

lamy

specs

From February 2018, LAMY specs will be published worldwide three times a year as a print and online edition.

The word “specs” in the title, short for specifications, is originally a term from product development. It typically designates the requirements which an innovation must satisfy. What we mean by this is the sum of all the facets that make Lamy special and unique. The topics which interest us, the personalities and stories which surround us.

Yet we always return to our central brand values, which guide everything we do and are as immovable as the Pole Star. “Design. Made in Germany” is just as much part of this as the commitment to writing by hand – even in, or particularly in, this digital age. As a writing instrument brand, we are intrinsically rooted in the real, haptic world. And yet analogue and digital are not a contradiction for us – in fact they are two sides of the same coin. They supplement, complement each other.

With this in mind, we hope that reading LAMY specs proves an inspiration to you.

traduzione della presentazione

Dal febbraio 2018 **LAMY specs** sarà pubblicato a livello mondiale con tre uscite all'anno, sia in formato cartaceo sia in formato digitale accessibile online.

La parola “specs” nel titolo, abbreviazione di “specifiche”, in origine è un termine mutuato dallo sviluppo di un prodotto. Tipicamente designa i requisiti che una innovazione deve soddisfare. Quello che intendiamo con questo termine è la somma di tutti gli aspetti che rendono Lamy speciale e unica: gli argomenti che ci interessano, le personalità e le storie che ci circondano.

Perciò torniamo sempre ai valori centrali del marchio, che indirizzano qualunque nostra azione e sono la nostra immutabile Stella Polare. “Design. Made in Germany” è parte di tutto ciò così come l'impegno di scrivere a mano - anche, e particolarmente, nell'epoca digitale. Come marchio di strumenti di scrittura siamo intrinsecamente radicati nel mondo reale, tattile. E tuttavia analogico e digitale non rappresentano una contraddizione per noi - di fatto sono le due facce della stessa medaglia: si integrano e si completano reciprocamente.

Avendo presente tutto questo speriamo che la lettura di **LAMY specs** possa costituire una ispirazione per tutti voi.

A new dimension:

LAMY specs

LAMY specs is the new magazine from Lamy, published around the world from March 2018. What's really special about LAMY specs is its augmented reality app offering access to further exclusive content and extraordinary features.

Analogue and digital, real and virtual – the boundaries are fluid in LAMY specs. The pages of the new Lamy magazine hide more than you might imagine at first glance: a whole world you can bring to life with your smartphone or tablet.

This is all made possible by the augmented reality app of the same name. It offers access to exciting content going beyond text and image – from videos to fascinating 3D animations.

It's easy to use: simply download the "LAMY specs" app onto your smartphone or tablet, look out for the "scan" symbol in the magazine, hold the screen over the page of your choice – and prepare to be surprised...

The very first issue of LAMY specs takes you on a journey through the exciting Lamy universe: an interview with Jasper Morrison, glimpses into production at Lamy and far more besides.

LAMY specs is available from March 2018 at leading Lamy retailers worldwide and online: specs.lamy.com

1
Download the "LAMY specs" app to your smartphone or tablet.

2
Keep a lookout for the "scan" symbol in the magazine.

3
Open the app and hold the screen above the relevant page.

4
Let us surprise you!

LAMY specs – download the app now

Download on the App Store

GET IT ON Google Play

The infographic illustrates the process of using the LAMY specs augmented reality app. It consists of four numbered steps: 1. Download the app, 2. Look for the scan symbol, 3. Hold the screen over the page, and 4. Let us surprise you! To the right of the steps are buttons for downloading the app from the App Store and Google Play. At the bottom right, a tablet displays the LAMY specs app interface, showing a 3D model of a fountain pen on a magazine cover.

