

pulpo

**THE COLLECTION
+ THE ART EDITION NO.1**

**pulpo products featured by the artist samuel treindl
photography by azadeh falakshahi**



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THE COLLECTION

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PRODUCT FACTS

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| lighting | 136 |
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THE ART EDITION NO. I

about pulpo



Ursula L'hoste, Sales and Distribution; Patrick L'hoste, Editor; Olga the Dog

**not a trend.
instinct is our
most important
compass.**

THE COMPANY

In 2006, **pulpo** was founded by Ursula and Patrick L'hoste as a design brand at the interface between shape and material. **pulpo's** conception is to edit lighting, furniture and accessoires on editor's choice. The company's focus is to conduct up-and-coming designers and selected manufacturers, using the nature of material's to form the score. Materials such as ceramics, foam and especially glass, which is **pulpo's** primary focus since 2013.

THE PRODUCTS

Made to be used, meant to be kept. This approach makes each **pulpo** product a particular combination of competence and performance, experiment and emotion. Each being unique, timeless and highly functional, in an endless play with colours, lines and textures. The process of turning fresh ideas into state-of-the-art design also provides room for natural but random phenomena around the production, surrounding the production, e.g. bubbles in glass or intumescent foam...

THE MOMENTUM

The **pulpo** designs are far from convenient en-mass productions; instead, they are unique and non-uniform. Professional, but also passionate. **pulpo's** concept of "customized mass products" also provides that each product is going through the hands of the editors assuring of best quality and customer highest pleasure experience. Ultimately, it is the aesthetic upgrade of interiors that carries **pulpo's** activities.

THE VALUES

Special interest in materials, shapes and surface structures is one thing. A passion for the beautiful, the courage to experiment and the will to bring together the best of two worlds – great ideas and great craft – is the other. For editor Patrick L'hoste, it is simply great fun which often develops into artistic and adventurous activities such as strange locations, spontaneous pop-ups or party-like collaborations with professional artists. **pulpo's** guiding principle also works for its customers: Stay curious!

pulpo's designer line-up for 2020.



Ferréol Babin



Meike Harde



Sebastian Herkner



Mickaël Koska



Kai Linke



MUT Design



NO-MADE



RSW



Michael Schmidt



Silo Studio



Studio BrichetZiegler



Harry Thaler



Visser & Meijwaard



Sacha Walckhoff



Hermann August
Weizenegger



Lorenzo Zanovello



"...we celebrate the objects! I would almost say that the pulpo products themselves have become icons."
Samuel Treindl



LIGHTING



blow
by RSW

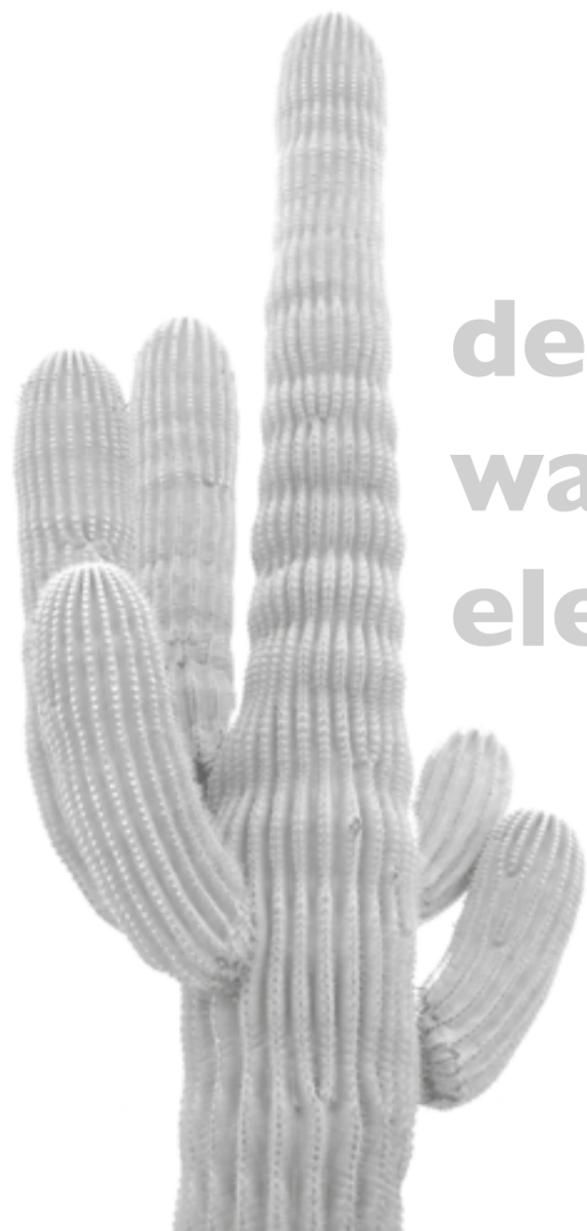


blow is possibly the most original glass product imaginable, “a tribute to the millennium-old art of glass blowing” (Carsten Schelling of RSW Design). Its bulb shape corresponds to the glowering lump of glass on the stick before being poured into a mould. The LED light sculpture with three flexible rods came out of a collaboration with Christian Stapelbroek and RSW.

**inhale.
exhale.
capture.**



cactus
by Mickaël Koska



**desert.
warmth.
elegance.**

The symmetry of tall grown, succulent ensembles inspired French designer Mickaël Koska to form an illuminating sculpture for living spaces. His work with cactus underlines what he calls „to give life to surprising natural creations“, preferring simple lines and focus on the essential.



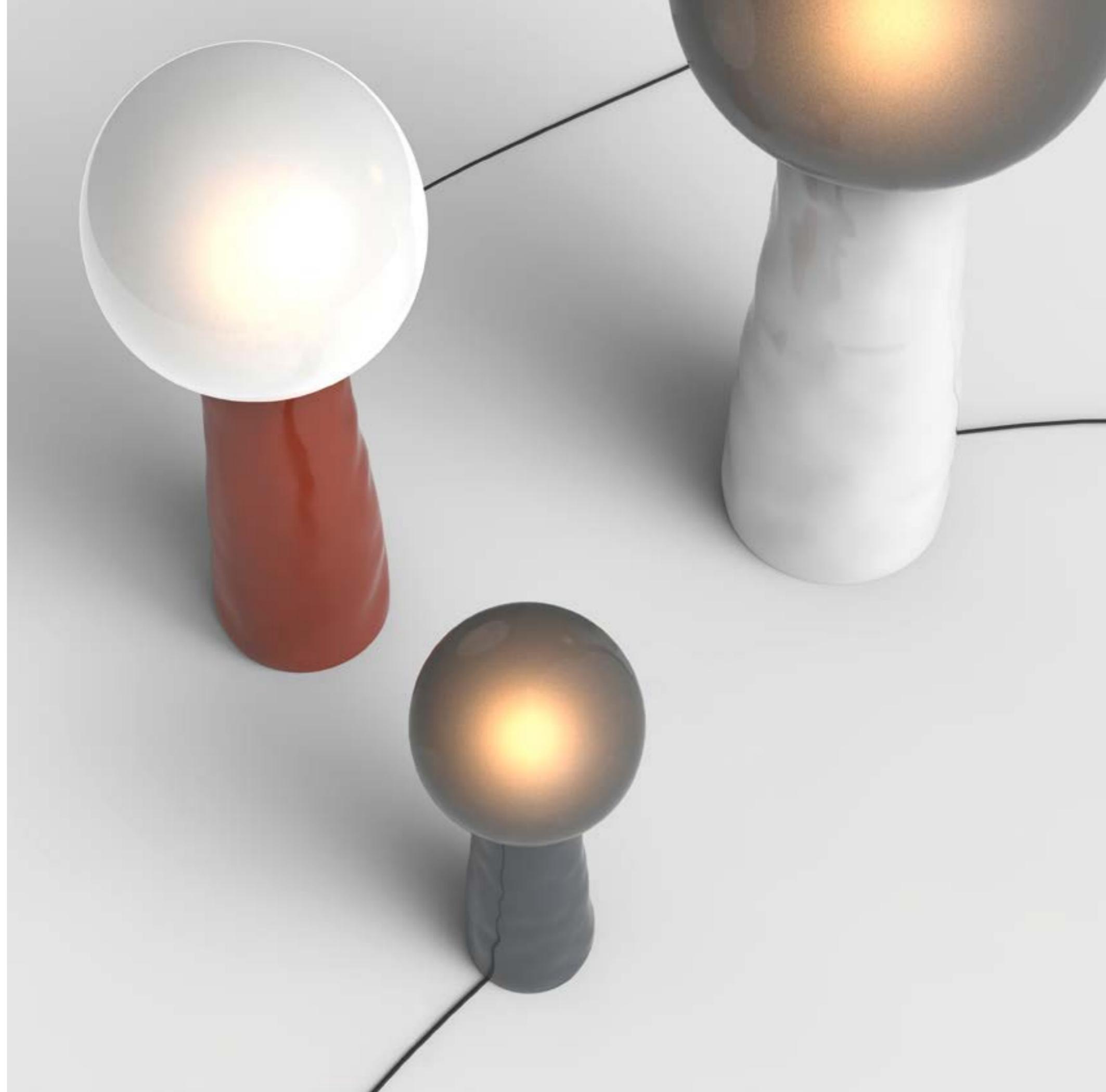


kokeshi

by Kai Linke

**light.
refined.
redefined.**

Designer Kai Linke, who has a high affinity towards Japan, illuminates the traditional kokeshi dolls and their lean, oval shape. The stylised versions of the carved originals have a ceramic torso, the carefully crafted, hand-blown glass head radiates in white or a dim grey.







bent

by Sebastian Herkner

Resembling a lampshade but with a room-filling presence, bent is characterised by its curved sections of glass (single or double). The regular grooved, but random glass surface was created by casting fluid glass mass into a special mould. So every single hand-made piece has its own character.





