

# DuoHandles HandleDuos

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# 2

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Art history, Greek-Orthodox	23
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## A few words up front

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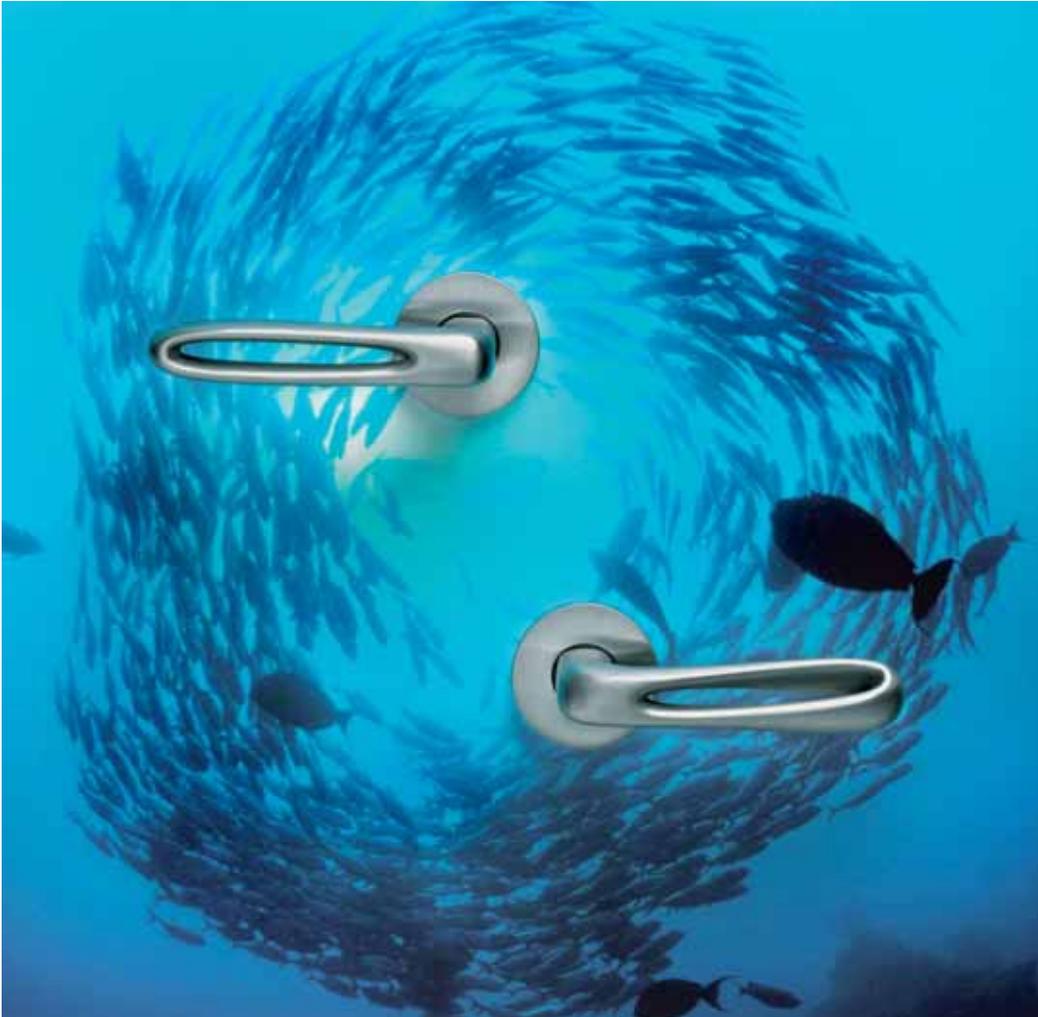
A few words up front FSB has been addressing itself to this humdrum everyday product, one that justifiably strikes most people as being rather low-profile despite their coming into contact with it more often than they may be aware, for well over a century now. You guessed it – we’re once again referring to the door handle, that wonderful artefact and extension of the human hand. At delightfully irregular intervals, this state of affairs yields books, workshops and exhibitions, all driven by the creative tension existing between hand and handle. It generally only takes two excuses to get us focusing our questioning minds on the object of our desire – those being some mildly plausible reason and a good topic.

