



This Marianne Brandt teapot originates from the 1924 tea and coffee set consisting of numerous pieces, of which only one known complete set exists. However, there are several specimens of the teapot in various museums, including the Museum of Modern Art, New York, which has kindly given us the exact dimensions.

The teapot is certainly an object that was designed most strictly according to the formal Bauhaus principles. The circle, sphere, and square are the basic geometric scheme of the design.



We are now in the midst of the Bauhaus anniversary year. The media has been accepting this subject with appreciation and the exhibitions on this topic are being seamlessly strung together across the republic. The extent of the accompanying strong interest in our products, both on a national and international level, was unexpected and also came as quite a surprise for us. Without a doubt, the Bauhaus is a major German cultural export. I was particularly pleased that Marianne Brandt is finally receiving the acknowledgement that she has long since earned. We take a look at her work with a guest article by Hans Irrek. Anyone with employees and partners who are as enthusiastic as ours are, can consider themselves lucky. We introduce Hartmut Dörrie, a person who continues to live passionately for his career, as well as for design and photography, and has no intention of stopping despite having celebrated his 80th birthday. What is it about our lamps that people are actually fascinated by? How did they come to own one? And how does it effect their lives? One special person who has given us insight into these questions, and is featured in "Light-Sight".

The Bauhaus design classics are by far not the only thing TECNOLUMEN has to offer. At the IMM in Cologne, we presented the LUM – a new lamp that will come onto the market this year in cooperation with THONET. The portrait of Egon Eiermann also shows that products from other eras also become design classics.

The large amount of consistently positive responses to the first TECNOLUMEN magazine has motivated us to make TL2 even more interesting and worth reading for you. I am certain that we have done an excellent job of achieving this, and hope you enjoy reading it.

Sincerely, Carsten Hotzan
Executive Director of
TECNOLUMEN

- 4 **Marianne Brandt – A guest article by Hans Irrek**
- 6 **The Buquet lamp**
- 8 **Hartmut Dörrie – A life of design and photography**
- 10 **Bauhaus shapes**
- 12 **LUM – THONET by TECNOLUMEN**
- 14 **Light-Sight**
- 16 **Egon Eiermann – A portrait**
- 18 **TECNOLINE manufacture fittings**

Tempo, tempo, culture of progress – Our guest author Hans Irrek, Essayist and author, takes a look at the designer of the century, Marianne Brandt.

The expectation that awaited the "1919 Bauhaus 1928" MoMA exhibition in 1938, was not disappointed. The exhibition, comprehensively staged by Walter and Ilse Gropius, introduced the Bauhaus approach to design for the first time. In the catalogue that documents the exhibition, the programmatics, workshops and institution protagonists are portrayed in an encyclopaedic scope. The momentum was favourable. No nation in the world was more in tune with Modernism than the USA, which was more optimally prepared for it than any other. The Americans had been very enthusiastic about Philip Johnson's minimalistically designed exhibit "Machine Art", which celebrated safes, industrial glass and ship propellers. And now the Bauhaus with its programmatic that reconcile industry and craftsmanship.

The designs put on display back then met with an excellent response from the open-minded Americans; especially the objects that emerged from the metal workshops drew attention, in particular those designed by Marianne Brandt. The fact that Walter Gropius directed such a clear focus onto Marianne Brandt's designs during the exhibition was in part due to the extraordinary aesthetic quality of these objects. These works distinguished themselves



Tea and coffee set, Design: Marianne Brandt / Photo: Lucia Moholy, 1924

fundamentally from most of the other designs both in shape and proportion as well as in their aesthetic appearance. In addition, Gropius used the attention that was generated to refer to Brandt and other Bauhaus designers, who in the meantime were scattered around the whole world. If you leafed through the exhibition catalogue you would inevitably stop at her work. It is no coincidence that Gropius selected the tea and coffee set, created in 1924, in silver as well as a model of the teapot in silver-plated nickel, which celebrates the primary geometric shapes of Modernism in its hybrid appearance, while simultaneously radiating virtual, classic elegance. We know this rare effect from other truly outstanding designs of the 20th century, for instance Mies van der Rohe's Barcelona Chair, designed in 1929. However, the spotlight that was granted by the large-scale exhibition in New York, did not reach the originator of these masterpieces in Germany. Brandt was denied the new vital biographical branching that we know happened to Josef and Anni Albers, the Gropius couple, Moholy-Nagy or Mies. A glimpse at her eventful biography provides some context. Born in Chemnitz in 1889, a daughter from a middle-class, wealthy home, Brandt enjoys an extensive artistic education at various institutions. She is instructed in drawing, sculptural work, and finally in painting – studies that began in Weimar and ended in Munich. The marriage to Norwegian painter Erik Brandt make Oslo the

centre of life for a short period of time, however there are difficulties with the painter's parents. After an intermezzo in Paris and Southern France, the young pair returns to Weimar where the designer briefly studies sculpting again. The large Weimar Bauhaus exhibition is rightly attributed as the turning point in Brandt's life. She is accepted as a student at the Bauhaus for the winter semester in 1923, and in her search for a suitable form of expression finds Laszlo Moholy-Nagy to be a dedicated mentor. Contrary to all Bauhaus conventions that would have preferred to see Brandt in the weavery, Moholy-Nagy made room for her in the metal workshop, with emphasis on training to become a silversmith. The exuberant energy, the vital productivity of those years in Weimar and then later in Dessau already led to astounding results early on. Nothing illustrates the passionate impulse for demonstrable, representative prototypes more clearly than the wide variation of teapots, sugar and milk containers, ashtrays and bowls from this productive phase. Let's not forget that all of it basically arose in a very short period of time under



Marianne Brandt:
Self-portrait for the "Metallischen Fest"
at the Bauhaus Dessau

circumstances that were beyond modest. The recollections of Wilhelm Wagenfeld, who studied together with Marianne Brandt, succinctly summarise the circumstances: "There was only one outdated grinding and polishing machine in our metal workshop, otherwise there were no other mechanical tools, only makeshift manual ones..."

