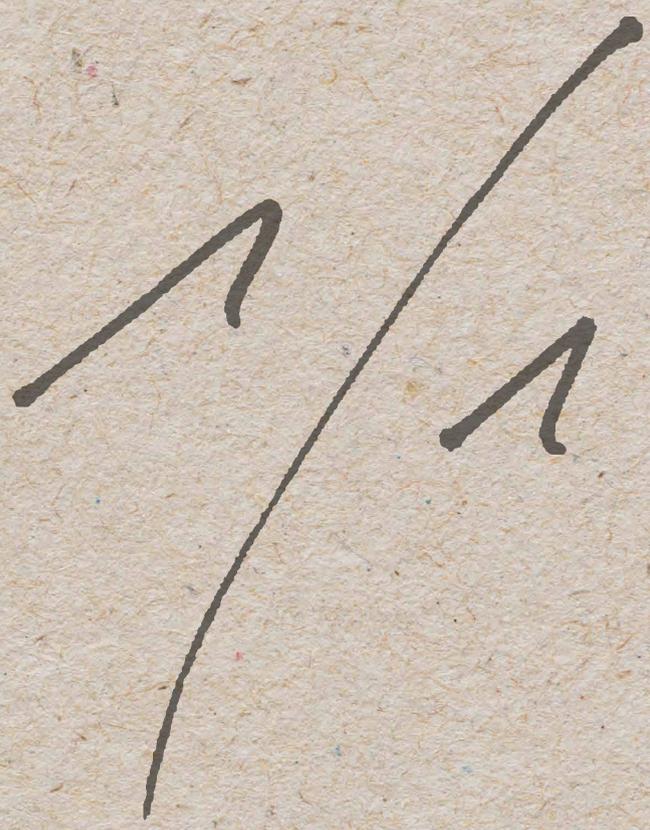


# POINTS of contact



## UNIQUE or: How individual do you want to be?

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### Attentive Design

"Individuality is when you give shape to what does you personally good ..." A portrait of Fiona Bennett and Hans-Joachim Böhme  
**page 28**

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### Architecture Biennale 2018

Save the Date: Our Meeting Point will take place from 23 to 27 May 2018 in Venice  
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### I am so special!

A psychological perspective on individuality by René Träder  
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### Impressive

New Trees – Robert Voit documents a curious modern arboretum  
**page 18**

# POINTS of contact

The communication initiative for architects

Architecture overlaps with many areas: art and technology, history and the contemporary, theory and practice. POINTS of contact showcases these architecture-related areas as a source of ideas and inspiration – while the three companies involved identify strongly with the communication approaches. With a holistic perspective including personal interviews, events and publications, it highlights points of contact and makes them accessible to architects.

The three companies, FSB, Gira and KEUCO, found their common ground in premium materials, forward-looking ideas, sensuous surfaces and their strong affinity to architecture. Learn more about the individual companies on the following pages.

And now to the subject of our magazine:

## **UNIQUE – OR HOW INDIVIDUAL DO YOU WANT TO BE?**

Owning something that is one of a kind or at least one of a limited edition has a singular fascination for many people. Whether it is a limited print of an artwork or a Porsche from the special 911\_50 series, of which only 1963 were ever built – their scarcity makes the objects special, unique and stand out from the mass produce that surrounds us everywhere.

Two architects talk about uniqueness and try to determine why people in our time have such a pronounced need for individuality in particular. You can read the article by German psychologist and philosopher René Träder on page 8 ff.

Fiona Bennett's life is highly unique – born in Brighton, now a hat designer in Berlin – and her work could not be more unique. The profile of her and Hans-Joachim Böhme starting on page 28 clearly shows the extent of the intersection of millinery and interior design.

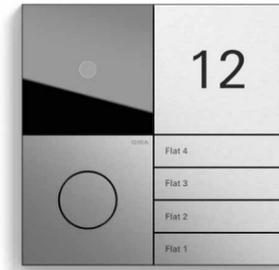
Enjoy reading these and the other articles and finding your own personal definition of individuality.

Yours, the Editorial Team

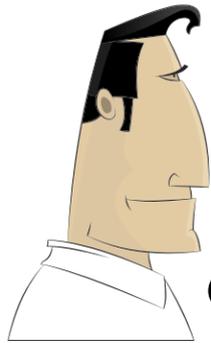
P.S.: Do you want to share your opinion? Or do you have something to add? Send us an e-mail or write to us on Facebook, LinkedIn and co. We look forward to your truly individual comment.



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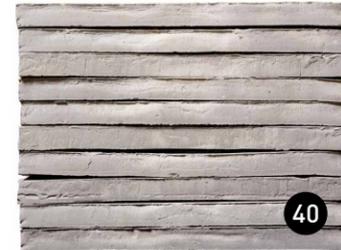
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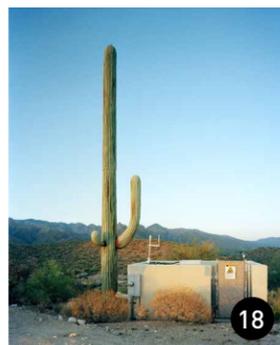
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# The dialogue

A hall;  
two architects are waiting to present  
their competition entries.  
The scent of coffee hangs in the air.  
There is a long silence.

"... we want  
to be  
unique."

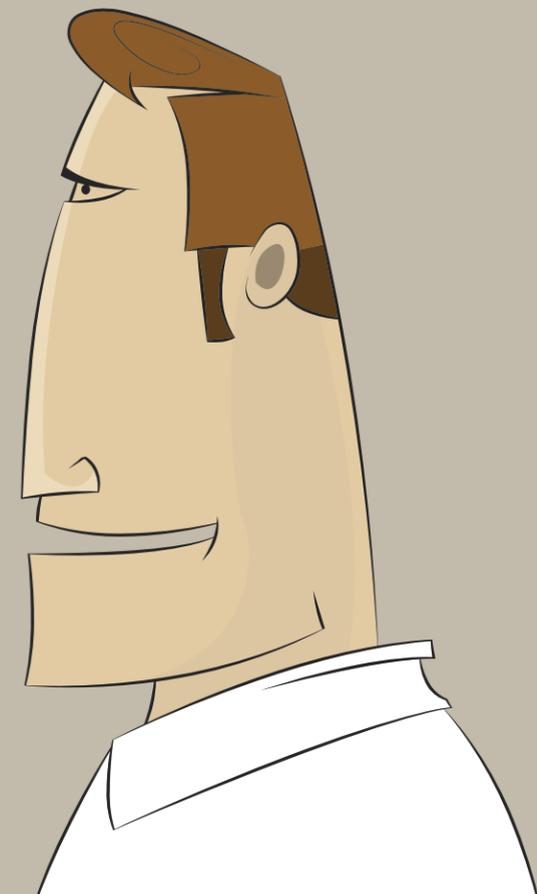


ARCHITECT „J“: Excuse me, but you look a little familiar.  
ARCHITECT „M“: Perhaps from another pitch?  
I'm representing the architecture firm of Mainstream & Co.  
ARCHITECT „J“: Oh! I must have mistaken you for someone else. My firm is called Individuality & Architecture. I'm sure you've heard of it.  
ARCHITECT „M“: Well, to be honest, no.  
ARCHITECT „J“: That's a good one, you're funny.  
ARCHITECT „M“: No, no. I've really never heard of you.  
ARCHITECT „J“: We're not a band. You don't have to "hear" of us, if you'll pardon the joke. But seriously: You must know some of our work. Connoisseurs will recognise it. We're different, we stand out from the crowd. We're unusual, special, out-of-this-world.  
ARCHITECT „M“: Oh, I'm sorry.  
ARCHITECT „J“: Excuse me?  
ARCHITECT „M“: Then you must be nearly broke.  
ARCHITECT „J“: What? Why?  
ARCHITECT „M“: With a mission statement like that, you won't get much work. You earn money by appealing to the masses. Architecture is for the people, not just for one person who wants to create a monument to him- or herself.  
ARCHITECT „J“: Architecture is art. It is not just function, the form is important too.  
ARCHITECT „M“: Form follows function.  
ARCHITECT „J“: That's a matter of opinion. After all, you don't just eat with your mouth. Food should also be a feast for the eyes. Just as food is not only about filling your stomach, architecture is not all about having a warm place to sit.  
ARCHITECT „M“: And what are you going to pitch? A flagship idea? For this of all projects? You definitely won't win the contract with that.  
ARCHITECT „J“: It needs to be eye-catching. We want to take a stylistic stand – there is enough average architecture.  
ARCHITECT „M“: If lots of people like it, it can't be bad.  
ARCHITECT „J“: Sure, pitch something that's been done thousands of times before. All the better for us.  
ARCHITECT „M“: Individuality is not necessarily aesthetically pleasing. If everyone paints their front door in their favourite colour, that doesn't necessarily make the neighbourhood beautiful. And if it impresses the masses, it must have impressed many individuals.  
ARCHITECT „J“: But what is beauty? That's a big question. We are fighting mainstream monotony. We don't do standard architecture. We want to be unique.  
ARCHITECT „M“: Did you mean unique or peculiar? Some people don't know the difference.  
ARCHITECT „J“: And what are you going to pitch, if you don't mind me ask?  
ARCHITECT „M“: A design that fits in, that blends into the urban landscape, that matches the buildings around it, one that is accepted by the citizens.  
ARCHITECT „J“: Yawn! You should just design round buildings. Then there wouldn't be any corners to offend people. But that would probably be too innovative.

