pulpo

THE COLLECTION
+ THE ART EDITION NO. 1

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

Each design is a masterwork of traditional craftsmanship. **Bubbles, streaks, and other variations in size and colour are part of the handmade production process, and not defects of the design or production.**

CONTENT

THE ART EDITION NO. 1

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 lineup for 2020.

Ferréol Babin

Meike Harde

© Cecilia Aretz

Sebastian Herkner

© Gaby gerster

Mickaël Koska

Kai Linke

MUT Design

NO-MADE

RSW

Michael Schmidt

Silo Studio

Studio BrichetZiegler

© Baptiste Heller

Harry Thaler

Visser & Meijwaard

© Rene van der Hulst

Sacha Walckhoff

© Neil Bicknell
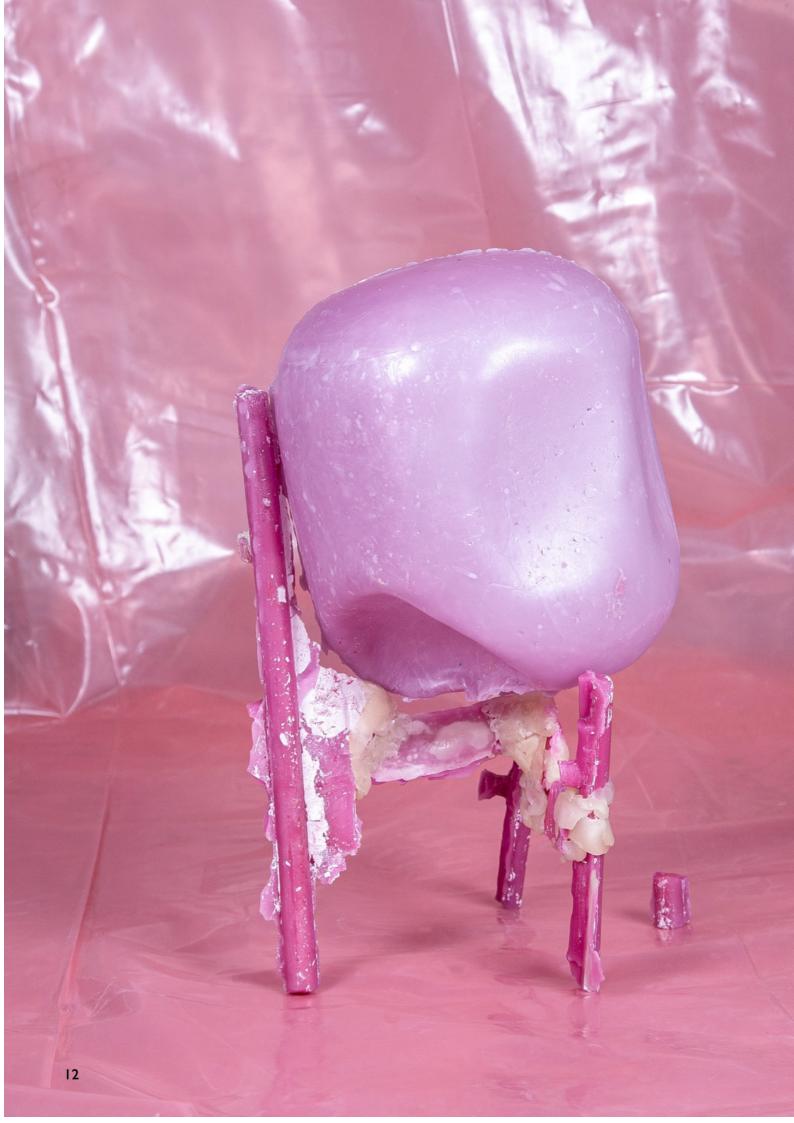
Hermann August
Weizenegger

Lorenzo Zanovello

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

LIGHTING

blow

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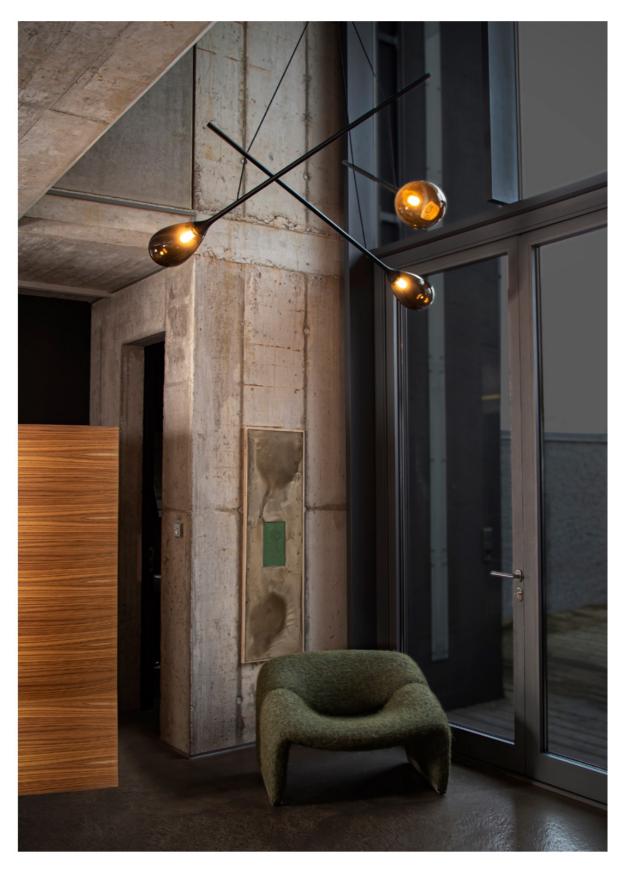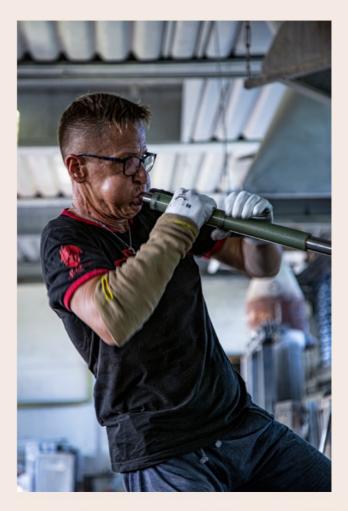
blow is possibly the most original glass product imaginable, "a tribute to the millennium-old art of glass blowing" (Carsten Schelling of RSW Design). Its bulb shape corresponds to the glowering lump of glass on the stick before being poured into a mould. The LED light sculpture with three flexible rods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

GIN-TONIC

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.
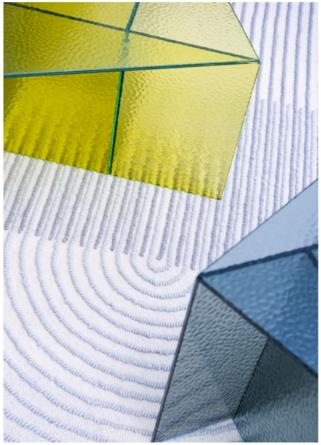
aspa
by MUT Design