If you look at the precision and perfection of craftsmanship of the objects within the context of the circumstances at that time, and the few months that she had left to engage in the complex processing of metal, you can get a vague idea of Brandt's energetic direction. The other Mariann Brandt was only discovered later, when the focus shifted to the enigma of this eternally mysterious designer at the Bauhaus, and the concentrated collection of valuable installations was found that captured the tempo and rhythm of the modern era in dynamic compositions. A creative energy was expressed here that fed off of bubbling metropolises, like Paris or Berlin. The, at times restrictive, world of the Bauhaus

programmatics appeared externally here. Inspired by Moholy-Nagy, she also became a passionate photographer, who always turned the camera onto her work, and self-reflectively onto her life. The work of the designer, the handling of material and its refinement, and the perfection in details fascinates again and again. When it comes to Brandt's design vocabulary we can refer to carefully considered minimalism that condenses the shape and application requirements to their essence, without losing any of the beauty. When she designed a cylindrical ashtray with tilting lid, it set aesthetic and practical standards that influenced a whole generation of future designers. The same applied to the pendant light designed in 1925, which Marianne Brandt designed together with Hans Przyrembel for the iconic Bauhaus building in Dessau that was designed by Gropius.



After working privately for herself in 1926 in Paris for a longer period of time, she returns to Dessau in the spring of 1927, and temporarily takes over direction of the metal workshop in 1928. She finally goes to Berlin to work as an interior architect for Gropius. During the immensely turbulent times at the end of 1929, Marianne Brandt decides to become the Head of the Design Department at the Ruppelwerk in Gotha. In hindsight, this decision proves to be fatal. Namely, after the seizure of power in 1933, Marianne Brandt fades

completely into obscurity and as a graduate of the Bauhaus, she remains without work or assignments until long after the war ends. Shortly after 1933, Josef and Anni Albers were already in America, the Gropius couple was in England and Moholy-Nagy was in the Netherlands. Without a doubt, Marianne Brandt can be declared to be a talent of the century. Yet her biography, with regard to the period after 1933, is exemplary of the type of emancipated woman whose talent was truly bolstered by the commencing century with regard to culture. In this regard, the reception history, the attribution of designs and achievements, proceeded on nebulous terrain. The war and the long post-war years that followed erased the individual biographies and the work of most of the women right into oblivion. Lilly Reich, Anni Albers, Lucia Moholy-Nagy and many of the other women from the Bauhaus workshops left behind works that are moving increasingly into the spotlight of general interest and ultimately also correcting our view

of the Bauhaus. Beyond its pure mythology, the history of the Bauhaus is also a history of women. The collection at the Museum of Modern Art had already instilled this culture of recollection many decades ago, and has 12 Marianne Brandt exhibition pieces in its possession. The most important exhibits originate from the donation made by Phyllis Lambert, the Canadian architect that Mies van der Rohe commissioned with the design of the Seagram Building in New York. Marianne Brandt, who lived in a reclusive manner in the end and died in 1983, would have loved to stroll past the display cases at the Museum of Modern Art and see her exquisite works. However, the woman from Chemnitz, like many other women from the Bauhaus era, were not granted adequate regard for their life's work, even in their old age. Just like Mies, Marianne Brandt had the ability to express the aesthetic dimension of an entire era in one single design. However, unlike Mies for whom the definitive was important, Marianne Brandt drew her creative energy from the constant search.

The ceiling light DMB 26 was designed in 1926 by Marianne Brandt, and like the teapot it too is a design classic. The light is available as a nickel-plated metal version, also polished and zapon-varnished in brass, with various sphere sizes.

Light in precise balance



On February 9, 1927, at 16:29, Édouard-Wilfrid Buquet filed a patent application for parts of this lamp, in particular the joint, at the "Ministère du Commerce et de l'Industrie" in Paris.



In February 1927, engineer Édouard-Wilfrid Buquet made a patent application for parts of his famous table lamp, including the exceptional joints.

Not much more is known about the man who came from the Paris suburb of Montrouge. He was and still is akin to a phantom in design history.

Balance is essential. In architecture, painting, movement, thinking, and in life. Politically as well as personally. Becoming unbalanced, losing balance, being thrown out of sync, losing focus, everything is set in motion when there is a lack of balance. At the start of the 20th century, many things were set in motion. There were years of unrest, innovations, certainties that had lost balance. The yearning for order grew. Architects like Le Corbusier or Walter Gropius met the turbulence of the Golden Twenties with an objective and functional style; painters like Klee, Kandinsky or Mondrian met it with clear lines, organised planes, while Alexander Calder moved the line into the room, designing that which was in motion and seeking balance.

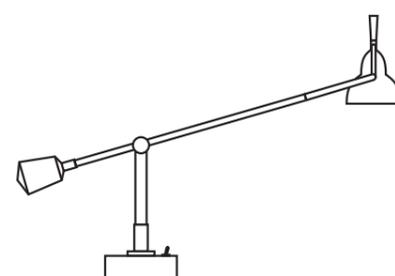
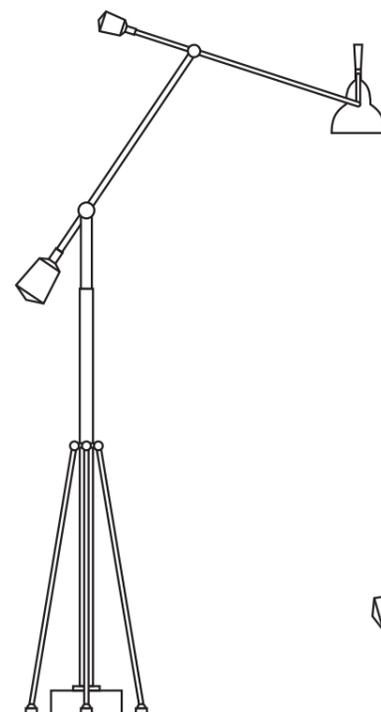
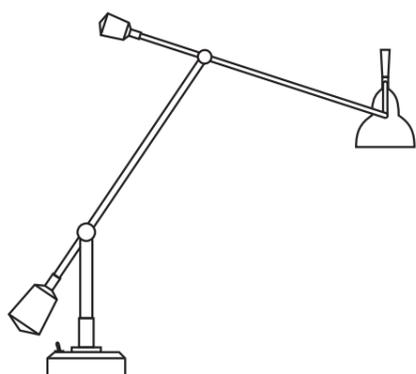
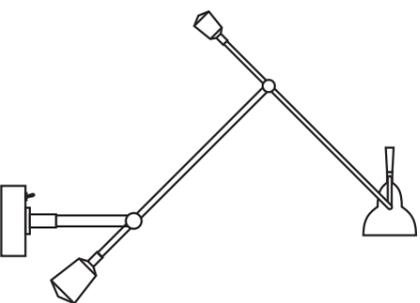
Engineer Édouard-Wilfrid Buquet interpreted the search for balance in his 1927 lamp as a shifting of weight. He objectively describes this poetic shifting of light in his patent specification as a "directional light fixture with jointed arm". Practically, this design enables the lamp head to be moved in virtually any conceivable position through small shifts in the weight – sliding rather than pushing the centre of the light. The fact that the EB 27 is more than just one of many ways to light up a desk, was not only recognized by the MoMA in New York, which presented a specimen of Buquet's "La Lampe Equilibrée" in the "Recent Acquisitions: Architecture and Design" exhibition in 1979, together with works by Marcel Breuer. Artists, painters and architects like Le Corbusier also appreciated the lamp and used it in ateliers as well as exhibitions.