**icon.
individual.
handmade.**



**bowl.
in a bowl.
in another bowl.**

boule

by Sebastian Herkner



Sebastian Herkner's boule is a pure homage to the traditional French Pétanque game, a version of boule. The object toys with luminance by stacking different versions of plain and coloured hand-blown glass, set on a base of hand-made ceramics with a satin glaze in various heights and colours.

kumo

by NO-MADE



**zen.
gentle. cloud-like.**

NO-MADE, the Dutch design team of Cleo Maxime and Linde Freya enjoy combining materials with cultural dialogue. kumo, their series of table and floor lighting is modelled in the style of arbitrary cloudscapes, and the surface resembles Japanese paper lanterns. Their glowing silhouettes, resulting from soft, golden colours on frosted glass, rest on solid limestone.



magma

by Ferréol Babin

**mineral.
organic.
clear.**



“Notable design always mirrors rationality and emotion”, says Ferréol Babin. magma displays the production of the origins of glass and the connection of natural contrasts: glass on stone, light and dark, matt versus glossy, right angles versus curves.





oda

by Sebastian Herkner

**monumental.
sculptural.
sophisticated.**

Directly inspired by the industrial monuments photographed by the famous artists Bernd and Hilla Becher, Sebastian Herkner bundles up the outer shape of water towers for oda. As a result, the glowing homage to light is a source for cosiness and has since then become a reference to contemporary lighting design.





simple light

by Harry Thaler



**two cylinders.
two materials.
one simple* idea.**

A light source of two cylinders in one, made of limestone and brass... and the perfect desk light is ready. simple light by designer Harry Thaler came out of the collaboration with Venetian craftsmen. Focussed on the essential, its varying beaming technique works fine both as task light or soft illumination.

*** but great**



stellar

by Sebastian Herkner

**stardust.
moonlight.
manufactured.**

The varying structures of stellar suspension lights by Sebastian Herkner with its curved ridges and a frosted acetate surface make them look like tiny planets. In several glass and colour variations, one half of them is matt and the other wavy.

stellar grape



**radiance.
bundled.
galactic.**

stellar grape pendant

by Sebastian Herkner





FURNITURE

pina

by Sebastian Herkner

**table.
dance.
party.**



Sebastian Herkner's distinctively tall, skinny side table series pina is inspired by the abstract turns and twists of the famous Pina Bausch dance theatre. The basic figurine with base, rod and top, all made of casted glass, shines in different combinations of green, corn yellow, aqua blue, light grey and transparent.



lyn

by Visser & Meijwaard



**game.
set.
match.**

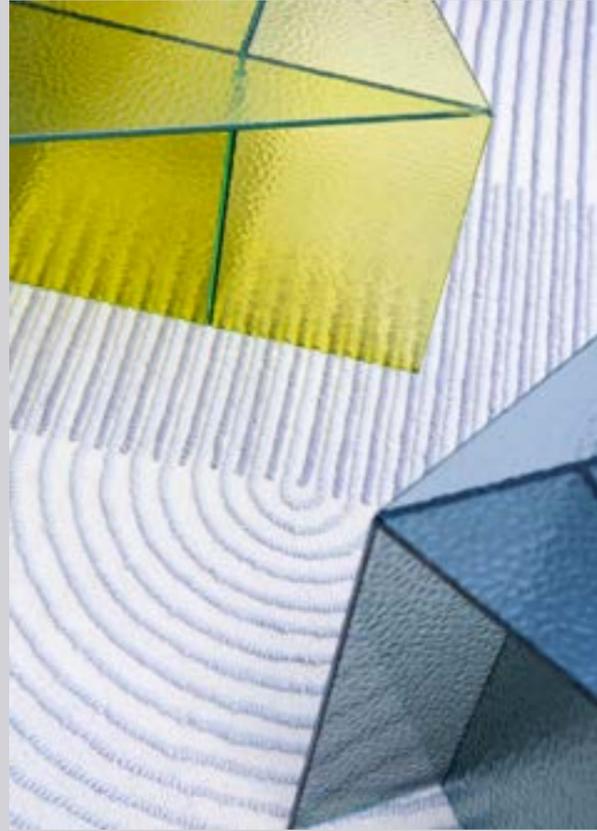
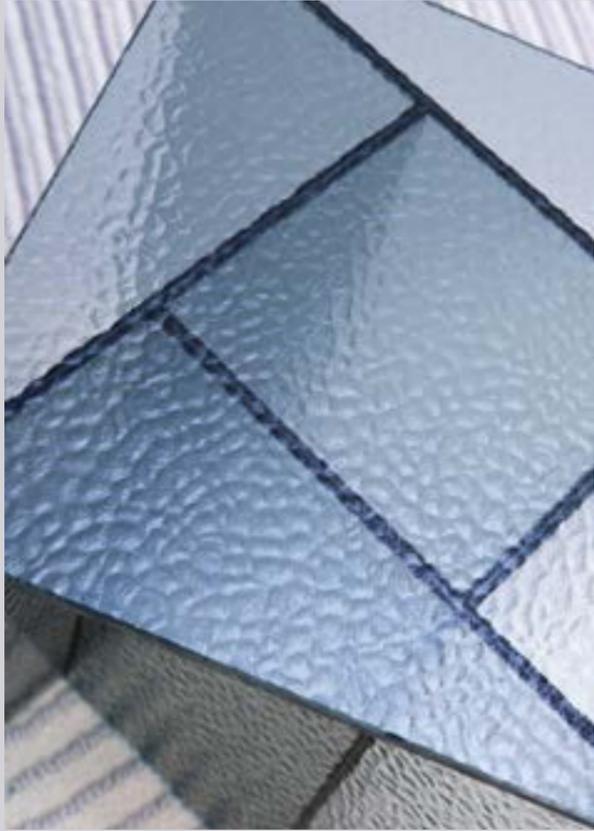
Studio Visser & Meijwaard describe their conception of lyn as a “graphic interplay between glass and the metal frameworks”. The doorless and diverse series of cabinets and high boards are equivalent to the designers’ ambition to rethink established forms, like they did in their past as fashion designers. The reduction to the absolute essential form opens a free interplay of material and colour. Depending on the lighting conditions, the viewer’s perspective and arrangement it casts the utmost of diverse highlights.

aspa
by MUT Design



**squared.
lightweight.
translucent.**

Variety is a pleasure. aspa, the side table concept from the Spanish design studio MUT, is a simple study in geometry. Five cathedral glass layers stacked on top of one another create a delicate play of colour and incidence of light, rich of dimensions.





brut

by Ferréol Babin

**clear outline.
rough edges.
soft heart.**

Art Brut: Ferréol Babin's working method is often that of a sculptor. With brut, he even left the original boreholes in the massive marble. Deliberate breakage, paired with filigree glass, creates a hovering effect.





alwa

by Sebastian Herkner

**powerful.
colourful.
sensitive.**

Normally, glass is regarded as being lightweight with sharp edges. In contrast, Sebastian Herkner's alwa is massive and possesses gentle contours. The raw, hot, glass mass with its natural bubbles is an imprint of the structure, including the uneven, sensitive surface. So nice to touch... but also ideal for placing a variety of items.



alwa one



alwa two





alwa three





bent dining table

by Sebastian Herkner



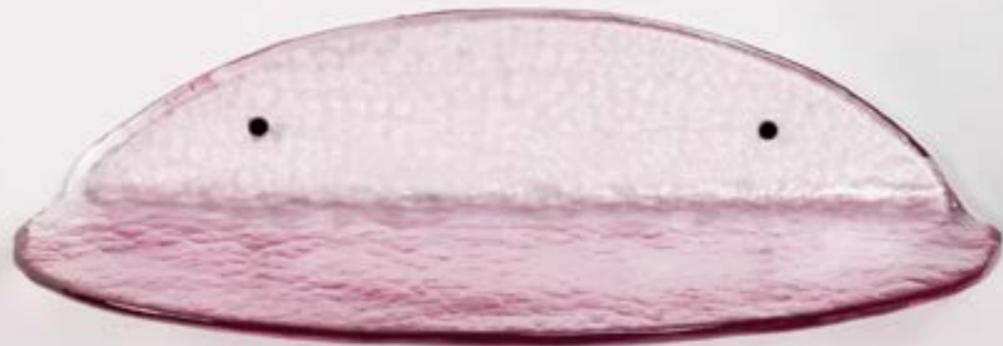
**glass.
marble.
mass.**

Two kinds of material united in one table. Sebastian Herkner's fine, characteristically bent with its rippled visual has been reinvented as a tough table foot. Its smooth surface and the glass elements merge into one organic ensemble.

bent side table

by Sebastian Herkner





blash

by Silo Studio

**handmade.
high tech.
human touch.**

Glass off the ground: Silo Studio, the designers of blash, are interested in the possibilities of original, untreated material. A made-to-measure concept designed for a cast glass wall shelf with a fluid effect and its only “manipulation” being a right angle. In two sizes and four colours: amber, pink, grey, transparent.



chouchou stool

by Lorenzo Zanovello

**stool.
table.
sculpture.**

Whether stool or storage table, piece of column or inspired by the wrinkled folds of a curtain: in any case, chouchou stool is a sculptural eye-catcher, red, blue and in many other colours or just in marble-white. Artist, sculptor and designer Lorenzo Zanovello has created a furniture from ceramics.

chouchou

by Lorenzo Zanovello

**glazed.
fluted. playful.**

chouchou bears the contours of an antique column – which, knowing designer Lorenzo Zanovello's, is most likely a reference to his Italian origins. Thinking like a sculptor, he takes raw material as a starting point for his ideas. chouchou's generous and always unique colour glaze is – similar to the unpolished surface structure – a testimony to pure craft beyond any serial uniformity. Available as a high side table or coffee table (from ceramics, round or oval).



cut lounge chair & ottoman

by Studio BrichetZiegler





leather. aluminium. excess.

