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community magazine

03 ▶ September 2007

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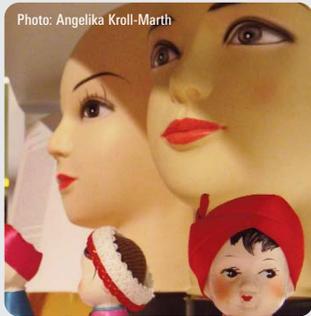


Photo: Angelika Kroll-Marth

Sentimental Journey...

The Italian textile designer Giulio Ridolfo brought these dolls' heads with him to The Design Annual in Frankfurt. Ridolfo's quest for new ideas takes him to marketplaces, bazaars, enterprises and trade fairs an endless Odyssey through the material world from which he draws inspiration. In Frankfurt, with his "Re-Kiosk", Ridolfo offered us an insight into "The Making of" his designs. In this issue of Productpilot Community Magazine too, we take a closer look, from a variety of angles, at the multi-faceted world of design.

Greed is good. Not any longer!

How suddenly the wind changes! Yesterday, it was all about prices. "Quick and dirty", "Fast and cheap" were the prevailing product strategies. Today, new values – "Sustainability", "Quality" and "Moral Umimpeachability" – are paramount, whilst globalisation has brought an increased awareness that all things are interconnected, and that, as John Donne so succinctly put it back in 1624, "no man is an Island, entire of itself".

This feeling has long imbued our product culture. Designers do ask questions about the processes by which products come into being, about the materials from which they are manufactured,

about the consequences their use will bring in its train. The Design Annual, the summer reunion of the design community, is a discussion forum for such debates between manufacturers, designers and interested third parties – 'stakeholders', if you will.

The next few months should prove interesting, as 'Green America' raises its voice and Arnold Schwarzenegger warms to his latest role: the "Eco Terminator". More than that of any other country, the American lifestyle has always had the capacity to change the world in fundamental ways.

Consumers in the developed countries are switching



to the so-called "Lifestyles Of Health And Sustainability" (LOHAS). Impatient yesterday for results and seemingly addicted to comfort, Germans today are rediscovering the charms of stoicism, of perseverance and graft: a prominent TV comic recently devoted weeks to a pilgrimage to Santiago de Com-

postela, while a journalist went by foot from Berlin to Moscow. The accounts of their experiences are best sellers.

"Health" and "Pleasure without ecological remorse" are the watchwords driving markets – for consumer goods as well as in the automotive and building services sectors – and "How to reconcile consumption with doing good", the conundrum before us in the coming years. Happy the manufacturers with the products to resolve it!

Productpilot Community Magazine would like to thank all its users for their pointers, contributions and

links. Without your help, an interactive communication platform like this would quickly founder. The editors are grateful for all news items sent them; if you have anything to contribute, you can do so simply by clicking the central tab at the bottom of each page.

Here's wishing you all every success at the fairs!

Helmut M. Bien
Editor-in-Chief

p.s.:
You'll find the dossier on India [here](#) (PDF download)...
...and the Dubai dossier [here](#) (PDF download)



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Photo: Angelika Kroll-Marth

Here's how the community communicates

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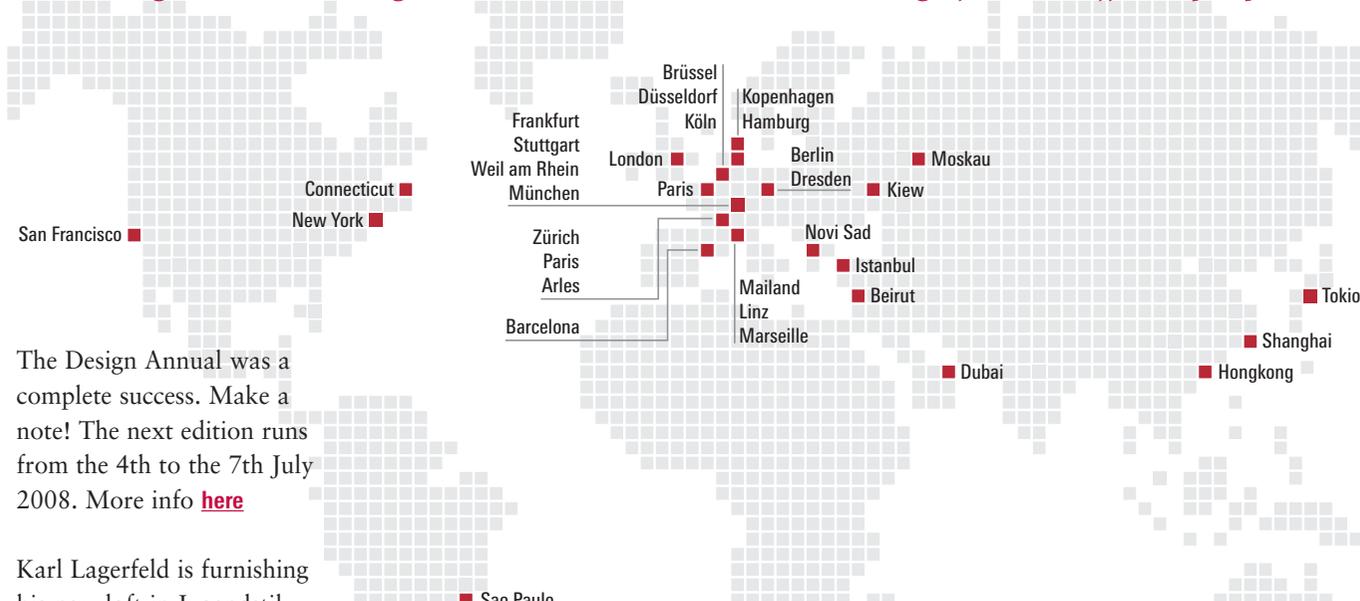
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The Community Navigator

You will find information about all these places in this edition of Productpilot Community Magazine. From Design Annual to Design Weekend, we look this month at design from 12 different perspectives.



The Design Annual was a complete success. Make a note! The next edition runs from the 4th to the 7th July 2008. More info [here](#)

Karl Lagerfeld is furnishing his new loft in Jugendstil with furniture supplied by a design gallery. [here](#)

Alexander Schwarzhaupt has long worked in the convenience office of a bank. “What’s

a ‘convenience office?’ you ask. The answer’s [here](#)

Peter Zec believes Dubai could become an El Dorado for the creative. [here](#)

Li Edelkoort is committed to helping handicraft workers throughout the world. Etho-styles provide inspiration for some and perspectives for others. [here](#)

Dieter Rams lists the attributes of good design. [hier](#)

Nicola Stattmann’s “Paper Lab” reveals new properties of an age-old material. [here](#)

Michael Peters explains why awards like Design Plus are so important. [here](#)

All Tendence Lifestyle talents at a glance. [here](#)

Detlev Braun is delighted with the success of Techtex-til. Innovations straight from the fair. [here](#)

Wolfgang Rang is chuffed with the prize he picked up for his Light Cocoon. [here](#)

Thomas Feda, Frankfurt’s new head of tourism, sends us a letter from Frankfurt. [here](#)

New rubric: MagGuide. We look inside the journal “Outlook”. [here](#)



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From the menu bar, you can go straight to the section you want. With one click.

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If you want to send an article in the Productpilot Community Magazine to someone else, click "E-Mail This" (below).

If you yourself would like to contribute something, click "Contact Editors" to send a message to the editors.

An overview of this month's themes. Design seen from 12 perspectives: from Design Annual to Design Weekend. Just click on the page number:

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Dive into the world of Productpilot

The Productpilot Community meets at trade fairs in these places: Atlanta, Bangkok, Buenos Aires, Busan, Dubai, Frankfurt am Main, Guangzhou, Hamburg, Hongkong, Istanbul, Cologne, Kuala Lumpur, Las Vegas, Los Angeles, Mailand, Mexico-City, Moscow, Mumbai, New York, Paris, Peking, Rome, Shanghai, St Petersburg and Tokyo (Situation as of 16th August 2007)

Next editorial deadline:
9th Novembre 2007

Send your article to the editors:

[open Productpilot Reporter](#)

New Rubrics! The Trade Show City Guide offers current programme tips for trade fair visitors worldwide. The new MagGuide invites you to dive into the world of the trend-scouts and

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visitors world-taste-makers.

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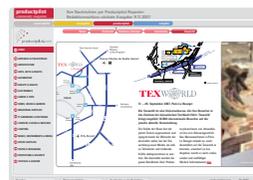
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Design discourse

The Design Annual

The design process is about more than just styling, and design itself about more than just appearances – a point brought powerfully home to the 10,317 trade and private visitors attending the second edition of The Design Annual in Frankfurt am Main.



Photo: Angelika Kroll-Marth



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The event, held in Frankfurt's Festhalle, was opened by Dr Michael Peters, CEO of the Messe Frankfurt, along with Christian Gärtner of Stylepark. Next year, the high-end design event will form part of the multi-faceted "Frankfurt 4 all Seasons" fair and run from the 4th to the 7th July 2008.

In his resumé of The Design Annual 2007, Dr Peters says: "The extremely positive feedback from manufacturers was just one indication that the event offers almost limitless scope for creativity. Thanks to the presence of representatives from a variety of different branches of industry, it also constitutes a forum in which companies

can make contact with new customer target groups."

It was in 2006 that the Messe Frankfurt first joined forces with **Stylepark**, which describes itself as a "curator and intermediary for the best contemporary design", to create The Design Annual, a radically new type of event, notable not only for the appropriateness of its event architecture but also for its highly entertaining and culturally edifying fringe programme.

You will find detailed reports on the various programme highlights, statements from many of the firms from the high-end design sector that took part, and impressions of the event at www.thedesignannual.com. A comprehensive report is in preparation.

In 2008, the Messe Frankfurt is staging the consumer goods event "**Frankfurt 4 all Seasons**", which will run from the 4th to the 8th July and comprise four separate fairs – "Tendence - Autumn+Winter" (which has been brought forward), "Collectione – Preview Spring+Summer", the gourmet event "Taste it!" and "The Design Annual". The juxtaposition of these four fairs should generate powerful synergies as



Martino Berghinz und Patricia Urquiola /
Studio Urquiola
Photo: Messe Frankfurt / Anja Jahn / Frankfurt

well as offering all kinds of advantages to trade visitors, most notably a common platform upon which all segments of the market are represented, that unites specialist dealers, the retail trade and the bulk-buying business, and that comprehends both design and mainstream products for all four seasons. Whilst Tendence and Collectione are reserved for trade visitors, Taste it! and The Design Annual are open to interested private visitors.



Design Collection

Art and Ambience

The booming art market has also forced up the price of unique, limited edition and antique design articles – regardless of when (or even whether) the products in question were (ever) developed. In fact, it is prototypes of which one can be sure that no further examples will come onto the market that fetch the highest prices.



Photo: Angelika Kroll-Marth



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Going, going, gone!

In addition to that of the international design stars, the work of 'design heroes' little known outside their native lands, such as the Brazilians Joaquim Tenreiro and Hugo França, is much in demand.

Art collectors want to exhibit their favourite pieces – the ones they choose to live with – in an appropriate ambience, which is where design galleries, enjoying a boom in recent years, come in, for it is there that collectors can find the furniture to provide an authentic cadre for their works of art. **Art requires ambience.**

Karl Lagerfeld is one of the pioneers of the new, holistic approach to art and interior design. The fashion tsar buys up castles,

villas, lofts and apartments, renovates and restores them, and sells them again when the work is complete – a passion that (hopefully) will prove contagious. At the moment, he's busily doing up his current abode in New York, having discovered *Jugendstil* it seems.

Art exhibitions such as this spring's "Camera con vista – Art and interior design in Italy, 1900-2000" in the Palazzo Reale in Milan have encouraged the tendency to consider art and interior design together. Within weeks of the exhibition's opening, the catalogue had come to be regarded by collectors and interior designers as the seminal work on matching works of art with furniture created contemporaneously (for the "happy few").

It makes sense to juxtapose high-end design and art fairs, since the target groups for both to a considerable extent overlap. Anyone collecting the art of a given period has an interest almost certainly in the furniture of that period as well, and those receptive to art are unlikely to be indifferent to design.

The theme has entered the mainstream in the guise of "collectibles", which are playing an increasingly important role in consumer goods fairs. Re-editions of classics, small series, products from museum shops, miniatures, reproductions and retro products all cater in their different ways to individuals interested in the *Zeitgeist* of particular epochs.

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gallery

The following are among the world's leading design galleries

Demisch Danant, New York
Gabrielle Ammann / Designer's Gallery, Cologne
Tandem int. By Design FFm, Frankfurt am Main
Franziska Kessler, Zurich
Galerie Dansk Møbelkunst, Copenhagen
Francois Laffanour / Galerie Downtown, Paris
Galerie Italienne, Paris
Galerie Kreo, Paris
Galerie Patrick Seguin, Paris
Galerie Yves Macaux, Bruxelles
Kenny Schachter ROVE Gallery, London
Nilufar, Milan



Design Convenience

Relationships worth their weight in gold. By Alexander Schwarzhaupt

Who can get hold of a yacht for you, or a business jet, or a vineyard? Who can find you a nanny or a boarding-school for the kids, or manage your complex family affairs? In the USA and England, banks nowadays have 'convenience departments' devoted exclusively to the private welfare of their best customers. Alexander Schwarzhaupt has long worked in this discreet and seldom discussed sector of the business.

