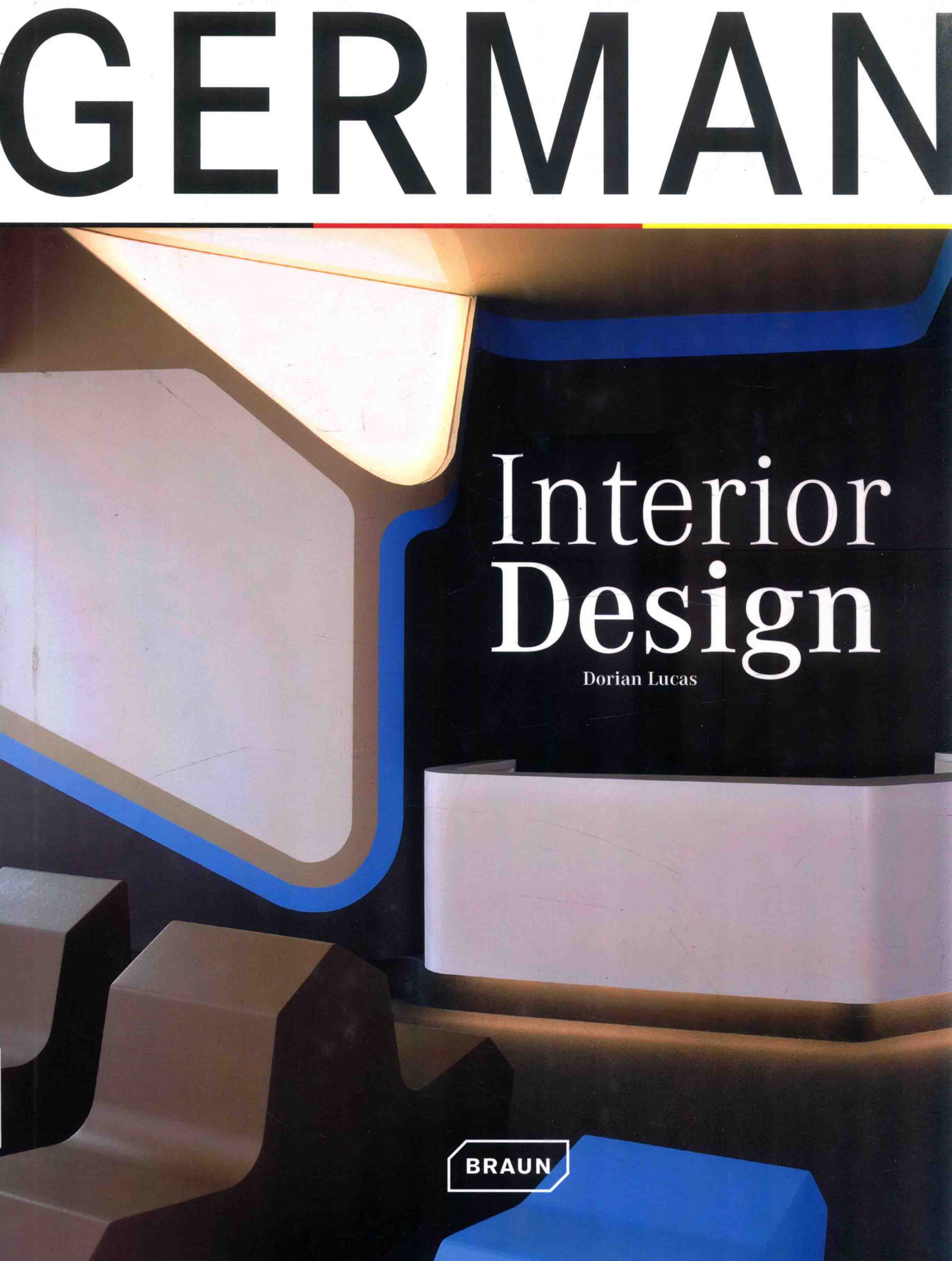


GERMAN

An abstract geometric composition featuring various shapes in white, blue, and brown. A warm, yellowish light source is visible in the upper left, casting a glow on the surrounding forms. The overall aesthetic is modern and minimalist.