In addition to the table lamp, Buquet also developed other models, designing a wall lamp as well as a floor lamp following the same principle. However, although the Bauhaus assigned lamp from the French designer was met with enthusiasm around the world, as well as being mentioned in many publications and being held in high regard, very little is known about Buquet and his work. Perhaps it was due to the increasing material prices in the 1930s that the lamp disappeared from the books.

Or because of the necessary meticulous handwork that was required to produce the individual parts, especially the joints, and to balance the weights. However, to this day, serial production is not possible due to the perfection required by the design.

TECNOLUMEN still produces the EB 27 with precise, detailed craftsmanship. For this purpose the light has only been minimally adapted to current technical requirements.

The wooden base was replaced by metal, in order to give the transformer a secure spot, the narrow reflector outfitted with a contemporary frame. Everything else has remained the same as the patent specifications that Édouard-Wilfrid Buquet submitted to the Paris Ministry of Industry over ninety years ago. And so, "La Lampe Equilibrée" is a lamp that still combines fascinating, technical perfection and poetic ease to this day. Reduced to the essentials, with a timeless, clear vocabulary of shapes that still bring everything into balance.

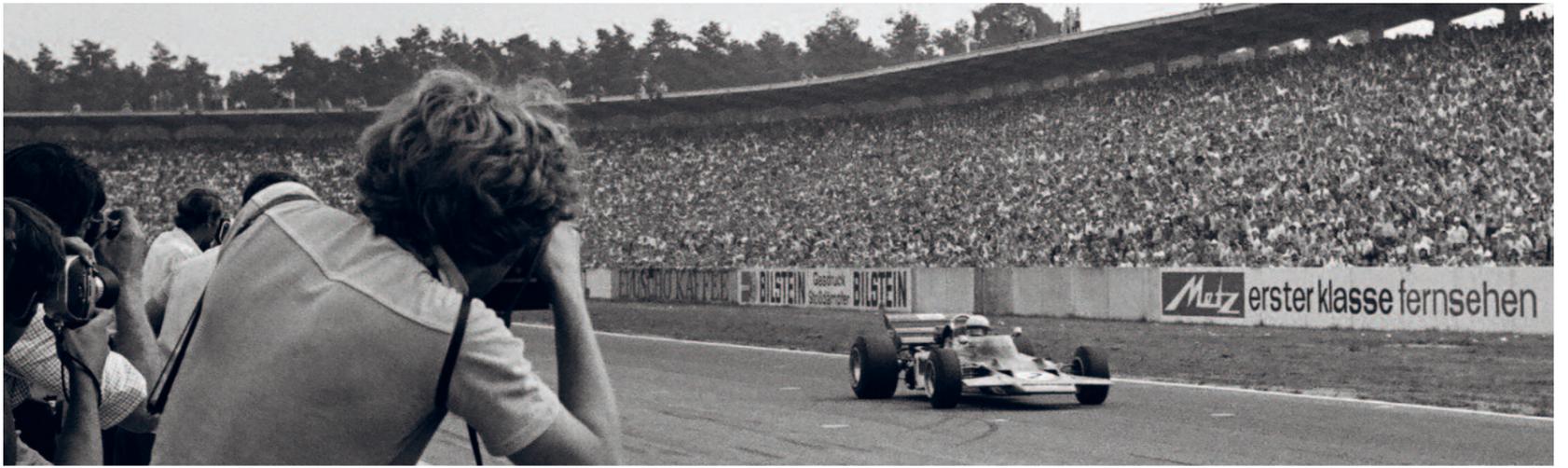


EB 27 WL

EB 27

EB 27 StL

EB 28



Perhaps it was the direct proximity to the Fagus Factory designed by Gropius in his native city of Alfeld. Perhaps it was the apprenticeship at the Wittekop chemist. Or was it simply the coincidences of life and the luck of the times? Whatever it was that made Hartmut Dörrie into who he is today – his accurate view is definitely the basis of his success.

The Munich Olympics followed, the soccer world championship, and as the years past there were commissions for ski racing, hockey and the bobsleigh team. In addition to sports and their speed, Hartmut Dörrie discovered music, in particular Jazz with its emotional power. He photographed John Coltrane, Dizzy Gillespie, as well as the Rolling Stones and Michael Jackson. With his sense for defining moments, he quickly advanced to become a heavily booked photographer. "I was able to approach everyone with the camera!" Only it remained a hobby. Even back then, his second passion was for design. "We have several Wagenfeld lamps at home, says Hartmund Dörrie with a smile. "Everyone in the family has them." He purchased his first one from TECNOLUMEN in 1983, together with his wife. Two years prior, he had switched to being the Sales Director with American furniture manufacturer Knoll, bringing high quality furniture onto the market from that point onward.



Photo above: On August 2, 1970, the history of the Formula 1 began at Hockenheimring. This photo, taken by Hartmut Dörrie documents Jochen Rindt at the finish line. That race is still considered to be one of the most spectacular and exciting Formula 1 Grand Prix events that took place at the high-speed racing circuit.

Photo below: Hartmut Dörrie wasn't only known for his good eye at major sporting events. He also had personalities from politics and entertainment in front of his camera throughout the years.

At 80 years old, Hartmut Dörrie belongs to the 'old guard', and he knows this is something that dealers value. To this day, he still needs the "smell of the stable" and the discourse. And as long as no one says: "Stay at home Grandpa, and feed the seagulls at the Neckar River", the Independent Sales Rep for TECNOLUMEN and TECNOLINE since 2003 will still be on task, and just as inspired as he was fifteen years ago. "It was the cherry on top of my professional career!", he raves. Although at the time, the switch was not an easy one, as he remembers. "I came from a large corporation. From one moment to the next, I found myself at a family-run company. Suddenly everything that used to apply didn't anymore." Of course this wasn't necessarily a bad thing. "The tone is always set from above". And with Walter Schnepel and Carsten Hotzan, it was always outstanding. Getting hired here was the best thing that could have happened to him.