The 'design' of relationship management, the forging of personal links, and the establishment of solid relationships can already make the difference – and will do so increasingly in the years to come – between success and failure. Even though this is true of all sectors of business, it is in the field of portfolio management that it causing the most concern.

In Germany, it is social trends that are responsible: the post-war generation, that built enterprises, fortunes, estates, is gradually departing the stage. It was a generation

that had acquired the habit during the war years – and understandably so – of clinging on to possessions, of hoarding wealth, and of resisting change wherever possible. Careers stretching over decades were spent, as a rule, in the same company. Company and family finances were in the same hands, as was the investment portfolio. The director of the local bank greeted clients with a handshake. People filled in their own tax returns, paid their own bills, and even conducted their own legal actions – sometimes, but only rarely, with the assistance of a barrister. To this generation, personal services

were just fiddle-faddle, and if ever they did have recourse to them, they expected them, somehow, to be free.

A new generation is gradually taking over at the helm. A generation that for the most part has studied, lived and worked abroad, and that is now unwilling to dispense with the convenience of the service culture of other countries.

At the same time, in many families traditional structures are disintegrating. The academically trained lady of the house is no longer satisfied with the role of chief nurse and bottle-washer, preferring instead to pursue (with some vigour) her own career and personal agenda. Even in her role of mother, she seeks to act in a professional way (only the best!) and recourse to services provided by other professionals is the only way to satisfy the standards she has set.

Time has become the most cherished commodity and one for which this new generation is prepared to pay, which is why even in Germany a robust service sector is now growing up. The younger generation is accustomed to comparing products and yields in a critical way and perfectly pre-



Photo: proValue consult



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pared to change banks if the one next door offers additional services that advance the prime objective: gaining time by saving time.

Having to offer additional services to customers should not be regarded by banks as mere drudgery but as a blessing and an opportunity. The provision of services, because of their personal nature, is conducive to the forging of emotional bonds – far more so than are good products or solid financial advice – provided, always, the thing is done well.

Within major companies, a class of managers is emerging that has learnt from its experience abroad that the provision of additional services can be a decisive factor in holding onto existing customers as well as finding new ones. By ‘additional services’, I mean something more substantial than just entertaining (the run-of-the-mill free tickets and hospitality marquees at golf tournaments, invitations to private showings etc.)

In the USA and England, banks already have their own “Convenience Departments” devoted exclusively to the private welfare of their best customers. Banks establish programmes for wealthy women that have very

little to do with finance. **For small, carefully selected target groups, banks design lavish events most of which fall into either of two categories: “Investments of Passion”** (business jets, yacht management, private vineyards or golf courses...) or “Family Governance” (with titles like “Personal Security”, “Family Office versus Private Banking” and “The Best Education for your Children”).

To the upwardly-mobile “new money”, this type of service is worth its weight in gold.

Such people do not have the experience of generations to draw upon and are grateful for whatever sound advice you can offer them. The provision of comprehensive, individually tailored services of the type in which convenience departments specialize (finding a boarding-school for the daughter, a rare claret, a vintage car, a Chinese-speaking nanny...) creates a deep, personal bond with the customer, and the leading banks abroad, **if not yet in Germany, have understood that it is not with their new customers so much as with their long-term ones that the real profit lies.**

When it comes to the management of personal portfolios, the preferred term nowadays is “Assets under Management”, since

wealthy private customers nowadays tend to divide up their capital between several banking institutions and therefore have multiple portfolios. The more satisfied a client is, however, with the services offered by any one of these banks, the more likely it is that any further assets that come his or her way will end up in the portfolio managed by that bank. Furthermore, it is the recommendations of satisfied customers that play the most decisive role in influencing new customers to join one bank rather than another.

Of course, many banks and major companies in Germany will tell you that they do all this already for their leading customers, but the reality – as those same customers will testify – is very different, and if you study the budgets of the enterprises in question at all carefully you will see which of them is telling the truth.

The new generation of managers does understand the difference between the type of services being offered elsewhere and those available here, but at board level the point hasn't yet sunk in, and in many banks it will be some time yet before as much attention is devoted to relationship management as to product development and before success is

measured in customer satisfaction rather than in the number of new customers acquired. Whilst at board level, the budget focus is still on the development of new products and the acquisition of new customers, middle-level management is now increasingly aware of the value of providing services to existing customers – albeit, still, on a comparatively minor scale.

The time has come, therefore, for small, energetic agencies willing and able to provide imaginative support to major companies and banks and take over the tasks that due to budget constraints such institutions are currently unable (or unwilling) to perform. Many banks are still hoping against hope that the trend I have been describing will somehow pass Germany by. But the truth is: there's no stopping it.

ProValues Consult, which is run by Alexander Schwarzhaupt, provides support to banks and family offices in all activities related to the private welfare of their best customers.

For more information, visit:
www.provaluesconsult.com





Design Dubai

An El Dorado for the creative?

Dubai has its strategy for getting the world's attention fully worked out, as those of you who read the last issue of Productpilot Community Magazine will be aware. After architecture, the emirate is now looking to make an impact, too, in the world of design. The International Design Forum at the end of May marked the start of this initiative. The high-calibre VIP list included Professor Dr Peter Zec, the initiator of the red dot award, who sees Dubai as potentially an El Dorado for the creative.



Sheikh Hamdan Bin Mohammad Bin Rashid Al Maktoum, President of the Executive Council of Dubai and patron of the International Design Forums, in conversation with Professor Dr. Peter Zec.

Photo: red-dot-online



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How much importance historically has been accorded to design in the Arab world? How conscious are Arabs today of design? And what can be done to raise their design consciousness?

Prof. Dr Zec: The Arab world has yet to really take on board the notion of design. Design has been bought in from the West, without this creating anything you could call “design consciousness”. One has the sense now, though, that the time is ripe for the Arab world to develop a design consciousness of its own.

Can Arab design, in your opinion, ever find an idiom that is truly innovative and modern while at the same time respecting the cultural traditions of the region?

Prof. Dr Zec: It won't be easy. In the era of globalisation, there has been a tendency for regional cultural traditions to fall by the wayside, but that is not what is happening here in Dubai. This is a city that has been reinventing itself for more than thirty years, so it isn't a case of preserving what exists, but of creating something intrinsically new. What belongs to the past in any case makes a poor foundation for the future. To us this

is self-evident, though elsewhere in the Arab world the point has yet to be grasped – which is perhaps why their vision of the future is so different from the future we envisage.

What measures do you feel should be taken to support young Arab designers and ensure they receive an internationally competitive design education?



Photo: red-dot-online

Prof. Dr Zec: The best thing, if at all possible, would be to rethink design altogether, with the focus this time on the future. All things are possible in a world not hide-bound by tradition. Just as the Bauhaus built an entirely new aesthetic of industrial culture from the bottom up, we too can and must start from scratch. This means design here has to re-invent itself with the development of new industries and economic sec-

tors. With this in mind, we need to attract the finest visionaries to the region. Dubai has the potential to become an El Dorado for the creative, because it offers them a clean slate. The same opportunity to innovate exists incidentally in the area of design education and other future-oriented courses of study.

Your first project as ICSID president was the “World Design Capital”, a competition held every two years open to cities all over the world in which design has been used successfully to restructure and refashion the urban landscape. How high do you rate Dubai's chances of winning this title?

Prof. Dr Zec: If Dubai continues to display the same assiduity in the pursuit of design development as it has in the last few years, there is every chance it will win by a clear margin, if not next time around, then the time after that.

The full interview can be seen at:
www.red-dot.de



Design Plus

The Rewards of Design

Added value through design. One of the key tasks of design is to enhance the value of products. In the crowded market for the finer things in life, it is the so-called 'soft factors' such as attractive styling and emotional appeal that to a great extent determine purchasing decisions and the strength of customer loyalty.

Design is most successful in enhancing value when it is strong conceptually: when it enhances the utility of a product or brings ancillary benefits of real substance. Also of consequence are product-related factors such as innovative production techniques, new materials, environmental impact and social responsibility.

“Not for nothing did the initiative Form und Leben back in 1985 single out these very factors as criteria for the international Design Plus award, anticipating by several decades the tenor of the current debate about value and added value. For design has always been about more than just styling.

Design conditions the overall value of a product,” wrote Dr Michael Peters in the foreword to the Design Plus Ambiente catalogue in 2007.

The Design Plus award was inaugurated in Frankfurt in 1983. The competition extends over four separate trade fairs Ambiente, Light+Building, ISH and Material Vision with the prize-winning products from each gathered together to form a special exhibition.

The competition for the Material Vision is in progress at the moment. To download the Design Plus catalogue, [click here](#).

DESIGN PLUS

The following awards and prizes are presented at events staged by the Messe Frankfurt:

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- Anuli Award (Paperworld)
- Architecture + Technology Award (Light+Building)
- Automechanika Innovation Award (Automechanika)
- Avantex-Innovationspreis (Avantex)
- Beautyworld-Cup (Beautyworld)
- Design Plus (Ambiente, Light+Building, ISH Material Vision)
- Designpreis der Bundesrepublik Deutschland)
- Designwettbewerb für Gruß- und Glückwunschkarten (Paperworld)
- Deutscher Musikinstrumentenpreis (Musikmesse)
- Form (Tendence Lifestyle)
- Frankfurter Musikpreis (Musikmesse)
- Hessischer Staatspreis für das Kunsthandwerk (Tendence Lifestyle)
- Innovationspreis Architektur und Technik (Light+Building)
- Innovationspreis Creative Impulse (Paperworld)
- Innovationspreis Textil & Objekt (Heimtextil)
- Klavierspieler des Jahres Award (Musikmesse)
- Lights of the Future (Light+Building)
- Musikmesse International Press Award (Musikmesse)
- Opus – Deutscher Bühnenpreis (Prolight+Sound)
- Sinus – Systems Integration Award (Prolight+Sound)
- Techtextil-Innovationspreis (Techtextil)
- Textile Strukturen für neues Bauen (Techtextil)



Design Governance

10 attributes of good design
(by which what is in fact invisible
can be recognized)

Good design is innovative.

1

Good design is honest.

6

Good design
enhances a product's utility.

2

Good design lasts.

7

Good design
is aesthetically pleasing.

3

Good design reflects
clear thinking and sedulous
attention to detail.

8

Good design makes
the use of a product intuitive.

4

Good design
is environmentally friendly.

9

Good design is unobtrusive.

5

Good design
is as little design as possible.

10

Source: [Dieter Rams](#): Fundamental precepts
for the Braun design department.



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Greed is good!

All becomes green. All becomes good. Suddenly everyone wants to make peace with Mother Earth. Who would have thought it? Caught on the horns of a new dilemma – how to maintain living standards whilst conserving resources – mankind is jettisoning the “Greed is Good” credo. New products reflect the new Zeitgeist. You can see them already at the fairs.

Almost every week, the press – from Business Week to Vanity Fair – reassures us that the world can still be saved. The hyping of themes like the morality of markets and the sustainability of products forges alliances that hardly anyone would have thought possible a few weeks ago. The American society journal Vanity Fair publishes a “Green Issue” and Gerhard Amann – one of the jurors, incidentally, of the Messe Frankfurt's Design Plus award – follows suit with a green issue of H.O.M.E. of which he is the editor-in-chief.

Everyone wants to make peace with Mother Earth. And this time round it's clear we will each have to conclude a separate peace. Little confidence remains in the ability of politicians to solve the world's problems alone. A do-it-yourself approach is needed. According to Spiderman producer Laura Ziskin, one of the instigators of last year's ‘Green Oscars’, Americans understand already that they will have to break their dependency on oil and coal: “We must lead by example,” she says. “I hope a movement will arise and get stronger and stronger.” ▶





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(Der Spiegel) At the same Oscar gala, Al Gore's disaster documentary An Inconvenient Truth wins the prestigious award and, with it, worldwide recognition.

Programme-conscious America, which with the sudden end to the Cold War and the trauma of 9/11 lost its great theme, "Unlimited Freedom", has awoken. **In the coming years, we will have a "Green America"** to reckon with, as the dictates of Ecological Correctness acquire ever greater moral force. A new wind is blowing – in people's minds, along supermarket shelves, across the shop-floor – and it will change the world. America is with us again. And even those eco goody-goodies (and eco-tech market leaders) the Germans will experience a 'green miracle' akin to the economic one they lived through in the post war years.

