

Cover: Signature of Gerd Lange

Imprint

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Concept and editing: Alfred Hablützel
Translation: Jeff Tapia
Setting: Flux Design Studios, Basel
Printing and binding: GCC Grafisches Centrum Cuno, Calbe

Bibliographic information published by the Deutsche Nationalbibliothek
The Deutsche Nationalbibliothek lists this publication in the Deutsche Nationalbibliografie;
detailed bibliographic data are available on the Internet at <http://dnb.d-nb.de>

jovis Verlag GmbH, Kurfürstenstraße 15/ 16, 10785 Berlin

www.jovis.de

jovis books are available worldwide in selected bookstores. Please contact your nearest
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ISBN 978-3-86859-313-6

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Gerd Lange Design – Fifty Years of Continuity.

This book is indebted to my friendly encounters with a designer who granted me rare access to both his work and his subsequent business responsibilities in the manufacturing process. The furniture designs, which have garnered praise and awards from around the world, all bear the unique stamp of Gerd Lange.

Terms in Flux

As contemporaries born in the same year, we both observed the changes in meaning that the term design had been undergoing since the nineteen-fifties. Originally associated with the demands of industrial production, the word design, whose sense has been progressively adapted and transformed by different factions in recent decades, now appears, in spite of its complexity, to be increasingly bandied about in the media as some fuzzy yet convenient catchword, whose origin can no longer be uncovered. Currently, as the boundary between art and product design has become porous both among practitioners and at design schools, with their renewed academic focus, a new dilemma of mediation has arisen between the rationally measurable and justifiable suitability of a product and the subjective, alienating intentions of its creator. To put it bluntly, these porous boundaries now allow a designer, upon being rejected by a manufacturer, to offer his or her original drawing or design model to a gallery the very next day.

On the other hand, since the nineteen-seventies a growing circle of urban individualists have preferred to furnish their apartments with household effects, furniture, and flooring by anonymous designers of highly functional products sold by specialist vendors or their soon-to-be-liquidated warehouses. In the USA, Joan Kron and Suzanne Slesin documented the phenomenon of this unconventional transfer of function and material in their 1979 book *High-Tech*, a study of industrial aesthetics with an accompanying bibliography of their products, which they classify as high-tech. They thereby supplied both the furnishings sector, already writhing under the motto design, and the media, ever bent on new trends, with an equally errant buzzword: high-tech – interpreted as a new style of design.

Gerd Lange's approach to working with industrial producers is completely different. With his inventive pro-

posals, he tends to actually push the boundaries of given high-tech production methods. For Lange, the term high-tech is a mark neither of a product's usability nor of its formal qualities, but represents rather the economic prerequisite of a rationalized mass production process. It should be clear that these technological processes will influence and affect the appearance of a product, just as they always have.

A Visit with Lasting Consequences

I first met Gerd Lange in Bern in October 1978. It was at tea on the occasion of Lange's lecture on the Swiss premiere of his Thonet Flex (p. 28) chair collection. Up until then I was familiar with his name solely through the Farmer chair produced by Bofinger (p.18). At the time, tea was only offering bentwood and tubular steel classics from the nineteen-twenties and thirties. Lange's Thonet Flex collection thus became seminal for a new generation and for Thonet itself, which had since lost its grasp of complex technology and user potential.

When, in 1980, Ikea asked me, as member of the jury, for nominations from German-speaking countries for the pan-European furniture design award, the name Gerd Lange was at the top of my list of studios I intended to visit. Although the award ultimately went to Achille Castiglioni of Italy in 1981, my visit to Gerd and Renate Lange in Kapsweyer, Germany, near the border to Alsace, remained an experience with lasting consequences. The work shown to me on that one day, along with the enlightening commentary I heard, made me aware of how my activities and judgments had been overly focused on the Swiss design world. From then on I kept the name Lange on hand whenever I would consult with manufacturers.

