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WELCOME TO THE FREE STATE OF DESIGN

This small booklet will be your guide to the first edition of a new yearly design festival: state of DESIGN, BERLIN 2016

This first edition will be a five-day event, running from Wednesday May 4 through Sunday May 8, and spreading over ten locations, going from the Institute for Cultural Diplomacy and the University of the Arts / Universität der Künste UdK and its gallery designtransfer in the West, to KAOS and the University of Applied Sciences / Hochschule für Technik und Wirtschaft HTW in the East, or Otto-Allerorten, a small cabin that will be constantly on the move, as an experiment in mobile living, that also aims to tackle the migrant and refugee problem.

At times in which the design world is more than ever criticized for not adequately addressing urgent societal issues, and design events for limiting their role to that of a promotion tool at its service, State of DESIGN, BERLIN was born out of the need of a new kind of event, not just promoting but questioning and discussing the latest in design, and the direction it should take.

In its search for what such a next generation design event should be, and despite its status of a test case, this first edition of state of DESIGN BERLIN will already try to make a difference, and to act as an agent of change. Much more than a showcase, it will be a giant lab. Some projects tem-
porarily invade living rooms and working spaces or a gallery like erstererster. Some just roam the streets. Some are big. Some are small. Some will be exhibitions, but others shaped themselves into a film day, workshops on Design and Health and canoe-building, a frieze in a Grundschule, a designers’ deejaying debate, a lecture and a dinner, or three-sided football matches. Others, such as our website, newsletter, this catalog, or our fb-pages are not bound to one specific location but are in the air and everywhere, fostering dialogue and exchange. The result — at least, that’s what we hope — is a diverse and modular patchwork, open-ended and flexible, with the loose, diffuse and non-hierarchical structure of Gilles Deleuze’s Rhizome and a cloud formation.

Over the last year, and in a constant process of trial and error, concepts, partners, and opportunities came and went, only to be replaced by others. But in the end — and of course, much too late — something appeared what might be a blueprint for the future. This is just the first result. We are extremely grateful to all the partners / participants who supported us from the very beginning, and without whose enthusiasm and help would have impossible to bring this Mission Impossible to life. What we are particularly proud of though is the fact that some of these partners did not even know of each other’s existence, despite their often being neighbors, and sharing the very same interests. Even happier are we with the fact this first edition has already become a platform for the 90% who — locally but also globally — are normally not included in the design debate, and topics that are directly related to their problems, going from Design and Violence, the theme of the two-day Red Ballroom conference that stands central to the festival, to the design strategy that also became the title of one of our mayor exhibitions, the art of making ‘Something from Nothing’.

What we are the most happy with though in the end is that this first edition will not be an incestuous meeting point for the neglected and ignored, but already succeeds to generate the beginning of a dialogue between the design world as we know it, and major representatives of ‘critical’, ‘radical’ and ‘social’ design, parallel worlds that normally don’t touch upon each other. Design, which provides us with the Tools for Living, is as life itself: a very hybrid and complex thing, thriving on a dialectics and permanent clash of commerce and culture, Utopia and Ikea, the ideal and the real, the banal and the sublime etcetera. As far as we’ve learned up till now, a good design event should be a Free State where all this and more can enter into a lively dialogue, without any exclusives, and leads to something better.

You have nothing to declare.
Enjoy!

Alexandra Klatt & Max Borka
Directors state of DESIGN
BERLIN AS A DESIGN PRINCIPLE

As Europe’s most central metropolis, and with its long tradition as experimentierfeld, Berlin seemed the perfect homebase to launch this festival. Not only was the city pivotal to all important changes that shaped the past century, but—forced by circumstances—it was also second to none in continuously inventing new and alternative design strategies, celebrating crisis by turning it into its opposite. Today, with crisis spreading globally, and new strategies more than ever a necessity, the city has become a worldwide example. As Europe’s fastest growing tourist city, easy to reach, young, multi-cultural, horizontal, and open, with little hierarchy, its name also stands for a state of mind and design principle.