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Hier geht's
zur Printausgabe



Interview

Giving everyday life a new form

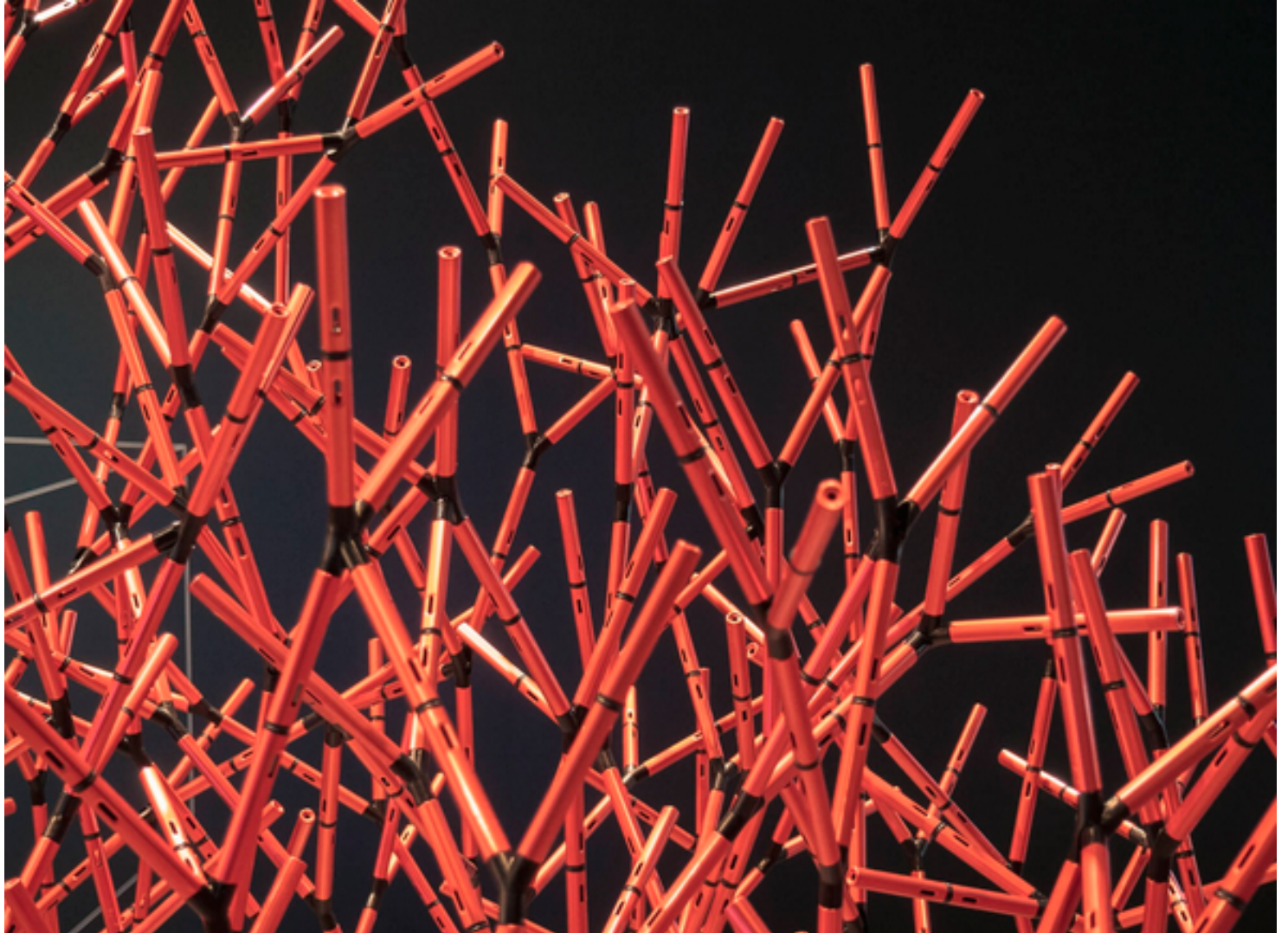
Creating things which are attractive but not extravagant, unpretentious but not boring, is always a challenge for designers. Jasper Morrison has found a perfect solution with his LAMY aion series of writing instruments.