Three prototypes Lange showed me that time in Kapsweyer have really stuck in my mind. The drip coffee machine for AEG (p. 8) and the follow-up models for the Knirps umbrella and the Dinett tea-cart for the manufacturer Bremshey. No easy task, considering the ongoing worldwide success of both products. What really impressed me about the newly developed umbrella was how it looked when closed – like an elegant accessory that could be hung over one's shoulder on a cord (p. 11).

I was also fortunate enough to behold Lange's kitchen (p. 6), a breath-taking construction employing a wealth of user-centric inventions. Its blue, contrasting design, which was both highly functional and accessible, offset the unostentatiously restored ensemble of two dining areas.

As a result of this encounter in Kapsweyer and my intentions regarding Lange, two models designed at my request in 1985 would ultimately become the first products manufactured by Swiss companies bearing the thumbprint of Gerd Lange: the shelving system Wogg 1 (p. 54–57, 92) and the leather furniture DS 125 for deSede (p. 66–69). Lange startled both manufacturers with an efficiency in design presentation that they had rarely seen before. For deSede, Lange provided a full-scale, completely rendered left half of an armchair that, when placed against a mirror, spoke for itself.

Tested in the Studio

Trained as a carpenter, Gerd Lange also reserves a refuge for himself in his house that is not accessible to everyone: his indispensable, professionally equipped studios. With his resourceful approach as a designer, his creative desk work is often reduced to mere sketches and sectional drawings of a central idea that will become formative for one of his products. Making it come to life dictates his agenda in the studio. For Gerd Lange, toying with designs and comparing various materials, both visually and tangibly, is an essential step towards making a product viable for industrial production. This again touches upon a problem of design schools, which now admit graduates only of academic high schools, not trade schools. Training that challenges all of a student's senses during a design process has either been completely eliminated from the curriculum or relegated to the fringes.

The annotated case studies of furniture on the following pages, drawn from fifty years of design by Gerd Lange, may also serve a younger generation as an indication of the rigorous economic factors and demands of industrial production. This can be seen most clearly in the realm of public and professional seating. For such projects, a manufacturer that invests in new technologies will expect, due to the high production runs necessary to be profitable, a lasting performance edge that provides a range of possibilities for its line of products. Thanks to

the creative continuity of his commercially successful designs, Gerd Lange has been able to live up to the imperative of sustainability that is rooted in industrial design.

I owe special thanks to Renate Lange for the wealth of knowledgeable information she provided me with and for her assistance in acquiring the necessary illustrations.

Alfred Hablützel



Renate and Gerd Lange.

A Functioning System Since 1972

The open-access kitchen in the Lange household was constructed as an example of contrast architecture out of fiberglass-reinforced polyester tubing. It is characterized by numerous functional standards cleverly designed by Gerd Lange himself. The rotatable fiberglass-reinforced-polyester tubes serve as kitchen cabinets and are accessible from both the kitchen and the dining area. The removable shelves can be placed at any height and used as serving trays. The other tubes contain the space ventilation, the range hood above the stove, and the electrical wiring from the floor above. A zinc-plated grate on the floor covers a sump and pan. Rinsing it out makes unpleasant floor cleaning unnecessary.



Gerd Lange Design 1962–2007.



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3

3 Seating with Model 251 in a hiking cabin in Seelberg, located in the Taunus Nature Park outside of Frankfurt, 1969.

4 Model 251 published in the Danish design magazine Mobilia, 1966.

P. 17 Prototype of Chair 251 with a wicker seat.



4



Product: SM 400 K / Nova Chair
 Manufacturer: Drabert / Samas /
 Kinnarps (Germany), Al / Vecta (USA)
 Design: 1967–68
 Markets: Europe, Africa, USA

1968

Adored by Its Users, Prized by the Jury.

With a production run of over forty-five years and a worldwide proliferation of more than one million units, both market and users can testify to the exceptional qualities of the SM 400 chair. In addition, the awards it has won—including the first-ever Federal Prize of the Ministry of Economics in 1969 and the 1972 Museum of Modern Art Design Award in New York—are evidence of Gerd Lange's creative and innovative work methods.

