

Interview Lucie Koldova

"I want "Das Haus" to shine brightly."

"Light Levels - Ebenen des Lichts" is what Lucie Koldova calls her design for "Das Haus - Interiors on Stage". And as the name says, everything here in 2018 will revolve around light and its importance for living. In the interpretation of the young Czech designer, "Das Haus" at imm cologne will become a journey through various emotional states. Each of the rooms arranged around the central living room/dining room stands not only for a practical function in keeping with everyday requirements, but also for an emotional need. And in Koldova's house this will be transported less by the furniture than through different light moods, transparencies, materials and colours. One thing is clear: this "Haus" will be very sensual, but also minimalist. For the Prague resident, a home should not only be a place of retreat, but also a free space with lots of air and light for thinking. Lucie Koldova tells a story of living - not with words, but with light.

At imm cologne 2018 you will be coming with an interpretation of the living space simulation "Das Haus - Interiors on Stage" in which a technical theme plays a main role for the first time, that of light. You are known for your excellent light design. Does this mean that Das Haus 2018 will be a "light house"?

I called my design "Light Levels to make clear that light influences the mood of a room in very different ways, and can thus also assume entirely different functions in the living space. Of course light plays the main role in my design - that was also the basic idea with which Koelnmesse approached me. Nonetheless, Light Levels pursues a holistic approach. I want to equip "Das Haus" with pieces I love, with furniture that makes the lighting concept complete, makes it a whole. I find that incredibly interesting!

Will one see a certain affinity for technical features in the "Haus", or will it once again be a calm anchor in which one can recover from work and always being online?

I myself haven't had a television since I was 18. I have enough electrical tools and screen devices in the studio. When I'm at home I want to spend time with my family or sometimes be alone. There's no escape from the Internet anyway. The linking is omnipresent. Everyone who enters "Das Haus" is connected with everything at all times. So why should it be especially emphasised there?

In other words, you don't want to design a smart entertainment house, but rather a quiet, analogue one?

I'm following a more spiritual and atmospheric path. I'm interested in the psychology of human beings, and I like to talk to people who I like, who share my interests, with whom I can travel.

Your design shows zones for relaxation or sleep, for meditation, for bathing, for inspiration and for dressing, everything arranged around a central living space ...



imm cologne

15.01.-21.01.2018

www.imm-cologne.com

Your contact:

Markus Majerus

Tel.

+49 221 821-2627

Fax

+49 221 821-3544

E-mail

m.majerus

@koelnmesse.de

Koelnmesse GmbH

Messeplatz 1

50679 Köln

P.O. Box 21 07 60

50532 Köln

Germany

Tel. +49 221 821-0

Fax +49 221 821-2574

info@koelnmesse.de

www.koelnmesse.de

Executive Board:

Gerald Böse

(President and Chief Executive Officer)

Katharina C. Hamma

Herbert Marner

Chairwoman of the Supervisory Board:

Mayor of the City of Cologne

Henriette Reker

Headquarters and place of jurisdiction:

Cologne

District Court Cologne, HRB 952

but no kitchen. Is your "Haus" more about abstract thoughts, about giving certain feelings space?

Page
2/6

Exactly. However, in my case that corresponds to reality. I don't cook. (laughs) I'm mostly in the studio and seldom in the kitchen. I do that which I feel certain doing. I'm lucky. My husband loves me as a person and doesn't expect a classic distribution of roles. He's also a natural talent at cooking.

The perfect division of labour! Isn't that in fact a general development?

I believe so. Why should I carry out an activity I feel uncertain with? That's neither efficient nor attractive.

With reference to your career, however, you aren't that set in your ways as your great successes might lead us to expect. If you were to work more in other areas, what would they be? For example, what is your position on the boundary areas between fashion and design?

I like it when disciplines overlap, for example, when fashion develops further in the field of design, or when design expands into the fashion sector, without one of the two claiming to be something else. As a designer, I find it somewhat refreshing, and I prefer such overlapping to the wandering away of design into the world of art. When design is elevated into art by the galleries, it is no longer affordable, and then anything is possible. This is because, when an object becomes a number in a limited series, there are also no longer any limits to the design and in the choice of material. This sometimes makes experiments possible, from which we all profit, and then this can also be justifiable. However, that couldn't be a source of legitimation for me personally. Things are different with fashion. It's closer to me, and I can combine two worlds I know my way around in.

