

Floor lamp BULO XL/BLON 16 P
Well-conceived, clever and always functional: Oliver Niewiadomski translates a mathematical concept into incisive design language, as here with the floor lamp BULO XL which sits neatly on its base to work perfectly in any specific setting.



The new times give rise to a fundamental question: How can I feel safe and at ease? In future, we'll be demanding a lot more of our homes. This refers to far more than just cosy trends such as cocooning or hygge. It's more a case of needing our own intimate space of peace and quiet where we can withdraw from the world and recharge our batteries in a feel-good atmosphere. This is particularly challenging for those who setting up a home office environment in their own four walls, with a special need for feel-good spaces in between. The whole interior design industry is tackling the issues involved and their various manifestations to cover all bases, taking an inspiring people-focused approach. Good light is an essential factor to give rooms their desired effect. It can be used for clever demarcation of specific sections, putting an emphasis on the feel-good areas. A reduced design limited to the essentials has a soothing impact on the mind, leaving it free to come

up with fresh thoughts and new ideas. Pleasing tactile effects resulting from an excellent choice of materials help to keep you grounded in a digitised world. Old favourites give people something reliable and unchanging to hold on to. TECNOLUMEN has always combined these essential factors, producing classic lamps "made in Germany" using the best craftsmanship traditions and working together with small companies who give outstanding quality the same priority that we do. Let's make the best of it!

A handwritten signature in black ink that reads "Carsten Hotzan".

Your Carsten Hotzan
Executive Director of
TECNOLUMEN



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**Purpose & Form:
Prof. Dr. Klaus Struve's collection**

Right behind the front door there are stacks of boxes, with lamps and door handles lying around as well as bits of furniture standing in the way. "Please excuse the confusion", says Prof. Dr. Klaus Struve as he tries to make his way through his living room, "it's all just come back from an exhibition". Not an unusual occurrence for the 77-year old man from Oldenburg. His "Purpose and Form" collection has made him well known way beyond North Germany itself.



It's a comprehensive collection. Some items can be found in Struve's home, a detached house built in 1934 where he has completely redesigned the interior. "The challenge was to obtain all the lamps", says the college and university teacher with pride. The original interior fittings are examples of the standard features of detached and semi-detached houses up until the 1950s. And therefore belong, not just coincidentally, to his main area of interest as a collector. "My collection focuses on industrially manufactured objects that were installed and used in every house and every room." Struve is not interested in hand crafted items but in the products of mass production

by machinery. He's referring to those mass-produced works of art designed during the decades between the First World War and the recovery and reconstruction period that followed the Second World War. "I'm interested in the results of Bauhaus designs and the impact that they had during the 1920s." The prevailing ideal in those days was that everyone should be able to live on a certain level of prosperity in surroundings of first-rate design. The downside of the mass-production approach was the waste involved. "Houses were modernised without any consideration for significant historical aspects. I rescued many of my objects from skips." You can hear how much it means to him to preserve these treasures. But you'd be wrong to think the collection is just an accumulation of similar products. "As a collector, I'm excited to see the constant change in mass-produced items."

Glass shades in different colours, designs adapted for technical reasons: it's the deviations in the details of one and the same type of lamp that make these items so very special. Collector Struve is in his element. "I'm constantly in touch with colleagues when it comes to defining the exact details of various items in the collection, including when they would have been launched on the market, the period of production and their actual use."