A welcome opportunity to cast a fresh look at the handle presented itself to us in 2006, exactly 20 years after top international architects and designers, amongst them Mario Botta, Hans Hollein, Peter Eisenman, Dieter Rams, Alessandro Mendini and Shoji Hayashi, had convened at our location in the backwoods of eastern Westphalia for the now legendary “Door Handle Workshop in Brakel”. So why not initiate another such workshop, we thought – this time with a later generation of top performers and not in any backwoods but in the old and new metropolis of Berlin. A fresh topic wasn’t long in presenting itself either. By analogy with the doors it adorns, there are clearly two sides to our principal product. Indeed, it is generally bought in pairs, or as a duo. This led us to ask ourselves three questions. Firstly: do the two handles on either side of a door really need to be of identical design? Secondly: wouldn’t it be a good idea to arrange for top international architects and designers to give the issue of “handle duos” some thought? And, thirdly: wouldn’t there be a case – a compelling one, in fact – for getting said luminaries to address the matter as “duos”?

We invited 16 designer duos to give their own very individual answers to our three questions. With all due immodesty and bias, we have to say that the outcome was decidedly positive. Of course that was down not to us but solely to the best designers from Switzerland, Austria, the Netherlands, France, Spain, Slovenia, Japan and, last but not least, Germany. And they all operated as duos. Amongst them were married couples, unmarried couples, office partners and a few designers whom we asked to select a dream counterpart for the project themselves. This all gave rise to “duo handles” and “handle duos” of a surprising breadth (even for us): pairings marked by contrast and others on common ground, “male” and “female” handles, “soft” organic forms and “hard” hi-tech models, sculptural works of art and straightforward means of leverage.

No less impressed than ourselves were members of the public who were able to view the design drafts in an exhibition at the “Stilwerk” premises in Berlin and to rigorously test them out. The international design and architecture press was likewise visibly struck and poured accolades on our logical yet unwonted focus on “both sides of the coin”. We have now selected five handle duos for you and admitted them to series production. We trust you will be inspired to heartily take hold of them.

# Handles for a flying city

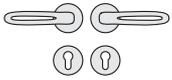


2

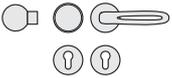


**Mascha Veech-Kosmatschof,  
Stuart Veech**  
Veech Media Architekten, Vienna  
[www.veech-vma.com](http://www.veech-vma.com)

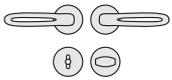
# DuoHandles Designs 1201 | 1202



Internal door furniture  
1201 | 1743 | 1744<sup>1</sup>  
1201 | 1731 | 1735<sup>2</sup>



Entrance door furniture  
1201 | 1743 | 1744 | 2302 05<sup>1</sup>  
1201 | 1731 | 1735 | 2302 06<sup>2</sup>



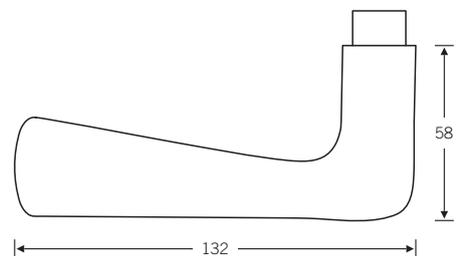
Bathroom furniture  
1201 | 1743 | 1744 0084<sup>1,3</sup>  
1201 | 1731 | 1735 0054<sup>2,4</sup>



Window handle  
3753



Vienna-based American-Russian architect duo Stuart Veech and Mascha Veech-Kosmatschof are known for the organic curves and moving structures they have recourse to when fashioning spaces, environments and installations. Both the form and functional options of these entities recall utopian designs of early Modernism such as those by Soviet architect Georgi Krutikov, who designed a flying city made up of floating, dynamic bodies in the 1920s in which the housing doubled up as means of locomotion and was suitably streamlined.



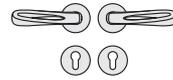
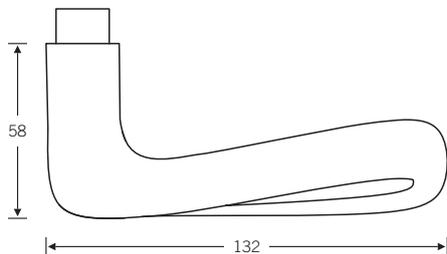
Design: Mascha Veech-Kosmatschof, Stuart Veech

[www.fsb.de/duos](http://www.fsb.de/duos)

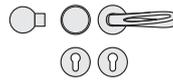


■ Aluminium

Like their avant-garde paragons from the early modernist period, both designers thrive on working at the cusp between reality and virtuality. It was only logical, then, that their motion-rich handle duo should be developed with the aid of leading-edge computer software called “Computational Fluid Dynamics” that is generally used to simulate the flow behaviour of liquids and gases or, indeed, shoals of fish. The software’s maritime connotations may explain why these astoundingly haptic aluminium handles resemble objects polished smooth by the ocean - fluid, flexible, dynamic and full of organic verve.

