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lifestyle



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Guest of Honour: Sebastian Herkner

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www.koelnmesse.com



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Editorial

Dick Spierenburg



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Dick Spierenburg and Sebastian Herkner discuss
Photo: Lutz Sternstein; Koelnmesse

We have the concept for the fifth edition of the project "Das Haus – Interiors on Stage". With this event the imm cologne wants not only to provide a stage to young designers and architects whose work is already considered pioneering; it was also our intention from the start to create a space in which the possibilities of interior design can unfold freely. And the series of "houses" proves us right: where else could we have so impressively realised such diverse, holistic visions of living and be able to present these so intimately to a large public, if not here at the heart of one of the largest interior design fairs?

With the house from Sebastian Herkner we are now about to take a new departure: starting with the exotic, flowing room ensemble of the British-Indian designer couple Doshi Levien, through the equally green and elegant home of Lucha Nichettos, the seductively feminine house of Louise Campbell, with its Scandinavian rustic charm, to the slightly strange and compact architecture full of small wonders presented to us by Neri&Hu from China, we now basically return home again with the fifth design.

However, those who expect a conventional, familiar experience will surely be disappointed. On the contrary, Sebastian Herkner appears to be presenting an interpretation of living that moves farther from the norm than all other houses to date: he has designed a round, transparent, open construct that, with its movable textile wall elements, which are in fact hardly even walls anymore, differs a great deal from the fair architecture. And what a contrast with the massive architectural building with the almost delicate inner life that we were able to admire at the last imm cologne. What the openly visible interior of the new house will ultimately look like, and how the designer will design a house without solid walls with colour, patterns and furniture, may prove to be one of the most exciting surprises of the upcoming imm cologne.

I would therefore like to welcome you, together with Sebastian Herkner, to "Das Haus" 2016!

Dick Spierenburg



Das Haus - Interiors on Stage

A snapshot of innovative living

The "Das Haus – Interiors on Stage" installation simulates a residential house at the international furnishing show imm cologne. The trade fair erects an open stage measuring approximately 240 sqm in the middle of Hall 2.2 (Pure Editions) for this. Its layout and furnishings change each year in line with the plans of a new designer nominated by imm cologne. As the guest of honour, he or she decides on the architectural elements and also the interior and outdoor decor.

The project looks at contemporary furnishing trends but also the aspirations of the public and social change. Ultimately, everyone has their own idea of the perfect home. But how does it look? How can the dual function of the four walls that surround us – presentable living and intimate place of retreat – be resolved on an individual basis? How can the aspects of on-trend, timelessly classic and individual living be married? And what does our home say about our character? "Das Haus – Interiors on Stage" offers the ideal platform for such questions, giving a designer an experimental space in which to craft a creative statement for a modern living culture using the latest products.

The furniture, colours, materials, lighting and accessories chosen by the designer add up to an individually configured interior design. The integrated concept should not just be future orientated, but also practical, workable and above all authentic. "Das Haus – Interiors on Stage" is therefore both a designer portrait as well as a visionary blueprint, an example of how we can create our own world as an expression of our personality.

The first installation of "Das Haus" was in 2012 and the Indian-British designer team Nipa Doshi and Jonathan Levien were nominated to introduce the new format. They installed an organically grown space, which enabled a communicative living together of inhabitants from different cultures.

In 2013, the Italian product designer Luca Nichetto introduced the next installation of the design event with an elegant ensemble, the construction open on all sides.

Louise Campbell's imm cologne 2014 statement referring to the home as a place of calm as well as the balance she found for the conflicting needs and preferences of the genders and everyday requirements became a prime example of modern living with emotive design.

The chinese architects Lyndon Neri and Rossana Hu (Neri&Hu) invited visitors to explore and reinvent the rituals of living with their installation at imm cologne 2015. In Neri&Hu's "Haus", rituals of living seem cast in furniture – archetypes of our living traditions are staged in a not quite conventional way in order to expose and question precisely these living customs. Neri&Hu have designed a course which respectfully embraces European design traditions in order celebrate and at the same time deconstruct them. They have thereby wholly fulfilled imm cologne's expectations of them as this year's Guests of Honour because they have actually brought a whole new perspective to the "Das Haus – Interiors on Stage" series.

1
Nipa Doshi and Jonathan Levien
Photo: Lutz Sternstein; Koelnmesse

2
Luca Nichetto
Photo: Daniel Banner; Koelnmesse

3
Louise Campbell
Photo: Lutz Sternstein; Koelnmesse

4
Lyndon Neri and Rossana Hu
Photo: Lutz Sternstein; Koelnmesse

Photos "Das Haus": Constantin Meyer; Koelnmesse (all)

Note for editorial offices:
Extensive photographic material is available on request.



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imm cologne 2012
Doshi Levien

Doshi Levien installed a quasi organically grown space which was meant to enable a communicative living together of inhabitants from different cultures.

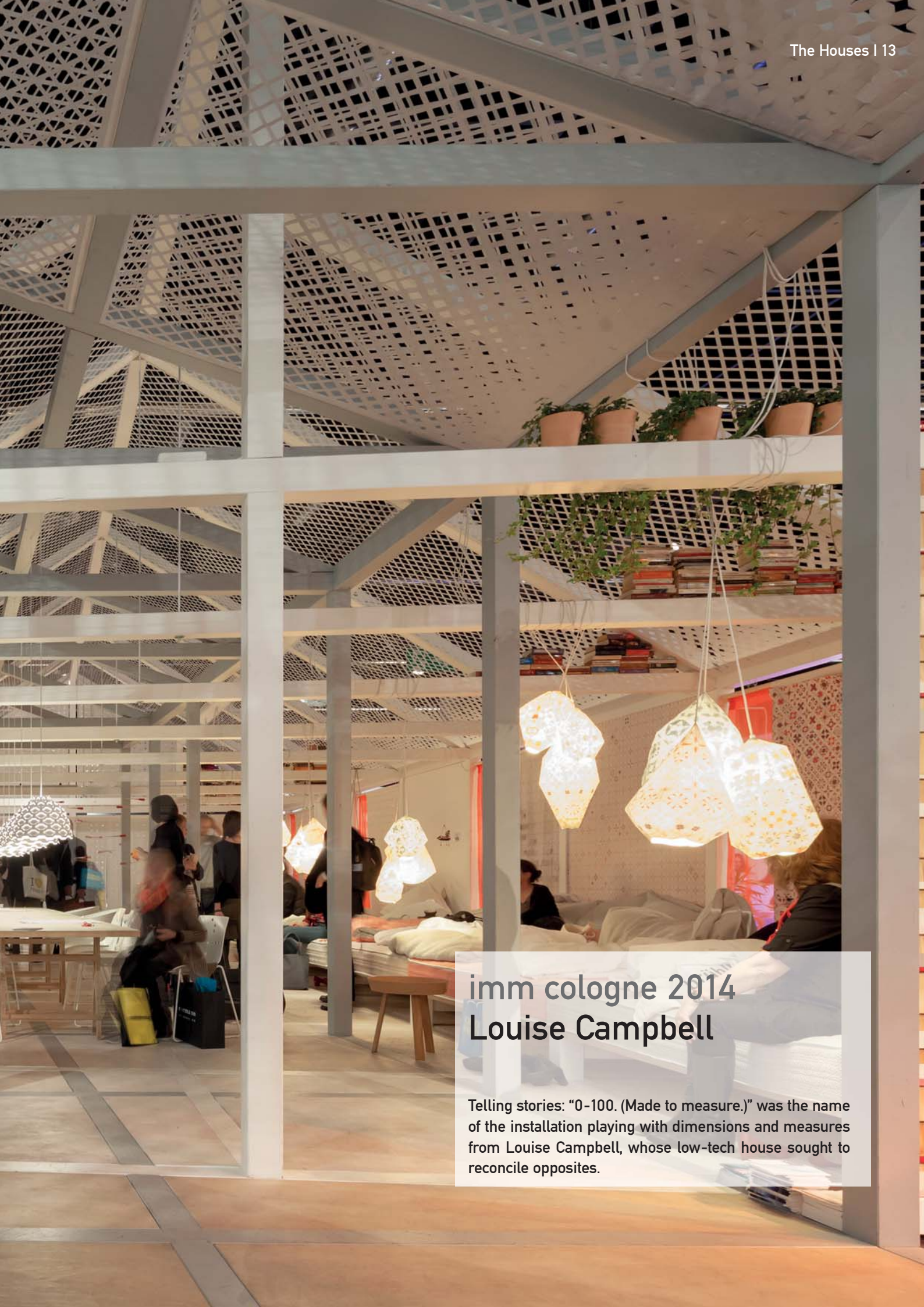




imm cologne 2013
Luca Nichetto

Venetian Luca Nichetto focused in his design on solutions intended to enable occupants to live in direct contact with the plant world.