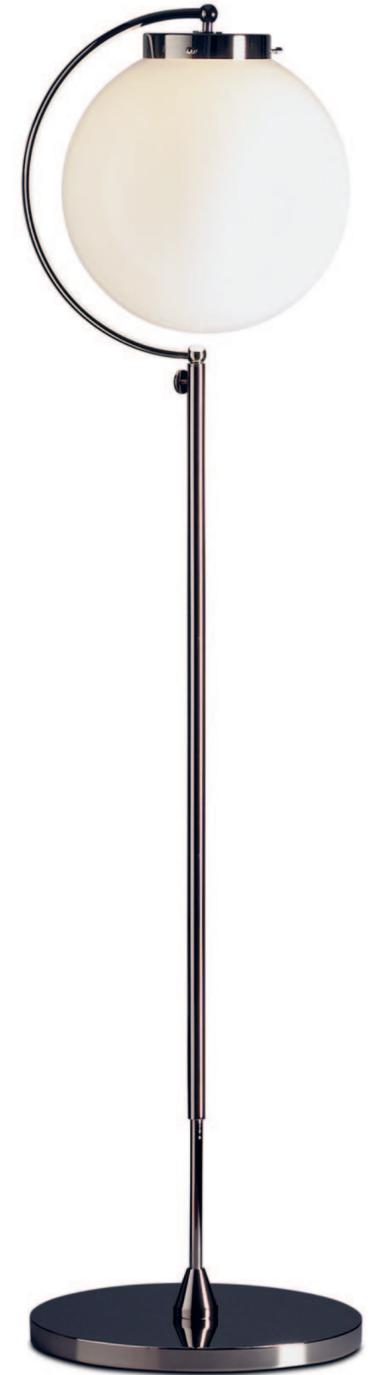
So it's not so easy to know when to stop. Even so, Struve's collection does of course have its highlights. Besides lamps and door handles, he also has a few industrial so-called master clocks with slave clocks for use in factories, as well as furniture made of bent beechwood. Bentwood furniture already featured among the first collection items, products of industrialised furniture production of Viennese coffee-house furnishings. How is it possible to keep track of the items when there are so many of them? "I'm still behind with archiving all the things in the collection", confesses Struve. It is both time—and space—consuming to make sure the archive items are stored properly and professionally. Hundreds of ceiling, wall, desk and table lamps, about a thousand door handles and countless items of bentwood furniture are standing, lying or hanging in shelves, on tables and on the walls of a warehouse. But apart from sorting and numbering them, there are more important things to be done. Between the lengths of shelving he has a range of workplaces all with different kinds of tools and equipment: the skilled stonemason restores his findings himself, as far as possible. His passion for collecting is not an end in its own right but a means of preserving cultural assets. "My aim is to restore them so they can

go back to being used all the time", emphasises Struve. In this way, it is still possible to perceive the design and beauty of the historical objects. This doesn't mean his findings can't be put to a different use. A lamp can become a sculpture, a work of art, and there's no reason why a doorknob shouldn't be used as a paperweight on a desk. Moving towards the warehouse exit, Prof. Struve cleverly skirts around more piles and stacks of things. Doesn't he find it hard to say goodbye after he has taken so long to find things and put so much effort into their restoration? "No, not at all!" Klaus Struve shakes his head emphatically. "When all is said and done, they're supposed to be used!"



Historical lamps, particularly from the Bauhaus period, together with bentwood furniture and door handles account for the majority of Prof. Dr. Klaus Struve's impressive collection.

Floor lamps are more than just lighting. Already the Bauhaus experts admired the special flexibility and impact of standard lamps as a design element in a room. In contrast to ceiling or wall lamps, they can be easily moved around and plugged in to the nearest power socket, while also offering the possibility of changing how the setting in a room is created. Furthermore, they are ideal as an upright to illuminate a certain area or as a reading light in a cosy corner. Today they have become popular once more.



Bauhaus Standard Lamps

BH 23
It's not known who designed this sculptural lamp around 1923. Whoever it was, the lamp designer had a weakness for mechanical features, with a counterweight for adjusting the arm. It's also clear that the floor lamp must have originated from the proximity of the Bauhaus community.

The playful shape and sense of mobility recalls both Oskar Schlemmer's figures in the Triadic Ballet as well as the clear, delicate lamp designs by Marianne Brandt. Today the BH 23 sets an artistic accent in sophisticatedly designed rooms.

BST 23
In Gyula Pap's last year as a student at Bauhaus in Weimar, he designed a floor lamp for the "Haus am Horn" that was being planned by Georg Muehe and the construction department. The outstanding feature of the lamp is its uncealed light source, consisting of the recently invented metallised light bulb. The light rays are directed downwards and make the light source appear dark; they are refracted by a horizontal matt-etched glass pane that makes them seem to float like a luminous layer over the thin nickel-plated

metal tube. In 1925, this lamp featured as an example of functional design in Bauhaus book no. 7 "New Works from Bauhaus Workshops". It was only ever produced as one-off item for the experimental "Haus am Horn" and is unfortunately now missing. Special tools had to be produced, metal parts turned and refined to ensure that the standard lamp corresponded to the design and appearance of the original, right down to the very last detail.

DSL 23
This floor lamp from 1923 clearly illustrates the formative style of the Bauhaus era, although its designer, architect Richard Döcker, never studied or taught at Bauhaus. Here, clear shapes and lines are paired with high functionality and refined details. Although the DSL 23 might look plain and simple, it is an elegant eyecatcher thanks to the almost free-floating suspension of the lamp head. The light ball made of opal glass emits a particularly atmospheric light.