With fantastic products, fantastic employees, it was consistent and very honest. "Complaints aren't met with long discussions – they are managed in a generous manner. Customers really appreciate that." He says this with a hint of pride. And he loves the challenge. "TECNOLUMEN and TECNOLINE are two very cultural companies." It isn't exactly easy bringing these two brands together that don't go hand in hand. A different approach is required when it comes to door handles, window handles, and fittings, especially for TECNOLINE. "In this market it's all about technology, not culture. The hardware market finds it difficult to understand our products." But Hartmut Dörrie is happy to explain himself. "Gropius, Wagenfeld, Kramer – I am a big fan of these classics and an enthusiastic door-to-door salesperson in the best sense", he stresses and laughs. Whereas his professional life could have taken a very different turn. After his vocational training, Hartmut Dörrie worked for 3M and Koss. He was also fully dedicated to his passion for photography. He shot his first motorsports photos when he was twenty-three years old - and was so good at it that he has been capturing the Hockenheimring GmbH's races and events as the official photographer for over 50 years now. A start.

Here he encountered the Bauhaus classics, designs from architects Mies van der Rohe and Marcel Breuer that inspired him and that he could no longer forget. Looking back, the switch to L. & C. Arnold Stendal GmbH seemed almost imperative – a company that was already connected to the Bauhaus in the 1920s and 1930s through close collaboration. Heinz and Bodo Rasch, Mart Stam, again Mies van der Rohe and Marcel Breuer, can all be found in the company

history with their steel tube furniture. Hartmut Dörrie added another designer to their side from the Bauhaus era. He discovered a chair designed by architect Carl Fieger in the basement of the Bauhaus Dessau. The long-standing company added it to their range under the auspice of Dörrie. He loves and lives the Bauhaus. In addition to marketing the furniture from this era, the preservation of classic pieces from this period

has therefore always been important to Dörrie. “Companies that produced Bauhaus furniture have enjoyed excellent business for many years using the 'Bauhaus' name. So it was time for me to give something back to Bauhaus.” As Sales Director of Knoll International, he arranged the transfer of furniture – valued at 100,000 D-Marks – to the Bauhaus in Dessau that was being rebuilt at the time, and also ensured that the rebuilt Bauhaus cafeteria

was outfitted with Breuer stools – a gift from L. & C. Arnold Stendal GmbH. When the Fagus Factory in Dörrie's home town was declared a UNESCO World Cultural Heritage Site, the bustling sales rep did not miss this opportunity. In September 2014, Hartmut Dörrie opened the exhibition that he initiated and conceptualised: “Living with Bauhaus” – thereby fulfilling one of his dreams. Photos from the Bauhaus archive collection were shown as well as classic Bauhaus objects from the TECNOLUMEN and TECNOLINE range. To this day, there is excitement surrounding the Bauhaus, its history of style and design, its architecture, design and especially its handcrafted everyday items. “I am happy, that I get to experience '100 Years of Bauhaus' with TECNOLUMEN and TECNOLINE” And what about retiring? “For the love of God! You can't do that to my wife”, he says laughing – and is also probably referring to himself a bit too.



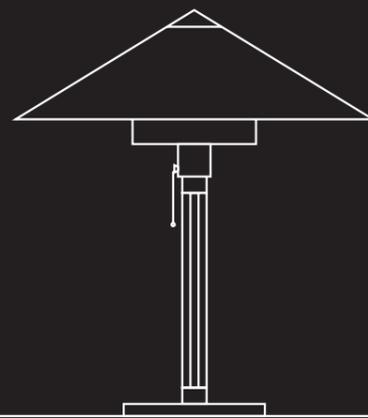
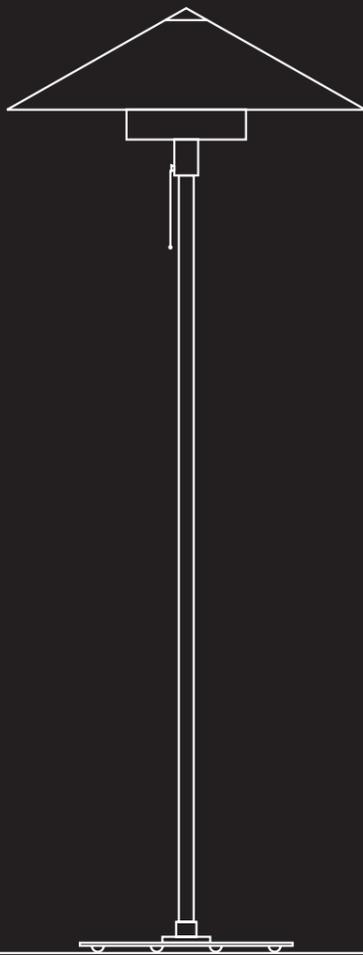
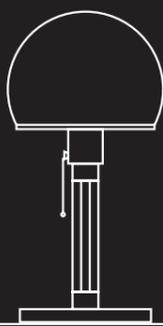
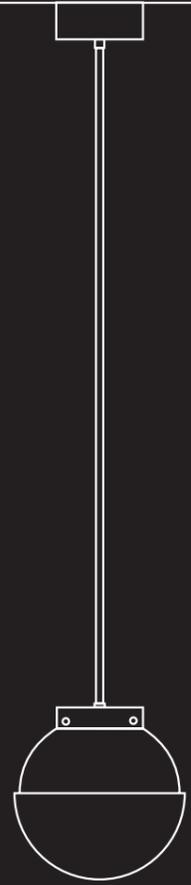
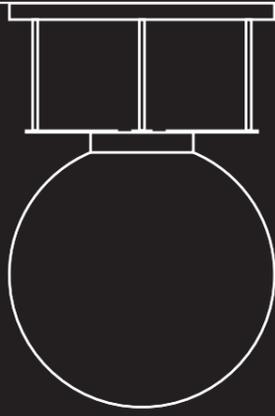
His passion: design classics.
Hartmut Dörrie in front of the Bauhaus in Dessau with Bauhaus icons

**... and in the end
the cherry on top!**

Hartmut Dörrie

Marianne Brandt: Ceiling lights, 1925–1929

Circle, square, triangle – Kandinsky's form theory was an essential component of the foundation course at the Bauhaus school and its effect reached all the way to the workshops. The reduction to these clear shapes as well as the combination of this simplicity had a major influence on the designs of students at the time when designing lights and daily items, which later became design classics. TECNOLUMEN produces these products by hand as they have always been made, and the supplier companies virtually all stem from Germany and the EU.