... He is never interested simply in making something prettier. With an infallible sense of the needs of the user, he repeatedly manages to recreate new, unostentatious yet memorable elements of everyday life.



Jasper Morrison, progettista della Lamy AION





Rediscovering familiar objects

The “thinking tools” exhibition provides insights into the Lamy design process. At the same time, it shines a light on the role of writing instruments as a medium and means of expression – prominently supported by Christoph Niemann.

Bathed in an orange red light, it sits in the centre of the room. Concentrating hard, Liwei gets closer to the filigree structure and reaches for his smartphone. “They’re all Lamys! It looks like a massive fire coral.” He bends forward, looking for the perfect angle to capture the motif. The design student from Hong Kong is one of the visitors to the “thinking tools” touring exhibition – and the coral is a sculpture built using the designs of artist Christoph Niemann. It is made up of around 2500 fountain pen components, specially manufactured in a special colour for this purpose

Christoph Niemann x Lamy

Christoph Niemann’s great skill is to extract the unfamiliar from the familiar and to discover totally new things in everyday life. He applies light strokes as he effortlessly sketches out his subjects. This is based on an intensive process of devising, seeing, drawing and deciding, giving rise to his surprising ideas.

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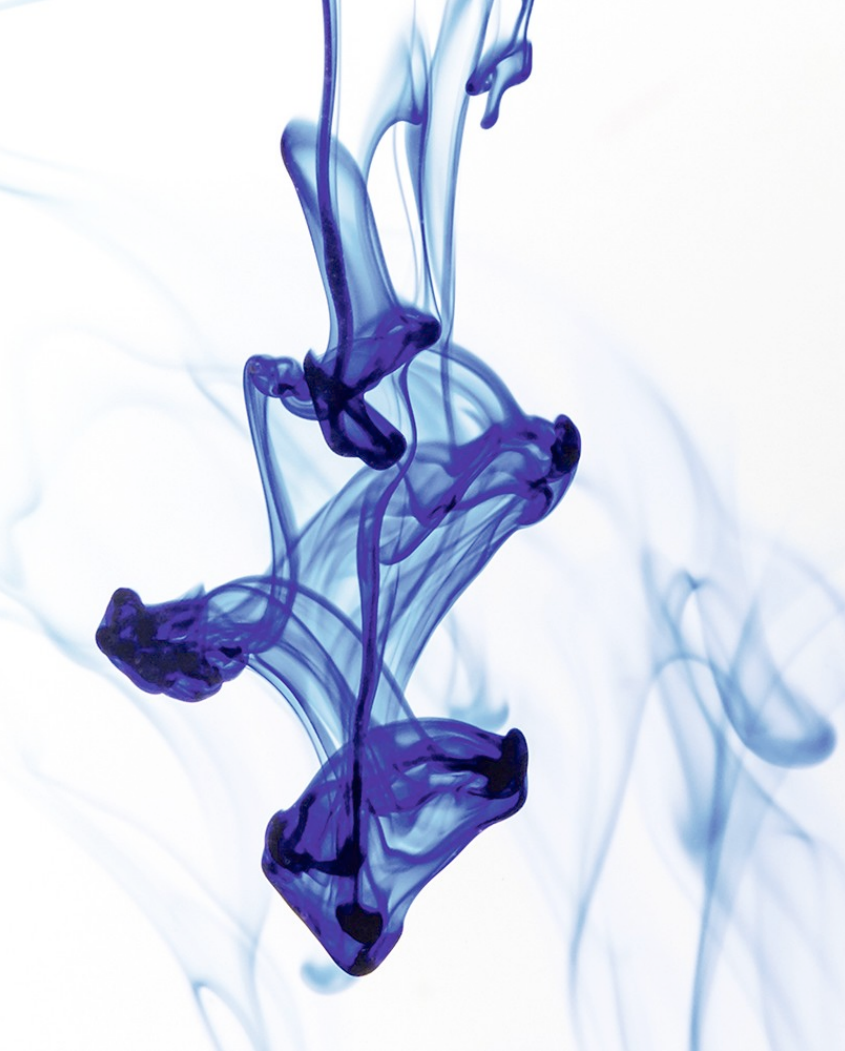


Design

LAMY safari: The Design Chameleon

15 grams, 14 centimetres. One should not allow oneself to be deceived by this slight apparition: The LAMY safari is any thing but a lightweight. In fact, it is the bestselling writing instrument in the world in its category. What lies behind the fascination with the LAMY safari?