The floor lamp thus helps create very effective mood lighting and acts as a brilliant design feature in private space such as living rooms, studies or bedrooms, or equally in prestigious areas of commercial and industrial premises.

Handmade in Germany: Traditional Craftsmanship with Heart and Soul

The noble art of meticulous care: Marianne Brandt's tea pot MBTK 24 and Édouard-Wilfrid Buquet's EB 27 were produced for TECNOLUMEN in the BWKS (Bremen workshops for handcrafted silver works).

Cooperation with the silversmiths began in 1982 when Björn Schulze took over the family business in the third generation. "The first piece we produced for TECNOLUMEN was a fruit bowl based on a design by Josef Albers", explains the skilled metal spinner and industrial designer. This was followed shortly afterwards with the joint presentation of "Collection 1" by Walter Schnepels, featuring silver work such as the coffee and tea service by Boris Lacroix (Art déco) as well as designs by Björn Schulze. A second collection followed in 1987.

Things take time

Right up until the present day, one of the most artistic and also elaborate products has been the teapot MBTK 24 designed by Marianne Brandt. Many little steps are involved in making this teapot. It takes more than fifty hours altogether to press and grind the geometrical parts made consistently in accordance with the Bauhaus design

principles, as well as woodturning the ebony handle and through to the galvanising process. "We don't hammer the teapot: that would be much easier. We press the silver. Keeping the clamped surface smooth including all the soldered bits, is a high art. We can't afford to make any mistakes." The first MBTK 24 was produced in the early 1980s. The range also includes the EB 27 by Édouard-Wilfrid Buquet. This is one of the most important products, as table, wall or standard variant. "We once made a lamp completely of sterling silver, although no-one thought it would ever sell. But in fact, it wasn't on display for very long before Brad Pitt came and bought it", tells Schulze with a grin and not a little pride. Today the Buquet lamp is still made by hand in Bremen-Walle. It's based on a prototype that's decades old, together with drawings stuck to a locker. "We got an original Buquet lamp from Mr. Schnepel which we used to develop a model."

Among others, orders also come from the regional Evangelical Church in Hanover. "When the whole congregation drinks from a silver chalice, there's no risk of contagion. The antibacterial effect

of silver has always been important for users in church settings." Besides restoring historical chalices, chandeliers and baptism fonts, other objects are also produced on the basis of new designs.

Silver, sea and cigarettes

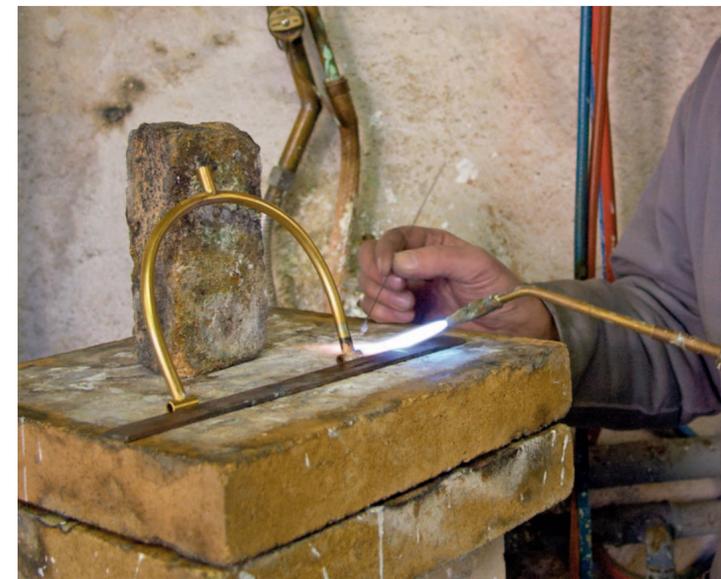
"In the past they used silver 750, but it contained so much copper that the silver turned green. All that changed with the Imperial Law of 1873. From then on, items were stamped with a crescent moon (silver) and crown (German Empire) to guarantee the silver content. On the other hand, the techniques used to work the silver have scarcely changed in decades.

From turning the wooden form to repolishing the workpieces, everything is still done by hand, as it has been for a hundred years.

