state of DESIGN, May 4–8, 2016

review
THE INAUGURAL EDITION OF A NEW YEARLY FESTIVAL, AND THE MAIN EVENT OF THIS YEAR'S BERLIN DESIGN WEEK.

A VERY DIFFERENT KIND OF DESIGN EVENT, UNIQUE IN THE WAY IT DOES NOT JUST SHOW THE LATEST IN DESIGN, BUT TRIES TO REVEAL AND QUESTION THE INSPIRATION AND PROCESS BEHIND ITS MAKING, THE WAY IN WHICH IT IS INNOVATIVE AND PROBLEM SOLVING, ETCETERA, TAKING DESIGN AWAY FROM SHOWROOMS AND TRADE FAIRS, AND PRESENTING IT AS A SUBJECT OF REFLECTION AND DEBATE, USING THE GREATEST POSSIBLE VARIETY OF PARAMETERS, FROM MATERIALS AND TECNIQUES TO THE GLOBAL POLITICAL AND ECONOMICAL CONTEXT, THEREFORE ALSO EMBRACING 'THE OTHER 90%', COUNTRIES, CULTURES AND THEMES THAT DESPITE OF THEIR CRUCIAL IMPORTANCE ARE STILL LARGELY IGNORED BY THE DESIGN SCENE.

AIMING AT THE LARGEST POSSIBLE AUDIENCE AND IMPACT, AND INVITING THE VISITOR TO BECOME A PARTICIPANT IN THE DEBATE,

SPREAD OVER 5 DAYS, AND 10 CAREFULLY SELECTED VENUES ALL OVER THE CITY, EACH WITH ITS OWN ATMOSPHERE, AND HOVERING BETWEEN EXTREMES AS EAST AND WEST, OR TRASH AND KITSCH.

5 MAJOR EXHIBITIONS, ON TOPICAL THEMES THAT REACHED FROM ‘SOMETHING FROM NOTHING’, AND ‘URBAN SHAPESHIFTERS’, TO ‘FUNDAMENTAL QUESTIONS’ AND ‘CULTURAL COMMUTERS ®’.

A RED BALLROOM CONFERENCE CUM FILM DAY ON DESIGN & VIOLENCE,

SEVERAL OTHER PRESENTATIONS AND WORKSHOPS, ON DESIGN & HEALTH, BUT ALSO ON CANOE BUILDING AND FOOTBALL WEAVING.

TALKS, GUIDED TOURS, AND PARTIES.

BUT ABOVE ALL AN OPEN AND INFORMAL PLATFORM THAT OFFERED PLENTY OF OPPORTUNITIES FOR EXCHANGE WITH LOCAL AND INTERNATIONAL DESIGN PROFESSIONALS AND AFICIONADOS, AND LEADING REPRESENTATIVES OF A GREAT NUMBER OF OTHER FIELDS, HIGHLIGHTING PROJECTS WHICH EXPLAIN THAT DESIGN ISN'T NECESSARILY ONLY ABOUT LIFESTYLE, SHOW OR PROFIT, BUT CAN BE MUCH MORE ESSENTIAL, MORE CULTURAL, CRITICAL, EXPERIMENTAL, AND SOCIAL, AND FOR ALL CHALLENGING.

AND ALREADY ATTRACTING NEARLY 5,000 VISITORS WITH ITS FIRST EDITION.
WHAT OTHERS HAD TO SAY ABOUT THIS FIRST EDITION:

„STATE OF DESIGN, BERLIN WAS A WONDERFUL AND MOST IMPORTANT EVENT. YOU HAVE DONE IT IN NO TIME FIGHTING THE IMPOSSIBLE, AND I SALUTE YOUR EFFORT TO MAKE IT HAPPEN (...) BERLIN IS A PERFECT PLACE FOR THIS EVENT, AND YOU DESERVE SUPPORT FROM THE MUNICIPALITY AND ANY STAKEHOLDER IN THE CITY TO MAKE IT HAPPEN AGAIN. (...) THE CONFERENCE WAS REALLY INTERESTING (...). I AM SURE IT WILL HAVE EFFECT.“

Ezri Tarazi, designer, former head of the Industrial Design department of the Bezalel Academy of Arts and Design in Jerusalem, Israel

ICH FINDE ES EINE IRRE LEISTUNG VON EURCH, DAS STATE AUS DER TAUFE GEHOLT ZU HABEN!
DIE UNTERSTÜTZUNG DER AKTEURE WAR JA AUCH AN ALLEN ECKEN UND ENDEN ZU SPÜREN.

