



**berlin
design
week**

**28. — 31.
Mai 2026**

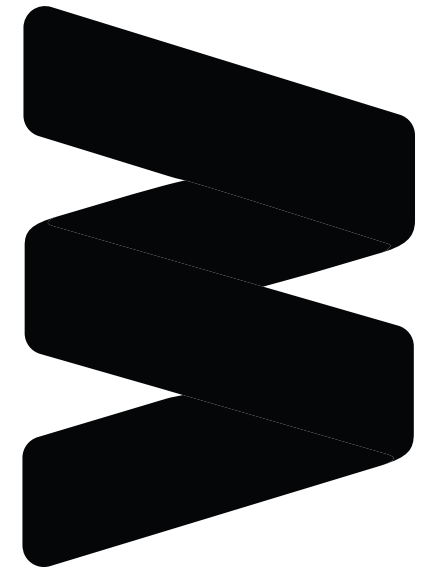
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berlin design week

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MAY 28—31, 2026

FOUR DAYS OF DESIGN, ARCHITECTURE AND INNOVATION
ACROSS THE UNESCO CITY OF DESIGN.

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	Die Macherei M40—60, Hallesches Ufer 60, 10963 Berlin
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Blast from the past: 2022 @ Alhambra, Feminist Tools, image: CaraMel



FROM THE FOUNDER

Three years into the AI hype, when images, texts, and designs emerge synthetically in seconds, BDW asks: What is real? AI has enthralled us with its brilliance and taken hold of us. A tool for a simpler life—so goes the promise. Yet, we must redeem it ourselves. So the question stands: What remains real? What must remain real? Reality as material, as responsibility, as criterion. Design and architecture work—if not with real space, then for it. Democracy depends on real participation—something we are learning, at times painfully even. These realities are also reflected in the program of Berlin Design Week.

Ten years of BDW with state of DESIGN, in a city marking twenty years as a UNESCO City of Design—one of the first worldwide and Germany's first. Berlin is a stage because it is a laboratory. Not the other way around. The UNESCO designation is a mandate, not a label. For the double anniversary, we host more than 90 events on design, Berlin, and the present—and, for the first time, a festival hub in the heart of the city, without giving up the satellites. For four days, studios, universities, museums, and workshops open their doors—in Berlin, for the world. To the participants, partners, friends, visitors, international guests, and my team—my thanks. Reality is not a state. It is made—by those who shape it.

Berlin is reality, in the plural. Welcome to DESIGN REAL.

Alexandra Klatt
CEO Berlin Design Week

Sparring with Claude (Anthropic): “A bit personal and overwrought, but honest. Your take?”

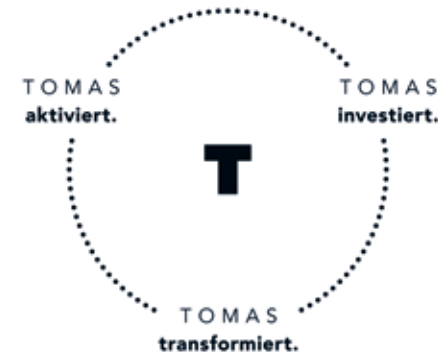
Three lines carry it: “Mandate, not label.” “Reality as material, as responsibility, as criterion”—a crescendo on DESIGN REAL. And the AI passage in its honesty. It gets overwrought in two places: the “ceremonial” anniversary opening, and the closing line, which fizzles after the strong middle. Suggestion for the ending: “Reality is not a state. It is made—by those who shape it.”



Blast from the past: 2017 @ Vollgutlager

TRANSFORMATION OF MATERIAL AND SPACE

A statement by TOMAS on the occasion of Berlin Design Week



Generally speaking, architecture offices are service providers for investors. This was a strong motivation for TOMAS to determine which role they want to take on in that process and how their work can be defined. TOMAS was founded by Sofia Ceylan, Katharina Neubauer and Annabelle von Reutern in 2024.

According to a study by the AllBright Foundation, there are more men named Thomas on the boards of German publicly traded companies than women. This is where the term “Thomas cycle” comes from: a man named

Thomas hires another man named Thomas. TOMAS wants to address this unacceptable situation by taking on responsibility. They call this the new TOMAS cycle: invest, transform and activate.

As women, they want to take up more space. This also means taking responsibility for real estate and investing in it. The term “architectural enterprise” suits because they want to bring together various initiatives within the field of architecture, such as project development, association work, writing, and events. Planning, consulting, and teaching remain the cornerstones of their work. They identify underrated, empty buildings and draw up new concepts for their use that were perhaps previously considered unusual. In other words, they operate as project developers but also work to preserve or maintain real estate. Additionally, because they like sharing their expertise, they also offer the transformation process for underrated buildings and circular construction as a service for others. The current system is a system based on patriarchal exploitation. There is a need to change the system—away from the linear economy and towards a regenerative economy. They proclaim the future in their brand. They want nothing less than the transformation of material and space. Transformation is more than change. It is the radical questioning of the ruling system.

Their vision is to smash patriarchy and achieve the “Bauwende”—the fundamental transformation of the construction industry. They believe that care work is the key to a feminist society in which we as humanity are more interested in and committed to each other. We want to see a plural and diverse society, with a wide range of different people in positions of power. Therefore, they try to make a difference with our decisions and projects.

One of their projects is a magazine called “tommi – Klo:lektüre”. The tommy Magazine addresses the unfairness of public restroom accessibility for FLINTA people. Even though it is a very small intervention, it has great impact, because it is one of the basic needs.

Architects have 196 times more power to reduce CO2 emissions by working on large projects than by changing their lifestyle, says Scott McAulay, a member of Architype's climate protection team

Website: <https://materialandspace.de/>
Instagram: <https://www.instagram.com/tomas.materialandspace/>
LinkedIn: <https://www.linkedin.com/company/tomas-transformation-of-material-and-space>

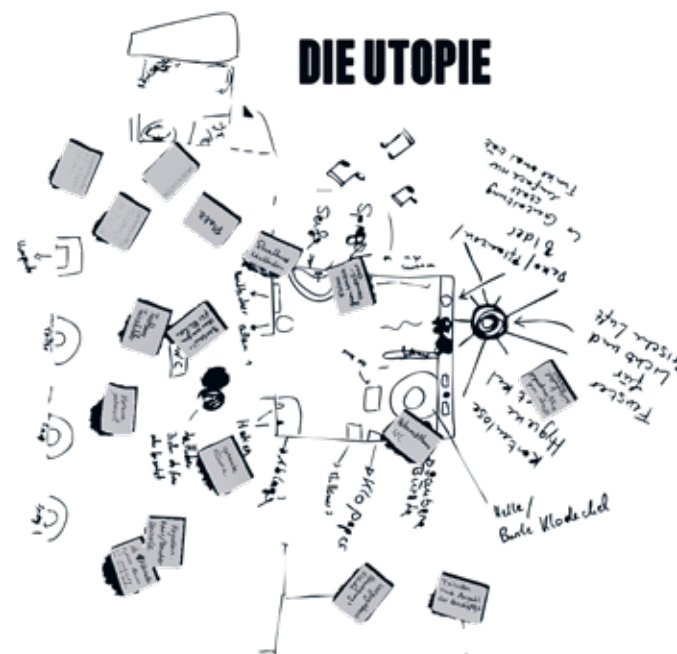
Diversität beim Bauen mitdenken: Workshop von Queering the City

Der Workshop war Teil der Ausstellung “Entgegen aller Wahrscheinlichkeit: Frauen, die bauen“, die weibliche Perspektiven auf Architektur und Stadtplanung sichtbar macht. In diesem Kontext setzten Anna und Kira mit ihrem Workshop ein klares Zeichen: Geschlechtergerechtigkeit im Bauwesen beginnt nicht bei monumentalen Bauwerken, sondern an Orten des Alltags – wie eben



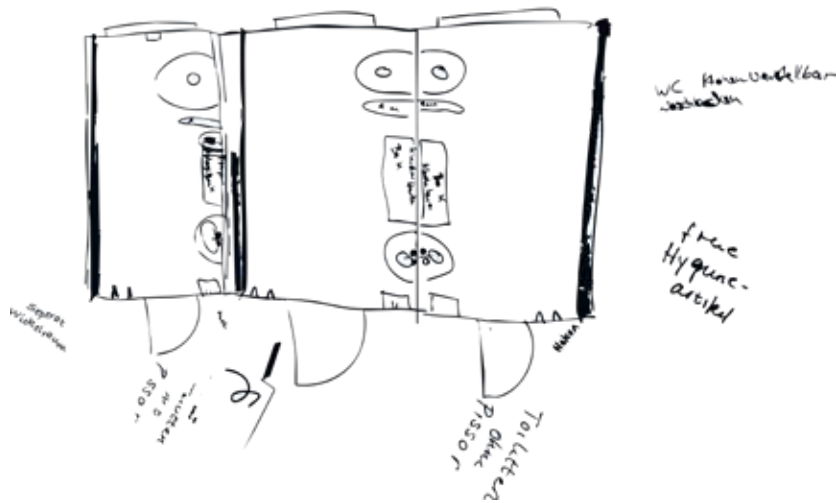
der öffentlichen Toilette. Statt im Seminarraum begann die Auseinandersetzung direkt vor Ort – in den Toiletten des Campus. Dort stellte sich die erste Frage ganz konkret: In welche Tür gehst du? Allein diese Entscheidung – Damen oder Herren – zeigt, wie normierend und ausschließend unser Alltag funktioniert. Nicht-binäre, trans oder gender-nonkonforme Personen stehen regelmäßig vor der Wahl zwischen Anpassung, Diskriminierung oder Unsichtbarkeit.

