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**TAKE A STAND!
A NEW CHAPTER IN THE HISTORY OF BUILDING CULTURE –
FROM THE SMITHSONS TO ANDREE WEISSERT.**

Clarity and radical reduction: the architectural synthesis of the arts that the famous British architects Alison and Peter Smithson planned for Tecta has been continued: For the Tecta Landscape extension, architect Andree Weissert found an empathetic response to the language of the site. A showroom becomes sculpture - with clean lines, local wood and a pinch of poetry.

A cantilever chair scrapes against the dappled clouds of the Lauenförde sky. Set on a 15-metre red steel obelisk. Like a lighthouse, the installation „Ten chairs of Lauenförde“ shines as a landmark of the Tecta Landscape high above the site, which translates with light building structures, structure and nature what still characterises the family business today: to be open in thinking, to allow for the new without forgetting the past. On this morning, Christian Drescher from Tecta takes us on a tour of the company grounds, the Tecta Landscape, which, with its artistic interventions, pavilions and floating halls, has found its place on the map of architecture and design without much fanfare. Tecta is not on the great roads, but people who appreciate good design find their way by themselves to the meadows where every blade of grass smells of inspiration, where the great roads end and the landscape around the family business begins.

Andree Weissert from Berlin is no exception. The carpenter, designer and project architect works with his own studio saw in Kreuzberg, today he is sitting in the sun in Lauenförde on a bench he designed for Tecta. After developing furniture for Tecta, the comprehensive redesign of the company headquarters followed in 2016. In terms of design, Weissert focused on the office, canteen and gallery; he created a clever combination of furniture and spaces, colour and light. He planned carefully. What would be a paralysing task for some was a challenge for him: to continue the architectural Gesamtkunstwerk that the famous British architects Alison and Peter Smithson planned for Tecta.

„The Smithsons engaged with Tecta very gently in the 1980s. Peter would regularly spend half a day wandering the grounds on his own, taking in the spirit of the place, feeling it out,“ recalls Axel Bruchhäuser of Tecta. „The architect couple looked at people in interaction with their surroundings and naturally incorporated what they found, the as found as they called it, into their work.“ This resulted in the famous Tecta building ensemble, which of all things gained harmony through its idiosyncrasy, and today has reached its limits with the issues of on-site production and customising in the Tecta collection. As with Andree Weissert's previous work for Tecta, the architecture of the new showroom should combine the positions of today and yesterday,“ explains Christian Drescher. „Our wish was for a contemporary and functional warehouse that would also house our museum archive.“ The commission reveals a special

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feature of the company: Tecta designers have always been able to look beyond their furniture designs to the architectural development of the company headquarters. Whether Peter and Alison Smithson or Stefan Wewerka - they all had an idea of how Tecta could combine living and working. The family business allowed the design ideas to take shape. In this free space, new, innovative and also great things developed. Like an architecture that doesn't want to be more than a hall, but still looks like a sculpture. One could say that it is reminiscent of the Vorarlberg School of Architecture, with its elegant, vertically slatted wooden façade, the cantilevered canopy in combination with raw aluminium and stainless steel. The wood does not come from the Bregenz forest, but from the clearings in Lauenförde. „I deliberately didn't want to build a warehouse that would have to be torn down again after ten years,“ Andree Weissert explains during the tour, „but a supporting structure and a façade made of wood that does justice to Tecta's range of products with a strong reduction and clean curvature.“ The paths around the hall have just been paved, one could walk around the Schaulager once, discovering its slender perspectives, or stroll to look at the display window that allows a glimpse into the depot for museum pieces. Cantilever chairs from the last decades, a stage for small productions. Radically contemporary, the new building conveys with poetry a confident handshake with the existing buildings. Energy efficiency, solar on the roof, a building component activation system for temperature control - all this was a matter of course. „As little concrete as necessary, but as much wood as possible,“ emphasises Andree Weissert, „a fitting framework for the Tecta furniture, which is also not disposable, but deliberately builds on long life cycles.“ Craftsmanship, attention to detail and innovative technology show what good architecture is capable of: powerfully bringing out the big in the small. „It looks as if the building has always existed here,“ Christian Drescher summarises. „The wood-clad hall closes off the Tecta Landscape on the north side, while Peter Smithson's museum halls with their Spiderweb façade form the counterpart on the south-east side.“ The alliance of yesterday and today would have appealed to the Smithsons. „Andree Weissert's design is an emphatic response to the site in the language of the site,“ describes Axel Bruchhäuser. „From the floating Krag idea to the TECTA sign as a mirror image of the existing façade: simple, timeless and aesthetic.“