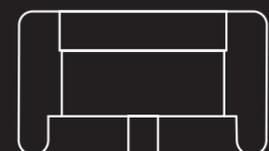
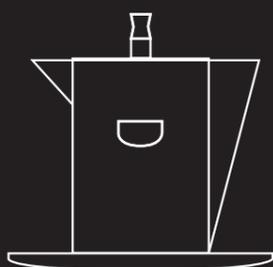


Wilhelm Wagenfeld: Table lights, 1923/24

Floor light, 1930

Table light, 1928

Multi-purpose light, 1930

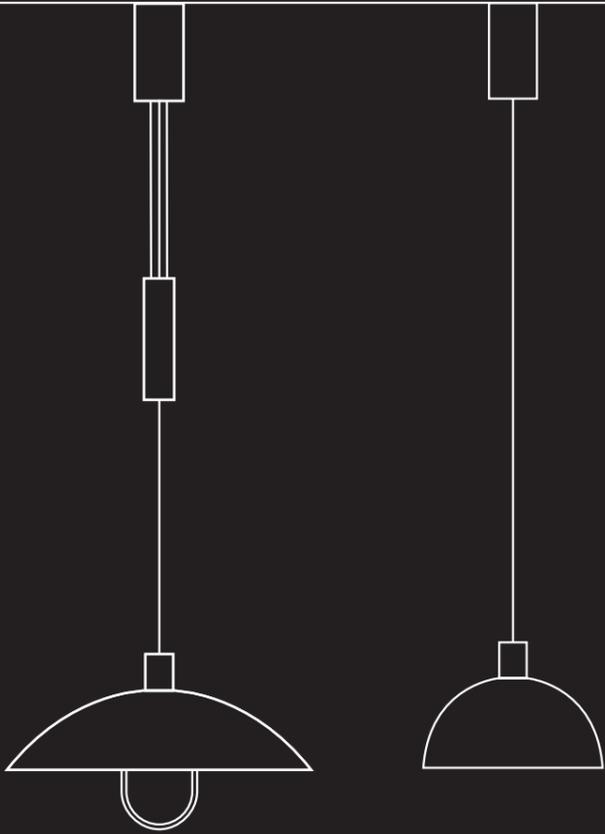


Wilhelm Wagenfeld: Fat-lean Sauce boat, 1924

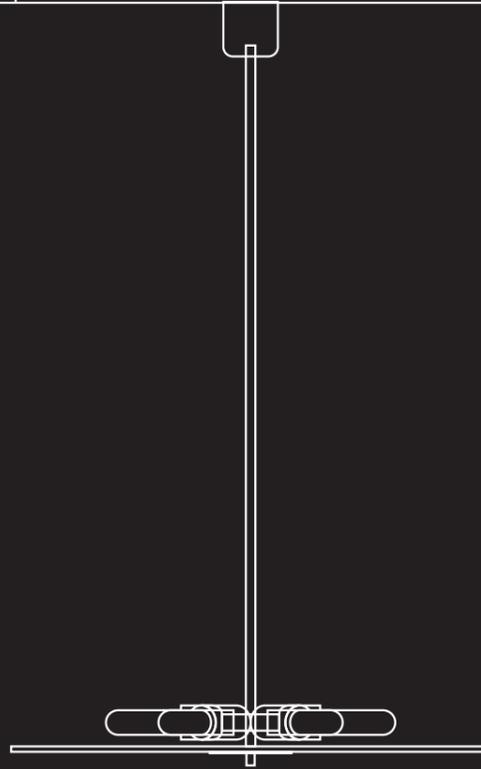
Tea can, 1924

Tea warmer, 1928

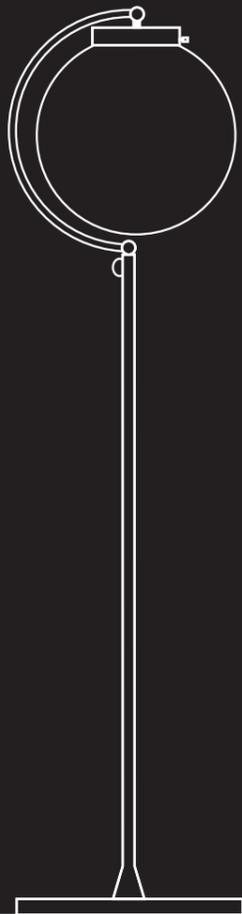
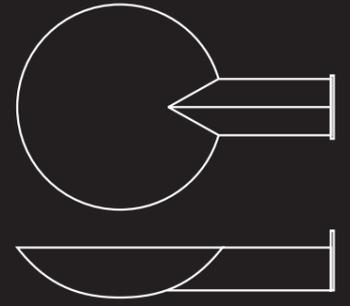
Marianne Brandt and Hans Przyrembel: Ceiling lights, 1925



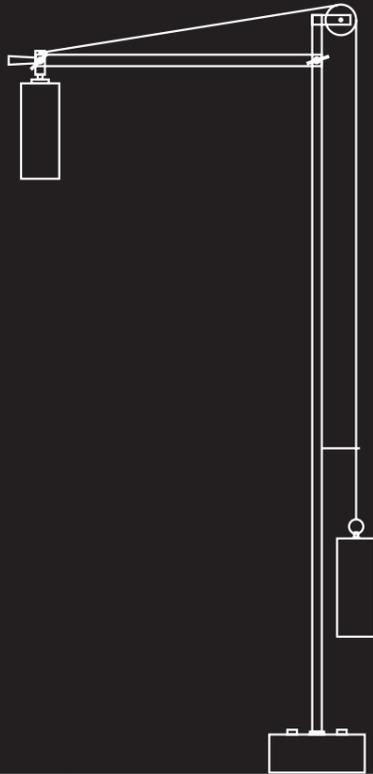
Hans Przyrembel: Ceiling light, 1928



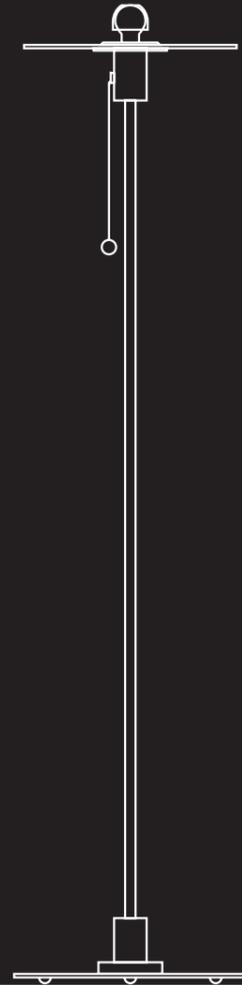
Mart Stam: Wall light, 1927



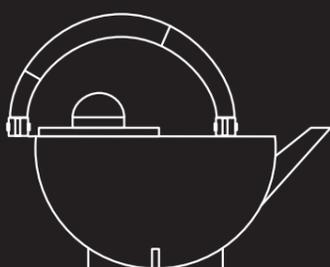
Prof. Richard Döcker: Floor light, 1923/26



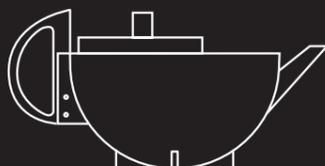
Bauhaus Range: Floor light, 1928



Gyula Pap: Floor light, 1923



Marianne Brandt: Teapot, 1924



Tea extraction pot, 1924



Ashtray, 1924



Ashtray, 1924

Modern, puristic, functional – the famous tubular steel furniture designed by Mart Stam, Marcel Breuer and Ludwig Mies van der Rohe, as well as the table lamp designed by Wilhelm Wagenfeld, which is often referred to as a “Bauhaus lamp”, became Bauhaus design icons and today they represent milestones in design history. The two family-run companies that stand behind these products are THONET and TECNOLUMEN. What would a lamp look like that combined the two?