Many of the next-generation tactics Berlin was time after time the first to experiment with were so new and different though that they are often not recognized as design. State of DESIGN, BERLIN was also created out of the observation that Berlin is urgently in need of a platform that would offer greater visibility to its thriving local design scene, and foster a dialogue with the international one.

In doing so, and unlike most other design events, this festival will not reduce the city to the status of a vitrine, but aims to transform it into a testing ground, a giant, city-sized lab and workshop, with, by and for the local population, and reinforcing the social tissue.

state of DESIGN, BERLIN 2016
IN A NUTSHELL:

➢ THE FIRST EDITION OF A YEARLY FESTIVAL
➢ THE MAIN EVENT OF BERLIN DESIGN WEEK
➢ a different kind of festival, not just promoting but questioning the latest in the field, critical and experimental, and focusing on what is socially really relevant;
➢ a highly selective but representative number of participants;
➢ spreading over 10 venues, all over the city;
➢ a wide variety of events, reaching from exhibitions and a two-day conference on design and violence, to a three-sided football tournament;
➢ highlighting what is mostly ignored within the current design debate, despite its global and local importance, such as the Middle East, or the 90% of the world population that has to survive on a shoestring;
➢ one major theme, Something from Nothing, celebrating design strategies that allow turning trash into treasure in the face of crisis, and constantly intertwining with other topical subjects in a five day debate.
While the participants and events of state of DESIGN, BERLIN 2016 spread over 10 locations all over Berlin, two meeting points stand central to the whole: the Institute for Cultural Diplomacy ICD in the West, near Potsdamer Straße, hosting the conference that stands central to the festival, and KAOS, short for Kreative Arbeitsgemeinschaft Oberschöneweide in the East, which serves as a platform for the main exhibitions. Situated in an old industrial hall on the banks of the River Spree, KAOS was recently founded as a coworking space by a collective of designers and artists. Next to workshops and offices, it also houses a very flexible platform for exhibitions and events.

“We are most happy with the two locations,” say state of DESIGN, BERLIN directors Alexandra Klatt and Max Borka, “We were looking for two spaces that still were authentic, un-gentrified, unknown, and a discovery for the audience — and both perfectly respond to those criteria. While each of both still breathes the true but fading spirit of Berlin, West or East, and hover in between trash and kitsch, the contrast between both could hardly be bigger.”

More than just a venue, KAOS is also a partner of state of DESIGN, BERLIN 2016, and without the enthusiasm of its members the festival would hardly have been thinkable. On the opening day of the festival, it also launches its crowdfunding campaign.
Closely intertwined with many themes, such as Design and Violence, or 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, 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 highlights the topic — celebrating strategies that turn trash into treasure in the face of crisis. More than just a display, it is meant to be a lively lab, with workshops on health & design, but also on canoe-building, as a meditative act.

Curated by Max Borka & Mapping The Design World Works by: Ela Cindoruk (TR), Curro Claret (E), Snapshooter Anna Pannekoek (B/US), Tina Roeder (D), Chris Schanck (US), Jerszy Seymour (D), Walking Chair Studio (AT), a.o..

CHRISTOPHER SCHANCK (US):
ALUFOIL FURNITURE

Installed in a rundown corner shop in Detroit, US, but hailed as ‘the art world’s new design darling’, Schanck turns the debris of what once was the powerhouse of American industry into a pastiche of the city’s glitter and glamour of yore. His alufoil furniture pieces are made slowly and steadily, and entirely by hand, by unskilled community members — as if in a meditative act. They take on average more than a year and a thousand man hours to produce, whereas their signature component, aluminum foil, is about the last thing one would think of to use as a finishing. Christopher Schanck wants his
furniture above all to communicate a kick in the stomach: “Stress-testing, and pushing it to the point of failure, to see how far you can go.” Apart from a blue chair, Schanck’s contribution to the festival shows a selection of the photographs with which he documents his community at work.