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.
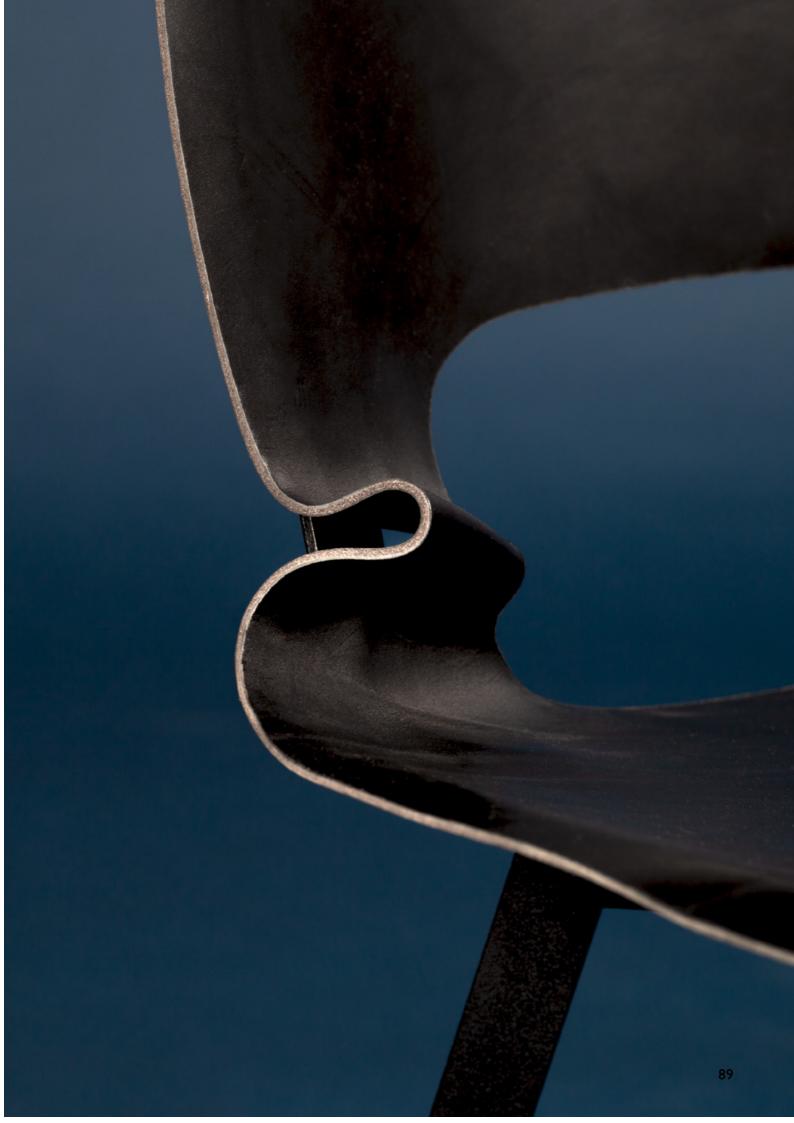
chouchou bears the contours of an antique column – which, knowing designer Lorenzo Zanovello's, is most likely a reference to his Italian origins. Thinking like a sculptor, he takes raw material as a starting point for his ideas. chouchou's generous and always unique colour glaze is – similar to the 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!
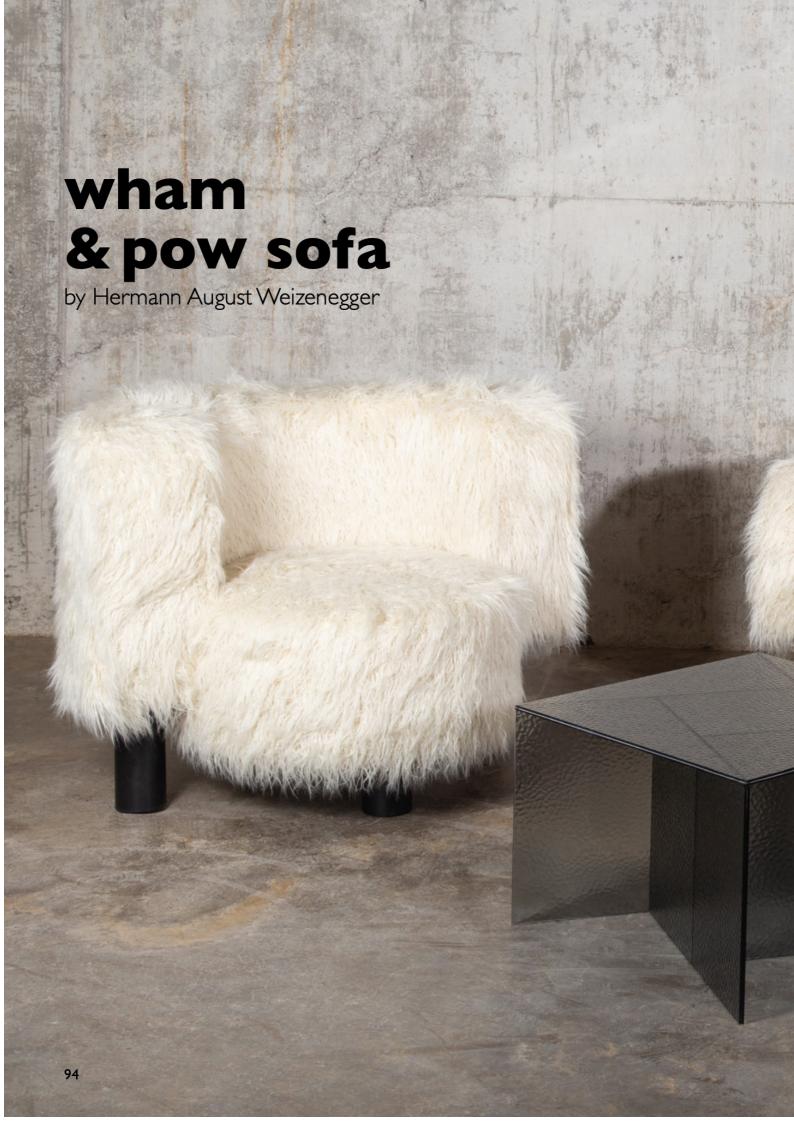
gin
by Sebastian Herkner

