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I n f o r m a t i o n

Images:

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Nachfalter I sofa bed

current project

shown at SaloneSatellite

Nachfalter is a compact sofa bed. The conversion from sofa to bed requires simply turning over the upper half of the sofa. This exposes a large mattress, perfect for a quick nap or a long, comfortable night's sleep. The conversion back to sofa is easily done by flipping the upper half back into place.

Frame: multiplex birch, stainless steel

Upholstery: polyurethane-foam with polyester filling, fabric [wool]

Dimensions [L x W x H]

Sofa 146 x 90 x 65 cm, Bed 146 x 200 x 22 cm





Photograph by Silke Weinsheimer, Thomas Koy

nachtfalter_sofa_20x30.jpg



Photograph by Silke Weinsheimer, Thomas Koy

nachtfalter_bed_20x30.jpg



Photograph by Silke Weinsheimer, Thomas Koy

nachtfalter_bed_use_20x30.jpg

Nojat | a chair for light conversation

shown at SaloneSatellite 2005

Nojat is characterized by its diagonal-symmetric design offering the double support of backrests. The advantage of this arrangement is a large variety of sitting positions, especially if two chairs are placed next to each other.

Within the “soft core - hard shell” paradigm of the chair it is easy find one’s position in given conversation or social encounter: close and cozy sofa situations on one side – more formal meeting situations clearly separated by the wooden shell on the other side.

Unlike any other piece of furniture, the extravagant shape of *Nojat* invites rearrangements and repositioning. It offers not merely a place to sit, but an opportunity to open up a social space. Thus, this chairs is a genuine conversation catalyst.

birch plywood, steel tube, foam, fabric
620 x 620 x 790 mm



Photograph by Marco Melander

nojat_front_24x16.jpg



Photograph by Ben Rinner

nojat_use_1_13x18.jpg



Photograph by Ben Rinner

nojat_use_2_13x18.jpg



Photograph by Ben Rinner

nojat_use_3_13x18.jpg



nojat_arrange_13x18.jpg



Photograph by Marco Melander

nojat_back_24x16.jpg

Kneifmoppe | Pinchable drawer

Berlin, 2000

Almost as a reflex we tend to rub cloth, textiles or similar objects between our fingers to get a sense of their texture. However, there hardly is another texture which feels as stretchable as our skin does.

The elasticity of the skin is imitated and simultaneously elevated to a functional principle. It is thus possible to reach into the otherwise solid, impermeable outer structure of an object.

A drawer which seemingly offers no point of attachment [neither handle nor knob], but simply an even surface to be pinched. The skin-like material of the stretched covering calls for a strong grip, and with a fold between thumb and index finger the drawer can easily be opened. Whichever way the user pinches - the material will adjust to individual handling and fully return to its original condition.

MDF, Metal, PU-Gel
1200 x 285 x 205 mm



Photograph by Andreas Velten

moppe_13x20.jpg

Wanderpore | Wandering Pore shelf

Project with Sven Averdiek
Berlin, 2000

Would it not be fantastic to get through a wall at any chosen spot?

The solution to the problem seems simple:
Cut a rectangular hole out of the air and put it in a surface
loosely enough for it to be movable. Now, unlimited access to the
hidden opens up, and the functional principle of the wandering
pore becomes literally obvious.