ARCHITECT „M“: You remind me of parents who tell their children again and again that they are really special. Parents who are constantly reminding their children that they can be anything they want to become. Of course, everyone would say that there have to be some Indians too – not everybody can be chief. Yes, but my kid, yes my kid will definitely be a chief one day. Why does everyone want to be so special?  
ARCHITECT „J“: You only live once. You should be able to become anything you want. And you should make the most of architecture too.  
ARCHITECT „M“: Yes, and you can re-invent yourself every day. And one day, you won't know who is staring back at you in the mirror. That is crazy.  
ARCHITECT „J“: It's more about taking opportunities. There have never been this many. We have been given the opportunity to design. Pursuing individuality means trusting your own taste, and knowing yourself first. I'm sure you don't want to live in an apartment that looks like the showroom of a furniture store, like an interchangeable backdrop.  
ARCHITECT „M“: First and foremost, my apartment is a place where I want to feel at home, not a business card. I don't want to pretend to be something different or use it to say something, I just want to be myself.  
ARCHITECT „J“: Aha!  
ARCHITECT „M“: Aha what?  
ARCHITECT „J“: There it was: that little word "I". You want to be able to be yourself. I bet you have some special pieces at home, maybe even some design classics.  
ARCHITECT „M“: I bet 90 percent of our friends and colleagues have the same or similar items. So the question is whether it would be more individual not to have them.  
ARCHITECT „J“: As long as you like them, they are an expression of your self. What I surround myself mirrors my personality.  
ARCHITECT „M“: But styles and design classics are copied, and suddenly they are available to everyone inexpensively in furniture stores.  
ARCHITECT „J“: There you have it. The unique wins out. People want something special.  
ARCHITECT „M“: That is precisely what makes it a product for the masses.  
ARCHITECT „J“: So what are we arguing about?  
ARCHITECT „M“: I'm not even sure any more.

A large wooden door opens with a creak. A head pops out.  
"The firm of Middleground & Partners next please."  
The two architects look at one another, stunned.

"Did you  
mean unique or  
peculiar?"





# BECAUSE

# I'M

# SPECIAL!



A psychological perspective  
on individuality.



René Träder is a freelance psychologist (M.Sc.) & journalist based in Berlin, Germany. As a journalist, he has worked primarily as a radio host for roughly 15 years. As a psychologist, he supports change processes in companies, teams and individuals in the form of workshops and coaching. His main interests include promoting creativity and innovation, change management and culture of mistakes, communication and conflicts as well as voice and presentation training.

### The word individual

comes from the Latin language and means inseparable.

That means we are unique, every human is different,  
an entity of their own, an indivisible whole.

But does this definition help us?

Is it enough to know that we are unique?

Isn't it much more important to know what this uniqueness is in detail,  
how it is filled with life?

Pilgrims who went to the oracle of Delphi in ancient Greece to have their future foretold or to ask for advice, could read these words above the entrance: 'Know thyself.' That was the motto for the whole procedure. The oracle's answers were intended to get the enquirer to reflect on themselves and to literally achieve self-consciousness. They were to recognise their own individuality. At the time, that was not something people normally thought about. Today, we are the architects of our own lives. We make our lives. In olden times, life made people. Life was hard. Many illnesses meant certain death, as did extended droughts. For the longest time in human history, simply surviving was the priority, not recreating yourself and your own life again and again.

the word. With its apparently unlimited opportunities, the age of globalisation and digitisation allows us to develop and re-invent ourselves constantly. That gives us great freedom, as everyone can escape from unpleasant structures and shape their lives to their own visions. The opportunity to lead a life that makes you happy and is meaningful is closely related to this. The other side of the coin can be stress and frustration from endless searching, trying, rejecting and starting over. We turn individuality into a life's work.

famously wrote "I think, therefore I am." Whether we actually are is no longer the big question. Nobody doubts their own existence any more. The question for mankind in the 21st century is more like: "What do I have inside me and how can I develop myself?" Or, in other words: What am I and what could I be tomorrow? A few years ago, philosopher Richard David Precht summed it up well in his bestseller "Who am I – and if so, how many".

### Who am I really?

Imagine travelling back in time and asking the people about self-actualisation. No-one would know what you meant. And you wouldn't have to travel back to the Stone Age or ancient times. Even 30 years ago, many people would not have understood

Today, over 2000 years after the pilgrimages to the Oracle of Delphi, this question may be more relevant than ever. In the 17th century, French philosopher René Descartes

### SowhoareWE?

We were about one year old when we slowly started to understand that we individuals. In the first months of our lives, we cannot distinguish ourselves from the world around us. When we were hungry, the feeling overwhelmed us. It was so

strong that the whole world around us consisted solely of hunger. Everything was focused on satisfying that hunger. We got something to eat and were happy. And so the whole world was happy too. At that time, there was no difference between ‘us’ and ‘the others’. Over time, we came to understand that we are part of a network, that Mom and Dad are individuals too, who might give us some chocolate if we smile. Or if only one of the two reacts with chocolate. We learned to make a distinction and we understood that our needs are not the needs of the world. However, that was also a major shock. We came to understand that we are actually alone, that we need help and are dependent. Psychoanalysts assume that precisely this early childhood experience is an important driver of our development as individuals. We developed the urge to progress, to better cope with the demands of the world.



## So we are individuals



When we were roughly two years old, we looked in the mirror and recognised ourselves. We saw ourselves there, and maybe Mom, Dad or the family dog standing beside us. This mirror test, as it is known in psychology, reveals whether someone is aware of themselves or not. Psychologists generally paint a spot on the child’s face. If they look at the mirror and try to wipe away the spot on their face, not their reflection, they pass the test. That means the child has a concept of itself, self-awareness. Interestingly, some animals also pass this test, such as monkeys, elephants and magpies. The conclusion is that not only humans have a consciousness, animals can see themselves as individuals, too. By the way, your family dog would not pass the test. However, that should not be interpreted

as a lack of self-awareness. Dogs are more likely to perceive their environment by smell rather than visually, which is why the test is not fair for them.



## We are a mix of our genes and our environment



In the history of science, there have been many attempts to explain why people are what they are. Genes played a major role. Some even attempted to explain humans as a whole in all of their complexity through their genes. So genes were blamed for a person’s propensity to lie or particularly high self-confidence. Behaviourism, which had its heyday in the 1950s, takes the other side of the coin. It assumed that our behaviour was a result of our upbringing, and therefore learned. John B. Watson, one of the most important representatives of this psychological movement, reportedly said: “Give me a dozen healthy children and I can turn them into anything I want.” Today, we assume that genetic factors and environmental influences have an equal impact on what a person is. This perspective is based, among other things, on studies of identical twins who grew up together or separately.

That means that our origin is not an inevitable destiny, can develop ourselves. The genetic blueprint is more of a framework – we have some influence on where we end up. In 1897, shouts of joy could be heard from the offices of Scotland Yard. From then on, criminals would have a much harder time. For the first time ever, detectives convicted a criminal based on his fingerprints. The individual lines and patterns makes them a unique attribute of a person; no two are the same. Even identical twins have different fingerprints.



## So we are different



The term digital fingerprint has been in use for several years. This refers to the traces we leave when we surf the web. The individual pattern of clicks, how often we visit certain sites and what we buy online is becoming a coveted marketing tool. Companies spend a lot of money to understand our individuality. Complicated algorithms struggle to calculate our future needs before we even know we have them, to show us adverts tailored perfectly to our wants and needs. Individualisation is the watchword.



## Our life is unique



We experience individualisations in many areas of our everyday lives. Previously, when telephones rang, they all had a typical telephone sound. Today, every smartphone owner can choose anything from a whistle to the latest Lady Gaga hit as their ringtone. And if the pre-installed ringtones aren’t enough, you can simply download more. And we can even set specific melodies for certain names in our telephone books. That you know right away if it is worth running to your phone in the next room, or you can just let it ring out.

Changes in TV consumption also highlight the power of individualisation. In the 80s, there were just a few stations, the choice was limited. Thomas Gottschalk hosted “Wetten, dass...?” (a German TV show on which the British “You Bet” and the short-lived “Wanna Bet” in the USA were based on) every few weeks, the whole family gathered in front of the TV set when they were on. It offered something for everyone. Michael Jackson performed for the younger members of the audience, and entertainer Rudi Carrell sang for the older people. If you didn’t like everything, you just accepted it and waited for the next act.