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
& oooh

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
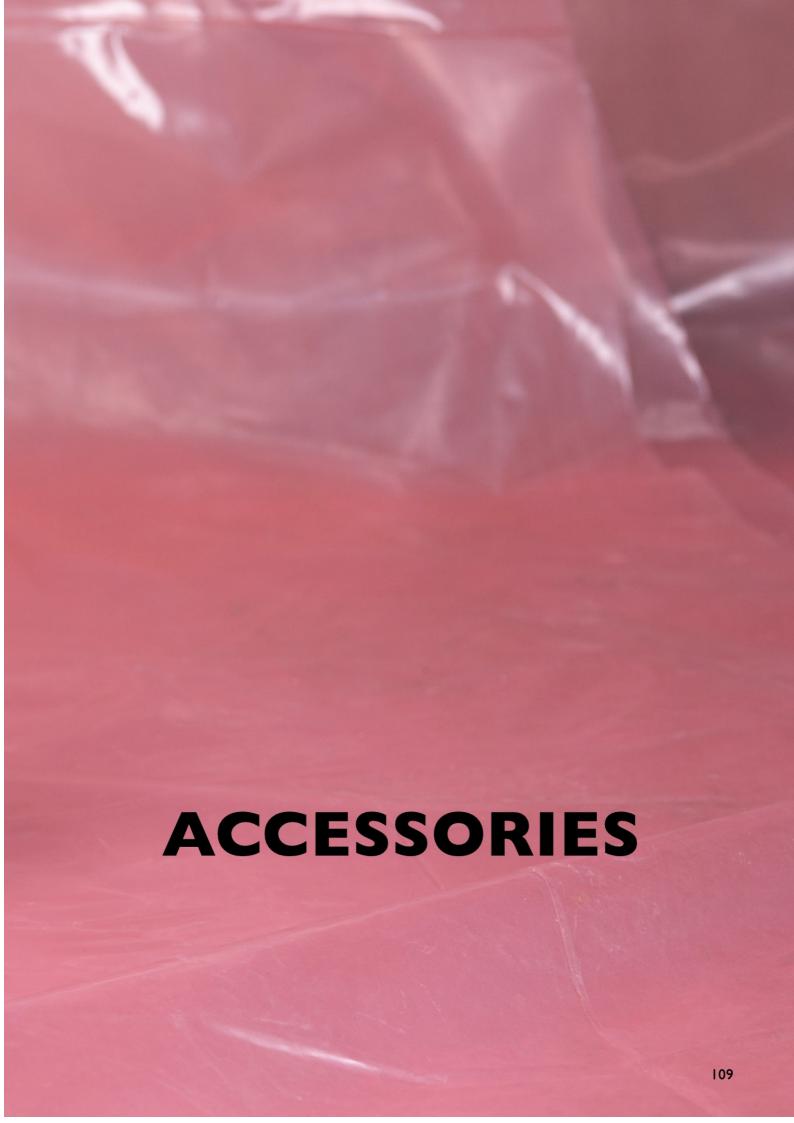
industrial.
profiled.
modular.

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. fg1/fg2 come in two sizes and two colours.

magma.
lava.
purity.

maket

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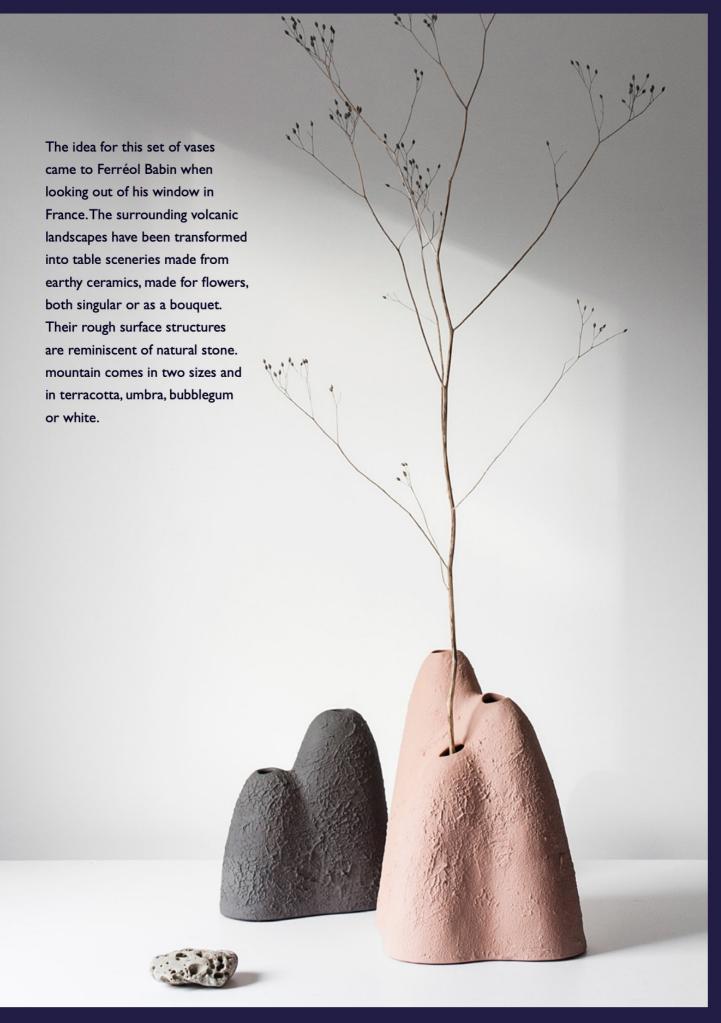
A pure copy from Mother Nature: maket, invented by design collective RSW, is brewed with artificial lava. During the process of making pottery everything is left untouched and in its natural state, including the untreated surface. Interior and crock are covered in two different glazes.

mountain

by Ferréol Babin
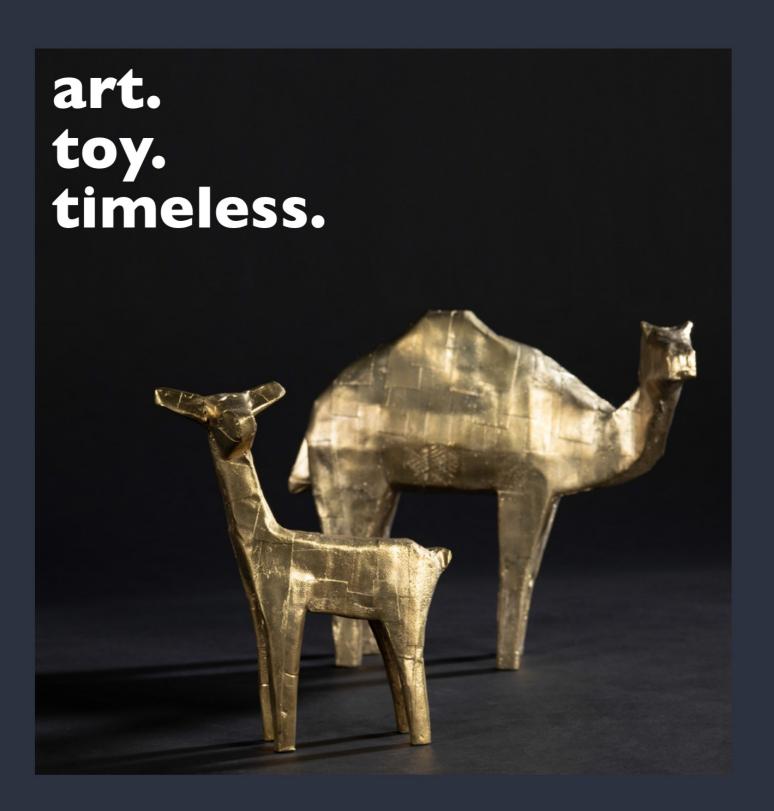
rugged. volcanic.
mediterranean.

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.

