

POINTS of contact



HIDDEN THINGS

or: What are you concealing?



Perception

The author Alexandra Abel writes about the perception of architecture and how much of it occurs in the subconscious.

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HIDDEN

An unusual photography project focuses on hidden stories.

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From the land of volcanoes

César Manrique has not only made his mark on his native island Lanzarote, but also set the course for sustainable tourism.

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Geometry

Seamless, no wrinkles, perfect geometry. What is behind the fashion label 07a?

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The communication initiative for architects

Discover what is hidden!

Unfortunately, the statement “It is only with the heart that one can see rightly ...” by Antoine de Saint-Exupéry is already rather worn – but it has lost none of its topicality. For: seeing with the heart takes time and patience. And also the ability to see yourself in the context of your surroundings, to interpret your own emotions apart from external circumstances.

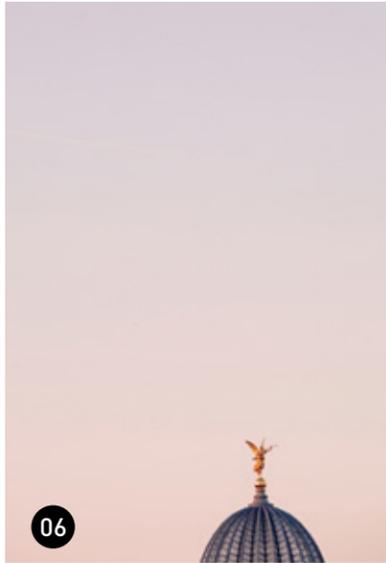
How is architecture actually perceived? Not by its creators, but by residents, users and passers-by? What are the parameters for understanding buildings? For walking through them? For experiencing them? The psychologist Alexandra Abel has written a book well worth reading about this topic. Her ideas encourage readers to view interiors not only with their eyes, but with all their senses.

In the true sense of the title “Hidden things”, we have discovered the Swiss duo Catherine Iselin and Kostas Maros who dedicated themselves for two years to places and spaces that are actually not open to the public. Maros has taken highly architectural photographs of the places – and separately, the people for whom these places are not closed because those are their workplaces, for example.

The design concept of the fashion label 07a is also remarkable. Spread out on a flat surface, these pieces of clothing are well-proportioned geometric shapes made wearable by means of circular necklines and sophisticated folding techniques. The actual function of the textiles are hidden, and their actual shape eludes us when worn.

The secret treasures Lanzarote holds, you better discover and read yourself. Perhaps not just with your eyes, but also with your heart. Who knows what hidden qualities will then be revealed inside yourself?

Wishing you pleasant reading, the POINTS of Contact editorial team



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“For the conspicuous to draw attention, do they not require a contrast with the inconspicuous, which remains unseen? Aren’t inconspicuousness and simplicity just a form of reticence, with its own quiet and secret ways of drawing attention?”

Philosopher Bernhard Waldenfels



An article on the perception of architecture

ESSENTIALS ARE INVISIBLE TO THE EYES

Perception of our environment takes place at the subconscious level. The outside world exerts an influence on the inner self, is filtered by individual character, circumstances, origin and current situation. Perception takes place automatically; it just happens. Associations are generated, which create stories and pictures in our minds, trigger emotions and cause either comfort or discomfort.

Alexandra Abel has studied philosophy and psychology and currently teaches Perception of Architecture at Bauhaus University in Weimar. She also publishes books on the topics combining architecture with philosophy and psychology. “Perception of Architecture” is the title of her book published in 2018; “Need-oriented Architecture” will be the title of her next book. POINTS of Contact has dedicated itself to the first chapter dealing with perception and interviewed Alexandra Abel. The following article depicts the categories of various types of perception.

Architecture and attention

“We spend 90 percent of our time in buildings and the remaining 10 percent almost entirely within (visible) distance of them. Everything that happens in our lives (...) is influenced by the character of architecture. Architecture shapes the reality of our existence. It is the area in which our lives unfold. Its identity and our own are interwoven and interdependent.” With this introductory statement, Alexandra Abel begins to sharpen the awareness of our surroundings. Even when our attention is not fixed on the building or the room, they affect us nevertheless. Subconsciously. Invisibly. Eluding interpretation. Yet generally noticeable. Architecture has an immense influence on our being – and when we increasingly and deliberately focus our attention on it, its significance reveals itself to us.