The Schulze family has a long tradition of silver craftsmanship. "My grandfather Wilhelm was apprenticed to Koch & Bergfeld as a silversmith, after which he set out as a journeyman in the usual fashion of the times." He went to Oslo and worked with David Andersen, where his tasks among others also included designing racing yachts. "Two of them are still sailing today", says the grandson. The skilled chaser Wilhelm Schulze returned to Bremen in 1920. "Germany was a low-wage country in those days, compared to Scandinavia where workers were paid much more. And so my grandfather set up a local branch for David Andersen." To the great displeasure of the workforce in Oslo, so that Andersen eventually gave in to their protests. The workshop in Bremen was taken over by Wilhelm Schulze. Towards the end of the Second World War, when the company premises were almost totally destroyed, Richard Schulze, who had meanwhile taken



The individual components of the top quality lamps and design objects are made and assembled using old tools and with great patience, paying the same attention to detail that you'd find a hundred years ago.



over from his father, set to work to rebuild the company on the same site in 1947. "With gold dollars", says Björn Schulze with a laugh. "Cigarettes were the only currency back then."

100 years and their stories

Today as in those days, BWKS works with a range of different designers, such as Friedrich Marby or, in the past, Wolfgang Tümpel (former Bauhaus designer, goldsmith and university teacher). Besides external designs, the company also made products based on its own ideas. "My grandfather created typical Norwegian designs." With great success: at the World Exhibition in 1937, he won the gold medal with his "Parisian Bowl". The showcases display jugs, candle holders and creamers by family members. "The Bauhaus influence on our Uncle Wilhelm Schulze jr can be clearly seen". In the 1950s they launched their own range of lamps, made and sold under the name "Werkkunst".