Artworks by (from left to right), Nina Hannah Kornatz, Chris Succo

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.
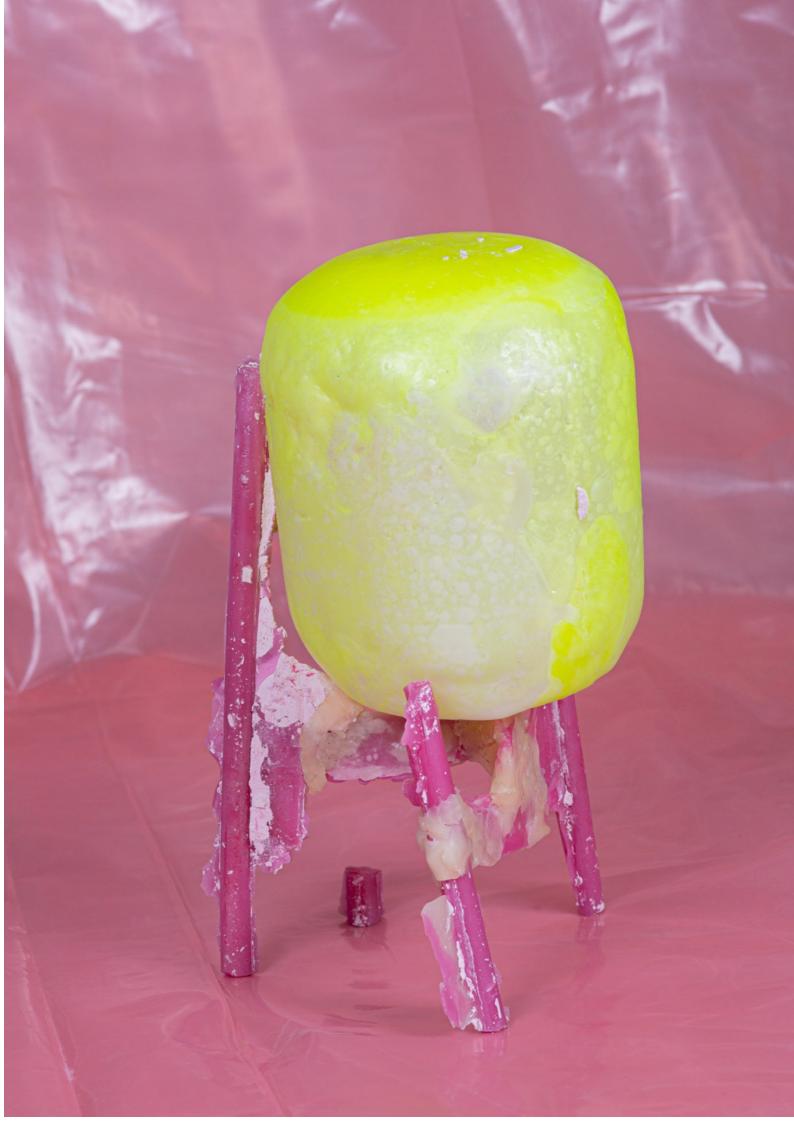
lighting

product facts
& article numbers

blow

by RSW + Christian Stapelbroek

MATERIAL
glass and powder coated steel

DIMENSIONS (mm)
one tube with lampshade 1400 L
(lampshade 290 W × 180 H, rod Ø 22)
installed (total) from 700 × 700
up to 1500 × 1500

LIGHT SOURCE
BULB: LED, E27, 4 W, 230 V; 50/60 Hz, 30 000 h,
2700 K warm white, 300 lm, A+,
Dimensions Bulb (mm): Ø 45 × 76 H

height adjustable by hand, integrated cable clamp

COLOURS + ART. NR

SHADE	smoky grey
ROD	black
	8100GB

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cactus

by Mickaël Koska

MATERIAL
borosilicate glass and steel
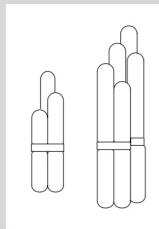
DIMENSIONS (mm)
SMALL 200 W × 630 H
BIG   300 W × 1000 H

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

CABLE: 4000 mm, with dimmer and Euro plug

COLOURS + ART. NR

SHADE	transparent	transparent	smoky grey	smoky grey
CENTREPIECE	black	brasss	black	brasss
SMALL	8200TB	8200TBR	8200GB	8200GBR
BIG	8201TB	8201TBR	8201GB	8201GBR

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kokeshi
Kai Linke

MATERIAL
glass and ceramic

DIMENSIONS (mm)
SMALL   Ø 300 × 756 H
MEDIUM Ø 450 × 1125 H
HIGH   Ø 600 × 1500 H
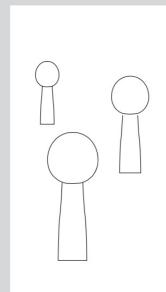
LIGHT SOURCE
SMALL and HIGH
BULB: LED, E27, 7 W, 806 lm, 2700 K warm white,
220–240 V, 50/60 Hz, 30 000 h, A++,
Dimensions Bulb (mm): Ø 80 × 120 H

MEDIUM
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 125 × 170 H

CABLE: 4000 mm, with foot switch and Euro plug

COLOURS + ART. NR

SHADE	white acetato	grey acetato	white acetato
BASE	white	white	grey
SMALL	8500WW	8500GW	8500WG
MEDIUM	8501WW	8501GW	8501WG
HIGH	8502WW	8502GW	8502WG

SHADE	grey acetato	white acetato	grey acetato
BASE	grey	terracotta	terracotta
SMALL	8500GG	8500WTER	8500GTER
MEDIUM	8501GG	8501WTER	8501GTER
HIGH	8502GG	8502WTER	8502GTER

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bent
by Sebastian Herkner

MATERIAL
glass and steel powder coated
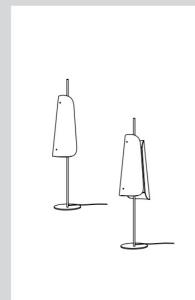
DIMENSIONS (mm)
Ø 340 × 1640 H
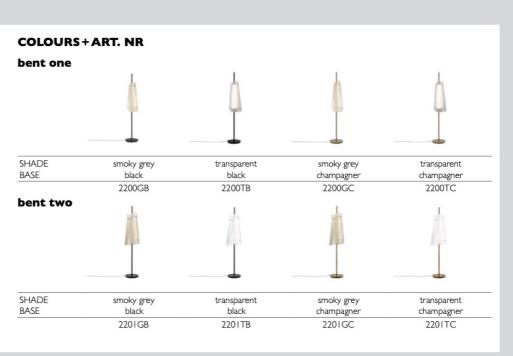
LIGHT SOURCE
LED band, 16 W, 1600 lm, 2700 K warm white,
220–240 V, 50/60 Hz

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

DIMENSIONS (mm)
SMALL   Ø 290 × 355 H
MEDIUM   Ø 580 × 740 H
HIGH   Ø 520 × 825 H

LIGHT SOURCE
SMALL 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

MEDIUM
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 125 × 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 |
BASE	black	black	black
SMALL	4600TWB	4600TGB	4600GWB
MEDIUM	4700TWB	4700TGB	4700GWB
HIGH	5000TWB	5000TGB	5000GWB

| SHADE | smoky grey \| smoky grey | transparent \| opal white | transparent \| smoky grey |
BASE	black	white	white
SMALL	4600GGB	4600TWW	4600TGW
MEDIUM	4700GGB	4700TWW	4700TGW
HIGH	5000GGB	5000TWW	5000TGW