Blue and more: In the realm of ink

“A drop of ink may make a million think,” as Lord Byron knew. And today too, as tweets rather than the handwritten word move the masses, a pen and ink evoke a particular fascination.

It rests on the paper like a polished gem. A gleaming drop of ink, deep blue and tightly stretched. Only gradually is its shape transformed, the clear contour yielding to washy outlines. Second by second the drop merges into the paper, before petering out completely.

The symbiosis of ink and paper has a poetry of its own. Anyone who writes with a fountain pen is familiar with that particular short moment when the ink, still slightly wet, changes from glossy to matt before obtaining its final colour. A tiny, inconspicuous moment that requires special attentiveness.





Writing with a fountain pen and ink – a rediscovered ritual.



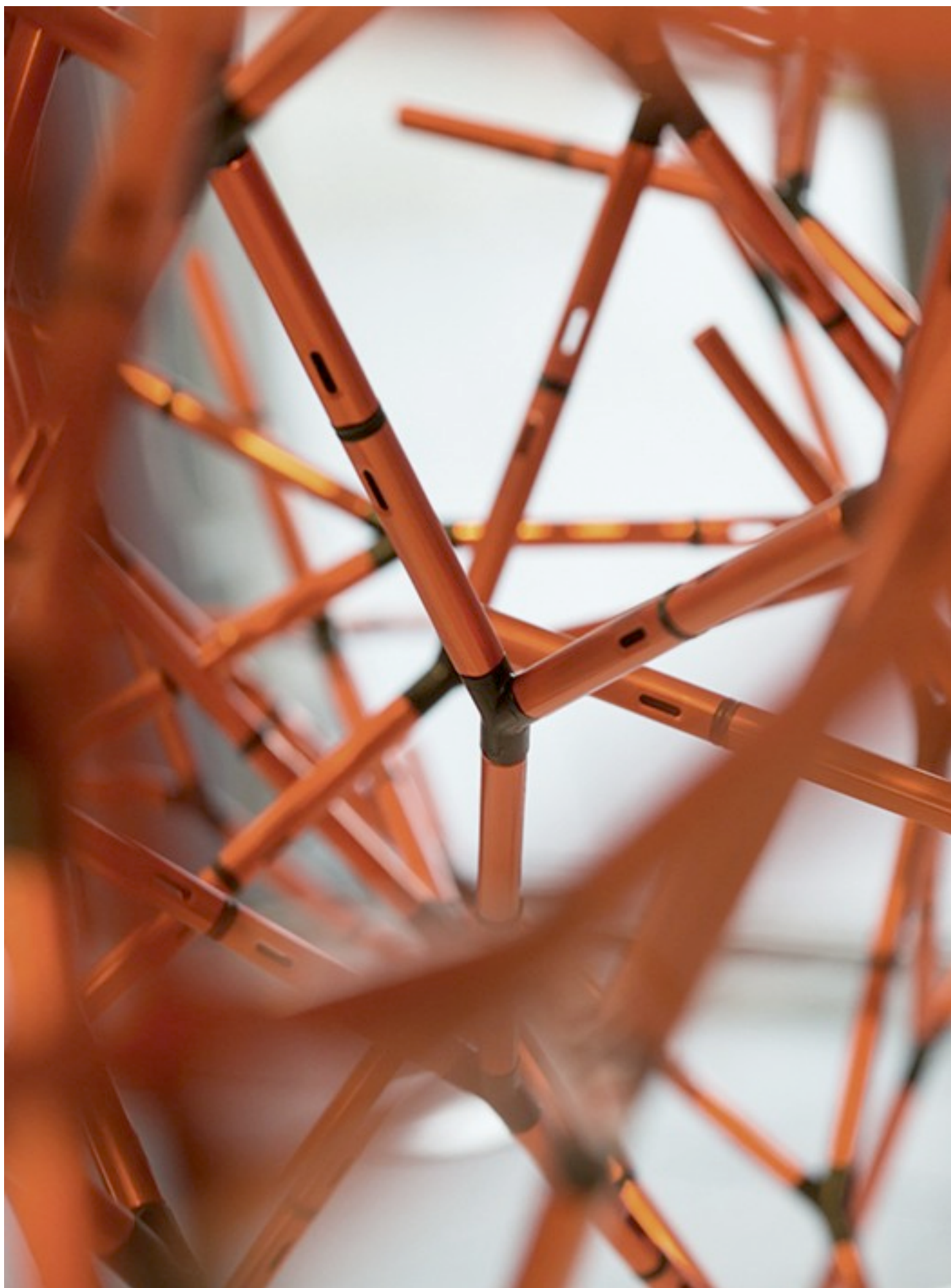
More than we see

In order to look behind the ‘essence of things’, more than perfect vision is required: amongst other things, a space which makes it possible to contemplate them from a new perspective. The 21_21 Design Sight Museum is just such a place, one which recently hosted the “thinking tools” exhibition.

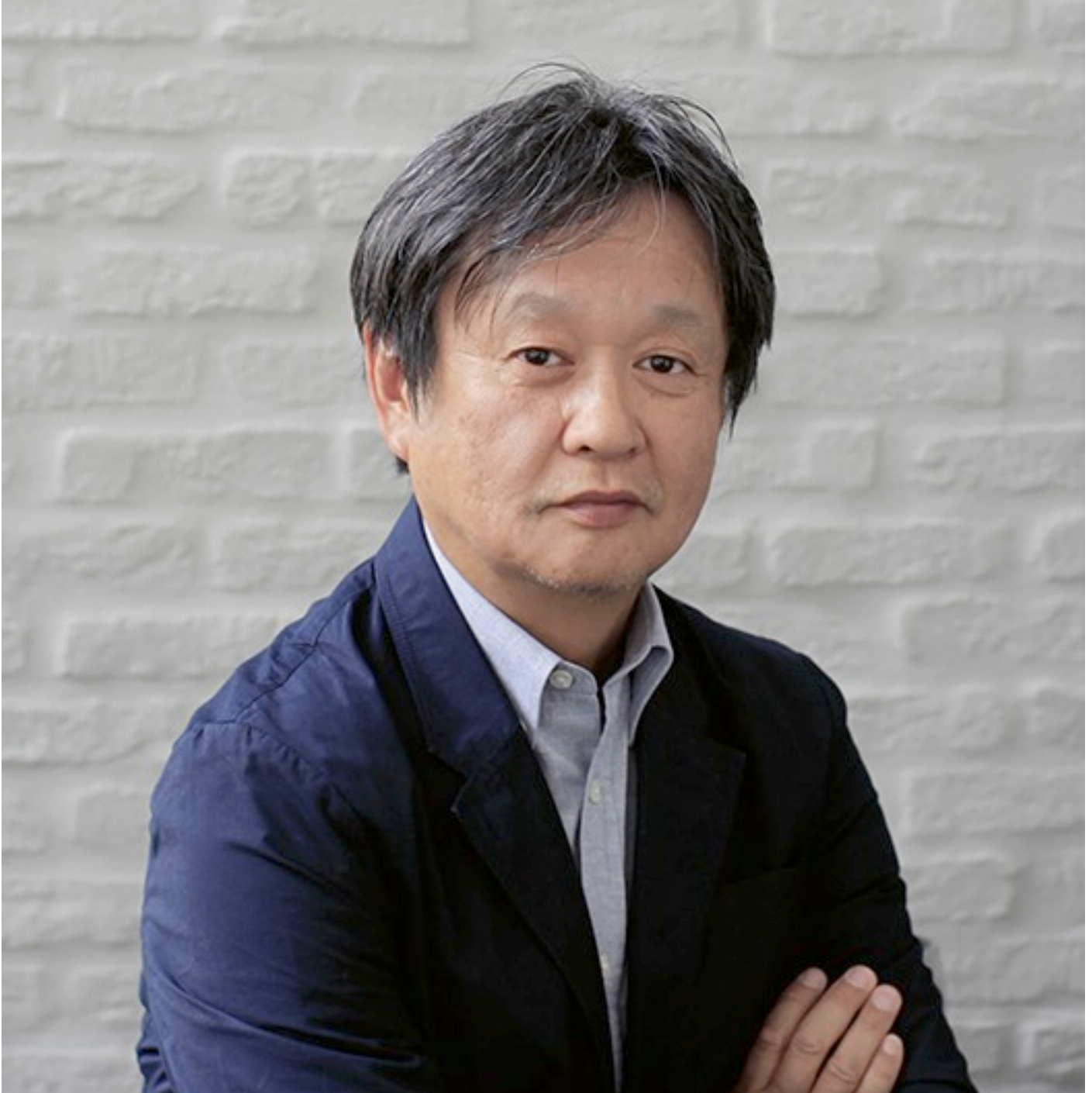
The 21_21 Design Sight in Tokyo wants to sensitise the eye to all things which accompany us on a daily basis, whose creation and effect we are all too seldom aware of. The name of the museum is an indication of its brand concept: playing on the term “20/20 vision”, which refers to ideal vision, 21_21 Design Sight wants to open up perspectives beyond the visible and thus facilitate a deeper understanding of form and composition in our material world.