Öffentliche Toiletten sind keine neutralen Orte – sie sind Räume, die soziale Normen reproduzieren. Wer hier willkommen ist, wer sich sicher fühlt und wer nicht, sagt viel über die zugrundeliegenden Werte einer Gesellschaft. Im weiteren Verlauf des Workshops ging es jedoch nicht darum, bei der Kritik stehen zu bleiben. Vielmehr waren die Teilnehmenden eingeladen, ihre eigenen Utopien zu entwerfen. Wie würde eine wirklich gerechte, inklusive, sichere und angenehme Toilette aus-



Diese Entwürfe waren jedoch keineswegs rein phantasievoll oder losgelöst von der Realität. Vielmehr spiegelten sie sehr konkrete Bedürfnisse wider, die im Alltag nicht erfüllt werden. Die Utopiephase war ein bewusst gesetzter Gegenentwurf zum Mangeldenken, das Planungsprozesse häufig dominiert. Sie erlaubte, Bedürfnisse sichtbar zu machen, die in der Realität bisher kaum

REALITÄTSHECK



Berücksichtigung finden. In einer dritten Phase wurden die Entwürfe auf ihre Umsetzbarkeit überprüft. Gesetzliche Rahmenbedingungen, bauliche Normen und wirtschaftliche Aspekte wurden gemeinsam in den Blick genommen. Die Teilnehmenden markierten in ihren Entwürfen, welche Aspekte anpassungsfähig oder bereits heute realisierbar wären. Deutlich wurde, dass viele Veränderungen weniger an Gesetzen scheitern als an fehlendem politischem Willen und gewohnten PlanungsROUTINEN. Hinter vielen Problemen steht ein wirkmächtiges Normverständnis, das cis-männliche, heteronormative und nicht-behinderte Lebensrealitäten zur Regel erklärt – und andere Perspektiven ausblendet.

Die Ergebnisse wurden im Rahmen der Eröffnung der Ausstellung “Entgegen aller Wahrscheinlichkeit: Frauen, die bauen“ der “Baulöwinnen“ vorgestellt und gaben Besucher*innen die Gelegenheit, sich mit Fragen geschlechtergerechter Gestaltung im Alltag auseinanderzusetzen.

Queering the city ist ein kontinuierlich wachsendes Projekt von Anna Nill und Kira Sandrock, das Stadt als sozialen Raum begreift und sichtbar macht, wie geschlechtliche und gesellschaftliche Machtverhältnisse in der gebauten Umwelt wirken. Mit queer-feministischen Stadtpaziergängen, Ausstellungen, Workshops und dem Stadtkaleidoskop – einer Stadtkarte, die Orte in Wuppertal verzeichnet, die für FLINTA*-Personen bedeutsam sind – thematisieren sie Diskriminierung und eröffnen neue Perspektiven auf gerechtere Stadtgestaltung. Im Zentrum steht dabei nicht nur Kritik, sondern auch das gemeinsame Erproben konkreter Alternativen.

TEXT & BILD: Anna Nil & Kira Sandrock | @queeringthecity_wuppertal | www.queeringthecity.org

BEYOND CONTEXT

On the Work of Jasper Architects

Architecture always begins somewhere. With a slope, a climate, a street, a culture, a brief. These are the given conditions—and for most practices, they define the outer boundary of what design can do. For Jasper Architects, they are the starting point of something else: a process, a method.

Founded by Martin Albert Jasper in 2008 in Buenos Aires, and now with further offices in Berlin, New York, and Asunción, the practice has built a body of work that ranges from urban transformation projects in dense European city fabric to boutique retreats on the edge of the Amazon basin, from tropical villas to mixed-use clusters in rapidly changing cities. This breadth is not a claim to versatility. It is the expression of a fundamental conviction: that architecture must be rooted in place without being confined by it.

The principle that guides the office is called Beyond Context—not a slogan, but a method. Every project begins with close observation: of light and solar angles, of topography and climate, of cultural memory and social rhythm, of the way people move through a space before a single wall has been drawn. The goal is not to mirror what is already there, but to engage with it—to transform it, to find within it the argument for something new. Constraints are not obstacles. They are form-shaping forces.

This understanding has biographical roots. Martin Albert Jasper grew up between Europe and Latin America—between the measured, precise built culture of the German-Dutch border region and radical spatial inventions of Quito, Lima, and Lake Titicaca. He witnessed the pueblos jóvenes of Peru, where families arriving from the interior occupied the desert dunes of Lima with little more than woven straw mats and determination, producing urban fabric—and futures—from nothing. He stood on the floating reed islands of the Uros, where human-made architecture creates the very ground beneath it. He walked on Dutch dikes, where an entire civilization exists below sea level through nothing but deliberate spatial will. These experiences installed in him a lasting conviction: architecture is not merely a cultural act. It is a political one. A way of claiming place, asserting identity, and building forward.

That conviction shapes the work of the office to this day—and it manifests not as a recognizable formal style, but as what critic Hernán Bisman has called “a practice of critical displacement”: a way of moving between contexts, tensions, and cultures without losing rationality, precision, or the capacity to produce pertinent form. What connects projects across such different geographies is a set of spatial principles—about proportion, about the quality of light, about the relationship between volume and void, about the threshold between interior and exterior—that prove themselves in one context and translate meaningfully into another.

In an Amazon project, rather than letting the architecture dissolve behind the landscape, Jasper Architects made the threshold itself the subject: the building neither competes with its surroundings nor apologizes for its presence, but creates a carefully negotiated situation of stillness, orientation, and perception. In Berlin, where the conditions are almost the inverse—density, layering, the accumulated weight of what has already been built—the same questions arise in different form: what does a building add to the urban fabric, spatially and socially? What does it make possible that

wasn't there before? The envelope, in several of the office's buildings, ceases to function in any classical sense—it becomes instead an active, complex, and changing surface, shaped by sunlight, views, and urban relationships rather than by compositional convention.

The practice resists the homogenizing pressure of globalization—the tendency of hotels, retail environments, or entire urban fragments around the world to converge toward sameness. For Jasper, authenticity is not nostalgia, and it is not mimicry. It is specificity: the commitment to drawing from what is truly present—climate, culture, material, memory—to produce something singular. Architecture, in this view, is a form of resistance to uniformity. And resistance, here, is not a reactive posture. It is a productive one.

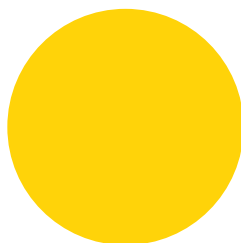
One analogy that recurs in the office's thinking is Conway's Game of Life: a system in which minimal rules and initial conditions generate, over time, infinite and unexpected complexity. Architecture can be understood in a similar way—not as a fixed product, but as a framework of spatial rules and contextual parameters whose full implications unfold through use, through time, through the people who inhabit it. The architect's role is not to control every outcome, but to define the initial conditions with clarity and intent. Design becomes a living structure: responsive, adaptive, and open.

The office's projects have been realized across Europe, the Americas, the Middle East, and Asia. Its collaborators—engineers, craftspeople, clients, communities—are equally distributed across geographies. This transnational practice is not incidental. Distance functions not as an obstacle but as a working condition: a source of critical perspective, expanded reference, and the capacity to read each situation with fresh attention. Foreignness, as Bisman notes, need not be a difficulty—it can become a value, a critical tool, a fertile condition for producing architecture.

Beyond Context is the title under which Martin Jasper has opened this working method to public dialogue—now at Berlin Design Week, at the Budapest Salon. The format is deliberate: not a lecture, but a conversation. Projects are not only shown but made visible in their process of becoming, from the first conceptual line to the built reality. The intention is to lay bare the layers of a design practice—analytical and intuitive, rigorous and open—and to invite exchange around the questions that shape it. The work is not the repetition of a recognizable image, but a structure of thought—one that continues to grow, shift, and clarify with every project, every question, every place.

Architecture does not begin with form. It begins with intention: the act of drawing a first line across an open field, of marking an axis in dense jungle, of defining the conditions from which something new can grow. That gesture—conscious, attentive, precise—is what transforms space into place. This is what it means to go beyond context.

TEXT: Martin Jasper | www.jasperarchitects.com



DESIGN AS TOOL. A REALITY CHECK.

By Alexandra Klatt



Life jacket for mother with newborn,
Giubbotto di salvataggio per madre con neonato,
Design ANAKO APS

At this past summer's Seoul Design Award, I had the honor of delivering the laudation for Anako. It wasn't an easy one. Moved, because someone looks where it hurts—into war zones, earthquake areas, refugee camps. And acts.

Anako APS is a social design lab in Emilia-Romagna, founded in 2022, member of the World Design Organization. Emergency design for childbirth, sea rescue, medical care in crisis regions—life jackets for mother and newborn, maternity kits, and medical aids. Their most prominent project—and the one with which Anako won the Best of the Best in Seoul 2025—is the Emergency Folding Cradle: a cradle made of cardboard. Foldable, flat-packed, light. Stripped down to what's strictly necessary; no decoration. Minimalist design at its best. 800 cradles went to Ukraine in 2022, more followed to Syria and Turkey after the earthquake, then to Peru. More than 1,000 cradles and 500 maternity kits in total.

The real turning point came with Peru. Shipping costs higher than production costs. Instead of shipping the product, the team decided to share it: drawings and assembly instructions emailed to a Peruvian company that produced the cradles on site. From object logistics to knowledge logistics. From product to model.

Out of that moment, +Vicini da lontano—Closer from Afar—has grown: open-source solutions that aren't shipped but passed on, producible where they're needed, by those who need them. Today, more than 500 design students at eight universities worldwide follow this approach.

Anako's method has a historical precursor. In 1969, Victor Papanek drew a diagram he called The Minimal Design Team—the minimum set of disciplines that need to come together to solve real-world problems. Designers, yes, but also anthropologists, doctors, engineers, end users, local craftspeople. Papanek's demand was radical—and has remained so. Anako makes it operational.

The next step has just begun. Anako APS and Prusa Research—the Czech 3D printer manufacturer that consistently releases its hardware as open source—are launching the Anako-3D Printing Design Award for Solidarity. First operational piece of a larger program: Design for Gaza. Wanted: simple, robust, easily reproducible solutions for humanitarian contexts.

Open call from 1 April to 31 August 2026, open to designers, makers, engineers, and students worldwide. All submissions will be released as open source.

It's no coincidence that Papanek's 1971 book is called *Design for the Real World*. DESIGN REAL isn't a new program, but an old demand in contemporary form. Anako shows what it can deliver today: design that doesn't just produce objects, but enables dignity and autonomy. This is where design transcends objects and becomes empowerment.



Emergency Folding Cradle
Culla pieghevole d'emergenza
Design: ANAKO Aps



Emergency support for plasma or blood bags
Supporto d'emergenza per sacche di plasma o sangue
CORSO DI LAUREA TRIENNALE IN DESIGN, IUAV
SEDE DI VICENZA

Design: Ambra Matilde, Liani Valentina, Piai Sabrina

<https://www.anako.it>

<https://www.anako.it/3daward.html>

DESIGN AS DEMOCRATIC PRACTICE

By Felix Kosok

Democracy is not only a system of rules. It is a form of life—one that must be continuously practised, renewed, and experienced. Its vitality depends on how people encounter one another in everyday situations: how they navigate shared spaces, sense possibilities for action, and stage disagreement.