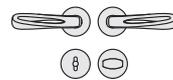


Internal door furniture  
1202 | 1743 | 1744<sup>1</sup>  
1202 | 1731 | 1735<sup>2</sup>



Entrance door furniture  
1202 | 1743 | 1744 | 2302 05<sup>1</sup>  
1202 | 1731 | 1735 | 2302 06<sup>2</sup>

2



Bathroom furniture  
1202 | 1743 | 1744 0084<sup>1,3</sup>  
1202 | 1731 | 1735 0054<sup>2,4</sup>



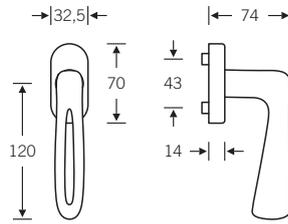
Window handle  
3753

<sup>1</sup> 1743 | 1744 subroses without lugs, face fixing

Spindles for privacy sets:  
<sup>3</sup> 6 mm □  
<sup>4</sup> 8 mm □

<sup>2</sup> 1731 | 1735 subroses with lugs and through fixing – for use with German DIN locks, cf. page 531ff.

# Window handle



**3753**

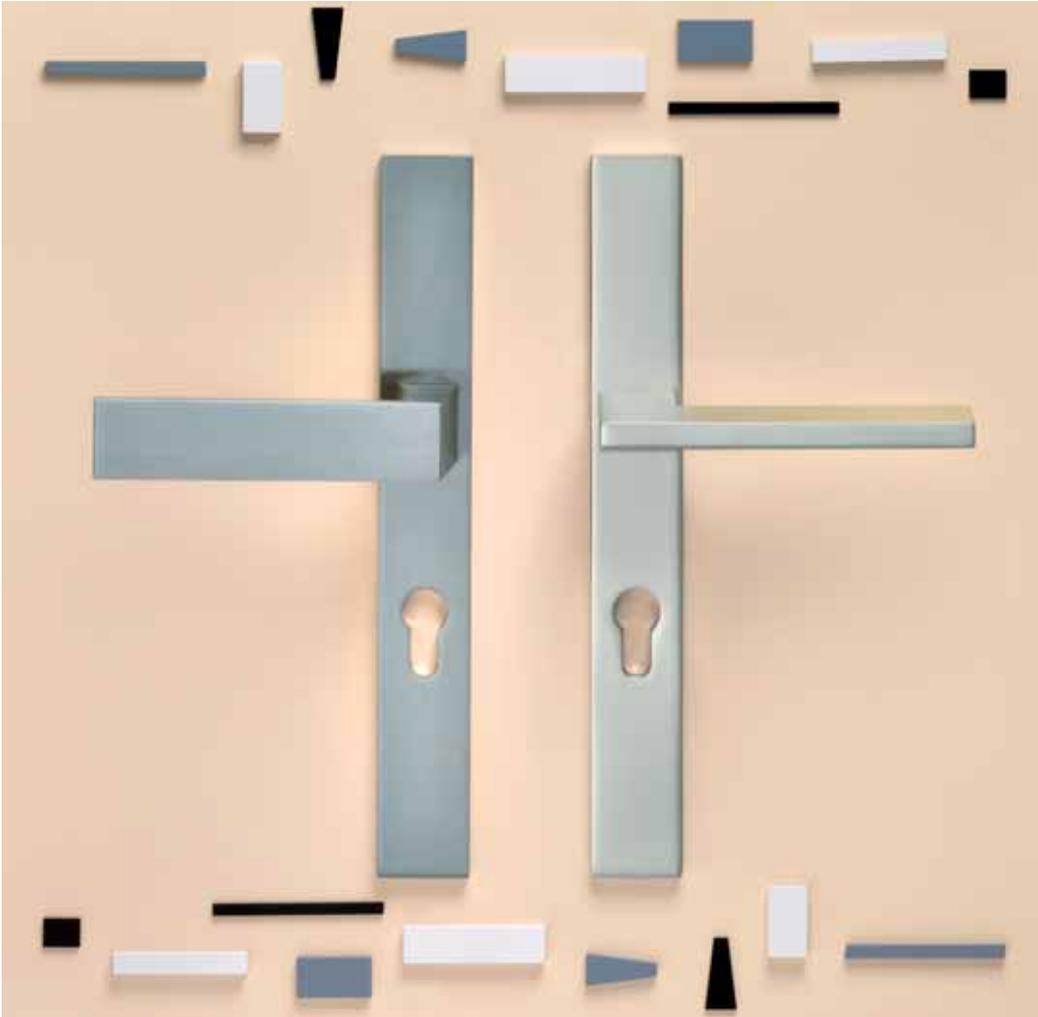
■ Aluminium

Window handle with click-stop mechanism  
 lugs with 10 mm Ø  
 c:c mounting holes 43 mm  
 7 mm  $\square$  spindle  
 projecting 30 mm



## Elemental forms

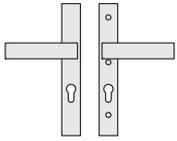
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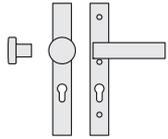
**Ivan Reimann**  
Müller Reimann, Berlin  
[www.mueller-reimann.de](http://www.mueller-reimann.de)

**Gesine Weinmiller**  
Weinmiller Architekten, Berlin  
[www.weinmiller.de](http://www.weinmiller.de)

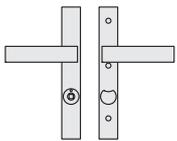
# DuoHandles Designs 1203 | 1204



Internal door furniture  
1203 | 1428



Entrance door furniture  
1203 | 1428 | Knob backplate  
on request



Bathroom furniture  
1203 | 1428 0084<sup>1</sup>  
1203 | 1428 0054<sup>2</sup>



Window handle  
3756



