



Ein Lampenschirm zum Öffnen: Philippson experimentierte lange, bis sie herausgefunden hatte, wie man den Schaltmechanismus am besten auflöst (links). Die Leuchte Jojin (rechts) setzt sich aus mehreren Lampenschirmen zusammen, die man variabel miteinander verbinden kann.



A lampshade to open: Philippson experimented for a long time until she found out how to best activate the switch mechanism (on the left). The luminaire Jojin (on the right) is made of several lampshades which can be combined with each other in various ways.

zu schaffen, Menschen mit meinen Produkten zu berühren.“ Das schafft sie – leise, aber selbstbewusst, humorvoll und vielschichtig. Ganz offensichtlich sind ihre Entwürfe durch das handwerkliche Arbeiten in London und die konzeptionelle Gestaltung der niederländischen Droog-Bewegung geprägt. Vor allem aber zeigt sich in Formensprache, Material- und Farbwahl ihre Begeisterung für die japanische minimalistische Ästhetik, die sie zu dem Aufenthalt in Tokio bewegt hat. „Mich fasziniert der japanische Sinn für das Nichts – für die leise Stimmung, die durch Reduktion entsteht, wenn sich alle Sinne ansprechen lassen.“ Ihr Traum ist es, ein Design-Museum in Berlin zu realisieren: „Schließlich haben wir hier eine sehr lebendige Design-Szene.“ Welches Objekt wäre dafür ihr Favorit? „Arne Jacobsens AJ Lamp ist für mich der Inbegriff von Ästhetik.“

Susanne Philippson from Berlin recently received the first YDMI Award, the prize bestowed by the recruitment fair Young Designers Meet the Industry. Her designs are simple, playful and appeal to the senses. Here she tells us how she came to be involved in light design.

“I am neither of Swedish nor English origin, as my name could suggest,” writes Susanne Philippson on her website. “I am German.” Her roots are often a cause for confusion, says the young product designer, who speaks Russian, Dutch and Japanese as well as English and French. Her designs are similarly multi-faceted, in which the influences of her experiences abroad are reflected. Now 28 years old, Philippson grew up in a village near Dresden and went on to study product and furniture design in London and Eindhoven with a period studying in Lahti, Finland. In between, she completed internships in Berlin, in Tokyo at Muji and designed products such as a home office desk for Habitat and a shirt with an integrated heat pack for Droog Design. Since graduating in 2005 from the Design Academy Eindhoven, she has been working on a freelance basis in Berlin. “From the

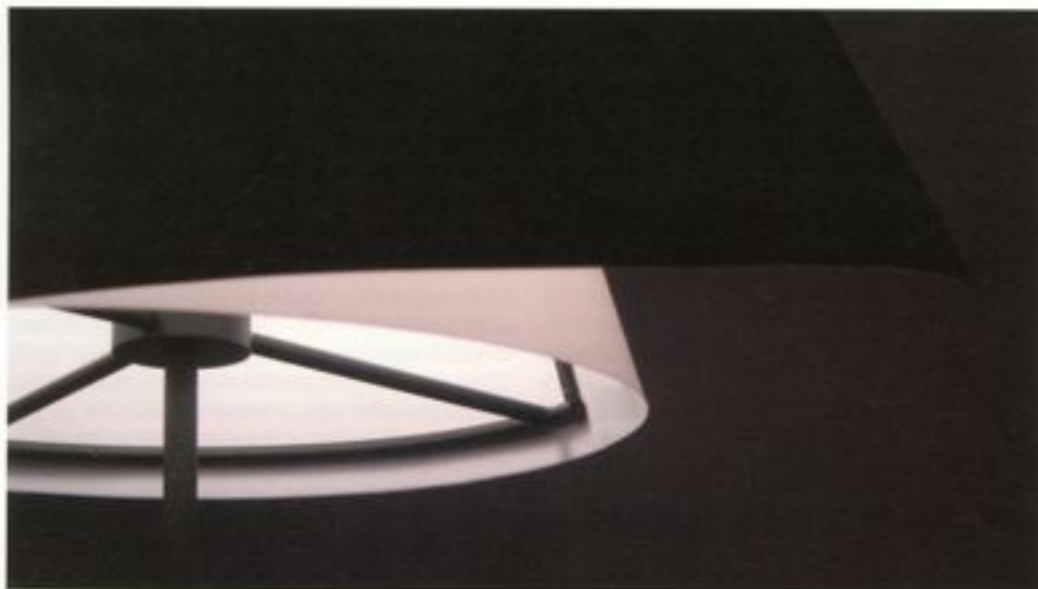
age of 14 I knew that I wanted to be a designer. But I never plan strategically, I make spontaneous and intuitive decisions,” she says. “After all my travels I have now arrived in Berlin. Here I enjoy the freedom and input that only a city like Berlin can offer.”

Philippson made a name for herself with the “Guardian of Light,” an archetypal standing lamp that only reveals its inner secret on closer inspection. The light comes on as soon as you open or close the lampshade like a coat – with no additional switch. An electromagnetic switch system complete with soft start creates this magical effect. “Many people don’t understand how to use it intuitively because they are not used to touching a lampshade,” says Philippson. “But once they have understood how it works, they like the simple, playful gesture.” The polycarbonate shade and the frame have a matte coating of liquid rubber and are available in black, silver-gray and white. As the open-pore surface of the matte soft touch coating completely absorbs all light in the surrounding area, the simple luminaire comes into its own as an independent design object even when it is switched off.

The Guardian of Light was Philippson’s first light design. “By then I had great respect for electronics, but I always wanted to design something with light,” she says. So when, in 2005, she exhibited her first items of furniture at the Salone Satellite in Milan, she caught Pallucco’s attention and the company commissioned her with designing a luminaire, which she then quickly produced as her final project. In 2007, she created Jojin, also for the Italian lighting company. Jojin is a luminaire with up to three lampshades which can be screwed together in various formations. The different-sized, arched surfaces thus convey the impression of a band of light. The lampshade fabric is coated with microscopic glass beads which reflect the surrounding light and make the luminaire appear almost white. “After Guardian I no longer wanted to explore switch technology, but rather light in terms of form,” says the designer, explaining her approach. For Philippson, light design means “creating atmospheres, touching people with my products.” And

Verborgenes und offensichtliches Licht: Wie ein gelbes Band schwebt Jojin im Raum, hinter das Geheimnis der versteckten Lichtquelle des Guardian of Light dagegen muss man erst kommen.

Hidden and bright light: Jojin hovers in the space like a yellow band. Guardian of Light’s hidden light source, in contrast, is a mystery waiting to be solved.



that is what she does. Quietly, but self-confidently, humorously and with a great deal of diversity. Her designs bear the very obvious influence of the arts-and-crafts world of London and the conceptual design of the Dutch Droog movement. But above all, her formal vocabulary and choice of materials and colors show her enthusiasm for Japanese minimalist aesthetics, which led her to spend some time working in Tokyo. “I am fascinated by the Japanese appreciation of nothingness – of the quiet atmosphere created by reduction when all senses are responsive.” Her dream is to establish a design museum in Berlin. “After all, here we have a very lively design scene.” And which object would she most like to have in the museum? “For me, Arne Jacobsen’s AJ Lamp is the epitome of aesthetics.”

www.philippson.org
www.pallucco.net