Alexandra Abel encourages us to tear down intellectual barriers, which stipulate that only experts may evaluate architecture. Why should anyone who is surrounded by architecture not have the right to evaluate it as well? A comprehensive evaluation, however, requires deliberate perception, which also allows for differentiation. A differentiation between the external influence and our inner state of mind. If I am deeply depressed myself, I will not be able to perceive even buildings of the highest quality or the most beautiful rooms. At best, they will have a healing effect, but the place will have a negative connotation. "Perception of architecture means the ability to see ourselves and our counterparts alive in and with it."

The dimensions of our existence

"To be human means to exist in space and time. These dimensions define the condition of our existence." A basic intro first distinguishes between what is just perceptible and what is both perceptible and controllable. Time passes regardless of what we think about it. Its perception may be subjective, but the seconds always tick away at the same speed. Space is quite a different matter. We can shape it, walk through it, measure it, explore it, optimise it and leave it. Alexandra Abel writes: "We only feel secure when we are in an enclosed space. This feeling is not to be found in the infinite universe we perceive in the starry sky at night." A protective home, characterized by our own identity, which combines the designed space and – here the factor of time does play a part – which

can be passed on. For example, to the next generation. "The abstract dimension of space surrounds us in the form of a real space that is essentially characterised by architecture." This real space is the location of our human existence. We can and must feel it, we perceive it in order to perceive ourselves, we learn more about ourselves through its surrounding characteristics and grow thereby. It becomes clear that architecture is more than just an accumulation of buildings, to be judged as beautiful or ugly, perfect or questionable. It is our resonating body. It is a reflection of ourselves, allowing us to perceive ourselves, and questioning our answers.

Perception as relativization of reality

Try to understand your own perception! This is the gist of Abel's appeal to everyone. Perceive. Reflect. "The functionalities and effects of (all) encounters (...) are only disclosed to us through understanding our own perception. For perception is our reference to reality. It is more real to us than reality itself." Using the daily sunrise as an example, she explains the principles of our tools of perception. We notice that the sun rises on the horizon, behind the row of houses, or at best on a line between the horizon and the sea. We are not aware that the earth revolves around the sun and one half of it constantly turns away from it and then towards it again. And it is the same with many other things. "Our awareness is limited, selective, individual, complex, constructive and creative."

Our perception is limited ...

... and depends on our imagination – and of course on the abilities of our sensory organs. Radioactivity, frequencies of up to 2,000 Hz or ultraviolet light are things we just cannot perceive. "We only see what we know" is a generally accepted statement. What should be perceived in abstract art, photography or stage performances when we know nothing about the history, development and background? Only the personal taste and the emotion triggered by seeing decides the positive or negative resonance. But how often does people's attitude towards a work of art, an artist or a text change when they find out who has created what, when and why?! Suddenly, identification and recognition occur, and the perception is fed with the memories of things perceived previously and now anchored in the person's imagination. Alexandra Abel makes this statement: "Ideas in the sense of such expansions of perception distinguish architects from non-architects, for example. Can non-architects perceive the structure of a house if they have no concept of it in their minds? Can they see eaves? A cornice? The function of a building behind its façade? To make things perceptible, they must be made imaginable."

Our perception is selective ...

... but controllable. At least in part. "Our attention is drawn to factors to some extent, automatically and without our consent. We can, however, decide what we focus our attention on." Attention imposed from outside is generated by impulses from our environment, while inner, endogenously generated attention is based on our own decisions. The first variant is the dominant one, by the way; it wins when both types compete against each other. One another thing is that we are actually not very good at perceiving things during our everyday lives, but we sure are when we are travelling, surrounded by new things. That may be partly due to the mode in which we find ourselves, but also to the fact that new things are more conspicuous and likely to attract our attention. Another aspect seems to be relevant here as well: "Conspicuousness is based on the contrast to inconspicuousness." When we focus on something, this calls for masking other things or the invisibility of the surroundings. So when we focus on a certain object, this makes whatever surrounds it invisible. The quote from Bernhard Waldenfels at the beginning puts it in a nutshell.

