



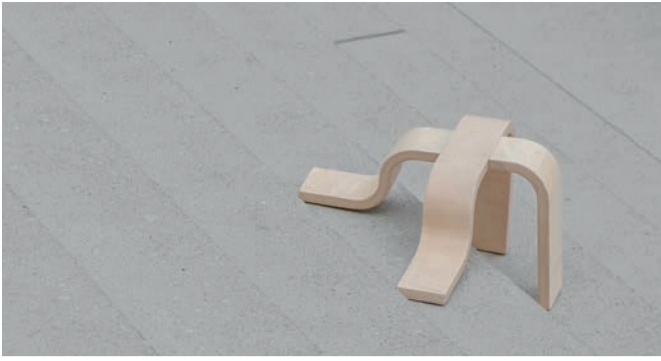
**UdK Design
Master Graduation
Show 2019**

Master Mode Design:

Exhibition: Friday 11 October, 10:00–18:00 &
Saturday 12 October, 12:00–19:00
Fashion Show: Saturday, 12 October, 19:00
Foyer UdK Berlin, Hardenbergstrasse 33

Master Product Design:

Opening: Friday 11 October, 19:00
Exhibition: 14–17 October, 10:00–18:00
designtransfer, UdK Berlin, Einsteinufer 43



CORNIE Wen-Hsin Tu

A seating series designed for corner spaces, presenting a solitary moment that conveys the message "everyone needs space for themselves." Users can find comfortable corner spaces through the use of the seating and can create a relatively personal space there, without building a wall between each other. The furniture also shows that we don't always need to be proactive in seeking interaction, but can take a step back and make ourselves comfortable.



DARK PLAYGROUND Samuel von Düffel

Work or play? A ubiquitous screen permanently confronts me with the choice between the two. Production or consumption? Discipline or stress relief? Fiction or Reality? It gets increasingly difficult telling them apart, in the spaces they occupy, in the objects they involve, in the affects they are structured around, in the way they produce value, in their tendency to deprive me from my sleep. Dark playground is a bed for hyperproductive depression, anxious comfort and gamified reality. It's a bed for the sleepless.



EXTENSION Alexander Etzel

Technical and medical milestones raise the question of why we only replace lost organs when we can expand our body, our abilities and even our perception. My project EXTENSION illuminates the cyborgization of the human being and sketches a concept for a possible expansion of spatial perception.



HUMANAMUH Dong Liu

The border between man and machine is melting. If the things around us are alive, what will the world look like? The development of A.I and the Internet of Things is turning the ancient story of animism into reality: smart products live and work with us. They can be friendly, harmless, or full of hatred, it is dependent on how they are treated and used. Personification in design, thinking from the perspective of objects, and showing them respect, may be the path to a harmonious future.



ISKA Natalie Bechtold

The choice of our food is responsible for 31% of man-made greenhouse gas emissions. In Germany, approximately 82 kilograms of food end up in the garbage per person each year. We can buy food from anywhere in any supermarket - all year round. My work focuses on how everyone can easily make a small contribution. ISKA makes sustainable everyday life more comfortable, simplifies access to important information and tracks one's own purchasing behaviour when needed.



KAERU Tim Bader

Additive Manufacturing allows us to shift design strategies, working conditions and production concepts towards Industry 4.0. As an example, this backpack is completely redesigned to match the criteria for 3D-printing and Tailored Fiber Placement. Thereby it becomes mass customizable to fit the individual anatomy and consumer desires, without creating any waste. This smarter use of materials enables a circular economy and environmentally friendly production for the future.



MINGSTRA AND CHINGSTRA Xinying Li

This project is an exploration of furniture styles by Xinying Li. As a designer from China, Xinying found that people in Europe regard the Ming and Qing dynasty designs as the dominant furniture style in China. Nowadays, people in China are more interested in buying modernist furniture which is produced by IKEA. In her project, she tries to combine these two styles. When the furniture styles of the east and the west collide with the traditional and modern, this is to say, when the young meets the old, will they merge or oppose each other?



PAMPIG Juan Manuel García García

For Juan Garcia, the street is a museum full of valuable objects that have lost their meaning. From his point of view, these objects create a very special aesthetic of Berliner Streets. He asked himself how this aesthetic could be transformed into an object in order to create a kind of scene for the apparently broken objects on the streets. The result of his work shows a special understanding of the Berlin street scene.



POWERPLACE Philipp Hainke

Nowadays in our daily lives we depend on our multimedia devices and therefore on electricity. The project POWERPLACE is a direct reaction to this need and explores the potential of a new furniture category for power supplies. It combines an extension cord, a power bank and a variety of plugs and cables in one organized object. The fields of use range from private housing to cafes, co-working spaces, offices and hotels.



RIDDLE ME THIS, RIDDLE ME THAT Marizon Bilano

The contemporary design principle is based on simple and intuitive use. The designer iterates one prototype after another according to this rule. But this approach suggests a static thought principle. In contrast, objects with secret compartments follow a contrary principle: by allowing only their owners access to them and denying access to all others, they are not self-explanatory. RIDDLE ME THIS, RIDDLE ME THAT investigates the problem: According to which principles are secrets such as physical puzzles designed?



SOFT BODIES Felix Yarwood

After observing the stagnation of the upholstered furniture industry, our increasingly nomadic lifestyles and the throw away culture rife in the homework sector, I decided there was a need for more meaningful soft furnishings which invite us to form an attachment towards them, are less unwieldy and which are more mobile. The result, a customisable seating system comprised of three parts, each with its own individual character and function intended for the home, the office and the home-office.



THE SUBJECTIVITY OF OBJECTS Abigail Wheeler

The project THE SUBJECTIVITY OF OBJECTS is oriented around an examination of the terms craft, fine art and design. Have we always categorized the objects that we make? What purpose does categorization have? Through a series of carpets displayed on various planes and in different contexts, these objects pose the question, to which category does a carpet belong? And if a carpet can elude classification, can any object be solely defined by one term? This project asks how we define the objects that we make and why these definitions might be of a personal or subjective nature.