Joining Technology Used for the First Time

For his charming and comfortable seat, Lange worked with thermoplastic technology and its corresponding stabilizing molding process for the first time. The material he selected was high-grade, flame-resistant, antistatic polyamide. And in 1968, the patented joining technology gets put to use for the first time when the chair's tubular steel skid frame is inserted directly into sockets which are integrated right in the seat. The lightweight chair is both stackable and designed for row seating. It can also be mounted without the skid frame to form a combination of bench and serving tray.



1



2



3

1 / 2 Lange used high-grade polyamide for his molded seat. An interlocking mechanism on the skid frame allows for row seating.

3 / 4 Used for the first time: the patented joining technology developed by Lange in which the tubular steel is inserted into sockets which are integrated in the backrest.



4



1 For setting up and dismantling seating, carts are available for transporting 12 or 24 chairs.

2 Bosch cafeteria in Stuttgart. Renovation of the old turbine shop floor 1986–87. Architect: Hansjörg Kny, Frankfurt. Furnished with the Flex chair and table model 2500.



2

Product: Frankfurt Chair
Manufacturer: S+H (Germany),
Kinnarps (Germany)
Design: 1979 / 2006
Usage: Frankfurt Concert and
Convention Hall

1979 / 2006

Gerd Lange Wins Contest with Frankfurt Chair.

The Alte Oper (Old Opera) in Frankfurt, destroyed in World War II, was reopened in 1979 as the Concert and Convention Hall. With its new spatial concept for various public and private events – such as concerts, seminars, general assemblies, and banquets – the seating requirements also changed. A type of chair was now needed that could be used as a stand-alone or in row seating. In view of such a challenging task and a need for 4,500 units, the city of Frankfurt decided to hold a contest among four designers, which Gerd Lange won. His model cleverly met all the technical and ergonomic requirements for the chair – including the ability of maintenance personnel to set them up and move them from room to room at short notice. In spite of all these stipulations, Lange's design continues to provide the building with an appropriate and unmistakable image.



The four chair designs of the contest. Gerd Lange's winning design is on the far left.



Office Furniture by Thonet for the First Time since Marcel Breuer.

By the time the Flexturn collection premiered, roughly fifty years had passed since Thonet produced its office furniture designed by Marcel Breuer at the Bauhaus. Now, in 1981, it was Gerd Lange who was working on office furniture for Thonet.

The construction of his chairs is based on a synthesis of new plastics technology coupled with Thonet's longstanding and successful technique of bending tubular steel or wood boards. The central element is a thermoplastic, molded functional part that connects the seat with the backrest in a swooping arch. The underside of this functional part is fitted in such a way that either a cantilevered tubular steel frame or a swivel frame can be inserted or attached to it. The inlaid cushions for seat and back are protected on the exposed corners by end frames made of bentwood slats or steel tubing. Both are inserted into the functional part of the seat. The star bases of the swivel frame, originally designed by Gerd Lange at Plako (p. 46), were introduced for the first time with the Thonet office chairs.

Parallel to the chair production, Lange developed other conference tables and desks based on the Flex table (1975). Together with the adjoining file cabinets, numerous possibilities were created to mix, match, and link workspaces together.