Our perception is subjective ...

... and influenced by everything that make us individuals. Our current emotions, our origins, and the cultural background we have come to know from our parents, from school and from friends. Depending on the mode we are in: working hard under stress, relaxed and at leisure, in love, ill or searching for something. Alexandra Abel clarifies this by using a church as an example. Five people enter a church building. One person is old and tired, the second is interested in ancient tombs, the third is an architect, the fourth a tourist and the fifth a small child. On the basis of these details alone, it should be quite obvious to everyone that these people have different ways of seeing things and perceive different things. They are all inside the same building, but each of them perceives things which remain invisible to the others. "We are unable to perceive things neutrally and objectively", writes Alexandra Abel, and she is probably right.

Left: Chapel roof of Notre Dame du Haut in Ronchamp, France, by Le Corbusier, 1950-55

Below: "Lemon Squeezer", dome of the Dresden Academy of Fine Arts by Constantin Lipsius



Our perception is complex ...

... because we perceive things not only with our eyes. Acoustic factors are essential when we think of the sounds in a church, in a congress hall, in a small room or even out in the open. Moving through a room, touching objects, surfaces and shapes enables us to form a comprehensive picture – it delivers input to perception for developing a genuine idea of and attitude towards something. “Seeing is an ability to sense distant objects – intellectual, closer to thinking than to feeling. We can only come into really close contact with it when we also start to hear, feel and smell it. When we reach out with our hands towards it and touch it. When we start to communicate with it via our footsteps and the echo of our steps from the wall.” This is why it is so difficult to exhibit architecture. When a building is not represented in a 1:1 scale, does not consist of genuine materials that give it strength, coolness, space and an atmosphere, you need tools of abstraction and connotation to generate comparable segments of perception.

Our perception is constructive ...

... and targeted. It goes back to our evolutionary history – a time in the distant past, when dangers were lurking behind every bush and survival depended on the accuracy of the spear. “Our perception is still fixed on movement to this day. Our perception is optimal while we are moving. And movement of other things is what we perceive best. That is why architecture sometimes finds it difficult to catch our attention, since it does not move in space and not in time that can be perceived by us.” Alexandra Abel distinguishes between perception in motion, which occurs when people walk around a building or approach it, and the usage, which occurs as soon as it functions as a workplace, a residence or a temporary venue for an event. This context also raises the question of the correlation between usability and the value of architecture as such.

Our perception is creative ...

... since we want to participate. To look at something simply in order to find it beautiful, perhaps to admire it, is not enough for us. “Our wish for creativity in perception comes from our wish for participation. Only when we can add something ourselves to the process of perception do we really play a part in the world that surrounds us.” As co-creators, we bridge part of the gap that separates our ego from our environment.



The power of attention

When people and architecture converge, it is real – very real and complex at the same time. We cannot approach architecture in theory, but only in practice. And then it becomes clear whether the space in which we find ourselves really fulfils the promises made by the building and its function. Is this a comfortable place to live in? Does it offer a space for retreat or views into the distance? What sounds can be heard? What picture is created by the combination of surfaces and materials in this room by its perception? “The meaning of architecture must be understandable to our senses. Theoretical solutions that our perception is unable to grasp should remain theories. These are not created with us in mind. Architecture shapes the reality in which our lives take place. It surrounds us like no other environmental factor does.”

So Architecture does not belong solely to experts, and its perception is more multifaceted than one would perhaps think. But with the knowledge of its complexity, it can be controlled; it helps us to become more sensitive, more alert and more agile.



Alexandra Abel has studied philosophy, German philology and psychology. She teaches and researches at the Bauhaus University in Weimar on the perception of architecture as one of her main subjects. The publication to which this contribution refers, was published by Transcript in 2018. In 2020, her new book “Need-oriented Architecture” will appear, which deals with the results of her current research.