Born and living in Berlin, Jerszy Seymour is not just the city’s most famous but also most radical designer. With every new project he loves to go back to a zero degree of design, where you can start all over again. Even the roundness of The Brussels Brain which he built in 2005 and which stood at the center of the first edition of designbrussels, curated
by Max Borka, was therefore hardly accidental. Spread over 5000m², and built on the spot, the brain consisted of a huge plastic sphere, 14 meters in diameter, and covered with Scum, the polyurethane foam that had become Seymour’s hallmark, and which he used to clad, spray and spat in a lava-like form onto walls, lampshades, furniture and clothing, or the cave-like construction that housed a half-pipe for skaters in Tokyo. In Brussels, four projector screens and forty loudspeakers were fitted into what looked like the head of an octopus, its tentacles being two gigantic uprooted trees and a score of TV-sets, signs, fridges and crashed cars – all covered with scum, in an overall grey. “What I wanted was to present the image of a complete uprooting,” says Seymour, “To show the shadow zone of our existence, as if there had been a nuclear explosion, at the centre of a design fair, where there’s no room for such thoughts”. For Seymour, working with Scum was like ‘going down into a volcano’, towards the ‘primeval soup were chaos reigns’, probing the future by going back into the darkness of time, to develop a new alphabet and order, a new language that would allow us to question our system of values and challenge our prejudices. “It was about a return to the beginning of everything,” says Seymour, “To where it all started, a way of going back to the times where we can reconsider how shapes are formed and question what design is, the value of things, materials and much more.” Long believed lost, a projection at KAOS shows the making-of.
CURRO CLARET (E)
LA PIEZA (2010—ONGOING)

Made of a metal plate, cut by laser and then folded, this very low cost piece offers anyone the possibility to make basic furniture from scavenged materials, without any skills needed. Curro’s project started as a collection to fight poverty, a series of stools built by ex-homeless who were partaking in a new program of apartment sharing in Barcelona. Next to their function as furniture, the stools were to be instrumental in their process of rehabilitation. An improved version later allowed the construction of benches, tables, lamps, or coat racks, while a complementary piece made it possible to add a back or foot rest. Plans to produce the piece are available for free, but only for non-commercial use.
Anna Pannekoek (US/BE)

Yes! We Have No Bananas (2016)

“Each time when I crossed the Galata bridge in Istanbul, there was a man sitting on the sidewalk crouched behind some 25 small plastic rabbits, in happy flou colors. He did not even have a chair to sit on or a table or blanket to present them, but he had neatly arranged these rabbits in a row. People hardly noticed him, and even if he could have sold one, he would not have earned more than 1 Lira, half a Euro. Yet he was always present, as if being there, being part of it, was already more than enough. One day, I bought all his rabbits. Are these vendors naïve? There’s a sort of narcissism in their attitude. As if each of them lived in a kind of fantasy-world. What’s more, instead of competing with each other, they help each other. The Turkish lifestyle is still a culture of sharing. We Europeans may find this ridiculous, stupid or sad, but how much do we know? We are so privileged that it has become impossible to imagine how you could make yourself a living from nothing. Anyway, it doesn’t bother them. They live and let live. It’s what makes them so beautiful and authentic.”

The rabbits were originally part of the çokçök collection which Anna Pannekoek created for the Spagat! Design Istanbul Tasarımı exhibition at the Marta Herford museum in Germany, celebrating the inventiveness with which a large part of the local population succeeds in making the best out of nothing.