Green themes are changing the world economy. **It cost Toyota only a 100 million euros**, reputedly, with its campaign for the hybrid Prius, to wrest technological leadership from the German automobile industry – at least in the eyes of consumers. Green themes in marketing affect market share, and even on the floor of the stock exchange, ecological criteria are now factored in when



assessing the worth of companies. Any company skating on thin ice, ecologically, is jeopardizing future sales, and perceived risks of this kind therefore drag down the value of its stock. New business consultancies specialize in the drawing up of eco balance sheets, whilst others sell sinners eco-indulgences that go towards the financing of reforestation schemes. **Agencies that rank companies in terms of the social impact of their products and production methods have long been with us.**

"Every social problem is a business opportunity" The profundity of Nobel Peace Prize winner Mohammad Yunus's aperçu is only now becoming evident. The world is ripe for Eco 2.0. A German think tank recently published a study that assessed the chances. "The muesli-eaters are becoming

market leaders. Those pursuing alternative lifestyles have become the new avant-garde. But the new ecologists are not po-faced do-gooders but an open-minded, life-affirming third of the population that in the coming years in all probability will constitute the majority of our society," wrote futurologist Dr Eike Wenzel of the Zukunftsinstitut.

Euphoria aside, a third is no majority, but in terms of purchasing power, it might as well be. Those currently embracing so-called **Lifestyles of Health and Sustainability (LOHAS)** are among the most affluent members of society, as the Goethe Institute noted in a recent dossier, devoting an **audio podcast** to the same theme.

LOHAS immunises against the "Greed is Good" mentality. Quality rather than discounts now guide purchasing decisions. The pleasure principle has played itself out. Values are again valued. Authenticity and truthfulness are again respected. Things felt to have some spiritual value will sell better from now on than the cheap and the banal, and personal commitment will count for more than representation through institutions. The Internet offers all of us access to information and increasingly, too, the tools (voting, ranking, mailing, blogging...) to

express our own views forcefully as well as our support for those of others. The globalisation of markets and the networking of communication make us aware of a world in which we live (of necessity) together, and in which problems increasingly must be shared, and this creates a new sense of responsibility.

A new mindset is becoming prevalent that transcends social milieus and age groups. For the truly rich, money is no longer the be-all and end-all of existence but simply a means to an end. But to what end? Once it was collecting art. Now it's the environment and the relief of poverty. Those who work, want not only a salary but for their work to mean something. And those in a position to treat themselves, strive for the luxury of the individual, for unmistakable personal experiences, which they hope at the same time will cause as little harm as possible.

In the new eco-scene, inventive genius, social competence and joie de vivre are all combined. Grounds enough for eco-optimism and to exploit the associated market opportunities. The deck has been reshuffled worldwide. Sectors of industry are losing their contours, and space and networks are being created for green new business.



Design for all

The new global networks

Design is improving the quality of life all over the world. Globalisation and talk of sustainability have made us conscious once again of the social dimension of design in a way we haven't been since the days of the Bauhaus.

Design For the Other 90% | Cooper-Hewitt, National Design Museum

http://other90.cooperhewitt.org/

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DESIGN FOR THE OTHER 90%

ABOUT THE EXHIBITION EVENTS BLOG RESOURCES

SHELTER HEALTH WATER EDUCATION ENERGY TRANSPORT

EXPLORE THE MAP
Find objects used around the world by selecting a region on the map.

A REVOLUTION IN DESIGN

"The majority of the world's designers focus all their efforts on developing products and services exclusively for the richest 10% of the world's customers. Nothing less than a revolution in design is needed to reach the other 90%."
—Dr. Paul Polak, *International Development Enterprises*

Designers, engineers, students and professors, architects, and social entrepreneurs from all over the globe are devising cost-effective ways to increase access to food and water, energy, education, healthcare, revenue-generating activities, and affordable transportation for those who most need them. And an increasing number of initiatives are providing solutions for underserved populations in developed countries such as the United States.

Encompassing a broad set of modern social and economic concerns, these design innovations often support responsible, sustainable economic policy. They help, rather than exploit, poorer economies; minimize environmental impact; increase social inclusion; improve healthcare at all levels; and advance the quality and accessibility of education. These designers' voices are

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Doing more with less
CYNTHIA E. SMITH

The Buckminster Fuller Institute has announced an annual award named in honor of the innovator has been described as a "philosopher of shelter"...

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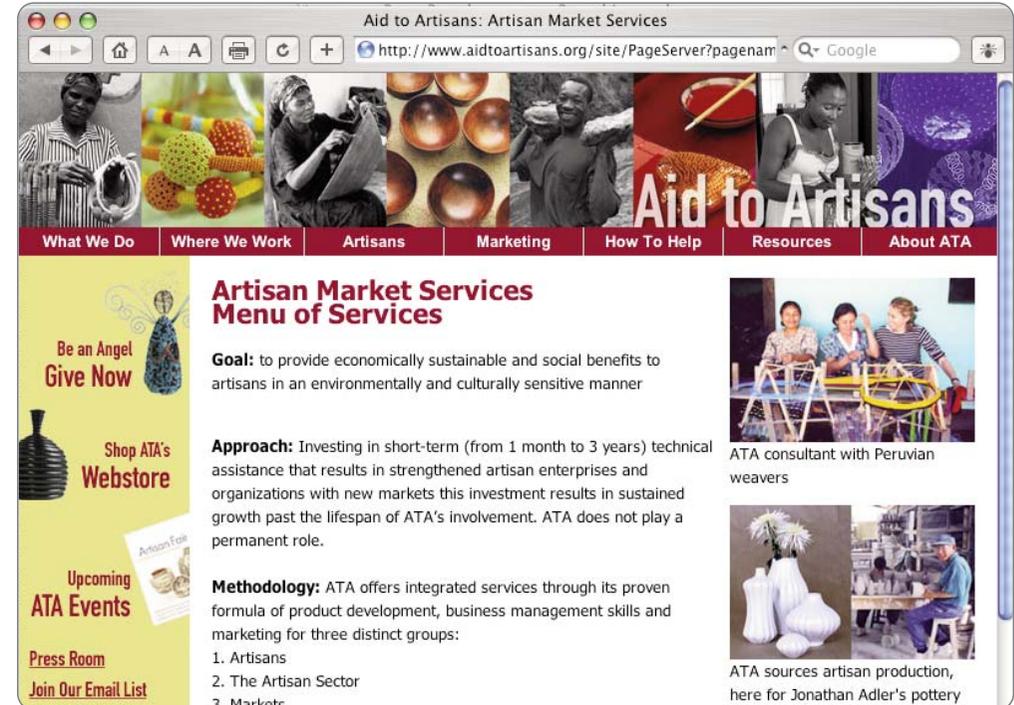
On the product design level, the celebrated US design institution Cooper-Hewitt has created an exhibition called “[Design for the Other 90%](#)”, the website for which demonstrates by means of examples drawn from all over the world how design can be a dynamic force in saving and transforming lives by devising cost-effective ways, for example, to increase access to food and water, energy, education, healthcare, revenue-generating activities and affordable transportation for those who most need them.

The Internet, too, has a role to play: building plans for provisional shelters that have proved their worth elsewhere can now be downloaded swiftly by relief workers in disaster-hit areas. It is far from the case that all the problems arise in the underdeveloped world and the solutions to them in the developed one; in reality, wherever in the world problems arise, there are experts devising useful products to deal with them, and these are now finding their way onto the world market.

[Li Edelkoort](#), the world-famous Dutch colour and trend researcher, is one of the mainstays of [Aid to Artisans](#), a non-profit-

making organization that offers practical assistance to artisan groups worldwide, working in partnerships to foster artistic traditions, cultural vitality, improved livelihoods and community well-being. Through collaboration in product development, business skills training and development of new markets, Aid to Artisans provides sustainable economic and social benefits for craftspeople in an environmentally sensitive and culturally respectful manner. Through the Heartwear label, Edelkoort and partners also cooperate with and help to distribute the products of handicrafts workers in North Africa.

Arts and crafts have also acquired a new fascination in post-industrial societies in which production is largely automated or has been exported to other regions of the world. “Ethno-styles” are enjoying a sustained boom, being well suited to a consumer culture greedy for products that inspire or stimulate the imagination by demonstrating the viability of radically different ways of being. Colours, forms, structures and textures from other cultures have long been important sources of inspiration for textile and fashion designers in the design capitals of the developed world.



With this fascination, there is a growing awareness that such skills are worth nurturing and preserving; that the secret of creating something of value with one's bare hands and a few basic tools represents an important part of the world's cultural heritage. As well as that, of course, the demand for the products of such labour provides work, food

and a perspective to millions of people. Aid to Artisans offers professional advice to handicraft workers throughout the world, using the most modern techniques of trend and market research to lower the hurdles for entry into the markets of the developed world with more, thankfully, than just souvenirs and airport kitsch!



Design Material

Material Visions for Tomorrow

Material is and always has been a central theme in design. Old hat, in fact. What makes the subject so exciting now, however, is the explosion of scientific knowledge that we are witnessing at the present time. The mission of new information services and events like Material Vision is to keep pace with scientific developments and make the information both available and intelligible to designers and companies.



Photo: Angelika Kroll-Marth



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Photo: Messe Frankfurt / Pietro Sutura / Frankfurt

With the increasing cooperation between disciplines within the natural sciences as well as between natural scientists and engineers, new and fascinating material properties are coming to light on an almost daily basis – properties that could revolutionize industry and alter consumer behaviour.

We thought, for example, that we knew all there was to know about paper, but visitors to **Nicola Stattmann's** “Paper Lab” at this year’s Design Annual were astounded to learn otherwise. Together with the mate-

rial information service **Material Works**, Ms Stattmann had put together a special exhibition to demonstrate that this raw material, which has been with us for thousands of years, in fact has hitherto unsuspected properties. Paper is aesthetically pleasing, ecologically sound, flexible and stable as well as being available in large quantities; all this we knew before; but what happens when photovoltaic properties are imparted to it, when it is treated by laser beams, or transformed into a ceramic in a kiln? The answer is that it acquires new properties that could form the basis

for new products in the **markets of tomorrow** – provided there are designers with the nous to seize upon the possibilities offered.

The Munich-based lighting designer **Ingo Maurer** was one of the first to make systematic use of new materials and technologies in his creative work. Maurer is not content to rely solely upon personal inspiration; when it comes to the properties of materials and new technology, no one is better informed. His trade fair booth looks more like Gyro Gear-loose’s workshop than a simple showplace for new products. He has taken low voltage technology, for example, and developed a new and aesthetically appealing product idiom; currently he’s working on OLED-based luminaries; and, not least because of his openness to new technology, he must be considered the greatest pioneer and material researcher in the industry.

Material ConneXion is a material information service that is not tied to the needs of any one industry. Originally a materials library or museum founded by George Beylerian in New York in 1997 – a repository of samples of innovative materials for the edification of researchers and developers working for interested industrial concerns –

materialvision



it proved so successful that branches soon opened in Milan, Cologne and Bangkok. Nowadays, it also makes information **available online**, obviating the need in certain cases to visit the museum.

Material Day at the Design Annual also served to pave the way for another upcoming fair: **Material Vision** on the 22nd and 23rd November 2007 in Frankfurt am Main. Material Vision is a trade fair accompanied by a conference and provides a forum for the presentation of modern materials and material technologies at the preproduction stage, its core target groups being product developers, industrial designers and architects.



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Design Klicks

Swarm intelligence –
towards a new language of images



An experiment in the search for a new aesthetic” is how the creators of DesignKlicks define their project. It is a web site to which professional designers can upload their work for evaluation by the general public.

DesignKlicks is therefore an invitation to designers to share their visions. Professional photographers, illustrators and architects, are able to use it as a sounding board for work employing innovative visual idioms, that evinces personal associations, or in which they have captured moods they feel are inspirational, as well as to share interesting structures, new shapes or colours they hope might appeal to us – tomorrow if not today.

It was on the 2nd June 2005 that Hamburg's Trendbuero launched its web experiment in what it called 'swarm intelligence'. Two years on, DesignKlicks is the most fascinating platform for the analysis of trends in design and aesthetics on the entire Internet.

Swarm intelligence is being employed here to predict the aesthetic trends of tomorrow. The images are also displayed in what is called 'semiometric space' between poles labelled 'Desire' and 'Control' as well as 'Harmony' and 'Conflict' to create a kind of visual mood barometer.

To establish the basis for the semiometric space being used here by Trendbuero as a values map, images provided by the creative avant-garde are arranged in three-dimensional space that can be explored intuitively. At the same time, the motifs, which their creators have labelled with value assignments, can be evaluated by users of the site according to their personal tastes.

6,500 images, seven categories

Life & Style – images contrasting urban life with the bucolic idyll

Reality reloaded – images in which the lines between reality and artifice are blurred

Structures – structure and order in the chaos of the world

Glamour and fashion – modern fairy tales

Morbid style – Guantanamo and Abu-Ghraib have left tracks in the visual memory

Crossover – exchanging picture languages, times and styles

Beauty for ever – sex sells and the allure of the female is eternal

This not only provides pointers to emerging aesthetic trends but also allows the yearnings of society as well as brand values to be laid bare and presented in an inspiring and innovative way to assist product design, marketing and advertising.

You will find an evaluation of the images from Trendbuero [here](#).



