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md-Korrespondent Jamy Yang berichtet aus China

INDIE-POP STATT DAQI

Wie wohnen junge Leute in China? Der Trend geht zum Einfachen. Chinas Jugend ist die größte Konsumentengruppe der Welt und sie entwickelt andere Geschmacksideale als ihre Eltern. Indie-Pop statt Markenfetischismus. Zwei Beispiele.

🇬🇧 English translation on page 116

Um den grundlegenden Paradigmenwechsel im chinesischen Interior besser verstehen zu können, lassen Sie mich etwas ausholen. Ein wichtiger Leitwert für Chinesen ist das "Daqi", worunter man so etwas versteht wie Würde und Erhabenheit, aber auch extremes Statusdenken, starke Präsenz und Harmonie mit der großartigen Natur. Eine von unserem Büro durchgeführte Studie hat ergeben, dass "Daqi" mitunter auch mit Einfachheit assoziiert wird, wenn zum Beispiel für eine große Oberfläche nur ein einziges Material zur Anwendung kommt. Unsere Erkenntnisse decken sich auch mit den Ergebnissen einer Umfrage, die 'Sohu Home', eine unserer großen Onlineplattformen, 2013 zum Interior-design in China durchgeführt hat: Dort verteilen sich die populärsten Wohn-

stile auf "Modern Simple" (35%), "Country" (14%), "Modern European" (11%) und "Neo-Chinese" (10%). Die Grafik verdeutlicht: Das Wunschinterior geht Richtung jung und ungezwungen. Wandel findet natürlich immer, überall und auf allen Ebenen statt. Aber es liegt auf der Hand, dass sich die Werte und Vorlieben am schnellsten von einer Generation zur nächsten verschieben. Insofern ist ein Blick auf die demografische Entwicklung unseres Landes sehr aufschlussreich: Als junge Generation gelten in China die Jahrgänge, die nach dem Wirtschaftsboom in den 1980ern und 1990ern geboren wurden. Die Eltern dieser Generation kamen in den 1930ern und den späten 1940ern zur Welt; sie sind bereits mit Smartphones und Markenprodukten vertraut, "Daqi" ist akzeptierte Leitkultur. Diese Eltern-



generation hat in den Jahren nach 1980 ungefähr 2,34 Mrd. und in den Jahren nach 1990 an die 1,99 Mrd. Nachkommen in die Welt gesetzt, die größte Konsumentengeneration überhaupt. In ihrem Konsumverhalten sind diese jungen Leute zwar finanziell von ihren Eltern abhängig, das Marktvolumen hingegen ist grenzenlos.



Schreibtisch für einsame Städter und ihre Hauskatzen, entworfen von Ruan Hao.

Und genau da wird es interessant. Denn diese neue Generation sieht den Konsum von Markenprodukten eher negativ. Sie legt eher Wert auf Social Networking, Volunteering und Umweltinitiativen. Auch bevorzugt sie Produkte, die weniger vom „Daqi“ geprägt sind als vielmehr von Leichtigkeit, Sensitivität und einem intelligenten Designansatz. Eines der Schlüsselwörter dafür ist 'Indie-Pop', sprich 'Xiao Qingxin' (Little Freshness), ein Begriff aus der Independent-Kultur.

Interior goes Modern Simple and Scandinavian

Der Chefredakteur des chinesischen Jugendmagazins 'Cityzine' hat die Indie-Popper einmal als Menschen beschrieben, die ein bisschen neugierig sind und ein bisschen idealistisch, dabei Wert auf eine gewisse Lebensqualität legen, stets auf der Suche nach einer neuen Marken- oder Produktoption. Davon distanziert sich der Cluster, möchte mit dem Begriff Indie-Pop nicht in Verbindung gebracht werden.