A great outline and possibly the new normal: As if by accident, the framework of cut is covered by leather, of which the excess converges where seat and back meet. By this characteristic, French design duo BrichetZiegler blends the industrial and the crafted with a reference to the saying: Those that have beautiful wrinkles, age well. And cut!



gin

by Sebastian Herkner

**smooth.
rippled.
mirrored.**

A poetic composition, a refined shape and a delicate surface, best describe Sebastian Herkner's gin. The three glass tops come in three materials: Mirror, coloured glass and flute glass. They all reflect in a different manner, and the rippled surface even creates sounds.

wham & pow sofa

by Hermann August Weizenegger



kaboom & oohh

by Hermann August Weizenegger



**seat.
silk.
special.**



Breakage on purpose: Hermann August Weizenegger's seat series lends grandeur to the classical upholstered furniture in the configurations of seat, sofa and lounge chair. While pow is a hybrid of seat and sofa, kaboom's main characteristic is the high back, and wham's the chair-like, comfortable way of seating. By that, the three of a kind create a very personal relationship with their owners by providing a personalized variety of colours and materials.

pow armchair

by Hermann August Weizenegger



madison

by Michael Schmidt

**on the rocks.
on the ground.
cheers to tradition.**

The bar is open: As a cocktail of three high-end parts made of wood, glass and steel, Michael Schmidt adds a contemporary twist to the classical bar trolley culture reminiscent of Art Déco. In an impressively reasonable way, the single parts of madison groove into a coherent square structure, working together as a glass shelf, bottle cage and serving table.

mila

by Sebastian Herkner

**round.
squared.
ceramics.**

Three heights from one source, in two different shapes always based on the motto “the round must go into the square” – and it does! Sebastian Herkner’s side table series mila of massive ceramics form a slender foot, rounded up by a broad, smooth storage surface.

pallet

by Sebastian Herkner

Light as a feather, Sebastian Herkner's answer to bulky, reclining furniture is a reminiscence of Mediterranean culture of sleep. It is ideal for a little nap, as well as for brainstorming, reading or simply stretching out. The daybed pallet's frame consists of high-grade oak wood and the mattress and cuff are optionally covered with leather or velvet. In various colours.

**simple.
lie down.
laid back.**





passerelle

by Sebastian Herkner

**industrial.
profiled.
modular.**

With the modularly-expandable shelf, Sebastian Herkner's focus was on industrial production – where even hall roofs can be constructed from Profilit architecture glass. With passerelle, a smaller version of "tower architecture", the fine structured glass surface grooves smoothly with the elegant steel beams.





ACCESSORIES



container

by Sebastian Herkner

tinted love. silver lining. bohemian crystal.

Mouth-blown glass art from Bohemia with a silvered, double-walled interior: Sebastian Herkner's eyecatchers are ready to contain almost everything imaginable. Lid and and corpus wear complementary colours, selected from a huge variety of combinations.



**load.
release.
fire.**

fg

by Visser & Meijwaard

Dutch design couple Steven Visser und Vera Meijwaard are masters in quoting and interpreting common surfaces. fg 1/fg 2 come in two sizes and two colours.

**magma.
lava.
purity.**



maket

by RSW

A pure copy from Mother Nature: maket, invented by design collective RSW, is brewed with artificial lava. During the process of making pottery everything is left untouched and in its natural state, including the untreated surface. Interior and crock are covered in two different glazes.



mountain

by Ferréol Babin

**rugged. volcanic.
mediterranean.**



The idea for this set of vases came to Ferréol Babin when looking out of his window in France. The surrounding volcanic landscapes have been transformed into table sceneries made from earthy ceramics, made for flowers, both singular or as a bouquet. Their rough surface structures are reminiscent of natural stone. mountain comes in two sizes and in terracotta, umbra, bubblegum or white.

rhino
giraffe
gorilla
swan
deer
camel

by Kai Linke



**art.
toy.
timeless.**

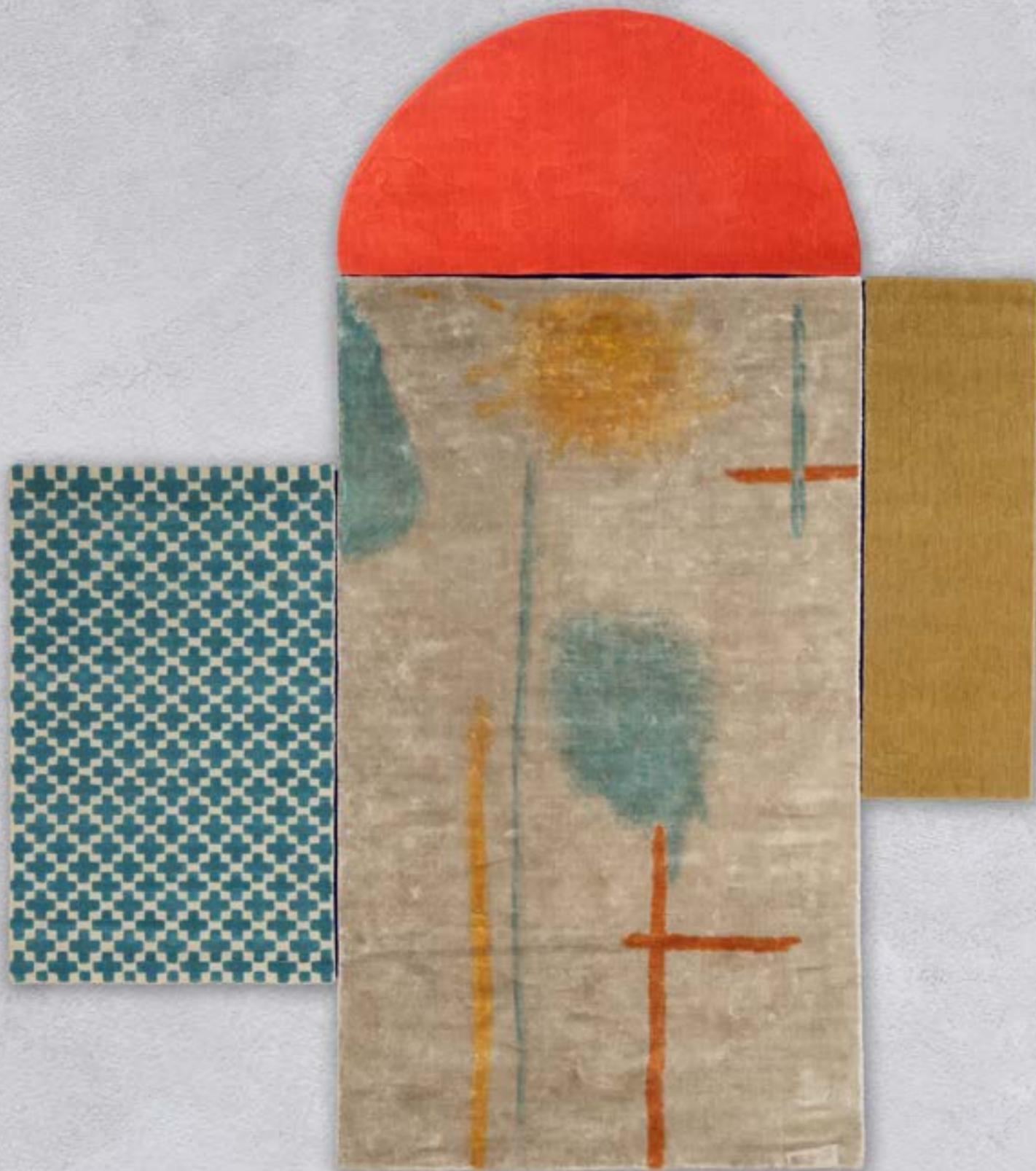


The surface of these hand-made animals-sculptures still wears the traces of their prototype – purposely crafted, by nature and art-loving Kai Linke, who has a soft spot for non-linear structures. Please do touch: The shiny gloss will shine more and more by the hands of many generations.



marelle

by Sacha Walckhoff



**hopscotch.
the whole lot.
in three parts.**

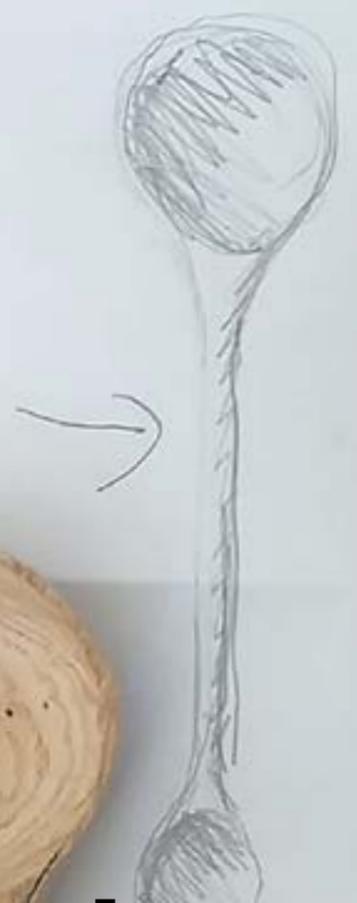
marelle

by Sacha Walckhoff

A carpet to twist and turn however one pleases: Sacha Walckhoff, the art director of Christian Lacroix, ties three variable parts together to create marelle (which is French for hopscotch) simply using the minimalistic device of a zip.



#3



**by nature.
by hands.
by heart.**



L3CDF
by Ferréol Babin

As Ferréol Babin is close to nature, he started carving his own ergonomic ideas of a spoon from timber. The result was so inspiring and convincing that pulpo decided to cast it in ceramics for a limited edition. L3CDF comes in peony, black, and ivory (cream).

**smooth.
fresh.
cool.**



lake
by Ferréol Babin

A lake which can fill up with keys, coins or ashes, whatever function is desired: Ferréol Babin's shiny lake scenery from ceramics is as arbitrarily shaped as in its natural beauty: no edges, no final polish, no serial uniformity. Ready to jump in.

**black.
box.
building.**



building
by Ferréol Babin

Container for flowers, cookies, diaries, or simply a black box for various functions: Ferréol Babin's multi-functional buildings from ceramics with a removable "roof" can fit any scenery, from kitchen to table to bathroom. As loft or tower, brown, black, merlot or white.

light.
love.
life.



atoll

by Sebastian Herkner

An atoll arises when a volcano erupts. Sebastian Herkner's hot moulded candle islands of massive glass are non-symmetrical and randomly shaped. In three sizes (one, three or seven candles) and four colours: amber, amethyst, blue, smoky grey – or transparent.