DesignPilot

Personal shopper with a purpose

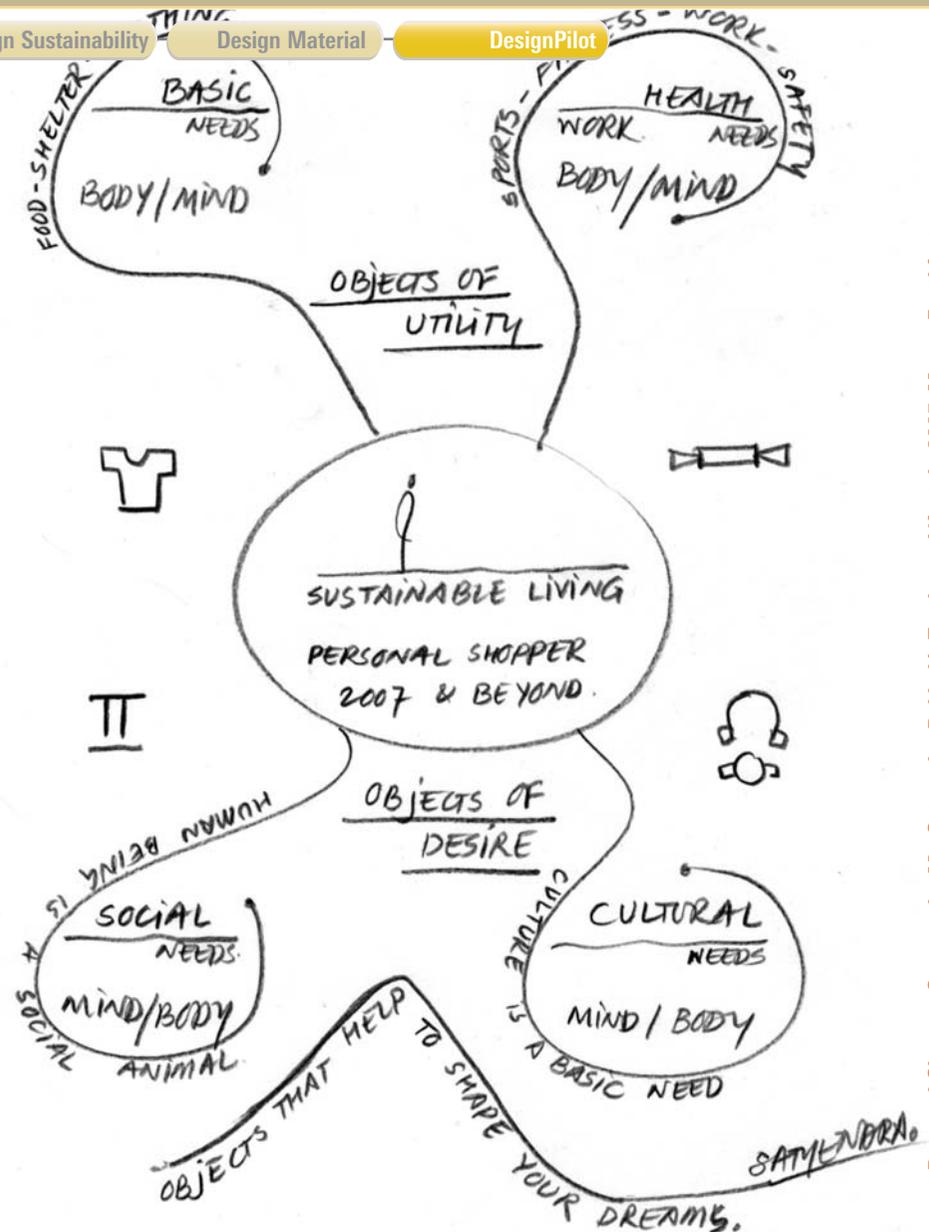
Many trend-setting celebrities would be nothing of the kind were it not for their personal shoppers. These are professional buyers and consultants who wade tirelessly through the brand and fashion jungles, armed with nothing more than an unerring sense of style, and return from such expeditions with a selection of products from which their customers can make the final choice.

Satyendra Pakhalé of Amsterdam has done much the same thing for the **Tendence Lifestyle** 2007.

In the run up to the fair, Satyendra has been out and about visiting exhibitors and putting together the 'ideal product mix' for an imaginary customer. His presentation should give trade visitors a sense of what the world of the style-conscious consumer looks like, as well as providing them, hopefully, with inspiration for their own **personal shopping** sprees at the fair.



Pakhalé's virtual customer is convinced that the modern consumer should be environmentally aware and guided in his purchasing by a sense of purpose and responsibility. "There needs to be a fresh debate about sustainability in design," writes Pakhalé. "To arrive at this selection, in which I have tried to give voice to this conviction, I have had to sift through trillions of products from all over the world, guided by two principles: sustainability and cultural sensitivity. We can no longer afford to buy cheap things."



Personal Shopper Concept by Mr. Satyendra Pakhalé. Tendence Lifestyle 2007, Messe Frankfurt



Design Weekend

Simplify your life! Hotel Le Corbusier

Designhotels offer design as an experience. Dating back to 1952, the Hotel Le Corbusier in Marseille is one of the pioneers of the breed. Not, of course, that it was intended as such. Originally, it was meant to provide little more than standard accommodation. Design history, however, had other ideas...



Photo: Angelika Kroll-Marth



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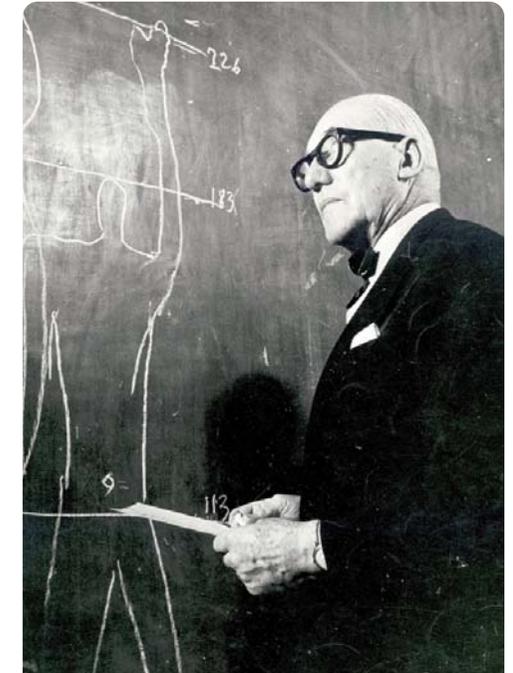
The **hotel** is tucked away on the third and fourth floors of the *Unité d'habitation* completed by the architect Le Corbusier in 1952. It's been going, in fact, for 55 years, but was only taken over by Dominique and Alban Gérardin three years ago, since when they have gone to a great deal of trouble to bring the rooms into line with modern standards of comfort whilst

respecting assiduously the original spirit of the building. This year, the sedulous work of restoration was completed and the last rooms renovated. Just as well. The time it has all taken and the arduous task of tracking down suitable accessories and furnishings were beginning to tax the Gérardins' enthusiasm for design – not to mention the hotel itself.

Le Corbusier, the Swiss master builder, was one of the most important architects and designers of the 20th century. With his heavy horn-rimmed glasses and round lenses, he remains a much-imitated style icon. An able propagandist whose persona shaped the way an entire generation thought about architects, his influence – initially confined to the French-speaking world but later internationally – was immense.

Having said that, his legacy – the concept of the functional, automobile-friendly city – is the subject of bitter controversy to this day. **It is inevitably Le Corbusier's ideas that are blamed whenever the Paris banlieues go up in flames**, and scarcely a single exhibition in over twenty years has been dedicated to his work. Now, however, the **Vitra Museum** in Weil am Rhein is marking the 120th anniversary of his birth with a retrospective that has already been shown in Liverpool and can currently be seen in Rotterdam.

For a long time (and totally unfairly), the epithet 'misanthropic' attached to Le Corbusier's architecture, which was far from its intention. In *La Charte d'Athènes* (1933), Le Corbusier set out guidelines designed to ease the world-wide housing shortage, arguing



The Vitra Museum is offering a major retrospective to mark the 120th anniversary of his birth.

Photo: Vitra Museum

inter *alia* for compact living quarters set in gardens or parkland and for an industrialisation of house-building with a view to reducing to a minimum construction costs (and thereby rents) for those in need of accommodation. ▶



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L'unité d'habitation verticale in Marseilles embodies Le Corbusier's vision of a social environment: a vertical community of 18 floors, built on pillars to free the ground beneath for other uses. The roof, too, offers the 1,800 residents a place to relax. The same plot, in other words, is used three times over – a level of efficiency to which today we would attach the accolade 'sustainable'.

On the third floor, a hotel, a restaurant, a bakery, a supermarket and a bookshop enclose a wide foyer flooded with light. Here, the floor-plan and room usage have scarcely changed in over 50 years. The roof is a concrete landscape in which a gymnasium, a jogging track running round the perimeter, a paddling pool for young children and sun beds are integrated, along with picnic areas and small stages for cultural events. The roof garden offers a breathtaking panorama of the city and the Bay of Marseilles.

The economy of space of the entire building and in particular the interiors reflects the application by the architect of his own concept of the 'modulor', with the smallest hotel rooms anticipating in their austerity the cells

of the Dominican Monastery of Sainte-Marie-de-la-Tourette in Abresle near Lyon upon which the architect embarked the following year.

Indeed the whole hotel has something of the monastery about it. It's a place to retire – albeit briefly – from the world and take stock. The sheer absence of clutter has a restful effect on visitors conscious perhaps of carrying too much useless baggage with them through life. "Simplify your life!" is the message, the idea being that the systematic reduction to the essential and the functional frees up space in the head. To spend time here is almost a spiritual act – a cleansing from all superfluity. There is nothing to distract the attention.

In designing *La Cité Radieuse* (as the *Unité d'habitation verticale* is also known), Le Corbusier aimed, as he put it: "To furnish in the silence, the solitude, facing the sun,



Foto: Angelika Kroll-Marth

the open space and the verdure, a lodging that would be the perfect receptacle for a family", the families in question being those of construction workers rebuilding Marseille's war damaged port. But the intended occupants spurned the offer, leaving it to Marseille's professional classes to snap up the building's split-level apartments; **which brings us to one of the paradoxes of this type of minimalism:** that you have to be – in a sense – "rich" to really appreciate the radical

simplicity of it all; the poor have other dreams, and it was perhaps Le Corbusier's failure to realize this that has tarnished what would otherwise have been a great reputation.

A stay in the Hotel Le Corbusier is rather like a cruise on land. The *Unité d'habitation* looms over the urban landscape like an ocean liner, and on-board life is not lacking in variety. The restaurant **Le Ventre de l'architecte** with its young chef,

Jeremy *Bigou*, makes its own culinary contribution to the overall design experience. Whereas conventional hotels trigger an irresistible impulse in their guests to get out and discover the town, guests at the Hotel Le Corbusier readily abandon all thoughts of escape. Just being there is an end in itself.

The cheapest room is 59 euros; the menu, 50 euros.



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“With more exhibitors and seven per cent more trade visitors than two years ago, this year’s Techttextil and Avantex fairs were the largest in their history as well as the most successful, with both exhibitors and visitors giving both events top marks in terms of quality of business done”, said

Detlef Braun, Member of the Board of Management of Messe Frankfurt, summing up the results of the biennial fairs. Fifty-four per cent (compared with forty-six in 2007) of all trade visitors came from outside Germany – mainly from Europe, North America and Asia: [here](#).

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Clariant International Ltd. Technical Textiles
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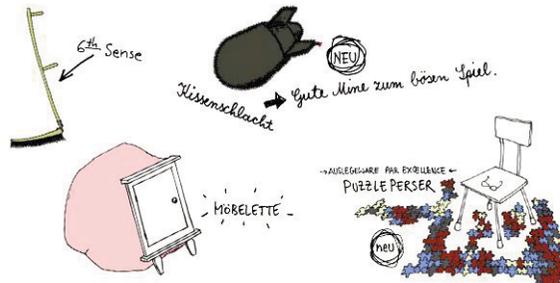
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talents DER STOFF WECHSELT.
Tendence Lifestyle Internationale Frankfurter Messe 24.-28.AUG 2007 Frankfurt am Main



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Besucht uns auf der Sondershow **talents** in Halle 6.1 E70.
Bitte leitet diese Einladung an interessierte Freunde oder Geschäftspartner weiter.
Visit us at the newcomer show talents in hall 6.1 E70.
Please forward this invitation to your friends and business partners.

Herzlichen Gruß,
Best wishes,

Invitation to the editors: Katrin Sonnleitner, a designer from Karlsruhe, invites you to "Talents"

Setting the tone in terms of design – that’s the aim of the young designers exhibiting in the “Talents” sections of the Tendence Lifestyle fair. “Talents” is an initiative designed to encourage newcomers. International design bureaus, university graduates and students will all be presenting designs, prototypes and ideas for which they are looking for partners in industry and commerce. In all, some 44 booths and two larger areas are being made available to the youngsters. In the Talents area in Hall 6.1, the focus will be upon furniture as well as industrial and product design, whereas the one in Hall 8.0 will be devoted primarily to jewellery and personal accessories.