1



2

1 Flexturn office chair with swivel frame. Seat and back cushion with end frame made of a bentwood slat.

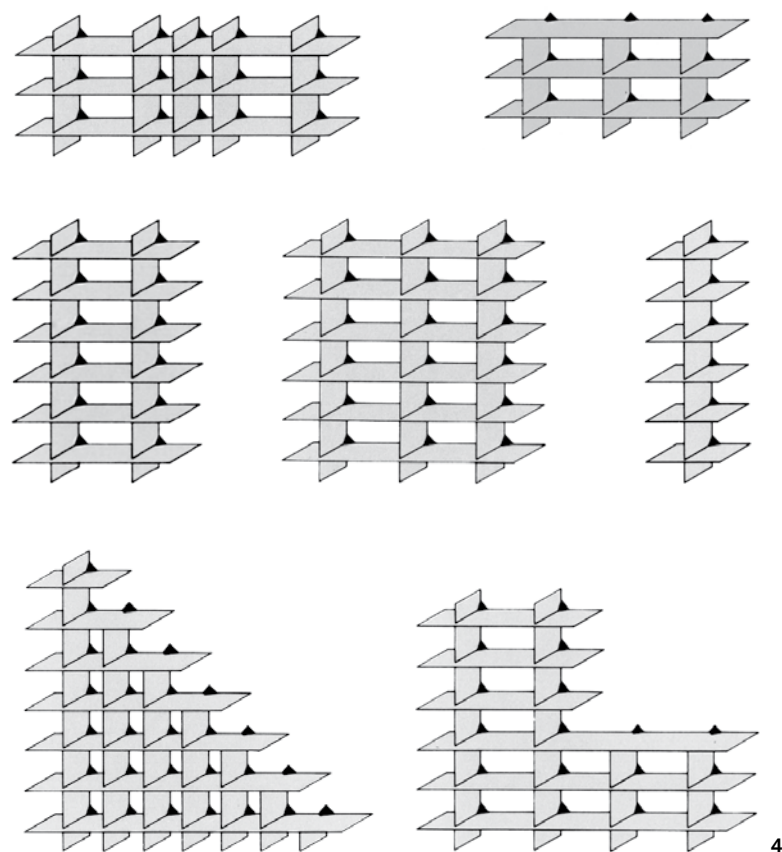
2 Flexturn visitor chair with a cantilevered, chrome-plated, tubular steel frame. Seat and back cushion with end frame made of a bentwood slat.

3 The flexible zone typical of Flexturn chairs with the functional part's synthetic swooping arch.



3





4 Thanks to the versatility of the Wogg 1 system, the shelving units can be designed in numerous ways and for many functions.

P. 57 Example of two Wogg 1 units placed against each other with double-linked plug-in connectors.



Product: DS 125
Manufacturer: deSede
(Switzerland)
Design: 1985
Sales market: Europe

1985

Gerd Lange’s Relationship with Upholstered Furniture.

Getting into Gear with Upholstered Furniture at the Salone del Mobile

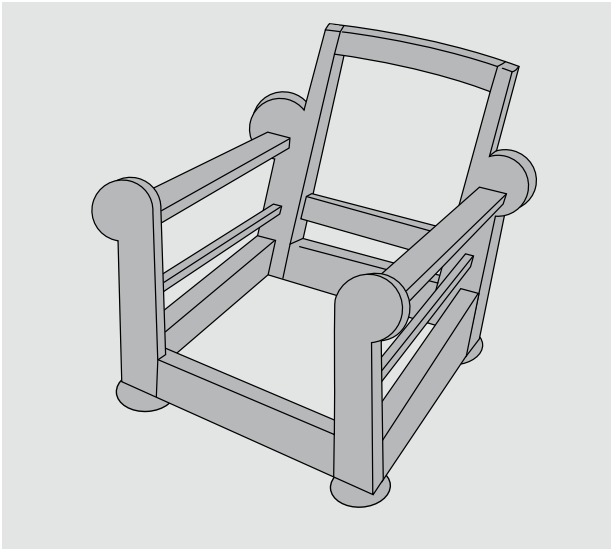
Lange’s DS 125, the first model he designed for deSede, was the only time (except for Vitra in 1972) he had worked with upholstered furniture. The 1984 commis-sion came about via Willi Glaeser (see Wogg), who at the time, as delegate of the deSede board, was involved in designing new models, in part together with Alfred Hablützel. That same year, the Salone del Mobile in Milan proved to be the appropriate place for Gerd and Renate Lange to “shift gears”. And yet their study of international forms of upholstered furniture was not without disillusi-onment. In contrast to the deSede’s collection, they had already favored the armchair Wink by Toshiyuki Kita (1980) for their pied-à-terre in Paris...