Wie dem auch sei. In China werden viele sogenannte Indie-Pop-Designer aus der Möbel- und Modewelt von Marken wie Muji und Ikea beeinflusst. Zum Beispiel MoreLess aus Shanghai, Piwu in Hangzhou und Exception aus Guangzhou. Im Interiordesign profitieren davon Stile wie „Modern Simple“, „Scandinavian“ und „Japanese“. Die Designkette Triple-Major positioniert Indie-Pop in Shanghai, Beijing und Chengdu als außergewöhnliches



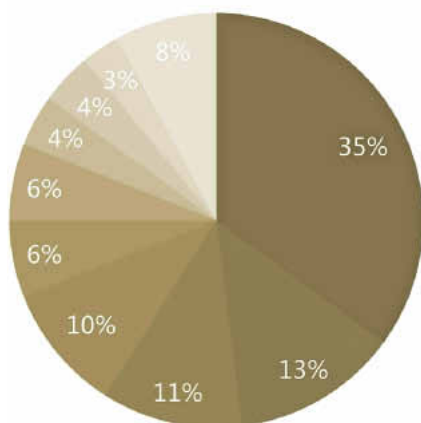
Teetisch und Miniaturgarten auf kleinstem Raum bei Branddirector Benny, Shanghai.

Shopinterior und außergewöhnliche Modeartikel.

Beispielhaft sieht das dann so aus wie bei Brand-Director Benny. Er lebt in Shanghai. Das Herz seiner 46 m² großen Traumwohnung bildet ein maßgefertigter Teetisch. Hier kann man meditieren und mit Freunden diskutieren. Ein kleines Biotop auf dem Balkon bringt die Natur ins Haus.

Ein anderes Beispiel, der 'CATable' von Architekt Ruan Hao. Das Möbel erregte auf der Milan Design Week 2014 die Aufmerksamkeit der Medien und der Netzgemeinde. Verkörpert es doch die

ideale Welt für die Generation der Post-90s, die ihre Wohnung als Rückzugsort betrachten (Cocooning) und total auf ihr Haustier fixiert sind. Aufgrund der omnipräsenten Medien- und Markenpräsenz sind die Städter stärker noch als die Menschen auf dem Land globalen Trends ausgesetzt. Lokale Perspektiven aber werden unabdingbar. Vielleicht ist es bald soweit, dass die unterschiedlichen Vorstellungswelten zusammenlaufen. Für uns ist es immens wichtig, im Auge zu behalten, welche Wertvorstellungen die nächste Generation entwickelt.



Interior Styles in China

- Modern Simple
- Country
- Modern European
- Neo-Chinese
- Classical European
- Mediterranean
- Southeast-Asian
- Japanese
- American Country
- Mix and Match

Quelle: Sohu Home, Trendreport Interior Style, 2013, China

JAMY YANG



Unser Autor studierte in China Produktdesign, absolvierte in Deutschland den Master in Industriedesign, arbeitete zunächst im Siemens HQ, bevor er nach China zurückkehrte und 2005

in Shanghai das 'Yang Design, Büro für Produktstrategien und Designberatung' gründete. 2007 folgte das Designlabel 'y-town' für Umweltfragen, Human Resources, Materialstudien und Designexperimente. Jamy Yang qualifiziert sich mit mehr als 40 nationalen und internationalen Designauszeichnungen.

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In search of new limits

London Design Festival



Design and event culture are trapped in an unhappy love affair. There's turmoil instead of inspiration, and the London Design Festival is no exception. Some patience is needed to discover promising experiments beyond the noisy mainstream.

If one could take the number of design festivals staged worldwide as a yardstick for the importance of the trade, design would be in excellent health. From Tokyo to Istanbul, from Capetown to Helsinki, from Seattle to Belgrad - the list of events is incredibly long and nevertheless grows from one year to the next. There is hardly a country with industrial resources and a high creative ambition that would like to do without some days in the name of design. "Me too" is the concept of choice, and the wish to participate in the international design circus is all that's needed. Directors, curators, openings non-stop. It seems that here, too, quantity wins out over quality. More exhibitors, more area, more programme. Events staged under the label of design are often nothing but events. And that's where the fun soon ends. Apart from a certain community feeling, it is difficult to specify really remarkable programmatic differences between the individual events. The big events have a particularly hard time in this respect. Although they are endowed with enough power to make a strong statement, the events staged in international cities fail to come up to expectations. But perhaps the London Design Festival (LDF), for instance, has to be interpreted in a different way. As a mirror of the state of this metropolis, a seismograph of design and the scene beyond it. Then you will have to ignore the inflated promises, hurl yourself into the hardly comprehensible fair turmoil and analyse curiously and patiently what