Design shapes this terrain every day. It structures how we move through cities, how we access information, how we relate to one another. Good design opens spaces of agency—moments in which people recognise themselves as capable of shaping their shared world. Poor design does the opposite: It reinforces exclusion, invisibility, resignation.

This is not a metaphor. It is a material condition.

Across Europe, democratic cultures are under pressure, not only politically, but experientially. Many people no longer feel represented, heard, or connected. Polarisation and cynicism thrive precisely in those atmospheres where creative agency is neglected, and democratic experience has thinned out. What would it mean if we take this seriously as a design problem? The question of democracy shifts and is not only how to reform institutions. It is about cultivating the affective and material infrastructures that make democratic coexistence possible and enable the experience of collective creative agency in the first place.

Design has always operated in this space, mostly without acknowledging it. We need to make that acknowledgement explicit—and to act on it. At its best, design can be a living laboratory through which new democratic devices are prototyped: tools, formats, and processes that help citizens move from consumers of state service and spectators of politics to co-designers of our shared world.

In Arabic, the word for design (*مِصْصَة*) means decision-making. The meaning of this word points toward something important. The most urgent design challenge of our time is not to find solutions to problems. It is to design better processes for holding disagreement productively, for distributing creative agency, and for expanding the field of what seems possible, so that others can decide which future they want, and become designers themselves.

Good design shows us that all things made can be remade. We just have to decide to do so. That is its democratic promise.

<https://studio069.com>

WHEN “GOOD ENOUGH” BECOMES THE STANDARD

THE ILLUSION OF SIMPLICITY

By Birgit Baier

There is a growing shift happening. Whether we call it quiet or not is debatable, but what is undeniable is the speed.

Across almost every client conversation, I see the same pattern: the belief that design has become easy. From copy and branding to user experience, interface design, and even service concepts. With AI tools becoming more accessible, the assumption is that much of this work can now be done faster, cheaper, and with fewer people involved.

And to be fair, the tools are impressive. Entire categories of AI-driven design tools have emerged in just a few years, all promising the same thing: speed, efficiency, and output. And they deliver on that promise. Outputs that once required specialized expertise can now be generated within minutes. They look polished, coherent, and often convincing enough to create the impression that deeper strategic, operational, and design expertise is no longer equally necessary. And this is where the shift begins.

Because once “convincing enough” becomes acceptable, “good enough” slowly starts becoming the standard. In service design especially, simplicity is often the result of enormous complexity being hidden successfully. Behind every seamless experience sits a system of technologies, processes, operations, partners, regulations, and business decisions that need to work together consistently over time. The expectation is not just a seamless interaction, but a relevant end-to-end experience that works operationally, commercially, and for the customer at the same time.

From a business perspective, this is not new. Outcomes have always mattered: adoption, cost-to-serve, scalability, and sustainable revenue. Good design has always contributed to this outcome.

What is new is how quickly that expectation is being put at risk. AI accelerates execution, but it does not automatically guarantee quality, consistency, or performance under real-world conditions. Increasingly, the promise of speed influences structural decisions: expertise is questioned, teams are reduced, and complexity is underestimated.

WHERE THE ILLUSION BREAKS

Imagine you buy a motorcycle from a global premium brand and are offered roadside assistance or an extended maintenance package. The experience feels effortless. The offer is clear, the visuals are appealing, the pricing is transparent, and activation takes only a few clicks. Everything signals reliability and premium quality.

But the real design challenge only begins after the purchase. For this service to actually work, multiple layers need to align across markets and systems. Global or international consistency matters because customers expect the same brand promise everywhere. At the same time, the operational reality behind that promise varies from market to market: regulations, service structures, partners, backend systems, data flows, and responsibilities.

The real test comes when the customer actually needs support.

A rider breaks down during a trip abroad and tries to use the roadside assistance purchased weeks earlier. The local service partner cannot find the contract in the system. Support redirects the customer to another hotline. The dealership has different information than the app. The customer must explain the situation multiple times while standing next to a broken motorcycle.

Internally, this may look like fragmented data, disconnected systems, or an integration issue. For the customer, the conclusion is much simpler: the brand failed to deliver on its promise. And this is exactly where “good enough” stops being acceptable.

I increasingly see organizations dealing with the consequences of siloed solutions and disconnected systems. Services designed without a true end-to-end perspective often require significant effort to fix later because the underlying system architecture, processes, and operational dependencies were never fully aligned, in an interconnected, adaptive, and dynamic manner. Experiences are no longer static; they evolve, respond to context, and increasingly interact with other systems in real time. Which means weak orchestration becomes visible faster.

At the same time, the role of designers is evolving.

AI-driven technologies are changing how design work is created and delivered. While parts of execution become increasingly automated, designers gain new capabilities: faster iteration, deeper access to insights, and new ways to understand complex systems and behaviors. The value shifts from producing outputs to shaping meaningful, resilient, and connected experiences. The greatest value will come from connecting business strategy, brand, technology, operations, and customer needs into coherent end-to-end experiences that work reliably in reality. It is obvious that the strategic importance of design shifts further upstream: toward orchestration, decision-making, prioritization, and system thinking.

In this environment, trust becomes a critical differentiator. Not as a communication layer, but as an operational outcome created through consistency, reliability, transparency, and experiences that deliver on their promise across channels, markets, and touchpoints over time.

This is not the end of design. It is the moment where strategic and systemic design becomes more business-critical than ever.

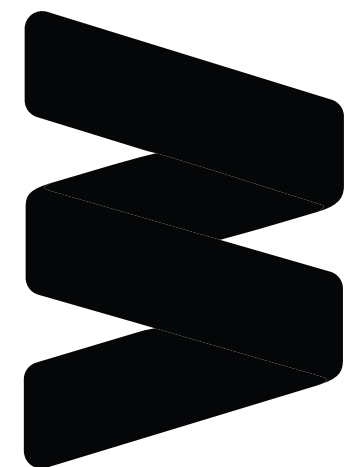
<https://www.bempowered.de>







Blast from the past: 2025 @ Amtsalon



berlin design week

MAIN HUB PROGRAM

28. May 14:00—20:00
29. May 14:00—20:00
30. May 12:00—20:00
31. May 12:00—19:00

DIE MACHEREI – M60
HALLESCHES UFER 60
10963 BERLIN



**BERLIN
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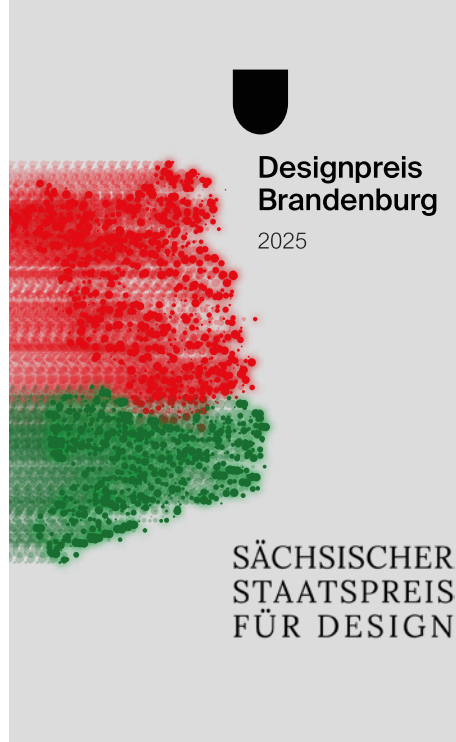
BERLIN DESIGN DAY

28.05. || 14:30—18:00

BERLIN DESIGN E.V. & STATE OF
DESIGN

Tickets: luma.com/berlindesignday

DESIGN REAL. The opening belongs to Berlin! The Berlin Design Day kicks off Berlin Design Week 2026—an afternoon dedicated to the state of design. Co-organised by Berlin Design e.V. and Berlin Design Week, it brings together practitioners, researchers, institutions, and policymakers for short-form talks and a panel discussion spanning economic development, design research, professional associations, and European design policy. The goal: genuine exchange about where design stands, and where it's headed.



DESIGN & SCIENCE SLAM

30.05. || 14:00—16:00

DESIGNPREIS BRANDENBURG &
SÄCHSISCHER STAATSPREIS FÜR
DESIGN

designpreis-brandenburg.de

<https://sachsen-designpreis.de/>

Designpreis Brandenburg welcomes Sächsischer Staatspreis für Design for an afternoon that looks where research and design meet across disciplines: in materials, processes, products, and systems. Brandenburg and Saxon teams pitch projects head-to-head across shared themes spanning material innovation, medtech, and circular design. A moderation team drawn from both state juries responds to each pitch; the audience decides which arguments land. There are no losers—only a winning audience, good design, and cross-border exchange.



WHERE THE SUN CASTS DIFFERENT SHADOWS

GERMAN INTERNATIONAL
UNIVERSITY BERLIN

giu-berlin.de

This exhibition brings together students and faculty from GIU Berlin and GUC Cairo: two institutions bound by a shared academic lineage, separated by two thousand kilometres of culture, climate, and context. The works span product design, graphic design, and architecture—three disciplines, two cities, one persistent question. What does it mean to design well in a world with no shared idea of beauty, utility, or space? Design cannot resolve this contradiction, but must inhabit it. Some works speak of heat and dust, others of concrete and grey skies. Many speak of both.



GUATEMALA DISEÑA CON LAS MANOS

GUATEMALAN TOURISM INSTITUTE
(INGUAT)

visitguatemala.gt

Guatemala Designs by Hand brings together studios, artisans, and textile artists to explore what happens when deep-rooted craft traditions meet contemporary design practice. At the centre of the exhibition stands a capsule installation referencing Tikal's Temple I, clad in two textile layers: a collective collage coordinated by the National Movement of Guatemalan Weavers, and a woven work by Nebula Handmade—both integrating traditional techniques with digital tools. A sensory interior connects visitors with Guatemalan landscape, textile culture, and material identity.



DECONSTRUCTION — RECODING MATERIALS

HAUTE INNOVATION
haute-innovation.com

Haute Innovation works at the point where industry waste streams become design material. The exhibition presents secondary flows—fruit peels, spent grain, coffee grounds—transformed through methods of deconstruction and recoding into both haute cuisine compositions and advanced biomaterials for design and interiors. The boundaries between food, waste, and materiality dissolve accordingly. What emerges is a portrait of a new generation of biomaterials fully embedded in circular economy thinking, and a quiet argument against the industrial logic of surplus.