The first LAMY safaris: “thinking tools” showcases numerous originals from the Lamy archive.



The “coral” sculpture based on a design by Christoph Niemann



A conversation with Naoto Fukawasa

How is good design developed? The exhibition “thinking tools” traces this seemingly simple question. Designer Naoto Fukasawa has found his own particular answers – and these in turn are all about asking the right questions.

.... Mr. Fukasawa, you once said that good design forms a bond between man and his environment. Could you explain exactly what you mean by that?

We cannot appraise objects just as objects because they are surrounded by life and this is what I mean when I say environment. Design should not be only about objects themselves but it should be for the entire existence of things within space....

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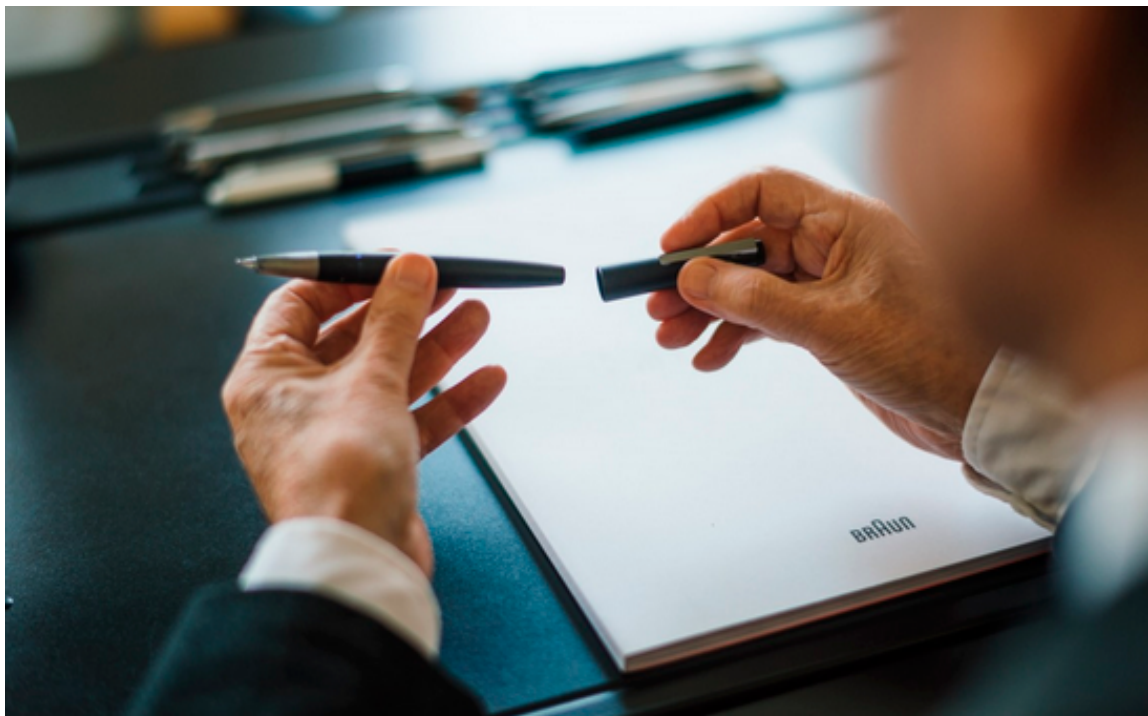




Stories

100 years of Bauhaus

“The Bauhaus was an idea, and I think that the reason it had such a tremendous influence on every progressive school in the world is the fact that it was an idea.” – Mies van der Rohe



Dr. Manfred Lamy: “The LAMY 2000 was a new type of pen which had a very modern shape compared to the other products in existence at that time.”



A conversation with Franco Clivio

The product designer Franco Clivio has his own way of drawing nearer to the objects which he designs. It starts with taking a closer look. And understanding how something really functions.



Von der Idee zum Produkt: From the idea to the product – the flea market find at the top provided the inspiration for Clivio to create the LAMY pico.



Franco Clivio explains the workings of the twist-action fountain pen LAMY dialog 3.



A functional and design success – the spherical cap of the LAMY dialog 3

...