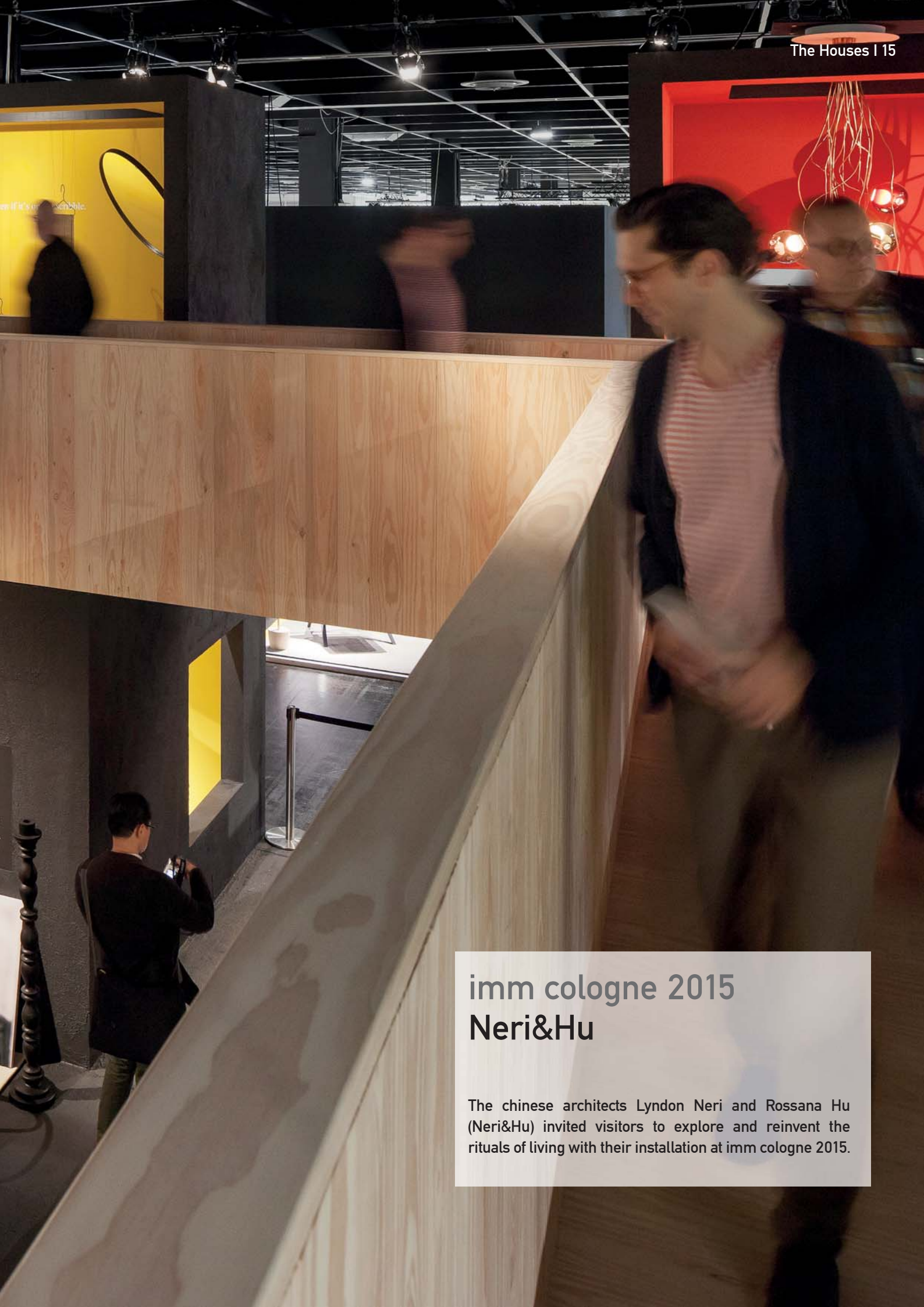




imm cologne 2014
Louise Campbell

Telling stories: "0-100. (Made to measure.)" was the name of the installation playing with dimensions and measures from Louise Campbell, whose low-tech house sought to reconcile opposites.





imm cologne 2015 Neri&Hu

The chinese architects Lyndon Neri and Rossana Hu (Neri&Hu) invited visitors to explore and reinvent the rituals of living with their installation at imm cologne 2015.



Portrait Sebastian Herkner
The designer who turns
things on their heads





“A product needs presence, a certain personality.” Sebastian Herkner

He is known as a mediator between traditional skilled trades and high-tech, between hedonism and purism. His designs give materials a voice and lend modern design a sensual, sometimes even humorous note. It is this sensuality, this colourfulness and the will to form not always bound by a purpose with which Sebastian Herkner is providing German design a new face.

His extraordinary feeling for material and his original, in spite of its simplicity, curiously enticing form solutions have quickly earned the 34-year-old high international esteem. Brands like Moroso, Fontana Arte, Sitzfeldt, Very Wood, Sancal, Böwer, Gubi, Leff Amsterdam, Carl Mertens, Pulpo, La Chance, De Vorm, Verreum (Art Direction), Rosenthal or Nya Nordiska assign him with the task of designing furniture, lamps, tableware, textiles, exhibitions and showrooms. He understands how to emphasise the value and character of the material and combine this expediently with craftsmanship and modern production technology. Many of his designs unfold their quality first and foremost through techniques of traditional craftsmanship, for example, the Bell Table (Classicon), the coloured glass stand of which is still hand-made in Germany.

Herkner finds inspiration in travel and visits to production halls. His shelves are full of travel souvenirs from Thai DIY markets, exotic bazaars and German flea markets. From the study of trades techniques he gathers ideas for his designs, like for the gigantic mouth-blown lampshade for his Oda light for Pulpo, which rests like a large balloon on a fragile, truly minimalist metal frame. Herkner likes to work against the grain, to turn things onto their heads (like with the material of glass and metal with the Bell Table, the glass base of which bears a metal plate) and do the unexpected. In this way he





creates an astonishingly beautiful moment of irritation with his products that keeps one hanging, only to then fall in love with his tables, lights, armchairs, clocks and vases, so it seems.

Herkner originates from Bad Mergentheim, a small city in the Franconian Tauber valley (south of Würzburg). During his programme of study in industrial design at the University of Art and Design in Offenbach he completed a one-year internship at the London fashion label Stella McCartney. Herkner still profits today from his experiences there with regard to the handling of paint and textiles, working with other dimensions and focusing on details, as well as from his inherent pleasure in improvisation and in the altering of materials, not only with respect to the development of furniture, but also for his interior designs. The wall elements of his most recent project, the designing of the living interior installation "Das Haus" for imm cologne 2016, thus consist almost entirely of soft materials, of transparent and semi-transparent, coloured and perforated curtains made of PVC film, industrial textiles and valuable residential textiles.

Even prior to completing his studies in 2007, Herkner went into business for himself in 2006 and already got off to a great start in 2009 with the Bell Table marketed by Classicon. In his studio in an Offenbach back courtyard, he now works with a small, multinational team and teaches as a guest instructor at the University of Art and Design in Offenbach. Herkner has been engaged in development projects like "Basket Case", for which he took part in a workshop for the promotion of local craftsmanship in Zimbabwe in 2014. Since his successful participation in the [d3] design talents contest at imm cologne in 2008 and 2010, he has won numerous prizes awarded by magazines such as Elle Deco and Wallpaper, the red dot design award, the Design Prize of the Federal Republic of Germany in 2011 as best newcomer, the German Design Award and, most recently, the Interior Innovation Award, also conferred by imm cologne.

