CHARLES BURNAND GALLERY

DEGLAN

JULY 2026

DEGLAN

DEGLAN is the Berlin-based practice of Domenic Degner and Falko Landenberger, creating sculptural furniture, lighting and objects defined by continuous surfaces and organic form. Founded in 2021 from their shared background in architecture, the studio developed through a mutual interest in the Gesamtkunstwerk: the interior understood as a total work of art.

Their collaborative process dissolves individual authorship, with form and surface developed through an ongoing dialogue between the two designers. Drawing on the slow forces that shape the natural world, including erosion, weathering and growth, DEGLAN combines architectural precision with material sensitivity to create works that invite touch as much as contemplation. Working across timber, Venetian stucco, bronze and glass, they create objects conceived to endure, age and acquire patina, becoming embedded in the interiors they inhabit. Since its founding, DEGLAN has exhibited internationally at Design Miami, PAD London and Salon Art + Design with Charles Burnand Gallery.

Practice and Process

At the centre of DEGLAN's practice is an ongoing dialogue between Domenic Degner and Falko Landenberger. Ideas pass between the two of them, developed through conversation and through making, to the point that individual authorship becomes difficult to trace. A piece begins with an unhurried exchange about what a room requires, and what material or form the studio finds itself preoccupied with at that moment. Landenberger does much of the early drawing, working through ideas on paper until a rough form settles; from there, they print a simple outline of the shape and move straight into the workshop. Each piece takes shape through negotiation: between the designers, between hand and material, between form and surface. The result often has the quality of something uncovered through the making, rather than a predetermined design simply carried out.

Every piece begins as a solid mass of timber. Working first with hand-machine tools and then by hand, the pair carve, cut and sand the wood into a cohesive sculptural body, governed as much by the material's own resistance as by any preceding drawing. Landenberger typically leads this excavation of form; Degner, who immersed himself in the history and technique of Italian stucco, carries the resulting mass into its finished surface.

Materials

Material, for DEGLAN, shapes the outcome of a piece as much as the design does. In place of paint, veneer or lacquer, the studio works in true Venetian stucco: a dense plaster of marble and lime, built up over dozens of hand-applied coats and burnished between applications, a technique historically associated with the grandest Venetian interiors. Each coat is compacted and sanded before the next is laid, until form and surface dissolve into a single continuous whole – faintly clouded, responsive to shifting light and warm to the touch in a way lacquer or veneer rarely achieves. Certain works continue to draw on shou sugi ban, the Japanese technique of charring, brushing and oiling oak, which brings out the grain of the wood while improving its durability.

The studio's newest material undertaking is bronze, cast using the lost-wax method. Where stucco accumulates gradually and by hand, bronze allows forms already carved and resolved by the studio to be translated with exacting fidelity into a material long prized for its permanence and weight. DEGLAN is developing bespoke patinations for this new body of work, including clouded silver and white finishes intended to carry the same luminous, mottled surface quality of its stucco pieces into bronze.

Completion is rarely determined by eye alone. A stucco surface is considered resolved when it becomes tactilely ambiguous – neither distinctly warm nor cool, entirely smooth yet still legibly the work of a hand. Throughout the process, Degner and Landenberger act as a check upon one another, alert to what the other might overlook, and aligned enough in judgement to trust what the other insists upon.

Underlying all of this is a broader interest in permanence, understood not only as physical durability but as the capacity to be lived with. DEGLAN's objects are made to age: to gather marks, develop patina and become embedded in the history of the interiors they inhabit. Against a culture of rapid consumption, the studio makes pieces built to be repaired and inherited, and valued for what accumulates on their surface over time.

DEGLAN | Mero Low Table 02 | 2026

Wood, fibreglass, Lime-based plaster with marble aggregate
Large table: H. 35 x W. 166 x D. 112 cm | H. 13 3/4 x W. 65 1/4 x D. 44 inches
Medium table: H. 43.5 x W. 66 x D. 36 cm | H. 17 1/4 x W. 26 x D. 14 1/4 inches
Small table: H. 40 x W. 40 x D. 32 cm | H. 15 3/4 x W. 15 3/4 x D. 12 1/2 inches

Photo: Julian Gross

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Photo: Julian Gross

DEGLAN | Bespoke Dining Table | 2026

Wood, aluminium and fibreglass construction, reinforced lime-based plaster with marble aggregate
H. 75 x W. 198 x D. 75 cm | H. 29 1/2 x W. 78 x D. 29 1/2 inches

Photo: Julian Gross

DEGLAN | Bespoke Dining Table | 2026

Wood, aluminium and fibreglass construction, reinforced lime-based plaster with marble aggregate
H. 75 x W. 198 x D. 75 cm | H. 29 1/2 x W. 78 x D. 29 1/2 inches