Interior Design

Dorian Lucas

BRAUN

GERMAN

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Dorian Lucas

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Preface

Since World War II nothing has become more difficult in Germany than to define what is “typically German”. This was initially due to personal or collective feelings of guilt, and later due to historical guilt. Added to this was the existence of two Germanys, which automatically ruled out the concept of “typical”. But even after reunification, all possible “typical German” statements were more difficult to express in Germany than in many other countries that were also part of globalization. This is because on the one hand there was the issue of the historic guilt and on the other hand the relatively short period of time as a national state from 1845 to 1945. Even during this period of time, the federal structure of Germany was so powerful that residents continued to try and differentiate between the descendants of the Bajuvars, Allemanni, Frisians, Teutons und Saxonians. The fact that even Goethe erred in his book “Von deutscher Baukunst” (About German architecture) when he defined the Strasbourg cathedral and the entire Gothic era as a German style, is of minor consequence. However, there were actually styles that were typical of Germany and the German-speaking realm. They include the late Gothic style at a time when almost nothing was built in France anymore, with flatter and at the same time more decorative elements than the High Gothic style of the neighboring nation; the Brick Gothic, which was forced into purism due to the employed material; the Weser renaissance, whose concept of antiquity would have upset any Italian of the time, and that nevertheless featured its own unique surface decorations; and the Upper Swabian Baroque that applied the three-dimensional ornament to the height of the Rococo

Nichts war seit dem Zweiten Weltkrieg in Deutschland schwieriger, als irgendetwas als „typisch Deutsch“ zu definieren. Zunächst lag dies an der persönlichen oder kollektiven, später an der historischen Schuld. Hinzu kam die Existenz zweier Deutschlands, die ein „typisch“ ausschlossen. Aber auch nach der Wiedervereinigung blieben „typisch Deutsch“-Aussagen nicht nur aufgrund der zunehmenden Globalisierung in Deutschland schwierig: einerseits blieb die historische Schuld, andererseits gab es keine zentralistische Tradition, die den Kern dieser Aussage umreißen konnte. Die föderalistische Struktur ist so stark, dass man noch heute oft zwischen den Nachfahren von Bajuwaren, Allemannen, Friesen, Teutonen und Sachsen zu unterscheiden sucht. Dass auch Goethe sich irrte, als er in „Von deutscher Baukunst“ das Straßburger Münster und auch gleich die gesamte Gotik als deutschen Stil erkennen wollte, fällt da kaum ins Gewicht. Es gab jedoch durchaus Stile, die für Deutschland oder den deutschsprachigen Raum charakteristisch waren: so die Spätgotik, als man in Frankreich kaum noch baute, flächiger und zugleich dekorativer als die Hochgotik im Nachbarland; die Backsteingotik, durch das Material zu Purismus gezwungen; die Weserrenaissance, deren Antikenverständnis jedem Italiener der Zeit Bauchschmerzen bereitet hätte, die jedoch ganz eigene Flächendekoration aufzuweisen hat; der ober-schwäbische Barock, der das dreidimensionale Ornament auf die Spitze des Rokoko trieb. Und auch nachdem der Klassizismus die Internationalisierung der Architekturspra-

Vorwort



era. Even after Neo-Classicism brought the internationalization of architectural expression to an unprecedented level, Germany, similar to the rest of Europe, for the first time deliberately sought its own national expression, first for romantic reasons and then with a clearly expressed historical awareness. Even at that time this was almost futile. However, even after this time there were typical German styles that were as diverse as the earlier ones: on the one hand the Biedermeier and Gelsenkirchen Baroque – both not exactly popular today – and between them on the other hand the success story of the Frankfurt kitchen as the mother of all fitted kitchens in the vicinity of functionalism and Bauhaus. The Bauhaus style, a version of the – not so German – International Style, was much more popular after World War II because it was the (mostly) spotless ancestor of modern interior design, which was juxtaposed to the Gelsenkirchen Baroque. This style is popular again today and it is no coincidence that this book contains an above-average amount of white. It also contains all modern successors of other German and not-so-German styles: orthogonal space along with wavy volumes, decorative versatility and strict purism, objectivity and expressivity, present the wide scope of modern German interior design.

