design it's also always about enjoyment – and that's a good thing. The question should possibly be 'How important is good design?'. Especially as the term 'design' today is used arbitrarily for everything...

When are you impressed by design?

When design is more than a dead and stylish husk. A concept or a clever idea – these are important. And design should be intuitive, it should communicate with the user. Often, it is the idea or concept behind a design that will impress us in the long term.

Photo by Amos Fricke



bartmann berlin combines traditional workmanship and quality with contemporary and functional design language. Everyday objects and furniture are developed and designed in-house or in close cooperation with designers such as Silvia Terhedebrügge and Hanne Willmann. The Berlin based company guarantees a resource-saving and sustainable manufacturing process using advanced manufacturing methods and local materials of high quality. During the Biennale Interieur in Kortrijk, bartmann berlin is featuring the mattress manufacturer muun.



Daniel Becker Design Studio

Emily

What was the inspiration for »Emily«? How did the idea emerge?

The source of inspiration for Emily was a photograph by Andreas Gursky. In his »James Bond Island« series, he shows a digitally arranged group of islands in Thailand that appear to be floating in the ocean. Of course, these are actually only the tops of mountains. While the shapes of these islands are quite heterogenic, together they form something of a family. Through the organic, pyramidal shape, the islands appear to be connected. From a distance, the ocean seems to be a hundred percent flat plane, which »cuts off« the bottom of the islands. The idea was to lift out these islands from the ocean, and to make lampshades that float in space. If they hang at the same level, it should be possible to create the vague impression of a mountain landscape that has lost contact with the ground.

How would you describe your style?

I don't feel obligated to any particular style, and dogmas were always alien to me. Variety in creativity is the most important thing. Also, atmosphere and intensity play an important role in lighting design. I want my designs to move people (and of course also myself). If the response to my products is an indifferent shrug, then I have definitely failed to achieve my goal.

What do you associate with the Berliner Zimmer?

My first apartment in Berlin had a kind of Berliner Zimmer. Unusually, it was the entrance area, which was connected to an open kitchen. In the end, the layout meant that most of the life that happened in the apartment took place in this rather dark room.

In which part of the Berliner Zimmer would you place your product and why?

The larger versions of Emily have the effect of defining a space, above a large dining table, for example. For this reason, they fit very well into the darkest area of a Berliner Zimmer, facing away from the window. They are able to lend character to this very gloomy corner, and of course to give light.

In your opinion, how important is design for society?