Photo: Messe Frankfurt Exhibition GmbH / Pietro Suteria



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Talents in Hall 6.1 E70

Dewa Bleisinger
Niemeyerstr. 9
30449 Hannover / Germany
mobile: +49 173 6170007
info@dewadesign.de
www.dewadesign.de

David Burel
18 rue Gabrielle
75018 Paris / France
phone: +33 1 77134695
mobile: +33 607 299799
contact@davidburel.com
www.davidburel.com

Gabriela Chicherio
Schnabelrain 3
CH-8832 Wilen / Switzerland
phone: +41 76 3652549
gabriela@chicherio.com
www.chicherio.com

ComuniStar
Marian Lassak
Stozok 267
Detva ZIP 962 12 / Slovakia
mobile: +421 907 305 026
Peter Jakubik
Laca Novomeskeho 18



Module rack.
The new plug-in system* lets users adjust the rack format to suit their needs as well as allowing for easy expansion. No tools are needed to assemble the rack. Customers determine for themselves the number of modules they want and can combine the surfaces freely. In this way, each rack is unique.

* registered Trademark

lessing.produktgestaltung
Christian Lessing
Fliednerstr. 32
40489 Düsseldorf / Germany
phone: +49 211 405 89 21
mobile: +49 178 788 52 82
info@christianlessing.de
www.christianlessing.de

Presov ZIP 08001 / Slovakia
mobile: +421 907 3132 028
Roman Ficek
Olesna 671
Cadca ZIP 023 52 / Slovakia
mobile: +421 949 318 239
comunistar@gmail.com
www.comunistar.com

Designlubloy Zoltan Lubloy
Szeremi ut 37.
1117 Budapest / Hungary
phone: +36 1 2042176
mobile: +36 20 4414094
info@lubloy.hu, www.lubloy.hu

Marco Dessi
Kaiserstr. 48/59
1070 Wien / Austria
phone: +43 676 6137230
md@marcodessi.com
www.marcodessi.com

Tobias Fränzel
Cranachstr. 1
99423 Weimar / Germany
mobile: +49 176 20187550
info@tobiasfraenzel.com
www.tobiasfraenzel.com

Steffen Kehrle
Industrial Design
Schönhauser Allee 68

Pelemelesysteme
Nils Righbers
Große Seestr. 42
60486 Frankfurt
phone: +49 69 15611844
mobile: +49 170 5560893
info@pelemelesysteme.de
www.pelemelesysteme.de

Every day, people consciously and unconsciously collect all kinds of different impressions of what is going on around them. Sometimes they find it difficult to sort and store these impressions for future references. The pelemele-system is a modular organiser system, which comes complete with archiving tags and bags, a disposable camera and a notebook, making it the perfect tool for preserving and archiving impressions.





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Nordprodukt
Grisella Kreiterling +
Tomke Biallas GbR
Hütten 49
20355 Hamburg / Germany
phone: +49 40 982682-32,-36
kontakt@nordprodukt.de
www.nordprodukt.de

Glove for parents. Material: loden, cotton cuff Colour: two-tone. No more cold fingers. Slip quickly into mum's glove and hold her hand. Lovely and warm and snug. Allows parents to keep a firm hold of their children – even in the coldest weather.

10437 Berlin / Germany
mobile: +49 172 7233467
sk@steffenkehrle.com
www.steffenkehrle.com

Sandra König
Ottenhäuser Str. 17
75305 Neuenbürg / Germany
phone: +49 7082 414318

mobile: +49 163 1437139
sanig.pf@gmx.de
www.koenig-sandra.de

Manuela Michalski
Lübeckerstr. 43
10559 Berlin / Germany
mobile: +49 176 29848838
mmichals@hfg-karlsruhe.de

Katja Montag
Wilhelm-Tell-Str. 43
32427 Minden / Germany
phone: +49 571 56169
mobile: +49 178 7294793
katja.montag@gmx.de
www.souvenary.de

Laure Pennanéac'h
2 Rue du Moulin
08250 Champigneulle / France
mobile: +33 620524472
lorpennaneach@hotmail.com
Pépin Le Malin Arnaud,
Clément et Grégoire Benoît
22 rue de la bascule
35000 Rennes / France
phone: +33 2 23461957
mobile: +33 681 417541
mail@pepinlemalin.com
www.pepinlemalin.com

Katrin Sonnleitner
Der Stoff wechselt
Hirschstr. 45
76133 Karlsruhe / Germany
phone: +49 721 2083151
mobile: +49 176 62048104
info@katrin-sonnleitner.com
www.katrin-sonnleitner.com



Anne-Marie Herckes
20, Mélicksheck
6214 Consdorf / Luxembourg
phone: +352 691 782594
contact@anne-marieherckes.com
www.anne-marieherckes.com

Minature Couture. Anne-Marie Herckes proposes a miniature couture collection of interpretations of well-known fashion icons and must-haves: reduced - both literally and figuratively - to its simplest, most naïve expression, clothing treated as a vignette becomes an attribute. For this fall-winter 2007 season the choice fell on the ever-modern quilted Chanel-bag, the famous 2.55. In different metallic leather-variations, it can be attached to your mobile phone, bags or clothes. Accompanied by an interpretation of the same label's classic tweed jacket, it becomes a brooch that you can pin anywhere on your outfit.



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Studiobo Chaiyapruk Tongcham + Panatda Manurasda
123/207 Bangpia Bangphli
Samutprakarn / Thailand 10540
phone: +66 86 6165744
studiobo@studiobo.com
studiobo@hotmail.com
www.studiobo.com

Studio Gorm
John Arndt + Wonhee Jeong
Mijnsherenplein 52 A
3081 CT Rotterdam /
The Netherlands
mobile: +31 643271482
mobile: +31 614577584
mail@studiogorm.com
www.studiogorm.com

Nienke Sybrandy
Johan v.d. Keukenstraat 178
1087 AZ Amsterdam /
The Netherlands
mobile: +31 6 19504898
info@nsybrandy.nl
www.nsybrandy.nl

Under the name PinkPomp, design graduate Jenna Brommer designs and manufactures jewellery, products and accessories. She makes use of everyday articles and materials, as well as conventional components to develop her ideas, drafts and conversions.



PinkPomp not only uses precious metals such as silver and gold, but also jewels, textiles and plastic. Jenna Brommer likes to play with clichés, taking something familiar but placing it in a novel context, thereby challenging tradition and leaving room for the new. Her work should be viewed with a sense of humour.



PinkPomp - Jenna Brommer
Galerie Elb, Lindenstr. 142
40233 Düsseldorf / Germany
phone: +49 211 54149879
mobile: +49 173 2788379
post@pinkpomp.com
www.pinkpomp.com



Talents in Halle 8.0 H32

Dachs Dessert – bestickend schön. Doreen Borsutzki
Metzgergasse 2
96450 Coburg / Germany
phone: +49 162 3092945
info@dachsdessert.de
www.dachsdessert.de

Designshot Verena Arens
Zum Schulzenhof 6
59514 Welver / Germany
phone: +49 2921 9817931
mail@designshot.de
www.designshot.de

Nadia El Aidy
Kulmbacher Str.4
10777 Berlin / Germany
phone: +49 30 41769874
mobile: +49 177 4720430
schlussverkauf@gmx.de
www.nadiaelaidy.com

escultorica
Emperatriz Lezama
Graebestr. 4
60488 Frankfurt / Germany
mobile: +49 174 8711869

mobile: +49 173 6741626
elezama@escultorica.com
www.escultorica.com

Fio Maravilha
Luciana Toledo Piza
Via Baghella, 5
46019 Viadana / MN / Italy
phone: +39 0375 781940
fiomaravilha-italy@hotmail.com
www.fiomaravilha.com

Rita Franze
Elbinger Str. 31
37083 Göttingen / Germany
phone: +49 551 2712849
mobile: +49 179 6762604
ritafranze@web.de

Galeria Pequena
Tanja Martinho Alves
Eckenheimer Landstr. 57b
60318 Frankfurt / Germany
mobile: +49 160 5017296
harkortsister@freenet.de
www.galeria-pequena.com

Anke Hennig
Schmuckdesign
Goethestr. 15
06114 Halle/Saale / Germany
phone: +49 345 9609658
mobile: +49 179 9757051



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contact@ankehennig.de
www.ankehennig.de

Stefanie Kalina
Burggasse 24/15
1070 Wien / Austria
mobile: +43 676 4305600
steffi@kalina-schmuckdesign.at
www.steffi-kalina.com

Frieda Mertins
c/o Zenith
Schopenstehl 32/33
20095 Hamburg / Germany
phone: +49 40 32 87 388 3
frieda_mertins@yahoo.de
www.friedamertins.de.hm

Luise Neugebauer
Windscheidstr. 29
04277 Leipzig / Germany
phone1: +49 341 3039890
Phone2: +49 341 6041877
mail@luiseneugebauer.de
www.luiseneugebauer.de

Melanie Nützel
Hauptstr. 4
95466 Weidenberg / Germany
phone: +49 9278 77213
mobile: +49 151 16224923
melanienuetzel@gmx.de

hausfrieden.com
**Diana Friedrich +
Anna-Maria Meister**
Schellingstr. 37a
80799 München / Germany
mobile: +49 170 9639275
mobiel: +49 176 21117309
kontor@hausfrieden.com
www.hausfrieden.com



The "Dirndltascherl"* is the solution for urban-alpine lifestyle of today: Spacious enough for mobile phone, some change and your key, but still small enough to not get in your way. It is simply tied to the apron-ribbon – quick, easy and decorating. The bag itself is made of 100% wool-felt, either dark-grey or soft-camel. It is being decorated with a cotton-vichy rosette – available in four colours matching your dirndl – and in the middle with a very special animal: the deer, the goat, the white sheep or the little bambi.



Jaanika Pajuste
117B Bouverie Road
N160AA London / UK
phone: +44 7906562239
jaanika.pajuste@gmail.com
www.jaanika.eu

plisk Marius Hill
Max-Planck-Str. 2
55124 Mainz / Germany
mobile: +49 171 8921609
info@plisk.de
www.plisk.de

Leslie Maja Pötz
Schmuckobjekte
c/o Galerie 32
Markgrafenstr 32
76133 Karlsruhe / Germany
phone: +49 721 3523533
info@leslie-maja.com
www.leslie-maja.com

Katharina Schreck
Rudolfstr. 30
75177 Pforzheim / Germany
phone: +49 7231 585991
info@katharinaschreck.de
www.katharinaschreck.de

Daniela Schwaag
Hauptstr. 148
55742 Idar-Oberstein / Germany

mobile: +49 179 8797145
danni_sch@web.de

**Astrid Spork
Schmuck Design**
Vogelsbergstr. 15a
60316 Frankfurt / Germany
phone: +49 69 782960
astrid.spork@t-online.de

Gaby Wandscher
Hauptstr. 143
55743 Idar-Oberstein / Germany
phone: +49 6781 987182
info@gabywandscher.de
www.gabywandscher.de



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taste it!



*Gourmet event running parallel to
Tendence Lifestyle 24th and 25th August*

Where's the best place to be on the last Friday and Saturday evening in August? Why, in Frankfurt am Main at "Taste it!" – the latest event for gourmets from all over the world. "Taste it!" is a treat for the taste-buds and all the other senses besides – uniting taste, action and experience.

Sample, help cook, decorate and enjoy: there'll be action areas and show kitchens; we invite you to join in: watch the great chefs close up and try your own hand. Professional chefs will be showing visitors their secrets and passing on tips on how to prepare the perfect dinner. Table-settings

with trend-setting cutlery and plates are also part of the show – all the latest products will be on view. "Taste it!" – the rendez-vous for amateur cooks, gourmets and men and women of taste – will be open from 5pm to 9pm.

For the full programme, visit www.taste.it

Click to
see website
menu

Taste it! All exhibitors

ADHOC Entwicklung und Vertriebs GmbH	FoodVision Form & Linie GmbH	Krafft's Koch Kollektion Peter Krafft GmbH	S-Quisit Saleen Kunststoff GmbH
Ambiente Kristall Zwiesel GmbH	Gastroback Vertriebssystem GmbH	Küchenprofi GmbH & Co. KG	Scandia Design Scandolet GmbH
Auerhahn Bestecke GmbH	Genussreich Weinversand GmbH & Co. KG	Laura & Corrado GmbH	Shimodozono International GmbH / Keiko Tee
Salomon BAAR, Félix BAAR	Gilzter Porzellan-Manufaktur GmbH	Le Creuset GmbH	Slowfood
Heinrich Berndes Haushaltstechnik GmbH & Co. KG	Glaskoch B. Koch jr. GmbH & Co. KG	Leopold GmbH	Stelton A/S
Braukmann GmbH	gourmetConnect	Marie Schwietzke GmbH	TopPlus
Braun + Company Papierwaren GmbH	Groh Verlag GmbH & Co. KG	Mayer & Thiele Inh. Hannes Mayer	Vabene GmbH
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Cipressi	INPETTO Caffé GmbH + Co. KG	Michelin Besteck-/Metallwarenfabrik GmbH	MTK Papier GmbH
Doc 'spag SA	Jamin Formgebung	NEMOX S.p.A.	NEMOX S.p.A.
DT - Collection Dori Tschewinka GmbH & Co. KG	Joseph Joseph Ltd.	Paperproducts Design GmbH	Paperproducts Design GmbH
ELO-Stahlwaren K. Grünewald & Sohn GmbH & Co KG	KAHLA / Thüringen Porzellan GmbH	PD Design House GmbH	PD Design House GmbH
DER FEINSCHMECKER	Könitz Porzellan GmbH	Porzellanfabriken Christian Seltmann GmbH	Porzellanfabriken Christian Seltmann GmbH
	Konradin Selection GmbH	Ristok Rich. Stockburger Metallwarenfabrik e.K.	Ristok Rich. Stockburger Metallwarenfabrik e.K.
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Photo: Messe Frankfurt



Photo: Messe Frankfurt

Intertextile Shanghai

Intertextile Shanghai, one of the largest trade fairs of its kind in China, offers a platform for the presentation of new products and much else besides. New in 2007: a group of British designers will be combining to create a textile design zone.