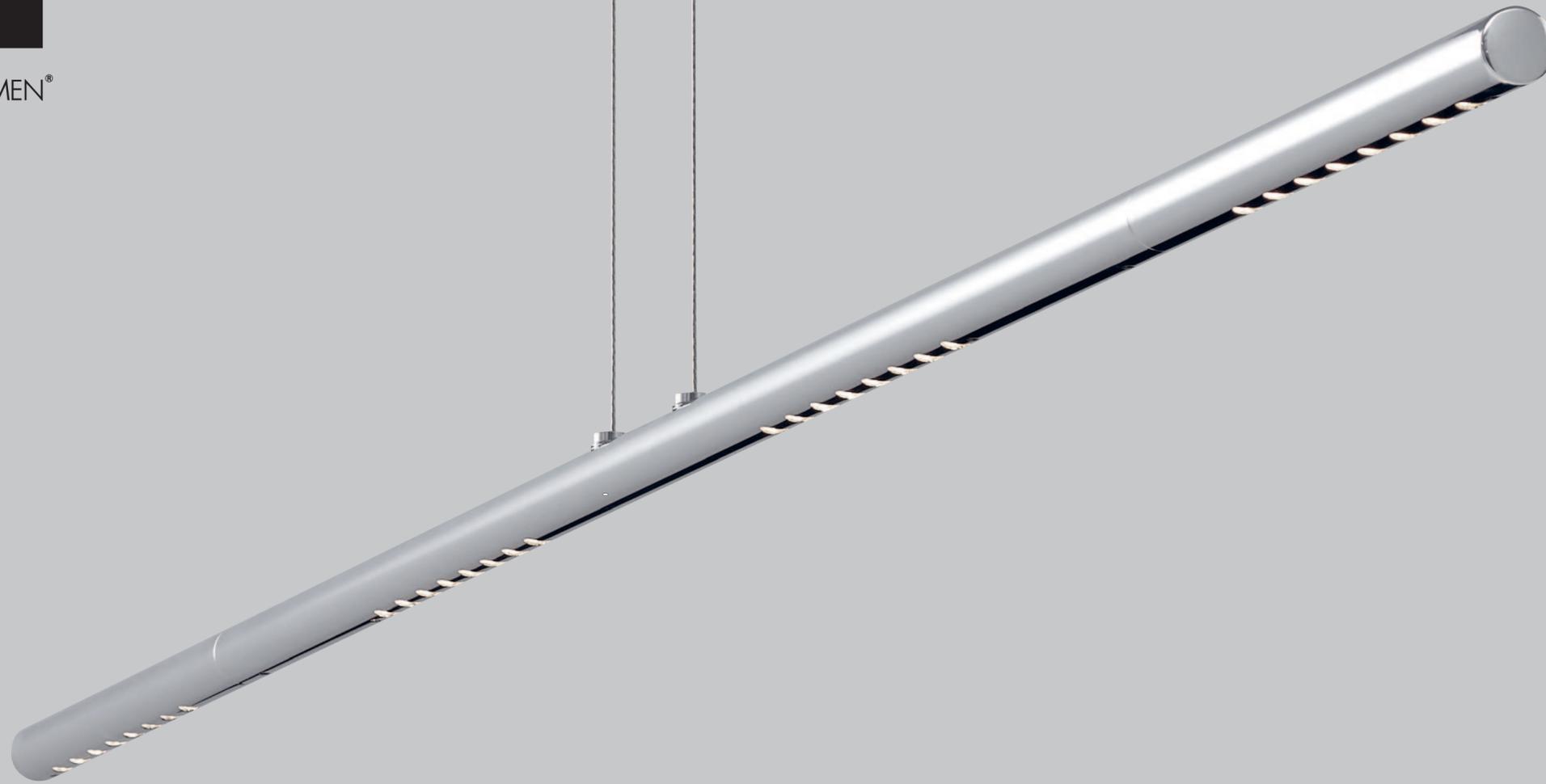


"We got an original Buquet lamp from Mr. Schnepel which we used to develop a model."



LUM

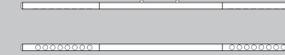
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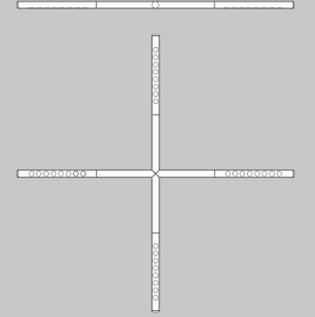
LUM 135



LUM 85



LUM X



LUM 50



LUM 125

Bauhaus without its founding father Walter Gropius? Simply inconceivable? What about its previous history? Although Gropius made no mention of beginnings, roots or sources of inspiration, Bauhaus didn't simply happen as the result of a brainwave but emerged as a development that tells its own story. A development in terms of society at large and design in particular, consisting of currents that made Bauhaus possible in the first place, and theories still used today as the basis for this influential approach to design.

So how did it all begin? The early history of Bauhaus takes us back two centuries. Back to the 1870s, to be precise. In terms of social development, it was a time of epic upheaval. But not everyone thought the industrial revolution was a good thing. While some saw the transformation from agricultural to industrial production as a new era for mankind with inestimable opportunities for society and the economy, others warned of cultural losses and dangers. Art historians such as John Ruskin and Gottfried Semper examined the rapid changes of their time, representing the views of many in defence of innovation and progress or conservative-romantic preservation of value; Karl Marx and Friedrich Engels saw the impoverishment of the proletariat rather than technological and economic progress. Despite being surrounded in controversy, in 1851 the Great Exhibition opened its doors in London. More than 100,000 exhibits were on display. They presented the status of development of the whole of mankind, illustrating both the diversity of industrial design and the latest production methods. Exhibits including Joseph Paxton's Crystal Palace made it an unforgettable experience for around six million visitors. Semper compared the abundant diversity of industrial products presented at the exhibition with the Tower of Babel. Despite all scepticism and hostility, European designers found new inspiration in the exhibits from all over the world. Edward William Godwin from Great Britain was one of the most exciting designers of the day, with modern designs made timeless by managing without historical features. Japonism was one of the prime influences, with its reduced simplicity being a perfect match for the emerging possibilities for machine production. Generally speaking, the new production forms changed the design of many everyday objects. Industrialisation made it easy to have access to things

that used to be unique, turning them into mass products with the possibility of unlimited reproduction putting them on the shelves of middle-class households. But the use of machinery in the production process increasingly became separated from any kind of craftsmanship and inevitably led to a longing for originality. Instead of plain unadorned items for industrial production, it was in fact by focusing on natural, honest materials and processing them with honest, simple craftsmanship that the Arts and Crafts Movement made a name for itself in England and beyond, with an ever increasing number of followers. This anti-industrial movement aimed to eliminate the distinction between free and applied art, finding inspiration in the shapes and colours of nature, in Mediaeval Europe – and in Japanese art.