**colours.
glasses.
silhouettes.**



potpourri

by Meike Harde

Carafe, decanter or drinking glass, polished or satin matt, always perfectly combined: Meike Harde's rich, various and beautiful potpourri set, each one with a carafe and three glasses, create a harmonious spectacle of different shades, forms and textures.



lighting

**product facts
& article numbers**



blow
by RSW

MATERIAL
glass and powder coated steel

LIGHT SOURCE
BULB: LED, E27, 4 W, 230 V; 50/60 Hz, 30000 h, 2700 K warm white, 300 lm, A+, Dimensions Bulb (mm): Ø45 × 76 H

DIMENSIONS (mm)
one tube with lampshade 1400 L
(lampshade 290 W × 180 H, rod Ø22)
installed (total) from 700 × 700
up to 1500 × 1500

height adjustable by hand, integrated cable clamp

COLOURS + ART. NR



| | |
|-------|------------|
| SHADE | smoky grey |
| ROD | black |
| | 8100GB |

cactus
by Mickaël Koska

MATERIAL
borosilicate glass and steel

LIGHT SOURCE
LED band, 16 W, 1600 lm, 2700 K warm white, 220–240 V, 50/60 Hz

DIMENSIONS (mm)
SMALL 200 W × 630 H
BIG 300 W × 1000 H

CABLE: 4000 mm, with dimmer and Euro plug

COLOURS + ART. NR



| | | | | |
|-------------|-------------|-------------|------------|------------|
| SHADE | transparent | transparent | smoky grey | smoky grey |
| CENTREPIECE | black | brass | black | brass |
| SMALL | 8200TB | 8200TBR | 8200GB | 8200GBR |
| BIG | 8201TB | 8201TBR | 8201GB | 8201GBR |

kokeshi
Kai Linke

MATERIAL
glass and ceramic

LIGHT SOURCE
SMALL and HIGH
BULB: LED, E27, 7 W, 806 lm, 2700 K warm white, 220–240 V, 50/60 Hz, 30000 h, A++, Dimensions Bulb (mm): Ø80 × 120 H

DIMENSIONS (mm)
SMALL Ø300 × 756 H
MEDIUM Ø450 × 1125 H
HIGH Ø600 × 1500 H

MEDIUM
BULB: LED, E27, 7 W, 806 lm, 2700 K warm white, 220–240 V, 50/60 Hz, 30000 h, A++, Dimensions Bulb (mm): Ø125 × 170 H

CABLE: 4000 mm, with foot switch and Euro plug

COLOURS + ART. NR



| | | | | | | |
|--------|---------------|--------------|---------------|--------------|---------------|--------------|
| SHADE | white acetato | grey acetato | white acetato | grey acetato | white acetato | grey acetato |
| BASE | white | white | grey | grey | terracotta | terracotta |
| SMALL | 8500WW | 8500GW | 8500WG | 8500GG | 8500WTER | 8500GTER |
| MEDIUM | 8501WW | 8501GW | 8501WG | 8501GG | 8501WTER | 8501GTER |
| HIGH | 8502WW | 8502GW | 8502WG | 8502GG | 8502WTER | 8502GTER |

bent
by Sebastian Herkner

MATERIAL
glass and steel powder coated

LIGHT SOURCE
LED band, 16 W, 1600 lm, 2700 K warm white, 220–240 V, 50/60 Hz

DIMENSIONS (mm)
Ø340 × 1640 H

CABLE: 4000 mm, with dimmer and Euro plug

COLOURS + ART. NR

bent one



| | | | | |
|-------|------------|-------------|------------|-------------|
| SHADE | smoky grey | transparent | smoky grey | transparent |
| BASE | black | black | champagner | champagner |
| | 2200GB | 2200TB | 2200GC | 2200TC |

bent two



| | | | | |
|-------|------------|-------------|------------|-------------|
| SHADE | smoky grey | transparent | smoky grey | transparent |
| BASE | black | black | champagner | champagner |
| | 2201GB | 2201TB | 2201GC | 2201TC |

boule
by Sebastian Herkner

MATERIAL
handblown glass and ceramic

LIGHT SOURCE
SMALL and HIGH
BULB: LED, E27, 7 W, 806 lm, 2700 K warm white, 220–240 V, 50/60 Hz, 30000 h, A++, Dimensions Bulb (mm): Ø80 × 120 H

DIMENSIONS (mm)
SMALL Ø290 × 355 H
MEDIUM Ø580 × 740 H
HIGH Ø520 × 825 H

MEDIUM
BULB: LED, E27, 7 W, 806 lm, 2700 K warm white, 220–240 V, 50/60 Hz, 30000 h, A++, Dimensions Bulb (mm): Ø125 × 170 H

CABLE: 4000 mm, with foot switch and Euro plug

COLOURS + ART. NR



| | | | | | |
|--------|--------------------------|--------------------------|-------------------------|-------------------------|--------------------------|
| SHADE | transparent opal white | transparent smoky grey | smoky grey opal white | smoky grey smoky grey | transparent opal white |
| BASE | black | black | black | black | white |
| SMALL | 4600TWB | 4600TGB | 4600GWB | 4600GGB | 4600TWW |
| MEDIUM | 4700TWB | 4700TGB | 4700GWB | 4700GGB | 4700TWW |
| HIGH | 5000TWB | 5000TGB | 5000GWB | 5000GGB | 5000TWW |



| | | | | |
|--------|--------------------------|-------------------------|-------------------------|-------------------------|
| SHADE | transparent smoky grey | smoky grey opal white | smoky grey smoky grey | smoky grey smoky grey |
| BASE | white | white | white | colombia |
| SMALL | 4600TGW | 4600GWW | 4600GGW | 4600GGC |
| MEDIUM | 4700TGW | 4700GWW | 4700GGW | 4700GGC |
| HIGH | 5000TGW | 5000GWW | 5000GGW | 5000GGC |

kumo
by NO-MADE

MATERIAL
handblown glass and limestone

DIMENSIONS (mm)
SMALL Ø 260 × 290 H
MEDIUM Ø 420 × 450 H
HIGH Ø 350 × 540 H

LIGHT SOURCE
SMALL
BULB: LED, E27, 4 W, 330 lm, 2700 K warm white, 220–240 V, 50/60 Hz, 30'000 h, A+, Dimensions Bulb (mm) Ø 45 × 75 H

MEDIUM and HIGH
BULB: LED, E27, 7 W, 806 lm, 2700 K warm white, 220–240 V, 50/60 Hz, 30 000 h, A++, Dimensions Bulb (mm): Ø 80 × 120 H,

CABLE: 4000 mm, with foot switch and Euro plug

COLOURS + ART. NR



| SHADE | smoky grey acetato | white acetato |
|--------|--------------------|---------------|
| BASE | taupe | white |
| SMALL | 5900G | 5900W |
| MEDIUM | 5901G | 5901W |
| HIGH | 5902G | 5902W |

magma
Ferréol Babin

MATERIAL
glass and ceramic

DIMENSIONS (mm)
ONE LOW 410 L × 410 W × 600 H
ONE HIGH 300 L × 300 W × 690 H
TWO LOW 430 L × 410 W × 460 H
TWO HIGH 380 L × 300 W × 550 H

LIGHT SOURCE
BULB: LED, E27, 7 W, 806 lm, 2700 K warm white, 220–240 V, 50/60 Hz, 30 000 h, A++, Dimensions Bulb (mm): 80Ø × 120 H

CABLE: 4000 mm, with foot switch and Euro plug

COLOURS + ART. NR



| SHADE | smoky grey acetato black | smoky grey acetato white | smoky grey acetato colombia | white acetato black | white acetato white | white acetato colombia |
|----------|--------------------------|--------------------------|-----------------------------|---------------------|---------------------|------------------------|
| BASE | | | | | | |
| ONE LOW | 6300GB | 6300GW | 6300GBL | 6300WB | 6300WW | 6300WBL |
| ONE HIGH | 6301GB | 6301GW | 6301GBL | 6301WB | 6301WW | 6301WBL |
| TWO LOW | 6302GB | 6302GW | 6302GBL | 6302WB | 6302WW | 6302WBL |
| TWO HIGH | 6303GB | 6303GW | 6303GBL | 6303WB | 6303WW | 6303WBL |

oda
by Sebastian Herkner

MATERIAL
handblown glass, coloured and steel

DIMENSIONS (mm)
SMALL Ø 240 × 450 H
MEDIUM Ø 450 × 850 H
IN BETWEEN Ø 450 × 1120 H
BIG Ø 450 × 1400 H

LIGHT SOURCE
SMALL
BULB: LED, E14, 1 W, 105 lm, 2500 K warm white, 220–240 V, 50/60 Hz, 30 000h, A++, Dimensions Bulb (mm): Ø 39 × 103 H
CABLE: 3000 mm, with hand switch and Euro plug

MEDIUM, IN BETWEEN, BIG
BULB: LED, E27, 4 W, 260 lm, 2100 K warm white, 220–240 V, 50/60 Hz, 30 000 h, A+, Dimensions Bulb (mm): Ø 64 × 142 H
CABLE: 4000 mm, with foot switch and Euro plug

COLOURS + ART. NR



| SHADE | amber black | aubergine black | aubergine brass | moonlight white black | moonlight white white | smoky grey black |
|------------|-------------|-----------------|-----------------|-----------------------|-----------------------|------------------|
| BASE | | | | | | |
| SMALL | 3060AB | 3060AUBB | 3060AUBBR | 3060MLB | 3060MLW | 3060GB |
| MEDIUM | 3030AB | 3030AUBB | 3030AUBBR | 3030MLB | 3030MLW | 3030GB |
| IN BETWEEN | 3040AB | 3040AUBB | 3040AUBBR | 3040MLB | 3040MLW | 3040GB |
| BIG | 3050AB | 3050AUBB | 3050AUBBR | 3050MLB | 3050MLW | 3050GB |



| SHADE | smoky grey brass | smoky grey acetato black | smoky grey acetato brass | white black | white white |
|------------|------------------|--------------------------|--------------------------|-------------|-------------|
| BASE | | | | | |
| SMALL | 3060GBR | 3060GACB | 3060GACBR | 3060WB | 3060WW |
| MEDIUM | 3030GBR | 3030GACB | 3030GACBR | 3030WB | 3030WW |
| IN BETWEEN | 3040GBR | 3040GACB | 3040GACBR | 3040WB | 3040WW |
| BIG | 3050GBR | 3050GACB | 3050GACBR | 3050WB | 3050WW |



| SHADE | steel grey brass | steel grey black |
|------------|------------------|------------------|
| BASE | | |
| SMALL | 3060SGBR | 3060SGB |
| MEDIUM | 3030SGBR | 3030SGB |
| IN BETWEEN | 3040SGBR | 3040SGB |
| BIG | 3050SGBR | 3050SGB |

simple light
by Harry Thaler

MATERIAL
limestone and brass

DIMENSIONS (mm)
256 L × 90 W × 250 H

LIGHT SOURCE
BULB: LED, E14, 4 W, 230 V; 50/60 Hz, Lifetime: 30 000 h, 2700 K warm white, 300 lm, A+, Dimensions Bulb (mm): Ø 45 × 76 H