Apart from the rabbits, the installation which she created for Something from Nothing, and which is entitled Yes! We Have no Bananas, also includes the Compass Rose collection by Turkish designer Ela Cindoruk, and snapshots of recent journeys to Turkey, the Dominican Republic, Haiti, and Cuba, and from her hometown New York.
ELA CINDORUK (TR)
COMPASS ROSE COLLECTION (2004)

Paper jewelry. Limited edition. Handmade. Several local traditions are celebrated in this collection, such as a rich history in pattern- and lace-making, but above all the ambition of the not-haves in Turkey to decorate their lives, whatever the circumstances. “Most of my inspiration comes from the back streets of Istanbul (...), the ugly parts of this city, the back of its buildings, the way these buildings puzzle into each other, the chaos, and the inexhaustible abundance of the nume-

RAQUEL SERENO RIVAS & ANUDANDO (MEX)
RENACIMIENTO (2016)

The first line of products of Anudando, a Mexican design enterprise with a social focus, founded by designer Raquel Sereno Rivas, and promoting re-use and recycling through craft and strategic design. The collection is made from reused polyethylene plastic bags, collected in schools, and transformed into a thread by hand, using a technique developed by Dutch designer Michelle Baggerman, with whom Anudando still works closely together. The thread is then woven into baskets, table runners, cushion covers, etc. by textile communities. All products are fair trade, come with stories that reveal the context, play on the tension between the contemporary and traditional, and allow the user to become part of the process by “mix and matching” different components into an end product.
TINA ROEDER (D)  
WHITE BILLION CHAIRS (2002-2009)

Berlin based Designer Tina Roeder will also present seven of her white billion chairs. Each chair was created by perforating cheap monobloc chairs pollock-wise with up to 10,000 holes, and sanding it, turning its vulgarity into something extremely vulnerable and precious. Sold by billions, and ubiquitous since it was first launched in the eighties, the anonymous Monobloc is still the chair that many love to hate in the design world. But for a whole generation of designers, who left the modernist canon behind, it has grown into one of the ultimate challenges. For as that early godfather of the postmodern Verner Panton humbly admitted: “Whatever one may think of its design, the idea behind touched genius:

to create a comfortable garden chair, (...) feather-light (...), out of a simple material. (...) Its lightness doesn’t prevent it from being also very stable. It can be stacked almost endlessly, in order to be stocked or transported, and can be cleaned easily, with nothing but water and soap. Weatherproof, it doesn’t need any further maintenance. It can hibernate without any problems, while it also saves space, and (...) anyone can afford it”.

The very first piece which Berlin-based Tina Roeder ever designed, in 2002, was the prototype of what became over a period of seven years a limited and numbered edition of 33 unique pieces, created by perforating old and rare monobloc chairs, with up to ten thousand small, round 3mm holes each, at random, in a pointillist manner, using nothing but a hand drill, adding substance by taking away material, bit by bit, hole by hole, eventually rendering its structure too fragile to support its traditional usage. By way of finishing the chairs were sanded by hand, stripping the chair of its aseptic high gloss, and transforming its banality into a poetic object of rare expressiveness, precious and vulnerable.
WALKING CHAIR DESIGN STUDIO (AT)
THE RED HEADED GOLEM
+ TALK & WORKSHOP

Design and Health / Gesundheit und Gestaltung
May 5, 11am-2pm

Founded by Peugeot and Pircher, in 2003, Walking Chair design studio quickly established itself internationally as a buzzing lab for most unconventional design ideas, escaping all categories and definitions. While the activities of the studio span from interieur accessories and furniture, over exhibitions, architecture and space concepts, to graphic design, typography and corporate design, the duo prefers to describe its work as ‘Things and Songs’, wild and explosive, ‘combining new and pioneering elements with practicability’. How their lighthearted tresspassing approach brings them time after time on the verge of the a- and in-formal is well illustrated by their Sister Blisters lights, entirely made from empty blister packaging provided by the local pharmacist Karin Simonitsch, their first and still their dearest client, with whom they organize a talk cum workshop on design & health during state of DESIGN, BERLIN 2016.