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

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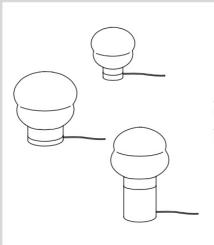
LIGHT SOURCE
SMALL
BULB: LED, E27, 4 W, 330 lm, 2700 K warm white,
220–240 V, 50/60 Hz, 30'000 h, A+,
Dimensions Bulb (mm) Ø 45 × 75 H

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

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

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magma
Ferréol Babin

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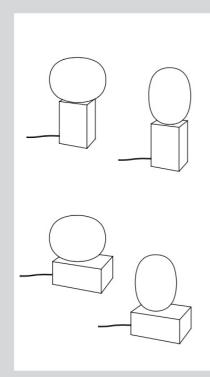
DIMENSIONS (mm)
ONE LOW   410 L × 410 W × 600 H
ONE HIGH   300 L × 300 W × 690 H
TWO LOW   430 L × 410 W × 460 H
TWO HIGH   380 L × 300 W × 550 H

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): 80 Ø × 120 H

CABLE: 4000 mm, with foot switch and Euro plug

COLOURS + ART. NR

	smoky grey acetato	smoky grey acetato	smoky grey acetato
SHADE	smoky grey acetato	smoky grey acetato	smoky grey acetato
BASE	black	white	colombia
ONE LOW	6300GB	6300GW	6300GBL
ONE HIGH	6301GB	6301GW	6301GBL
TWO LOW	6302GB	6302GW	6302GBL
TWO HIGH	6303GB	6303GW	6303GBL

	white acetato	white acetato	white acetato
SHADE	white acetato	white acetato	white acetato
BASE	black	white	colombia
ONE LOW	6300WB	6300WW	6300WBL
ONE HIGH	6301WB	6301WW	6301WBL
TWO LOW	6302WB	6302WW	6302WBL
TWO HIGH	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	aubergine	aubergine	moonlight white
BASE	black	black	brass	black
SMALL	3060AB	3060AUBB	3060AUBBR	3060MLB
MEDIUM	3030AB	3030AUBB	3030AUBBR	3030MLB
IN BETWEEN	3040AB	3040AUBB	3040AUBBR	3040MLB
BIG	3050AB	3050AUBB	3050AUBBR	3050MLB

SHADE	moonlight white	smoky grey	smoky grey	smoky grey acetato
BASE	white	black	brass	black
SMALL	3060MLW	3060GB	3060GBR	3060GACB
MEDIUM	3030MLW	3030GB	3030GBR	3030GACB
IN BETWEEN	3040MLW	3040GB	3040GBR	3040GACB
BIG	3050MLW	3050GB	3050GBR	3050GACB

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

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

Each design is a masterwork of traditional craftsmanship. Bubbles, streaks, and other variations in size and colour are part of the handmade production process, and not defects of the design or production.

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
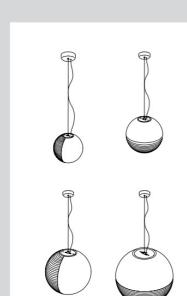
DIMENSIONS (mm)
MINI   Ø 180
SMALL   Ø 230
MEDIUM Ø 310
BIG   Ø 390

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, 1250 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

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stellar wall one
by Sebastian Herkner
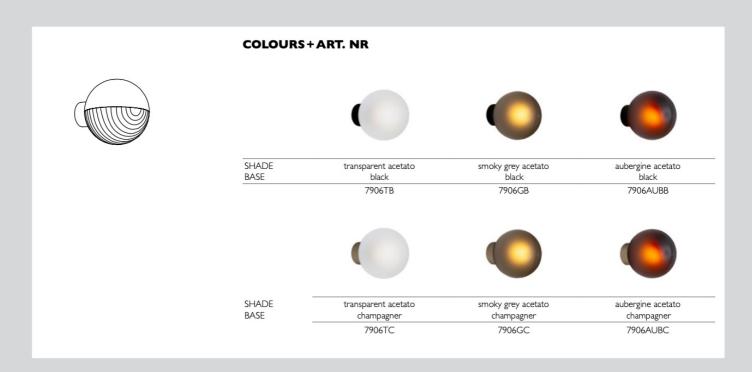
MATERIAL
handblown glass, coloured
powder coated steel

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	smoky grey acetato	aubergine acetato
BASE	black	black	black
	7906TB	7906GB	7906AUBB

SHADE	transparent acetato	smoky grey acetato	aubergine acetato
BASE	champagner	champagner	champagner
	7906TC	7906GC	7906AUBC

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stellar grape,
stellar grape pendant
by Sebastian Herkner

MATERIAL
handblown glass, coloured
powder coated steel
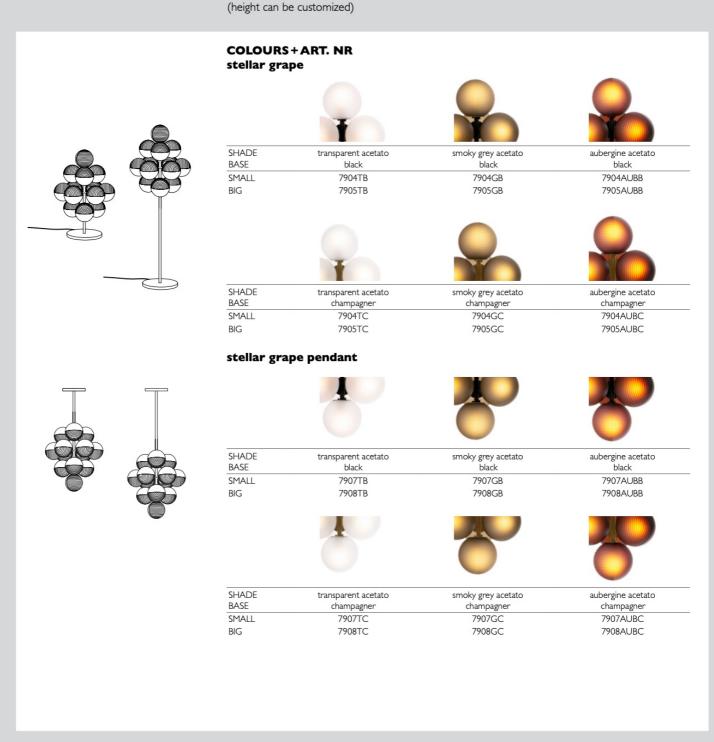
DIMENSIONS (mm)
SMALL Ø 610 × 860 H
BIG   Ø 610 × 1580 H
PENDANT SMALL Ø 610 × 860 H
PENDANT BIG   Ø 610 × 1580 H
(height can be customized)

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	smoky grey acetato	aubergine acetato
BASE	black	black	black
SMALL	7904TB	7904GB	7904AUBB
BIG	7905TB	7905GB	7905AUBB

SHADE	transparent acetato	smoky grey acetato	aubergine acetato
BASE	champagner	champagner	champagner
SMALL	7904TC	7904GC	7904AUBC
BIG	7905TC	7905GC	7905AUBC

stellar grape pendant

SHADE	transparent acetato	smoky grey acetato	aubergine acetato
BASE	black	black	black
SMALL	7907TB	7907GB	7907AUBB
BIG	7908TB	7908GB	7908AUBB