It didn't take long for similar developments to emerge. In Scotland, it was the city of Glasgow that became a leading centre for architecture and design, with the region's ship-building industry promoting the demand for craftsmanship and design. Frances Newbery founded the Glasgow School of Art with a focus on traditional techniques and craftsmanship. One of the best known representatives of the Glasgow Style is Charles Rennie Macintosh. He worked with James Herbert McNair and the sisters Margaret and Francis MacDonald as The Four to propagate the link between architecture and furnishing as implemented in the "Tea Rooms". They were clearly influenced by the Arts and Crafts Movement with its concept of "total artwork" allowing them to transcend structural hierarchies as artists, architects and designers. Taking a genuine Scottish approach combined with the Japanese influence on design language, the symbolism of the MacDonald sisters and Art Nouveau influences from Vienna, he characterised all that was new in the Glasgow Style.



Top picture: The Crystal Palace by Joseph Paxton was the landmark of the Great Exhibition in London in 1851. The Crystal Palace burnt down in 1936.

Bottom picture: The famous woodblock print "The Great Wave off Kanagawa" by Katsushika Hokusai also influenced the development of design in Europe.



Charles Rennie Mackintosh was probably the main proponent of Art Nouveau in Great Britain and one of the most influential Scottish designers. His "Hill House Chair" is still well known today.

De Stijl was the name given to a group of artists, architects and designers from the Netherlands who formed an art movement in 1917 and published an eponymous journal.



Gerrit Rietveld's famous Red and Blue Chair is an iconic piece of furniture reflecting the avant-garde De Stijl art movement.

Glasgow and Vienna? In fact, the Austrian influence extended right up north. Take Josef Hoffmann, for example: architect, co-founder of the Vienna Secession and subsequently founder of the Wiener Werkstätte, professor at the Vienna School of Art and Crafts and proponent of modern, rational design. His aim was to give people an aesthetic education through the all-encompassing design of everyday objects, in other words by creating total artwork along the same lines as the Arts and Crafts Movement in England. However, instead of organic curved lines, he soon turned to geometric design, just like the Scotsman Charles Rennie Macintosh.

Was that a coincidence? Hardly. After all, the Netherlands also witnessed a growing reluctance to accept industrially optimised design. De Stijl called itself the movement of protagonists who transposed the aesthetic aspect of geometric style into free art, putting geometric abstraction into painting. Theo van Doesburg spoke of the "desire for style", the ultimate style of modernism and comprehensive design in all areas, as already advocated by Mackintosh and Hoffmann. "Rooms as accessible works of art".

Glasgow, Vienna, the Netherlands: wherever you looked, the new industrial possibilities were giving rise to discussion and debate about the historical and the natural connection between production and design. What about Germany? Well, Germany also had its answer to modernism. In 1906, the third German Arts and Crafts Exhibition in Dresden sought to find a place for art in the new system of industrialisation and its associated capitalism, seeing a chance in efficient production methods. The intention was for the "mass-produced furniture programme" to combine artistic design and high quality standards with machine production on the basis of an objective design language, with applied art playing a central role. Furniture started to be made in mass production at low cost in "noble simplicity" for the newly emerging educated middle classes of the consumer society. Easily combined, with first-rate quality and recognisable corporate identity design, rather than the individual one-off approach. Two of the most successful proponents were Richard Riemerschmid, co-founder of the German Association of Craftsmen, and Bruno Paul, with their mass-produced furniture according to the type furniture programme.

The German Association of Craftsmen founded in 1907 by twelve artists and architects saw itself as a platform for promoting cooperation between designers and industry, including: AEG and Kaffee Hag. The aim was to achieve a systematic approach to design in the context of industrial production. But how? By restricting artistic freedom? Designers as service providers for industry? The debate culminated in a dispute at the German Association of Craftsmen in 1914. Hermann Muthesius and his ten theses demanded that art and design should be separated seeking to establish a German style that would be a commercial success and lead to global exports, thus establishing a new understanding of design and designers. Henry van de Velde on the other hand believed in the role of artists working with artistic freedom and thus independently from industry.

The DS 28 piano lamp is a table lamp reduced right back to basics from the repertoire of the De Stijl movement.