wood, aluminium, fabric
2000 x 2000 x 400 mm



wandering_1_8x23.jpg

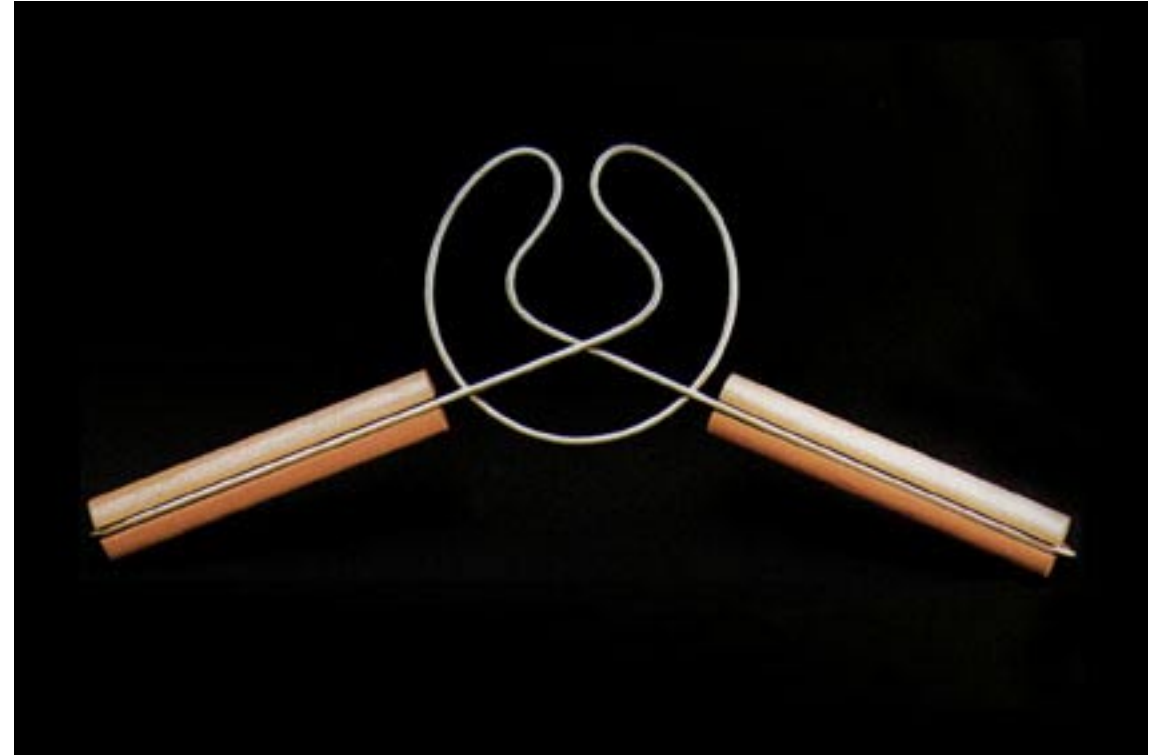
wandering_2_10x15.jpg

Loop I coat-hanger

Project with Daniel Kranz
Berlin, 1998

To facilitate the hanging of garments, this hanger is pushed against the clothes rail from underneath and “clicks” to fasten. Due to its crisscross construction, this hanger fastens around the rail the tighter the heavier the garments. The hanger consists of a round stainless steel rod and two wooden shoulder pieces. The pieces are held together by means of the bent rod’s tension alone. This coat-hanger was produced for the Shop of the Guggenheim museum in Berlin.

wood, stainless steel
450 x 180 x 28 mm



loop_10x15.jpg

eqbator | Interior-concept

Berlin, 2001

The eqbator [in relation to incubator] is an interior concept for a creative laboratory in the field of design-studies, developing a functional and inspiring space to work on future visions.

In the closed mode the workstation *secretär* is a simple movable working table for the upright, standing position. Generating ideas mostly needs an unforced situation, pen, paper and a place to scribble on is enough to start. Once the clear idea is in mind and the destination defined, it is time to get deeper into the detailed design process. *secretär* is now unfolded and a whole working station with computer and additional devices is available. Perfect addition to *secretär* is the chair *situp*. Its special backrest is characterized by a flat part made from a flexible material. Besides the normal way of sitting, you can simply turn this chair around for an optional support of your back while working in an upright position.



eqbator_10x15.jpg



secretaer_15x10.jpg



situp_15x10.jpg

Adaptive Workstation Scenario

animated sketches

Humantec-project with Jens Paulus

Helsinki, 2002

The Adaptive Workstation is characterized by an increasing size and flexibility of displays and input devices.

The physical and virtual adaptation guarantees that this universal computer workplace fits to the personal demands of different users and feels like a private tool for a certain time.

The personal device is the initial tool to configure all favorite individual settings automatically: heights and angles of the desk, chair and screens. It also regenerates the right network connections and makes all personal data available: favorite software structures, programs, menus, short keys...