A modern, clean-lined formal vocabulary is the trademark of Berlin architects Ivan Reimann and Gesine Weinmiller. They champion elemental forms, get excited about reduction and eschew the will to over-design. The handle duo they have come up with encapsulates this approach: two angular bodies of stainless steel sporting elemental geometrical forms give rise to a three-dimensional pattern whose severe elegance derives from the visual interplay of trapeze and rectangle and of line and plane.



Design: Ivan Reimann, Gesine Weinmiller

[www.fsb.de/duos](http://www.fsb.de/duos)



■ Stainless steel

The short shank of one handle protrudes from the door as an upright rectangle, that of the other as a flat rectangle. There is the same perceptual interplay when the grip sections are viewed front-on. While one model presents itself to the observer flat-on to highlight the trapezoidal styling of its shank, its counterpart is a horizontal block that has seemingly undergone planar elongation. Backplates cut from solid material reinforce the emblematic effect of these elemental forms.

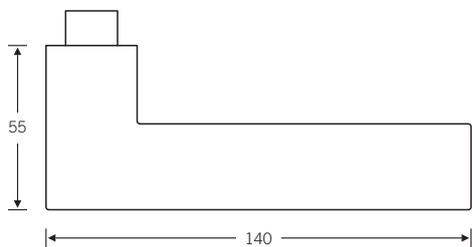
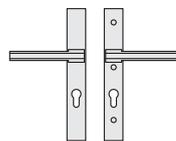
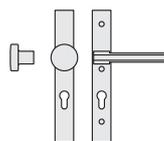


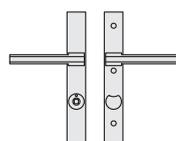
Plate dimension: 35 x 275 mm



Internal door furniture  
1204 | 1428



Entrance door furniture  
1204 | 1428 | Knob backplate  
on request



Bathroom furniture  
1204 | 1428 0084<sup>1</sup>  
1204 | 1428 0054<sup>2</sup>



Window handle  
3756

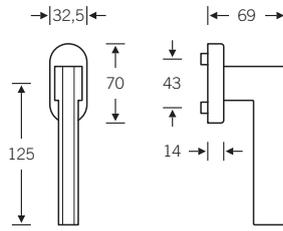
2

<sup>1</sup> 1743 | 1744 subroses without lugs, face fixing

Spindles for privacy sets:  
<sup>3</sup> 6 mm □  
<sup>4</sup> 8 mm □

<sup>2</sup> 1731 | 1735 subroses with lugs and through fixing – for use with German DIN locks, cf. page 531ff.