DESIGNPREIS BRANDENBURG

MINISTERIUM FÜR WIRTSCHAFT,
ENERGIE, KLIMASCHUTZ UND EURO-
PA DES LANDES BRANDENBURG
designpreis-brandenburg.de

The Designpreis Brandenburg is the state-level award for outstanding design work, open to designers, manufacturers, and clients based in Brandenburg—giving the award a broader reach than its name suggests. In its fourteenth edition, an eleven-member jury selected 31 nominated projects from nearly 150 entries across Communication Design, Product & Industrial Design, and Digital Design / UX/UI / Game Design, with a dedicated track for Young Professionals. During Berlin Design Week, the complete selection of nominated projects is on show at Die Macherei.

DESIGN IN WARTIME

ÖSTERREICHISCHES KULTURFORUM

19 projects by Ukrainian and Austrian students of architecture and design, developed within the thirty-year cooperation between TU Wien and Lviv Polytechnic National University. The works address the spatial, social, and cultural conditions of life in wartime—asking what architecture and design can offer in the face of threat and destruction, and what forms of protection, community, and hope remain possible. The projects range from temporary shelters to reinterpretations of urban infrastructure. The exhibition is a sign of solidarity and a shared belief in the social responsibility of design.



THE BERLIN FORMAT

29.05.2026 14:30—20:00
STATE OF DESIGN
Tickets: luma.com/theberlinformat

The Berlin Format is Berlin Design Week's own afternoon conference—three hours of talks and panels on design as a real force. The programme addresses design in systemic contexts: AI, sustainability, and business transformation; the relationship between architecture, urban space, and conflict; and design as everyday infrastructure, from democratic form to the typography read by billions. Speakers include Monica Förster, Luc(as) de Groot, and practitioners from architecture, communication design, and digital transformation.



WOOD IS ...?

SCHOOL OF THE ART INSTITUTE
OF CHICAGO: DESIGNED OBJECTS
DEPARTMENT
sites.saic.edu/whatnot

Whatnot Studio is a year-long design lab at the School of the Art Institute of Chicago where students develop a collection for whatnot, the school's in-house product brand. This year's exhibition takes wood as its central theme—as material, metaphor, technology, and site of experimentation. Through research, prototyping, and small-batch production, the works test how wood can carry ideas as well as function: density and lightness, precision and imperfection, structure and intuition. The title is an open sentence, completed differently by each project.



THE TOLERANCE PROJECT

THE TOLERANCE PROJECT
BY MIRKO ILIĆ
tolerance-project.org

The Tolerance Project is a travelling poster exhibition founded in 2017 by artist and designer Mirko Ilić. Each iteration invites designers from around the world to create a poster with one rule: the word “tolerance” must appear in their native language. The project grew out of Ilić's years of lecturing on symbols of hatred—a subject that left audiences informed but despondent. The posters are an answer to that, using the specific power of graphic design to remind us what we have in common. Over 700,000 people across 50 countries have encountered the work. Berlin Design Week presents a selection.



TITAN

TOMAS BATA UNIVERSITY IN ZLÍN &
TECHNICAL UNIVERSITY OF
OSTRAVA

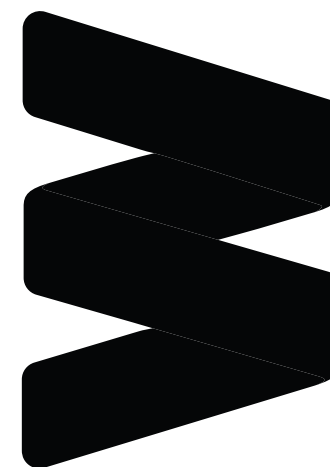
Titan makes its public debut at Berlin Design Week: a four-seat electric supercar developed entirely in Czechia as a scientific R&D project. The exterior and interior design originated as a doctoral dissertation; the car was engineered and manufactured by university researchers, with individual components developed through student diploma projects. The body combines carbon fibre composites with 3D-printed parts. A pressure wing concealed within the bumper increases downforce without added drag; slim Matrix headlights were developed in collaboration with PO Lighting Czech.



VID NEW TALENTS AWARD 2025

VID
vidid.de/newcomer/new-talents-award

The VID New Talents Award recognises design concepts that address relevant problems with innovative, systemic thinking—projects that acknowledge complexity while developing tangible solutions. Following the award ceremony in October 2025, the short-listed projects and winners are now on show. From over 120 submissions, a jury of ten VID members nominated a shortlist and selected three winners: ORMO by Meret Oppermann, SteadyGo by Fabian Otten, and Velocity by Felix Stockhausen, alongside a special prize, an audience award, and eight further short-listed projects.



berlin design week

SATELLITE EVENTS

28. May – 31. May

LOCATIONS THROUGHOUT BERLIN



NO TOOLS. JUST WOOD.

28.05. || 10 – 18:00 29.05. || 10 – 19:00
30.05. || 12 – 20:00 31.05. || 14 – 20:00

Workshop 31.05. || 13 – 14:00

ALLEN KAUFMANN OBJECTS
SHOWROOM + WORKSHOP

Anklamer Str. 50, 10115 Berlin

RSVP | allenkaufmann.de

AKO (Allen Kaufmann Objects) is the product initiative of Berlin architecture studio Allen Kaufmann Architekten—years in the making, now presented as a coherent system for the first time. Furniture assembled from flat solid-wood parts that lock together through dovetail and patented DADO joinery: no screws, no tools, no hardware. One material carries structure, function, and form; the joint replaces hardware and informs the design. During Berlin Design Week, AKO also offers a hands-on workshop exploring wood movement, joinery geometry, and CNC production logic.



HEIMAT - NOT TIED DOWN TO A PLACE

28. – 31.05. || 13 – 19:00

ANNA RAVE

Oranienstraße 45, 10969 Berlin

annarave.com

Born in Bielefeld, based in Dublin, showing in Berlin. After studying at the National College of Art & Design in Ireland, Anna Rave founded her eponymous label—built on quality materials, clean shapes, and timeless design. Each piece is handcrafted in her studio, inspired by Heimat: a sense of belonging untied from any single place, captured in fabric. During Berlin Design Week, Anna Rave will work on pieces from her collection live—inviting visitors to engage, experience, and gain insight into her process from first sketch to finished garment.

SHOWROOM AND WORKSHOP

28.05. || 9 – 22:00 29.05. || 9 – 17:00

30.05. || 11 – 15:00

BARTMANN.

Saalburgstraße 3a, 12099 Berlin

bartmannberlin.de

For almost twenty years, Bartmann. has been designing and manufacturing furniture and custom pieces in Berlin—formerly in a Kreuzberg backyard, now in a spacious old warehouse in Tempelhof. The showroom presents current work; beyond it, visitors can step into the workshop and production facilities where kitchens are designed and built, and solid wood furniture is made by hand and by machine. During Berlin Design Week, a selection of pieces is available for direct purchase.



DANDYS DEKADENZ MODERNE

28.–31.05. || 11–18:00

Guided tour 29.05.2026 || 16–17:00

BRÖHAN MUSEUM

Schloßstr. 1a, 14059 Berlin

broehan-museum.de/ausstellung

Museum admission applies

The exhibition „Edward W. Godwin and Oscar Wilde. Dandies, Decadence, Modernism“ explores two outstanding protagonists of the Aesthetic Movement, whose cult of beauty provided a decisive impulse for modern design. Godwin (1833–1886) was one of the most radical designers of Victorian England; Wilde (1854–1900), his close friend, shaped the spirit of his era between dandyism and decadence. Both sought the aesthetic permeation of daily life and its transmutation into art. As part of Berlin Design Week, the museum hosts a free public guided tour.



PICCOLO MONDO

28.05. || 18 – 21:00 29. & 30.05. || 14 – 20:00

31.05. || 14 – 18:00

BUDAPESTER SALON

Budapester Str. 22, 10787 Berlin

budapester-salon.com

The Budapest Salon is a curated space at the intersection of architecture, material culture, and technology—situated in a listed arcade near Breitscheidplatz in Charlottenburg. Architects use it as a material library and workspace; manufacturers as a platform for networking and presentation. For Berlin Design Week, the salon presents *Piccolo Mondo*: works by Zascho Petkow, Atelier Haußmann, Elisa Strozzyk, Heike Buchfelder, and Polsterhans exploring how materiality, texture, and atmosphere shape the spaces we inhabit.



TRANSIT OBJECTS

28. – 30.05. || 10 – 18:00 31.05. || 10 – 15:00

FH POTSDAM @ FELDFÜNF

Fromet-und-Moses-Mendelssohn-Platz 7-8,
10969 Berlin

fh-potsdam.de/studium-weiterbildung/fachbereiche/fachbereich-design

The entryway is one of the most used yet underestimated spaces in the home—a threshold between public and private life. Historically, hallways and vestibules spatially framed arrival, departure, and social encounter. Functionalist architecture reduced this space to a mere passage. *Zwischen Tür und Angel* revisits this overlooked threshold: twenty designers from Potsdam University of Applied Sciences develop objects for the moment of entering and leaving, exploring how design can shape this transition functionally, spatially, and emotionally.



BRASIL MEETS BERLIN —ART SHOW

30.05. || 15 – 20:00

HAVAIANAS X ZALANDO

@ HALLESCHES HAUS

Tempelhofer Ufer 1, 10961 Berlin

RSVP

For Berlin Design Week, Havaianas and Zalando invite Berlin-based Brazilian artist Gabriel Massan to take over Hallesches Haus. Known for speculative environments where reality slips into fiction, Massan brings a new body of work drawing on the energy, complexity, and memory of his Brazilian heritage. Digital landscapes meet tactile materials; personal stories brush against collective memory. Brasil appears less as a place and more as a presence—filtered, reshaped, and reimagined through Berlin.

BRASIL MEETS BERLIN —CLOSING PARTY

30.05. || 20 – 22:00

HAVAIANAS X ZALANDO

@ HALLESCHES HAUS

Tempelhofer Ufer 1, 10961 Berlin

RSVP

The closing party for Gabriel Massan's exhibition at Hallesches Haus—presented by Havaianas and Zalando—brings the Brasil meets Berlin chapter to a close in the spirit of the work itself: between places, identities, and ways of seeing. Massan's environments shift and breathe, pulling visitors into states that feel simultaneously familiar and unresolved, caught between the speculative and the lived. What began as an exhibition ends as an exchange.