The fair will occupy **seven halls** and cover 80,000 square metres

of exhibition space. More than 1,800 exhibitors from China and all over the world will be showing their entire range of textiles, both those for high-end design and those destined for the mass market. The goal of the Intertextile Shanghai is to present innovative design applications together with the latest textile products. For this reason, in 2007, there will for the

first time be a zone dedicated to designers. The fair, which runs from the 29th October to the 1st November 2007, has inspired a group of eight textile designers from the United Kingdom to present their designs and inspirations. "Good textile design can set one manufacturer apart from the competition and help it to establish a unique identity,"

says Jeremy Somers, the head of Circleline Design Studios, which is one of the eight studios taking part. Somers attended the Intertextile Shanghai fair last year and was sufficiently impressed to have persuaded a number of other British design studios to participate this year. "British textile designers have always been among the most innovative in the industry," he says. Circleline shared a booth last year with another studio and was excited by the level of interest shown by Chinese textile manufacturers and firms from Hong Kong and other Asian countries in its

design services. "We decided it would create even more interest this year if we were to exhibit as part of a larger group," says Somers.



Photo: Messe Frankfurt



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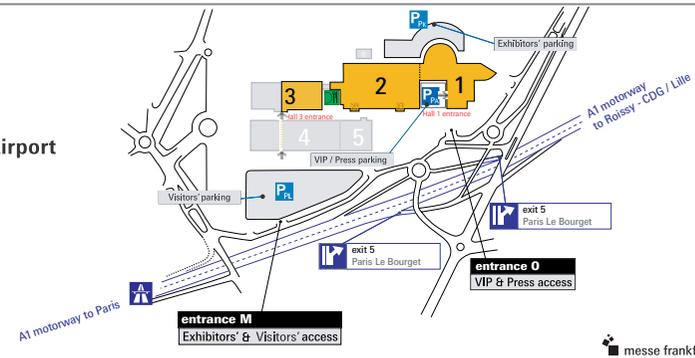
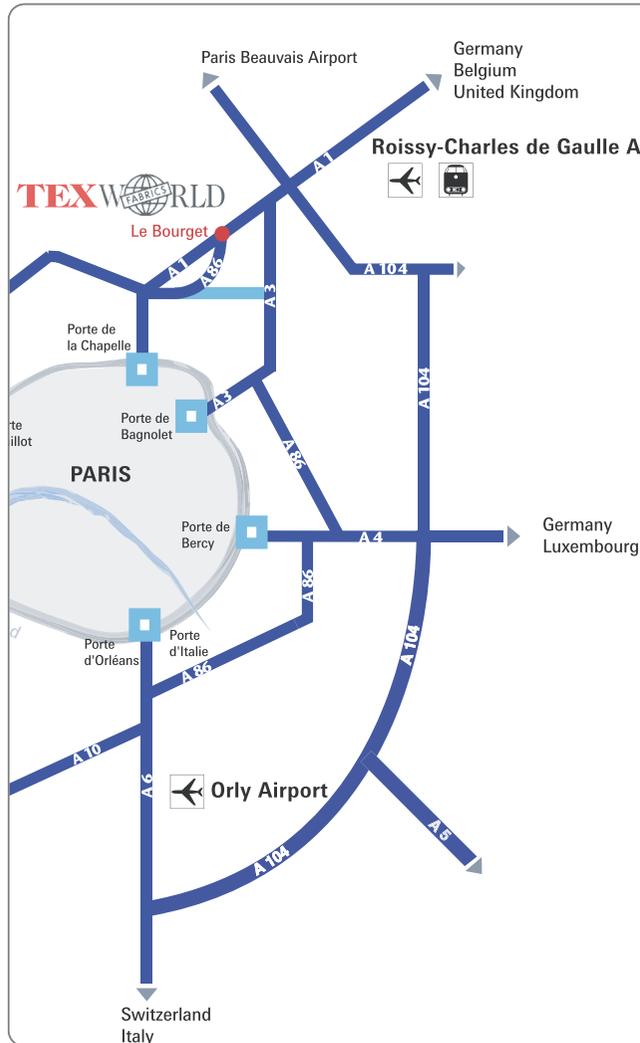
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TEX WORLD FABRICS

17th - 20th September, Paris Le Bourget

Texworld is a universal trade fair that takes visitors to the very heart of the dynamic world of textiles. Texworld attracts around 18,000 international visitors and each event reflects the very latest developments in the industry.

The show has gone from strength to strength with each edition as exhibitors vie with one another to highlight their contributions to the world of fashion. Exhibitors will be presenting their entire range of products at Texworld – from the ultra-exclusive to those destined for the volume busi-

ness. The increase in the size of the Paris Le Bourget site has made it possible this year for the Texworld to accommodate a greater number of exhibitors, which means, of course, more products and a more comprehensive and diverse selection of offerings. For more information, click [here](#).



Photo: Messe Frankfurt



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News from community member Angeika Kroll-Marth: "Hi there, Right now I'm at the photo festival in Arles: where even furniture is transformed into image worlds. Fantastic! Greetings to the editors in Frankfurt."

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Luminale: 20,000 euros for light cocoon



Community member **Wolfgang Rang**, a professor at Frankfurt's University of Applied Sciences (the FH FFM), has just won an award worth 20,000 euro for teaching excellence. Prof. Rang's disciplines are Architecture, Civil Engineering and

Geomatics and he won the award for the project "**Light Cocoon**".

The project was realized in the course of the Light+Building+**Luminale** in the year 2006. Visitors to the fair were able to inspect

on foot the 16 metre sculpture, which combines daylight with artificial light. An exhibition by architecture students at the FH FFM under the direction of Prof. Rang with light as its theme formed another part of the same project, as did a light symposium at which a

variety of lectures were devoted to the role of light in architecture.

The State of Hesse's "Awards for Teaching Excellence" are designed to reward university lecturers with a special commitment to teaching. Prof. Rang, whose project not only provided a clear illustration of certain scientific principles but also initiated students in the practical implementation of ideas based upon them, was presented with the award by the state's Minister of Science, Udo Corts.

This is in fact the third award to have been given in respect of this project, the others being the Newcomer's Prize in the FAMAB's ADAM competition and Second Prize for Student Projects at the International Architecture Awards in Bologna.



The Trade Show CityGuide – What's on in...

We are always interested to read about your own travel experiences. Please send us your links via the [Community Informer](#). Of particular interest are tips regarding hotels and restaurants, 'in' clubs and bars, and sites that based on your own experience definitely are, or are definitely not, worth visiting.

Trade fair trips are business trips. Getting to know the country and the people, their culture and the local habits of consumption can therefore be bracketed under "essential research". Even if [the world is becoming flatter](#) by the day, subtle distinctions still play an important – some would say an ever more important – role.

The editors of Productpilot Community Magazine have assembled a number of links designed to help community members prepare themselves for trips to different trade fair locations. The editors will not, however, accept any responsibility for the accuracy or otherwise of information found on web sites to which links are provided.





Frankfurt: The International Trade Fair Metropolis



Frankfurt am Main is the trade fair city in the heart of Europe.

Photo: Tourismus+Congress GmbH Frankfurt am Main

The city lies in the centre of Europe's largest market and with hundreds of direct flights daily is ideally connected with the rest of the world. The airport and trade fair centre are close to one another. Unique in Germany.



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Photo: Messe Frankfurt



Photo: Messe Frankfurt

Trade fairs exercise a powerful influence upon the life of the city, which has around 660,000 inhabitants, dominating the unfolding agenda. With each new trade fair, Frankfurt is transformed into the world capital of a particular community. In January, it's the textile industry. The Heimtextil fair brings to Frankfurt everyone with hopes of being regarded as a global player in the industry. Manufacturers meet designers, retailers, and building furnishers and fitters. In February, the city plays host to the consumer goods industry. In March and April, the sanitation, heating and electronics industries rotate at yearly intervals. The ISH and Light+Building are the leading international trade fairs for their respective industries. The Light+Building is accompanied by the Luminaire, now Europe's largest lighting festival.

After the summer break, the design industry meets in Frankfurt, giving way to the IAA International Motor Show, which transforms the city into the Mecca of the automotive industry. Last comes the Frankfurt Book Fair, the intellectual highpoint of the annual calendar, which invariably attracts major figures from the world of literature.

As a trade fair centre, Frankfurt has a long tradition of hospitality. The people are liberal-minded and open to the world. It was in Frankfurt am Main, in former times, that the Holy Roman Emperors were crowned. Frankfurt was also the seat of the first democratic parliament.

The city's hotels have the capacity to absorb hundreds of thousands of trade fair visitors.

Competition holds down prices to a level few if any of its competitors internationally can match. Whichever fair you are attending, there'll always be a room free. Furthermore, the region's road and rail networks are excellent. This combination of advantages makes Frankfurt the ideal trade fair venue in the heart of Europe. You can get in and out in the minimum of time. Time is money. The whole place is optimised for doing business, and the prices are moderate.

Thanks to the vast number of business customers, the restaurants are many and various, catering to every taste and budget. The museums are concentrated along the Main embankment and offer an interesting programme thematically linked to the changing fairs. The Frankfurt Book Fair and Luminaire are

accompanied by fringe programmes that set new standards internationally.

The skyline gives the city a silhouette unlike that of any other European city. Lying as it does in the centre of the European continent, it is increasingly towards Frankfurt that the European headquarters of international concerns are tending to gravitate: KIA Motors located its in-house design laboratory in 2007 right next to the trade fair centre; General Motors conducts its research and development in nearby Rüsselsheim; Mazda, Honda and Mitsubishi, too, have design factories in the Frankfurt Rhine/Main region. As well as the finance industry, the region is a centre for a number of high-tech industries ranging from material technology to pharmaceuticals, biotechnology and nanotechnology.



Letter from Frankfurt



Photo: Tourismus+Congress GmbH Frankfurt am Main

Thomas Feda, Frankfurt's new head of tourism, tells us in his "Letter from..." why a visit to the city is always worthwhile – even when you don't have a trade fair to attend.

It's obvious already from the skyline: Frankfurt am Main is bristling with consequence, with all the flair of a major international city. The skyline with the Messeturm and the skyscrapers of the big banks to which Frankfurt owes its nickname "Mainhattan" is the symbol of the metropolis on the river Main. With the German stock exchange, the European Central Bank, Germany's Bundesbank and more than 300 credit institutions from all over the world, the 1,200-year-old city of commerce and trade fairs is one of the most important financial centres in all Europe.

But not everything in Frankfurt is about money. To the contrary: the metropolis on the Main has a second sobriquet: "City of Art", with more than 40 museums and exhibition houses, along with 60 theatres and free theatre groups, lending colour and substance to the diverse and ever-changing cultural landscape of the city. Somewhere in Frankfurt, more than a hundred times a week, the curtain goes up on an opera, play, cabaret or performance of a similar kind, and there, too, there is no lack of variety; for

many here, all the world (or, at least, the vital part of it) really is a stage. The Tigerpalast, which has been serving up variety of the finest, with international artistes that mesmerize and enchant, since 1988, now has a fixed place in the cultural life of the city.

One of the city's unique treasures is the Museumufer – a succession of 17 museums lining the eastern embankment like a string of pearls.



Photo: Tourismus+Congress GmbH Frankfurt am Main

No other German – or, indeed European – city can boast such an adornment: from the Museum of World Culture to the German Museum of Architecture, from the Museum of Film to the Städel, you will find museums and exhibition houses here of international class. For three days in Summer, invariably the last weekend in August, these become the focus of the entire city's attention, with three million visitors making the Museumfest one of the largest festivals in Europe – a unique mixture of cultural event and open-air party on the banks of the river. The main (or Main) attraction, of course, are the museums themselves: the Städel, for example, boasts one of the finest art collections in Europe, housing works by a multitude of world-renowned artists, from Dürer to Rembrandt and Picasso. Not far away, on the Römerberg, stands the Schirn Kunsthalle Frankfurt, with its multifarious exhibitions of international reknown. In short: Frankfurt isn't just a place where business is done; it's a place where life is lived to the full, and culture, in particular, imbibed in deep draughts.