# Window handle



**3756**

■ Stainless steel

Window handle with click-stop mechanism  
 lugs with 10 mm Ø  
 c:c mounting holes 43 mm  
 7 mm □ spindle projecting 30 mm



Art history,  
Greek-Orthodox

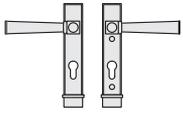


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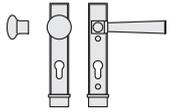


**Petra und Paul Kahlfeldt**  
Kahlfeldt Architekten, Berlin  
[www.kahlfeldt-architekten.de](http://www.kahlfeldt-architekten.de)

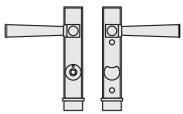
# DuoHandles Designs 1206 | 1207



Internal door furniture  
1206 | 1426



Entrance door furniture  
1206 | 1426 | Knob backplate  
on request



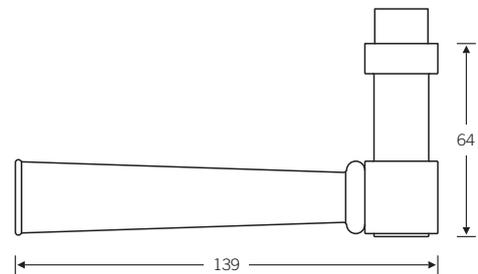
Bathroom furniture  
1206 | 1426 1284<sup>1</sup>  
1206 | 1426 1254<sup>2</sup>



Window handle  
3752

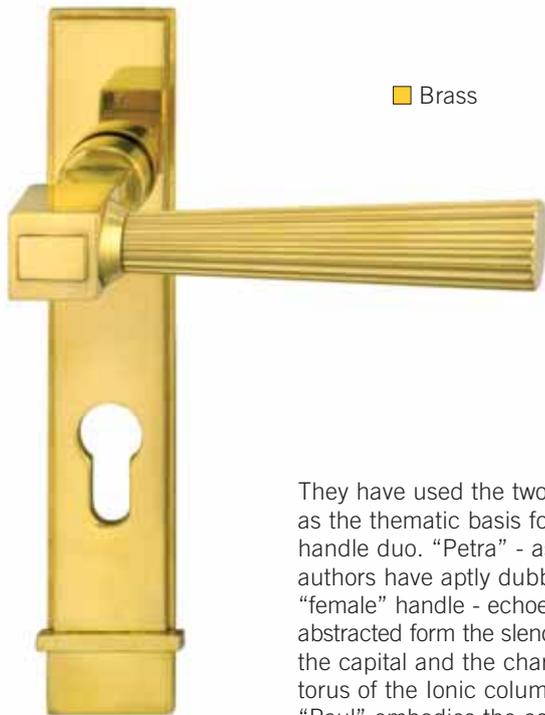


In the first of his “Ten Books on Architecture”, the famous Roman architect Vitruvius argues that the Doric column symbolises male grace and the Ionic column, by contrast, the slenderness of the female body. While the Dorica, unadorned and austere, serves as an image of loads carried and is predominantly found in the temples of male gods, the slender Ionica, adorned with flowers, foliage and volutes, is reserved for the shrines of the goddesses of antiquity. Berlin-based architect duo Petra and Paul Kahlfeldt, who are fond of citing Ancient Greece in their work, have clearly read their Vitruvius.



Design: Petra and Paul Kahlfeldt

[www.fsb.de/duos](http://www.fsb.de/duos)



■ Brass

They have used the two columns as the thematic basis for their handle duo. "Petra" - as the two authors have aptly dubbed their "female" handle - echoes in subtly abstracted form the slender entasis, the capital and the characteristic torus of the Ionic column, whilst "Paul" embodies the conical form of the Doric column with its fluting and echinus. Made of solid polished brass and adorned with elegantly styled backplates, both handles are emblematic of a conceptual approach intent on re-establishing bonds between modern design and construction on the one hand and the treasure of experience from art history and the traditions of classical architecture on the other.