(...) EINE ANSTECKUNG IST BITTER NÖTIG, KOMMT AUCH SO HILFREICH VON DER SEITE, WEIL HIER SCHON SOVIELES VERSUCHT WURDE, WAS ZU SEHR IM EIGENEN DAMPF WEICH GEKOCHT WURDE, ABER EBEN NICHT LECKER UND KNACKIG AL DENTE.”

Axel Kufus, designer, Direktor of the Institute for Product- and Process Design at the University of the Arts / Universität der Künste UdK in Berlin

„THANK YOU AND CONGRATULATIONS (...) - FOR SETTING UP THIS NEW DESIGN FESTIVAL FORMAT IN BERLIN.“

Ull Budde, designer, Berlin

„IF YOU ASK ME WHERE TO MEET TODAY THE FUTURE OF DESIGN, I POINT BOTH OF MY TRIGGER FINGERS TO THE STATE-OF-DESIGN-BERLIN-2016-FESTIVAL. IF YOU MISSED IT, YOU MIGHT PART IT NEXT YEAR. THANK YOU MAX BORKA! DANKE CO-DIREKTOR ALEXANDRA KLATT. KEEP ON FIGHTING FOR THE REAL THINGS, KEEP ON SHOWING US THE REAL STATE!“

Fidel Peugeot from Walking Chair Design Studio, Vienna

„THE FESTIVAL FEATURES A VERY NICE MIX OF PROJECTS OLD AND NEW WHICH PRESENT DESIGN IN A WIDE RANGE OF GUISES AND IN FORMS THAT ARE BOTH EASILY, INSTANTLY ACCESSIBLE, BUT ALSO IN FORMS THAT INVOLVE A LOT MORE TIME, CONSIDERATION AND INPUT FROM THE VIEWER. AND YES A FEW PURE COMMERCIAL OBJECTS, OBJECTS TO WHICH UPON VIEWING YOUR MIND AUTOMATICALLY ADDS A “BUY ME” STICKER. BUT WHICH ALTOGETHER, AS A UNITY, DELIGHTFULLY UNDERSCORES THAT DESIGN IS INESCAPABLY A SOCIAL, CULTURE AND ECONOMIC GOOD AND THAT THE REAL CHALLENGE IS TO COMBINE THE THREE IN SENSIBLE AND SUSTAINABLE WAYS. TO OPTIMIZE THE ONE WITHOUT NEGATING THE OTHER TWO.“

Alasdair Thompson, in Smow, Berlin

„RIESENVERANSTALTUNG“

Rainer Funke, University of Applied Sciences / Fachhochschule Potsdam FHP

„WONDERFUL“

Jesko Fezer, Studio Experimentelles Design & Art Academy / Hochschule für Bildende Künste HbK, Hamburg
2016 – the year in which Berlin celebrated its tenth anniversary as UNESCO Creative City of Design gave also birth to a new and yearly design festival, state of DESIGN, BERLIN, which already with its first edition imposed itself as the city’s main design event.

Founders and directors of the festival are Alexandra Klatt, until recently steering the Designtage - and Designpreis Brandenburg, and Max Borka, former director of the Biennale Interieur in Kortrijk and designbrussels.

state of DESIGN, BERLIN is also meant as a transboundary event, interdisciplinary and international

At times in which design events are more and more criticized for not reacting adequately to the unprecedented series of urgent societal challenges, state of DESIGN, BERLIN aims to be a different kind of design event, unique in that it does not just show or promote the latest cry in design, but tries to unveil and question the inspiration, process behind and its critical mass, the way in which it is innovative, problem-solving, and really relevant, presenting it as a subject of reflection, experiment and debate, by using the greatest variety of parameters possible, from materials and techniques to the global economical, social, and political context.

Between May 4 and 8, the nearly 5,000 visitors of the inaugural edition were not just offered a carefully curated overview of the latest and best in German design, but also of the mechanisms that define the global contemporary design scene, its complexity and diversity.

The program of the festival spread over 10 venues throughout the city, and included exhibitions, a conference cum Film Day, talks, workshops, and a rich variety of other events.