A Whole New Level of Upholsterer

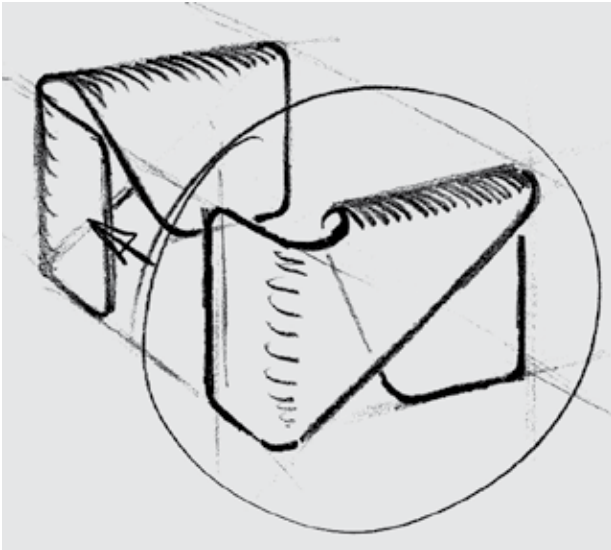
At the presentation of his first design of the DS 125, Lange unexpectedly revealed a full-scale model he had designed in his studio. With all due respect for the suc-cess of deSede’s upholstered furniture (armchairs and matching sofas), the standard conventions of their con-struction were not unproblematic for a designer. No-netheless, Lange’s innovative approach to design and assembly proved to be a professional encounter and great challenge for deSede’s master upholsterers. The three illustrations shown here represent Lange’s prag-matic design guidelines: analyze – invent – perfect.



At the 1984 Salone del Mobile in Milan: Renate and Gerd Lange during a photo session with the photo-grapher Christian Vogt at the deSede trade fair stand.



Many contemporary, fully upholstered pieces of furniture still remain nostalgic remakes of the traditional frame, which then gets covered by the upholsterer using various tech-niques. The result is that nearly half of an armchair’s volume is nothing but hollow space covered up with textiles or leather. Even today, this archetypical armchair design is construed ad absurdum as first-class sitting comfort.



With this original sketch for the DS 125, Lange provides an alternative to conventional wisdom. However, highly qualified craftsmen are required for the production process. The opulent, though not padded armrest, designed as an entire propelling bow out of molded wood laminate, is a supporting component of both the armchair and the sofa. The en-closed, though still visible hollow spaces are reminiscent of the three-dimensional looping sculptures by Max Bill.



With the production of the covers made of soft, 4.5 mm-thick cow-hide, Gerd Lange set new standards for precision leatherwork. Instead of securing the leather with hidden nails or staples from an air gun, or using decorative backstitching or plaited seams, the DS 125 em-ploys thin belts, taken from the army’s leather supplies, and massive zippers to cleverly join the precisely trimmed leather pieces.

Product: Koma Chair
 Manufacturer: Aidec (Japan),
 Interprofil (Germany)
 Design: 1985
 Markets: Japan, Europe

1985

The History of Koma: The First Model Designed for Japan.

The Japanese company Aidec expanded its activities in the mid-nineteen-eighties from being a general importer to becoming a manufacturer of its own collection of chairs produced in Japan. Held in a Tokyo art gallery, the company's first furniture presentations, under the name Tresedie, document a productive international collaboration with renowned designers. Gerd Lange worked on the 1985 chair with Vico Magistretti from Italy and Toshiyuki Kita from Japan.