One of the main features is the communication screen beside the main studio screen, which offers every kind of communication separately without interrupting the main work.

www.uiah.fi/projects/humantec



humantec_1_10x15.jpg



humantec_2_10x15.jpg



humantec_3_10x15.jpg

Pinhole-Picture Postcard | Point of View

Berlin, 2000

A postcard which lets you choose your motif

Most of the time, souvenirs are tacky objects of mass production, loaded with clichés. This souvenir, however, provides a certain framework; it serves as a medium. One is enabled to shape memory by choosing the remediated object which stands for a distant place and which will evoke distinct memories at a later point in time.

When folded, this pinhole postcard-camera looks like an ordinary A6 format letter. It can be unfolded to form a camera obscura [without lens], which enables the user to expose the photo-paper inside the camera.

cardboard, light-proof paper, photopaper, aluminum sheet
150 x 100 x 8 mm



pinhole_9x13.jpg

Wank | Teeter-Bench

Projekt with Sven Averdiek and Pascal Wiedenmann
Berlin, 2000

“Shift the burden on to others...”

This product is a fusion between a regular bench and a teeter-board. The regular benches' two steel stands - usually each on one end - are now mounted together in the middle.

In order to use the bench at least two people are required to bring the teeter-bench into balance. It will turn public locations into a place of encounter, as people will be with one another rather than just side by side.

This furniture was presented in the exhibition *European Ways of Life* in the Louvre, Paris 2002, awarded with a prize by the french ministry of education.

It was also shown at *European Ways of Design* Exhibition in the Designcentre Seoul, Korea.

wood, cast iron, steel
2000 mm x 800 mm x 1000 mm



wank_1_10x15.jpg wank_2_10x15.jpg

Berlin Vermoebeln I Reactivating Urban Places

Project mit Sven Averdiek, Pascal Wiedenmann

Berlin, 2003

Berlin Vermoebeln project is based on situations collected in the urban spaces of Berlin. A pool of ideas has been developed by changing, combining, mutating this given situations for reactivate urban places.

First of all there is a new kind of bench which sings a different tune in the public.

Neuhett 34 VERMOEBELN®

Anklang ⑥

Material:	Stahl, Kunststoff
Ausführung:	Sitze weiß, Rücken
Farbe:	Sitze weiß, Stahlteile schwarz
Arbeitsfähig:	ja
Abmaße [cm]:	202x45x45
Gewicht [kg]:	10
Aufstellungsart:	einfach auflegend oder voranstr.
Palette:	220x60
Grundmodell:	4 Sitze 8 Sitze, C-Dur-Tischler [beliebig verlängert]

In dieser von der Ercheinung her zurückhaltenden Bank ist ein Mechanismus verborgen, der bei allen aufgeschlossenen Benutzern - egal ob stehend an der Haltestelle oder sitzend auf der Bank - auf Anklang stoßen soll.



Sportlich Abhängen ©

Material: Stahl, Buchenholz, Leder
 Ausführung: Stahl lackiert
 Holz: glanzschutzbehandelt
 Farbe: je (Auswahl nach RAL)
 Anbauhöhe: ja
 Abmaße [cm]: 550x200x300, 280x43
 Gewicht [kg]: 1650
 Aufstellungsart: Betonfundament
 Palette:

Warten, das bedeutet in vielen Fällen nicht gerade locker zu sein, sondern eher wie angespannt stehen, sich einig auf die langweiliger Akt des Verkehrsablaufs verstellend. Da kann man schon so manche mal die Luft verschlingen, sich mit einem Klammern am Dachüberstand des Wartebereichs Luft zu verschaffen.
 Diese Wartesitze kommt dem natürlichen Drang zu körperlicher Betätigung entgegen, sie erscheint bereits offensichtlich in einer antriebsvollen sportlichen Outfit - mit Oberflächen, die auf Hand- und Körperkontakt ausgerichtet sind.
 Das Warten verkommt nicht zu einer reinen verloren Zeit, sondern regt zur Bewegung, Entspannung und zu einer gesunden Körperhaltung an. Frei nach dem Motto: Rücken, Strecken, die Seele und eben auch mal den Körper behandeln lassen.