📺 EzraPortent; Francesca da Lipsia; PolaRocket; jock+scott; about photocase.de

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👉 www.alexandraabel.de

The fascination of hidden features, revealed by photography



PREMIUM MUSHROOMS FROM KERNS
KERNS (OW)
Shiitake substrate in an air-conditioned
and CO2-controlled mushroom production
room

HIDDEN

At first glance, all is pink. Like a doll's house, carefree and relaxed. Except for a small, metallic structure in one corner. The toilet bowl amidst the pink clouds reveals the actual purpose: a cell. A prison. Hidden here is the rage, the outburst, the act of violence that may have led to this place.

Two glances further: wrinkled clods of earth on metal trays. An abandoned storeroom? Who could really have any use for such drab objects? The whole of Europe, in fact! The mushroom substrate of the premium mushroom culture in Kerns, Switzerland, is highly sought-after, since it comes from the only company to have successfully established a fully automatic production – and that in organic produce quality.

Hidden stories within fascinating, strikingly detailed pictures. 25 places that hardly anyone has been allowed to throw a glance at so far. The art project "HIDDEN" by the curator Catherine Iselin and the photographer Kostas Maros has made these places accessible without taking away any of their magic, touching and sometimes disquieting attributes. A view of Switzerland which goes effortlessly beyond national borders thanks to its complexity and great thematic diversity.

"Kostas Maros and I met each other 15 years ago at the University of Basel and soon found out that we were fascinated by similar topics. The invisible, the weird and the forbidden. We found ourselves in these again and again", explains curator Catherine Iselin. With "HIDDEN", their common interests have been combined in a joint project.



REGIONAL PRISON
BURGDORF (BE)
Pink prison cell



ZÜRICH OPERA HOUSE (ZH)
Shoe cabinets in the stage wardrobe

Numerous positive answers

“At a very early stage, we asked ourselves: What is the actual meaning of hidden? We then jointly developed the decisive criteria for selecting suitable places.” Over two years, they both collected ideas, researched and asked for admission again and again – and with success. “We were overwhelmed by the number of people who said ‘yes’”, the curator tells. Their obvious enthusiasm for their project and their intelligent, sensitive approach to portraying must doubtless have played a major part here.

One of the most important questions at the beginning of the project was the choice of a medium. “For me, the only suitable medium was photography – due to its character of authenticity. Had the hidden places been drawn or painted, the pictures would not have had the same effect”, Iselin emphasizes. Photography is seen as a form of documentation. It presents plausible images which inspire confidence in the viewer – an important prerequisite for recording hidden things. The project also deliberately works without text; it is not a report. “We did not intend to hand out anything on a silver platter. By doing so, all viewers can experience that fascinating, intimate moment of discovering something previously hidden to them.”

Structure and perspective

“HIDDEN” transcends the abilities of the human eye. Angles and details of the photos are larger and more varied than can be taken in at a single glance. This level of detail, however, is not inconsistent with what is hidden, since hidden things are often only materialised through precise observation and the pursuit of detail.

This depends primarily on the perspective and professional expertise of the photographer. “Architecture and aesthetics are inseparable from the work of Kostas Maros. Whoever looks at his works can see how intensely he works with structure, ornaments and perspective.” Certainly one reason why he won the renowned Swiss Photo Award 2018 in the category of architecture with eight pictures from the series.

From the beginning, Iselin and Maros were in agreement that the rooms should be photographed without people. “But once on site, we quickly realised that people and rooms are ultimately inseparable. The people who live and work there belong to this place; they complete the story. So we also took portraits of the people as an additional project”, says Iselin. Every person was photographed in front of a neutral background together with an object of their own choice. Establishing the context falls to the viewers of the exhibition and readers of the accompanying book – often with an element of surprise.



Unprejudiced approach

Showing diversity without prejudice was a major goal of this project. "We have tried to include as many places as possible, not only geographically, but also in terms of different subjects. Places of research, agriculture, defence or culture. Places that polarize society are also included, such as a halal abattoir or a darkroom. We made a special point of not leaving them out but giving them a place entirely without any ethical judgement instead", the curator emphasizes. The photographs also serve as contemporary witnesses. For example, the radio play studio of the Swiss radio and television network lost its purpose due to digitisation and was demolished some time after the photos were taken.