Further information:
www.sebastianherkner.com

1	Ala (2015)
	Photo: La Cividina
2	Unam Rocker (2015)
	Photo: Very Wood
3	Pipe collection (2015)
	Photo: Moroso
4	Salute (2014)
	Photo: La Chance
5	Falda (2014)
	Photo: Rosenthal



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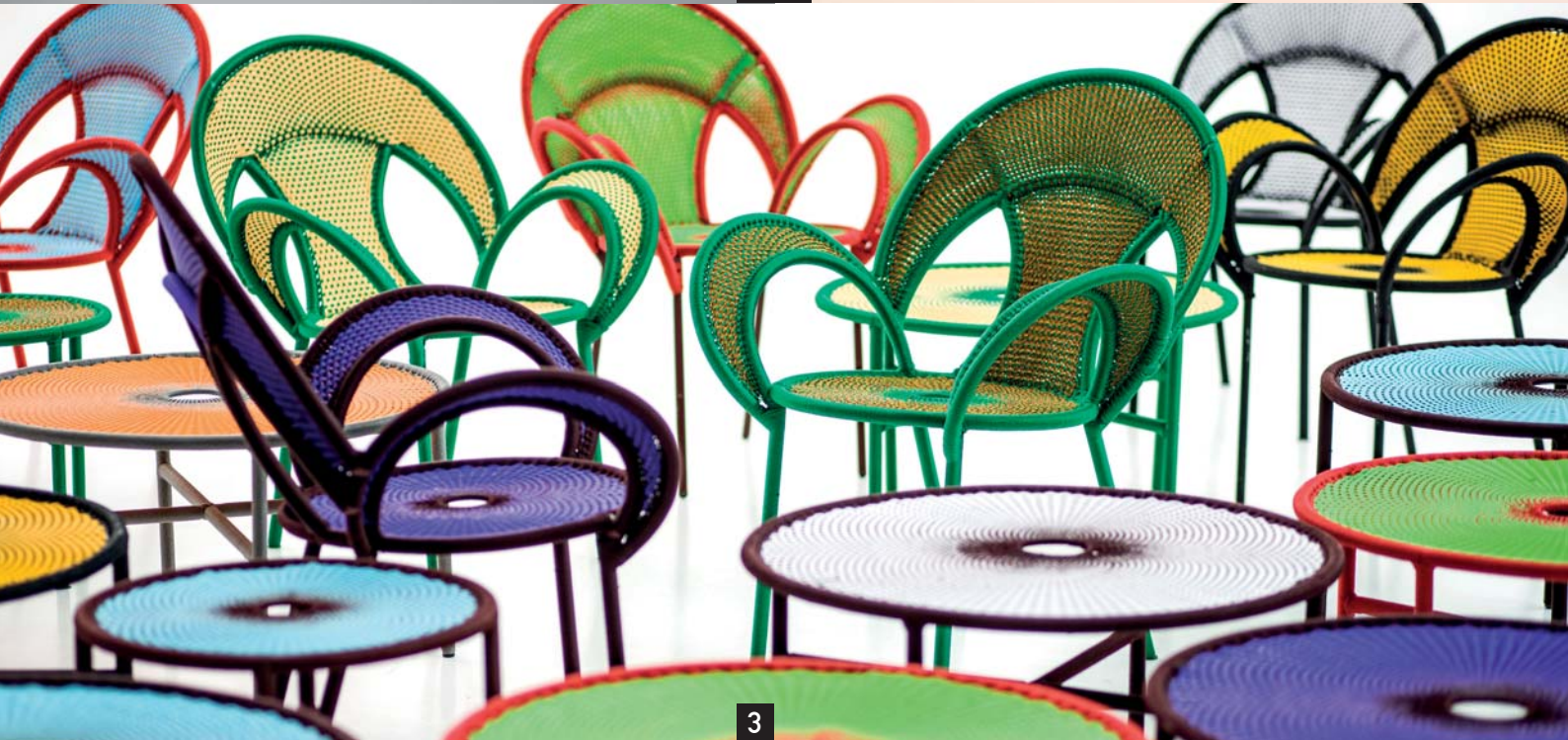


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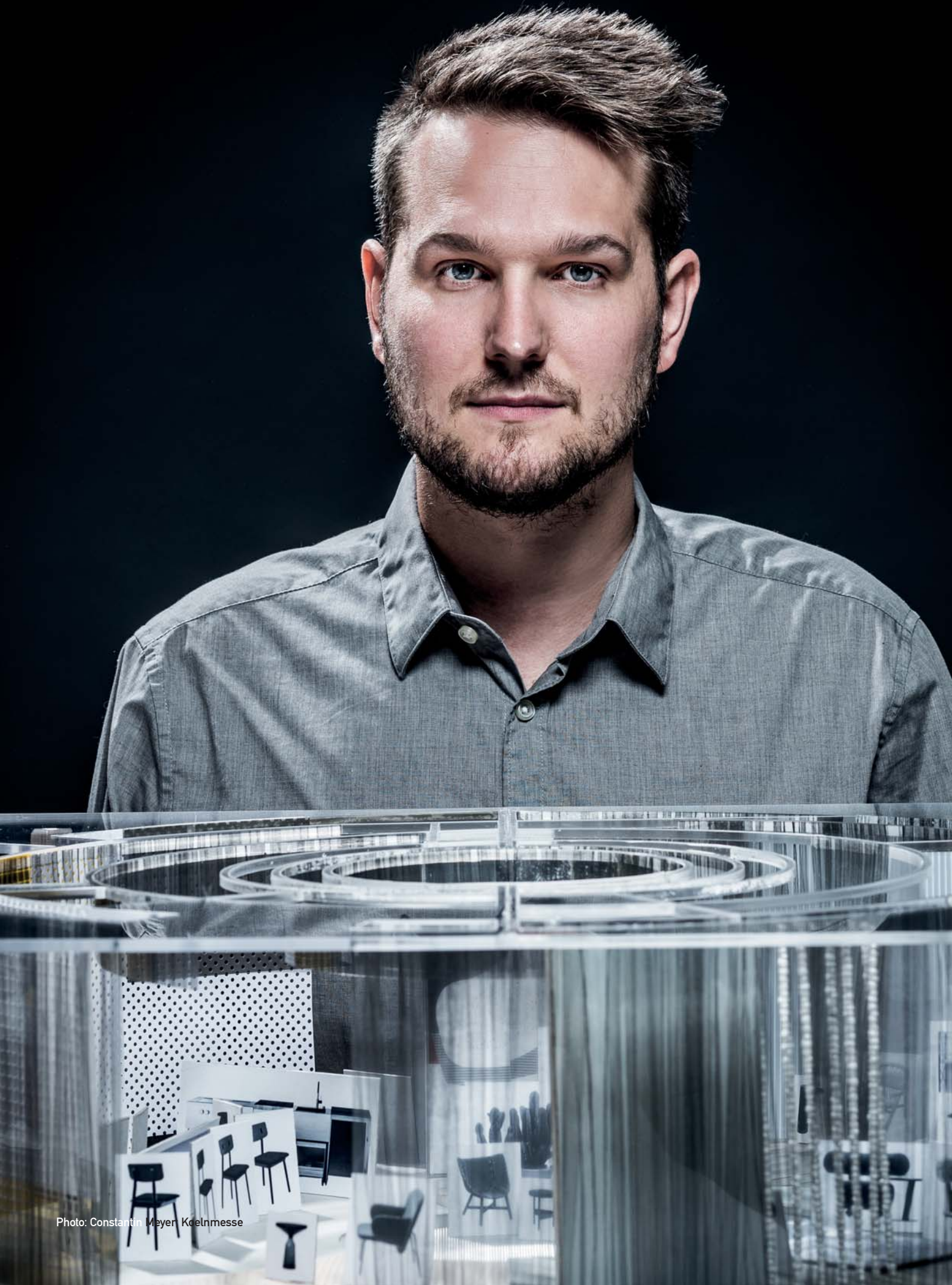
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- 1
Nebra (2015)
Photo: Fontana Arte
- 2
New Containers (2015)
Photo: Pulpo
- 3
Banjooli (2014)
Photo: Moroso
- 4
Mitis Clock (2015)
Photo: Rosenthal
- 5
Neon (2014)
Photo: Haymann
- 6
Ceramic tiles for Bullerjan-Ofen B²
Photo: Kaufmann Keramik
- 7
Compagno: Bird, fish, beetle (2015)
Photo: Bosa
- 8
WAN for Rosenthal (2014)
Photo: Rosenthal
- 9
Basket Case (2014)
Photo: Sebastian Herkner



Das Haus

Welcome to “Das Haus” 2016!