This is already apparent in your accessories and jewellery series. Will you continue along this path?

That is more of a kind of inspiring recovery for me. I hold on tight to what I do, and don't like to jump around in too many directions. I trust the path I'm standing on. It also provides design freedoms when one submerges deeper into a theme, and not only because of the increasing sense of security with the technique and expression, but also due to the basis of trust that develops over time between the designer and the producer. This can even develop into friendship. I was fortunate with Brokis. We develop everything I come up with and we experiment together. Our work is based on trust.

You also provided one another with mutual support in that you develop new methods of design development in glass together with Brokis, right?

Of course, but if I hadn't been there so often I wouldn't have recognised what kind of treasures could be found there. When one sees how many hands each piece goes through, how dirty and loud the production is, and suddenly a shining, radiating light appears there, then one no longer sees only the design, but instead the work, the 200 year-old tradition and the environment in which the people who blew that glass live on a daily basis.

You mostly use lightbulbs for your lights, so-called "Edison lamps", which have been declared as decorative objects. Do you sometimes wish this older technology could return?

No, I don't cling to the old. We use them because of their warm light, but they are gradually being replaced by LEDs, which are continually moving toward perfection and can increasingly really simulate warm light. And when you can dim them and they are good for the environment - all for the better!

And what about OLED?

I love it and am already experimenting with it, but its availability and efficiency still doesn't meet our expectations. But it is an option for the future. Because the light source can be bent, designers with OLEDs provide many possibilities for playing with light, and they also provide beautiful, warm light.

When OLEDs can simultaneously be the source and the surface of light, will anything change with regard to the importance of glass for the design of lights?

I don't see glass as a shell for the light source. For me, glass is a timeless material that defines the form. The light source itself doesn't determine the design. It only brings it to life. I'm always learning something new about light when I work with it. It's a very free discipline.

Does it feel different than designing "classic" furniture?

When designing furniture, most of the features are already more or less predefined. A table, for example, stands on the floor and has one to four legs. Sometimes someone is able to create truly new design or added value, but often they just restyle it and change something that already worked well. Light can be changed in every direction. It's not just about finding a form. Lights are objects that exist in two states: when the light is turned off, the light has an effect of its own, as a sculpture, and when the light is turned on, one has a completely new object that can differ from the former. One can play with reflections or with transparency. Semi-transparency sometimes results in an effect like that of dust, and sand-blasted glass distorts the light. The contrasts between illuminated and non-illuminated elements can also look very interesting. A light can beautify a room and doesn't even have to look like a light source; it can have an endless number of forms and materials. I love the power of expression of light, its diversity. There is nothing else that can be played with so well.

Have you also designed a new light for "Das Haus"?

Two, in fact. Both for Brokis. The Jack-o'-lanterns welcome visitors right at the entrance ...

In German we would more likely call that ghost light or fireflies ...

Yes, I like names with a narrative character. In this case it awakens associations with a small ball of light that someone has captured to be guided home by the light of the little beetle. And then I developed a light system for the area around the bed, the relaxing zone, that functions both as a stand-alone product and for tailored use in the Ivy combined system. Like glass branches. I wanted to pose a completely different task for myself and Brokis: not an overwhelming impact, but instead small lights that are gentle, soft and feminine. I especially wanted to use them for the bathroom. That's how I would want to live: not entirely minimalist, like an architect might be inclined to plan, but instead also with some space for softness and emotion. The branches of Ivy illustrate this very well. We also designed a completely new washing stand of glass for the bathroom and Antonio Lupi, for which there are bowls that correspond in form.

The living room in the middle, with its large, star-shaped Puro lights, has a completely different effect, and the Inspiration Room with its backlit, window-like walls seems quite cool in comparison with the relaxing area. Is that deliberate?

I find it amusing to have two-metre sparklers hanging in the room. There also should be a small one as a reminiscence of fire, and we gather around the fire. It is a representative room for eating, for meeting with friends and acquaintances, a room for showing off. A different light is required than that for relaxing. The concrete environment in the Spirit Room is also a metaphor for a holy stone-like space. I look for the appropriate materials and the right light for each room, each feeling and each function. It is ultimately a house of ideas and symbols, and not a showroom for exhibiting only favourite pieces.

Could you imagine living in such a house?