What type of pen do you prefer to use for working?

I have quite a spectrum. When Mr. Lamy came to me I took out a chest into which I had thrown writing instruments which I had found somewhere or other. Later it was bandied about that Clivio has buckets full of writing instruments. You can always discover something in such collections. An example: Sometimes I use a fountain pen from 1920, it is almost 100 years old now.

So you enjoy writing with a fountain pen? Do you also draw with one?

Yes, I draw. I don't work with a computer, it is easier for me. I am still from another generation. If I had to design a chair, I would need a sheet of paper which is the same size as the chair. Once the drawing is finished, I take the paper and pin it to the wall – and then I see the chair.

How did your collection evolve?

I have always been a collector. When I moved to Zurich in 1980 I entered into an El Dorado, because in Switzerland there were the so-called 'Brockenhäuser', second-hand shops. And one of these municipal Brockenhäuser was near to the school at which I worked. While my colleagues went for a coffee in the break, I went to the Brockenhäuser.

Collecting for you means more than discovering and owning.

Yes. It is a part of my job. As is common in design schools, I have, for example, said to the students: "So, now for a voluntary task. There are no marks and I only want those people involved who are interested and will see it through." I then gave those who stayed a task: they were to purchase an object which cost two Francs – maximum. Or which they found somewhere. Then they were to explain what they found great about it, how it worked, why it was made and so on. For me as a teacher the challenge was: I had to bring something better. For me it was vision training.

The interview was carried out by Thomas Wagner.