Photo: Julian Gross

DEGLAN | Boulder 2+1 | 2025

Wood, fibreglass, lime-based plaster with marble aggregate, lacquer
H. 55 x W. 220 x D. 205 cm | H. 21 5/8 x W. 86 5/8 x D. 80 3/4 inches

Photo: Graham Pearson

DEGLAN | Boulder Low Table 1+1 XXL | 2024

Wood, fibreglass, pigmented lime-based plaster with marble aggregate
Low Table: H. 36 x W. 180 x D. 180 cm | H. 14 1/8 x W. 70 7/8 x D. 70 7/8 inches
Tall Table: H. 50 x W. 70 x D. 70 cm | H. 19 3/4 x W. 27 1/2 x D. 27 1/2 inches

Photo: Pascal Behring

DEGLAN | FORT dining table 01 | 2025

Wood, fibreglass, pewter cold metal
H. 73 x W. 145 x D. 145 cm | H. 28.7 x W. 57.1 x D. 57.1 inches

Photo: Courtesy of The Artist

DEGLAN | Boulder Low Table 1+1 | 2022

Wood, fibreglass, pigmented lime-based plaster with marble aggregate
Low Table: H. 25 x W. 120 x D. 85 cm | H. 9 7/8 x W. 47 1/4 x D. 33 1/2 inches
High Table: H. 37 x W. 50 x D. 27 cm | H. 14 1/2 x W. 20 x D. 10 1/2 inches

Photo: DEGLAN

DEGLAN | Cloud Dining Table 2 | 2023

Wood, fibreglass, lime-based plaster with marble aggregate
H. 75 x W. 220 x D. 100 cm | H. 29 1/2 x W. 86 5/8 x D. 39 3/8 inches

Photo: Eric Petschek

DEGLAN | Boulder Low Table 1 | 2023

Wood, fibreglass, lime-based plaster with marble aggregate
Custom sizes available on request
Dimensions as shown: H. 25 x W. 160 x D. 140 cm

Photo: DEGLAN

DEGLAN | BOULDER 1+1, low table | 2026

Wood, fibreglass, lime-based plaster with marble aggregate
H. 38 x W. 151 x D. 135 cm | H. 15 x W. 59.4 x D. 53.1 inches
H. 47 x W. 42 x D. 77 cm | H. 18.5 x W. 16.5 x D. 30.3 inches

Photo: Courtesy of The Artist

DEGLAN | Oak Bench 3 | 2024

Oak, charred, brushed, hardwax oil
H. 45 x W. 180 x D. 40 cm | H. 17 3/4 x W. 70 7/8 x D. 15 3/4 inches

Photo: DEGLAN

DEGLAN | Oak Bench 3 | 2024

Oak, charred, brushed, hardwax oil
H. 45 x W. 180 x D. 40 cm | H. 17 3/4 x W. 70 7/8 x D. 15 3/4 inches

Photo: DEGLAN

DEGLAN | Cloud Low Table 4 | 2025

Wood, fibreglass, lime-based plaster with marble aggregate
H. 42 x W. 160 x D. 100 cm | H. 16 1/2 x W. 63 x D. 39 3/8 inches

Photo: DEGLAN

DEGLAN | Cloud Low Table 4 | 2025

Wood, fibreglass, lime-based plaster with marble aggregate
H. 42 x W. 160 x D. 100 cm | H. 16 1/2 x W. 63 x D. 39 3/8 inches

Photo: DEGLAN

DEGLAN | Eido Dining Table | 2024

Wood, fibreglass, lime-based plaster with marble aggregate, pewter
H. 75 x W. 280 x D. 120 cm | H. 29 1/2 x W. 110 1/4 x D. 47 1/4 inches

Photo: Pascal Behring

DEGLAN | Eido Dining Table | 2024

Wood, fibreglass, lime-based plaster with marble aggregate, pewter
H. 75 x W. 280 x D. 120 cm | H. 29 1/2 x W. 110 1/4 x D. 47 1/4 inches

Photo: Pascal Behring

DEGLAN | MERO low table 01.26 | 2026

Wood, Fiberglass, Lime-Based Plaster with Marble Aggregate
H. 37 x W. 180 x D. 180 cm | H. 14 5/8 x W. 70 7/8 x D. 70 7/8 inches

Photo: Julian Gross

DEGLAN | MERO low table 01.26 | 2026

Wood, Fiberglass, Lime-Based Plaster with Marble Aggregate
H. 37 x W. 180 x D. 180 cm | H. 14 5/8 x W. 70 7/8 x D. 70 7/8 inches

Photo: Julian Gross

DEGLAN | Fort Console | 2025

Wood, fibreglass, Pigmented lime-based plaster with marble aggregate, lacquer, bronze cold metal
H. 90 x W. 235 x D. 65 cm | H. 35 3/8 x W. 92 1/2 x D. 25 5/8 inches