- Guest of Honour Sebastian Herkner is designing a round, transparent version of “Das Haus” for the international interiors show imm cologne that is open on all sides .
- Wall elements are replaced by movable curtains of residential textiles, PVC and industrial textiles in the soft architecture of “Das Haus” 2016.
- The German designer sees a statement for more openness and freer living in his “house”.

The new edition of “Das Haus – Interiors on Stage” stands in bold contrast with not only the compact installation from Neri&Hu at the last imm cologne, but in fact also with all living conventions. It is circular, more or less transparent and has almost no solid wall elements. Nonetheless, Sebastian Herkner's house promises to be a sensual experience – a house that is soft and aromatic, colourful and communicative, and which is able to change its form like a chameleon.

The design is vaguely reminiscent of tent-like yurts or traditional ring architecture in rural China, except that such traditional forms do not consist of transparent, colourfully opaque or perforated foils, industrial textiles and luxurious curtains, but are instead designed to provide more substantial protection against wind and weather, sun and curious glances. This is not the case for “Das Haus” 2016, which will be erected and furnished in January in the middle of hall 2.2 of the Koelnmesse. Here, in contrast, everyone is invited to look, enter, feel, communicate with others, gather impressions and insights.

A house that locks nobody out

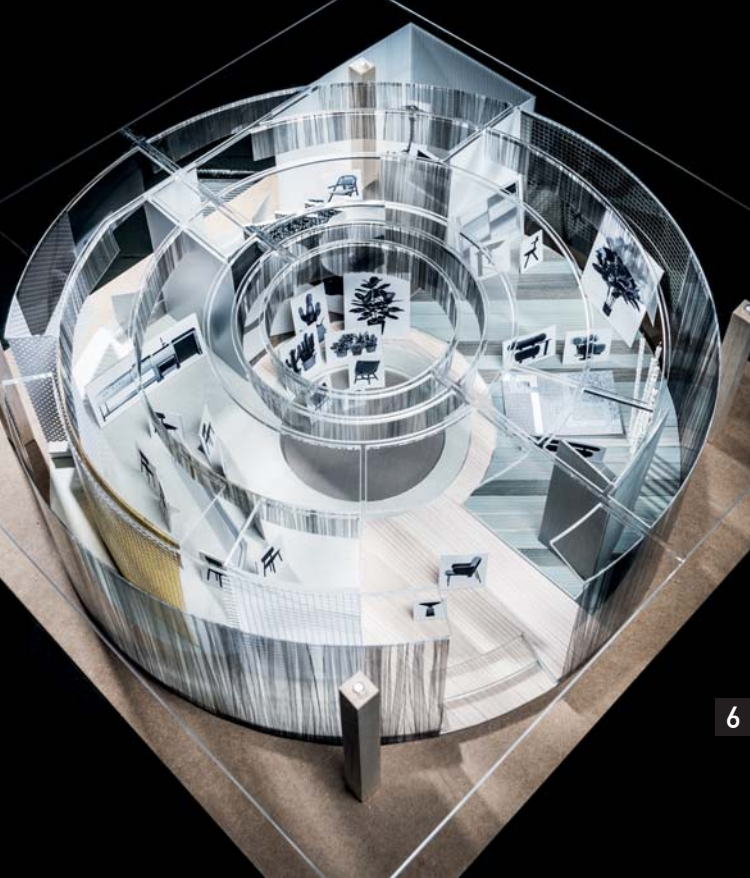
Panorama views of the surrounding landscape open up from any position on the various levels of the round living space. If “Das Haus” stood as a glass structure in a park, associations with Japanese pavilion architecture would come to mind. However, in Cologne the visitor won't have a view of hills, but instead of the “platforms”: a newly designed, open fair landscape with presentations of furniture and living accessories.

This is also the intention of the designer from Offenbach, who, with his vision of open, freer living, also wants to make a statement: a message against the tendency toward isolation. “The transparency of ‘Das Haus’ is an expression of the necessity of facing changes with more openness”. he comments on his concept against the background of the flow of refugees currently presenting a serious societal challenge in Germany.

A house with many curtains but no drapes

Sebastian Herkner has designed a soft, flowing architecture that plays with light and perspectives, addressing all the senses in the process. An aperture in the suggested





roof at the centre, which should act as a kind of inner courtyard and garden, plays an important conceptual role: it is the lively meeting point of the house and represents the core of the onion-like architecture revealed from the inside out. A circumferential, narrow walkway forms the outer layer, the exterior of which is formed by a decorative facade of curtains, specially produced by the exclusive German textiles manufacturer Nya Nordiska, which Herkner and koelnmesse were able to recruit as a sponsor for this project.

The interior of the house is dominated by textiles and patterns, lighting and light. The furniture selected by Sebastian Herkner for the interior design, in some cases designed by himself, in some cases favourite pieces designed by other designers, stand around freely in the room like on a stage. Bedrooms and bathroom break out of the round theme as the only intimately styled, semi-transparent spatial cube. Many prototypes, exclusive designs and new products presented by Herkner's industry partners for the first time, including an outdoor collection from Dedon, a room divider from Rosenthal, a chair from Linteloo and lighting from Pulpo, will comfortably and attractively realise his idea of freer living.

"It is important to me that 'Das Haus' is really open to all", the young Offenbach designer explains his decision in favour of a round and accessible house in which the wall elements are replaced by movable curtains. "There are no boundaries, no barriers, no corners on which one can bump into or hide behind. The result is an uncompromising round and open house in which the various levels are accessed by way of a gallery. That was the approach: a (nearly) endless house."

- 1 Sebastian Herkner and Dick Spierenburg in discussion
- 2 Dick Spierenburg and Sebastian Herkner discuss material questions for Das Haus 2016
- 3 Sebastian Herkner in his Offenbach Studio
- 4 Sebastian Herkner on the Pipe prototype for Moroso
- 5 Model Das Haus 2016: Dick Spierenburg and Sebastian Herkner
- 6 Model Das Haus 2016



Photo: Lutz Sternstein; Koelnmesse

Sebastian Herkner – the new face of German design

Sebastian Herkner's extraordinary feeling for material and his original, in spite of its simplicity, curiously enticing form solutions have quickly earned the 34-year-old high international esteem. As a frequent traveller, he gathers impressions, everyday objects and craftsmen's techniques. Brands like Moroso, Fontana Arte, Sitzfeldt, Very Wood, Sancal, Böwer, Gubi, Leff Amsterdam, Carl Mertens, Pulpo, La Chance, De Vorm, Rosenthal or Nya Nordiska assign him with the task of designing furniture, lighting, tableware and showrooms. He understands how to emphasise the value and character of the material and combine this expediently with craftsmanship and hightech. Many of his designs that initially caused a stir, above all in the gallery scene, unfold their quality first and foremost using traditional craftsmanship - for example the Bell Table (Classicon), the coloured glass stand of which is still hand-made in Germany.