SHADE	transparent acetato	smoky grey acetato	aubergine acetato
BASE	champagner	champagner	champagner
SMALL	7907TC	7907GC	7907AUBC
BIG	7908TC	7908GC	7908AUBC

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furniture

product facts
& article numbers

pina

by Sebastian Herkner
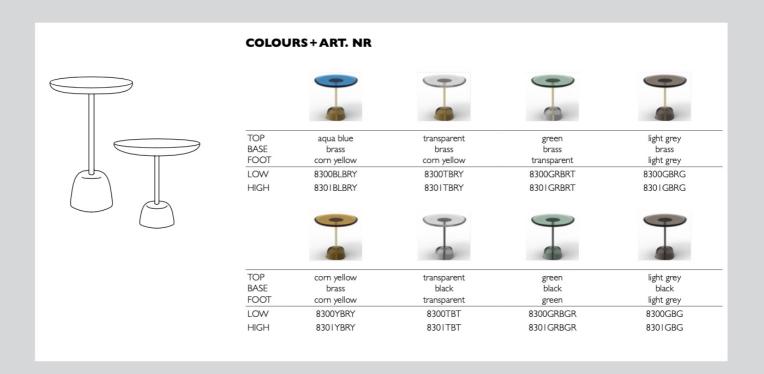
MATERIAL

casted glass, brass and steel

DIMENSIONS (mm)

LOW   Ø 440 × 420 H
HIGH   Ø 340 × 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

lyn

by Visser & Meijwaard

MATERIAL

glass and powder coated steel

DIMENSIONS (mm)

SMALL 600 L × 450 W × 1100 H
HIGH   600 L × 450 W × 1850 H

COLOURS + ART. NR

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

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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
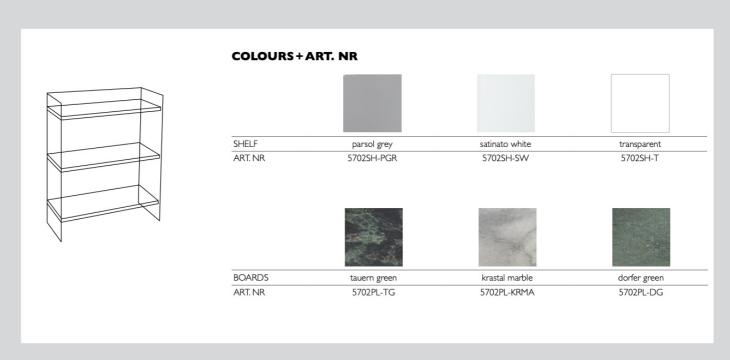
COLOURS + ART. NR

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

brut
by Ferréol Babin

MATERIAL
glass and marble

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

COLOURS + ART. NR

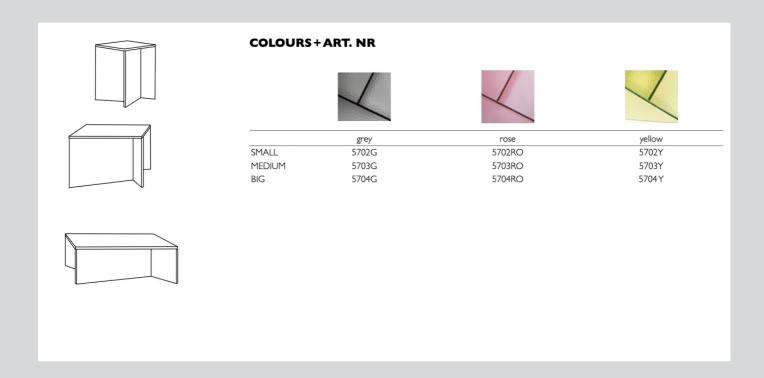| SHELF	parsol grey	satinato white	transparent
ART. NR	5702SH-PGR	5702SH-SW	5702SH-T

BOARDS	tauern green	krastal marble	dorfer green
ART. NR	5702PL-TG	5702PL-KRMA	5702PL-DG

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alwa one
by Sebastian Herkner

MATERIAL
casted glass;
powder coated steel

DIMENSIONS (mm)

alwa one	alwa one big
Ø 380 × 440 H	Ø 560 × 350 H

COLOURS + ART. NR

TOP	amber	green	smoky 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	alwa two big
Ø 380 × 440 H	Ø 560 × 350 H

COLOURS + ART. NR

TOP	amber	green	smoky 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	
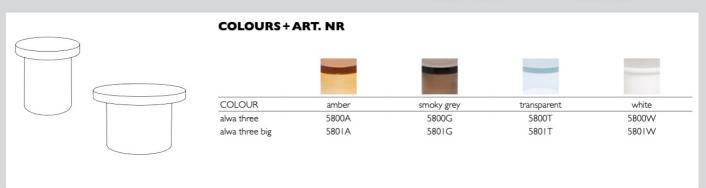
alwa three
by Sebastian Herkner

MATERIAL
casted and handblown glass

DIMENSIONS (mm)

alwa three	alwa three big
Ø 380 × 440 H	Ø 560 × 350 H

COLOURS + ART. NR

COLOUR	amber	smoky grey	transparent	white
alwa three	5800A	5800G	5800T	5800W
alwa three big	5801A	5801G	5801T	5801W

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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	smoky grey	smoky grey	smoky grey
MEDIUM	2313WG	2313BG	2313LGG
LARGE	2315WG	2315BG	2315LGG

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bent side table
by Sebastian Herkner

MATERIAL
glass

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

COLOURS + ART. NR

	transparent	smoky grey
HIGH	2350T	2350G
BIG	2375T	2375G

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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

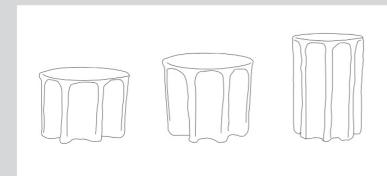| black glaze	cobalt glaze	marble white	reseda glaze	rose glaze	white glaze
1701BGL	1701CGL	1701MW	1701REGL	1701RGL	1701WGL

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

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

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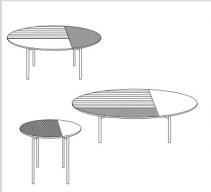
gin
by Sebastian Herkner

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	black	black	black	black
	2901GO	2901SI	2902GO	2902SI	2900

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

MATERIAL
fabric, foam and steel
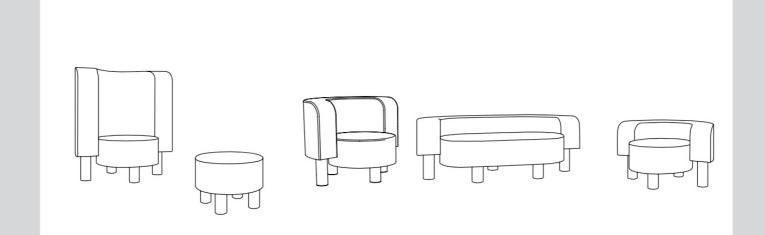
DIMENSIONS (mm)
kaboom   1050 L × 900 W × 1360 H, seat 420 H
oooh   Ø 640 × 420 H
pow   1050 L × 900 W × 600 H, seat 420 H
pow sofa 1650 L × 900 W × 600 H, seat 420 H
wham   1050 L × 900 W × 750 H, seat 420 H