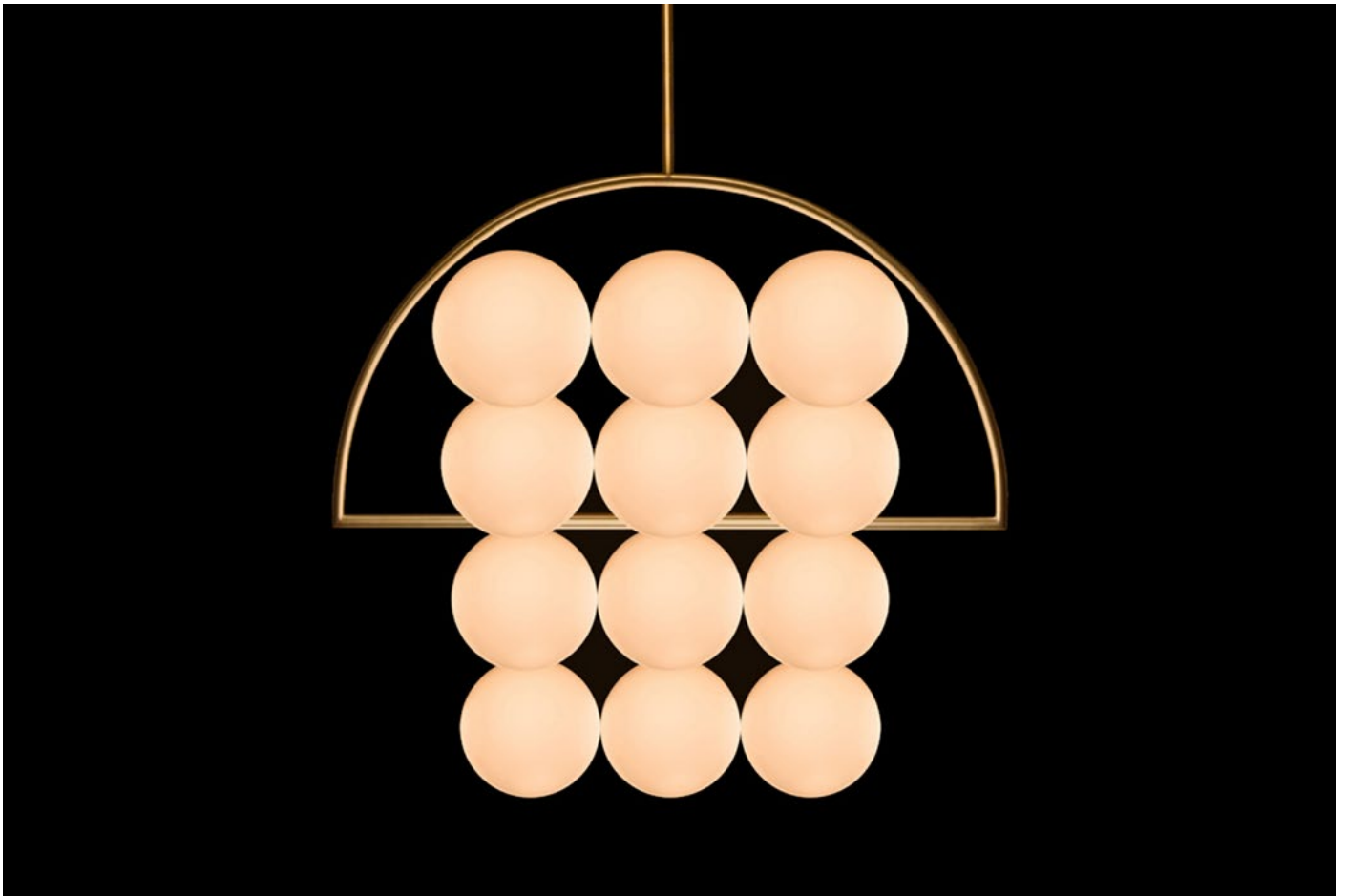
This point is generally completely underestimated. Just a few examples: Beautiful places are rarely afflicted by vandalism. They have a positive, gracious influence on people. Intelligent and well-designed automats don't cause frustration, and prevent long queues. Efficient, networked transportation systems save time and bring us together more easily. All of this is design, and its importance is enormous.

When are you impressed by design?

If it has a position and character, and at the same time has been implemented intelligently. In contrast, repetition and arbitrariness are extremely boring. ery often, the product development at bartmann berlin is connected with a specific need. With UNIDORM, the challenge was to combine the different materials in a harmonious manner, and to give the bed a natural and simple elegance. In turn, NEON brings order on the desktop with its lively use of colour and form.



Daniel Becker founded his studio in 2010 after graduating in Industrial Design at Braunschweig University of Art (HBK). He works in the field of product design and innovative development of light, furniture and exhibition design. His work is presented in the talent sections of the most important design fairs and was nominated for the Newcomer Award by the German Design Council in 2014. In 2015, he won the Green Good Design Award of Chicago Athenaeum. His works are regularly exhibited and published worldwide.



Niclas Jørgensen

Stadium Light

What was the inspiration for your products?

A source of inspiration for me comes from shapes, objects, spaces, that I can connect to old memories, and experiences. Some of these objects have not changed their aesthetic over time, and in their own way have become timeless iconic objects.

Take stadium light for example – when I was a teenager I played ice hockey and football in the evenings, and I clearly remember those huge spotlights lighting up the whole stadium, those memories are a direct reference to stadium light.

What do you associate with Berliner Zimmer?

My understanding of a traditional Berliner zimmer is that it is a quite dark space because there is only one small window, and therefore makes it an ideal situation to illustrate how important light is in creating a nice atmosphere in a room.

In which part of the Berliner Zimmer do you see your product?

I think there are a million ways one could place the lights in a Berliner Zimmer scenario, but the most obvious will be to hang the stadium light in the center of the room where the electricity spot and the hook are already located. The floor version of stadium could work in a corner or along the walls. The same is true for piano light although it could also work as a reading lamp next to a lounge chair.