Consciously also focusing on regions, cultures and topics that are normally not included in the design debate, from violence to Israel, this highly selective mix of events also came with plenty opportunities for networking and informal Get Togethers

state of DESIGN, BERLIN 2016 thus transformed itself into a 5-day platform for debate and exchange, not just between national and international design professionals and aficionado’s, but also with creatives from other cultural fields, leading scientists, and anyone else wishing to debate the future of design, the opportunities and possibilities of the profession, its materials, processes, workflows, vision, power and limits.
A free 116 pages catalogue was offered to every visitor and served as the ticket and guide to the different venues.

THE VISITORS

Ticket sales and regular sampling revealed that at least 4,800 visitors attended the 5-day event. Many professionals and design aficionado’s from Berlin and Germany, but also from elsewhere, but also a great number of locals and tourists, to whom the careful selection and wide variety venues, spread all over Berlin, offered a great opportunity to discover unknown parts of the city. The numerous talks, workshops, tours also offered the visitors the opportunity to become active part of the exhibitions, and their attendance and the permanent and intensive debate which they generated, were only proof that this policy was much appreciated. Last but not least, many visitors commented enthusiastically on the openness of the festival, and the fact that no barriers had been created between VIP’s and other visitors, a no-border policy that stood at the core of the festival.
I. SOMETHING FROM NOTHING

Closely intertwined with other themes of the festival, such as Design and Violence and Cultural Commuters, Something from Nothing soon became the baseline and main topic of state of DESIGN, BERLIN 2016 - not just reflecting the way in which the first edition of this festival had to be created, without any sponsoring or funding, but also the strategies with which Berlin constantly had to reinvent itself throughout its history, and above all the living conditions of the largest part of world population, excluded from the design debate. An exhibition platform at KAOS highlighted the topic, by celebrating strategies that turn trash into treasure in the face of crisis, from re- and upcycling to social media campaigns. More than just a display, it became a lively lab, with talks and workshops on Öffentliche Gestaltungsberatung and Health & Design, but also on canoe-building, as a meditative act.

More than just a display, it became a lively lab, with talks and workshops

Works by: Raquel Sereno Rivas & Anudando (MEX), Ela Cindoruk (TR), Jesko Fezer, Studio Experimentelles Design & Art Academy / Hochschule für Bildende Künste HbK, Hamburg (D), Ernesto Oroza (CU/US), Snapshooter Anna Pannekoek (B/US), The Recycled Orchestra of Cateura (PY), Tina Roeder (D), Chris Schanck (US), Jerszy Seymour (D), Walking Chair Studio (AT), a.o.

The exhibition opened with a debate on Öffentliche Gestaltungsberatung—Public Design Support 2011–2016. Speakers were Jesko Fezer (Studio Experimentelles Design + the Art Academy / Hochschule für Bildende Künste HbK, Hamburg + Öffentliche Gestaltungsberatung), Claudia Mareis, The Institute of Experimental Design and the Academy of Art and Design FHNW Basel (CH), and Sandy Kaltenborn, graphic designer, image-shift studio, Berlin.

Workshops by Nikola Raspopovic & Urban Indian (Canoe building) (D) & Walking Chair Studio (Design & Health) (AT)

Initiated and curated by state of DESIGN, BERLIN
Venue: KAOS

2. URBAN SHAPESHIFTERS

From Allegro to Aleppo – this platform comprised a series of exhibitions and installations that offered a catalogue of strategies on how to improve life in and out of the metropolis.

The installations and exhibitions included: Allegro Grundschule Friese, by Tina Roeder & Julia Horstmann (D); Drone Shadow, by James Bridle (UK); Feminist Scarves, by Eva Lechner (D/TR); Istanbul/Dan, by Made in Sishane, Pierre Kracht ao (TR/D); Jerusalem-Berlin Bridge, by the Bezalel Academy of Arts and Design, Jerusalem (IL); Melting City, by Wu Kai Xun (CN/D); Mobile Living, Schrankhaus + Otto Allerorten, by the University of Applied Sciences / Fachhochschule Potsdam FHP (D); Objective, the Sequel, by Ezri Tarazi & Haim Parnas (IL) a.o.

Side events included a Hybrid Design Talk by: Istanbul’Dan, by Made in Sishane, Pierre Kracht ao (TR/D)

Initiated and curated by state of DESIGN, BERLIN
Venue: KAOS

3. REFUGIUM, NIEUWE GERMAN GESTALTUNG

Applications were mainly judged on their critical mass, experimental, social or simply storytelling.