Our tolerance levels have decreased since then. Speciality shows and channels, where everything is to the viewer’s taste, where no-one has to compromise, have won through: music channels, women’s channels, shopping channels, news channels and what seems like another 1000 channels that we an now choose from. We are offered what market researchers believe befits our own individuality around the clock. Nobody has to wait until something they like comes on. We have become our own heads of programming, and can put together our very own TV and radio line-ups thanks to on-demand TV, Netflix, Amazon Prime, Spotify, mp3 players and many other methods, and consume them whenever we want. That also gives us a lot of responsibility; if we are bored, it is our own fault. If we do not feel entertained, we made the

wrong choice. And if we do consume something wrong, we missed something right. There’s even a special term for the phenomenon: FOMO – fear of missing out.



## Individuality and partnership



Missing out is perhaps the greatest problem of individualisation, as there something better could have slipped through our fingers at any time. And not just something better, maybe someone better. The price of individuality is constant comparison. On one hand, we are more likely to find true love in a sea of potential partners, as the greater choice should increase the probability of finding a match. However, many worry whether they have made the right choice, or not quite the right one. Maybe you need a relationship upgrade? Among all those seeking a partner, there must be somebody who is just as great as the person you chose, but without that one annoying quirk?

Relationships rarely break down because people are not a match, but because they assume that there is a better match for their own individuality out there. Or because they feel that the relationship is causing them to sacrifice part of their individuality. Compromises are often seen as a sign that something is going wrong, as a dampener on your own self-actualisation. A simple jam experiment shows that a wide selection doesn’t make us happy at all. Participants were given the choice of selecting a jar from a small or large range of different types. After that, they were asked how satisfied they were with their decision. The people with less choice were happier. That may seem strange at first glance, as we are always led to believe that variety in supermarkets is something positive. When faced with a

wide selection, people often wonder whether they should have chosen something else. Would I have preferred a different jam? Can you see the similarities between this experiment and choosing a partner?



## Individuality and family



Today, children can be planned, we don’t have to let nature surprise us. You can decide to have children between two meetings, and stop taking the pill or using condoms. In nine months time, you’ll have completed that important work project, and that would be a good time to stop. You can start again when things get busy.

In times past, we needed children as workers and security for our old age, today they are more likely to be emotional partners to their parents and give meaning to their parents’ lives. Subconsciously, they can become extensions of us, an addition to our biographies. Our expectations of them are twofold: On the one hand, they are part of our own self-actualisation, and on the other, we want them to find their own selves from a young age. We invest a lot of time and money to promote individuality. The changes are most evident in how we treat them: raising children is increasingly becoming a relationship. For centuries, or maybe even millennia, we expected them to be obedient, the anti-authoritarian upbringing starting in the 1970s fostered individuality and independence. Be unique, not just good! Children were seen and heard, not just in family environments, but also by market researchers and companies. Their individuality and individual preferences inspire entire industries, from food to toys and clothes, right up to education and media services.

## Our identity is a construct

Our self-image is derived from many channels. They are the parts of the puzzle that make up our identity.

As we humans are social creatures, it is natural that others play a role in this process. They are like a mirror for us. How they react to us and judge us has an influence on how we see ourselves. People who get a lot of positive feedback will see themselves differently to someone who is bullied. And of course we think about ourselves. We mix real experiences, subjective appraisals and the knowledge of our own interests, passions and talents.

Story-telling is a third, source for our self-image, which also plays an important role. We talk about ourselves all the time. Even if we don't want to believe it, we generally develop a common theme. In doing so, we create an identity that seems appropriate to us. Humans feel a need for congruence in their lives, for lives without major gaps and glitches. That can cause us to distort our memories retrospectively. For example, people can have the impression that they have always been a fan of big cities, even though they have long dreamed of living in a village. We smooth out any "bumps" in our selves through narration. If we ever get fired, we will probably view it as a learning experience years later. It took us to where we are now. It was a challenge that made us grow and become the people we are today. The associated irritation, worries and fears we experienced at the time are suppressed when we look back.

As a result, it is almost impossible to say who and what we are, or what makes up our individuality. The answer is always coloured by the people in our environment, the time that has passed since existential experiences, and of course, a certain subjectivity. In psychology, this is called self-serving bias. In order to continue to be able to look at ourselves in the mirror, we often are not brutally honest with ourselves. Throughout our evolution, it has proven useful to slightly overestimate ourselves, as it means we are more likely to dare to try new things.

There is now another factor: our self-portrayal in social media. Facebook and Instagram are spotlights on the stage of life. We use them to highlight the aspects we consider good, special or interesting and want to show. We never show our whole selves there, just excerpts, wanting – consciously or subconsciously – to create an image which will earn applause in the form of likes. We present ourselves, or portray something we want to sell as ourselves. We market ourselves as though we were our own little advertising agency. As is well known, artistic freedom is great, so we can really re-invent ourselves and have the lives we dream of online, as Pippi Longstocking would say: "I will make the world the way I want it to be."

## Other people's lives as a benchmark

Searching for and developing our own individuality always involves comparisons. The globalised and digitalised world makes it easy for us to compare. The lives of our Facebook friends or celebrities becomes a benchmark that can either motivate us, or drag us down. Constant comparisons are like a black hole, devouring all positive material. For example, studies show that women are unhappier after reading women's magazines. And that is not surprising, considering how much Photoshop goes into those magazines and how many diets are invented that all seem to scream: you're not OK the way you are.

So the opportunities offered by individualisation have their drawbacks. This includes the phenomenon known as the 'filter bubble'. It has become synonymous with managed individualisation in recent years. Social networks and Google show us content tailored to our profiles. This reflects our selves with all of our interests, desires, fears, visions and prejudices again and again. In this way, everyone lives in their own reality. Online comments reveal how communication between individuals is becoming increasingly uncompromising – especially for polarising subjects.

Our expectations of ourselves are immense. We are our own worst critics. In times when we can become anything we want, we quickly get the impression that it is wrong not to reach for the stars. After all, we cannot pass up opportunities. Free time is considered one of the most important factors in self-actualisation. Often, it is not primarily about earning a living, it is about expressing our own nature.

Searching for options is a huge source of stress and frustration. If you want to have it all, you inevitably lose sight of a lot, sacrifices depth and often feel restless. That can also cause an identity crisis. We prematurely equate individuality and independence, and freedom from (all) commitments. However, if we have no commitments, we belong nowhere, and do not feel that we fit in anywhere. Once again, this raises the question: Who am I really?

Psychoanalysts see the strong focus on the self and the over-emphasis on self-actualisation as the expression of a deep-seated feeling of dependency and impotency. For them, the urge to self-actualise is an adaptation reaction to the subconscious attempt not to accept the requirements society makes of us. This includes having to function, perform and be successful, not being able to show any weaknesses, not being defeated, being able to sell yourself well and come across well.

More individualisation means focusing more on yourself. That inevitably means losing sight of other people around you, which can lead to more conflicts and increasing isolation. But aren't we really most beautiful when we aren't trying to please anyone?

## We are special

Few people have the honour of having a monument built for them. And some monuments were melted down or dismantled again after just a few years. The next time you visit Frankfurt am Main or Kassel, you can contribute to your own immortality. In the Grüngürtel district of Frankfurt and at Brüder- Grimm-Platz in Kassel, there are pedestals waiting to be mounted. The "Ich-Denkmal" (Monument of Me) is a sculpture by artist Hans Traxler. It features steps the back of the pedestal, encouraging visitors to become their own monument. The information panel reads: Everyone is unique. Of course the same is true of all animals too. Record it for posterity. Here. Climb this pedestal, stop for a minute and think about who you really are. What makes you special? Why do you deserve a monument? Maybe that is the easiest way to find your individuality. You can also take a picture of this scene and post it on social networks. Look forward to your friends' and followers' reactions.

By the way: if you can't make it to Frankfurt or Kassel in the foreseeable future, a chair at home will do too.

## Summary

The liberties we enjoy in the Western world are the result of many historical and social developments. We cannot take them for granted, we have to protect and defend them. And maybe you can think of a few more liberties that would be desirable. We can count ourselves lucky that we as individuals have so many opportunities today. That gives us countless chances to shape our own lives and become who we want to be. We can truly see and know ourselves, as it says above the entrance to the Oracle of Delphi.

However, freedom means more than being able to choose something, it also means rejecting things, even if they appear appealing. Especially in times of excess supply, a confusing sea of potential opportunities, partners, holiday destinations, jobs, projects leisure activities etc., you must not let it drive you crazy. 21st century people must learn to make decisions and live with them. The challenge is to be satisfied with yourself and appreciate what you have (achieved) and what you are. It is OK just to be, instead of always having to become. Every one of us is unique and special, anyway.



KEUCO

Every  
bathroom  
is unique.

KEUCO bathroom furnishings stand out with exquisitely designed forms, sophisticated functions and individual combinations.

Comprehensive KEUCO furnishing series give you the freedom to create unique design visions. Use ceramic and Varicor washbasins to create premium dream bathrooms. Combine single or double washbasin solutions with tall units or sideboards for small or large bathrooms. Stylish mirror cabinets and illuminated mirrors by KEUCO impress with innovative features and matching designs.

You can also create bespoke bathrooms with the EDITION 11 and EDITION 400 Planning series by KEUCO. The result: individual solutions for bathrooms produced with millimetre precision. The ability to customise bathroom furnishing and illuminated mirror dimensions affords you great freedom to design modern bathroom architecture.