A Doubly Convincing Construction Concept

The fundamental concept behind Gerd Lange's Japanese chair is based on two upside-down "Y"s. For the construction of the chair frame, they are replicated out of six steel tubes and two trifold couplings and cross-connected under the seat. The shaped solid seat made from the prickly castor oil tree (*Kalopanax pictus*) is Lange's homage to Japanese craftsmanship. A backrest or an armrest/backrest combination is created by the variously molded bentwood joints of the two vertically extended back legs. In accordance with his mix of materials, Gerd Lange has the tubular steel legs end with a piece of solid turned wood. Its similarity to a top (the children's toy) prompted the manufacturer to give the design the name Koma – the Japanese word for top.



Vico Magistretti



Gerd Lange



Toshiyuki Kita



Gerd Lange Communicates Most Effectively with His Full-scale Prototypes.

The amount of physical exertion Gerd Lange musters in turning a concept into a full-scale, studio prototype can be truly amazing. With utmost discipline he transforms his knowledge of industrial production and materials into a hand-crafted, one-of-a-kind object. During the process he gains time to critically analyze his own artistic approach to better prepare himself when dealing with the manufacturer.

The characteristic feature of the prototype illustrated here is the different types of materials used: synthetics, solid wood, and an all-aluminum oval element. A clever joining technique gives the chair unexpected elasticity, enabling it to rock slightly back and forth. Asked why the parts attached to the oval seat are wrought in solid wood, Lange explains the occurrence of perspiration that arises after sitting for longer periods. Absorbent

wood has therefore been used for areas of the body that are generally 2 °C warmer than a person's bottom.

Gerd Lange was interested in seeing this lightweight seat with the comfort of an armchair used in more private interiors as well. He soon won the support of Knoll International in New York. Convinced of the chair's potential success, Knoll immediately obtained the global patent for this inventive construction. However, following the unexpected sale of the company soon thereafter, the project was broken off, and Lange lost touch with a dedicated entrepreneur.



Biographical Information on Gerd Lange.

Born in Wuppertal in 1931. Following trade school, he studied at Offenbach University of Art and Design and received a degree in interior design. He was self-employed in the Frankfurt area, specializing in exhibition stand construction. In 1961, he moved to Kapsweyer, a small municipality in south-west Germany, where he renovated a large country estate, turning it into a design studio for the production of prototypes. He soon began collaborating with international companies.

In addition to the individual products discussed in this book, Gerd Lange worked on a wide variety of other projects, including a coffee machine for AEG; a towel dispenser for FELDMÜHLE AG; accessories for dormitory rooms; neon tubing for the University of Kassel; a partitioning system for IBM; ceiling lamps and uplighters for STAFF; wall and ceiling lamps for KARTELL; the follow-up model to Dinett for BREMSHEY; the follow-up to Knirps for BREMSHEY; double castors, cross legs, and side tables for PLAKO; cement panels for gardens; the hospital collection for SCHLAPP MÖBEL; and the "Intimus" shredder for SCHLEICHER.



Gerd Lange in a 1986 presentation for the Activa collection.



Michael Voormann, longstanding colleague at the Gerd Lange Studio.

Three Visitors Report from the Home of Gerd and Renate Lange in Kapsweyer.

Michael Schweer, 1997

Why Kapsweyer of all places? It's an understandable question – at least for anyone who's looking for an answer. After all, in his professional life, Lange is a cosmopolitan, a designer who's met with success around the world and who feels at home wherever he happens to be, whether in Europe, Asia, or America. One would expect to find him in Frankfurt, perhaps, but not in a small village. And yet he grew up in one. And started his own business in Frankfurt after completing his exams at Offenbach University of Art and Design. But everything that's made him famous was created right among the vineyards in the southwestern German state of Rhineland-Palatinate.

Lange established his reputation with chairs. He likes thinking about it, even if it goes against his grain somewhat. "I'm not a chair specialist", he says, for fear of being pigeonholed. If one had to find a pigeonhole for him, then it would have the words "obsessive worker" written over it. That's what he is, and he knows it. No matter if he's designing chairs, shelves, lights, or tables.