Three years after the first edition at the premises of former Tempelhof Airport, the second edition of Refugium showed again a choice of the latest and best in German design. Some 50 projects by an almost equal number of designers and design studios were chosen by a committee presided by the curator of the show and state of DESIGN, BERLIN director Max Borka. Applications were mainly judged on their critical mass, experimental, social or simply storytelling. The selected projects spread over three locations, each with its own atmosphere, from White Cube to White trash: KAOS, the University of Applied Sciences; University of Applied Sciences / Hochschule für Technik und Wirtschaft HTW, end ersterer Galerie. All exhibits also came with a story that told of their reason of being, and their making – as an open invitation for debating.

4. FUNDAMENTAL QUESTIONS, KRITISCHES DESIGN AN DER HTW BERLIN

Thought-provoking and future-oriented—that’s how Prof. Birgit Bauer of the Studiengang Kommunikationsdesign and Prof. Sebastian Feucht of Studiengang Industrial Design at the University of Applied Sciences / Hochschule für Technik und Wirtschaft HTW describe their main criteria when selecting works of HTW-graduates for this exhibition at the Campus Wilhelminenhof of the university.

"Can mankind, the earth and design be saved?"

While the exhibition also entered into a dialogue with a selection of works of Refugium, the exhibits of Fundamental Questions spread over three sections, World, Public und Fundamental—each coming with mind-boggling questions such as “Can mankind, the earth and design be saved?” Participating projects included an In-Vitro-Meat factory by René Kunztag, the Workeer.de job platform for refugees by Philipp Hainke, Sabrina Hämmerling, Timm Hartmann, Sarah Hassenmeile, Katharina Heckmann, Bianca Herlo, Judith Holly, Chen Hsiang Fu, Sascha Huth, Prof. Dr. Michael Hutter, Hyunjeong Kim, Marianna Januszewicz, Susanne Kasper, Paula Keilholz, Agnes Kelm, YouJung Kim, Yair Kira, Paul Kollberg, Laureanne Kootstra, Dominik Kopatz, Ayosha Kortlang, Milena Kraft, Kristine Krebs, Kasia Kucharska, Prof. Axel Kufus, Fabrizio Lamoncha, Prof. Jozef Legrand Katharina Latut, Florian Maas, Marco Magnago, Maryna Makarenko, Charlotte Marabito, Anna Marszal, Florian Máté, Cathryn McNae, Isabel Meier-Koll, Nadia Narges Rezaei, Prof. Holger Neumann, Dennis Nguyen, Tuan Nguyen, Lizzie Onck, Jana Patz, Camila Peralta, Anna Petersen, Julian Preindl, Lorenz Raab, Marie Radke, Fiona Radszuhn, Lutz Reiter, Julian Ribler, Stini Roehrs, Kevin Rohl, Yannik Rohloff, Julia Röllle, Anna Ryzhova, Prof. Joachim Sauter, Marie Scheurer, Johanna Schmeer, Isabell Schnalle, Prof. Valeska Schmidt-Thomsen, Florian Schreiner, Dominik Schumacher, Stefan Schwabe, Katharina Schwarz, Frederic Seidl, Paul Seidler Sarah Sekles, Milan Siegers, Prof. David Skopec, Sara Smed Weinhold Jensen, Gunnar Søren Petersen, Friederike Stanitzek, Sophie Stanitzek, Dariya Susak, Laura Talkenberg, Yulia Tatarchenko, Daniel Theis, Bastian Thürich, Jana Tost, Nghiem Tuong Vi, Claire van der Mee, Tillman Vanhöf, Georgia von le Fort, Simon Weckert, Hanna Wiesener, Dirk Winkel, Wanda Wollinsky a.o.

Curated by Prof. Jozef Legrand (UdK) & Ilka Schaumberg (designtransfer)
Venue: designtransfer / University of the Arts / Universität der Künste UdK

5. CULTURAL COMMUTERS ©

Featuring projects by students from the departments Visual Communication, New Media, Product- and Fashion Design at the University of the Arts / Universität der Künste (UdK) Berlin, this exhibition at the university’s exhibition lab designtransfer started from the observation that present day man constantly has to navigate between parallel worlds.

Central to the first edition of the festival also stood a two-day conference on Design and Violence at the Institute for Cultural Diplomacy ICD. Starting point for this conference was the book which state of DESIGN, BERLIN director Max Borka recently wrote on the subject, and which served as a catalogue to the Brutal Schön / Brutal Beauty exhibition on violence and contemporary design at the Marta Herford museum in Germany, for which he also developed the concept.