The designer, who was born in Bad Mergentheim and studied at the University of Art and Design in Offenbach, founded his own studio in Offenbach in 2009. He sharpened his eye for detail during a one-year internship with the fashion label Stella McCartney in London. Since his successful participation in the [d3] design talents contest at imm cologne in 2008 and 2010, he has won numerous prizes awarded by magazines such as Elle Deco and Wallpaper, the red dot design award, the Design Prize of the Federal Republic of Germany, the German Design

Award and, most recently, the Interior Innovation Award, also conferred by imm cologne.

Each year the koelnmesse invites a young, successful designer to present a very personal interpretation of the interior design format "Das Haus". "We have come a long way with the concept for 'Das Haus' over the past years and have in the process brought a really international spectrum of contemporary design by exceptional, aspiring designers and architects to Cologne," is how Dick Spierenburg, Creative Director of imm cologne, confidently commented on the success story of the experimental platform that was introduced in 2012. The Dutchman added: "After taking the big step to China last year, we were simply not able to pass by Sebastian Herkner just because he lives more or less around the corner. Herkner's house is going to be spectacular, because it is going to be totally different again: rich in perspective, unusual and very, very sensual. I am expecting it to be an event that not only attracts the attention of the professional world, but which will also cause a stir on the public days."

"Das Haus" – half portrait of the designer, half future-focused concept

The "Das Haus – Interiors on Stage" installation simulates a residential house at the international furnishing show imm cologne. Every year, a new designer is nominated and, based on their plans and design, the fair organises the erection of an approximately 200 m² large house in the



Pure Editions Hall 2.2. The furniture, colours, materials, lighting and accessories are also selected by the designer, rendering the finished house an individual configuration of interior design. The integrated concept should not just be future-oriented, but also practical, workable and above all authentic. "Das Haus – Interiors on Stage" is therefore the portrait of a designer as well as a visionary concept, an example of how one can realise one's own world to express one's own personality. The project thereby deals not just with contemporary furnishing trends but also with people's aspirations as well as social change.

The first installation of "Das Haus" was in 2012 and the Indian-British designer team Nipa Doshi and Jonathan Levien were nominated to introduce the new format. They installed an organically grown space, which enabled a communicative living together of inhabitants from different cultures. In 2013, the Italian product designer Luca Nichetto introduced the next installation of the design event with an elegant ensemble, the construction open on all sides, welcoming in the natural elements of the outdoors. In 2014, the Danish designer, Louise Campbell, turned "Das Haus" into a low-tech place of calm within the bustle of the fair, representing the reconciliation of the most diverse human characters and preferences in style. Most recently, the Chinese architect duo, Rossana Hu and Lyndon Neri, questioned traditional living rituals by placing "living cages" crammed full with classic and modern furniture in a room construction that was reminiscent

of the narrow alleyways in Shanghai, which turned the visitors into voyeurs and encouraged them to reflect.



Interview Sebastian Herkner

A (nearly) endless house

He is known as a mediator between traditional skilled trades and design, as the representative of a new generation. With offbeat forms, classic materials and collaged colourfulness, Sebastian Herkner also bestows German design with a new face and softens up the technically characterised image of German product culture that is still reflexively associated abroad with Dieter Rams. In discussion he defines sensuality as an important design criterion and calls for openness, not only with regard to foreign cultures, but especially when it comes to people – a matter that he is currently striving to provide with a round, sensual form with his most recent project, the living area installation “Das Haus – Interiors on Stage” at the imm cologne 2016.

Mr Herkner, why is your version of “Das Haus” round?

Sebastian Herkner: It's important to me that “Das Haus” is really open to everyone. There are no boundaries, no barriers, no corners on which one can bump into or hide behind. I wanted a house with different levels, in which wheelchair users can come in and move around without difficulty, without inhibitions, like these provided by well-intended signs: “Please let us know if you need help.” The result is an uncompromising round and open house in which the various levels are accessed by way of a gallery. That was the approach: a (nearly) endless house. And from an entirely pragmatic perspective, we of course also wanted to create something entirely different than previous homes.

Would you want to move in?

Herkner (laughs): Well, the size is great! No, seriously, “Das Haus” is of course highly conceptual. I didn't even want to make it 100% realistic. But I could certainly imagine it.

What aspects of the concept of round living have a chance of being realised, in your opinion?

In a practical sense, round living is of course quite impractical. Our furnishings are all conceived with right angles. When the European, and especially the German thinks of his wall unit or his corner bench, far too much space isn't used effectively! However, that might be precisely the point: the focus here isn't on efficiency, but rather, in an entirely abstract sense, on possibilities for living. Our version of “Das Haus” simulates a possibility of freer living. Furniture stands in the open and there are only a few permanent wall elements for hanging up pictures .

Why have you moved so far from the classic concept of a house?

I often move in this direction with my products. I make something that counters the standard and the trend. For example, the Bell Table, for which we turned the usual material usage for frame and glass surface on its head: glass below, metal on top. Normally it's the other way around: the metal frame below and the glass plate on top. Or the Pipe armchair we designed for Moroso: in recent

years the metal frames of most products have grown increasingly thinner, extremely so, for example, with Konstantin Grcic's Traffic armchair from Magis, with a frame made of only very thin metal rods. I simply did the opposite and used 8 cm thick pipes.

Is it the pleasure in contradiction that inspires you?

Contradiction, and irritation. Pipe is different, and it also has a cartoon-like quality. Things that are different awaken interest. Interest leads to communication. And that's also what "Das Haus" is about – communication, openness and hospitality.

Your design doesn't exactly demonstrate classic principles of interior design, but instead openly provokes questions like: to what purpose?

We consciously kept "Das Haus" abstract. For this imm cologne project I didn't want an apartment like something out of an interior design magazine, in which everything down to the paperweight is trimmed for style. It should be freer and reduced – less a glossy photograph than a message opposing the tendency toward isolation and the general political drift to the right with which many people in Europe are reacting to the flow of refugees. Consider Lampedusa, Greece bashing and the refugees from Syria. The transparency of "Das Haus" is an expression of the necessity of facing changes with more openness.

How much openness do we need or can we handle?

Of course everybody needs a private sphere at home, something that is only present in a rudimentary form in my design. "Das Haus" at imm cologne doesn't even have a door – visitors should enter as unselfconsciously as used to be the case in the countryside. With my grandparents, the neighbours just knocked and came in. Now we have five locks and cameras, and in Frankfurt and Berlin there are the first gated communities following the American example. In the urban centres we are increasingly experiencing the paradox that new residents are complaining in their expensively renovated apartments about the noise of precisely that nightlife that made the hipster districts so attractive prior to gentrification. It's important to consider the direction our living culture is taking. Of course, such a discourse doesn't unfold automatically when visitors walk through "Das Haus", but it is an occasion to talk about it.

With which media do you work to convey the concept of transparency and communication?

We want to speak to as many senses as the fair construction situation allows. "Das Haus" will be very textile-based, nearly free of rigid wall elements – soft, transparent or opaque. This is why we decided in favour of multiple layers of transparent, mobile curtains that can also be positioned on top of one another with a rail system. I could also imagine a curtain that follows the sun. This results in ever

new perspectives, transparencies and non-transparencies, which we can control. "Das Haus" is in this way infused with something mobile, tent-like.

Viewed from the outside, the principle is in fact slightly reminiscent of a yurt; but what will the internal structure of "Das Haus" look like?

Behind the entrance, one can decide whether one wants to head to the kitchen and dining area or toward the living room. To the back, the bedroom with the bathroom is the only intimate box that departs somewhat from the roundness. In the middle, the living area and the large, open kitchen are linked by an atrium with the garden, which is inviting as a centre for lingering. During the fair we will cook and eat together with friends – that's all about herbs, about smell, about talking and tasting. It is meant to be a real meeting place where we celebrate hospitality. In the process, the visual impressions originating from the colour and light effects will be supplemented by a soundscape and by the rustling of the curtains. It will be a very sensual house.

Meeting in the middle. The design element of a central space, with or without garden, appears to be found in all "homes". Is that simply an enduring trend or a secret longing?