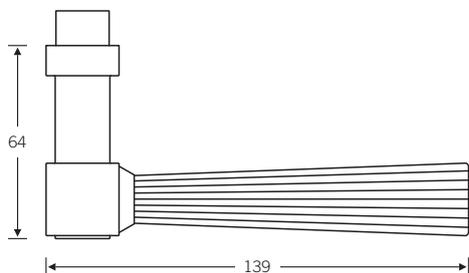
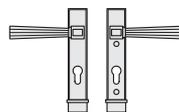
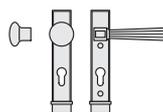


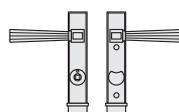
Plate dimension: 35 x 195 mm



Internal door furniture  
1207 | 1426



Entrance door furniture  
1207 | 1426 | Knob backplate  
on request



Bathroom furniture  
1207 | 1426 1284<sup>1</sup>  
1207 | 1426 1254<sup>2</sup>



Window handle  
3751

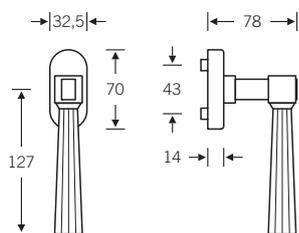
2

<sup>1</sup> 1743 | 1744 subroses without lugs, face fixing

Spindles for privacy sets:  
<sup>3</sup> 6 mm □  
<sup>4</sup> 8 mm □

<sup>2</sup> 1731 | 1735 subroses with lugs and through fixing – for use with German DIN locks, cf. page 531ff.

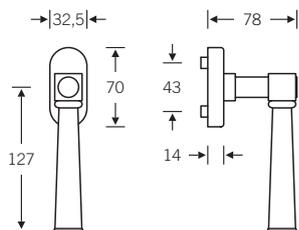
# Window handles



**3751**

■ Brass

Window handle with click-stop mechanism  
lugs with 10 mm Ø  
c:c mounting holes 43 mm  
7 mm □ spindle  
projecting 30 mm



**3752**

■ Brass

Window handle with click-stop mechanism  
lugs with 10 mm Ø  
c:c mounting holes 43 mm  
7 mm □ spindle  
projecting 30 mm



## Guided operation

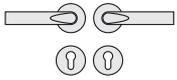
ins teild **ziehen**, sich vor der arbeit **a**  
**rücken**, die knie durch**drücken**, den  
 bauch ein**ziehen**, um**ziehen**, auf die  
 tube **drück** dem ärmel  
**ziehen**, vögel **ziehen**, vor**ziehen**, das  
 große los **ziehen**, ab**drücken**, ab**zieh**  
**bild**, los**ziehen**, aus**drück**lich, arm**dr**  
**ücken**, **drücke**berger, **druck**reif, am  
 eigenen sch **umpf zieh**  
**en**, in die hand **drücken**, preise **drüc**  
**ken**, auf**zieh**endes gewitter, die ersa  
 tzbank **drücken**, **drücke**rkolonne ,ge  
**drück**te stimmung, die nase hoch**zie**  
**hen**. zieh keine. tür**drücke**r. **tira** misu

2

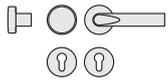


**Martin und Stefanie Naumann**  
 fnp architekten, Stuttgart  
[www.fischer-naumann.de](http://www.fischer-naumann.de)

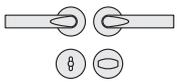
# DuoHandles Designs 1208 | 1209



Internal door furniture  
1208 | 1743 | 1744<sup>1</sup>  
1208 | 1731 | 1735<sup>2</sup>



Entrance door furniture  
1208 | 1743 | 1744 | 2329 05<sup>1</sup>  
1208 | 1731 | 1735 | 2329 06<sup>2</sup>



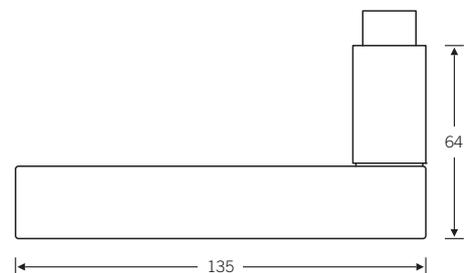
Bathroom furniture  
1208 | 1743 | 1744 0084<sup>1,3</sup>  
1208 | 1731 | 1735 0054<sup>2,4</sup>



Window handle  
3755



Stuttgart architect duo Stefanie and Martin Naumann set about their remit in a soberly pragmatic vein: “Resisting the urge to be showy, we have opted for a very straightforward path after a long, hard tussle. We have admittedly risked treading where others have trodden before, but there’s not necessarily anything wrong in that.” There’s certainly nothing wrong with their handle duo, whose archaic simplicity and purist linearity (“no curvature, no caressing of the hand, no add-ons”) could be said to constitute the basis for all handle duos. Forming the point of departure are the varying sequences of movements involved in operating doors: “Doors have two sides and each is different.