EXPLORING CIRCULAR DESIGN

29.05. || 15 – 17:00
IDZ BERLIN E. V.
@ KUNSTGEWERBEMUSEUM
Matthäikirchplatz, 10785 Berlin
bundespreis-ecodesign.de

As part of the German Ecodesign Award Roadshow, this event explores the potential of circular design. The exhibition presents all current nominated and award-winning projects, demonstrating how design can contribute to resource conservation, circular economy, and social innovation. Contributions from practice offer concrete insights into sustainable material cycles—among them start-up Eudemia, which creates furniture from bio-fibre residues, showing how high-quality pieces can emerge from leftover materials. A guided walk through the exhibition follows.



WELLBEING BEGINS WITHIN

28.05. || 11 – 22:00 29. & 30.05. || 11 – 19:00
31.05. || 11 – 16:00
KALDEWEI BRAND SPACE BERLIN
Stadtbahnbogen 590, 10623 Berlin
kaldewei.com

Founded in Ahlen in 1918, KALDEWEI has built four generations of expertise around a single material: steel enamel—a fusion of steel and glass that is durable, hygienic, and fully recyclable. The portfolio covers bathtubs, shower surfaces, and washbasins, all produced exclusively in Germany. At the KALDEWEI Brand Space Berlin at Savignyplatz, the collections are presented alongside curated design collaborations—an opportunity to encounter the material and its possibilities in an architectural setting rather than a trade context.



NORDIC MASTERPIECES IN BERLIN

28. – 31.05. || 11 – 19:00
LIVING BERLIN
Kantstraße 17, 10623 Berlin
living-berlin.com

With Nordic Masterpieces, a touring exhibition re-reads the work of Arne Jacobsen and Otto Weitzling from a contemporary perspective. Six atmospheric short films avoid interviews and spoken commentary, focusing instead on spatial sequences, proportions, materials, light, and use—presenting architecture not as distant heritage, but as a lived, present condition. The films span six sites across Germany, including the Hansaviertel atrium houses in Berlin. Zimmer 606 extends this into interior: buildings, furniture, and light as one continuous design approach.



GROWTH

28.05. || 18 – 22:00 29. & 30.05. || 14 – 20:00
31.05. || 14 – 18:00
MATTER OF COURSE
@ KMB CREATIVE NETWORK
Torstraße 140, 10119 Berlin
matter-of-course.com

MATTER OF COURSE is a Berlin-based designer collective whose exhibition at KMB Berlin takes growth as its theme—not as expansion or maximisation, but as a natural, open-ended process. The works explore how growth manifests in the transformation of materials, in cultural techniques reinterpreted as contemporary objects, and in evolving notions of authorship. Growth means detours, breaks, and subtle shifts rather than linear progress. What emerges is a collective reflection on making: deliberate, curious, and deeply grounded in the objects themselves.



BETWEEN MOMENTS

28. – 31.05. || 11 – 19:00
NOO.MA FLAGSHIP STORE
 Weinmeisterstraße 2, 10178 Berlin
 noo.ma

For Berlin Design Week, noo.ma presents *Between Moments*—a relaxed outdoor setting celebrating the quiet rituals of life outside. The presentation brings together three collections: *Navo*, a new pine wood range with a weather-resistant finish; *Nokk*, noo.ma's iconic steel collection in new colours; and *Oto*, a timeless steel series for easygoing terrace days. Alongside the furniture, visitors can discover poufs, side tables, and accessories—small touches that make outdoor moments more comfortable and complete. The guiding idea: summer as a sequence of simple pleasures.



HACKING GUTENBERG

28. – 30.05. || 18 – 21:00
**SPIEKERMANN'S GALERIE 98A/
 HACKING GUTENBERG**
 Potsdamer Straße 98a, 10785 Berlin
 hackinggutenberg.berlin

Hacking Gutenberg is Erik Spiekermann's experimental letterpress workshop—home to a rare collection of printing presses, casting machines, and woodblock type. For Berlin Design Nights, Berlin's probably best known and most influential typographer invites to get dirty hands and print with wooden letters. Only ten can be printed at a time, which according to Spiekermann leads to significantly more impactful messages.



TYLKO SPACE

28. – 30.05. || 11 – 19:00
 Talk: 30.05. || 18 – 19:00
 Kids day: 31.05. || 11 – 17:00
TYLKO SPACE
 Torstraße 140, 10119 Berlin
 RSVP | tylko.com

Tylko Space Berlin was designed by Paul Cournet and his Rotterdam-based studio *CLOUD* as a sequence of interconnected rooms rather than a conventional retail floor—a place where design, music, and community meet. Furniture can be explored and customised with the help of design advisors. During Berlin Design Week, two events: Paul Cournet talks about architectural practice beyond the brief. Kids Day invites children and adults to explore, play, and make things together—with open activities and workshops led by artist Isis-Maria Niedecken.



DEAR ANNI, I WOVE WITH A 3D PRINTER

28.05. || 17 – 21:00
U8 HAUS
 Herrfurthstraße 9, 12049 Berlin
 u8haus.com

U8 HAUS presents „Dear Anni, I wove with a 3D Printer“ by Mia Akhavan, a speculative dialogue with Bauhaus pioneer Anni Albers. Visitors encounter large-scale textile works alongside an open archive of material studies that reveal how 3D printing technology reinterprets traditional weaving structures. The exhibition demonstrates weaving as both historical craft and contemporary digital practice, showcasing experimental iterations that explore tension, materiality, and spatial possibilities across handwork and machine fabrication.



AAAAH! DIE UDK || HANDS-ON LIGHT

28. – 30.05. || 13 – 19:00 31.05. || 13 – 18:00
UDK BERLIN @ FELDFÜNF
Reichenberger Str. 113A, 10999 Berlin
produktdesign.udk-berlin.de/

The UdK Berlin Product Design master programme presents two concurrent exhibitions. AAAAH! at feldfünf in Kreuzberg shows a cross-section of final-year and semester projects spanning conceptual, experimental, functional, and socially oriented design. Hands-on Light explores what ERCO products for domestic and hospitality settings might look and feel like—15 prototypes from a collaboration with a lighting manufacturer whose design heritage included Otl Aicher and Franco Clivio. Shown at ERCO Showroom Berlin, Reichenberger Str. 113A



MONICA FÖRSTER: FORM AND ADVENTURE

28.05. || 17 – 21:00
UNIQUE FACTORY BERLIN
Potsdamer Straße 199, 10783 Berlin
unique-factory.com/

Unique Factory Berlin is a manufactory and showroom on Potsdamer Straße combining curated international furniture and textiles with in-house upholstery, bespoke production, and vintage restoration. For Berlin Design Week, the space presents a curated selection of works by Swedish designer Monica Förster—known for her distinct approach to form, material, and making through collaborations with Poltrona Frau, Paola Lenti, Zanat, Fogia, Svenskt Tenn, and Ogeborg—spanning refined objects and more expressive forms.



HANDAPPARAT

28. – 31.05. || 12 – 18:00
VONDINGEN /
JAKOB TIMPE SPACES + OBJECTS
Lehrter Str. 37, 10557 Berlin
vondingen.com

VONDINGEN and designer Jakob Timpe present a curated selection of influential books on design, architecture, and construction, in dialogue with the VONDINGEN collection. The books are displayed in Displays—desktop organisers for collecting and presenting books and papers—set alongside the Stand table, the Sims wall shelf, the Indirektor floor lamp, and the 3½ library ladders. The juxtaposition makes the connection between reading and making visible, and its circularity: specialist literature as the humus from which ideas and projects grow, only to become humus again.



CRAFTING NEW DESIGN NARRATIVES

28.05. || 12 – 21:00 29.05. || 12 – 19:00
30.05. || 12 – 18:00
WHITE LABEL PROJECT STORE
Kleine Hamburger Straße 15, 10117 Berlin
whitelabel-project.com

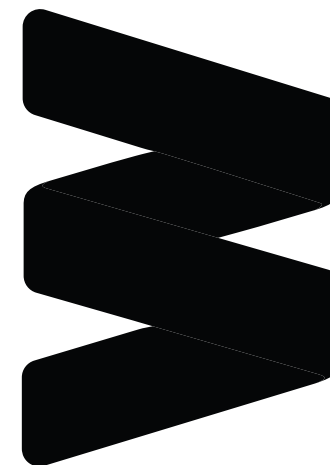
White Label Project presents a curated selection of international designers working at the intersection of craft, cultural heritage, and contemporary design. The showroom brings together work by Abitante and Caralarga from Mexico, Coté Bougie from Morocco, Objectry from India, and Gunia Project from Ukraine—objects that carry stories of origin, identity, and collective making, and that articulate new global design narratives between traditional techniques and contemporary aesthetics.



THREE EXHIBITIONS

28.05. || 12 – 23:00 29. – 31.05. || 12 – 20:00
 WHITECLIFFE UNIVERSITY OF APPLIED SCIENCES
 Salzufer 6, 10587 Berlin
berlin-international.de

Whitecliffe University of Applied Sciences presents three concurrent exhibitions. Whitecliffe in Perspective is an anamorphic installation across the building's façade, legible only from a single viewpoint. 2051 (Everything Turned Out Rather Well) uses backcasting to imagine Berlin in a utopian 2051: five student groups present speculative visions rooted in specific city sites. Let the Play Begin, a collaboration with toy manufacturer Play-Toys, explores toys as a medium of visual communication—prototypes produced through techniques from 3D printing to linocut typography.



berlin
design
nights

SATELLITE EVENTS

28. May

LOCATIONS THROUGHOUT BERLIN



explore our tours



TOUCH WOOD. ASK QUESTIONS.

28.05. || 18 – 22:00
ALLEN KAUFMANN OBJECTS SHOWROOM
 Anklamer Str. 50, 10115 Berlin
 RSVP | allenkaufmann.de

AKO, the object practice of ALLEN KAUFMANN ARCHITEKTEN, starts its Berlin Design Week activities with an open evening. Live assembly demos, joint samples, technical and design conversation will circle around AKO's freshly presented range of furniture built from flat solid-wood parts using DT (dovetail) joinery and the patented DADO joinery (Germany), paraphrased "no screws, no tools, no hardware, nothing concealed". Drinks are included.