Like van de Velde, Walter Gropius and similarly also tried to find a formula for the relationship between art and technology. In the end, he established his position by founding his Bauhaus and with his statement "Art and Technology – a New Unity". Admittedly, this connection was not really 'new'. Initially, the proponents of the newly founded school did not set great store by industrial manufacturing. The move to take emotion out of the equation and to combine geometry and machine aesthetics had nothing to do with actual industrial mass production. Instead, Bauhaus and its protagonists strived to eliminate the distinction between art and craft: this was a goal they shared with the Arts and Craft Movement. "When we design a bottle, we should ask whether it will work, whether it will meet all the demands made of a bottle, whether it could work even better and, finally (...) whether it is nice to look at." In the end, modernism also had its impact on Bauhaus. Hannes Meyer, one of the best known functionalist architects of the 1920s and Bauhaus director from 1928, brought industrialisation and mass production with him, thus also making industry a partner of Bauhaus. This consistent collaboration with industrial production, and with the manufacturing process which was thus transformed accordingly, changed the approach to the

design process itself. A new profession emerged that bridged the gap between history and modernism, between art and craft. Bauhaus became the "School of Design", offering designers the necessary training.

Source: "Von Arts and Crafts zum Bauhaus. Kunst und Design – eine neue Einheit!", Wienand Verlag, Cologne 2019



The DS 36 was created in the Netherlands around 1930, towards the end of the Bauhaus era.



Table lamp SF 28. The design for this table lamp was a product of the Swedish functionalism architects who worked parallel to Bauhaus.



Spheres, cubes, cylinders: for Oliver Niewiadomski, the basic geometric shapes are the archetypes of design and characterise his creative work as a designer as well as his teaching at Bremen University of the Arts. "Shapes like these are easy to understand because of our established habits of seeing and perception." But the designer is concerned about more than just reproducing known shapes. It's a case of interpreting the theme: turning something familiar into something surprising, innovative and new.



The FLAD table lamp is a modern, energy LED desk lamp. The lamp has an innovative rocker foot and can be adjusted in two different positions without joints.

Oliver Niewiadomski: A Portrait

Niewiadomski was born in Hamburg in 1963. Originally, he wanted to make musical instruments. "Violins, actually. But they are already perfect as they are." When the existing product has already reached such a level of perfection that would only permit any further innovation in tiny steps, there's not much scope left for creativity. And so the designer looked for other possibilities of constantly readdressing the challenge posed by perfection. If you think a sphere is just a sphere, end of story, then you'll meet with passionate objections. "God lives in the detail!" And he's not talking about alienating the familiar by adding decorative ornaments. "Most certainly not!" Niewiadomski laughs, although this is something he takes very seriously. His design focuses on a clear design language, logical functionality and a sensual choice of materials. "It's a case of making the best from what's there and enhancing what's necessary, with an incisively formulated result." Ornaments tell a story that goes beyond the shape. By contrast, Niewiadomski's designs tell their own story through their reduced clarity. "My designs are functional and appeal to the senses."

The BULO XL for example is the result of his approach to the sphere as a geometric shape, now interpreted in his own style. The designer combined light and body by cutting the shape into slices with the light in the middle and allowing it to move freely on its supportive base. Is this just form and function? Or is it a kind of inverted ornamentation when you cut something out? Taking away instead of adding something? Niewiadomski grins, it's a good question, but his answer is no. "It's a case of developing a shape that has neither too much nor too little." This was the Bauhaus motto: reinterpreting the familiar, often with a surprising outcome resulting from the use of innovative technical possibilities. The invention of the light bulb or the bending of tubular steel created new spaces and new freedom for design. "Mart Stam's cantilever chair was an intellectual challenge. A chair on just two legs was completely inconceivable! It took fifty years before it was really understood." One technological innovation that has enhanced Niewiadomski's approach to forms and themes is LED technology. How can the resulting space be put to creative use? His studio is an office, lab and workshop all in one. This is where he draws, designs and researches models and prototypes. "Designing is a hybrid process. I have to test ideas, compare theory and practice and sound

out the potential of new technologies." For him is important to remain independent throughout the process. Having others waiting for his ideas to be implemented would thwart his workflow, which is why he is constantly picking up new technologies as and when necessary. He says he's just learnt how to weld: this allows him to put new thoughts and ideas to the test straight away using corresponding materials in his workshop next door. Selecting the material is a sensual process. "It must be clear and pure, not encumbered with lies." When he was a student, he stripped away all the concealing coats of paint on things, an approach that remains basically unchanged to this day. Design, machinery, architecture, mathematical sculptures: Niewiadomski has many interests and tackles many themes. For example, the Professor for Constructive Design created a modern collection of building hardware for TECNOLINE. An intensive development process with Charlotta Schnepel that put a key focus on material and technology. "The complicated production process is the main challenge", says Niewiadomski, and you can still hear his passionate delight in the tricky task.