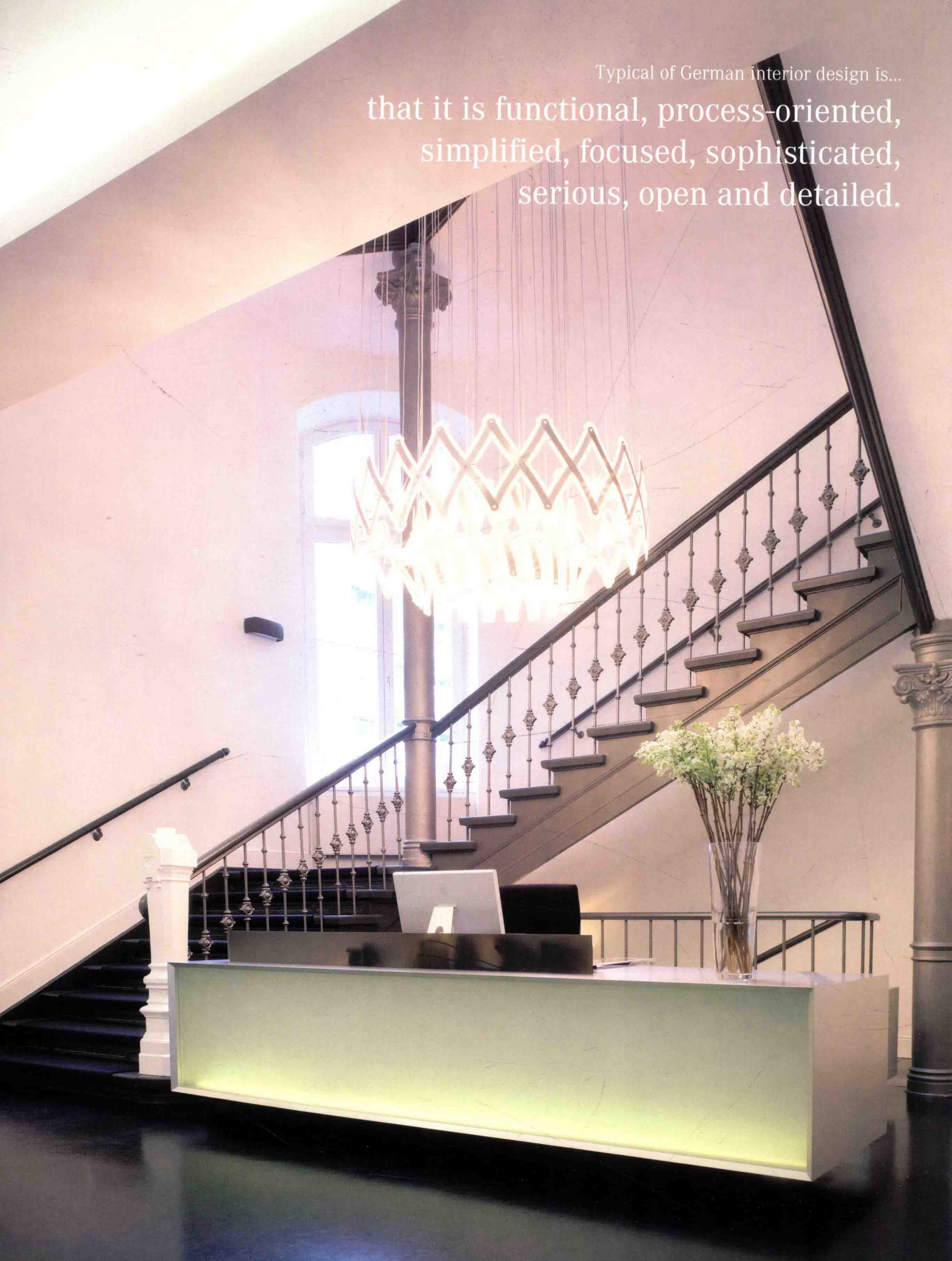
che auf nie da gewesenes Niveau gebracht hatte, suchte man im 19. Jahrhundert – in Deutschland wie im übrigen Europa – erstmals gezielt und zunächst romantisch, dann in ausgeprägtem historischem Bewusstsein nach der nationalen Ausdrucksweise. Schon seinerzeit nahezu erfolglos. Dennoch gab es auch im Folgenden typisch deutsche Momente, die jedoch ebenso unterschiedlich ausfielen wie jene zuvor: einerseits Biedermeier und Gelsenkirchner Barock – beide heute nicht eben beliebt – und dazwischen andererseits die Erfolgsgeschichte der Frankfurter Küche, als Urmutter der Einbauküchen im Umfeld von Funktionalismus und Bauhaus. Das Bauhaus, eine Facette des – eben nicht so deutschen – International Style, war nach dem Zweiten Weltkrieg dann viel berufener weil (zumindest weitgehend) unbescholtener Vorfahr des modernen Interieurs – dem der genannte Gelsenkirchner Barock entgegensand – und ist es heute wieder. Nicht zufällig finden sich in diesem Band überdurchschnittlich viele weiße Interieurs. Aber auch alle anderen deutschen und nicht ganz so deutschen Stile sind mit modernen Nachfahren in diesem Buch vertreten. Orthogonaler Raum wie onduliertes Volumen, dekorative Vielfalt wie strenger Purismus, Sachlichkeit wie Expressivität zeigen das breite Spektrum des modernen deutschen Interieurs.