ANNA RAVE

28.05. || 18 – 22:00
ANNA RAVE
 Oranienstraße 45, 10969 Berlin
annarave.com

Born in Bielefeld, based in Dublin, showing in Berlin. After studying at the National College of Art & Design in Ireland, Anna Rave founded her eponymous label—built on quality materials, clean shapes, and timeless design. Each piece is handcrafted in her Dublin studio, inspired by Heimat: a sense of belonging untied from any single place, captured in fabric. For Berlin Design Nights, the showroom opens for an evening of conversation, collection, and a glimpse into her process.



ART & ARCHITECTURALS

28.05. || 19 – 22:00
ARCHICON ARCHITECTURAL INTELLIGENCE & GALERIE ANNA PROBST
 Uhlandstraße 145, 10719 Berlin
archicon.io

Archicon Architectural Intelligence and Galerie Anna Probst open their doors together for an evening that brings expressive contemporary art and curated furniture into the same room. Archicon represents sustainable and authentic interior design—a tightly curated portfolio spanning new office, lounge, and hospitality. Anna Probst's gallery works from the conviction that art is something deeply personal, and that access to it should feel open rather than intimidating.



MATERIAL RESEARCH IN DESIGN PROCESS

28.05. || 18 – 22:00
AUFSCHNITT STUDIO
 Boxhagener Str 32, 10245 Berlin
aufschnitt.net

Garment engineer Silvia Wald invites guests to a curated evening at Studio Aufschnitt exploring the journey from plant-based raw materials and post-consumer textiles through to industrial product application. Her work sits at the intersection of material research and textile production—developed in collaboration with scientific institutes and tested at laboratory scale. Experts from research, industry, and design present short talks in a rotating format; a Material Lab allows visitors to encounter materials and prototypes directly.



COOKING, CRAFTING & TASTE

28.05. || 17 – 21:00

BARTMANN.

Saalebstraße 3a, 12099 Berlin
bartmannberlin.de

Bartmann. opens studio and workshop for an evening that moves between cooking, making, and conversation. Simple appetisers are prepared together; workshop stations show how the furniture and kitchens are built; the showroom presents new work and current projects. Selected pieces are available for direct purchase. An evening that reflects what Bartmann. has stood for over nearly twenty years: design and production under one roof.



ARCHITECTURE ICONS: JASPER ARCHITECTS

28.05. || 18 – 20:00

BUDAPESTER SALON

Budapester Str. 22, 10787 Berlin
budapester-salon.com

Architecture Icons is a conversation series co-produced by Berlin Design Week and Budapester Salon, dedicated to architects whose work extends beyond local context. The first evening features Martin Jasper of Jasper Architects, whose projects range from urban transformations to retreats in remote landscapes. The practice approaches architecture not as a static response but as an open system—one that absorbs local conditions while creating new spatial and cultural connections. The evening takes place alongside the exhibition Piccolo Mondo.



DESIGNING BETWEEN WORLDS

28.05. || 19 – 22:00

CLAYGROUND CERAMIC STUDIO

Danneckerstraße 7, 10245 Berlin
RSVP: tinyurl.com/DesigningBetweenWorlds

A workshop for designers exploring how the places and cultures we come from shape the way we perceive and create space. Starting from the moment of arrival in a new country—a first impression, a threshold—participants examine how memory, emotion, and perspective leave lasting marks on how we understand belonging and connection. Through reflection, dialogue, and creative exchange, the workshop asks what it means to see design not only as a response to context, but as an expression of who we are.



TERRAZZA GOLD PARTY

28.05. || 19 – 23:00

**CRAMER MÖBEL+DESIGN BERLIN
GMBH, DESIGN LOFT**

Meinekestr. 11, 10179 Berlin
cramer.de

Cramer Möbel Berlin and de Sede celebrate the Terrazza—Ubaldo Klug's iconic modular sofa of 1972, inspired by the terraced slopes of the Alps and composed of seven graduated leather cushions that can be arranged in endless configurations. Divisive when it first appeared, the DS-1025 has since become one of the most recognised pieces of 1970s design. The evening centres on the Gold Edition, presented at the Berlin showroom.



DESIGNING MATERIAL FUTURES

28.05. || 19 – 22:30
DISRUPTIVE MATERIALS
 INSTITUTE E.V.
 Weichselstraße 32, 10247 Berlin
disruptive-materials-institute.com

A curated evening at berlin textile coop bringing together Berlin-based pioneers from material research, design, and entrepreneurship. The talk Material Led Design explores how materials are increasingly becoming the starting point of the design process, with contributions from Kaffeeform, Mujo, MiniMono Project, LignoLight Research Project, and the hosts Disruptive Materials Institute and BraveNew. design. The accompanying exhibition Materials of Tomorrow opens the same evening, presenting forward-thinking material concepts and prototypes.



BEHIND THE BLINDS

28.05. || 18 – 23:00
FABIAN FREYTAG GALLERY
 Schröderstraße 13, 10115 Berlin
fabianfreytag.com

Fabian Freytag presents new works exploring the relationship between visibility and concealment. The staging plays with what is only sensed, inviting viewers to look beyond the surface—questioning what lies in front and behind. Procrastination appears as a spatial principle: the deliberate postponement of clarity, the opening of in-between states, lingering within the unresolved. The work draws on Tanaka's underground train from the James Bond film You Only Live Twice—a space that operates in concealment, revealed only through passage.



TRANSIT OBJECTS

28.05. || 18:00 – open end
FH POTSDAM @ FELDFÜNF
 Fromet-und-Moses-Mendelssohn-Platz 7-8,
 10969 Berlin
fh-potsdam.de/studium-weiterbildung/fachbereiche/fachbereich-design

The entryway is one of the most used yet underestimated spaces in the home—a threshold between public and private life. Historically, hallways and vestibules spatially framed arrival, departure, and social encounter. Functionalist architecture reduced this space to a mere passage. Zwischen Tür und Angel revisits this overlooked threshold: twenty designers from Potsdam University of Applied Sciences develop objects for the moment of entering and leaving, exploring how design can shape this transition functionally, spatially, and emotionally.



THIS IS NOT CLOCK-WORK ORANGE

28.05. || 18 – 22:00
GOLEM BERLIN
 Sophienstr. 6, 10178 Berlin
golem-baukeramik.de

GOLEM produces durable, functional architectural ceramics from natural raw materials—for heritage restoration as well as modern and custom applications. The work is rooted in traditional craftsmanship, yet the results are anything but conservative: unusual colours open up new spatial readings, and form carries the memory of craft while colour points forward. For Berlin Design Nights, the showroom opens for an artistic intervention that plays with the intersection of interior and exterior, yesterday and tomorrow.



BETWEEN OBJECTS & ATMOSPHERES

28.05. || 17 – 22:00
GUBI A/S @ HIDDEN FORTRESS
 Oranienstraße 183, 10999 Berlin

GUBI, the Copenhagen-based design house founded in 1967, has built its reputation on rediscovering overlooked design icons and bringing them back into production alongside new work. Hidden Fortress is a Berlin interior architecture studio specialising in hospitality spaces shaped by atmosphere and material. Together, they present a curated showroom exploring the dialogue between Danish design and contemporary hospitality—with a talk on how timeless design shapes hospitality environments, and craft cocktails by Barthur, itself a Hidden Fortress project.



HENN — OPEN STUDIO

28.05. || 17:00–21:00
HENN OFFICE BERLIN
 Alexanderstraße 7, 8. OG, 10178 Berlin
henn.com

HENN opens its Berlin office for an evening of informal tours, conversation, and interactive presentations across all phases of architectural design—from first sketch to realisation. The highlight is the launch of a science-based, open-access digital tool that calculates an individual carbon budget for any building project in Europe. Based on three inputs—location, year of completion, and floor area—the tool determines whether a project's emissions align with the 1.5°C target of the Paris Agreement and visualises the result in real time.



OPEN NIGHT AT IRIS CERAMICA GROUP

28.05. || 18 – 22:00
IRIS CERAMICA GROUP GALLERY
 Auguststraße 6, 10117 Berlin
icggallery.irisceramicagroup.com
 RSVP

Iris Ceramica Group, founded in 1961 near Modena, is one of the world's leading producers of high-tech ceramic surfaces for architecture and design—its brands include Fiandre, Ariostea, and FMG. The Berlin gallery is part of the group's global ICG Gallery concept: spaces designed to make the materials tangible rather than merely visible. For Berlin Design Nights, the gallery opens for an evening of collections, conversation, and aperitifs—dedicated to architects and designers working with surfaces at a serious level.



KALDEWEI — WELL-BEING BEGINS WITHIN.

28.05. || 17 – 22:00
KALDEWEI BRAND SPACE BERLIN
 Stadtbahnbogen 590, 10623 Berlin
kaldewei.com

Founded in Ahlen in 1918, KALDEWEI has built four generations of expertise around a single material: steel enamel—a fusion of steel and glass that is durable, hygienic, and fully recyclable. The portfolio covers bathtubs, shower surfaces, and washbasins, all produced exclusively in Germany. At the KALDEWEI Brand Space Berlin at Savignyplatz, the collections are presented alongside curated design collaborations. For Berlin Design Nights, the space stays open into the evening.



WHERE ARCHITECTURE IS MOST EXCITING

28.05. || 17 – 22:00
KEMPFER-RAUMKONZEPTE
 Pohlstraße 82, 10785 Berlin

Kempfer-Raumkonzepte works where architecture is most complex: in existing buildings. For Berlin Design Nights, the office opens in its own premises—a former Berlin shop that once sold milk and cheese—a built example of what working with existing structures means today. A listed half-timbered courtyard in Thuringia raises further questions about rural vacancy and the limits of transformation in protected buildings. Ceramic works by architect and ceramicist Sylvia Sauerwald, present in person, open a dialogue with the existing fabric.



TYPE DESIGN & 3D LETTERS

28.05. || 18 – 23:00
LUCAS FONTS
 Eisenacher Straße 56, 10823 Berlin

LucasFonts opens its Berlin studio for an evening dedicated to type design and 3D letters. Luc(as) de Groot—known for the Thesis superfamily, custom typefaces for Der Spiegel, Le Monde, Volkswagen and Miele, and Calibri and Consolas for Microsoft—and his team share current work: from first sketch and curve work to hinting and the translation of letterforms into three-dimensional objects. Some appreciate the functionality; others the idiosyncrasies—a quest for extremes that has led to the narrowest, thinnest, wittiest and fattest typefaces around.