Fittings and accessories with extravagant metal surfaces showcase the bathroom design for those with special tastes. They give bathrooms a real individual note. KEUCO produces the exquisite fittings and accessories exclusively on an order basis. The special manufacturing process guarantees an extremely robust surface with an intense deep gloss and outstanding hardness. The EDITION 11, EDITION 400, IXMO fittings and accessories are available in warm bronze, champagne-toned nickel and fine black chrome versions, with matte or gloss finishes.

Use KEUCO products to furnish entire bathrooms with first-class quality and elegant design – and every bathroom will be unique.

The extravagant metal finishes are available in the three colours of bronze, nickel and black chrome - each in matt brushed or lustrated polished.



EDITION 11 fittings and accessories in polished black chrome





Robert Voit documents a curious modern arboretum

## New trees

The wish of urban dwellers for undisturbed communication over long distances across country leads in parts of the USA and Great Britain to the creation of the 'new tree'.

Camouflaged as a cactus or a palm, the radio mast adapts to its environment and pretends to be a natural part of the landscape. This feeling is only confirmed at a second glance: "Something is wrong here!" The radio trees share some attributes with their natural counterparts, but the revealing surfaces, scales or details are too jarring for real similarity. In his 'New Trees' work Robert Voit has photographically captured this type of decorative treatment of indices of our times, leaving us to our own astonishment.







Robert Voit (born 1969) studied photography at the Photo Design Academy in Munich, the Munich Academy of Fine Arts and under Thomas Ruff at Dusseldorf Art Academy until 2005. Voit's photographic works, especially in the field of architectural photography, have won several awards. Voit lives and works in Munich.

◀ [www.robertvoit.com](http://www.robertvoit.com)

⊕ Publication „New Trees“, Steidl-Verlag

# Every handle is unique

FSB believes that door handles should always be chosen in the context of the surrounding architecture.

They must not only reliably fulfil their functional duty, they are also a formal design detail of an overall architectural concept. Their design is a compressed form of the vocabulary of the space itself. They become a harmonious part of the whole – or consciously highlight a formal contradiction. Selected architects and designers regularly lend their creative voices to FSB, and create their personal ideal door openers. The results are widely acclaimed handle ranges embodying “architecture en miniature” in the true meaning of the words, and reflecting their creators’ design approach in form and use. FSB offers developers and architects a range characterised by a consistent yet diverse design philosophy in its form, material and function.

Each door handle has its own individual character and serves both the hand and the surrounding architecture in its own inimitable fashion. At the same time, it is part of a coordinated product range of glass door fittings, handles for framed doors, doorknobs and window handles. It is not just the design concept that determines the quality of a handle, the perfect technical implementation is no less important. To accomplish this goal, man and machine work hand in hand at FSB. Only handles that withstand the critical scrutiny and tactile tests of the final control after the multi-phase manufacturing process leave the plant with the Brakel-based company’s signature, held in high esteem around the world.



FSB 1233 ■  
Design: PMMT Arquitectura Patricio Martínez, Maximia Torruella



FSB 1185 ■  
Design: Andreas Heupel



FSB 1188 ■  
Design: Paul Kahlfeldt



FSB 1226 ■  
Design: Werner Aisslinger



FSB 1250 ■  
Design: Hartmut Weise



FSB 1251 ■ ■  
Design: Hartmut Weise



FSB 1259 ■  
Design: Hartmut Weise



FSB 1254 ■  
Design: Fawad Kazi



FSB 1241 ■ ■  
Design: RDAI



FSB 1232 ■



FSB 1246 ■  
Design: Graft



FSB 1244 ■ ■  
Design: gmp Architekten von Gerkan, Marg und Partner



FSB 1257 ■  
Design: Hartmut Weise

- Material: Aluminium
- Material: Stainless steel
- Material: Brass



1 |



4 |



5 |



1 |



2 |



4 |



2 |



3 |



3 |



5 |

- The new FSB finishes | Blasted aluminium:
- 1 | 0310 brass-coloured anodised
  - 2 | 0410 brass-coloured anodised
  - 3 | 0510 mid-brass-coloured anodised (C33/EURAS)
  - 4 | 0710 dark-brass-coloured anodised (C34)
  - 5 | 0810 black anodised (C35/EURAS)

Blasted, anodised, revitalised:

# Aluminium

FSB has perfected aluminium machining in a mix of manual and industrial manufacturing to “carve” the various handle designs optimally from the material. Every aluminium handle is “Made in Germany” (partially by hand), making them hand-picked unique works of art. FSB reinvigorates “its” material aluminium with anodised colours, based on aluminium surfaces with a velvety matte finish and a special gloss character and pleasant feel, offering an unprecedented appeal. Technically and functionally, blasting the aluminium surface compresses the surface like the forging process, ensuring that the blasted and anodised aluminium surfaces are more resistant to impacts or scratches than conventionally finished and anodised aluminium.



**Perfectly formed door handle blanks** are machined for hours on end in vibrating grinding drums. This is where the accuracy typical for FSB arises: radii and edges are machined delicately using tiny ceramic balls.



**Humans and machines hand in hand**  
Robots grind the geometrical FSB door handle models. More complex forms and freeform surfaces call for the sensitivity of humans: FSB continues to rely on hand-crafting for these processes.



**Hydroforming some stainless steel**  
FSB door handle models are bent from pipe sections. They are hydraulically shaped through multiple stages – a technology perfected by FSB for door handle production.



**Classics for modernity**  
The timeless beauty of bronze inspired FSB to produce fittings that accentuate the design through their unique materiality. The copper and tin alloy used by FSB also impresses with outstanding corrosion resistance, high tensile strength and great hardness.



**Beauty in use**  
Bronze fittings grow in charisma over the years as they develop the patina typical of the material. This patina has a particularly aesthetic appeal and is testimony to the individual use.



**Patina ex works**  
Bronze fittings are tarnished and then treated using a procedure developed specifically by FSB. A dip for copper-based metals imitates the material’s natural ageing process – creating the patina characteristic to bronze.



**Aluminium is second nature to FSB**  
Machining and shaping aluminium has an almost 100-year history at FSB, and is the heart of the company’s material culture. The resulting wealth of experience guarantees unsurpassed quality, from the molten mass to the finished product.



**Gravity die casting**  
Aluminium door handles are cast by hand. At a temperature of 660 degrees Celsius, the light alloy is removed in the ladle and shaped via gravity die casting: The aluminium fills the mould cavity via gravity alone.



**Tools for tools as an extension of the hand**  
A special tool is used for every aluminium door handle model. With roughly 50 different designs, the FSB range stands out with a unique variety – from classics by Johannes Potente to the equally edgy and ergonomic model FSB 1185 by Andreas Heupel.



Two pioneers in profile: Fiona Bennett and Hans-Joachim Böhme

## On careful care and unique design



Fiona Bennett and Hans-Joachim Böhme

“Individuality is when you give shape to what does you personally good ...” That is her answer to one of my first questions in Café Baier. Our interview takes place in a classic, somewhat careworn café on a first floor in Berlin-Steglitz, with home-made cakes, bread and pastries, real cocoa, and a suspicion that coffee is only served by the pot outside.

A milliner\* meets contact POINTS. I recognise her immediately – she is probably the only person in this conservative space wearing a stylish and flattering hat. We only have 35 minutes. In spite of her hectic schedule, she is friendly, focused and radiant. Her face is striking, with a pale, youthful complexion, red lips and dark hair framed by a classic black beret; her words are carefully chosen and very clear as she continues her first sentence: “... and what you like. If you have the courage to stick with something – unswayed by the influences of fashion, the mainstream and any movements, simply to find your position – visually and spiritually.” The milliner tells of her time in 1980s Berlin, the pioneering spirit she inherited from her father and her competitive streak that allowed her to save millinery. “The craft was in danger of extinction. And that is where my pioneering spirit came in. I always have to be fighting for something – like a lioness. That is what makes me happy: dragging things back from the edge of oblivion and breathing new life into them. Our teachers were all over 80 years old, could hardly walk, customers were dying out, there was no new generation, there was no innovation.

\*The original German word for milliner was Putzmacherin, and millinery was an officially recognised vocational training profession; milliners created headgear of all kinds for general attire and costumes. Until the 20th century, milliners served female customers only, while hatters made headgear for men.

It would appear that she can’t be anything but different.

Fiona Bennett then simply modernised the profession fundamentally, questioned all of the old ways, took an entirely new direction and followed her unabated curiosity into uncharted territories. After her vocational training, she opened a cellar atelier in Kreuzberg and moved into a small apartment – she was not really sure that she could afford both premises. Reading her biography written by Eva Sichelschmidt (published by Knesebeck-Verlag in 2013 and entitled “Allure of the Feather”), one thing is clear above all: there was never a real concept, a superordinate goal, a clear path ... there were chance encounters that led to rapid developments, circumstances that forced her to her knees and yet offered enough to pull herself up by. Also: She wanted to do things differently to everything that had come before. Early in her career, Fiona Bennett and her friend, the like-minded fashion designer Lisa D., wanted audiences to experience her fashions live, to become part of a performance, a greater whole – and not just sit back and look on passively. If you take the time to read up on her – the wonderfully narrated biography makes it genuinely easy – it is no wonder that the two ladies chose a ghost train as the venue for their “show” – once again with the firm vision and volition to do things differently, firmly convinced that it will work.