Renowned designer Ulf Möller designed the LUM, a light that has been formally reduced to a minimum, which is fitting for the 2019 Bauhaus anniversary year, and was presented at the IMM in Cologne to an international trade fair audience.

This family of lights continues the Bauhaus concept of reduction to the essential with a high degree of functionality and aesthetics. Using the classic and famous 20mm tubular steel, LUM designed by Ulf Möller is a light that isn't just complimentary to the well-known tubular steel furniture, it can also be integrated discreetly yet trenchantly in an appealing room ambience thanks to its timeless design. In addition to the clear design, the LUM also impressed with its convenient function and it is exceptionally flexible in application. Bright and brilliant colour rendering is guaranteed, thanks to the usage of state-of-the-art LED technology.

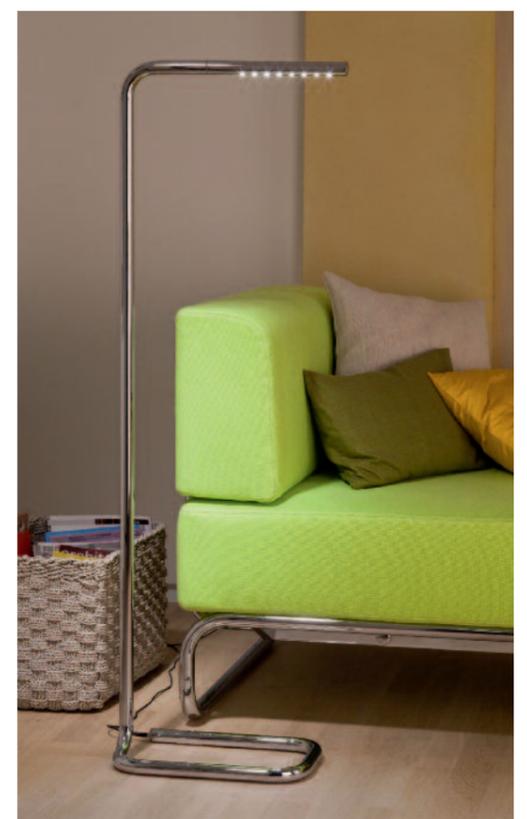


It can be switched on and off by touch on the light head and also a dimming option. Turning the horizontal light heads also enables a continuous change of the beam direction by up to 340°. This allows the creation of a very personalised lighting arrangement. The high efficiency of the light output supports the very low electricity usage. The lights can be used both in living room as well as office settings.

The lights are produced by THONET and TECNOLUMEN, that started a collaboration for this purpose, supplying the lights to design and technology enthusiasts

under the signet “THONET by TECNOLUMEN”. Just like with their furnishing and lighting pieces, both long-standing family-run companies place great value on outstanding product quality in this area as well.

Sale begins in the fourth quarter of 2019.



LUM X-Shape Pendant Light, 77 cm long
LUM Floor Lamp, 125 cm high

The LUM is a Bauhaus light that was born in the 21st century.

Ulf Möller

LUM Long Pendant Light, 135 cm long



Born in 1969 in Kassel, architect Ulf Möller studied Architecture, Urban Planning and Design at the Technical University Darmstadt. As part of his studies, Ulf Möller shifted successfully into self-employment with his own atelier, subsequently executing various design-oriented buildings. In 1998, he joined the architecture firm Coordes Möller+Partner in Kassel, which worked with residential and industrial buildings in Germany and beyond. In 2005, Ulf Möller took over the Möller+Partner architecture firm, since then focusing on the areas of architecture, interior architecture and design. For over 20 years now, there has been a close collaboration with THONET.