Four observations formed the basis for that exhibition, which was the first ever to be organized on the theme:

1. There is no design without violence. Both have always been like Siamese twins.
2. Meant to be a beautiful lie, design has always been expert in hiding this bond.
3. A new generation has made it its mission to visualize this violence.
4. Going one step further, and usually categorized as Social Design, myriad projects have also emerged that try to undo this violence.

During the first day of the conference Max Borka and his state of DESIGN, BERLIN 2016 co-director Alexandra Klatt, who did the graphic design of the book, invited several guests to discuss these observations, under the motto 'Using Violence as a Raw Material' and more in particular the way in which a whole new generation—also of designers, and in worldwide protest movements or in one of the world's heaviest conflict zones, Israel and the Middle East—try to visualize violence in their design, to counter its often devastating effects.

SPEAKERS WERE:

- DANA BEN SHALOM, designer, Bezalel Academy of Arts and Design (IL)
- RAINER FUNKE, University of Applied Sciences / Fachhochschule Potsdam FHP (D)
- RONEN KADUSHIN, designer (D/IL)
- AXEL KUFUS, designer, University of the Arts / Universität der Künste UdK, Berlin (D)
- EVA LECHNER, designer (D/TR)
- MATTHIAS MEGYERI, designer (D/UK)
- HAIM PARNAS, designer, Bezalel Academy of Arts and Design (IL)
- GALIT SHVO, designer, Bezalel Academy of Arts and Design / Hadassah College, Jerusalem (IL)
- EZRI TARAZI, designer (IL)
- A.O.

Most of these speakers also exhibited in Brutal Schön / Brutal Beauty or in various exhibitions of state of DESIGN, BERLIN 2016. More than 150 participants followed and debated the lectures. One of the many remarkable statements to remember was that there no such thing as 'good' or 'evil' design, but that all design is a 'two-headed monster', good and evil simultaneously, thriving on conflicts, but at the same time an 'Agent of Change', equipped with a capacity to make to counter these conflicts, and make them less violent.

The day was concluded by a talk between Max Borka and Axel Kufus which also served as a kick off for the second edition of state of DESIGN, BERLIN, and provocingly stating that German design history still largely remains to be written, be it only because of the way it has been ignoring its violent past.

Still focusing on the Middle East and the way in which the German / Turkish filmmaker Marcus Vetter 'redesigned' the perception of the city of Jenin, mainly known because of its suicide bombers, and of the Israeli-Palestinian conflict in general with his Jenin Trilogy, the second day of the conference was totally devoted to a screening of this trilogy, as a perfect example of the growing importance, of film as a design tool and 'Agent of Change', offering local communities without lobbying a medium to go global.

Again, more than 150 people attended the films, and enthusiastically participated in the Q&A sessions with Vetter, a most fascinating speaker who got the audience at moments also totally silent, when he for instance explained why he would never return to Jenin.
ATELIER HAUSSMANN: WERKSTATT

In collaboration with the designer Zascho Petkow, the brothers Rainer and Andreas Haussmann showed a choice of some fifteen German designers in the spacious industrial and historical workspace that houses their design studio on the banks of the River Spree. Next to the collection of Atelier Hausmann, and work by Petkow, the presentation included designs by Birgit Severin, Gabriela Reumer, Elisa Strozyk, Nicola Jungsberger, Milena Kling, Friedrich Vater, Volker Atrops, Hervé Humbert, Martin Holzapfel, and Robert Hoffmann. The notorious German artist and composer Jan-Peter E.R. Sonntag created a “deep listening space, to which his „sonntag_qh1“ stood central, and which served as a platform for several performances.

Participants: Volker Atrops, Rainer and Andreas Haussmann, Robert Hoffmann, Martin Holzapfel, Hervé Humbert, Nicola Jungsberger, Milena Kling, Zascho Petkow, Gabriela Reumer, Birgit Severin, Elisa Strozyk, Friedrich Vater a.o..