vermoebeln_2_10x15.jpg

Wechselhafte Aussichten ©

Material: Stahl, Buchenholz
 Ausführung: Stahl lackiert
 Holz: je (Auswahl nach RAL)
 Farbe: je (Auswahl nach RAL)
 Anbauhöhe: ja
 Abmaße [cm]: 280 x50x68
 Gewicht [kg]: 267
 Aufstellungsart: verschraubt
 Palette: 300x80

Auf Bahnsteigen sind bei ausschließlich Betonkonstruktionen anzufinden, auf denen man Rücken an Rücken Platz nimmt.
 Kennende Durchsichtung - des Wartebereichs - herabüberblickt nach Rückwärtsgerichtet. Meist ist durch die unterschiedliche Färbung der Züge das wartende Publikum ein eher einzelnes Phänomen.
 Hier setzt die Idee an, durch ein Umschwenken der Lehne einen Platz von beiden Seiten her in Besitz nehmen zu können, ohne dabei allerdings auf den Rückhalt des Zurücknehmens verzichten zu müssen.
 Die Auflösung der Lehne in einzelne Elemente ermöglicht einen punktuellen und fließenden Übergang von einer zur anderen Seite.
 Die Lehnelemente passen sich dem individuellen Platzbedarf des einzelnen an, je nach Masse und Abmaßen gibt es an dem "Zug" verschieden stark Ausschläge.



vermoebeln_3_10x15.jpg

Anklang | Musical Bench

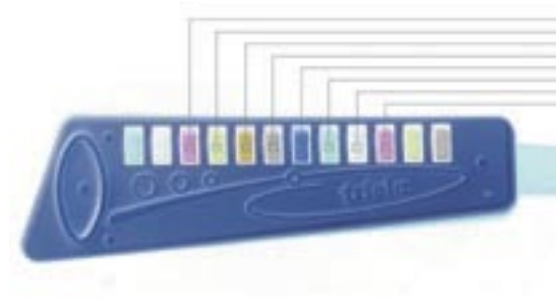
Project with Sven Averdiek, Pascal Wiedenmann
Berlin, 2003

Light movements of sitting persons let this bench play sounds produced by two tuned aluminum tubes hidden in each of the four bench's seats. This playful and sounding surprise effects on people getting them into a musical and communicational exchange.

Anklang Prototype was built and tuned as C major and installed on a public place in Berlin. A series of unexpected reactions are demonstrated in a short movie, recorded by hidden cameras.

Anklang musical bench was nominated for the inspired of cologne talent show of the furniture fair in cologne 2004.

MDF, steel, aluminium, felt
2050 x 470 x 450 mm



anklang_1_10x15.jpg



anklang_2_10x15.jpg



anklang_3_15x10.jpg



anklang_4_10x15.jpg



konrad_suesskow_11x15.jpg

Curriculum Vitae

1976	Born in Berlin
1997	Industrial design program at University of Arts in Berlin at undergraduate level
2002	Studies at the University of Art and Design Helsinki, Department of Furniture Design
2003	Graduation with Prof. Egon Chemaitis, Prof. Kirsten Langkilde at University of Arts in Berlin
2004	Exhibition-project at the designbüro Adam und Harborth in Berlin
2006	Freelance Designer in Berlin
2008	Designer in Zürich Switzerland

Awards, Nominations

2004	<i>Inspired of Cologne</i> , Nomination of the objects <i>Kneifmoppe</i> , <i>Anklang</i> for the talentshow of the furniture fair in cologne
2004	<i>Flügge 04</i> , Exhibition of the best graduation projects in Berlin
2003	Nomination for Habitat Design Award 2003
2002	<i>Wank</i> awarded with a prize by the French ministry of education in the exhibition <i>European Ways of Life</i> , Louvre, Paris
2000	First Prize for <i>Wank</i> in Berlin <i>Kommunikations-Katalysatoren-Award</i>