What do you expect from the Biennale Interieur?

This is my first time showing my products so I am very curious how people will respond. I hope to get some constructive feedback, maybe some reviews. And in general, I hope to meet some interesting people.

How important is design for society?

That would be a very long and complicated answer related to cultural heritage and personal expression etc., but a short answer could be: design can make life a lot easier and more comfortable.



Niclas Jørgensen is a furniture and product designer based in Copenhagen and Berlin. He recently founded his own design studio, developing a new nordic design approach. Jørgensen's work has been described as a subtle balance between mid-century classic Scandinavian design and a new type of contemporary minimalist aesthetic. His debut lighting series follows a set of principles, influenced by traditional Danish design values. In the future, Jørgensen's practice will expand into other furniture categories while maintaining a similar aesthetic language.



Studio Hausen

LINK shelf system

What was the inspiration for your Link shelf system?

The LINK shelf system is a design my former professor Axel Kufus would call a „Friday evening draft“. Something that you sketch quickly on a scrap of paper after you brood on other things the whole week. You will always find lightness and spontaneity in these designs.

How would you describe your style? What areas of design do you work in and why?

I design furniture, lights and accessories. I have a very sculptural approach. First and foremost, I draw inspiration from materials. A design has succeeded if the materiality is not subordinate to the design. The design should give the material space, or rather arise from the material.

What do you associate with the »Berliner Zimmer«?

Actually, a typical »Berliner Zimmer« (a room that connects the front building and the side wing and has only one window) is quite unattractive in my opinion. It is a compromise coming from the late 19th century – a time when Berlin became a densely populated metropole. But maybe the architectural deficits of the Berliner Zimmer can be offset by well-made design.

In which part of the »Berliner Zimmer« of a Berlin apartment do you see your product?

The LINK shelving system offers a lot of possibilities. It is helpful in the kitchen or bedroom. It works as a bookshelf in the workspace or as a display for decorative objects in the living room. Moreover, one can change the arrangement of the shelves over and over again so that it can be adapted for any living situation.

What do you expect from the Biennale Interieur?

I hope to find customers and traders in Benelux at the Biennale.

In your opinion, how important is design for society?