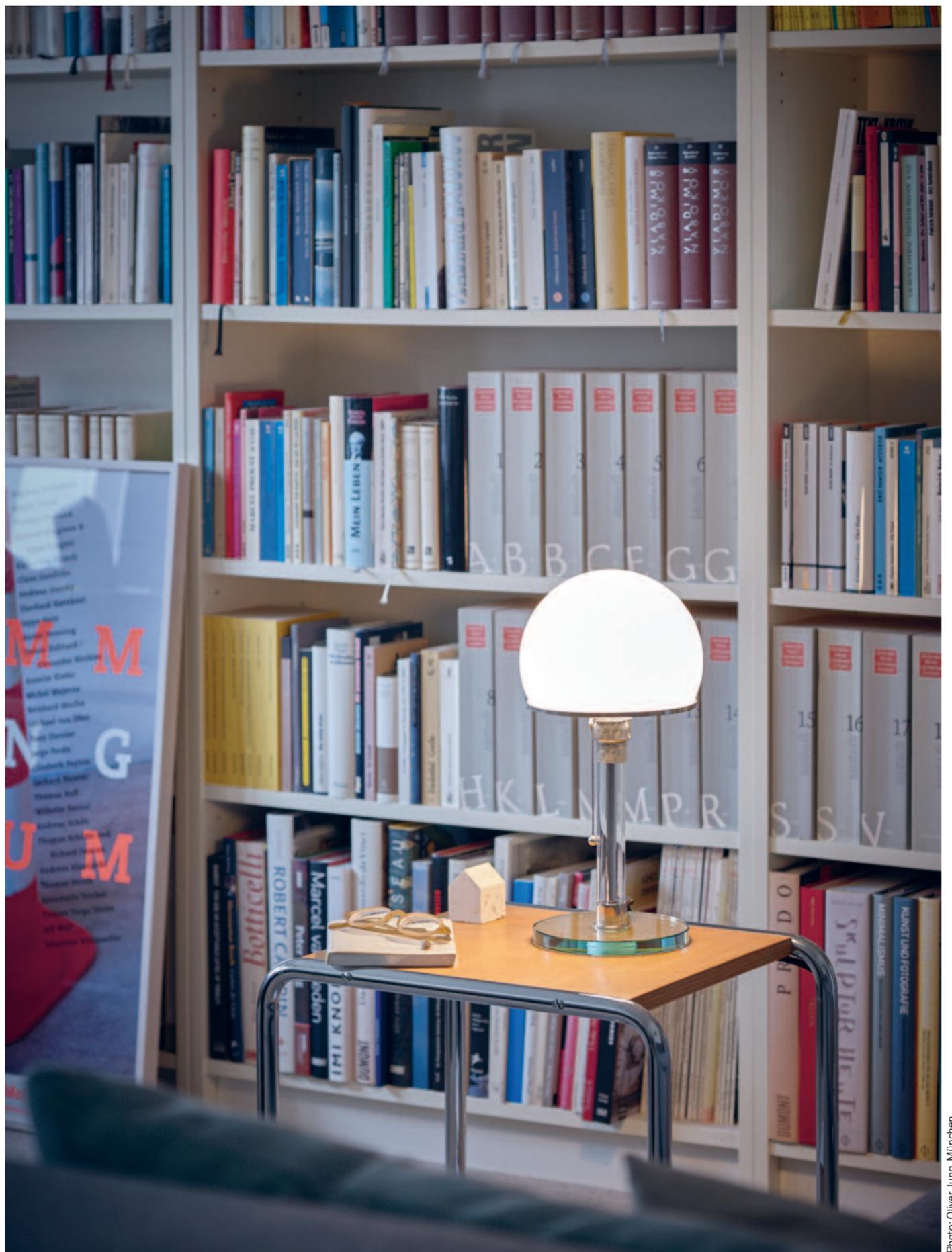


Photo: Oliver Jung, München

Kirsten Rachowiak's home is also home to a large number of books – which isn't surprising, since writing determines the daily life of the German Language Specialist. However, language isn't the only passion of the native from Düsseldorf. She loves design that is suitable for daily use, easy-breezy, and doesn't take up a lot of space.

When I come home, I look forward to brightness and light.



Photo: Merk & Mark, Berlin

Architecture, art and design – when Kirsten Rachowiak started working at the Walther König bookstore in 1992, she found everything that she was interested in collected in one place. She was amazed at how many subjects were to be found on the shelves.

One book in particular captivated her: Thomas Heyden's "Die Bauhaus Lampe", which was hot off the press. "I couldn't believe it was possible to write an entire book about a single lamp!" She tells us today, laughing. It was an epiphany, in a double sense. "Content is expressed through materials and proportions and translated in the function. After reading it I suddenly understood what design actually achieves."

Here in the form of Wilhelm Wagenfeld's lamp. "It communicates the attitude toward electricity at the time, a new attainment that had not been an aspect of people's daily lives for very long at the time it was designed at the start of the 1920s. The visible cable is a tell-tale sign of this new world."

Kirsten Rachowiak was captivated by this discovery. She asked for a Bauhaus lamp for her wedding – and since then it has a permanent spot in the living room. It isn't just a light source like many others, it is a meaningful design. The Wagenfeld lamp lights up, but does not dazzle, and the warm light accentuates its timelessly beautiful shape, "Unlike my two selective light-emitting work lamps, it emits light in all directions in a proud and confident manner." The light from the Bauhaus lamp does not produce concentrated cosiness, instead it provides embracing lighting to the room: "All the space around it is illuminated when it is switched on." Light plays an important role in Kirsten Rachowiak's life. "Coming home and switching on the light signifies comfort and warmth. Brightness contributes to well-being – whether it is sunlight or electrically powered lights."

"What surrounds me is of essential importance to me."

Design is as important as light in your home. Kirsten Rachowiak lives between an Eiermann table and task chair, the Eames rocking chair, the Marcel Breuer table stool, as well as various MAGAZINE drafts. But not to create a false impression: "For me, design does have limits. Nothing is decorated here, instead everything is used. If I had the Marianne Brandt teapot, it would be on the table with tea stains and not gathering dust in a glass display to be looked at as a collector's item." The apartment is not a museum, it is a space that is lived in: "Socks should just be allowed to lie around on the floor sometimes. You have to be able to breathe." For the German Language Specialist, it's all about language and content. "It's the same when it comes to design." In addition to furniture and books, for her it is primarily pictures that belong in a home. "I am always the happiest when I come home." Back then she had found art posters in the bookstore's storage – one of them still hangs in the bedroom to this day: "Learn to read Art" by Lawrence Weiner. "I've loved it since then." Kirsten Rachowiak gets her affinity for design from her parents' house. "I grew up between 1960's furniture that has become trendy again today. When the

70's began, my mother promptly said goodbye to that style: she brought the couch and armchair to the upholsterer to have it covered with brown corduroy, and the kitchen was completely redone in orange. Our kitchen chairs that were just introduced to the market in 1969, have since become design classics."

Their daughter does the same. She makes good things last. "I'm happy to repaint chairs but I don't replace them if they are still beautiful!"

"Consistency and new impulses – both are important."

Of course, she also likes to keep a lookout for new ideas. In addition to classic designs, she is inspired by furniture stores such as MAGAZIN or manufacturers like HAY or muuto. However, every now and again she is disappointed by current design. "The paint is peeling from the beautifully shaped Thermos container, or the whistle on the kettle gets so hot that I can't put it back on. You have to ask yourself if designs today is created with the same amount of care as in Wagenfeld's day."



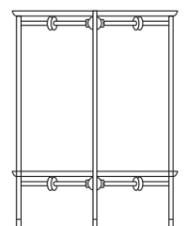
Egon Eiermann is considered to be the most significant architect and furniture designer in post-war Germany. He was one of the first to begin to conceptualise serial furniture to meet international standards of function and form, and that dictate the style of an entire generation. His structures are famous and numerous. His furniture is still partially being produced to this day.



The Ceiling Light ES 57 by Egon Eiermann is available in the colours green, white, red, grey and white. When it came to the colour scheme, TECNOLUMEN referred to the colours of USM-furniture



ES 57



EE 61/2SW

Side table by Egon Eiermann von 1961



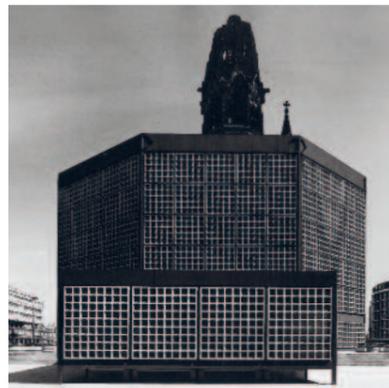
The deliberate reduction, the omitting, the simplification has a deeply ethical basis: Something that is simple can never be disliked.