Mail to: Thomas Feda



My Home: Seven Experiments in Contemporary Living



Erwan and Ronan Bouroullec

Photo: Nicole Bachmann

For the exhibition My Home, the Vitra Design Museum offered a number of young designers and architects from various countries the possibility of realizing their visions. They have responded by filling the museum with futuristic installations, contributing at the same time unique statements to the debate on contemporary design and the living environments and lifestyles of the future.



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Fernando und Humberto Campana Photo: Thomas Dix

The exhibition is breaking new ground in another sense as well, as visitors are invited to try out the environments for themselves and their experiences and reactions will influence deliberations over future products. Potential consumers supply important information, contributing as ‘prosumers’ to the process of discovery.

Fernando and Humberto Campana have employed natural materials and recycled raw materials to create a smooth transition between the interior and exterior.

Jurgen Bey has created a room within a room using fragile paper structures to re-examine the boundaries between the individual private sphere and public space.

Jerszy Seymour has been experimenting with bioplastics in a special test laboratory to investigate the potential of such material for the creation of new living environments.

The theme of colour forms the basis for **Hella Jongerius's** environments. Her three-dimensional colour palette is a plea for a more conscious approach to the handling of colour in interior design.



Jurgen Bey Photo: Nicole Bachmann



Jerszy Seymour Photo: Thomas Dix

Jürgen Mayer H has created tables and benches that seem to grow like crystals from the earth and are treated with heat-sensitive paint so that visitors leave behind them a trace of their presence.

Greg Lynn has contributed a futuristic domestic landscape inhabited by robots whose lives are documented by an **animated film**.

The brothers **Erwan and Ronan Bouroullec** have created a kind of den or sanctuary using modular textile walls – the ideal retreat for stressed-out city dwellers needing to recharge their batteries.

The often poetic and invariably ambience-laden installations highlight the preoccupations of, and challenges facing, a new generation of designers. Recurring themes are the use of environmentally sound materials – some with new properties that have useful implications for urban life – and the search for new ways of satisfy the need of individuals within a household for solitude at certain moments and to interact with one another at others.

Along with comprehensive **information** on the exhibition, the museum’s website offers a number of video clips.



Jürgen Mayer H Photo: Nicole Bachmann



Hella Jongerius Photo: Courtesy of Jongeriuslab



Greg Lynn Photo: Nicole Bachmann



Concept Stores

When shopping becomes an experience



Photo aus: Decorate Life 2007

In the last few years, concept stores, in which products are presented in a cadre with which no online store can compete, have sprung up in many of the world's leading cities.

Ithink therefore I shop” is the motto of the pioneer of concept shopping, Murray Moss, whose New York store was one of the first of the new breed. In 2002, during a consumer goods trade fair in Frankfurt, Moss presented his “Best of” in the Museum für Angewandte Kunst. “Colette” in Paris,

“10 Corso Como” in Milan and “The Corner” in Berlin have all demonstrated how dispensing with a strict separation of product categories can generate synergy, just as less expensive products can bathe in the reflected glory of luxury goods displayed alongside. In the ideal case, the customer’s

desire to possess some item of clothing, say, spills over onto the furnishings or other products forming part of the same display, and vice versa, generating a kind of positive feedback. Shopping acquires an entertainment value, because it is exciting, inspiring and identity affirming. The store becomes ▶



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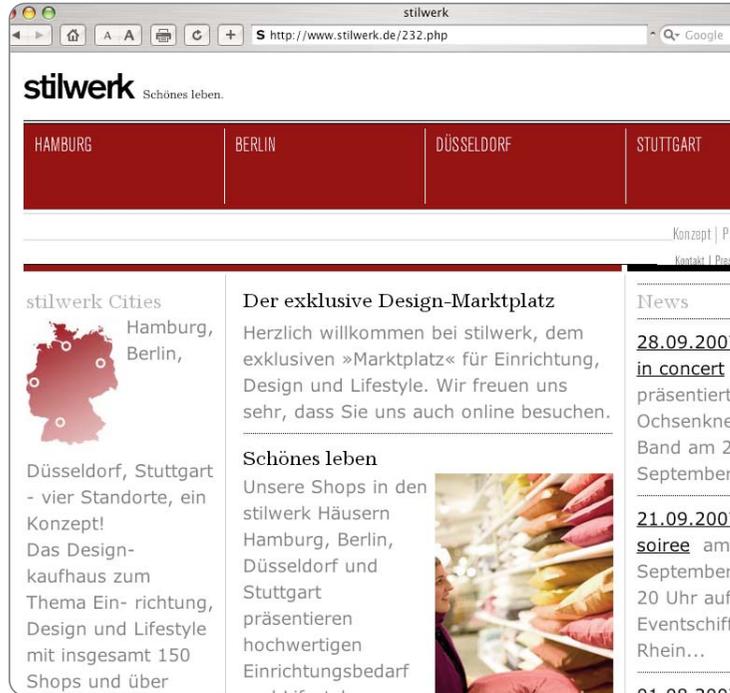
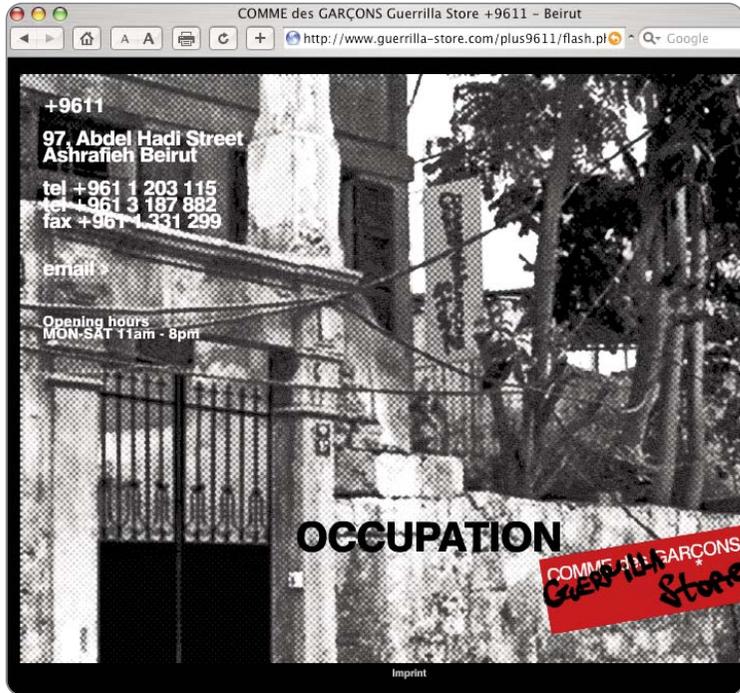
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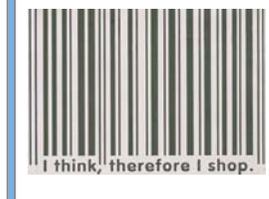
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Concept Shopping global

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a film set in which the customer is the main character.

A long article in the latest issue of the lifestyle magazine "Decorate Life" is devoted to "[10 Corso Como](#)", a concept store in Milan which its founder, [Carla Sozzani](#), drawing perhaps on her experience as a former editor of the Italian Elle, has structured along the lines of a newspaper or magazine – with sections

named: "Fashion and Interiors", "Art and Literature", "Eating and Drinking"... – to create a holistic shopping experience. If minded, you can even spend the night at [10 Corso Como in the Hotel 3 Rooms](#).

Carla Sozzani has little time for marketing or rigid concepts: "Everything that is on sale I chose myself," she says. She travels a great deal so as to renew the assortment

continuously. Whenever a product is seen too often elsewhere, it is dropped from the range. Sozzani enjoys coming to Frankfurt for the consumer goods trade fairs: "Frankfurt's great because I can get a very good overview of product innovations and the most interesting suppliers. I come every time."



10 tips for getting the most out of your booth construction partner

1. Define your objectives for the trade fair and make comprehensive briefing material available to all prospective partners – the more detailed and precise this is, the easier it will be for architects and designers to tailor a booth to your needs.

2. Begin planning your trade fair appearance early. Things done at short notice are often more expensive and the results are seldom ideal.

3. Select three or four companies specialising in booth design and construction and give each a detailed briefing. Each briefing costs you time and therefore money. In the course of the briefing, provide detailed information about your trade fair objectives as well as your company and its philosophy, identity

and design culture. Naturally you should include information concerning your planned presentation at the fair.

4. Please bear in mind that each design costs money. Specialists need to put in many hours of work to come up with an individual booth design that promises success, and they expect naturally to be paid for this. You will find a scale of appropriate fees at the website of the FAMAB. Please bear in mind that there's no such thing as a free presentation. The cost of designs for which no bills are submitted will catch up with you somewhere down the line.

5. Examine all the concepts that have been prepared for you, preferably in the presence of all your company's

decision-makers. Develop as objective a system for selecting your booth construction partners as possible. Working with the cheapest supplier seldom yields satisfactory results.

6. Once the cycle of presentations has been completed, make a choice as quickly as possible and inform all the companies involved of your decision. Long delays before assigning contracts get in the way of efficient planning.

7. Accompany the project throughout its development and inform your partners quickly of any changes of plan (such as new exhibits). Changes made after the booth has been constructed cost time and money and seldom offer optimal solutions.

8. Agree a delivery deadline with the responsible project manager, as well as a deadline for returning the booth at the end of the event.

9. Schedule an appointment with your booth construction partner for just after the trade fair so that you both can discuss the outcome. This is the best time for constructive criticism.

10. Aim to establish a long-term relationship with your booth constructor. The better you both know each other, the better you will work together.

This list was prepared by the Trade Fair and Exhibition Forum of the **FAMAB**, a professional association representing service providers in fields related to direct business communications.



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What's your favourite magazine?

Creative magazines provide food for the designer's soul. Whether online or in printed form, they keep us abreast of developments beyond the mainstream, beyond the copycat culture of 'me-too'.

What are announced one day in the mass media as trends were often discovered the day before in the journals of the avant-garde. Reporters, after all, are readers too, and they rely heavily upon such publications to unearth and shed light for the first time on new ideas and tendencies, whether intellectual or aesthetic.

The [website colophon](#) provides an online directory listing 1,366 avant-garde publications from as far afield as Argentina and the United Arab Emirates, sorted by title, by country of origin, and by language. A separate page is devoted to each magazine, displaying its category, format, price, periodicity

and circulation along with the URL of its website, specimen covers, interviews with its creators and a few paragraphs outlining its history or aims. In March of this year, curators Jeremy Leslie, Andrew Losowsky and colophon producer [Mike Koedinger](#) got together to organize a three-day international magazine symposium in Luxembourg, the European Capital of

Culture 2007, to enable magazine creators and enthusiasts to exchange ideas and display their work. Under the rubric, MagGuide, Productpilot Community Magazine will be introducing you on a regular basis to publications dealing with themes of relevance to trade fairs. Let us know which your favourites are. What, for example, do you think of Outlook?

Drop us a line!

OUTLOOK

The magazine Outlook appears twice a year with a print-run of 12,000 copies. "Outlook – Building Perspectives" is the brand through which the Messe Frankfurt serves architects, designers, creative and technical planners, and engineers. Besides the magazine itself, it covers a web site as well as events and competitions linked to trade fairs. Outlook's editorial content and design are supplied by [Fuenfwerken Design AG](#) of Wiesbaden.