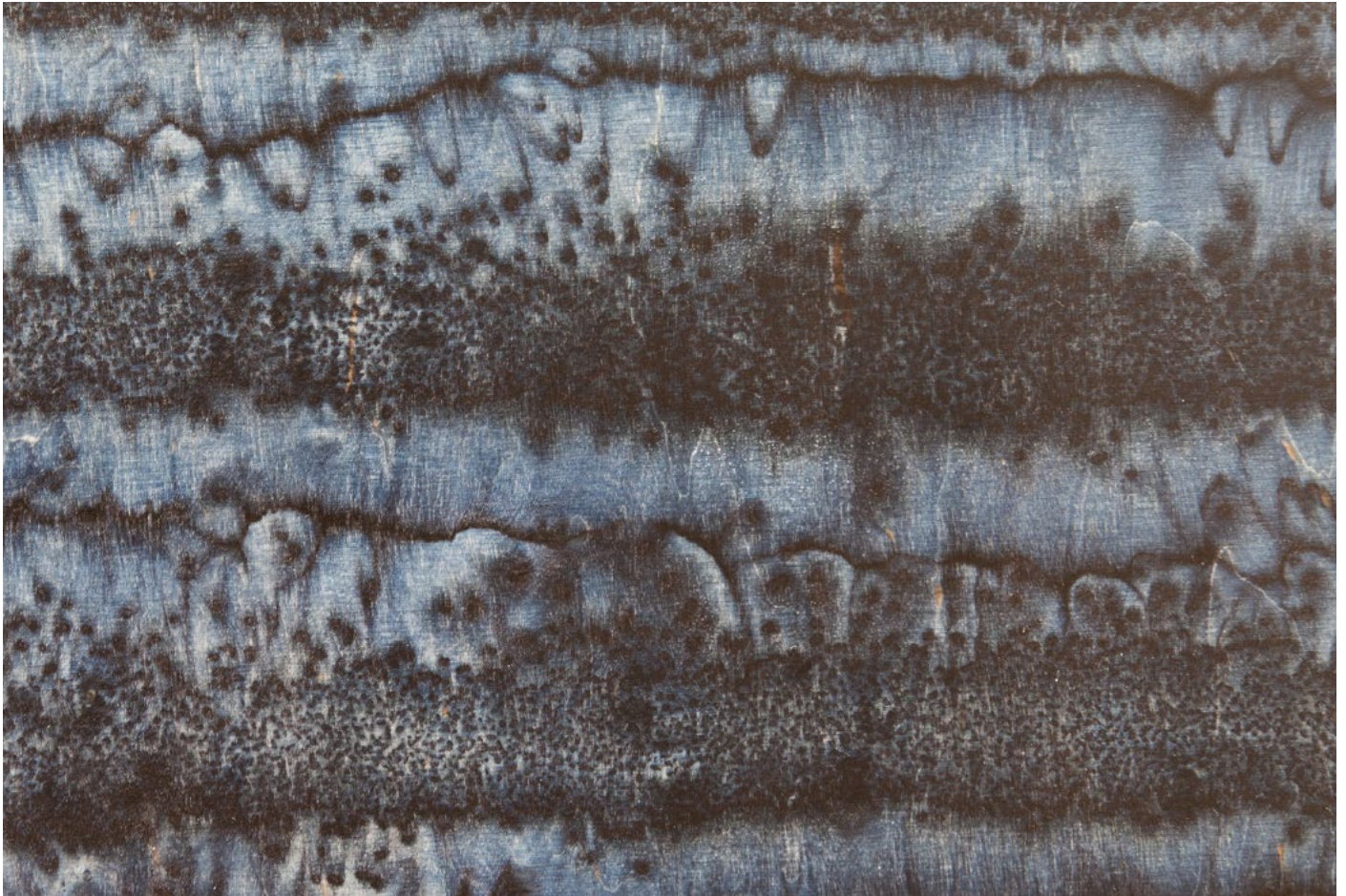
Design is essential for society. The objects that surround us must be both functional and attractive, otherwise they won't exist for a very long time. Our Western society is unique in trying to distinguish design from function.

When does a design impress you?

I'm impressed when use, appearance and materiality of an object come together in a vibrant relation. One aspect may come to the fore, another steps back, however, they never eliminate each other. This balance makes a perfect design.



Studio Hausen was founded in 2006 by Jörg Höltje. After working experiences in the studios of Patricia Urquiola in Milan and Werner Aisslinger in Berlin, Höltje began to work for well-known customers. After several years of designing products for companies such as LigneRoset, Camper or Alcantara, in 2014 Studio Hausen started to distribute the shelving system LINK. All components of the shelf are produced sustainably in Germany.



llo t llov

OSIS

What was the inspiration for your product? How did the idea emerge?

We had to develop a bar for an interior project. Here, surfaces and structures are crucial for the interior design. We started by experimenting with surface treatments. For OSIS, we were inspired by a salt technique that actually comes from textile design. There, salt is used in a range of grain sizes to produce flowing patterns in a natural way. We transferred the principle to wood and arrived at some extraordinary results. Using various application techniques, we are gradually developing our collection.

How would you describe your style? In which areas of design are you rooted?

We see ourselves as inventors. A process, a material or an object can give us the impetus to develop something. If we are interested in a technique, we really go in-depth, and also carry over methods from other areas. For us, design is not a surface given form, but moves in the areas of craft, art and technology.

What do you associate with the »Berliner Zimmer«?

MATT von llo t llov is essentially a tribute to the »Berliner Zimmer«. Because the space is relatively large and is in a corner of the building, these rooms are really quite dark. The electric ceiling outlet is usually located in the centre of the room and inevitably has to be rerouted. The MATT luminaire has a 12-metre cable. The idea is for this light to be carried around in space, to be used in those areas where it is needed.

Is there a special area of the »Berliner Zimmer« where you would place your product?

The »Berliner Zimmer« is typical of old apartments from the turn of the century and the beginning of the 19th century. Also typical is the truss at the end of the hallway, whereby the final door is a couple of metres from the actual end. The inhabitants often use these areas in a very personal way, for example as an open wardrobe, an area for making music, or as a writing corner. With this positioning, the space functions almost like a small stage, and this interface of hallway and living space would be ideal for our KARLA dressing and makeup table.