GROWTH

28.05. || 18 – 22:00
MATTER OF COURSE @ KMB
CREATIVE NETWORK
 Torstraße 140, 10119 Berlin
matter-of-course.com

MATTER OF COURSE is a Berlin-based designer collective whose work reframes growth—not as expansion, but as a fluid, open-ended process unfolding through material transformation, cultural techniques reinterpreted as contemporary objects, and evolving notions of authorship. During Berlin Design Nights, the exhibition at KMB Berlin opens for an evening with drinks—an opportunity to encounter the work at a different pace and in conversation with the designers.



SOFT BRUTALISM & OPEN STUDIO

28.05. || 17 – 22:00
MENDEL HEIT DESIGN LAB
 Wilhelm-Stolze-Straße 16, 10249 Berlin
mendelheit.com

Mendel Heit Design Lab is a Berlin studio working at the intersection of digital fabrication and craft—furniture, objects, jewellery, and research projects that combine computer-generated form with handwork and materiality. For Berlin Design Nights, Heit opens his studio for an evening among experimental prototypes and finished objects, including an exclusive preview of a new series around “Soft Brutalism”: digital form-finding crossed with raw material presence. Drinks available.



INSIDE MYKITA HAUS

28.05. || 11:00–13:00

MYKITA

Köpenicker Str. 20, 10997 Berlin

RSVP: press@mykita.com

mykita.com

Founded in Berlin in 2003, MYKITA takes an industrial design approach to eyewear—rethinking materials, construction, and manufacturing to create frames defined by precision, lightness, and longevity. At MYKITA HAUS, design, research, and manufacturing come together under one roof: over 110 craftspeople shape each frame through a process that combines advanced technology with handwork. MYKITA opens its HAUS during Berlin Design Nights for a guided tour—limited to 15 guests, registration required.



OTHERWISE | INTERFERENZEN

28.05. || 17 – 22:00

OTHERWISE @ INSIDE ATELIER

GALERIE

Droysenstr. 16, 10629 Berlin

How can design become effective as a political practice? OTHERWISE brings together works that explore this question through material, space, and process—situated between design, art, architecture, and craft as fields of societal negotiation. For Berlin Design Nights, the collective presents individually and collaboratively produced objects and furniture by makers working across ceramic, textile, metal, object, and furniture design and interior architecture—highlighting locally produced craftsmanship in Berlin and a shared curiosity about what design can do.

PIROL



Something's cooking

SOMETHING'S COOKING

28.05. || 18 – 23:00

PIROL STUDIOS

Bülöwstr. 56, 10783 Berlin

PIROL is a 2,000 sqm indoor creative village in the centre of Berlin—a self-administered, investor-independent co-office that has grown over seven years into a community of studios from across the creative industry. For Berlin Design Nights, the studios open their doors: designers, artists, and makers share processes, projects, and perspectives. The large central kitchen becomes the social hub of the evening, with coffee, drinks, music, and freshly prepared food.



OPEN SHOWROOM — LIGHT IN SHAPES

28.05. || 17 – 22:00

POLYLUMA SHOWROOM &
MANUFACTORY

Ackerstrasse 23, 10115 Berlin

polyluma.com

Polyluma is a Berlin lighting manufactory combining 3D printing with traditional craft to produce luminaires from a self-developed bio-polymer—a material made from cornstarch, chalk, and natural minerals that carries a soft translucency and a surface closer to porcelain than plastic. Each shade is printed to order over several hours, then finished by hand. For Berlin Design Nights, the showroom opens with the printers running—visitors can watch the process from filament to finished shade, and see new designs for the first time.



OPEN STUDIO @ RAA

28.05. || 18 – 22:00
RALPH APPELBAUM ASSOCIATES
Oranienstraße 183, 10999 Berlin
raai.com

In the museums it designs, RAA turns stories into spatial experiences—through immersive scenography combining interactive media, graphics, light, and sound. Museums are shaped as social spaces where knowledge, dialogue, and participation unfold. For this year's Open Studio Night, RAA presents four current projects in a science fair—style format: two from Germany, two international, each with its own station and the architects and designers behind the work on hand to talk through the process from first rendering to material selection.



HACKING GUTENBERG

28.05. || 18 – 21:00
SPIEKERMANN'S GALERIE 98A/HACKING GUTENBERG
Potsdamer Straße 98a, 10785 Berlin
hackinggutenberg.berlin

Hacking Gutenberg is Erik Spiekermann's experimental letterpress workshop—home to a rare collection of printing presses, casting machines, and woodblock type. For Berlin Design Nights, Berlin's probably best known and most influential typographer invites to get dirty hands and print with wooden letters. Only ten can be printed at a time, which according to Spiekermann leads to significantly more impactful messages.

TOMAS

BESTAND HAT KEINE LOBBY

PREVENT DEMOLITION

28.05. || 17 – 21:00
TOMAS SPACE
Mollstraße 1, 10178 Berlin
materialandspace.de

TOMAS is an architecture practice focused on existing buildings—working with the tools of sustainable and circular construction to prevent demolition and activate vacant properties. The practice is driven by a conviction that architecture is not neutral: it takes positions on ownership, access, and responsibility. Their office occupies a temporarily repurposed building on Mollstraße—the former headquarters of the GDR's state news service. For Berlin Design Nights, the office opens for an evening of conversation about the value of real estate, privilege, and responsibility.



WOODEN DESIGNER FURNITURE SINCE 1953

28.05. || 18 – 22:00
TON SHOWROOM & BRAND STORE
Chausseestr. 13, 10115 Berlin
ton.eu

TON has been producing bentwood furniture at its manufactory in Bystřice pod Hostýnem since 1953—the oldest bentwood factory of its kind in the world. Generations of craft knowledge meet the demands of contemporary architecture and interior design: clean, functional seating for hospitality, corporate interiors, and residential spaces, developed in close collaboration with European designers. During Berlin Design Week, TON presents its perspective on contemporary furniture design at its Berlin showroom.



DEAR ANNI, I WOVE WITH A 3D PRINTER

28.05. || 17 – 21:00

U8 HAUS

Herrfurthstraße 9, 12049 Berlin
u8haus.com

U8 HAUS presents „Dear Anni, I wove with a 3D Printer“ by Mia Akhavan, a speculative dialogue with Bauhaus pioneer Anni Albers. Visitors encounter large-scale textile works alongside an open archive of material studies that reveal how 3D printing technology reinterprets traditional weaving structures. The exhibition demonstrates weaving as both historical craft and contemporary digital practice, showcasing experimental iterations that explore tension, materiality, and spatial possibilities across handwork and machine fabrication.



MONICA FÖRSTER: FORM AND ADVENTURE

28.05. || 17 – 21:00

UNIQUE FACTORY BERLIN

Potsdamer Straße 199, 10783 Berlin
unique-factory.com/

Monica Förster—Swedish designer known for her work with Poltrona Frau, Paola Lenti, Zanat, Fogia, Svenskt Tenn, and Ogeborg—will be present in person at Unique Factory Berlin for an evening dedicated to her work. The presentation brings together pieces from different collaborations, offering a rare opportunity to experience the breadth of her design language in one place, from refined objects to more expressive forms. Drinks included.



DESIGNING HIDDEN SYSTEMS

28.05. || 18 – 22:00

UNYT.BERLIN HEADQUARTER

Glogauer Straße 21, 1. Hinterhof, 2. Obergeschoss, 10999 Berlin
unyt.berlin

unyt is a Berlin studio specialising in industrial design for machinery, plant, and high-tech systems—products that rarely appear in design discourse but shape production, technology, and infrastructure. For Berlin Design Nights, the Kreuzberg studio opens to show the range of this work: serial products, models, and project insights from various industries. Systems too large to bring into the space are made accessible through high-end visualisations and audio-visual presentations. A look behind the scenes of the objects that keep things running.



OPEN STUDIO, OPEN SCENE

28.05. || 17 – 21:00

VELT STUDIO

Urbanstr. 71, 10967 Berlin
velt.studio

Velt Studio has been operating as a coworking space and production hub for designers, photographers, artists, and architects since 2015—an open LGBTQIA+ safe space where around 120 members work alongside a rental studio and fashion atelier. For Berlin Design Nights, the 500 sqm space becomes an exhibition: photography, sculpture, illustration, and other works from the community. A bar invites visitors to stay, making the evening an occasion for encounter and conversation as much as for looking at work.



CRAFTING NEW DESIGN NARRATIVES

28.05. || 17 – 21:00

WHITE LABEL PROJECT STORE

Kleine Hamburger Straße 15, 10117 Berlin

whitelabel-project.com

The opening event of Crafting New Design Narratives brings together work by Abitante and Caralarga from Mexico, Côté Bougie from Morocco, Objectry from India, and Gunia Project from Ukraine—designers working at the intersection of craft, cultural heritage, and contemporary aesthetics. The evening invites visitors to encounter the work and engage in conversation about how design contributes to social, cultural, and sustainable narratives across different contexts and making traditions.



THREE EXHIBITIONS

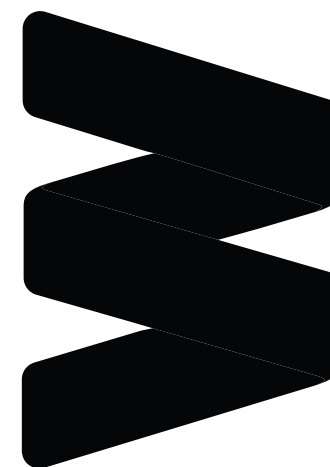
28.05. || 17 – 23:00

WHITECLIFFE UNIVERSITY OF APPLIED SCIENCES

Salzufer 6, 10587 Berlin

berlin-international.de

Whitecliffe University of Applied Sciences presents three concurrent exhibitions. Whitecliffe in Perspective is an anamorphic installation across the building's façade, legible only from a single viewpoint. 2051 (Everything Turned Out Rather Well) uses backcasting to imagine Berlin in a utopian 2051, with five student groups presenting speculative visions rooted in specific city sites. Let the Play Begin explores toys as a medium of visual communication through techniques from 3D printing to linocut typography. All three open during Berlin Design Nights.



**berlin
design
pool**

PART OF MAIN HUB PROGRAM

30. May 13:00—19:00

31. May 13:00—19:00

DIE MACHEREI – M60
HALLESCHES UFER 60
10963 BERLIN



SEE DEEPER

ALEF GIOIELLI
alefgioielli.it

See Deeper is a project by Alef Gioielli that challenges the idea of jewellery as purely decorative. Each piece embodies a dialogue between generations—Italian craftsmanship meeting a contemporary vision that seeks to reinterpret tradition rather than replicate it. At first glance, colour and the apparent perfection of circular geometry draw attention. On the reverse, hand-engraved symbols and hidden meanings emerge, transforming each piece into a layered narrative. The lost-wax casting process shapes every object into something closer to sculpture than ornament.