I think the theme of the inner courtyard and garden is an old ideal that is experiencing new relevance today, and that has something to do with both retreat and with communication. Among younger residents of the big city there is a trend toward coming together in an allotment garden, and well-off Berlin residents are building themselves a barn in the Uckermark as a weekend refuge. They all want to leave the city behind for a time; it's a retreat, the contemporary manifestation of cocooning. When gardening, people want to 'come down' or 'decelerate'. This motif also plays an important role with furniture, or with living.

Is the impression true that your designs originate less from a form than from a material?

Yes, for the most part they are inspired by materials or colours, and some customers are in the meantime requesting a specific colour or material combination. Each material has its typical colour properties. That's why it's so important to me that real glass and solid brass are processed, like with the Bell Table. It needs this authenticity. Products age just like their users and should develop a patina appropriate to the material.

How important is the question of quality to you?

Quality is the prerequisite for a product being able to age well and become something like a companion over time, and not just some kind of trend object that is meaningless two or three years later. Very few people have a concept of how complicated the manufacture of a product is. A good example of this is my Falda vase from Rosenthal,



for which 14 work steps are required. Only a manufacturer with a lot of know-how can manage this. It is incredibly exciting and inspirational for a designer to look behind the curtain. Here I can find new ideas or new approaches for the formulation or the realisation of a design. Quite a few of my products have come into being because I am very interested in classic specialised trade techniques, in manufactures, in production with real materials like metal, porcelain, glass.

Can you be easily pigeonholed as a designer?

Our goal is a good quality product with a good design, but which doesn't come at a premium price. You need a good balance, for yourself as well. That's why I also undertook a social project in Africa last year. That was a wonderful experience. But that was a real contrast programme: first a week in Milan and then directly from the design circus into the bush of Zimbabwe to weave baskets, without electricity or water. But with an honesty, with such happy people, with a hospitality and openness that I am hardly familiar with here.

How did that work?

We developed a project together with the people there over a period of two weeks under the simplest conditions. We are presently trying to set up sales channels for these baskets. We sat together on the ground and communicated with hand and foot. The younger people could speak some English. They were really pleased to carry out a workshop with someone from another culture who is open-minded. That was a completely different way of being together, and a completely different pace. They sang and danced together. It was all about sharing, pleasure. I didn't witness a single dispute. That's why I immediately had the idea of communicating some of this hospitality and openness through "Das Haus". Doing something together, cooking together or sharing is a very important element of "Das Haus". This experience had a strong impact on me and allowed me to reach decisions much more casually, including with regard to my career. I don't really get all worked up about things that quickly anymore, for example, when there are delays.

In the industrialised world, happiness is much more often sought in material things that trigger a desire. Do you see a connection here with our product culture?

One reason is surely that everything is becoming uniform and less individual. Almost everyone has a smartphone, and everybody is trying to individualise themselves through the image background or the protective covering. But in the end they're still all the same. The next thing to come along is the iWatch. The result is that people move and communicate differently and just sit typing in the train. Now and then they try to differentiate themselves with a well-crafted leather bag. It's no different with furniture. People want something handmade, honest for a change, and then it's okay if the Bell Table has an air bubble in it. That's a sign that there is really a human being behind it, that it's not a mass product. And when one goes to imm cologne in hall 3.2, it becomes clear that many manufacturers are once again working with real materials like wood, glass and ceramics. The time of transparent, easily scratched plastic chairs appears to be over, fortunately.

How does that fit together: trade fair and digital age?

Trade fairs are extremely important to me. My first trade fair was the Cologne fair. Already at the start of my programme of study, we travelled to Cologne in the train with the professor, met at the south entrance and walked through the fair together. Since then I have returned to Cologne again and again, and also exhibited twice in the Pure Talents Contest (still called D3 at that time). I have always established contacts at trade fairs, whether now in Cologne or at the Ambiente or other trade fairs. Trade fairs are the best possibility for designers, especially when they are young, to establish contact with companies and place their products, for example, with a young designer platform like the Pure Talents Contest or similar events. Here they can come into contact with companies and the press, receive direct feedback and see how their product is received.





But digital media are also so popular because they enable quick feedback?

Communication through Facebook, Instagram and their own blogs is of course very important. However, there is already too much communicated about new products prior to the trade fair, in my opinion. The nice thing about a trade fair is discovering something new. In this way one is already aware of many of the products beforehand. One often gets an idea of a product and finds it exciting, or maybe not that impressive or imperfect in terms of the details. And then one discovers it again at the trade fair and it doesn't live up to expectations. Or one is sometimes positively surprised.

What is "Das Haus" for you?

"Das Haus" is of course a great honour. But it is also a possibility for me to make an important statement. While at the same time demonstrating interior competence. I find colour extremely important, material and the feeling. For me, colour and material are already part of the equation with the first draft, also for the "Haus". We looked for interesting, special materials that give the "Haus" a unique haptic quality. That's also important for the design: the senses. I am often asked about German design. Internationally, most people immediately think of Bauhaus and Dieter Rams. I don't really see myself in this tradition. My designs are more colourful, collaged. For me the sensual aspect is important, that a product has a story and its own beauty.

Beauty and sensuality – those are words one doesn't hear very often in interviews anymore, right?

A product needs presence, a certain personality. Surely one can say that the Bell Table is decorative, although it's actually frowned upon for a designer to use this word. But why is it used in so many projects? Because it's a beautiful table. And "Das Haus" should be a sensual house.



Pure

Pure is the format of design quality

- International interior design fair imm cologne offers a solid mix of well-structured design landscape and classic order business.
- The design segments of Pure present a streamlined structure in 2016.
- The young design of Pure Talents moves closer to the centre of things with a new location in hall 4.1.

The design segment of the international interior design fair imm cologne this year once again proved to be a magnet for a public with varied interests. For example, colour expert Prof. Axel Venn found the imm cologne especially "positive, creative and surprisingly colourful this year. It is the most lively and by far the most progressive fair (...), a fair for furnishing, designing. The organisers of imm provide professional and non-professional visitors with recipes for the near future."

"We gain in international importance with the imm cologne each year, not only as the traditional order fair. Much more than this, we define ourselves as a platform which, in addition to information about product developments, also presents the trends in interior design and in the design of the entire living environment", according to Arne Petersen, Vice President Trade Fair Management for Koelnmesse.

Themes, trends and business go hand in hand in Cologne. The exhibitors agree completely: "imm cologne is one of the leading furniture fairs in the world. At the start of the year it is the central meeting point for our specialised trade partners, for architects, interior designers and those interested in design", says Markus Benz, partner and chairman of Walter Knoll AG & Co. KG, and the international exhibitor scene is also charmed by the great atmosphere in Cologne: "We are very satisfied with the fair on the whole", is the opinion of Peter Erlandsson, CEO of String Furniture, and he looks forward to the great interest of the photographing flow of visitors. "We have the feeling that hall 3.2 draws exactly the right kind of public, and that its reputation has even grown over the last two or three years."

Streamlined structure with three Pure segments imm cologne has promoted this development for several years by offering new formats for design-oriented exhibitors and the development of new design events. "In order to create a clearer overview of the diverse world of design that has required ever more space in recent years at the international interior design fair imm cologne, in the coming year Pure will present itself with a slightly streamlined structure" Arne Petersen announces. "In this way we want to further develop the mix of structured design landscape and classic order business that is so popular with visitors and exhibitors."





The exhibitor formats offered by the organisers are being maintained for the most part, in order to continue to be able to offer attractive space to large design brands and small design labels, classic furniture assortments and related product sectors. However, those who in future are looking for the large brand presences, the exemplary presentations of the scene labels or young design, will find these easier to find. This is because the basic structure of Pure now concentrates on only three main segments: Pure, Pure Editions and Pure Talents.

Pure – more space for the large brand presence (halls 10.1 and 11)

Everything remains as is in the main segment Pure. Here the major design brands present their holistic living philosophies in the familiar generous style. The classic fair architecture offers them enough space to stage their collections atmospherically and to present present a complete interior design style at the fair. The area expansion of Pure was already initiated in hall 10.1 in the context of this year's event in order to address the growing space requirements of Pure. The specific hall layout in 10.1 was well-received in the first edition of this expanded pure area. In this way, like-minded companies will in future pool pioneering innovations, extraordinary stagings and international lifestyle with Pure in hall 10.1 and 11 on several levels and with a sense of neighbourliness.