What do you expect from the Biennale Interieur?

It's the first time that we are a part of the Biennale. In addition to our objects, we would like to present our OSIS surface to architects and interior designers. As a panel material, there remains great deal of untapped potential in the object segment, such as offices or hotels, which we would like to jointly explore.

How important is design for society?

The biggest problem here is the breadth of the concept of design. The social relevance is somewhat lower in the context of a furniture show, which does not diminish the accomplishment of the design. Here, we are creating things for the moment. Furniture and objects with which we can live and work in an aesthetic sense. On the other hand, in times of crisis and in less developed countries, an intelligently designed solar flashlight can be of social and societal importance. That is important and good design – and another sphere of action.

When are you impressed by design?

Whenever we ask ourselves why something has not been invented earlier.



Studio Ilot llov was founded in Berlin in 2006. Aside from designing products and interiors, the duo also develops and distributes limited object series and individual pieces. Ilot llov's works have been presented internationally at trade fairs and Design Weeks in Milan, Paris, New York and Miami. At Biennale Interior, they present their new OSIS-technique.



Hopf, Nordin

Fyr

What was the inspiration for your products?

The idea for »Fyr« emerged watching the „Bengtskär Fyr“, the highest lighthouse in Scandinavia, on an island near the coast Finnish Baltic Sea. We wanted to achieve uniform 360° illumination from a single LED, which nobody had achieved before. The purpose and form of the lighthouse inspired both the solution and design – we felt illuminated in the truest sense.

How would you describe your style?

We are often working in Scandinavia and have a soft spot for simple yet expressive forms. The utility value of a design is always paramount.

What do you associate with the »Berliner Zimmer«?

The »Berliner Zimmer« is a peculiarity, a habitable quirk, delivered courtesy of Friedrich Schinkel! A large, dark and not circumnavigable room – in any case an exciting task to illuminate and furnish.

In a Berlin apartment, in which part of the »Berliner Zimmer« do you see your product?

»Fyr« goes well with sideboards or bureaux; these furnitures are enjoying quite a comeback. The smaller version fits nicely on sideboards and nightstands – or on the floor beside low beds; the light is warm and dimmable.

What do you expect from the Biennale Interieur?

We're looking forward to interesting talks with Belgian, Dutch and French interior architects or design stores – and ten days of moule-frites and waterzooi.

How important is design for broader society?

Design is important for society, when it puts people at the center, not the designers.

When are you impressed by design?

When design respects the diversity of people's lives, when it delivers perpetual inspiration and qualifies for a heirloom, quite much is achieved.



Andreas Hopf and Axel Nordin met at Lund University in Sweden and are working from Berlin since 2012. Natural phenomena, new technologies and materials provide the inspirational background for their handmade products. Table structures grow according to biologic, evolutionary patterns. Luminaires are folded from titanium-ceramic sheet metal. Light and colour temperature can be adjusted by touch or gesture. The variable structures and modular nature of their designs allows for custom-made solutions.



COORDINATION

Totem Pearls & Navel Table

What was the inspiration for your products?

Both products arose from a new cooperation. Berlin Art Glas, which is Berlin's only ›hot glass‹ workshop, asked me whether I wanted to jointly develop a product collection. The idea was for the design to depict the workmanship and poetic process of glassblowing. We experimented together in the workshop and engaged in a concentrated form of playing, from which many exciting ideas emerged. We are now showing these for the first time.

»Totem Pearls« is a whimsical and very small pendant that can be composed from three different glass base elements. The globes and discs are threaded on a rod like a chain. There are two differently-sized globes and one disc in three primary colours, plus grey and white. Anybody can combine them individually ... a lens illuminates them from below. »Navel Table« is a small table and is still in the early experimental stage. In this process, I am trying to blow the metal thread directly into the glass body, in order to attach a table frame, for example. This is a real challenge from a technical perspective, but it has a great effect and brings many new possibilities.

How would you describe your style?

I strongly believe in a lifetime attachment with specific objects. Accordingly, I am interested in very high quality and durable solutions. Moreover, material authenticity is important for me. You can see a lot of stone, metal, wood, and now glass in my work. Most products are small series, editions or individual objects designed directly for a customer.