A continuation of the project is already planned, but in a different context. This context will not yet be disclosed, in contrast to the fundamental insight which Iselin and Maros have gained from the current project: "Regardless of how fascinating and well hidden a place or a trade may be, it is still a part of daily life for someone."

FONDATION BEYELER
Restoration studio



AVATARION ZÜRICH (ZH)
Goods receipt and dispatch area

The Swiss art historian Catherine Iselin worked as a digital curator and research assistant for the Beyeler Foundation in Riehen/Basel from 2012 to 2017, before she took up her present position as Head of the Forum Würth Arlesheim in 2018. Privately, she has been organising art exhibitions as a freelance curator since 2011, and she writes as an author for various (online) magazines.

The Swiss photographer Kostas Maros graduated from university with a degree in law and worked in the legal profession for a number of years, before switching to professional photography in 2013 after autodidactic training. Since then, he has been working in Switzerland and abroad. For his work, he has won prizes such as the Prix de la Photographie, Paris, the VFG Young Talent Award and the Swiss Press Award.



I The interview with Catherine Iselin and Kostas Maros was conducted by Lena Petzold

+ Kostas Maros

+ HIDDEN – SecretPlaces in Switzerland is currently on display as a visiting exhibition at the Forum Würth Arlesheim until 26 January 2020. www.forum-wuerth.ch

+ The book HIDDEN: Published by Catherine Iselin With photographs by Kostas Maros EUR 48,- ISBN 978-3-85616-870-4

← www.hiddenkunstprojekt.com



Tribute to Mies van der Rohe:

The hidden treasure from Lemke House

FSB



FSB 1267:
from Bauhaus
to Brakel

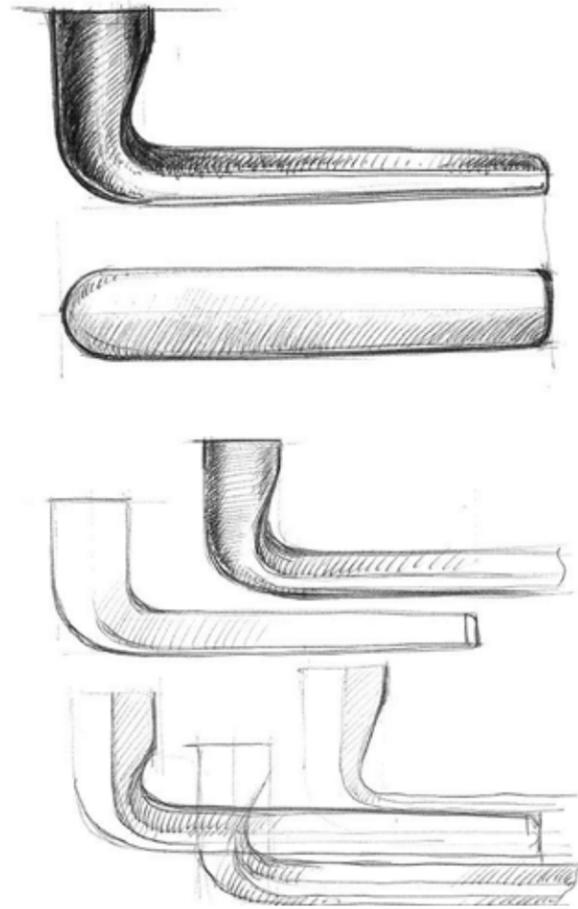
2019 sees the Bauhaus celebrating the centenary of its foundation. The movement's repercussions are still being felt today and it continues to inspire designers across the world – and also, unfailingly, FSB. A prominent representative of this age was Ludwig Mies van der Rohe, who has gone down in history as one of the greatest modernist architects.