But light has always played a particular role in his work. "Good light is extremely important for our well-being. It's a little miracle, every time." That's almost poetic. Well maybe. Or maybe not. Actually, it's all about being objective and functional. But of course, his designs address a certain target group. "Even functional design can speak an emotional language." Emotional or functional, in the end it's about concentration and attention, about intellectual freedom. "I don't have to keep reinventing the shape. We know the shape from basic geometry. My aim is to give the shape intelligent details to help develop its identity." Just as the BULO XL is a deconstructed sphere, the MLON is more than just a little luminous square shape with a coloured cable. Or stitching the power lead for the FLAD desk lamp to use all the design possibilities: "Here the cable is used as a design detail to cultivate the product identity."



The purist table lamp SQUARE MLON sheds a warm white dimmable LED light while acting as an attractive eye-catcher. It is an impressive illustration of the Bauhaus era with its stylish functionality – something that TECNOLUMEN also stands for.



Oliver Niewiadomski designed the pendant light BULO HLON 11 for TECNOLUMEN in 2010.

**Gropius Door Handle, Series 130:
TECNOLINE's Special Edition**

In 1922, Walter Gropius invented a door handle whose simple form is so timeless that it still has its place in modern architecture 100 years later.

Falling into near obscurity in the meanwhile, it was rediscovered during the 1980s. Eventually in 1983, the heirs of Walter Gropius licensed TECNOLINE as manufacturer. The company from Bremen was aiming not just for a perfect design but also for uncompromising, perfect production. From the handle to the tiniest screw. The result is something quite unique: Series 130.



Raw brass.



barrel finished brass



barrel finished, burnished



barrel finished, nickel plated



Square or round, rough or smooth, dainty or hand-filling: door handles influence the way you see a room when you come into it, even if this is often a subconscious thing. In manufacturing the Gropius door handle, TECNOLINE was not aiming to simply reproduce the shape. Instead of just replicating the door handle in its outer appearance, a mould maker was found who took a lead model from a historical original piece. Since then, this original mould has been used at TECNOLINE to create traditional sand casting moulds, each of which is only used just one single time. In other words, no door handle is identical to any other. The door handles are produced in these moulds using top quality brass MS63, which is a copper/zinc alloy. The raw parts are then sawn, barrel finished, burnished and refined and processed by hand in dozens more individual steps. "To achieve perfect quality, we rely on our feelings and not just on machines.

Handcrafting is the secret of the unique and the unsurpassed", says Charlotta Schnepel, CEO at TECNOLINE. This elaborate handcrafting is clearly visible in the door fittings: the resulting patina tells its own story with its traces and special tactile properties, making every door handle inimitably unique. Raw and heavy. Durable and perfect. The special thing about this door handle designed by Walter Gropius was initially the conical handle neck set at right angles on the square bar. This first version was used initially in the Municipal Theatre in Jena, in Otte House in Berlin and in the Fagus Factory in Alfeld, before Walter Gropius then revised the design shortly afterwards. The fittings were made by the bronze foundry S. A. Loevy in Berlin which acquired the manufacturing rights in 1923. It soon transpired that this was not a successful step. Although the Prussian Tribunal of Art Experts acknowledged that the door handle had a certain aesthetic value, it concluded that "the puritanical renunciation of any decorative element in the basic shapes, the strict functionality of cylinder and square lacks the necessary individuality in this specific case" and that the door handle "is not an idiosyncratically artistic creation". However, today it is difficult to follow this functionality argument in the verdict given by the Prussian experts. "When we meet customers, we always show them original door handles by Gropius from the 1920s and 1930s that have so many stories to tell

going back over all the years", says Charlotta Schnepel with a grin. "And it is exactly this vintage look that customers want." An unsurpassed obsession with perfection makes this quality possible. Every piece is made step by step. For more than thirty years, TECNOLINE products have been made in Germany in a family business in the Sauerland. For old apartments or newbuilds on the private sector, the Design Hotel in Vienna, the Grandhotel Hessischer Hof in Frankfurt or the "Glocke" concert hall in Bremen, today door handles by Walter Gropius can be found in all kinds of different surroundings. In 2013, TECNOLINE paid tribute to the timeless classic door handle with a special edition to mark the occasion of the 130th birthday of the architect and industrial designer Walter Gropius. Besides door handles by renowned designers such as Ferdinand Kramer and Wilhelm Wagenfeld, four models of the Series 130 are still being made of brass today with a range of different surfaces finishes using the traditional casting method. You just don't want to put them down.