It's the right house for this place. So, why not? But my own house would be more like a glass cube with many possibilities for looking outward. However, in the exhibition hall, "Das Haus" needs metaphorical windows, so the Inspiration Room uses light to convey my idea of an open studio with big windows and areas.

Besides light and materials, the importance of colour is made clear in the Dress Room. Were you thinking about red dresses?

Colour is essential. I especially like strong strawberry tones from orange to red. The dressing room is conceived of as an idea completely in textiles. The walls are dressed up into fabric stripes. The Dress Room in "Das Haus" is for me not only a kind of gallery, but primarily something more like a shrine, a personal altar for beautiful things that one doesn't necessarily need to live, but which make one happy. Fashion means a personal self-expression for me for which I dedicated a room.

A nearly scenographic approach to interior design ...

Yes, I imagine walking through this room like through a story that tells of the things that belong to me.

Isn't bringing nature into the house one of your ideas?

I like things pure. I concentrate on the light. With this project a choice has to be made, and I didn't want to clutter up "Das Haus". If I want nature I go outside. The small balcony that serves as a second exit is a metaphor for this. And with Ivy I have allowed myself to be inspired by nature. In terms of form, Ivy is very organic, and in this way I have translated nature into a form that interests me - and that happens to be light.

Leaving the narrative approach and the use of light metaphors aside, the basic concept of your house seems quite classic: outdoors remains outdoors, wall elements are wall elements, and it isn't a round house, but instead one with corners and edges - with a great many as a matter of fact. Looking at your lights and furniture, one is more used to soft contours - why is your house design so different?

Because I don't in fact want to open up my house to everyone - except for my house at the trade fair, of course. There I would like to invite the whole world!

Principally, however, I see my house as something more like a shelter, a safe room. It is the place where I can regain my strength, into which I only allow those to enter who I really like to have around me. I also think that a house should have solid

walls. I'm also not a fan of organic architecture. And although it's standing in the middle of the trade fair, I want to convey the feeling of standing in a real house with my "Das Haus" version.

Page
5/6

With its many angles, however, it doesn't seem like a normal, straightforward house, but instead more like overlapping cubes that have been pushed together and that join together like honeycombs ...

Yes, and seen from above, the result is somewhat reminiscent of a star. There's a surprise waiting around every corner. I like the contrast between the hard angles and the soft atmosphere. The more one goes into detail, the softer is the living environment, especially in the bathroom.

So, the softness of your design language is more to be found in the details?

Yes, that's right. However, a soft language of form doesn't mean that everything has to be as soft as chewing gum! No, but seriously: I have a strong personality and know how to set my limits. But at home in my protected zone I can be as soft as I want, because there I am well-anchored and sheltered in my shell. That's why the walls of my "Haus" in Cologne need to be solid and clearly defined. In addition to this, with an open architectural concept or with textile wall elements, I wouldn't have been able to work with light in the way that I intended. In order to control light, I need solid boundaries. Otherwise everything mixes together. I build light cells to create varying ambient zones. I want "Das Haus" to shine brightly. With all the means at my disposal.

Koelnmesse - Global competence in furniture, interiors and design:

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 the LivingKitchen/CIKB in Shanghai, interzum guangzhou in Guangzhou and Pueri Expo in Sao Paulo. With ambista, the network of the interior decorating industry, Koelnmesse offers direct access to relevant products, contacts, competence and events.

Further information is available at: <http://www.global-competence.net/interiors/>

Further information about ambista: <http://ww.ambista.com/>

The next events:

spoga+gafa, Cologne, Germany 03.-05.09.2017

Kind + Jugend, Cologne, Germany 14.-17.09.2017

China Kids Expo, Shanghai, China, 18.-20.10.2017

Note for editorial offices:

imm cologne 2017 photos are available in our image database on the Internet at www.imm-cologne.com in the “Press” section.

Press information is available at: www.imm-cologne.com/Pressinformation

If you reprint this document, please send us a sample copy.

Page

6/6

imm cologne on Facebook:

<https://www.facebook.com/imm-cologne>

Your contact:

Markus Majerus

Communications Manager

Koelnmesse GmbH

Messeplatz 1

50679 Cologne

Germany

Tel +49 221 821-2627

Fax +49 221 821-3544

m.majerus@koelnmesse.de

www.koelnmesse.com