STUMMER DIENER

ALEX VALDER
studioalexvalder.de

A valet stand—a piece that cares for the clothes that adorned you throughout the day. Constantly changing form as garments accumulate, it often becomes unrecognisable, only to reappear in its own clarity when the clothes are washed. A prototypical one-of-a-kind piece by Alex Valder, created within the context of an interior design project. Lacquered pine.



THE DOKRA COLLECTION

ENARAI
enarai.in

Enarai presents The Dokra Collection, a limited edition series bringing an ancient Indian craft tradition to contemporary objects. Dokra is produced by tribal artisans without electricity over eight days, using a technique more than 4,000 years old and locally sourced upcycled materials—inherently slow, seasonal, and zero-waste. Examples of the craft are held in museum collections worldwide. Enarai is a New York–Calcutta brand working to reframe how tribal Indian craftsmanship is seen and valued.



LINDA PRO

LINDA PRO
lindapro.cz

LINDA PRO, founded by Czech designer and artist Linda Procházka, presents objects in hand-blown Bohemian crystal glass—rooted in the tradition of Czech glassmaking and reinterpreted through a contemporary, poetic approach. Each piece balances fragility with precision, moving between functional design and sculptural expression. Years of dedicated practice and deep material knowledge give the work a refined sense of form and detail that has established LINDA PRO as a distinctive voice in contemporary glass design.



WEARABLE ARCHITECTURE

MACHARTEN
macharten.com

Monika Assem conceives her bags and accessories like architectural structures: material, form, and texture finding clarity through a purist, holistic process. Starting with felt and leather, she expanded her palette to include mesh, always paired with minimalist stainless steel elements. The results are pieces that are reduced in construction yet eye-catching in material and texture—timeless, made to last. Selected works are part of the collection of the Museum of Applied Arts in Frankfurt. All models are handcrafted in a family-run workshop in northern Germany.



URBAN SIGNALS

NEUENDORF ARTERIOR
neuendorf-arterior.com

Urban Signals is the first furniture collection by Neuendorf Arterior, exploring how visual codes in the urban environment shape behaviour. Markings, guidance systems, and elements of defensive architecture are not neutral design decisions—they organise movement, direct attention, and define who is allowed to occupy space. The collection translates these systems into sculptural seating objects: graphic signals become volume, warning colours become material, control becomes physical presence. The works are conceived as limited, collectible pieces—spatial interventions as much as furniture.



COLOR IS OUR CURRENCY

RIO SCHMUCK BERLIN
rio-modeschmuck-berlin.de

RIO Schmuck, founded by Barbara Kranz in 1984, has been designing and producing jewellery by hand in Charlottenburg ever since—earrings, necklaces, bracelets, and collars. Colour is the defining principle: the work is decorative and unapologetically glamorous, drawing on fashion currents without being led by them. Almost all materials are sourced in Germany. Stylists and celebrities come to the Bleibtreustraße studio for pieces that are individual, handmade, and built to last—because RIO's customers, as Kranz puts it, know exactly what they don't want.



SOOLISTA

SOOLISTA
soolista.cz

SOOLISTA is a Prague-based fashion brand founded in 2012 by designer and architect Zuzana Basterrech. She conceives clothing through an architectural lens: structure, proportion, and movement translated into pieces that are minimalist, timeless, and genuinely wearable. Each garment is designed for versatility—often allowing multiple ways of wearing, inviting personal interpretation. The collections sit at the intersection of fashion, design, and applied art and defy seasonal cycles.



A NEW CHAPTER IN FOOTWEAR CULTURE

VELT
velt.ch

VELT designs vegan shoes for the space between everyday life, evening wear, and celebration—occasions where neither leather dress shoes nor trainers quite fit. The label has its roots in urban youth and rave culture, and the designs carry that sensibility: clear, reduced, precise, and effortlessly elegant without trying to be. Sustainability is a binding standard rather than a selling point—materials are carefully chosen, production takes place in Portugal, and the carbon footprint is actively reduced. VELT understands shoes as cultural objects and as an expression of a shifting idea of elegance.





2016: 1. Design and Violence Conference @ ICD © Walking Chair, 2. Design and Violence Conference @ ICD; Max Borka, Axel Kufus, Alexandra Klatt © Walking Chair 3. The very beginnings @ KAOS Oberschöneweide



Blast from the past: 2022 @ Alhambra, credits CaraMel

SPEAKERS 2026

BERLIN DESIGN DAY & THE BERLIN FORMAT



Justin Allen · Co-Founder & Creative Director, Allen Kaufmann Architekten

allenkaufmann.com
Architect and co-founder of the Berlin practice behind ArchDaily's Building of the Year 2026 (Interior).



Birgit Baier · Founder, Bempowered

bempowered.com
Brand and business expert helping designers and creative founders build empowered brands.



Luc(as) de Groot · CEO & Founder, LucasFonts

lucasfonts.com
Renowned Dutch type designer based in Berlin, creator of the Thesis and Corpid superfamilies.



Monica Förster · CEO & Founder, Monica Förster Design Studio

monicaforster.se
Internationally recognised Swedish designer working across furniture, product, and interior design.



Thomas Gardner · Senior Design Lead Product Line Taste, AEG

aeg.com
Heads product design for AEG's cooking and taste range within the Electrolux Group.

Prof. Regina Hanke · Founder, Leila / BEDA Secretary / Project Lead MADres

lindgruen-gmbh.com
Strategist and educator working at the intersection of design policy, education, and European design networks.

Prof. Daniela Hensel · HTW Berlin / Co-Founder, why does robin

whydoesrobin.de
Communication and service design professor working at the intersection of design, society, and public administration.

Martin Jasper · Founder & Managing Director, Jasper Architects

jasperarchitects.com
Founder of the Berlin- and Buenos Aires-based architecture office with projects across Europe, the Americas, and Asia.

Dr. Felix Kosok · Design Researcher, Graphic Designer & Teacher, studio 069

studio069.com
Researcher, designer, and teacher exploring design as a democratic and political practice.

Julia Krüger · Senior Manager Innovation, Berlin Partner für Wirtschaft und Technologie

berlin-partner.de
Innovation strategist at Berlin's economic development agency, connecting creative industries and business.



Max Marwede · Circular Design Lead, Fraunhofer IZM

izm.fraunhofer.de
Researcher leading circular design strategies for electronics and sustainable product development.



Robert Neuendorf · Founder & Designer, Neuendorf Arterior

neuendorf-arterior.com
Hamburg-based artist and spatial designer working under the principle „Form follows fun“ — bold, colourful interiors that refuse to be quiet.



Prof. Oliver Nickel · Founder & Managing Partner, SWELL / Innovation Management & Design, AMD University

swell.de
Brand and innovation strategist bridging consulting practice and design education.



Ake Rudolf · Strategic Director, Internationales Design Zentrum Berlin (IDZ)

idz.de
Strategic lead at one of Germany's most established design institutions.



Volker Schumann · Head of Design, Werksdesign

werksdesign.com
Heads industrial design at the Berlin-based design consultancy



Prof. Viktor Shtets · Curator, Design in Wartime

Curator of "Design in Wartime", an exhibition presenting Ukrainian and Austrian student work on design under conditions of conflict.

Maria Stasevich · Founder & Creative Director, OBLIK

oblik.studio
Creative director of OBLIK, working across visual identity and editorial design.



Prof. Dr. Bohdan Tscherkes · Curator, Design in Wartime

Architecture professor and co-curator of "Design in Wartime", representing Lviv Polytechnic National University.



Daniela Vogel · Designer, Stan Hema

stanhema.com · danielavogel.com
Designer and creative coder exploring AI-driven branding, known for the AI-generated visual campaigns for Deutsche Oper Berlin.



MMag. Andreas Wenninger · Director, OeAD Cooperation Office Lviv

oead.at
Head of the Austrian Cooperation Office in Lviv and Science & Education Attaché at the Austrian Embassy Kyiv.



Eng. Marwan Zabanoot · Project Manager, Oman Think Urban (OTU)

Project manager at Oman's urban think tank focusing on sustainable city development.



and more.

FEDRIGONI SPECIAL PAPERS: WHERE IDEAS TAKE SHAPE

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For the Berlin Design Week Book, paper is not only a support for content, but an essential part of the reading experience. Each section has been carefully matched with a Fedrigoni paper to create rhythm, contrast and emotion throughout the publication.



The cover is printed on SIRIO ILLUSION “VIOLAZZURRO”, a pulp-dyed paper and board range with an iridescent embossed finish on one side. Depending on the light, the surface shifts in colour, allowing “Violazzurro” to move between purple and blue tones. FSC® and ECF certified, Sirio Illusion has been developed for premium applications and offers high abrasion resistance, strength, and excellent tear and folding resistance. For the cover, it creates an immediate visual and tactile statement: bold, luminous and memorable.



Title and closing pages use SYMBOL TATAMI WHITE, a high-bulk coated paper with a satin finish on both sides. Made with ECF pure cellulose and FSC® certified, Symbol Tatami is available in white and ivory and offers the substance of a high-volume paper with the refinement of a smooth, satin surface. Its velvety touch and printing performance make it an ideal choice for prestigious graphic products, bringing clarity, elegance and a sense of ceremony to the opening and closing moments of the book.



For the editorial pages, ARENA IVORY ROUGH brings warmth, tactility and natural character. Arena is Fedrigoni's multifunctional uncoated paper collection, designed for a wide range of graphic projects, from texts and images to packaging and illustration. Its simple and elegant personality makes it a natural choice for storytelling, while the rough surface adds depth and a distinctly physical quality to the reading experience.



The programme section is printed on ARENA HIGH DEFINITION, a premium uncoated paper with a matte surface and natural feel, designed to guarantee high-definition print results. FSC® certified and made with ECF pure cellulose, Arena High Definition is particularly suitable for publishing, creative communication and graphic design projects such as books, catalogues, magazines, inserts and covers. For the programme, it offers the perfect balance between natural tactility and sharp image reproduction.

Together, these papers shape the Berlin Design Week Book as a complete sensory object. From the shifting colour of Sirio Illusion to the refined satin surface of Symbol Tatami, from the natural tactility of Arena Ivory Rough to the sharp performance of Arena High Definition, each paper has been selected to support the story, enhance the design and turn every page into an experience.

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wer das liest, ist süß

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