With Bennett, individuality does not feel like a craving for recognition, the desire to stand out from the crowd, like pomposity ... It is an authentic characteristic that she wears well, that is infectious and radiates joy. No matter what period of her life we study, it is always the awareness with which she set about doing things particularly alertly and creatively, with which she opened herself to new people or allowed companions to accompany her on part of her life’s journey.



### Fiona Bennett and Hans-Joachim Böhme: a synthesis of creativity

My visit to Berlin began in Steglitz and led me on to Potsdamer Strasse in the Tiergarten-Schöneberg district – where the hat shop that Fiona Bennett has run with her partner Hans-Joachim Böhme since 2012 is located. It is the first project that the two have conceived together. It is harmonious, bears a single signature but is the work of two hands that work well together. Around the former Tagesspiegel building, galleries are popping up, fashion labels present themselves to customers in logical minimalism; bars and restaurants, from Asian and Austrian to cocktail bars – everything blends together in typical Berlin fashion and for outsiders, it is impossible to tell whether something new is being developed or something old has been modernised.

It is impossible not to peer in through the 20 metre long shop window. People strolling by for the first time often take a few steps back again to try and understand what they are seeing - Gallery? Hats? Art? Furniture design? A workshop – but for what? It is a showroom and a workshop covering 96 m<sup>2</sup>. The colour white is predominant - an appropriate backdrop for hats and wearers. The colour white is nothing new in the retail sector, nor is the principle of using monochrome backgrounds to showcase the colourful forms and hues of the exhibits... - but like this? Once again, unique is the best word for it. Unique, if only because the various components that make up the space and shape are not used arbitrarily, off the rack, for their original function. The floor was created by artist Barbara Caveng, who interspersed pieces of wood from old furniture and dissected wooden heads of disused hat moulds into the whitewashed timber boards as inlays. The wool-white, natural linen curtains were also simply whitewashed two thirds of the way up – as was the counter, sculptures of heads crowned with chandeliers, wing-backed chairs and all of the smooth walls, where the hats are displayed in rounded alcoves or on hooks.

### And who still wears hats today?

When I ask her this question, Fiona Bennett replies: “Individuals - people who are not afraid of standing out from the crowd, who love the finer details and who like to dress up in style. By the way, more and more men are exploring the opportunities they afford. My customers are really great, direct and upstanding people and working for them is great fun.”

It is Hans-Joachim Böhme who gives me a sneak peek into their new joint project. The “Wintergarten” Theatre (Conservatory) is diagonally opposite. Its owners have been great admirers of the couple from across the road, impressed by their boutique and their special ability to make use of space.

### A world that sparkles and enchants

The Wintergarten was originally a vaudeville stage south of the Friedrichstrasse Railway Station in Berlin-Mitte, built in 1887 based on a Viennese theatre. The development as a vaudeville theatre ended after an air raid in 1944. A music hall cinema with the same name, steeped in tradition, opened in 1946 at Hasenheide in Berlin, and another vaudeville theatre opened in 1992 - replacing the “Quartier Latin” on Potsdamer Strasse. It still bears the hallmark of André Heller, who designed it 25 years ago. Business is booming, visitor numbers are increasing all the time and the cloakroom and toilets are reaching their capacity limits. The brief was to make the functional areas more spacious and more of an experience.

They didn't just want sanitary facilities to modern standards – with an anteroom, tiles, wash basins, toilets - they wanted them to be vaudeville, a world of dreams and enchantment. So a cellar was excavated retrospectively under part of the inner courtyard, in a labour-intensive process - giving the creative couple 270 m<sup>2</sup> to play with. And they made the most of it. The milliner and exhibition designer used all of their inspiration, ideas, abilities to conceptualise spaces differently and worked together, as equal partners, complementing one another. They planned everything down to the last detail, the stairs, a central room, the distribution to the men, women and transgender areas. The staircase is elegantly curved, with a petrified column of drops (upside down) as a reception, the floor



Art, design or an item of clothing?  
Customers can decide for themselves  
whether they want to leave the shop  
wearing a new hat, or take home a  
new desirable collector's item.

Every square centimetre of the emporium is unique and exceptional.



Nothing here is arbitrary, has been seen before or is familiar. Everything is unique, hand-crafted and specially developed. Red velvet seats invite guests to sit, linger and wonder, and increase expectations of the actual functional areas: the WCs. "The developer's openness and trust truly allowed us to develop things that do not exist yet – we invented a lot," say Fiona Bennett, not without a hint of pride.

### No ordinary water closet

An expansive powder room with a make-up column rising up to a height from copper leaves, impresses with walls of drape-like folds, transitioning to an apparently infinite mirror corridor. Mirrors above copper taps, framing faces with floating feathers, as if by magic, enchanting users and building anticipation. Visitors can experience all of this live once the new areas are opened – opening is scheduled for this May. While the ladies WC doors contain solid glass stars that light up when the doors are closed, the men's room is a blue forest and world of shadows. Hand-cast and extremely heavyweight bronze wash basins perch on drop-shaped feet, huge cobalt blue aluminium leaves separate areas and cast shadows – or at least appear to do so. Irritations are permitted and intentional, everything is a little over the top. This attention, this lifeblood they poured into every detail is tangible in the stories the two pioneers tell, and already apparent on the construction site and in the renderings.

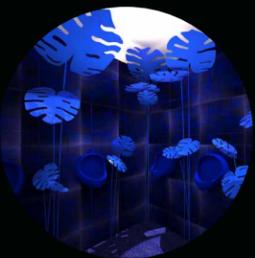
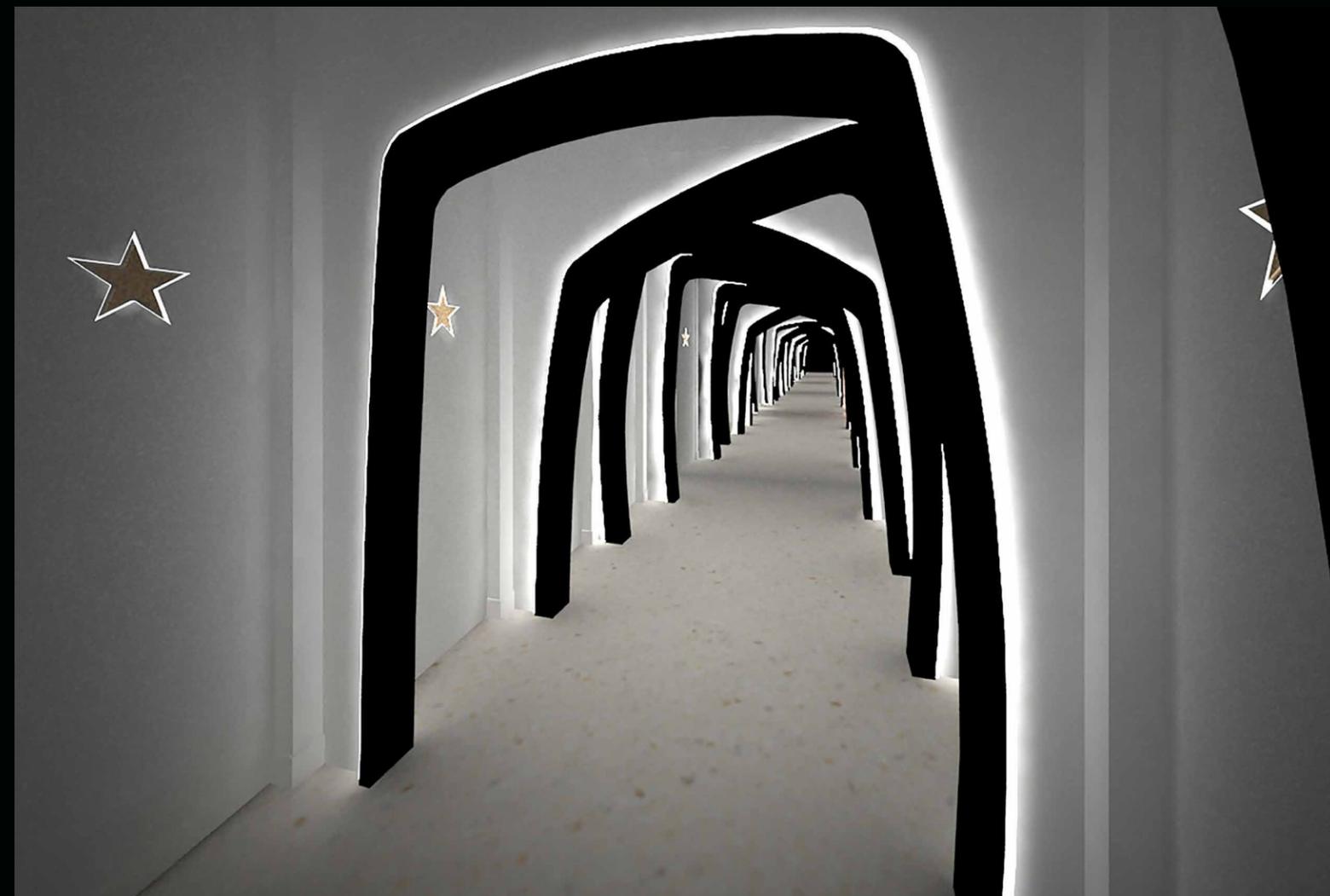
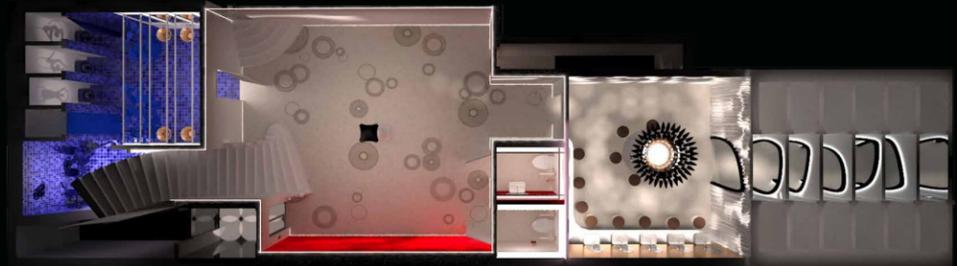
Renderings are more Hans-Joachim Böhme's medium – after all, he has been designing temporary spaces with architectural experience since 1985. He entered the trade fair construction sector as a career changer – he began his professional life by training to become a reproduction photographer. Among many other things, he built award-winning trade fair pavilions for the King of Thailand. He has worked largely domestically since 2003, and side-by-side with Fiona Bennett in Berlin since 2012. The two approached the building project, which they envisioned as a "functional space with grace and poetry", using models. In many interior models of a variety of scales, they mapped the rooms, getting an impression of their proportions, dimensions and potential. Fiona Bennett uses the same vocabulary – structures, materials, shapes – in architecture as she does in her hat designs. As she is surrounded by images of birds (previously also of shoes) for her hat designs, which influenced her work, letting herself be carried away by them, it is the quest for changing perspectives and subtlety that inspired her creativity in the Wintergarten cellar.