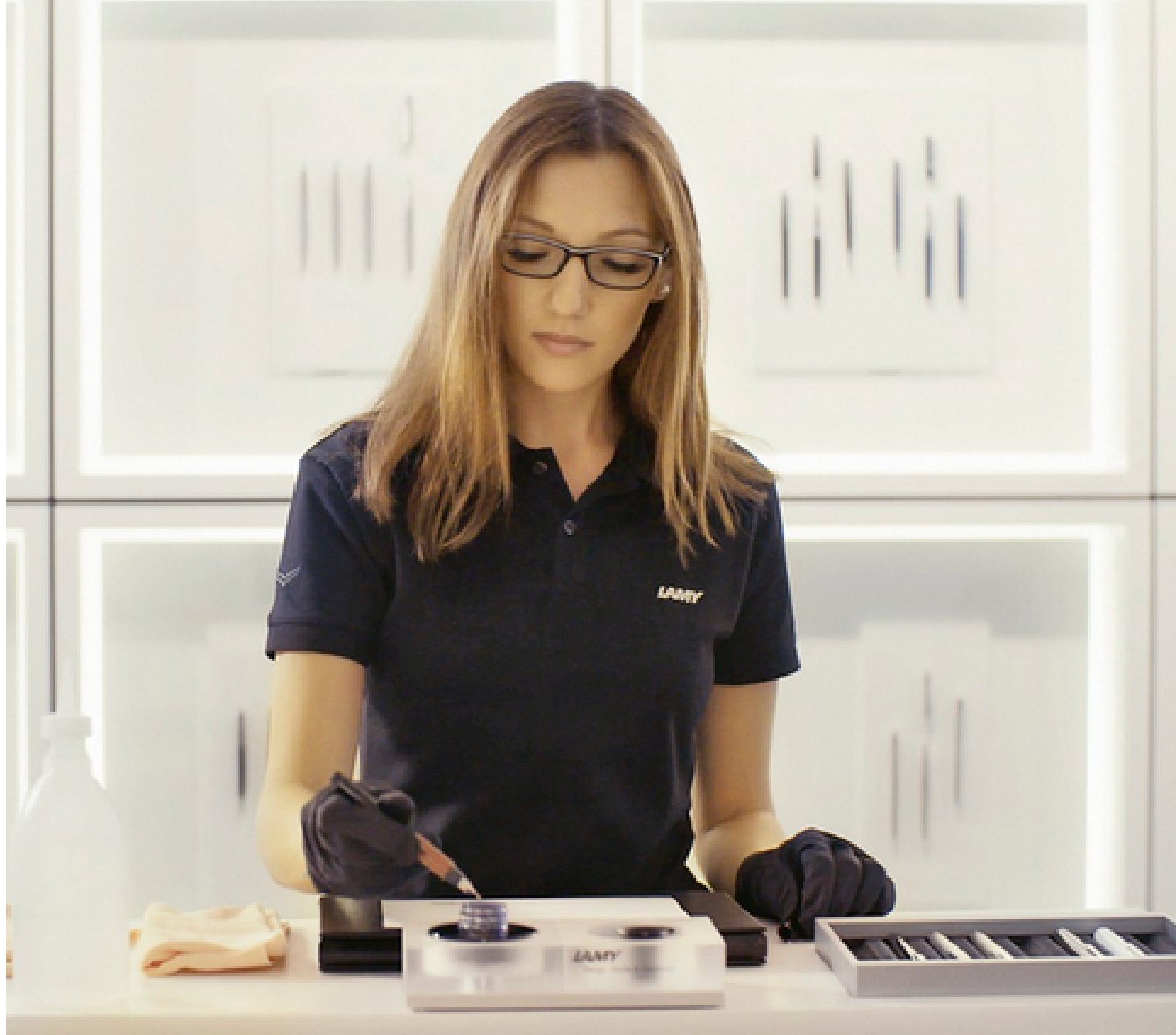


By a master hand: Production at Lamy

The human hand is an evolutionary stroke of genius. Its precision and sensitivity are unique. That is why it is also indispensable in the manufacturing of writing instruments.



Gold nibs are inspected with a magnifying glass for scratches and pressure marks.



Testing the gold nibs by hand