Pure Editions – only the best from the design editors (halls 2.2 and 3.2)

Pure Editions is the dynamic, concise format for the publishers of visionary furniture and interior design concepts. In a compact space of 50-150 m², they present select objects and stagings at individually designed stands, which stand in an exemplary fashion for a design idea and a brand philosophy. The public expects an inspiring, young assortment variety presented by trend-proof premium brands. The coordinated, open fair architecture creates an especially creative, vibrant atmosphere.

- 1
Pure Editions; Hall 2.2
Exhibitor: BuzziSpace
- 2
Pure; Hall 11.3
Exhibitor: Ligne Roset
- 3
Pure Editions; Hall 3.2
Exhibitor: String
- 4
Pure Talents; Hall 4.1
- 5
Pure Talents Contest; Hall 4.1
- 6
Pure; Hall 11.3
Exhibitor: Walter Knoll



1 2



3 4 5



PURE TALENTS
NEW TALENTS' DESIGN

Feeling at Home.

vitra.





vitra.



1 2



3 4 5



THE STAGE

Like a large gallery, Pure Editions creates a stage-like framework for the product concepts and interior designs of the international exhibitor scene: a showcase for design stagings that set an example.

Launched in 2013, Pure Editions now has more space for development: at imm cologne 2016, this segment will extend over the entire top floor of halls 2 and 3. The Pure Village, formerly at home in hall 2.2, will be incorporated as its own segment and with all of its content into Pure Editions. Once again awaiting with surprises are the young, independent designers and design studios, who will receive their own platform with Startups for their products in hall 2.2. Design trends will be reported on and discussed in the lecture forum The Stage (hall 2.2). The special events Featured Editions, with around a dozen selected installations designed for the exhibitors by designers or architects, and "Das Haus – Interiors on Stage" are the highlights of Pure Editions and underline the gallery-like character of this hall.

Pure Talents – young design in hall 4.1

The third segment of Pure is moving spatially closer to the centre of things: Pure Talents is the forum of imm cologne for young, experimental design and will move to hall 4.1 in 2016. Labs, schools, networks and the Pure Talents Contest present design concepts here for the furniture and living environment of tomorrow, for creative and sustainable products and forms of living. The platform for young design pools imm cologne's activities in promoting international young designers. A point of attraction for many years has been the presentation of awards to the winners of the international young talent contest. The renaming

of the contest as Pure Talents Contest (previously the D3 Contest) underlines its affiliation to the Pure section.

Good basis and good prospects for 2016

The segment structure of Pure, Pure Editions and Pure Talents represents the diversity of furniture design and the various concepts for living. imm cologne thus reflects the trends in interior design and offers a home to both major players and small labels, pioneering premium brands and young protagonists of the design scene. "We are more than satisfied with the current registration status and look forward to completely new, international exhibitors, who are on our wish list for the Pure section", says Creative Director Dick Spierenburg. "We are excited about the fact that imm cologne itself continues to be on a consistent and noticeable upward trend" Thorsten Muck, managing director at Thonet, summarises. "The direct and candid feedback of the end consumers on the weekend is also very important to us. We are already looking forward to January 2016!"

- 1
Pure Editions - Platforms, Hall 2.2
Exhibitor: Lina
- 2
Pure Editions - Startups, Hall 2.2
- 3
Pure Editions - Platforms, Hall 2.2
Exhibitor: Kenneth Cobonpue
- 4
Pure Editions; Featured Editions
Design: Läufer+Keichel; Schneiderschram
- 5
Pure Editions, Hall 2.2
The Stage (Presentation Forum)
- 6
Pure Editions, Hall 2.2
Pure Club (Catering)





Interview Dick Spierenburg

Five houses with five perspectives

As part of the concept of the imm cologne design event “Das Haus – Interiors on Stage”, a new designer is invited each year to set the stage of this international interior design platform. Cologne is proud to announce that Sebastian Herkner will take on this role in 2016. Herkner’s is a new German name on the international design scene. Dick Spierenburg, the imm cologne Creative Director, explains in interview the selection process, comparing all five sharply contrasting editions of “Das Haus”.

Mr. Spierenburg, imm cologne 2016 presents the fifth edition of “Das Haus” realised under your auspices. What have you learned about the home from this project? Looking at the previous interpretations of “Das Haus”, it becomes apparent that each designer has found completely new solutions and different spatial plans. And yet, all of these concepts are nonetheless difficult to implement in most modern apartments due to the prevalence of unmovable walls and connections. This is the designers’ call for freer, more customisable planning options. With the three European design teams we have seen here so far, walls were not such a big issue because they implemented relatively open living plans, usually organised around a central courtyard. Sebastian Herkner’s concept follows this approach as well. Only Neri & Hu from China have defined the different zones inside the house using walls. For me, it was great to see that the utmost planning freedom, which we kept deliberately open, has led to visionary alternatives, and which at the same time have been demonstrated to be achievable.

Do you have a favourite house? What were the highlights in your opinion?

The four houses of the past years have each shown characters of their own. This makes them all equally important to the significance of the project. In addition to the widely contrasting design concepts, some fascinating discoveries have struck me in particular: the Doshi Levien (2012) shop window, used to sell homemade products on the street; the louvered green façade of the Luca Nichetto Haus (2013); the kitchen “workshop” and the giant guest bed by Louise Campbell (2014). Because architecture is my personal passion, it will come as no surprise that I found the Haus by Neri & Hu extremely fascinating: I was very impressed by their fortress with its strong, harmonious façade, very conceptual design and its stage-like, almost theatrical setting.

Are designers given a specific task, or do they have free reign?

The task leaves the designer a lot of freedom. The overarching motif is that all aspects of living are included in the overall design, so that the visitor can interpret and compare. It is equally important that there is a connection

between the exterior and the interior. So far, all designers have appreciated this breadth and depth and have sought it out themselves.

How do you choose the designers or architects? Is the nomination also a nod for the industry?

An interesting, broad and up-to-date portfolio is essential for a nomination to design "Das Haus". For the designer this is an opportunity, a challenge, an honour, and naturally it is also a signal for the industry. The nomination is both a statement and a forecast: this highly talented designer will only grow in renown! It is important that each edition of "Das Haus" is able to surprise, that it stands in contrast with the previous version and is capable of inspiring professionals and end users time and again. We look for personalities that reveal different perspectives on the subject of living. The designers of the first three editions came from London, Italy and Scandinavia, regions which are currently making a strong contribution to the creative development in the furnishings world. Next, we looked beyond the borders of Europe and selected the two architects from China. For the Fifth Edition, it seemed right that with Sebastian Herkner, a talent from Germany can prove himself.

Why him? What do you appreciate about Sebastian Herkner?

We have noticed Sebastian Herkner earlier in the circle of internationally successful, "upcoming" German designers. Beginning as one of the participants in the junior competition at imm cologne's Pure Talents Contest in 2008 and 2010, at a time when it was still called the D3 Award, he has moved on and realised a wide range of products with many reputable companies. He convinced us both with his designs for furniture, accessories and lamps, as well as with his exhibition concepts. His interest in materiality and in local, traditional modes of production especially appeals to us. We look forward to what will surely be a very original vision of the always current and appealing topic of living.

In 2016, "Das Haus" will be round! You are also responsible for the design of the hall – is the round shape really suitable for fairs? Round fair stands are quite rare...

The contrast between the two is important for "Das Haus" as well as for the hall: this is an example of visionary, holistic design in the form of a complete house at the centre of the new, pared-down architecture of the Pure Editions format "Platforms" presenting high-profile brands! This will probably work even better with a round pavilion than with a rectangular one. It is anyway very novel and exciting!

Can you imagine building "Das Haus" at another location?