### Uniqueness perfected

It is blatantly obvious how important the need for uniqueness and individuality is to Fiona Bennett and Hans-Joachim Böhme when you realise that it took 15 different companies to create the Wintergarten extension. 15 craft businesses that developed implementation ideas in close consultation with the responsible planners, sought solutions and tried to implement the concept they developed as uncompromisingly as possible. A mosaic atelier, a sculpture workshop, a smith and a stucco artist, a glass and metal foundry, a shadow printing artist and many others are making this space so special with their craft, their expertise and passion – and the specialness will be tangible (even if the question of good or bad taste will be answered in the end by the visitors' final assessment).

"Individuality is when you lend shape to what does you good personally ..." And, in keeping with this motto, Fiona Bennett and Hans-Joachim Böhme are doing themselves, the owners of the Wintergarten and all involved a lot of good. So they did everything right!

All photos: Joachim Gern  
 Renderings: billboard Design – Hans-Joachim Böhme, Berlin  
 Book: "Vom Locken der Federn" (Allure of Feathers)  
 by Eva Sichelschmidt, Knesebeck-Verlag 2013  
[www.bennettboehme.vision](http://www.bennettboehme.vision)  
[www.billboard-design.de](http://www.billboard-design.de)



Gira System 106: new range of designs and functions for doors

# When good design makes the first impression

Everyone knows that it is the first impression that counts. In buildings, visitors usually get their first impression at the front door. That is why it is so important to get everything right there. Like Gira System 106, the new metal door communication system in a minimalist design. Exquisite surfaces, robust materials and the slimline, compact design guarantee an elegant look, as well as security and convenience at the door. This gives architects the freedom to create really unique entrance areas for their buildings.

Perfectly formed and flexible – those are the outstanding characteristics of Gira System 106: a modular door communication system with minimalist metal front panels and a refined look. The individual modules are based on standard dimensions of 106.5 x 106.5 mm, which can be combined flexibly and arranged vertically, horizontally or in squares. The system is protected against water ingress to IP 54.

Gira System 106 impresses in particular with its slimline design. The housing, including the frameless modules of the surface-mounted version, protrudes just 28.4 mm above the surface. They are available in three versions: with brushed stainless steel metal designer faces (V2A stainless steel, 240-grit grinding pattern), anodised aluminium (E6-C0) or traffic white (RAL 9016).

The system's seven functions include a camera and display module, information and blank module, door station and intercom module, as well as various call-button modules. They all feature a harmonious overall appearance and can be combined individually based on your wants or needs. They can also be flush-mounted in the Renz mailbox systems (Renz Plan S series).

The designer face conceals and protects a high-quality microphone and weather-resistant speaker. Together with background noise suppression, these components guarantee clear communication without interference. The camera modules – including the display module – have a black glass cover plate made of 3 mm shatterproof glass. The replaceable black glass plate conceals a high-quality and highly light-sensitive camera. With its 85° field of view, residents can always see what is happening outside their door. Innovative technologies ensure a clear image no matter what the light conditions are – even direct sunlight or bright car headlights at night do not pose problems. In night mode, infrared lighting ensures glare-free illumination of the field of view.

A blank module is available as a placeholder for future expansions or as a design element when creating extensive door stations. The call buttons and information module can be personalised with the Gira Inscription Service.

Surface mounting is easy: The door station is easy to wall-mount, no matter what the underlying surface is. That makes Gira System 106 ideal for retrofitting as well as new buildings. It is also particularly suitable for façades

Make a good first impression: Gira System 106 Refined surfaces, robust materials and the slimline, compact design ensure an elegant look.

# GIRA





with composite thermal insulation systems, as you do not have to cut a chase in the wall to run cables. This leaves the thermal insulation intact and prevents moisture penetration into the wall. It also avoids troublesome thermal bridges. If necessary, the design faces can simply be replaced without having to change the underlying technology.

Only two lines are required to supply power to the various components and transmit all audio and video signals. For instance, this means that an existing doorbell can simply be replaced with the Gira System 106. You can use the existing wires instead of laying new lines.

Gira System 106 is particularly suitable for single family homes and apartment buildings, but is also ideal for offices, industrial buildings and hotels. Up to 17 audio units and 14 video units can be connected. The modular structure enables you to tailor the system size, design and functions to your current needs. The system can be expanded and modified at any time by exchanging or adding modules.

You can download the Gira System 106 brochure on the Gira homepage at [www.gira.com](http://www.gira.com).

Top:  
The frameless modules of the surface-mounted are available with designer metal faces in brushed stainless steel, anodised aluminium or traffic white finishes.

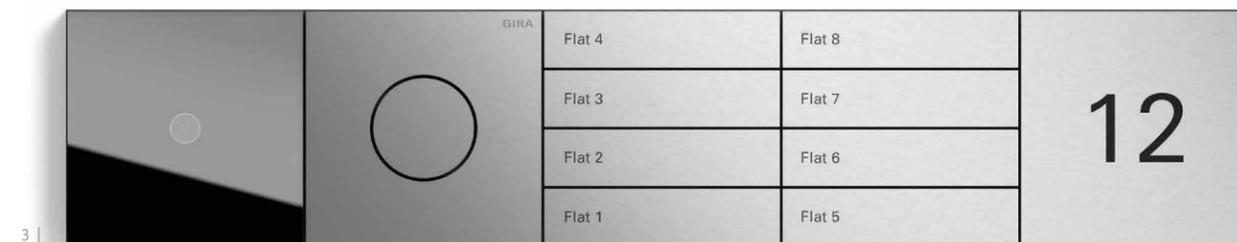
Right:  
1 | Door station and camera module, information module and call-button module. The high-visibility house number display is useful for visitors and deliverymen. The Gira System 106 information module lets you do this with style.

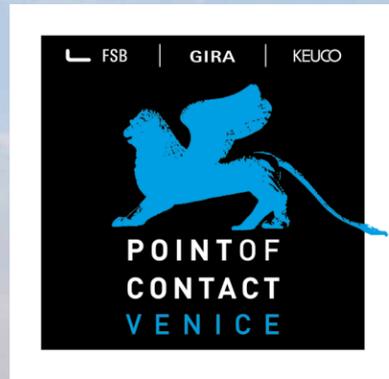
2 | Vertical door station module with camera module. The camera gives a good overview of what is happening outside the door thanks to its wide field of view. That offers greater security.

3 | The Gira System 106 function modules feature a harmonious overall appearance and can be combined individually based on your wants or needs.

4 | Door station module. This module includes a speakerphone unit with an integrated call button, forming the smallest independent unit that can serve as a complete door station. It contains a high-quality microphone and a weather-resistant speaker for clear communication at the door.