What Walking Chair studio is to design, Simonitsch’s Marien Apotheke means to international pharmacy. Recently spectacularly redeocrated with Sister Blister lights, and known for its aids policy, it was recently also the first to employ a deaf pharmacist. Does health policy überhaupt need design? And if so, under what conditions? — are only two of the many questions that stand central to the workshop at KAOS. Anyone who knows Peugeot and Pircher also knows that laughing will not be forbidden.
Running parallel with the festival, from May 4 to May 8, the time to build some canoes, by way of meditation, and from scratch till the launching.

James Bridle: Drone Shadow (2012—ongoing) – Spreading over Berlin during state of DESIGN, BERLIN 2016. Evoking the threat of unmanned and secretive aircrafts, the ‘invisibility of contemporary, networked technologies’ in a post-privacy era. Plans for the shadows can be downloaded for free.
MADE IN ŞİŞHANE, PIERRE KRACHT AO. (D/TR):
ISTANBUL’DAN (2015—ONGOING)
+ HYBRID DESIGN TALK

At the initiative of Pierre Kracht, five other German designers traveled with him to Istanbul last autumn, to set up a hands-on design project in cooperation with Made in Şişhane. Founded by the architect Asli Kiyak Ingin, Made in Şişhane is an activist tool and association that aims to protect and support the unique local network of craftsmen in the Istanbul city centre, under threat of being abolished by the local government and investors. ISTANBUL’DAN, the project that resulted from the collaboration with the German designers, tries to demonstrate the enormous potential of these flexible networks and how designers can contribute to the sustainable development of such neighborhoods. At state of DESIGN, BERLIN 2016, an exhibition and discussion platform highlights the process and results of the two week trip to Istanbul, and provides the stage for a third ‘Hybrid Design Talk’, focusing on questions such as: “How can a design process influence an environment?” and “What is the potential of the creative and productive networks?” The six designers are: Laura Jungmann, Dorothee Mainka, Pierre Kracht, Jonathan Radetz, Florian Saul and Michael Konstantin Wolke.

ISTANBUL’DAN Hybrid Design Talk
KAOS
Friday May 6, 7 to 9pm.
Eva Lechner: Masks made as part of her Bachelor work at the University of Applied Sciences / Fachhochschule Potsdam FHP, Germany, on the meaning of masks in contemporary protest movements. 2014
Samesame but different. Born out of the same interdisciplinary course, neither of these micro-architectures requires a solid foundation, but while the Schrankhaus aims at a maximum comfort, the much more basic Otto Allerorten cabin strives after maximum flexibility, to even tackle the growing migration challenge. Steered by Hermann A. Weizenegger and Franz Dietrich from the University of Applied Sciences / Fachhochschule Potsdam FHP, the project was elaborated in collaboration with the University for Sustainable Development / Hochschule für nachhaltige Entwicklung HNE Eberswalde.
THE RED BALLROOM CONFERENCE ON DESIGN AND VIOLENCE

DAY 1:
FRIDAY MAY 6
10.30am–4pm (Break: 12.30–1.30pm)

USING VIOLENCE AS A RAW MATERIAL

state of DESIGN, BERLIN 2016 directors Alexandra Klatt and Max Borka invite several guests to discuss aspects of the intimate bond between design and violence, and more in particular the way in which a whole new generation — also of designers — use violence as a raw material, to counter its often devastating effects — in worldwide protest movements but also in one of the world’s heaviest conflict zones, Israel and the Middle East.
SPEAKERS:

- 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)
- AO

MODERATORS:

- ALEXANDRA KLATT & MAX BORKA, directors state of DESIGN, BERLIN

Max Borka recently wrote the catalogue and developed the concept to the Brutal Schön / Brutal Beauty exhibition on violence and contemporary design at the Marta Herford museum in Germany. Ezri Tarazi participated in that exhibition, for which Matthias Megyeri created the scenography, while Alexandra Klatt did the graphic design of the catalogue. Dana Ben Shalom, Galit Shvo, Ezri Tarazi, Haim Parnas and Ronen Kadushin are all participating in various exhibitions of state of DESIGN, BERLIN 2016.