is there. Tackling handicraft quality, to mention one example. The trend towards handmade products seems to continue. "Hand-crafted" versus "manufactured", and this applies to furniture and lamps as much as to tableware and accessories. A trace that is also followed by 'The New Craftsmen'. The British company sees itself as a mediator between highly qualified craftsmen, designers and quality-conscious customers, and at the same time as a guardian and patron of old craftsmen's techniques and traditions. Processing methods that are typical of the country meet contemporary design and fresh ideas, which generate new forms and products. Featuring a back of oat straw, The 'Brodgar Bench' (Gareth Neal, Kevin Gauld) still is a bench but it looks refreshingly natural and innovative. The 'Dram Chair' (Gareth Neal) makes a clear statement thanks to its simple looking structure of oak wood and leather. This chair does not try to be homely or multi-functional, but presents itself like an individual favourite piece, ideally suited for relaxing and enjoying your daily sip of whisky.

Craftsmanship and technology

This builds a mental bridge to the 'The Wish List' project. Terence Conran persuaded Paul Smith, Norman Foster, John Pawson, Zaha Hadid, Alison Brooks and some more friends to join this project. Jointly with highly qualified specialists, i.e. craftsmen, the invited members of this group had worked out unfulfilled wishes for the home. The single condition was that all newly designed products had to be made of American hardwood. For fashion designer Paul Smith, Nathalie de Leval developed a garden house with a gable wall completely made of glass. Rotary bearings beneath the house see to it that it can be manually oriented toward the sun. Gareth Neal created sculptural wooden vases for Zaha Hadid. They are elaborately milled with CNC software and play on the perception and classification of craftsmanship and hand-made. Another principle that thanks to the purchasing power of the international clientele feels especially at home in London is extraordinary design in limited batches. In an exceptional density, an astonishing

number of galleries show contemporary design in small editions - collectors' pieces. Galleries like Libby Sellers, Kreo and Carpenters Workshop Gallery promote the development. They provide designers with an opportunity to pursue personal questions and design experiments. As in the case of Peter Marigold, who presented his 'Wooden Tables' series at Libby Sellers. Since 2011 the London-based designer has already been working on a casting technology that transfers the surface and structure of wood to a flexible mould. This mould will then be used to make casts from various materials for the final objects. How to handle the material is a decisive factor in Marigold's work. The objects are not made of wood. They come into being by using wood in the process, but only traces of the wood remain visible in the end. For Lee Broom, materiality also plays an important role. He called the collection he presented at LDF 'Nouveau Rebel'. It comprises objects of Carrara marble. For the 'Tube' lamp, a thin-walled cylinder is milled out of marble. The LED strip placed inside makes it glow softly. Thanks to the varying grain of the marble, each luminaire is a unique specimen. Up-to-date processing techniques are used here to create an unusual re-interpretation of the conventional fluorescent-tube lamp with a traditional material. It is due to the presentation of such unexpected experiments with technology, craftsmanship and materials that interest in festivals like LDF is kept awake. They explore the limits of design, quite naturally and quite confidently. But an event programme is definitely not needed for these experiments.

Text: Jörg Zimmermann

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Indie pop instead of daqi

md correspondent Jamy Yang reports from Shanghai



How do young people live in China today? The trend is toward simplicity. China's young people are the biggest consumer group worldwide, and their taste in matters design differs from that of their parents. Indie pop instead of brand fetishism. Here are two examples.

Let me elaborate so that you can better understand the basic paradigm shift in Chinese interiors.