# GIRA





16th Architecture Biennale in Venice 2018

# Save the Date: POINTS of contact Meeting Point

With only 16 editions, the Architecture Biennale is much younger than the Art Biennale. It fascinates visitors with a long, complex history full of highs and lows. It was not completely separated from the Art Biennale, and established as an exhibition in its own right, with its own schedule, until 1991. Since then, it has been held across the entire Arsenale, at the national pavilions and the central pavilion in the Giardini.

In 2018, the renowned architectural exhibition takes place from 26th May to 25th November. The founder of Grafton architects, Yvonne Farrell and Shelley McNamara, will curate the exhibition referring to the self-chosen title "Free-space". "Freespace" describes a bounteousness of the mind. Humanity is in the focus of an architectural agenda, that concentrates on the quality of space.", say the two architects.

In the last years Kazuyo Sejima (2010), David Chipperfield (2012), Rem Koolhaas (2014) and Alejandro Aravena (2016) have served as curators.

## POINTS of contact Meeting Point on Canal Grande

For the fourth consecutive time, the initiators of the communication initiative POINTS of contact, FSB, Gira and KEUCO, are providing a place in Venice for the Architecture Biennale, where architects and persons interested can meet. In the Biennale Year 2016 about 3000 guests visited the Palazzo Contarini in only one week. The Palazzo – right on Canal Grande and close to the Accademia Bridge – offers direct access to one of the most beautiful and largest gardens in Venice.

### Save the Date:

The legendary POINTS of contact Meeting Point will open its doors in the first week of the architecture biennale from 23.5. – 28.5.2018.

Please find further information on the program and the registration during next week's time on our website.

Do not miss anything – sign up for our newsletter!

[www.points-of-contact.com](http://www.points-of-contact.com)



From 24 to 27 May 2018, the historic Palazzo Polignac will be open to you daily from 9:00 to 22:00.



There will be a number of exclusive events on site again, to which you are cordially invited! They start on the evening of 23 May with our exclusive welcome party!



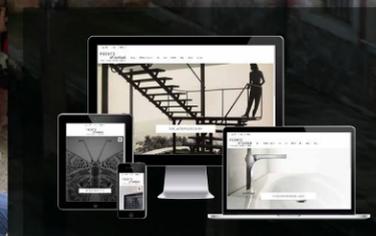
Enjoy our extensive program including lectures and guided tours.



Our shuttle service will take you to the Biennale grounds and back.



During the opening hours of the meeting point, we will spoil you with delicious foods and drinks, from espresso in the morning and lunchtime snacks to a buffet-style dinner at the end of the day.



We will publish reports before, during and after the Architecture Biennale online in our blog at [www.points-of-contact.com](http://www.points-of-contact.com) and on Facebook, LinkedIn, Twitter and Instagram.



# UNIQUE HANDMADE FASCINATING

They have a special charm.

Sometimes they are essential, sometimes nice-to-have. Below, you can read about construction materials and everyday objects with one thing in common: They were developed for a certain purpose, are unique in their execution and inimitable in their manual manufacturing. Find inspiration for your next construction project or satisfy your own desire for something individual for you personally.

## DEFINITELY NOT OFF THE RACK

In 2000, the Kolumba brick was developed as a joint project by Petersen Tegl and Swiss architect Peter Zumthor for the Kolumba Museum in Cologne. Today, it is used for construction projects around the world.

Danish brick producer Petersen Tegl specialises in producing bricks, prioritising hand-crafted excellence. Petersen Tegl is one of the few brickyards worldwide to master the art of coal-based brick firing. That gives the water-struck bricks a play of colours in light and dark nuances. After processing the clay, the stones are hand-made in wooden moulds, dried and fired. The different surfaces and varied nuances of the stones are created by temperature differences during firing.

[www.petersen-tegl.dk](http://www.petersen-tegl.dk)



## FAR MORE THAN JUST A WINDOW

The multifunctional insulated windows of the Elbphilharmonie concert hall in Hamburg are the only ones of their kind worldwide: They are not only coated, they were also printed with a grid of basalt-grey dots and chrome dots as protection against the sun.

Each element is unique, with the density of the grid calculated using computers for the respective use of the interior room. Some of the glass panes, up to five metres high, are shaped with concave and convex curves. The 1,100 individual façade elements have come a long way, travelling from the production and coating facility in Gundelfingen by Josef Gartner GmbH, via Plattlingen and Bretten all the way to Padua in Italy.

[©Raimond Spekking/CC BY-SA 4.0 \(via Wikimedia Commons\)](https://commons.wikimedia.org/wiki/File:Raimond_Spekking/CC-BY-SA_4.0)

[www.josef-gartner.permasteelisagroup.com](http://www.josef-gartner.permasteelisagroup.com)



## EVERYTHING STAYS IN THE ECONOMY AND ALMOST NOTHING IS DISCARDED

Martin Blöcher and his employees dismantle buildings that are slated for demolition, store them as a construction kit and rebuild as much as possible of them. They use everything that is not rotten or toxic.

"Things disappear," says Martin Blöcher. Buildings, fences, benches, which tell us about people and their history. The 49-year old breathes new life into buildings others have long abandoned and cleared for demolition. He recycles old buildings, reconstructing them as historical new buildings. He calls them construction kits.

[www.bewaehrte-baustoffe.de](http://www.bewaehrte-baustoffe.de)

## UNIQUE KNITWEAR FOR THE FLOOR

Swiss carpet maker Ruckstuhl from Langenthal cooperates with a wool producer in the heart of Columbia, giving it access to the durable, versatile fibre known as "Fique".

Today, the natural material is spun in the Curití region in Northern Columbia in a range of colours for Ruckstuhl, and then hand-knitted on large needs to singularly beautiful carpets. The knitted rugs in a wide range of colourful compositions – colour nuances and sizes can vary due to the hand-knitted yarns. The irregularity of the material creates an authentic, tactile pattern thanks to the hand-crafted processing.



[www.ruckstuhl.com](http://www.ruckstuhl.com)

## TURNING WASTE INTO FLOORS

She designed the floor of Fiona Bennett and Hans-Joachim Böhme's hat shop, artfully integrating pieces of wood from disused furniture and dissected wooden heads from discarded hat moulds as inlays. She specialises in art in context with social criticism.

But art in exhibitions and museums can also be a grounded element in architecture. Barbara Caveng fills everything with her perspectives and transforms the ordinary into something extraordinary. In a participatory art project in 2010, she worked with discarded tabletops, shelves, cabinet doors and other pieces of furniture dumped illegally in the public space in Berlin's Neukölln district, or rescued from apartments, cellars, attics and garden sheds



of Neukölln locals, raising the question of social belonging to a 120 square metre parquet floor. After the ART PARQUET and the PEOPLE'S PARQUET, the NEUKÖLLN SOCIAL PARQUET completes the "Social Floor Covering Trilogy". In 2011, visitors could experience the representative surface underfoot in the Neukölln Museum. The piece has been in the collection of the Berlinische Galerie since 2012. In 2015, Barbara Caveng initiated the ART ASYLUM project, bringing together artists, creatives and asylum seekers to try to find solutions for the unanswered question "Who owns space?".

[Joachim Gern](https://www.instagram.com/joachim.gern)

[www.caveng.net](http://www.caveng.net)  
[www.kunstasyl.net](http://www.kunstasyl.net)

## THEIR OWN LITTLE WORLD

The are cut, painted, moistened and glued by hand. Some are very small for desks and some are over 1.2 metres in diameter.

The colours and types of certain place marks can be chosen individually by customers – the only non-negotiables are the national borders defined by the United Nations. All Peter Bellerby actually wanted to do was surprise his father for his birthday – but it turned into a company that has been shipping home-made globes around the world for seven years. They are hand-crafted and works of art to some, collector's items to others and objects of desire for globetrotters. And each is unique. How about a matte black globe with small marks in places around the world showing the locations of the buildings you created as an architect?

 [Stuart Freedman](#)  
 [www.bellerbyandco.com](http://www.bellerbyandco.com)



## THE MOST CHALLENGING FORM OF RECYCLING: RE-USE

The visible ageing, the resulting patina and the charming signs of wear and tear alone make them unique.

The Historische Baustoffe e.V. (Historic Building Materials) business association was founded in 1992, comprising 30 companies. Their aim is to promote the re-use of historic building materials. In addition to internal services for its enterprise members, the association believes that its responsibilities include informing and raising awareness among the public in accordance with its statutes of association. It aims to make it clear that valuable cultural goods are irretrievably lost unless historic building substance is re-used. At the same time, the companies help reduce resource consumption.

 [www.historische-baustoffe.de](http://www.historische-baustoffe.de)



## NOTE WELL

His notebooks are little unique works of art even before their owners have written even a single syllable – or drawn a sketch.

Christian Haas designs special notebooks that inspire, spread joy, are aesthetically pleasing and tell stories. For example HIDDEN: a mix of artistic words and images with white, green, embossed and golden pages, and hand-coloured art prints. The cover opens out to form a poster and it also includes pages with Braille. It is a book for people who both see and feel. Christian Haas combines empty – in some cases structured – paper with pages from old books, atlases or comics. NUMBERS is even labelled as a unique piece, with a serial number and a one-off combination of coloured, white or stamped pages.