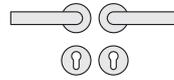
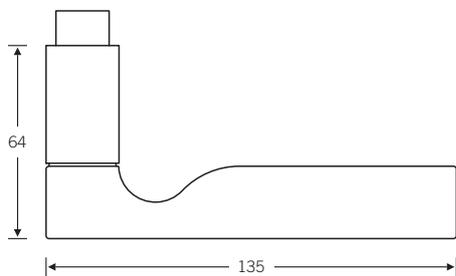
Design: Stefanie and Martin Naumann

[www.fsb.de/duos](http://www.fsb.de/duos)

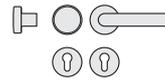


- Stainless steel  
Grip Oak
- Stainless steel  
Grip Makassar

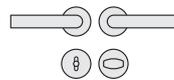
One side comes at you whilst you have to shove the other one away, on one side you have to use your own hand as a brake to avoid being squashed against the door reveal whilst on the other you have to firmly take hold.” The designer duo have drawn the following formal consequences from these push/pull constraints: both handles sport the same basic form but can be told apart by design details indicative of the different ways in which handles are taken hold of. The handle with which a door is pushed open features a clearly visible “thumb rest”, whilst the handle used to pull a door open has been given a “forefinger furrow” - all very much in line with our Four-Point Guide to Good Grip(pability).



Internal door furniture  
1209 | 1743 | 1744<sup>1</sup>  
1209 | 1731 | 1735<sup>2</sup>



Entrance door furniture  
1209 | 1743 | 1744 | 2329 05<sup>1</sup>  
1209 | 1731 | 1735 | 2329 06<sup>2</sup>



Bathroom furniture  
1209 | 1743 | 1744 0084<sup>1,3</sup>  
1209 | 1731 | 1735 0054<sup>2,4</sup>



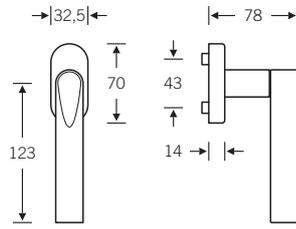
Window handle  
3755

<sup>1</sup> 1743 | 1744 subroses without lugs, face fixing

Spindles for privacy sets:  
<sup>3</sup> 6 mm □  
<sup>4</sup> 8 mm □

<sup>2</sup> 1731 | 1735 subroses with lugs and through fixing – for use with German DIN locks, cf. page 531ff.

# Window handle



**3755**

- Stainless steel  
Grip Oak
- Stainless steel  
Grip Makassar

Window handle with click-stop mechanism  
lugs with 10 mm Ø  
c:c mounting holes 43 mm  
7 mm □ spindle  
projecting 30 mm



## Dot - line - plane

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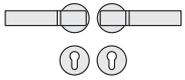


2

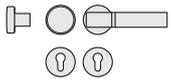


**Maximìa Torruella,  
Patricio Martinez**  
Pm,Mt arquitectura, Barcelona  
[www.pmmtarq.com](http://www.pmmtarq.com)

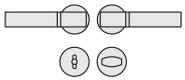
# DuoHandles Designs 1211 | 1212



Internal door furniture  
1211 | 1743 | 1744<sup>1</sup>  
1211 | 1731 | 1735<sup>2</sup>



Entrance door furniture  
1211 | 1743 | 1744 | 2329 05<sup>1</sup>  
1211 | 1731 | 1735 | 2329 06<sup>2</sup>