His wife and manager Renate confirms it when she states, "When things get complicated, Gerd starts feeling challenged, and then he'll work without a break." And she knows what she's talking about – though at times wishes she didn't. Lange is an early riser, but she isn't. And when he's been puzzling over a problem for a few hours and suddenly comes up with a solution, it's hard for him to keep it to himself. Then he wakes her up and starts explaining. "I'll be half-asleep, but still have to listen to everything," she says. "And I'm not allowed to contradict him – at least not at this point." Lange can only deal with criticism in the afternoon, after his creative enthusiasm and excitement have died down a bit. Then he'll just shrug his shoulders somewhat helplessly as she gives him her opinions. She smiles and puts up with it all, knowing that that's just the way he is.

Abridged text from: Zeitschrift md. Sonderheft "Zwei x 12 deutsche Designer". Konradin Verlag, R. Kohlhammer, Leinfeld-Echterdingen (Germany).

Willi Glaeser, 2003

I still have a vivid memory of my first visit to the Langes in Kapsweyer in 1982. It was Alfred Hablützel who had put me in touch with Gerd Lange. Otto and I took the highway to just outside of Karlsruhe and then went west through a thinly populated area. The quality of the streets got worse and worse the smaller they became. We drove through the Palatinate countryside for about fifty kilometers until we reached a small village. That's when we had to ask for directions. "Oh, you mean the architect. Sure, he lives..." We were cordially, though formally, welcomed to the Langes' country, stately residence with its studio and park. It clearly distinguished itself from the more humble buildings of the area. We noticed immediately that absolutely nothing was left to chance there. Everything was stylized, arranged, and organized with care and according to a clear concept. The Langes had turned their rural property into a gem.

While Gerd Lange familiarized us with his work, his wife Renate remained at our side and, whenever necessary, provided additional information. They showed us various plans and models. Everything was always perfectly presented. The highlight was when Gerd Lange showed us the full-scale model of the connector for a shelving unit. It was just wonderfully shaped. The Wogg 1 was born. As with all of our products in the early years, Wogg 1 was based on post-forming technology. And here it was perfectly exemplified. The brilliant simplicity of the design formally celebrated the elegant shelves.

Abridged text from: Willi Glaeser, 20 Jahre Wogg / Der Werkbericht. bs publishing ag. Niggli, Sulgen (Switzerland).

Jürgen Pitzer, 2007

If you want to meet one of the most influential international industrial designers of the postwar period, as experts will tell you, you have basically three possibilities. You can get to know him through his products and enjoy, for example, a concert at the Old Opera in Frankfurt on the so-called Frankfurt Chair he designed. Or you can meet him at an art auction, in a bistro, or strolling through the streets of Paris, where he's had a second apartment for years to pursue his enduring interest in art and savor the better things in life, including haute cuisine. Or, finally, you can be invited to his house, which over the course of forty-five years he has transformed from a building sorely in need of renovation into a veritable "Xanadu" for enthusiasts of impeccable form, art, and craftsmanship.

To get there, however, you'll need precise directions, because why else would you expect to find in the middle of Kapsweyer, a typical, quaint village tucked in the Palatinate region of Germany, the residence of an internationally active designer? The home's rather inconspicuous outside gives way to a maze of elaborately furnished rooms: from the living room, office, and exhibition room, to the "professional studio" equipped to a T. The entire dwelling exudes the spirit of Gerd and Renate Lange. For nearly fifty years, ever since meeting in Offenbach as students at what was then called the Werkkunstschule (now the University of Art and Design), they have been living and working together in a symbiotic division of labor. Even at the age of seventy-five, Gerd Lange continues to pursue his scintillating, imaginative work with unwavering energy and meticulousness. He is supported and managed with endearing competence by Renate Lange, who organizes with discretion and a congenial sense of order her husband's work routine, thereby providing him with the necessary freedom to create.