office



Typical of German interior design is...
that it is functional, process-oriented,
simplified, focused, sophisticated,
serious, open and detailed.



Peter Schmidt Group Hamburg

Peter Schmidt Group

Address: ABC-Straße 47, 40354 Hamburg, Germany. **Original building:** 1899. **Client:** Peter Schmidt Group. **Completion:** 2008. **Main function:** Office. **Materials:** Black linoleum flooring, plastered walls and ceiling, painted white and grey, individual furniture.

The most distinguishing feature of the office's design is its reduced color palette, focusing on black and white, and simple and functional design language. These colors were thoughtfully selected, as they represent the end points of the color spectrum, and balance the vibrant daily work that Peter Schmidt Group creates for its clients. Yet, to create a lighter and more casual atmosphere, colored accent walls and select furniture in light-colored wood were also introduced. Almost all furniture was developed internally. Glass doors are also used for all offices, which simultaneously expresses openness and an undisturbed working environment. The design concept was created completely in-house through the cooperation of Peter Schmidt Group's multidisciplinary expertise.

Hauptmerkmal des Büroumbaus ist die Reduktion auf Schwarz und Weiß mit filigraner und einfacher Gestaltung in funktionaler Formensprache. In der täglichen Arbeit für die Kunden nutzt die Peter Schmidt Group die gesamte Farbskala, weshalb das Arbeitsumfeld zwecks inhaltlicher Konzentration nur deren Endpunkte abbildet. Einzelne Wandflächen oder Konferenzmöbel wurden jedoch zur Auflockerung des Konzepts aus hellem Holz gefertigt, so dass die Realisierung nicht dogmatisch erscheint. Fast alle Möbel wurden selbst entwickelt und einzeln angefertigt. Sämtliche Büros sind mit Glastüren versehen und bieten Offenheit und ungestörtes Arbeiten zugleich. Das Gestaltungskonzept entstand in Zusammenarbeit von Grafikern, Designern und Architekten der Peter Schmidt Group.



- ↖ Reduction to the basics. Reduktion auf das Wesentliche.
- ↑ Design classics in selected areas. Designklassiker in ausgewählten Bereichen.
- ← The library. Die Bibliothek.
- ↓ Ground floor plan. Grundriss Erdgeschoss.
- All offices have glass doors. Sämtliche Büros sind mit Glastüren versehen.
- Black linoleum floor, black and white furniture, white walls. Schwarzer Linoleumboden, schwarze und weiße Möbel, weiße Wände.
- Meeting room. Besprechungsraum.