CABLE: 3000 mm with hand switch and Euro-plug

COLOURS + ART. NR



limestone/brass
3100B

stellar

by Sebastian Herkner

MATERIAL

handblown glass, coloured,
powder coated steel

DIMENSIONS (mm)

MINI Ø 180
SMALL Ø 230
MEDIUM Ø 310
BIG Ø 390

LIGHT SOURCE

MINI and SMALL
BULB: LED, E27, 4 W, , 330 lm, 2700 K warm white, 220–240 V, 50/60 Hz, 30 000 h, A+, Dimensions Bulb: Ø 45 × 75 H
MEDIUM and BIG
BULB: LED, E27, 10 W, 1 250 lm, 2700 K warm white, 220-240 V, 50/60 Hz, 30 000 h, A++, Dimensions Bulb: Ø 80 × 120 H mm

HANGING SYSTEM

3200 mm textile cable / 3900 mm stainless steel wire and ceiling cup

COLOURS + ART. NR



| | aubergine acetato aubergine | smoky grey acetato smoky grey | transparent acetato transparent | white acetato white |
|--------|--------------------------------|----------------------------------|------------------------------------|------------------------|
| HALF | | | | |
| HALF | | | | |
| MINI | 7903AUB_50 | 7903G_50 | 7903T_50 | 7903W_50 |
| SMALL | 7900AUB_50 | 7900G_50 | 7900T_50 | 7900W_50 |
| MEDIUM | 7901AUB_50 | 7901G_50 | 7901T_50 | 7901W_50 |
| BIG | 7902AUB_50 | 7902G_50 | 7902T_50 | 7902W_50 |

stellar wall one

by Sebastian Herkner

MATERIAL

handblown glass, coloured
powder coated steel

DIMENSIONS (mm)

Ø 180 × 210 W

LIGHT SOURCE

BULB: LED, E27, 4 W, 330 lm, 2700 K warm white, 220–240 V, 50/60 Hz, 30 000 h, A+, Dimensions Bulb (mm): Ø 45 × 75 H

COLOURS + ART. NR



| SHADE | transparent acetato black | smoky grey acetato black | aubergine acetato black | transparent acetato champagner | smoky grey acetato champagner | aubergine acetato champagner |
|-------|------------------------------|-----------------------------|----------------------------|-----------------------------------|----------------------------------|---------------------------------|
| BASE | | | | | | |
| | 7906TB | 7906GB | 7906AUBB | 7906TC | 7906GC | 7906AUBC |

stellar grape, stellar grape pendant

by Sebastian Herkner

MATERIAL

handblown glass, coloured
powder coated steel

DIMENSIONS (mm)

SMALL Ø 610 × 680 H
BIG Ø 610 × 1580 H
PENDANT SMALL Ø 610 × 680 H
PENDANT BIG Ø 610 × 1580 H
(height can be customized)

LIGHT SOURCE

BULB: LED, E27, 4 W, 330 lm, 2700 K warm white, 220-240 V, 50/60 Hz, 30 000 h, A+
Dimensions Bulb (mm): Ø 45 × 75 H

COLOURS + ART. NR

stellar grape



| SHADE | transparent acetato black | smoky grey acetato black | aubergine acetato black | transparent acetato champagner | smoky grey acetato champagner | aubergine acetato champagner |
|-------|------------------------------|-----------------------------|----------------------------|-----------------------------------|----------------------------------|---------------------------------|
| BASE | | | | | | |
| SMALL | 7904TB | 7904GB | 7904AUBB | 7904TC | 7904GC | 7904AUBC |
| BIG | 7905TB | 7905GB | 7905AUBB | 7905TC | 7905GC | 7905AUBC |

stellar grape pendant



| SHADE | transparent acetato black | smoky grey acetato black | aubergine acetato black | transparent acetato champagner | smoky grey acetato champagner | aubergine acetato champagner |
|---------------|------------------------------|-----------------------------|----------------------------|-----------------------------------|----------------------------------|---------------------------------|
| BASE | | | | | | |
| PENDANT SMALL | 7907TB | 7907GB | 7907AUBB | 7907TC | 7907GC | 7907AUBC |
| PENDANT BIG | 7908TB | 7908GB | 7908AUBB | 7908TC | 7908GC | 7908AUBC |

furniture

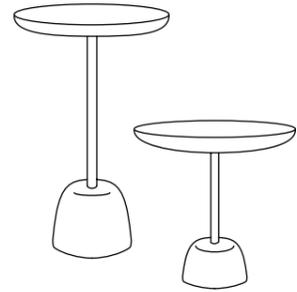
**product facts
& article numbers**



pina
by Sebastian Herkner

MATERIAL
casted glass, brass and steel

DIMENSIONS (mm)
LOW Ø440 × 420 H
HIGH Ø340 × 520 H



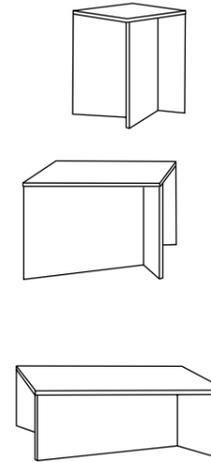
COLOURS + ART. NR

| | | | | |
|------|---|---|---|---|
| |  |  |  |  |
| TOP | aqua blue | transparent | green | light grey |
| BASE | brass | brass | brass | brass |
| FOOT | corn yellow | corn yellow | transparent | light grey |
| LOW | 8300BLBRY | 8300TBRY | 8300GRBRT | 8300GBRG |
| HIGH | 8301BLBRY | 8301TBRY | 8301GRBRT | 8301GBRG |
| |  |  |  |  |
| TOP | corn yellow | transparent | green | light grey |
| BASE | brass | black | black | black |
| FOOT | corn yellow | transparent | green | light grey |
| LOW | 8300YBRY | 8300TBT | 8300GRBGR | 8300GBG |
| HIGH | 8301YBRY | 8301TBT | 8301GRBGR | 8301GBG |

aspa
by MUT Design

MATERIAL
glass

DIMENSIONS (mm)
SMALL 400 L × 400 W × 500 H
MEDIUM 600 L × 600 W × 400 H
BIG 900 L × 900 W × 320 H



COLOURS + ART. NR

| | | | |
|--------|---|---|---|
| |  |  |  |
| | grey | rose | yellow |
| SMALL | 5702G | 5702RO | 5702Y |
| MEDIUM | 5703G | 5703RO | 5703Y |
| BIG | 5704G | 5704RO | 5704Y |

lyn
by Visser & Meijwaard

MATERIAL
glass and powder coated steel

DIMENSIONS (mm)
SMALL 600 L × 450 W × 1100 H
HIGH 600 L × 500 W × 1850 H



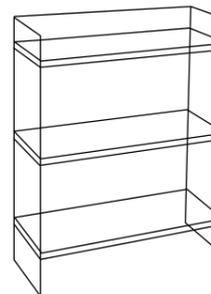
COLOURS + ART. NR

| | | | |
|---------|---|--|---|
| |  |  |  |
| CABINET | blue | green | grey |
| FRAME | black | black | black |
| SMALL | 8400BL | 8400GR | 8400G |
| HIGH | 8401BL | 8401GR | 8401G |

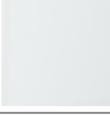
brut
by Ferréol Babin

MATERIAL
glass and marble

DIMENSIONS (mm)
800 L × 350 W × 1000 H



COLOURS + ART. NR

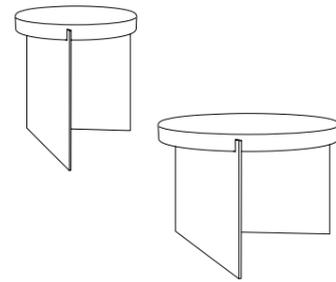
| | | | |
|---------|---|---|---|
| |  |  |  |
| SHELF | parsol grey | satinato white | transparent |
| ART. NR | 5702SH-PGR | 5702SH-SW | 5702T-PS |
| |  |  |  |
| BOARDS | tauern green | krastal marble | dorfer green |
| ART. NR | 5702PL-TG | 5702PL-KRMA | 5702PL-DG |

alwa one
by Sebastian Herkner

MATERIAL
casted glass;
powder coated steel

DIMENSIONS (mm)
alwa one
Ø 380 × 440 H
alwa one big
Ø 560 × 350 H

COLOURS + ART. NR



| | | | | |
|--------------|---------|---------|------------|-------------|
| | | | | |
| TOP | amber | green | somky grey | transparent |
| BASE | black | black | black | black |
| alwa one | 5500AB | 5500GRB | 5500GB | 5500TB |
| alwa one big | 5501AB | 5501GRB | 5501GB | 5501TB |
| | | | | |
| TOP | blue | black | white | |
| BASE | black | black | black | |
| alwa one | 5500BLB | 5500BB | 5500WB | |
| alwa one big | 5501BLB | 5501BB | 5501WB | |

alwa two
by Sebastian Herkner

MATERIAL
casted glass;
powder coated steel

DIMENSIONS (mm)
alwa two
Ø 380 × 440 H
alwa two big
Ø 560 × 350 H

COLOURS + ART. NR



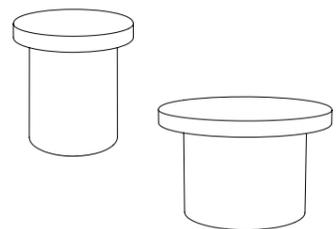
| | | | | |
|--------------|---------|---------|------------|-------------|
| | | | | |
| TOP | amber | green | somky grey | transparent |
| BASE | black | black | black | black |
| alwa two | 5600AB | 5600GRB | 5600GB | 5600TB |
| alwa two big | 5601AB | 5601GRB | 5601GB | 5601TB |
| | | | | |
| TOP GLASS | blue | black | white | |
| BASE STEEL | black | black | black | |
| alwa two | 5600BLB | 5600BB | 5600WB | |
| alwa two big | 5601BLB | 5601BB | 5601WB | |