COLOURS + ART. NR

SEAT FEET	black (velvet) black	blue (velvet) black	green (velvet) black	red (velvet) black	grey (faux fur) black	crème (faux fur) black	black (faux fur) black
kaboom	9202B	9202BL	9202GRE	9202R	9202GRFF	9202CRFF	9202BFF
oooh	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 SHELF | CUBE | SHEET	black oak smoky grey | steel | smoky grey 9400BL	nature ash smoky grey | steel | smoky grey 9400NA

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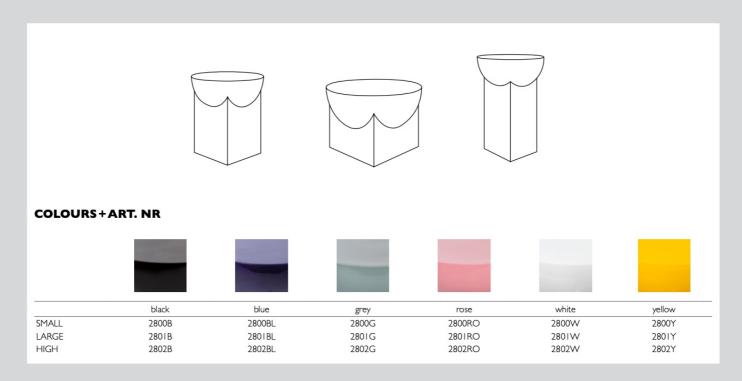
mila
by Sebastian Herkner

MATERIAL
ceramic

DIMENSIONS (mm)
SMALL Ø 460 × 430 H
LARGE Ø 540 × 360 H
HIGH   Ø 360 × 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

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

passerelle
by Sebastian Herkner
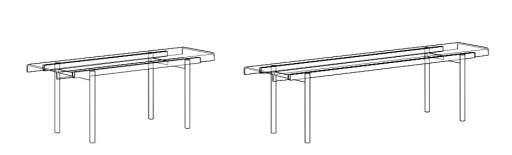
MATERIAL
glass and steel

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

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accessories

product facts
& article numbers

container
by Sebastian Herkner

MATERIAL
handmade glass

DIMENSIONS (mm)
LOW   Ø 230 × 170 H
HIGH Ø 165 × 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

fg
by Visser & Meijwaard
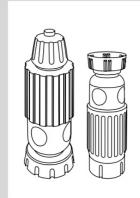
MATERIAL
ceramic

DIMENSIONS (mm)
fg1   Ø 195 × 500 H (with cover)
fg2   Ø 140 × 400 H

COLOURS + ART. NR

	black	white
fg 1 (with cover)	1200B	1200W
fg 2	1201B	1201W

maket
by RSW

MATERIAL
ceramic

DIMENSIONS (mm)
MEDIUM Ø 240 × 300 H

COLOURS + ART. NR

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

mountain
by Ferréol Babin

MATERIAL
ceramic

DIMENSIONS (mm)
SMALL ⌀120 × 200 H
MEDIUM ⌀240 × 300 H

COLOURS + ART. NR

	bubblegum	terracotta	umbra	white
SMALL	5400BG	5400TER	5400UM	5400W
BIG	5401BG	5401TER	5401UM	5401W
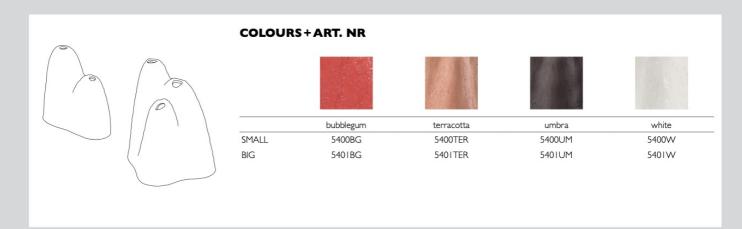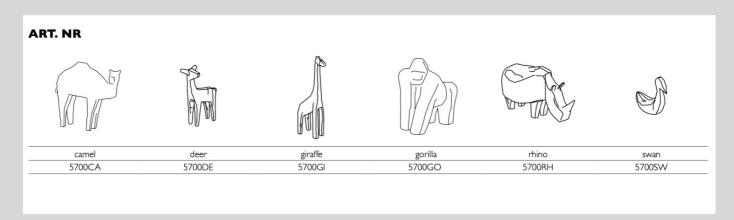
camel + deer + giraffe + gorilla + rhino + swan
by Kai Linke

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

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marelle
by Sacha Walckoff

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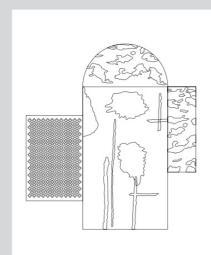
DIMENSIONS (mm)
3250 L × 3000 W (WHOLE RUG)
MIDDLE 2500 L × 1500 W
TOP   1500 L × 750 W
LEFT   1500 L × 1000 W
RIGHT   1500 L × 500 W

COLOURS + ART. NR

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

L3CDF
by Ferréol Babin
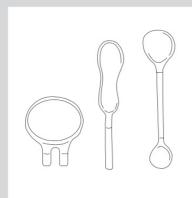
MATERIAL
ceramic

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

COLOURS + ART. NR

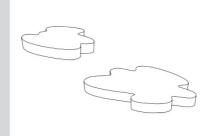|	white	black	rose
SPOONS CERAMIC BOX WOOD	black	black	black
	1234W	1234B	1234RO