THE RED BALLROOM CONFERENCE ON DESIGN AND VIOLENCE

DAY 2:
SATURDAY MAY 7
10.30am – 6pm

IMAG(IN)E BERLIN
WHEN FORM FOLLOWS FILM:

THE JENIN TRILOGY BY MARCUS VETTER (D / TR)

Screenings:
11am: THE HEART OF JENIN
1.30pm: CINEMA JENIN
4pm: AFTER THE SILENCE

Still focusing on the Middle East and the way in which this Turkish / German filmmaker redesigned the perception of the city Jenin and the Israeli-Palestinian conflict with film – as a perfect example of the growing importance of film as a design tool in general.

All screenings include an introductory talk and a concluding Q&A with Marcus Vetter.

MODERATORS:

- ALEXANDRA KLATT & MAX BORKA, directors state of DESIGN, BERLIN
THE JENIN TRILOGY

Born in 1967 in Stuttgart, Germany, Marcus Attila Vetter became a freelance writer and director of documentaries after studies in business management and media science. After the very intimate Mein Vater, der Türke (2006), in which he went in the search for his origins, he directed The Heart of Jenin, a cinema movie that was awarded the German Film Prize in 2010 as Best Documentary. The film touched the core of the Israeli/Palestinian conflict, by telling the story of the Palestinian boy Ahmed who was killed when an Israeli soldier mistook his toy gun for a weapon, and of his father Ismael who decided to donate Ahmed’s organs to children awaiting transplants, saving the lives of four Israeli children.

Though much awarded, The Heart of Jenin could not be shown in the city that had given the film its name. Part two in the trilogy, Cinema Jenin, The Story of a Dream, reports on the effort of Vetter to reopen the city’s only movie-theater, closed since 1987, and to turn it into “A Cinema for Peace” and the cornerstone for an up till then non-existent film industry. The third part of the trilogy, After the Silence, set one step further. Directed by two of his former students, none of whom had any previous experience in film making, the documentary followed an Israeli widow as she travelled to Jenin to meet the family of the suicide bomber who killed her husband. Vetter also made „Hunger“ with Karin Steinberger, depicting the global struggle to solve one of the most severe problems of our time. But it is in particular his Jenin trilogy that can be seen as a celebration of the redesigning power of film, changing the worldwide perception of a city that was almost exclusively known as the home base of suicide bombers.
VENUE 9: ALLEGRO GRUNDSCHULE

Lützowstraße 83-85
10785 Berlin

EXHIBITION

+ Opening
May 2: 10am–12am

+ Guided Tours
May 4, 5 and 6: 4pm + 5pm + 6pm

+ Open doors
Saturday May 7: 12am–7pm

TINA ROEDER & JULIA HORSTMANN (D):
ALLEGRO SCHOOL FRIEZE (2016)

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 & Horstmann offer guided tours on a daily basis, the school exceptionally opens its doors on Saturday May 7, an installation at KAOS, with images by Ariane Hosemann, documents the making of, as part of the Urban Shapeshifters exhibition (see elsewhere).
VENUE 10:

UNIVERSITY OF THE ARTS / UNIVERSITÄT DER KÜNSTE UdK - DESIGNTRANSFER
Einsteinufer
10587 Berlin

EXHIBITION

+ Opening-cocktail + Talk by Jozef Legrand, designer, UdK
May 5: 7pm–10pm

CULTURAL COMMUTERS ©

Featuring projects by students from the UdK departments Visual Communication, New Media, Product and Fashion Design, this exhibition at the university’s exhibition lab started from the observation that present day man constantly has to navigate between parallel worlds. The exhibition runs till June 5. The opening, on May 5, starts at 7pm, with an introduction to the concept of the Cultural Commuters© by Jozef Legrand as well as several performances and presentations.

top: Alisa Goikhman;
STATE OF DESIGN BERLIN

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Max Borka – Director
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