For the Chinese, "daqi" is an important concept. It means something like "dignity and grandeur", but also extreme status thinking, a "strong presence" and "harmony with great natural beauty". A study carried out by our studio has shown that sometimes "daqi" is also associated with "simplicity", when, for instance, a large surface is executed in only one single material. Our findings are consistent with the results of a survey conducted in 2013 by one of our big online platforms, 'Sohu Home', on interior design in China. They found that the most popular living styles are "Modern Simple" (35%), "Country" (14%), "Modern European" (11%) and "Neo-Chinese" (10%). The diagram makes it clear that the desired interior design tends towards "young" and "casual". Of course change will always take place everywhere and on all levels. But it is clear enough that values and preferences shift most rapidly from one generation to the next. That is why a look at the demographic development of our country is very informative. In China, the children born after the economic boom of the 1980s and 1990s are regarded as the young generation. Their parents entered the world in the 1930s and late 1940s. They are already familiar with smart phones and brand products, and "daqi" is their accepted mainstream culture. This generation of parents has produced about 2.34 billion in the years after 1980 and nearly 1.99 billion descendants in the years after 1990, the biggest consumer generation worldwide. It is true that in their consumer behaviour these young people depend financially on their parents, but the market volume is limitless. And that is where things become interesting. Because this new generation has a rather negative attitude as far as the consumption of market products is concerned. It places more value on social

networking, volunteering and environment initiatives. And it prefers products that are not so much characterised by "daqi" but by lightness, sensitivity and an intelligent design approach. One of the keywords for this attitude is 'Indie-Pop' or 'Xiao Qingxin' (Little Freshness), a term that comes from the independent culture.

Interior goes Modern Simple

The chief editor of the Chinese youth magazine 'Cityzine' once described indie poppers as people who are a little bit curious and a little bit idealistic, but at the same time set store by a certain quality of life and are always on the lookout for an alternative brand or product option. The cluster group, however, would like to distinguish itself and not be associated with the term 'Indie-Pop'. Be that as it may. In China, many so-called indie-pop designers of the furniture and fashion worlds are influenced by brands like Muji and Ikea. There's for instance MoreLess from Shanghai, Piwu in Hangzhou and Exception from Guangzhou. In the field of interior design, styles like "Modern Simple", "Scandinavian" and "Japanese" benefit from this. The Triple-Major design chain positions Indie Pop in Shanghai, Beijing and Chengdu as extraordinary shop interior and exceptional fashion articles. The result looks like the home of brand director Benny, for instance. He lives in Shanghai. The focus in his 46 square-metre dream apartment is on a custom-made tea table. Here he meditates and chats with friends. A small biotope on the balcony integrates nature in the home. Another example is the 'CATable' by architect Ruan Hao. At the Milan Design Week 2014, it caused a stir in the media and among the netizens. Embodying as it does the ideal world for the post-90s generation, who sees its home as a place of retreat (cocooning) and is totally obsessed by its pets. Due to the ubiquitous presence of media and brands, city dwellers are even more exposed to global trends than people living in the country. But local perspectives become vital. Perhaps there will soon be a time when their perceptions coincide with those of the more developed countries. For us it is of paramount importance to keep an

eye on the moral concepts the next generation is about to develop.



Our author **Jamy Yang** studied product design in China and graduated in Germany with a master's degree in industrial

design. He worked at Siemens HQ for a while before returning to China and founding Yang Design in Shanghai in 2005, an office for product strategies and design consultancy. In 2007, the y-town design label was established, catering for environmental problems, human resources, material studies and design experiments. Among his qualifications are numerous national and international design awards.

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Natural warmth

A visit to the studio of Iskos Berlin



Beauty lies in imperfection, says the philosophy of Iskos Berlin, and they refer to Marilyn Monroe as evidence. As far as design is concerned, it's not the egoism of the designer that's relevant. Rather, it is important to create simple, well functioning objects with a strong identity.

Talking with Boris Berlin and Aleksej Iskos, you feel the designers' experience combined with reticence and respect for the task. "It is one of the most difficult and noblest challenges to practice design without eccentricity." Boris Berlin quotes the "idea of perfection", which may be encountered especially in the countries of the West, dating back to the age of industrialization. But the "pursuit of control" regarding form and production and the search of perfection may restrict one's work, "opportunities will open up only with increasing tolerance". Iskos Berlin worked on the 'Fiber Chair' for Muuto for four years. "We dealt with lines