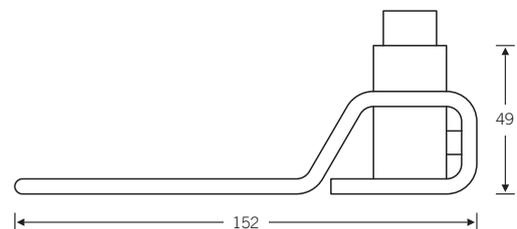
Bathroom furniture  
1211 | 1743 | 1744 0084<sup>1,3</sup>  
1211 | 1731 | 1735 0054<sup>2,4</sup>



Window handle  
3754



The idea informing the design by Spanish architects Maximia Torruella and Patricio Martinez is that of a tip-up figure: A quick twist through 90 degrees transforms one handle design - a flat steel band bent to form a lever - into two different handles, depending on whether the band is fitted horizontally or vertically relative to the shank. Whereas the shank is visible as a steely cylinder with a circular top in the horizontal variant, thus very much focusing attention on the handle's point of rotation, in its vertical counterpart the cylinder is concealed by the steel band and doubles up as a means of support.



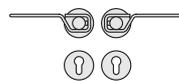
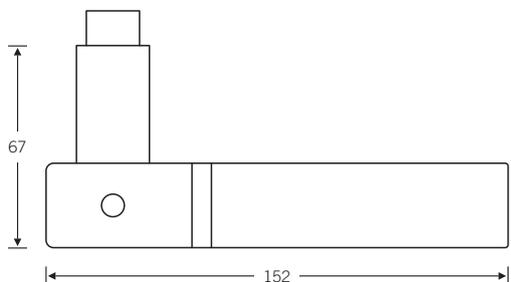
Design: Patricio Martinez, Maximia Torruella

[www.fsb.de/duos](http://www.fsb.de/duos)

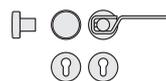


■ Stainless steel

The way the designers play with front and top views really works, and the socket screws merely serve to heighten the design's hi-tech appeal. This very original Spanish handle duo affords architects great stylistic latitude. In the private sphere they can use them to indicate the outside and inside of a space; in public buildings with a large number of adjoining doors, the two models can be fitted alternately to create a rhythmic relief-like pattern that injects vibrancy into long corridors.

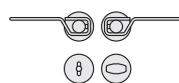


Internal door furniture  
1212 | 1743 | 1744<sup>1</sup>  
1212 | 1731 | 1735<sup>2</sup>



Entrance door furniture  
1212 | 1743 | 1744 | 2329 05<sup>1</sup>  
1212 | 1731 | 1735 | 2329 06<sup>2</sup>

2



Bathroom furniture  
1212 | 1743 | 1744 0084<sup>1,3</sup>  
1212 | 1731 | 1735 0054<sup>2,4</sup>



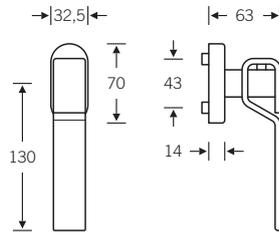
Window handle  
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<sup>1</sup> 1743 | 1744 subroses without lugs, face fixing

Spindles for privacy sets:  
<sup>3</sup> 6 mm □  
<sup>4</sup> 8 mm □

<sup>2</sup> 1731 | 1735 subroses with lugs and through fixing – for use with German DIN locks, cf. page 531ff.

# Window handle



**3754**

■ Stainless steel

Window handle with click-stop mechanism  
 lugs with 10 mm Ø  
 c:c mounting holes 43 mm  
 7 mm □ spindle projecting 30 mm





**Let our grey  
look lovelier!**

When an enterprise wishes to give itself a fresh “lick of paint”, the graphic artist en- charged with the task first le- afs through his or her colour samples. From Pantone to HKS to RAL, the world of co- lour invariably has a (not so) fitting shade for every occa- sion. Just why it is that this or that colour happens to suit our (or your) company to a greater or lesser degree is so- mething our powers of reason are very fond of being unable to grasp. It’s a good job taste is such a splendid source of controversy. Also of interest is the way colour psychology is enlisted in an attempt to ana- lyse the issue scientifically. By that token, FSB ought to be receiving psychotherapy

with its penchant for grey- ness. Hold on! If colour is used, it’s got to be done with common sense and reason. So what could be more logical than to extrapolate said co- lours from the products they grace – as is the case in the colouring of our corporate identity so familiar to you – and then go one step further to where they are used, in architecture. But what colour is architecture? That’s a question one of the most ce- lebrated architects of Moder- nism may be able to answer for us.