Photo: Graham Pearson

DEGLAN | Fort Console | 2025

Wood, fibreglass, Pigmented lime-based plaster with marble aggregate, lacquer, bronze cold metal
H. 90 x W. 235 x D. 65 cm | H. 35 3/8 x W. 92 1/2 x D. 25 5/8 inches

Photo: Graham Pearson

DEGLAN | Archipel Bar | 2024

Wood, Pigmented lime-based plaster with marble aggregate
H. 91.5 x W. 239 x D. 94 cm | H. 36 x W. 94 x D. 37 inches

Photo: Pascal Behring

Artists Statement

Every piece we make begins as a conversation. We trained as architects, but arrived at the intersection of design and sculpture, architecture and craft, almost accidentally, through renovating our own apartment years ago, when we discovered how well we worked by thinking a problem through aloud until a form emerged that neither of us would have reached alone. We still work that way: one of us leads on form, the other on surface, but by the time a piece is finished, it is often hard to isolate each other's precise contributions.

Stucco is central to our material practice – a fine, dense plaster of marble and lime, built up over dozens of hand-applied coats. It leaves a surface that seems to hold light rather than reflecting it. More recently we have begun casting work in bronze, a material we admire for its permanence and weight, and have started to develop our own patinations to carry that same clouded luminosity forwards.

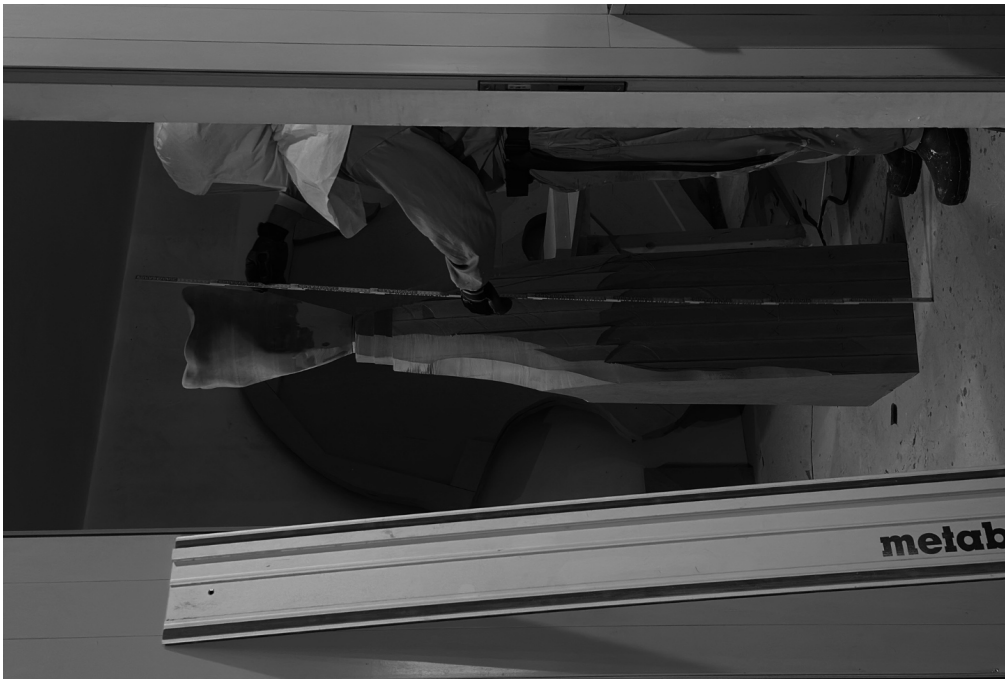
Our forms draw on nature, though not in an illustrative sense; we are drawn more to the slow, ancient processes that shape it: erosion, weathering, growth. Accordingly, we carve the timber down, then rebuild its surface in stucco, sanding between each coat, until it reads as a single contiguous skin with no visible seam. The finished form often feels found and incidental rather than invented. We work from an idea, but stop short of resolving it into one literal image, leaving room for a viewer to recognise something of their own in it – the way a face can suddenly surface within an abstract pattern, unbidden.

We think about permanence often, how pieces gather marks and patina. We still think of these works, first and finally, as functional. A table must hold something; a light must be switched on. That constraint keeps the work grounded.