Original design by
Ludwig Mies van der Rohe

Mies van der Rohe set store in his work by viewing the inside and outside of a building as a cohesive whole. Thus it was that he also regularly designed items for the interiors of his building projects – his famous Barcelona Chair for the German Pavilion at the 1929 Barcelona International Exposition, for instance. Or, indeed, various versions of a door lever. Mies van der Rohe incorporated a defining “forefinger furrow” into many of his variants, a feature the human hand finds surprising yet somehow familiar. The handle Mies had fitted in Lemke House, located in the Berlin borough of Alt-Hohenschönhausen, was the one FSB’s in-house designer Hartmut Weise selected as the prototype for his re-edition. This door lever is a hidden treasure in the truest sense of the phrase, since only one of the original models designed by maestro van der Rohe has survived the ravages of time.

FSB has now salvaged this treasure. Its FSB 1267 model is more than merely a replica of the original, though: whilst embodying the formal thrust of its forebears, it nevertheless also pays heed to the requirements of contemporary architecture. Factors such as fire-safety approval, door returns or cranked lever handles for narrow-frame doors did not, after all, enjoy the status then that they do today. The upshot is an exceedingly elegant, highly articulate range of lever handles for doors. FSB 1267 takes the original flowing transition from circular neck to flat grip and re-interprets it, in the process reducing the forefinger furrow to a mere notion. The actual grip has been levelled out.



left: designs by
Hartmut Weise 1267

bottom left: the new FSB 1267
as drive handle for the door,
available in aluminium, messing
and bronze

When reflecting upon his re-edition, FSB designer Hartmut Weise stresses the profound grasp of form and materiality that Mies van der Rohe brought to bear in his designs: "Mies was well aware of the close link between a material and the patina that comes with use", he explains, "and he knew which stylistic means to adopt in order that, instead of becoming less good-looking through use and the wearing of edges by hands, his models actually became steadily more 'lovely'." He was well aware of the close link between a material and the patina that comes with use; he knew full well that handles in bronze gain in beauty in the course of

being used. The copper-tin alloy FSB uses for its bronze fittings boasts excellent corrosion resistance, tensile strength and hardness, furthermore. The variants FSB manufactures in Aluminium and Brass are envisaged for deployment in interiors and settings with which they accord.

In-line handles for flush and framed doors are supplemented by an EN 179 variant with return to door and a cranked model for narrow-frame doors. FSB 1267 is prepared for the FSB ASL®/AGL® bearing system. The range is rounded off by conventional window handles, plug-in handles and a fitting for glass doors.



Hidden beauty: how César Manrique turned Lanzarote into a jewel

A volcano from the land of volcanoes

When the artist and architect César Manrique was killed in a car accident on 25 September 1992, he had already set himself a monument on his native island of Lanzarote, a lifetime achievement that has shaped the identity of the island.

The oeuvre of Manrique is omnipresent on the Canary Islands. Scores of his sculptures embellish its numerous roundabouts. His great wish was that tourism on Lanzarote be developed in a gentler and more sustainable way than on the neighbouring islands of Gran Canaria and Tenerife. His buildings rank among the island's most important sights. He opened people's eyes to the special beauty of his homeland.

Meanwhile, far more people have discovered this beauty for themselves than would have pleased César Manrique: he would have preferred a limited amount of tourism, and "no rich tourists, but curious, well-educated, sensitive, in short, civilized tourists instead". The island has some 140,000 inhabitants. By now, the number of visitors each year is about twenty times that number. The Canarian writer Alberto Vázquez Figueroa tells the following story about the death of this pugnacious universal artist: "I was one of the first people to see César Manrique on the day he died. (...) I said: 'Now it is all over with Lanzarote. There will not be anyone who can stop those greedy hyenas from destroying everything that is beautiful on this island.' César was the only person who could keep those political and financial crooks in check."