Egon Eiermann

They are commonly referred to fondly as the "lipstick and powder compact", monument preservation refers to it as a "city icon", and he himself calls it his life's work. We are talking about the architectural ensemble of the Kaiser-Wilhelm Memorial Church in Berlin, that deteriorating war ruin built in the neo-romanticism style, that Egon Eiermann provided with a modern side. The architect didn't hold much of preserving the old, instead he relied on the consistent progression of the familiar. Functionality and practicality, transparency and reduction to clear lines were in the foreground of his designs.

In his own activities, such as his role as professor at the Technical University Karlsruhe, he advanced the development of the Modern. Away from historical ballast, towards lightness.

Kaiser-Wilhelm-Memorial Church, Berlin 1957/63



The expression and culmination of this liberation from everything that had come before, are the steel constructions that characterise Egon Eiermann's work in both architecture and furniture design. He picked up on Bauhaus design principles in his designs. The permeability of the intermeshing of the inside and outside, nature and constructed space became an expression of democracy in architecture as well as in furniture design. With its reduction to the line, the reflection on pure form and liberation from overflowing accessories, anything heavy and additional, Eiermann achieves a modesty in his designs that seems to free his objects from historical contexts while still presenting them as a consistent continuation of what came before. Nonetheless, or perhaps for this reason, the works are characterised by timelessness. It is no wonder then that his buildings are classified as historical monuments, his desks and chairs enjoy great popularity up to this day, and can be found in many public buildings, as well as modern agencies and private spaces. The ceiling light from 1957 is no doubt also one of the products that is still as exciting as ever. Specially designed by Egon Eiermann and Sepp for the world exhibition pavilion in Brussels and actually produced in a small series, the ES 57 soon enjoyed great popularity. Egon Eiermann travelled to Italy in 1954 to take over the construction of the Triennale in Milan. It is possible that Gino Sarfatti inspired him here, whose lights, which are exquisite and functional at the same time, like sculptures, set the stage for the light itself. However, it is also possible that the construction of the pavilion with its intermeshing cubes, the penetration of the exterior space with the interior world, the crossing lines and maximum transparency culminate in this light.

Administration and Training Centre of the German Olivetti, Frankfurt am Main 1967/72



Then again, perhaps it is also the influences of all his encounters with architects from the previous generation, with Walter Gropius, Marcel Breuer or Ludwig Mies van der Rohe. Perhaps it was the confrontation with the ideas and ideals of the Bauhaus, design that reaches beyond the limits of architecture. Perhaps it is the concept of putting the focus of design on functionality. It is possible that his confrontation with international developments during his trips to the United States also contributed to this German architects signature. And it may also be a blend of all of these aspects. In any case, the ceiling light ES 27 continues to inspire – even sixty years after the design of its fine, delicate appearance. Featuring abandonment of any embellishments, reduction to functionality that almost gives it a sculptural touch. Egon Eiermann himself may have been less excited about creating an object that endured so long. And perhaps he would not have agreed to his structures surrounded by scaffolding at the Memorial Church in order to save its substance. Instead he may have preferred to design something new. A new building, new furniture, a new light ... but even though it was constructed a long time ago, it is still beautiful.

It is usually the first thing we touch when we enter a house: the door handle. Special houses and buildings in particular deserve to have a special door handle. Often these small yet absolutely important details mirror the style and architecture of a building. TECNOLINE has been manufacturing high quality door fittings, handles and switches from famous designers.

Today, the door handles from famous Bauhaus designers Walter Gropius, Wilhelm Wagenfeld and Ferdinand Kramer are design classics. Either authorised by the designers themselves or their heirs, TECNOLINE has been producing the original door handles according to their templates. TECNOLINE (under the TECNOLUMEN label at the time) started the production back in the 1980s, which also produced fittings from Art Deco designers as well as those from Bauhaus designers. The classic designs demand execution that is detailed and true to the original, and that meets today's technological standard. In addition, the Hanseatic family-run company offers many more distinguished designs, ranging for instance from Ludwig Wittgstein and Dieter Rams to the modern style of Hadi Teherani and Jürgen Ringel.

The door handles are cast and processed with great care in the Sauerland region, the cradle of the German metal industry. This is done by hand, which is the only way to achieve such outstanding quality. For special series, for instance the 130 series that was issued on the occasion of the 130th birthday of Walter Gropius, special sand moulds are created that can only be used once, thereby making every handle a one-of-a-kind piece.

Something that definitely stands out is that TECNOLINE offers the possibility of designing fittings according to any taste – and not just with regard to the colour selection. A modular system makes it possible to combine all parts with the same basic material (brass casting or stainless steel) in whatever manner the building contractor, house & apartment owners and architects would like. They can choose between various materials, surfaces and accessory parts, in order to add the finishing touch to be enjoyed by people who will reach for the handle for generations to come.



Walter Gropius, born in 1883, is one of the most significant Bauhaus designer's there was. Gropius studied architecture at the start of the 20th century, also joining the design office of Peter Behrens, as did Mies van der Rohe and Le Corbusier. As an independent architect and industrial designer, Walter Gropius later designed the well-known Gropius printer, which was first produced by S.A. Loevy. TECNOLINE (which was with TECNOLUMEN until 2002) manufactures the various Gropius models and is authorised by the heiress as the sole manufacturer worldwide.

We understand a good shape to be the natural form of a product that has developed from its functional and technical requirements, that corresponds fully with its purpose and is beautiful at the same time.

Max Bill, Architect, Sculptor, Painter and Designer, Die gute Form, 1949



Wilhelm Wagenfeld, born in Bremen, is one of the most well-known Bauhaus designers. He designed the famous light WG24, as well as various designs for Braun, Rosenthal and WMF. In 1928, Wagenfeld designed the door handle WD 28 for S.A. Loevy and a matching window handle, which however was only produced in a limited quantity. TECNOLINE (which was with TECNOLUMEN at the time) resumed production of the model together with Prof. Wagenfeld in 1982, following the original hand sheet.



As an architect and designer, Ferdinand Kramer, born in 1898, was a representative of classic functionality. True to the motto "the function determines the form", Kramer predominantly designed objects for interior design that did justice to the prevailing narrow rooms in the first half of the 20th century. With low manufacturing costs, Kramer created purposeful, timeless design in the realm of interior architecture. In 1925, he designed this door handle with conical handle, which we have been producing since 1992, with permission from Kramer's widow.