DEGLAN | Boulder Floor Lamp 01 & Boulder Floor Lamp 01 & 02 | 2025

Wood, lime-based plaster with marble aggregate, lacquer, mouth blown Murano glass
Each: H. 200 x W. 40 x D. 40 cm | H. 78 3/4 x W. 15 3/4 x D. 15 3/4 inches

Photo: Julian Groß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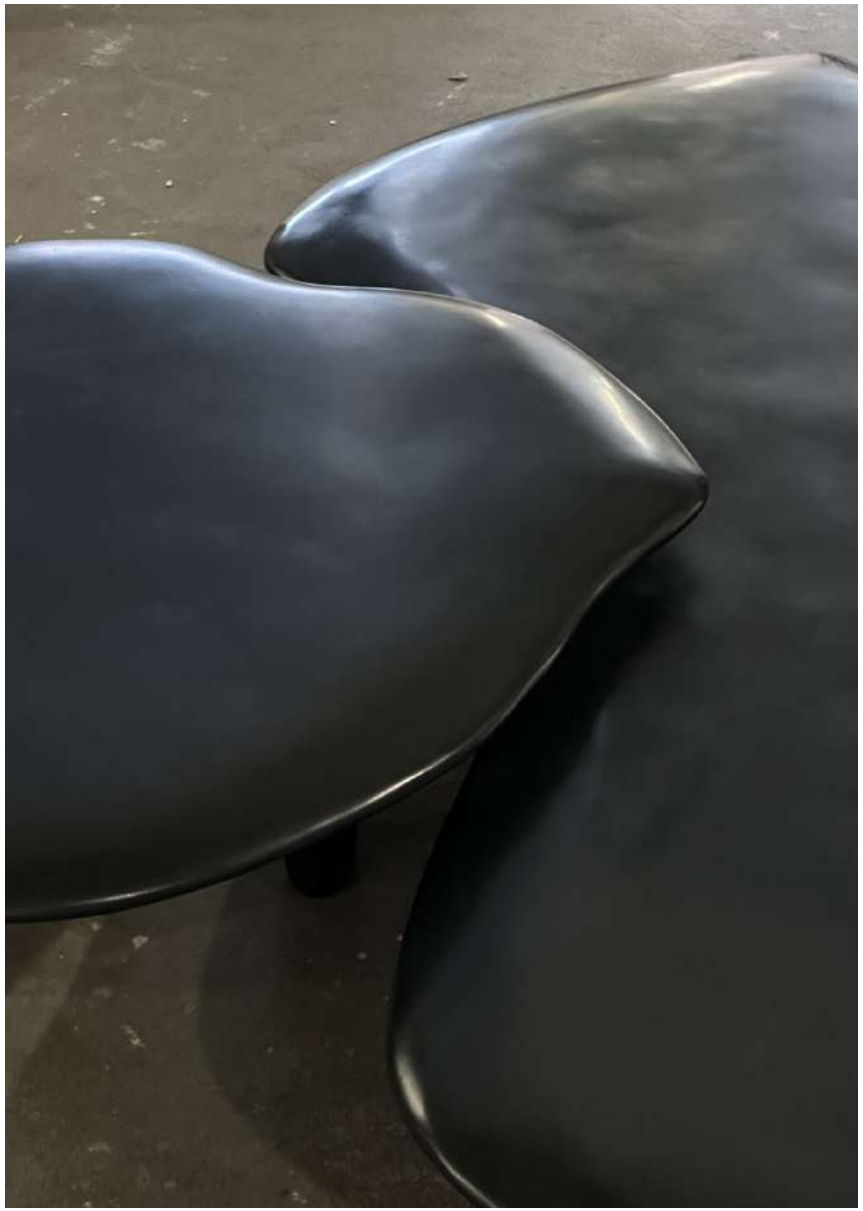
DEGLAN | Low Table Set | 2024

Wood, fibreglass, pigmented lime-based plaster with marble aggregate
H. 25 x W. 80 x D. 170 cm | H. 9.8 x W. 31.5 x D. 66.9 inches
H. 30 x W. 80 x D. 80 cm | H. 11.8 x W. 31.5 x D. 31.5 inches

Photo: Courtesy of The Artist



CHARLES BURNAND GALLERY

Charles Burnand Gallery champions contemporary collectible design, with a particular focus on Art Furniture and Illuminated Sculpture that fuse radical material integrity, emotional resonance, and intellectual rigour. Founded in 2009 by Simon Stewart, the gallery presents both emerging and established contemporary artists and designers, curating monumental, sculptural works that push the boundaries of function, perception, and craft.

Known for its forward-thinking programme and sculptural focus, the gallery exhibits internationally at leading fairs including Design Miami, Frieze, PAD London, Salon Art + Design, and Collect Art Fair.

Alongside its exhibition programme, Charles Burnand Gallery operates an in-house design and production studio specialising in the development and realisation of monumental Illuminated Sculpture, enabling artists to create ambitious works at architectural scale through a global network of specialist makers and master artisans.

In 2026, Charles Burnand Gallery opens a flagship gallery in Mayfair, London, followed in 2027 by a permanent gallery in the Cotswolds, establishing a dual-site platform for ambitious exhibitions, international cultural programming, and institutional collaborations.

Awarded Best in Show at Design Miami in 2025, Charles Burnand Gallery continues to build an internationally recognised platform dedicated to the most ambitious voices in contemporary collectible design.

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