alwa three
by Sebastian Herkner

MATERIAL
casted and handblown glass

DIMENSIONS (mm)
alwa three
Ø 380 × 440 H
alwa three big
Ø 560 × 350 H

COLOURS + ART. NR



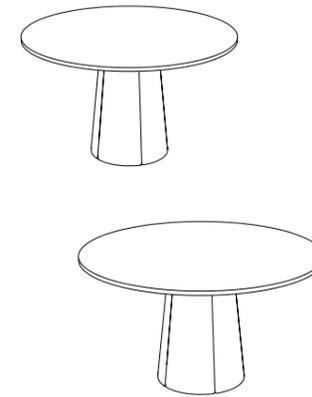
| | | | | |
|----------------|-------|------------|-------------|-------|
| | | | | |
| COLOUR | amber | somky grey | transparent | white |
| alwa three | 5800A | 5800G | 5800T | 5800W |
| alwa three big | 5801A | 5801G | 5801T | 5801W |

bent dining table
by Sebastian Herkner

MATERIAL
casted glass, carrara, black nero or
light green marble table top

DIMENSIONS (mm)
MEDIUM Ø 1300 × 740 H
LARGE Ø 1500 × 740 H

COLOURS + ART. NR



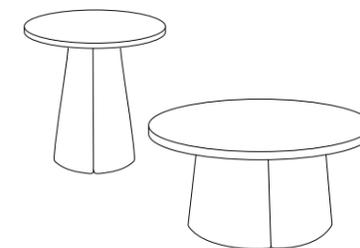
| | | | |
|--------|-------------|-------------|-------------|
| | | | |
| TOP | white | black | light green |
| BASE | transparent | transparent | transparent |
| MEDIUM | 2313WT | 2313BT | 2313LGT |
| LARGE | 2315WT | 2315BT | 2315LGT |
| | | | |
| TOP | white | black | light green |
| BASE | grey | grey | grey |
| MEDIUM | 2313WG | 2313BG | 2313LGG |
| LARGE | 2315WG | 2315BG | 2315LGG |

bent side table
by Sebastian Herkner

MATERIAL
glass

DIMENSIONS (mm)
HIGH Ø 500 × 515 H
BIG Ø 750 × 350 H

COLOURS + ART. NR



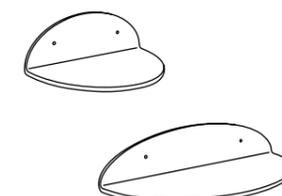
| | | |
|------|-------------|-------|
| | | |
| | transparent | grey |
| HIGH | 2350T | 2350G |
| BIG | 2375T | 2375G |

blash
by Silo Studio

MATERIAL
casted glass

DIMENSIONS (mm)
SMALL 300 L × 200 W × 110 H
MEDIUM 500 L × 200 W × 110 H

COLOURS + ART. NR

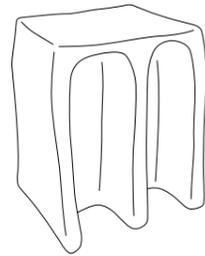


| | | | | |
|--------|-------|--------|-------|-------------|
| | | | | |
| | amber | pink | grey | transparent |
| SMALL | 1400A | 1400PI | 1400G | 1400T |
| MEDIUM | 1401A | 1401PI | 1401G | 1401T |

chouchou stool
by Lorenzo Zanovello

MATERIAL
ceramic

DIMENSIONS (mm)
350 L × 300 W × 430 H



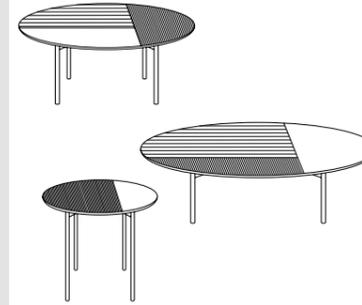
COLOURS + ART. NR

| | | | | | |
|------------------------|-------------------------|------------------------|--------------------------------|-----------------------|------------------------|
| | | | | | |
| black glaze 1701BGL | cobalt glaze 1701CGL | marble white 1701MW | reseda green glaze 1701REGL | rose glaze 1701RGL | white glaze 1701WGL |

gin
by Sebastian Herkner

MATERIAL
glass, mirror and powder coated steel

DIMENSIONS (mm)
MEDIUM Ø 750 × 400 H
LARGE Ø 1000 × 310 H
HIGH Ø 500 × 500 H



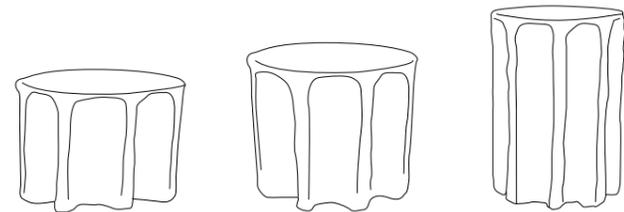
COLOURS + ART. NR

| | | | | | |
|------|-------------------------|---------------------------|--------------------|----------------------|---------------|
| | | | | | |
| SIZE | MEDIUM | MEDIUM | LARGE | LARGE | HIGH |
| TOP | dark green, gold, white | dark green, silver, white | black, gold, white | black, silver, white | white, mirror |
| BASE | black 2901GO | black 2901SI | black 2902GO | black 2902SI | black 2900 |

chouchou table
by Lorenzo Zanovello

MATERIAL
ceramic

DIMENSIONS (mm)
OVAL 560 L × 430 W × 390 H
ROUND Ø 550 × 450 H
HIGH Ø 390 × 570 H



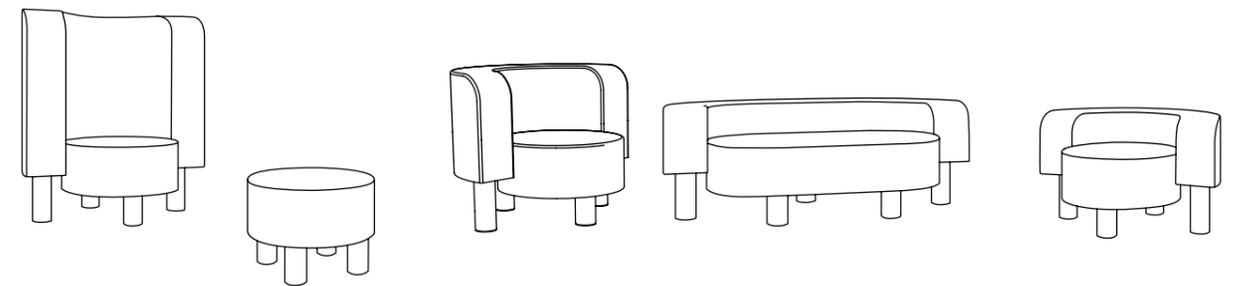
COLOURS + ART. NR

| | |
|-------|--------------|
| | |
| | marble white |
| OVAL | 1702MW |
| ROUND | 1703MW |
| HIGH | 1704MW |

kaboom, ooh, pow, pow sofa, wham
by Hermann August Weizenegger

MATERIAL
fabric, foam and steel

DIMENSIONS (mm)
kaboom 1050 L × 900 W × 1360 H, seat 420 H
ooh Ø 460 × 420 H
pow 1050 L × 900 W × 600 H, seat 420 H
pow sofa 1650 L × 900 W × 600 H, seat 420 H
wham 1050 L × 900 W × 750 H, seat 420 H



cut
by Studio BrichetZiegler

MATERIAL
leather, powder coated aluminium

DIMENSIONS (mm)
CHAIR 600 L × 565 W × 735 H
OTTOMAN 600 L × 470 W × 450 H



COLOURS + ART. NR

| | | |
|---------|-------|--------|
| | | |
| | black | green |
| SEAT | black | green |
| FRAME | black | green |
| CHAIR | 1500B | 1500GR |
| OTTOMAN | 1501B | 1501GR |

COLOURS + ART. NR

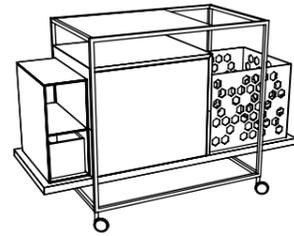
| | | | | | | | |
|----------|-------------------------|------------------------|-------------------------|-----------------------|--------------------------|---------------------------|---------------------------|
| | | | | | | | |
| | black (velvet) black | blue (velvet) black | green (velvet) black | red (velvet) black | grey (faux fur) black | crème (faux fur) black | black (faux fur) black |
| SEAT | | | | | | | |
| FEET | | | | | | | |
| kaboom | 9202B | 9202BL | 9202GRE | 9202R | 9202GRFF | 9202CRFF | 9202BFF |
| ooh | 9204B | 9204BL | 9204GRE | 9204R | 9204GRFF | 9204CRFF | 9204BFF |
| pow | 9200B | 9200BL | 9200GRE | 9200R | 9200GRFF | 9200CRFF | 9200BFF |
| pow sofa | 9203B | 9203BL | 9203GRE | 9203R | 9203GRFF | 9203CRFF | 9203BFF |
| wham | 9206B | 9206BL | 9206GRE | 9206R | 9206GRFF | 9206CRFF | 9206BFF |

madison
by Michael Schmidt

MATERIAL
wood, steel and glass

DIMENSIONS (mm)
1220 L × 480 W × 800 H

COLOURS + ART. NR

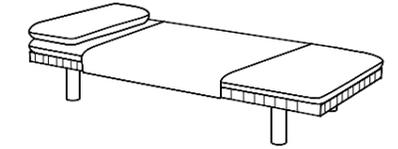


| | | |
|----------------------|---------------------------------|---------------------------------|
| MAIN ELEMENT | black oak | nature ash |
| SHELF CUBE SHEET | smoky grey steel smoky grey | smoky grey steel smoky grey |
| | 9400BL | 9400NA |