For some time now, I have had the dream that "Das Haus" could be built and shown on other continents. Actually, it's a shame that the results of so much creativity, input of energy and considerable resources are shown only once, just for a week and at one event. We are currently looking for partners for "Das Haus" to show it more than once and intabroad – for example in the USA. Maybe we can already achieve this with Sebastian Herkner's Haus. That would be a new milestone!





imm cologne 2016: Very good interim result for the imm cologne

- 80 percent of space already allocated.
- International business meeting point of the industry.
- With the LivingInteriors event for holistic interior design competence.

imm cologne, the main fair of the industry, will ensure that the furniture year 2016 gets off to a dynamic start in January of the coming year. With approximately 1,300 planned companies from 50 countries, the trade fair duo of imm cologne and LivingInteriors is also presenting a wide-ranging, diverse display of products in 2016. Even now, around 80 percent of the available space is firmly booked; two thirds of the exhibitors are from abroad. The highest number of foreign exhibitors comes from Europe and the Asian region. The visitors are once again as international as the exhibitors: the percentage of fair visitors to imm cologne from abroad is always on average clearly higher than 40 percent (based on trade visitor days). In particular, the number of visitors from Asia, North America and Europe showed a significant increase in recent years. This is all the more important as, for example, the German furniture industry opened up good export opportunities in the American market in past months. For 2016, Koelnmesse anticipates more than 120,000 visitors from around the world for imm.

In Cologne the exhibitors will find all the relevant target groups in one place, as well as the perfect opportunity to present their ideas and innovations to the whole world all at once. The fairgrounds are thus the meeting point for the global interior design industry and the gateway to Asia and North America for many exhibitors. imm cologne's status as an international business hub has been underlined not least by the fact that 93% of exhibitors are satisfied or even very satisfied with the degree to which they achieved their fair objectives. "The business aspect is of central importance to us. The top decision-makers gather in Cologne to start the business year! We meet all important buyers from the German furniture trade here. Associations come, we negotiate with owners and business managers, with the major figures of the branch and with medium-sized companies," emphasises Peter Schönhofen, one of the two Kare founders and managing directors, in an interview with Möbelmarkt.

It has been shown that the exhibitors expand their networks at the Cologne interior design fair and thus open up new markets. Although the international business contacts primarily come from the European area, a main fair like imm cologne provides opportunities to do business with buyers from Asia, Eastern Europe, the Middle East and North America. "We demonstrate ways to ensure that the export topic doesn't only remain theoretical. Export doesn't always have to immediately mean America or Asia. Export is also France, the United Kingdom or the Netherlands. Approximately 63 percent of our trade visitors come from the EU", Arne Petersen, Vice President Trade Fair Management of Koelnmesse explains. The January date is perfect for the exhibitors to position the new products and bestsellers of the fall collections", the Vice President continues.

As it does every two years, the interplay of LivingInteriors and imm cologne provides for even more appeal, entirely new target groups and all sorts of added value for exhibitors. The result: a unique 360-degree exhibition offering a perfect, and above all, comprehensive overview of furnishing. Cologne is where furniture worlds transform into living worlds: LivingInteriors comprehensively brings the latest innovations and concepts from the areas of bathroom and room design to life. In 2016, everything will revolve around the Trend Avenue. Along this centrally located street of pure innovation, visitors will experience the trends and concepts of tomorrow at numerous stands and at exciting special events, not least at the Forum, with its inspiring event programme.



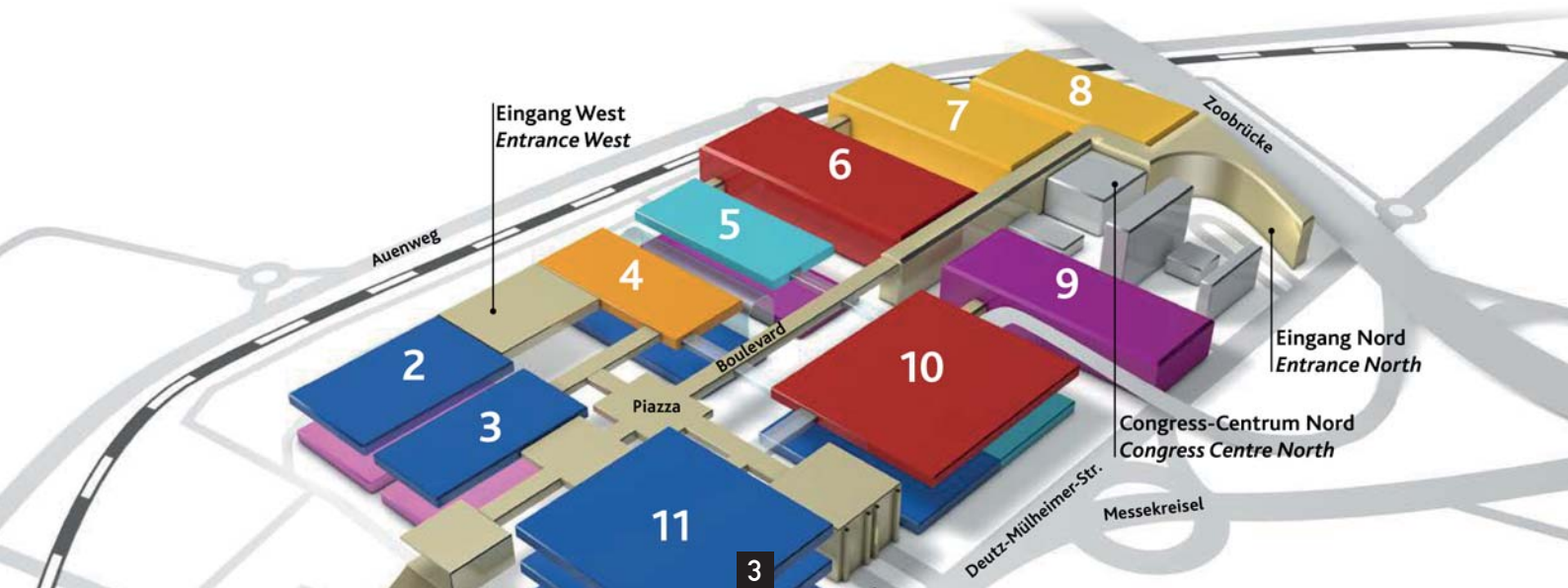
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6



7



8

Koelnmesse – No.1 in Furniture: Koelnmesse is the world's top trade fair organiser for the areas of furnishing, living and lifestyle. At the trade fair hub of Cologne, the leading international fair imm cologne, as well as the trade fair formats of LivingKitchen, ORGATEC, spoga+gafa, interzum and Kind + Jugend rank among the internationally renowned and established industry meeting places. These fairs comprehensively represent the upholstered and case furniture segment, the kitchen industry, the office furniture sector and outdoor living, as well as the innovations of the furniture supply industry. Over the last few years, Koelnmesse has specifically added international fairs in the most important fast-expanding markets to its portfolio. These include Rooms Moscow/ Moscow International Furniture Show, the China International Kitchen and Bathroom Expo (CIKB) in Shanghai and furniPRO Asia in Singapore.

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Pure, Hall 11.1., 11.2, 11.3
Exhibitor: Cor
- 2
Comfort, Hall 6, 10.2
Exhibitor: Schillig
- 3
Hall Plan imm cologne 2016/LivingInteriors 2016 (5.2015)
- 4
Global Lifestyles, Hall 2.1, 3.1
- 5
Smart, Hall 7, 8
- 6
Sleep, Hall 5.1, 9
Exhibitor: Dormiente
- 7
Prime, Hall 5.2, 10.1
- 8
LivingInteriors 4.2

Photos: Koelnmesse



Photo: Constantin Meyer; Koelnmesse, Pure, Hall 11.1; Exhibitor: Team by Wellis, Wellis Möbelfabrik AG

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Imprint/Credits

imm cologne 2016
18. - 24.01.2016

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Layout:
Karsten Jipp, Berlin

Cover photo:
Lutz Sternstein; Koelnmesse

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imm cologne 2016
18. - 24.01.2016

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