lake
by Ferréol Babin

MATERIAL
ceramic

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

COLOURS + ART. NR

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

building
by Ferréol Babin

MATERIAL
ceramic

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

COLOURS + ART. NR

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

atoll
by Sebastian Herkner

MATERIAL
glass

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

COLOURS + ART. NR

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

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potpourri
by Meike Harde

MATERIAL
glass

DIMENSIONS (mm)
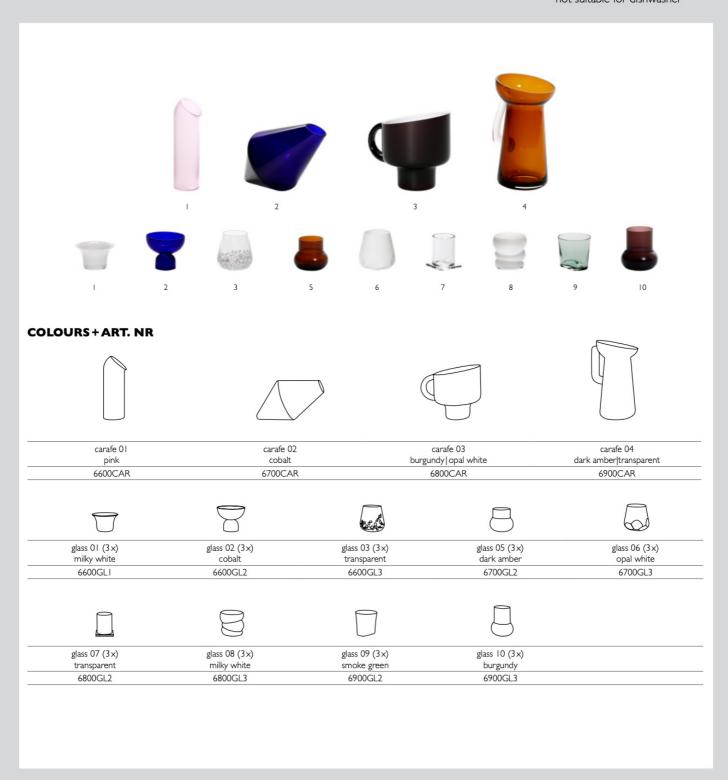
carafe 01	Ø 85 × 300 H	glass 01	Ø 105 × 65 H	glass 07*	Ø 70 × 90 H
carafe 02	Ø 150 × 280 H	glass 02*	Ø 110 × 90 H	glass 08	Ø 90 × 90 H
carafe 03	Ø 170 × 190 H	glass 03	Ø 100 × 100 H	glass 09	Ø 85 × 85 H
		glass 05	Ø 100 × 90 H	glass 10	Ø 100 × 110 H
		glass 06	Ø 100 × 100 H		
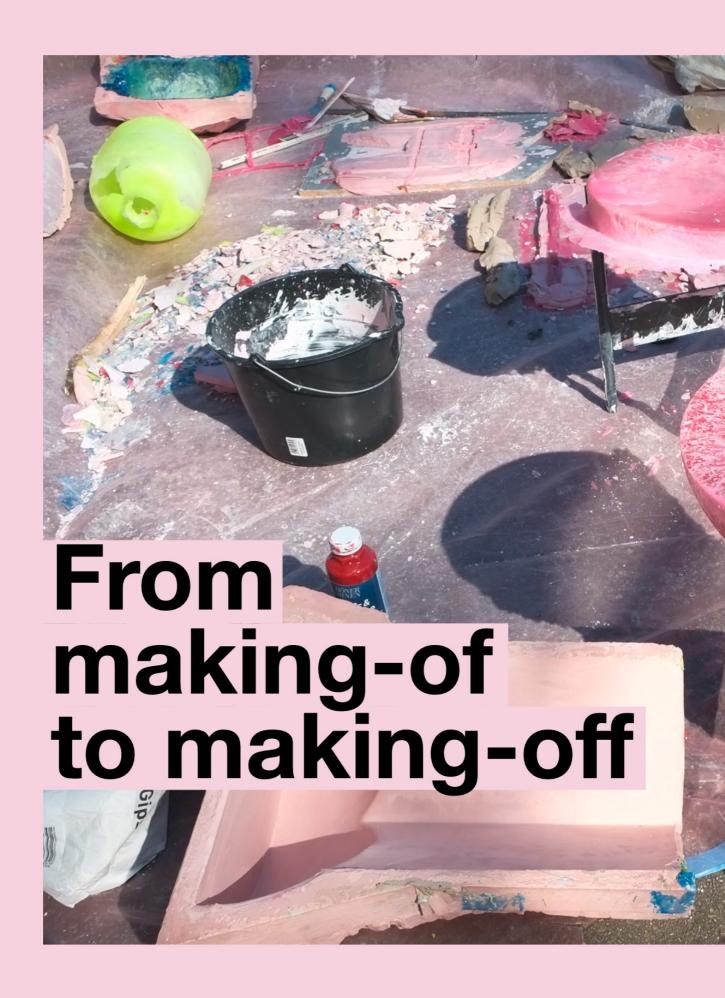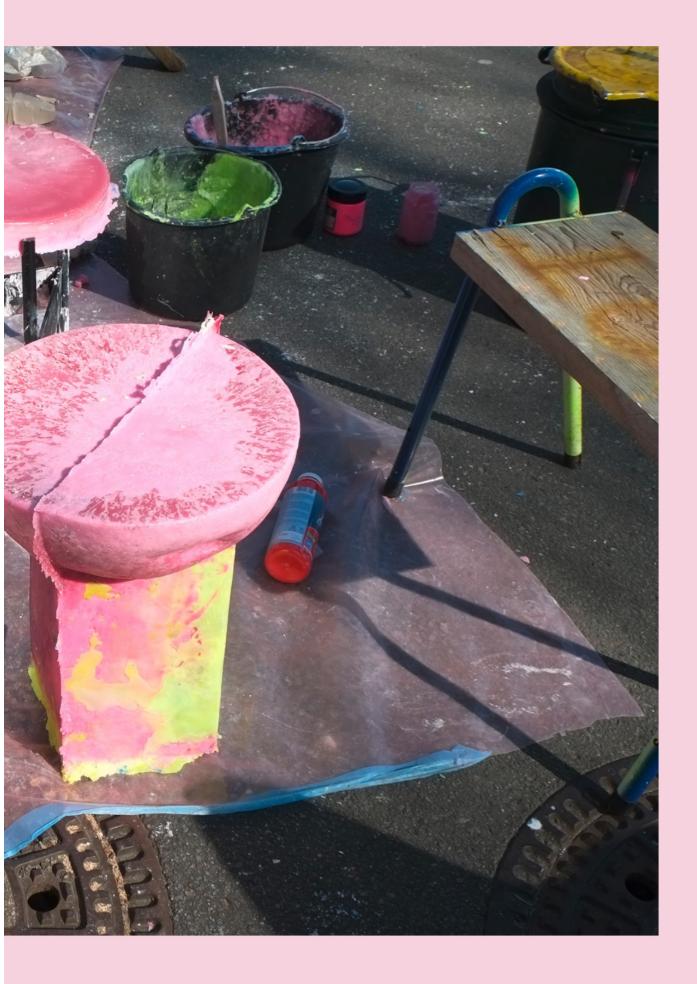
* not suitable for dishwasher

1   2   3   4

1   2   3   5   6   7   8   9   10

COLOURS + ART. NR

carafe 01 pink	carafe 02 cobalt	carafe 03 burgundy|opal white	carafe 04 dark amber|transparent
6600CAR	6700CAR	6800CAR	6900CAR

glass 01 (3×) milky white	glass 02 (3×) cobalt	glass 03 (3×) transparent	glass 05 (3×) dark amber	glass 06 (3×) opal white
6600GL1	6600GL2	6600GL3	6700GL2	6700GL3

glass 07 (3×) transparent	glass 08 (3×) milky white	glass 09 (3×) smoke green	glass 10 (3×) burgundy
6800GL2	6800GL3	6900GL2	6900GL3

Each design is a masterwork of traditional craftsmanship. **Bubbles, streaks, and other variations in size and colour are part of the handmade production process, and not defects of the design or production.**

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 'Forschungsstelle 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.

Ken Garland's beautiful quote from your book, "I think from time to time you can make

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

everything new", matches this very well. What does that mean in relation to pulpo?

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 incompletion 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

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pulpo products
featured by the artist
samuel treindl

photography by **azadeh falakshahi**