FROM THE ELEKTROPOLIS TO HTW: SUBJECTIVE CAMPUS TOURS

Under the motto “Von der Elektropolis zur HTW: Subjektive Campus-Touren für das Festival / From the Elektropolis to HTW: Subjektive Campus Tours for the Festival” students of the University of Applied Sciences / Hochschule für Technik und Wirtschaft HTW guided visitors over the enormous historical side where once Allgemeine Elektrizitäts-Gesellschaft (AEG), the Kabelwerke Ober-Spree (KWO), AEG and Peter Behrens had their headquarters, and electrified the world, and where today the HTW even prides its own beach, with parasols and all. By also raising the question “Can today's Berlin still be a place that generates a design that is free, innovative and unique?”, the ultimate aim was the same as that of the exhibition Fundamental Questions that stood central to the participation of the HTW: trigger a dialogue. Some ten guided tours will be offered during the festival, for free, on a daily basis, and in German and in English.

BREAKFAST IN BETT / HOCHSITZGESPRÄCHE

Early birds got the opportunity to meet and question design authorities during three breakfast talks at the co-workingspace Bett, Raum für Designkomparative, most charmingly tucked away in the backyard of a former brewery along the Wilhelminehofstrasse in Schöneweide. Each time a design authority mounted the umpire chair or Hochsitz to comment on the festival, and talk about design in general.
MOBILE LIVING: OTTO

Created during an interdisciplinary course at the University of Applied Sciences / Fachhochschule Potsdam FHP, Otto – Allerorten is a micro-architecture that requires no solid foundation, and can therefore freely travel, with the aim of even tackling the growing migration challenge. To put that flexibility to a test, it roamed to several locations during and even after the festival. Steered by Hermann A. Weizenegger and Franz Dietrich from the, the project was elaborated in collaboration with the University for Sustainable Development / Hochschule für nachhaltige entwicklung HNE Eberswalde.

TINA ROEDER & JULIA HORSTMANN: ALLEGRO SCHOOL FRIEZE

In a workshop that spanned several months, and within the framework of the festival, the Berlin based artist-designer duo created with children from the Allegro Grundschule in Lützowstrasse a giant frieze that spreads throughout the school during state of DESIGN, BERLIN 2016, commenting on the local architecture. While Roeder & Horsmann offered guided tours on a daily basis, an installation at KAOS, with images by Ariane Hosemann, documented the making of, as part of the Urban Shapeshifters exhibition.

state of DESIGN, BERLIN 2016: THE PARTIES & CATERING

Each day, from start to finish, and even the days afterwards, another evening event, from opening cocktail, to a Designers’ Deejaying debate, and a POP-Prairie Oyster Party, offered the opportunity to continue the meet and greet and debate in a much more informal way, while the catering, from Fish & Chips to Mexican was also much appreciated.
From the Istanbul'Dan and Mobile Living installations at the Urban Shapeshifters exhibition platform. Clockwise:
Sounds of Istanbul by Jonathan Radetz (Image: Alexandra Klatt), the third Istanbul'Dan Hybrid Design Talk (Image: Jonathan Radetz), Schrankhaus by the University of Applied Sciences / Fachhochschule FHP Potsdam (Image: Alexandra Klatt), Yok by Michael Konstantin Wolke (HerrWoke) (Image: Alexandra Klatt)

Previous page:
From the Yes! We have no Bananas installation by Snapshooter Anna Pannekoek at the Something from Nothing platform: Cuba. (Image: Anna Pannekoek)

Following page:
From the Refugium, Nieuwe German Gestaltung exhibition. Clockwise:
From the Something From Nothing exhibition platform. Clockwise:
state of DESIGN director Max Borka (l.) meets Fidel Peugeot from Walking Chair studio Vienna
(Image: Dirk van Gogh); the Walking Chair Workshop on Design & Health (Image: Dirk van Gogh);
Idem; Red Golem by Walking Chair (Image: Dirk van Gogh); Anna Pannskoek’s Rabits (Image:
Smow); Talk by Öffentliche Gestaltungsberatung, with Jesko Fezer, Claudia Marais and Sandy Kal-
tenborn (Image: Alexandra Klatt). Centre: Compass Rose Collection by Ela Cindoruk (Image: Ela
Cindoruk) Venue: KAOS.
From the Something From Nothing exhibition platform: Clockwise:

The Jerusalem-Berlin Bridge exhibition at the Urban Shapeshifters platform. Venue: KAOS.
From the Jerusalem-Berlin Bridge and Objective exhibitions at the Urban Shapeshifters platform.

Clockwise:
00(a-z), One visual Whatsapp Chat, two cities, three designers, four children, four languages, by Avihai Mizrahi, Gila Kaplan & Oded Korach; Familiar Stories by Neil Nenner; Dialogue Through Objects by Ariel Lavian and Iohanna Nicenboim; Rescue Sheep by Haim Parnas; Childhood Memories Reunion by Noga Hadad and Didi Kfir. All images: Jerusalem-Berlin Bridge, except for Haim Parnas (Image: Haim Parnas).