pallet
by Sebastian Herkner

MATERIAL
fabric, leather, foam and wood

DIMENSIONS (mm)
FRAME 2000 L × 800 W × 290 H
MATTRESS 2000 L × 800 W × 80 H
PILLOW 800 L × 100 W × 80 H



COLOURS + ART. NR

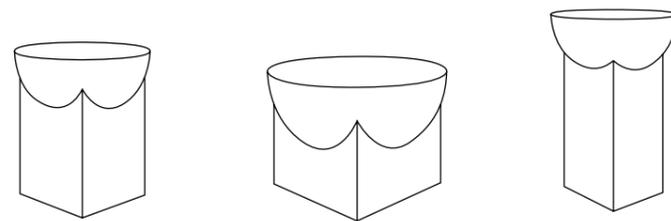


| | | | | | | | | |
|-------|---------------|---------------|--------------------|--------------------|------------------|------------------|-------------------|-------------------|
| TOP | black leather | black leather | terracotta leather | terracotta leather | dark grey velvet | dark grey velvet | dirty pink velvet | dirty pink velvet |
| FRAME | black | nature | black | nature | black | nature | black | nature |
| | 4400LB-SS | 4400LB-ON | 4400LT-SS | 4400LT-ON | 4400G-SS | 4400G-ON | 4400PI-SS | 4400PI-ON |

mila
by Sebastian Herkner

MATERIAL
ceramic

DIMENSIONS (mm)
SMALL Ø460 × 430 H
LARGE Ø540 × 360 H
HIGH Ø360 × 480 H



COLOURS + ART. NR

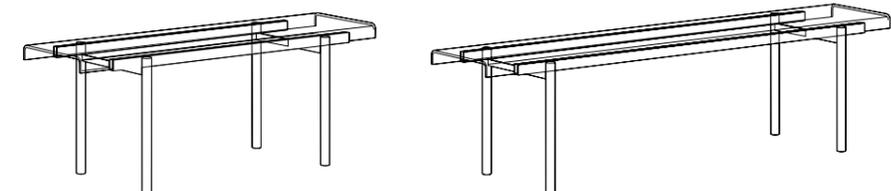


| | | | | | | |
|-------|-------|--------|-------|--------|-------|--------|
| | black | blue | grey | rose | white | yellow |
| SMALL | 2800B | 2800BL | 2800G | 2800RO | 2800W | 2800Y |
| LARGE | 2801B | 2801BL | 2801G | 2801RO | 2801W | 2801Y |
| HIGH | 2802B | 2802BL | 2802G | 2802RO | 2802W | 2802Y |

passerelle
by Sebastian Herkner

MATERIAL
glass and steel

DIMENSIONS (mm)
PASERELLE 100 (one to five shelves)
1000 L × 320 W × 390 H to 1950 H
PASERELLE 160 (one to five shelves)
1600 L × 320 W × 390 H to 1950 H



COLOUR, ART. NR

FRAME: STEEL (BLACK), SHELF: GLASS

| | 1 ELEMENT | 2 ELEMENTS | 3 ELEMENTS | 4 ELEMENTS | 5 ELEMENTS |
|---------------|-----------|------------|------------|------------|------------|
| PASERELLE 100 | 9600S-01 | 9600S-02 | 9600S-03 | 9600S-04 | 9600S-05 |
| PASERELLE 160 | 9700S-01 | 9700S-02 | 9700S-03 | 9700S-04 | 9700S-05 |

accessories

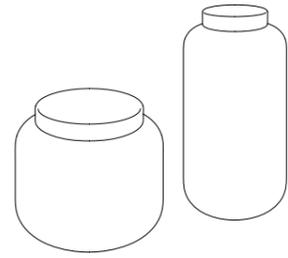
**product facts
& article numbers**



container
by Sebastian Herkner

MATERIAL
handmade glass

DIMENSIONS (mm)
LOW Ø230 × 170 H
HIGH Ø165 × 300 H



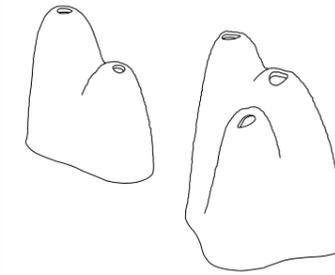
COLOURS + ART. NR

| | | | | | |
|------------|----------------|--------------|-------------|-----------|------------------|
| | | | | | |
| VASE COVER | light blue red | orange black | orange blue | rose blue | silver poppy red |
| LOW | 3010BL | 3010O-S | 3010O | 3010RO | 3010SI |
| HIGH | 3020BL | 3020O-S | 3020O | 3020RO | 3020SI |

mountain
by Ferréol Babin

MATERIAL
ceramic

DIMENSIONS (mm)
SMALL Ø120 × 200 H
MEDIUM Ø240 × 300 H



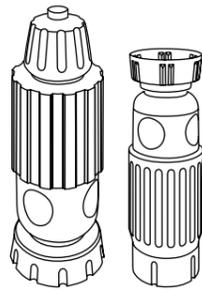
COLOURS + ART. NR

| | | | | |
|-------|-----------|------------|--------|-------|
| | | | | |
| | bubblegum | terracotta | umbra | white |
| SMALL | 5400BG | 5400TER | 5400UM | 5400W |
| BIG | 5401BG | 5401TER | 5401UM | 5401W |

fg
by Visser & Meijwaard

MATERIAL
ceramic

DIMENSIONS (mm)
fg1 Ø195 × 500 H (with cover)
fg2 Ø140 × 400 H



COLOURS + ART. NR

| | | |
|------------------|-------|-------|
| | | |
| | black | white |
| fg1 (with cover) | 1200B | 1200W |
| fg2 | 1201B | 1201W |

camel + deer + giraffe + gorilla + rhino + swan
by Kai Linke

MATERIAL
bronze

DIMENSIONS (mm)
camel 220 L × 85 W × 185 H
deer 140 L × 70 W × 180 H
giraffe 120 L × 60 W × 280 H
gorilla 200 L × 150 W × 210 H
rhino 245 L × 120 W × 145 H
swan 90 L × 50 W × 90 H

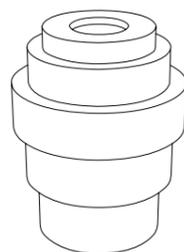
ART. NR

| | | | | | |
|--------|--------|---------|---------|--------|--------|
| | | | | | |
| camel | deer | giraffe | gorilla | rhino | swan |
| 5700CA | 5700DE | 5700GI | 5700GO | 5700RH | 5700SW |

maket
by RSW

MATERIAL
ceramic

DIMENSIONS (mm)
MEDIUM Ø240 × 300 H



COLOURS + ART. NR

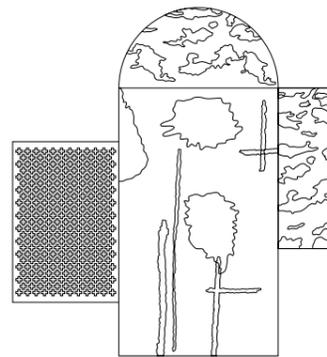
| | | | | |
|--------|--------------|----------------|-------------|-----------------------|
| | | | | |
| TOP | black cobalt | black graphite | black peony | black and white white |
| BOTTOM | | | | |
| MEDIUM | 5301CO | 5301GR | 5301PE | 5301W |

marelle
by Sacha Walckhoff

MATERIAL
wool

DIMENSIONS (mm)
3250 L x 3000 W (WHOLE RUG)
MIDDLE 2500 L x 1500 W
TOP 1500 L x 750 W
LEFT 1500 L x 1000 W
RIGHT 1500 L x 500 W

COLOURS + ART. NR



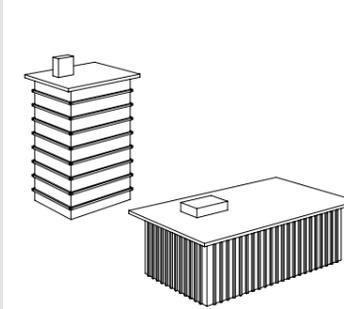
| | | | | |
|---|---------------------------------------|------------------------------------|------------------------------------|-----------------------------|
| | | | | |
| WHOLE RUG various 1800C-SET | MIDDLE various 1800C-01 | LEFT beige and blue 1800C-02 | TOP vermillion 1800C-03 | RIGHT yellow 1800C-04 |
| | | | | |
| WHOLE RUG black and white 1800B-SET | MIDDLE black and white 1800B-01 | LEFT black 1800B-02 | TOP black and white 1800B-03 | RIGHT grey 1800B-04 |

building
by Ferréol Babin

MATERIAL
ceramic

DIMENSIONS (mm)
SMALL 145 L x 115 W x 235 H
BIG 325 L x 170 W x 130 H

COLOURS + ART. NR



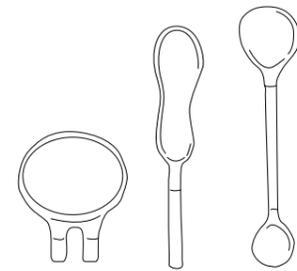
| | | | |
|--------------|----------------|------------------|------------------|
| | | | |
| black | merlot | metal brown | white |
| SMALL BIG | 5404B 5405B | 5404ME 5405ME | 5404BR 5405BR |
| | | | 5404W 5405W |

L3CDF
by Ferréol Babin

MATERIAL
ceramic

DIMENSIONS (mm)
ROUND 80 L x 90 W x 10 H
LONG 160 L x 40 W x 10 H
DOUBLE SPOON 170 L x 40 W x 10 H
BOX (WOOD) 220 L x 220 W x 80 H