 [www.werkstatt-hoeflich.de](http://www.werkstatt-hoeflich.de)  
[www.christian-haas.com](http://www.christian-haas.com)



## ALL SQUARED AWAY? NO WAY!

The façade of the new Tate Modern in London by Herzog & de Meuron owes its vividness to the clinker bricks laid at an offset and in a crenelated pattern.

336,000 clinker bricks in colours from light to dark, with 212 different types and five different sorts of brick can be found on the building. Individual stones and cut standard stones were used for the building edges and folds, to create the surface between the bordering slopes. This was made possible by Girnglhuber GmbH, better known as GIMA. It continues a long tradition of manufacturing clay-based construction materials in Marklkofen.

 [James & Taylor Ltd.](#)  
 [www.gima-ziegel.de](http://www.gima-ziegel.de)



## THINGS WITH SOUL

Klaus Lohmeyer founded his company Werkstatt: München (Workshop: Munich) in 1996, after turning to arts and crafts from his background in philosophy, politics and music.

His passion for raw materials like silver and of course tanned leather led him to train as a silver- and goldsmith. He and his team create pieces with soul: hand-made, unique and full of passion. "... emotions are the ultimate luxury in a fully digitised and mechanically produced world. Werkstatt: München restores the timeless value of precious values to pass on stories and traditions from generation to generation."



 [Werkstatt: München](#)  
 [www.werkstatt-muenchen.com](http://www.werkstatt-muenchen.com)



## SUSTAINABLE, MODERN AND IN LINE WITH CONSERVATION REGULATIONS

Since 1981, Peter Bucher has been hand-making roof slabs in Fieberbrunn – in the company his grandfather founded in 1946.

He mixes sand, cement and water with an agitator, pours the concrete mix into the roof slab mould on the mould table. It is then compacted and excess material is removed. The slabs are then dried until they are ready for laying. Peter Bucher supervises most of the construction sites personally and trains roofers to lay the slabs correctly. To reconstruct the roof slabs of the Dr. Barner Sanatorium in Deutsche Braunlage in the Harz region, a project by architect David Chipperfield, Bucher had dedicated CAD-based moulds produced, recreating the colour required with individual pigments.

 [Sanatorium Dr. Barner](#)  
 [www.bucherplatte.com](http://www.bucherplatte.com)





### Paths to Architecture 2017: Tatiana Bilbao

The "Speech on Architecture" is one of the highlights of the "Wege durch das Land" (Paths through the Country) literature and music festival. Year after year, renowned architects from around the world to the backwoods of Eastern Westphalia to share insights into their work and thought processes. After Peter Zumthor, SANAA and Anupama Kundoo, 2017 will focus on Latin America: The speaker for this year's "Speech on Architecture" is Mexican architect Tatiana Bilbao. FSB has been supporting the event with the limited book edition "Wege zur Architektur" (Paths to Architecture) for many years. The latest, eleventh edition entitled "Geographien/ Geographies" includes the lecture by British architect David Adjaye. His architectural work benefits from extensive studies he has undertaken in various regions of Africa. Adjaye analysed how modernism imported from the west takes the local geography into account.



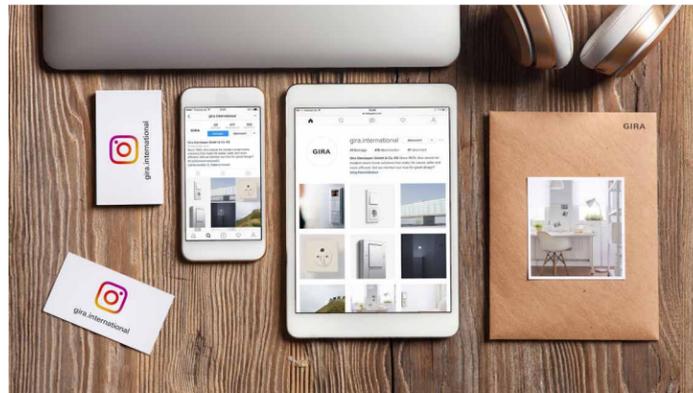
**This book can be ordered from Pauline Westbomke at pauline.westbomke@fsb.de.**

The twelfth edition on Indian-born Anupama Kundoo is currently in preparation and will be available at the end of 2017.



### Presenting lifestyle Gira on the social web – follow "gira.international" on Instagram

Social platforms on the Internet have many advantages over classic forms of communication: they represent a move away from a one-way flow of information, towards data sharing and real-time dialogue. In addition to the channels the company already uses – such as Facebook, Twitter, Google+, YouTube, Xing and LinkedIn – Gira can now also be found on Instagram under "gira.international". Users of this rapidly growing network for images and videos can now regularly see images from the world of Gira on their smartphone or tablet. Gira posts the latest trends from the residential,



lifestyle, design and architecture, showcasing a mix of beautifully designed products, the latest references as well as historic images. With this visual communication, Gira is taking a new approach to appeal to a range of target groups, especially designers and architects.



### Modern classic: PLAN S fitting series from KEUCO Dynamic interpretation of a world-renowned design



PLAN from KEUCO is the world's most comprehensive bathroom furnishings concept for private and hotel bathrooms and public sanitary facilities. With the PLAN S fitting series, KEUCO continues to write the almost 15-year success story of PLAN fittings. It is a dynamically interpreted variant of the classic, linear PLAN fitting. The available finishes in brilliant chrome, matt aluminium and high-quality stainless steel provide a wealth of design freedom and subtle combination options for contemporary architecture.

PLAN S fittings, developed by the Tesseraux + Partner design agency in Potsdam, dynamically interpret the straightforward and linear design of the PLAN series. Here too, the most striking design feature of the entire fitting series is the cylinder. The design of all outlets in the series imitates the slightly curving flow of water. Brilliant finishes emphasize the forms to great effect and testify to the premium value of the fittings.

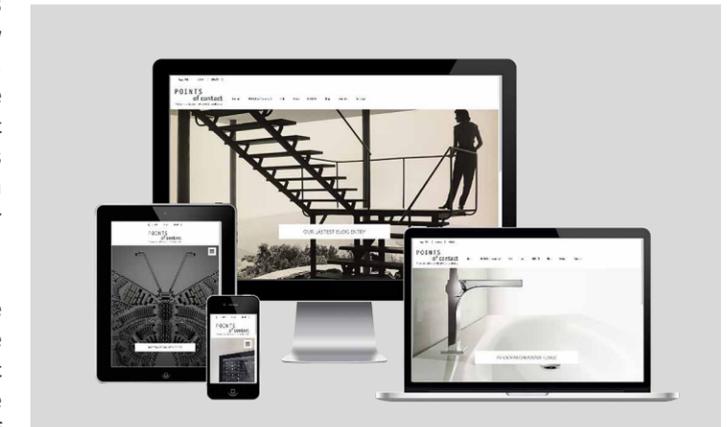
The PLAN S fittings line is supplemented by a comprehensive assortment of PLAN accessories and bathroom furniture, offering the right solution and a unique variety of variants for every need.

# POINTS of contact

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# POINTS of contact

The communication initiative for architects

## FSB

FSB Franz Schneider Brakel GmbH+Co KG  
Nieheimer Straße 38  
33034 Brakel  
Germany

Pauline Westbomke  
Area Sales Manager  
Tel.: +49 (0) 5272 608-116  
Fax: +49 (0) 5272 608-300  
pauline.westbomke@fsb.de  
www.fsb.de

## GIRA

Gira Giersiepen GmbH & Co. KG  
Postfach 12 20  
42461 Radevormwald  
Germany

Muir Baxter  
Key Account Manager UK &  
international  
Tel.: +44 (0) 7738 232-816  
muir.baxter@gira.de  
SKYPE: GIRAU01  
www.gira.com

## KEUCO

KEUCO UK Ltd.  
Amersham House  
Mill Street  
Berkhamsted Herts. HP4 2DT, GB

Simon Thompson  
Managing Director  
Tel.: 0 14 42 - 86 52 20  
Fax: 0 14 42 - 86 52 60  
simon.thompson@keuco.co.uk  
www.keuco.com

Imprint:  
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„POINTS of contact –  
The communication initiative for architects“  
c/o gambit marketing & communication,  
Westfalendamm 277  
44141 Dortmund/Germany

Editors:  
gambit marketing & communication  
Ann-Kristin Masjoshusmann  
Telefon +49 (0) 231 95 20 53-30  
Telefax +49 (0) 231 95 20 53-20  
masjoshusmann@gambit-do.de

Contact:  
gambit marketing & communication  
Katarina Bosnjak  
Telefon +49 (0) 231 95 20 53-13  
Telefax +49 (0) 231 95 20 53-20  
bosnjak@gambit-do.de

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gambit marketing & communication,  
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mail@points-of-contact.com

Hotline +49 (0)700.33378245

**www.points-of-contact.com**

www.facebook.com/pointsofcontact

mail@points-of-contact.com

Hotline +49 (0)700.33378245

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