Venue: KAOS.

Are we really free to move?

Snapshots of the Fundamental Questions, Kritisches Design an der HTW Berlin exhibition (Images: Dirk van Gogh, except for the image top right: Antonia Schäfer) Venue: University of Applied Arts / Hochschule für Technik und Wirtschaft HTW
Left, top and bottom, and middle bottom: the HTW Refugium, Nieuwe German Gestaltung exhibition. Top left: Fresh Cuts by Ronen Kadushin (Image: Dirk van Gogh). Left, bottom: Kistenmöbel Butshi by Andree Weissert. Middle, bottom: Stecktisch Kit by Dominik Hehl. To the right, top and bottom: next to CampusTours the state of DESIGN. BERLIN program at the HTW also comprised plenty of other activities, such as workshops on beekeeping and urban gardening. (Images: Antonia Schäfer).

Venue: University of Applied Arts / Hochschule für Technik und Wirtschaft HTW.

Following page:
The erstererster Refugium, Nieuwe German Gestaltung exhibition.
Left: Soft Targets by Yasmine Benhadj-Djilali (Image: YBDD), Centre: the Stapelkorb by Peter Schäfer (front), Covered Identity Site Table by Pascal Howe (middle), and Frankfurter Mélange by Silvia Knüppel, on a SIY-platform developed by hettler:tüllmann studio (Image: Smow), Between X and Y by Sanghyeok Lee (Image: Sanghyeok Lee). Venue: Galerie erstererster.
The Red Ballroom Conference on Design and Violence. Clockwise: Galit Shvo, Dana Ben Shalom and Ezri Tarazi lecturing, state of DESIGN directors Alexandra Klatt and Max Borka moderating, Ezri Tarazi questioning, Max Borka (l.) and Marcus Vetter; the Brutal Schön/Brutal Beauty catalogue by Max Borka that served as a starting point: Axel Kufus a, Max Borka and Alexandra Klatt (Images: Jan Mirus). Venue: Institute for Cultural Diplomacy ICD

Previous page:
The Red Ballroom Conference on Design and Violence was hosted by the Institute for Cultural Diplomacy ICD.

Following page:
Allegro School Frieze by Tina Roeder & Julia Horstmann (Images Ariane Hosemann). Venue: Allegro Grundschule
YOU MAY HAVE ENJOYED STATE OF DESIGN, BERLIN 2016

BUT YOU AIN'T SEEN NOTHING YET

FOR HERE COMES

STATE OF DESIGN, BERLIN 2017

THE MAIN AIM OF STATE OF DESIGN, BERLIN 2016 WAS TO GET IT REALIZED.

And we succeeded: 5000 visitors, local and international, participated in the inaugural edition of the festival, which spread over 10 locations all over the city, with a program that was already different, questioning and debating the future of design by means of a conference cum film day, five thematic exhibitions, and a wide variety of other events, such as workshops on canoe-building and Design & Health. Far beyond the impact of each of these events, the main interest of the festival was that it was a five-day Get Together for professionals and aficionados, mostly active in the furniture industry, architecture, and urbanism, but also from a wide array of other fields, and especially those countries, cultures, and disciplines, that are normally not included in the design debate, going from pharmacy and cultural diplomacy to Turkey and Israel.

STATE OF DESIGN, BERLIN 2017 WILL GO FURTHER IN THAT DIRECTION, TO SUCH A DEGREE EVEN THAT IT MIGHT WELL BECOME A WORLDWIDE UNIQUE.

At the centre of the festival will be a conference and exhibition which will not just focus on the latest innovations in all possible design disciplines — from plastic surgery, over communication, to urbanism — but will also and primarily aim at a multidisciplinary debate in between them and with other fields of knowledge and expertise, including global economics and politics — a dialogue and cross-polination which is all too often still not-existant, but might be the only adequate answer to the complexity and urgency of today's societal problems and needs.

Next to the central conference and exhibition, the festival will again spread over a carefully selected network of others venues, offering a platform for workshops and other events, and totally befitting Berlin's reputation as the world's largest lab and 'Experimentierfeld'.

MUCH MORE INFORMATION IS SOON TO FOLLOW.

WWW.STATEOFDESIGN.BERLIN
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