What are your associations with the Berliner Zimmer?

I've lived in Berlin since the mid-70s. I grew up in the centre-west part of the city. There, the old buildings were very sought-after and were in good condition. Hardly any of my friends lived in a new-build apartment. The Berliner Zimmer quintessentially combines private and presentable space and was always something of a join or transition zone. Accordingly, I remember these rooms very well, as they highlighted something of the essence of the family in their home.

In which part of the Berliner Zimmer would you place your product?

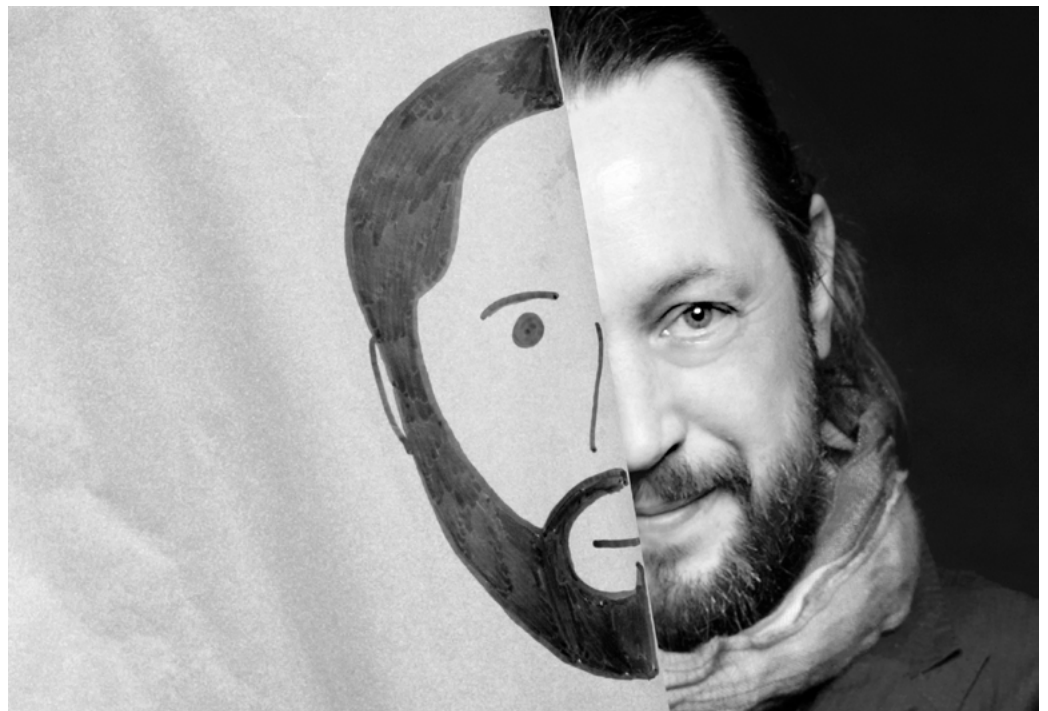
I see »Totem Pearls« close to the window, above a large table in a group of five or seven. They would bring friendly, bright, coloured accentuation to a room that is usually somewhat murky. Nevertheless, if the sun does make it into the room, the hand-blown glass would glitter in a delightfully colourful way.

In your opinion, how important is design for society?

Good design is important to society because it reflects seriously on a problem or task, and finds inspiring and meaningful solutions that are satisfying, sustainable and pleasurable for the people that use them.

When are you impressed by design?

This can happen on many levels. Not always simultaneously, and of course it depends on the product. The design of a light switch must be able to do quite different things than an armchair. But when a design makes sense and touches me aesthetically, then this is the moment I'm looking for.



COORDINATION is a highly awarded design and architecture studio based in Berlin. They specialise in product design and the creation of high-impact environments in all fields of interior design. Commercial, corporate, exhibition and private interiors are created with strive for fresh ideas and extraordinary solutions. Since its foundation, COORDINATION worked on more than a hundred projects worldwide for customers including Nike, Nintendo, Falke, Microsoft, Deutsche Bank and Burlington. At Biennale INTERIEUR, COORDINATION co-founder Flip Sellin presents mouth blown glass objects, newly developed with Berlin Art Glas.