COLOURS + ART. NR



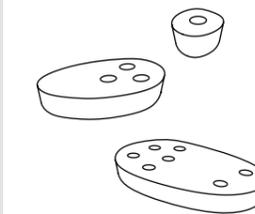
| | | |
|-------|-------|------------|
| | | |
| white | black | rose black |
| 1234W | 1234B | 1234RO |

atoll
by Sebastian Herkner

MATERIAL
glass

DIMENSIONS (mm)
SMALL 80 L x 75 W x 40 H
MEDIUM 300 L x 140 W x 40 H
BIG 320 L x 220 W x 40 H

COLOURS + ART. NR



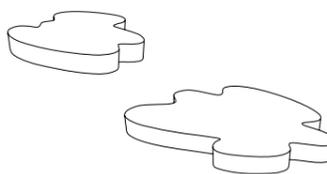
| | | | | |
|------------------------|-------------------------|----------------------------|----------------------------|-------------------------|
| | | | | |
| amber | amethyst | blue | smoky grey | transparent |
| SMALL MEDIUM BIG | 1600A 1601A 1602A | 1600AM 1601AM 1602AM | 1600BL 1601BL 1602BL | 1600G 1601G 1602G |
| | | | | 1600T 1601T 1602T |

lake
by Ferréol Babin

MATERIAL
ceramic

DIMENSIONS (mm)
SMALL 270 L x 200 W x 40 H
BIG 410 L x 240 W x 40 H

COLOURS + ART. NR



| | | |
|--------------|------------------|--------------------|
| | | |
| cobalt | emerald | tropical turquoise |
| SMALL BIG | 5402CO 5403CO | 5402EM 5403EM |
| | | 5402TU 5403TU |

potpourri
by Meike Harde

MATERIAL
glass

DIMENSIONS (mm)

- carafe 01 Ø85 × 300 H
- carafe 02 Ø150 × 280 H
- carafe 03 Ø170 × 190 H

- glass 01 Ø105 × 65 H
- glass 02* Ø110 × 90 H
- glass 03 Ø100 × 100 H
- glass 05 Ø100 × 90 H
- glass 06 Ø100 × 100 H

- glass 07* Ø70 × 90 H
- glass 08 Ø90 × 90 H
- glass 09 Ø85 × 85 H
- glass 10 Ø100 × 110 H

* not suitable for dishwasher



COLOURS + ART. NR

| | | | | |
|---|---|---|--|--|
| | | | | |
| carafe 01 pink 6600CAR | carafe 02 cobalt 6700CAR | carafe 03 burgundy opal white 6800CAR | carafe 04 dark amber transparent 6900CAR | |
| | | | | |
| glass 01 (3x) milky white 6600GL1 | glass 02 (3x) cobalt 6600GL2 | glass 03 (3x) transparent 6600GL3 | glass 05 (3x) dark amber 6700GL2 | glass 06 (3x) opal white 6700GL3 |
| | | | | |
| glass 07 (3x) transparent 6800GL2 | glass 08 (3x) milky white 6800GL3 | glass 09 (3x) smoke green 6900GL2 | glass 10 (3x) burgundy 6900GL3 | |

pulpo products featured by the artist samuel treindl

photography by **azadeh falakshahi**





**From
making-of
to making-off**

IN CONVERSATION WITH Samuel Treindl

In photographs, the artist Samuel Treindl often seems less “at work” than when he is painting. He points at objects with a pistol, and shortly afterwards they take on a life of their own as glaring, flashy, colourful sculptures. Just like pulpo’s company premises, where the container destroyed without further ado. Treindl has also brought sculptures with him that were once pulpo products and which he made especially for this catalogue.



Samuel, the inflationary term “creative destruction” does not sound as affirmative coming from you as it does so often in business or advertising. You literally have a go at your objects with a concrete mixer, bright colours and a spray gun, or in the case of pulpo you attack noble, glamorous design products. So first of all, the parental question: Samuel, who do you think you are, doing this?

For a long time now I have felt the desire to really let something explode. I once had a similar project titled “As poorly as possible, but in the best quality”. What I’m going to do with oda would make a lot of

high-end manufacturers weep. As a result, you will find things that you don’t usually want to see in “perfect” objects. But that’s exactly where the pulpo philosophy overlaps, demonstrating how to produce glass plates that are supposedly way too thick with bubbles in them. Where something is blown, bent or cast, something new is created. When we met, I immediately realized that we were on the same page in that regard, just trying out something new. And we have the advantage here that we do not manufacture products, but work with the products instead. At the moment they are only fragments in a new context. When casting, moulding and transforming material, the original purpose is lost of course - and at the same time, it’s a liberation!

This leads straight to the second parental question: Aren’t you ashamed of yourself? Have you lost respect for these noble design objects? Is that contempt or adoration?

No, we celebrate the objects! I would almost say that the pulpo products themselves have become icons. With oda, the silhouette alone is enough to identify the product. oda’s outer shape is so easily recognizable that you can learn from its design: a special way of dealing with it and at the same time of going over it. We have not only moulded the products, but created a new combination.

On site, I also placed a container on a dustbin and then cast the container including the handle of the dustbin as part of the cast. So we basically have an object where the shape of a section of the container is combined with that of a dustbin. The object is called ‘Container on bin no. 000 37 69 86’. We have long since moved away from the product and created something of our own, here at the pulpo building and its surroundings.





CONTAINER ON BIN NO. 000 37 69 86

“MY PROJECTS ARE WORKS IN PROGRESS AND OFTEN NOT PERMANENT.”

One thing pulpo and your approach have in common is that you start with the production process and change it at certain points. Keyword “production project”, a term from your work.

Production projects are about setting things in motion. Often you can't even say, “Where is the work of art”? My projects are works in progress and often not permanent. As a whole it perhaps is a sculpture, but parts of it then function as the performative, the participatory - with spectators, residents, or, as demonstrated here with pulpo, as a direct participant in the project. An openness emanates in doing so, which is influenced, as it is with pulpo.



You are a trained turner and a proclaimed “craftsman, designer, artist” - another thing you have in common with pulpo, not to commit yourself to pure design.

That is true. After the apprenticeship, however, you have to “unlearn” a lot of craftsmanship faster in order to be a designer or artist. The designer can think functionally and design products suitable for the mass market. As an artist, I have always found it difficult to set any limits.



I prefer to open all doors, and, ideally, bring in architects or dilettantes as well. That's why we founded the 'Forschungssstelle Für Anarchistische Produktion' (Research Centre for Anarchist Production). There, it's more about dissolution than about making sure everything is right. If we only look at things through art glasses or from the craft aspect, then we have a predetermined idea of it, which we break down again. It becomes interesting when a scheme dissolves by itself.

“THE SCULPTURAL IS DECISIVE, BUT ALSO THE PERFORMATIVE AND PARTICIPATORY. AN OPENNESS EMANATES IN DOING SO, WHICH IS INFLUENCED, AS IT IS WITH PULPO.”

Ken Garland's beautiful quote from your book, “I think from time to time you can make everything new”, matches this very well. What does that mean in relation to pulpo?

“THE OUTER SHAPE OF ODA IS SO CLEARLY RECOGNIZABLE THAT YOU CAN LEARN FROM ITS DESIGN. IN A CERTAIN WAY, YOU CAN DEAL WITH IT WHILE ALSO GOING OVER IT.”



pulpo has reinvented itself, and basically the same thing happens over and over again. Designers usually say that they make timeless designs. To which I respond: no, not everything has to fit in at all times. You can of course furnish a house identically to the architect's ideas. But I think it's great when an old wardrobe stands directly next to a newly bought one. Everything's good, and everything's right. **Art often deals with a formal aesthetic expression, but it's about keeping an open mind on a playground like this.**



What do you think about museum visitors first studying the caption and then looking at the painting?

You raise an interesting point, because I said to Patrick L'hoste, "it's all so exciting once you see how the oda is created by the person hand-blowing the glass, or how the hot glass from the bent pieces comes out of the mould", describing behind-the-scenes of each production. The nice thing is that we are not didactic and the project does not explain the production. We are freed of that. And there are also things that cannot be explained.

My point was that both pulpo and you like to include a secret in the selection of art objects (or projects). Similarly to Gregor Hildebrandt's triptych "Faith", which hangs in the foyer at pulpo. First you think it is pretty monochrome and shiny black, and then you recognize irregularities. These are cassette tapes glued next to each other, all of which Hildebrandt has recorded with the same song from The Cure: "Faith".

That is an extremely good ratio of diligence and performance! In my work "D6 of Red" I mixed one drop of red paint six times, on every hundred drops of water, following a common homeopathic procedure, and finally used it as "colour" for the picture - of course you don't see the red colour anymore, but maybe you perceive it ... otherwise it only works in the title. At some point I started to mix these things, as if there was no clear line, similar to pure 'Minimal Art'.

Does one still recognize "your" oda as an object, or has she disappeared in the object?

Some can be recognized as such, like oda, but the container is barely visible. In this case, it is a matter of dissolution, which is already very far advanced.

Are your "candy colours" also a result of coincidence?

In earlier projects, the colour gradients also resulted from anarchist production. For example, I bought up what was left over from all the colours in the shops around me and simply mixed them together. The realization was simply that

"colour is colour, and colour is material". So art magazines were sometimes lumped together to form a mass, which in turn was coloured.

When someone thinks about buying an oda lamp, they probably feel a little pained by your "craftsmanship" ... is this intentional?

No, it is about different qualities. Of course, besides the craftsmanship and sculptural aspects, the functional aspects such as lighting are lost. Function and the final purpose is part of my work. In my project "Biegestelle" a variety of objects also lost their function as a result of bending, but they gain sculptural quality!

Please mark with a cross: Adventure playground or construction site?

Building site. Because it is open and can develop in any direction. I think the state of incompleteness is great.

Organization or deformation?

Difficult. No deformity but rather a form of rule change. One can also accelerate this "wrong-doing" and find that it will be good again eventually. Different, but good. You have to open up new perspectives to chance, then you can really achieve new things. To a certain extent that is the case with pulpo.

Samuel, thanks for the interview.



SAMUEL TREINDL

The German artist did an apprenticeship as a turner, then studied design and fine arts in Münster, where he now lives and works. Treindl participated in numerous solo and group exhibitions, which, as participatory, process-oriented performances, usually have a transitory character. Treindl has received numerous awards, sponsorships and nominations, including the German Prize of Northwest Art 2019, the project scholarship Künstlerdorf Schöppingen, the Projektförderung Kunststiftung NRW, and the working scholarship of the Stiftung Kunstfonds 2020.

PATRICK KRAUSE

Patrick Krause is a free-lance writer and journalist, and editor of the travel lifestyle magazine QVEST, based in Cologne.