Photo: Angelika Koell-Marth

The current issue

Sustainability and renewable energy
To be cost-effective in the long run, new buildings must have recourse to renewable energy. But this alone is not the solution. Issue 07 of Outlook examines the whole panoply of new technologies being deployed currently to reduce the energy bills and carbon footprint of buildings. For more information, visit [Outlook - Building Perspectives](#)



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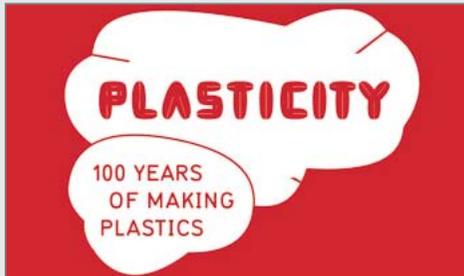
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LONDON

**Science Museum: Plasticity
100 Years of Plastic**



Plastics. Are they really fantastic? Since Leo Baekeland invented Bakelite, the first truly man-made material, in 1907, we have taken to plastics in a big way. We have taken them into our lives, our homes, our bodies. We have used them to help solve our problems and give shape to our desires. Today plastics are everywhere – some highly visible, others overlooked.

www.sciencemuseum.org.uk

ZÜRICH

**Museum of Design:
Nature Design**



The forms and laws of nature have always served as a source of inspiration and a model for the design of the human environment. Highpoints of this development are to be found in Jugendstil, in the 1930s to 1960s and in the present. Nature Design refers to these phenomena and shows objects and projects, above all from the areas of design and architecture, which do not merely depict or imitate nature but use it as a starting point and a reservoir of inspiration to provide an innovative answer to the relationship between man and nature.

www.museum-gestaltung.ch

TOKIO

**Skin + Bones: Parallel practices
in Fashion and Architecture**



This exhibition explores the common visual and intellectual principles that underlie both fashion and architecture. Both disciplines start with the human body and expand on ideas of space and movement – Architects and fashion designers produce environments defined through spatial awareness – the structures they create are based on volume, function, proportion, and material. Presenting the work of international fashion designers and architects, the exhibition examines themes such as shelter, identity, tectonic strategies, creative process, and parallel stylistic tendencies including deconstruction and minimalism.

www.nact.jp

LONDON

**Design Museum:
Zaha Hadid**



The Design Museum exhibition will be a full scale show of Zaha Hadid's work. She won the Pritzker Prize in 2004, when she had only just completed her first substantial project, the Rosenthal Centre for Contemporary Art in Cincinnati. Now she is busy working on projects that range from masterplans in Singapore and Istanbul, to an opera house in China, a museum in Rome, and a skyscraper in Dubai. In the last year Hadid has opened two substantial buildings in Germany: a car factory for BMW and the Phaeno Science Centre, for which she was shortlisted for the 2006 RIBA Stirling Prize.

www.designmuseum.org



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RHEINGAU
Rheingau Music Festival
20th anniversary

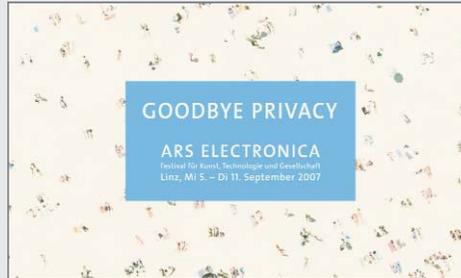


In 2007, the Rheingau Music Festival is celebrating the 20th anniversary of its founding: lasting until the 1st September, the event transforms the region between Frankfurt, Wiesbaden and Lorch into a concert stage of international importance. With over 120,000 visitors each year, the Rheingau is one of the world's leading music festivals – in fact, the largest music festival in Europe to rely entirely upon private finance. In all this year, there will be 149 concerts in 40 different locations, the most important of which are Kloster Eberbach, Schloss Johannisberg and Kurhaus Wiesbaden.



www.rheingau-musik-festival.de

LINZ
Ars Electronica:
Goodbye Privacy

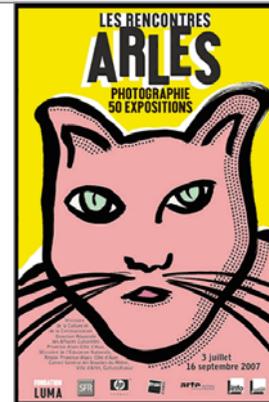


A new culture of everyday life is now upon us, bracketed by the angst-inducing scenarios of seamless surveillance and the zest we bring to staging our public personas via digital media. One in which everything seems to be public and nothing's private anymore. Panopticon or consummate individual freedom of expression? At symposia, exhibitions, performances and interventions, the 2007 Ars Electronica Festival will delve into what the public and private spheres have come to mean and the interrelationship that now exists between them. Dates: September 5-11. Location: throughout the City of Linz..

www.aec.at

ARLES
Photofestival:
Rencontres d'Arles

Rencontres D'Arles (3rd July – 16th September) is one of the most important festivals of photography in the world, and yet it is only insiders for the most part that are aware of it. This is where, during opening week, the art directors of international magazines meet to investigate the latest trends in the language of images as well as to pay tribute to the greats of photography. This year, China and India are among the programme's central themes. With fifty exhibitions and numerous photo sessions (including one in the Roman arena), the festival offers incentive enough for lovers of photography from all over the world to gather in Arles.



www.rencontres-arles.com

ISTANBUL
Istanbul Modern
Andreas Gursky



The images of the internationally renowned photographer Andreas Gursky fascinate and irritate in equal measure. They take us into virgin territory: on the one hand, we would like to interpret Gursky's images as documentary evidence of concrete facts; on the other hand, we recognize an element of design in them that calls their veracity and authenticity into question.

www.istanbulcityguide.com



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BERLIN
Stiftung Lebendige Stadt
Congress 2007: City in Motion



Town twinning, traffic and urban growth strategies are the subjects of this year's congress. The Stiftung Lebendige Stadt (the Vibrant City Foundation) is organizing an exchange of views between industries and decision-makers at different levels capable of influencing significantly the course of development of urban life. Models and examples drawn from other European countries will be presented and discussed. The venue for this year's congress, which runs from the 19th to the 21st September, is Berlin's Tempelhof Airport, which is no longer used as such.

www.lebendige-stadt.de

BARCELONA
Design Hotels Future
Forum 2007

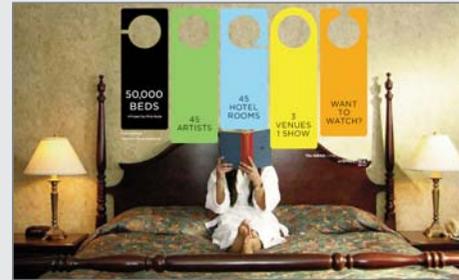
Design Hotels presents its fourth annual architecture and design symposium: Future Forum: New Shelter on 27 September in Barcelona. The symposium is curated by

Robert Klanten / Die Gestalten. Experience new concepts in hospitality: consistent design is only a minimum requirement for success, but the Forum will look beyond this at holistic concepts that marry the right design, the right art, and the right cuisine in a sustainable environment... this is what will captivate the consumer and fulfill, or even exceed, their expectations.



www.designhotels.com

CONNECTICUT
550,000 beds
The hotel room as art



50,000 Beds: A Project by Chris Doyle. A large-scale collaborative exhibition between artist Chris Doyle and Connecticut's three premiere contemporary exhibition spaces, the Aldrich Museum (Ridgefield), Artspace (New Haven) and Real Art Ways (Hartford), 50,000 Beds explores the hotel room as the site of intersection of the worlds of travelers and laborers, and features videos by over 40 artists. For more info visit: www.50000beds.net

www.50000beds.net

DRESDEN
Deutsches HygieneMuseum
Sleeping & Dreaming



Extra tip for bed forum exhibitors

Sleep is a must for us humans, and we spend about a third of our lives doing so. But why do we sleep? And why do we dream? These seemingly simple questions are still puzzling scientists to this day. For many people the basic need for sleep entails problems. Sleep behaviour and habits have changed radically, with sleep disorders becoming a mass phenomenon. Globalisation, with its demand for spatial mobility and flexible time schedules, has revolutionised not only the world of work, but increasingly has imposed its pace upon our biorhythms and our need for sleep.

www.dhmd.de



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NOVI SAD Somewhat different. Contemporary Design

The Institut für Auslandsbeziehungen e.V. (ifa) and curator Volker Albus have prepared the exhibition somewhat different. Contemporary Design and the Power of Con-

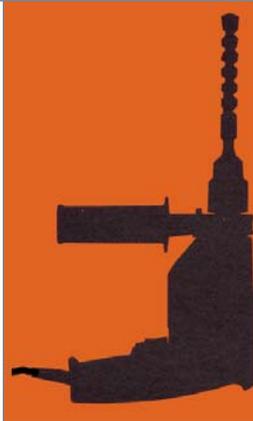


vention which shows selected examples of this design phenomenon. The great diversity of designs diverging from the conventional is illustrated by 106 different items and a total of one hundred and forty-eight objects by sixty-seven individual designers and studios, forty-seven of them based in Germany and twenty in other European countries. The exhibition discusses the objects in terms of function, materials, construction and content references.

www.ifa.de

BEIRUT The emergence of an alternative product culture

In Germany radically different design approaches have impacted the field of furniture and object design, one leitmotif being, however, the deliberately simple conception, production and handling of furniture. In co-operation with curators Volker Albus, Markus Bach and Monika Wall, the Institut für Auslandsbeziehungen e.V. (Institute for Foreign Cultural Relations/ifa) presents "conscious, simple – consciously simple: The Emergence of an Alternative Product Culture", an exhibition that reveals the various trends and strategies informing New German Design.



www.ifa.de

NEW YORK The Metropolitan Museum of Art Neo Rauch at the Met: para



Neo Rauch, one of the most widely acclaimed painters of his generation. Shaped by the experience of growing up in East Germany, Rauch's paintings teeter between Surrealism and popular imagery and defy easy interpretation. Viewers are drawn into scenes replete with historical figures in ambiguous landscapes. With a distinctive palette of bright acidic colors contrasting with deep shadows, the artist's paintings conjure up an atmosphere of confused nostalgia and failed utopias

www.metmuseum.org

FRANKFURT AM MAIN Portikus. The Rausch Collection



It is with great pleasure that the Portikus presents the extraordinary collection of Helga and Hartmut Rausch to a wider audience. As the caretakers at the Städelschule, the Rausch's have been collecting works by students and teachers at this school for 14 years. Their collection now comprises almost 400 paintings, drawings, photographs, objects, and videos by more than 200 students, graduates, and professors. In the 20th year of its existence, the Portikus is also using the opportunity of this show to present an immediate portrait of its artistic environment during the past two decades.

www.portikus.de



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BERLIN

Council of Shopping Centres Courage, shoppers!

On the 21st and 22nd September, decision-makers from the retail and property sectors involved in the design and running of shopping centres will be gathering in

the Hotel Adlon, Berlin, for an event entitled "Mut!" (Courage!) at which "best-practice concepts" and trends expected to play an important role in the coming years will be presented and discussed. The event is being organized by the German Council of Shopping Centres. "Success" was the title of the last shopping summit, which was attended by around 350 decision-makers from the sectors named.



www.gcsc.de

FRANKFURT AM MAIN

German Design Council Architecture for Brands

retail

8. KONGRESS ARCHITEKTUR FÜR MARKEN
RETAIL DESIGN - STRATEGIEN FÜR DEN POINT OF SALE
19. OKTOBER 2007 / 10:00-17:00 UHR / MESSE FRANKFURT
/ CONGRESS CENTER / RAUM FANTASIE

Since 2002, the German Design Council (or "Rat für Formgebung") has been organizing conferences entitled "Architecture for Brands" dealing with the successful presentation of brands in three-dimensions. The conference planned for the 19th October is the eight in the series and will feature lectures by Jutta Blocher of Blocher Blocher Partners, Heinrich Paravicini of Mutabor Design GmbH and Robert Thiemann of FRAME Magazine.

www.german-design-council.de

PECHA KUCHA NIGHTS

20 speakers x 20 images x 20 seconds

PechaKuchaNight

This innovative presentation format was developed in Tokyo by Klein Dytham Architects to combat the tendency of designers when discussing their work to be somewhat prolix: at a Pecha Kucha Night, each of the 20 participants brings 20 slides and is allowed to speak for 20 seconds on each. The lectures, in which ideas, work and projects are presented in a necessarily succinct form, therefore follow at just under seven-minute intervals. The Pecha Kucha (Japanese for "the sound of conversation") format, which elicits a certain irony from participants, has proved successful in over 80 cities already, as the rapid tempo demands intellectual rigour and the exchange of information is necessarily more intense. Click here for the dates of upcoming Pecha Kucha Nights around the world.

www.pecha-kucha.org

SAN FRANCISCO

ICSID und IDSA: Connecting 07 World Design Congress



Register now at
www.connecting07.org

CONNECTING '07
The ICSID/IDSA
World Design Congress
October 17-20, 2007
www.connecting07.org

ICSID holds the last Congresses in collaboration with a member organization in a host country, for example South Korea in 2001, Germany in 2003 and Scandinavia in 2005. Theme 2007: Physical, Virtual, and Cultural Connections. The meeting will explore the implications of an evermore connected world, devoting a day each to connecting physically, virtually and culturally. It will seek connections between design, business, brands, services, technology and society.

www.idsa.org



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Editorial

Navigator

Content

Impressum

Mediadaten/AGB



Impressum

See our rate card (below) for advertisement and data formats, manner of publication, links to your own or other web-sites, special positions, forms and prices

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Editor
Messe Frankfurt
Medien und Service GmbH
Ludwig-Erhard-Anlage 1
60327 Frankfurt am Main
Phone +49 69 75 75-0
Fax +49 69 75 75-68 02
publishing.services@messefrankfurt.com

Corporate information according to national legislation § 5 Telemediengesetz (TMG):
Messe Frankfurt
Medien und Service GmbH
Ludwig-Erhard-Anlage 1
60327 Frankfurt am Main
Amtsgericht Frankfurt am Main
HRB 24768
USt.IdNr. DE811229885

represented by:
Klaus Reinke
(General manager)
Dr. Andreas Winckler
(General manager)

Responsibility in the context of press legislation and § 5 Telemediengesetz (TMG):
Helmut M. Bien
Westermann Kommunikation
Stiegelgasse 39
55218 Ingelheim a. Rhein
Phone +49 6132-78 00 87
ppcm@westermann-kommunikation.de

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Design and Production
Peter Sauer, Margit Koch
(Messe Frankfurt Medien und Service GmbH)

English Translations
Ewan.Whyte@wanadoo.fr

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