Due to the turmoil of World War II, Gerd Lange, though born in Wuppertal, grew up in the rather rural surroundings of southern Germany. Even then he proved to be resourceful when it came to achieving his goals with limited means. For example, he built his own collapsible canoe – based on the model of the then famous, yet prohibitively expensive Klepper boats – and experimented with radios. His first product, which still exists, was a homemade bike with telescopic forks that acted

as suspension! Though a given nowadays for bikes, it was revolutionary at the time, but unfortunately remained largely disregarded. Nonetheless, the 8-week "Tour d'Europe" to Gibraltar and back that Gerd Lange took with a friend using this bike proved to be much more comfortable than if he had pedaled a standard bike of the time.

Abridged text from: RLP "Lebendiges Rheinland-Pfalz". Publication of the Landesbank Rheinland-Pfalz (Germany).



Awards

- 1969 Federal Prize of the Ministry of Economics for the SM 400 K/Nova Chair and the office chair 8k
 - 1972 Design Award USA for the SM 400 K/Nova Chair
 - 1977 Design Award USA for the Flex collection.
 - 1979 1st Prize in the competition for the seating at Frankfurt's Alte Oper
 - 1982 Roscoe Award USA for Thonet Flex
 - 1983 VSI/ASAI Association of Swiss Interior Designers. Award for Wogg 1
 - 1984 Osaka Design Center Award for Thonet Flex
 - 1987 Goed Industrieel Ontwerp, Netherlands. For DS 127
 - 1988 Design 88. Stuttgart. For Wogg 10 and the Koma Chair
Osaka Design Center Award for the Koma Chair
 - 1993 1st Prize of the California Institute of Business Designers for the Opera collection
 - 1994 Red Dot Award. Design Center of Nordrhein Westfalen. For the folding conference table Opera
 - 1995 Red Dot Award. Design Center of Nordrhein Westfalen. For the shredder Intimus
- 1966– Annual iF award for “Gute Industrieform” at the Hannover Messe
- 84



1969 Premiere of the Federal Prize of the Ministry of Economics. Gerd Lange being awarded the 1st Prize. From left: Dr. Fritz Drabert, Gerd Lange, Philipp Rosenthal, Minister of Economics Schiller.

Exhibits / Shared exhibitions

- 1965 “Gute Form”, London
- 1966 “Vijftig Jaar Zitten”, Amsterdam
- 1967 “Design in West Germany”, Warsaw, Krakow, Sofia, Zagreb
- 1968 “Seit langem bewährt”, Munich
- 1968 “Amtsstuben und Kontore”, Bonn
- 1968 “Beispiele – Möbel und Geräte unserer Zeit”, Munich
- 1969 Touring exhibit “Bundespreis 1969”, Berlin, Darmstadt, Essen etc.
- 1970 “Opere selezionate per il compasso d’oro”, Milan
- 1970 “Gerd Lange Design 1967–69”, Darmstadt
- 1970 “Design from Baden-Württemberg”, Prague
- 1970 “Tidlöse Ting”, Copenhagen
- 1972 “Bienal Internacional”, Rio de Janeiro
- 1975 “Werkstattberichte”, Darmstadt
- 1976 “Design in West Germany”, Moscow, Minsk, Warsaw, Breslau, Danzig
- 1976 “Between Art+Industry”, Berlin, Hamburg, Venice, Paris
- 1978 “Von der Idee zum Produkt”, IDZ Berlin
- 1978 “Mia”, Monza
- 1983 “Design since 1945”, Philadelphia Museum of Art
- 1983 “Dal cucchiaio alla città”, ICSID Milan
- 1984 “Bauen in Frankfurt”, Participated with the Frankfurt Chair
- 1984 “Westweek in the PDC”, Los Angeles
- 1984 “Bio 10”, Ljubljana
- 1985 “Tresedie I”, Tokyo
- 1987 “Tresedie II”, Tokyo
- 1990 “Auswahl 90”, Design Center Stuttgart

Patents Awarded – The Assets of an Innovative Designer.