The most beautiful place in the world

What he really achieved was to transform Lanzarote, the "ugly duckling" among the Canary Islands, into a jewel. Most notably, he created underground quarters and buildings hidden in the landscape, such as the Mirador del Rio lookout, which is perfectly integrated in its surroundings. Tangible proof that volcanic rock can be an excellent living environment. In 1968, as the first signs of mass tourism loomed on the horizon, the anti-globalisation protester Manrique persuaded his friend, the president of the island's administration, to enact a new regulation for the island: no building was allowed to exceed the height of three storeys. Allegedly the height of an average palm tree, so people say. With this move, the multi-talented activist intended to prevent "chaos in urban development and architectural barbarism". In an interview in 1971, he stated the following: "I believe that the special characteristics of every place on this planet must be preserved by all means, otherwise we will soon be living in a boring standard culture without any creative imagination."

In the 18th century, Lanzarote had been literally buried under streams of lava from several volcanic eruptions – there are actually about 300 volcanic cones on the island. Since then, a barren, red-black landscape with an almost extraterrestrial appearance has been the most outstanding feature of the countryside. Even the islanders first needed to be persuaded that this spot could be a jewel, as proclaimed by César Manrique. But the artist announced confidently: "I will transform our island into the most beautiful place in the world." Not everyone may agree with this superlative, but surely no one can deny that Manrique took a huge step in that direction with his organic buildings designed to be in harmony with nature. The initial move that came in 1966 was the inauguration of the first part of the "Jameos del Agua", a system of caves in which the passionate environmentalist had discovered a rubbish dump. He had the rubbish removed from the volcanic bubbles and found an underground lake. With his architectural adaptations, he created there a fantastic place that could have come from a James Bond film – with a restaurant, a museum, a pool and a unique auditorium.

The true nature of life

His own private residence, which today houses the foundation bearing his name today and is definitely worth a visit, also testifies to César Manrique's talent for ingenious interweaving of architecture with nature. During a trip across the island, he had allegedly discovered a fig tree which stood in the middle of solidified lava near the village of Tahiche. When he came closer, he saw that the tree was growing directly out of a lava bubble. He climbed into it and found four more cavities. He bought this piece of land and carried out his idea of a partly subterranean residence. Here, he also implemented his ideas of good architecture, which is coordinated in every detail – trees stand in the middle of rooms, furniture seems to grow out of the walls as if alive, sculptures and decorative natural objects are combined into an inviting synthesis of the arts, where visitors would wish to stay forever if they could. Materials, colours and forms – everything seems to belong precisely here. The illuminated pool in the inner courtyard gives visitors the impression of having arrived in an oasis of beauty in the middle of the volcanic landscape.

Today, the residential buildings created by the artist are museums and landmarks that, like all of his other works of art, serve to reveal to the viewer the beauty of nature, the incomparable volcanic landscape, the wind, the light and the wild beaches where he spent his childhood.

But Manrique's architectural influence, this myth of Lanzarote, goes much further. In his 1974 book, "Lanzarote: unpublished architecture", he praises the local style of architecture: white cubic houses, no higher than two storeys. The traditional rural architecture has been promoted ever since. The houses are whitewashed – with shutters and doors painted green, or blue near the ocean; today a hallmark of Lanzarote. And yet another milestone can be largely attributed to the artist: Lanzarote was the first complete island to be declared a UNESCO biosphere reserve in 1993. A posthumous triumph for César Manrique, who always thought big: "Humans must integrate themselves carefully into the hindmost corners of nature in order to understand the true nature of life."

César Manrique was born on Lanzarote in 1924. He abandoned his civil engineering studies, which he had begun at the request of his father, to dedicate himself to the fine arts. He had his first solo exhibition at the age of 24. From 1945, he studied at the Academy of Fine Arts in Madrid and soon became successful as a painter – so much so that he exhibited at the Biennale in Venice in 1955 and 1960. Thanks to a scholarship from the "International Institute of Art Education", he moved to New York in 1965, where his success continued, but in 1968 he returned to Lanzarote to stay for good. His final resting place is also located there. His tomb is overshadowed by a Canary Island date palm.



Top 5 sights to see:

Mirador del Rio
Artistically designed lookout platform on a cliff with a café
Carretera de Yé S/N HARÍA, 35541 Lanzarote, Las Palmas, Spain

Jameos del Agua
Centre of arts and culture, tourist attraction with a restaurant and shop
Carretera Arrieta-Órzola, S/N, 35542, Las Palmas, Spain

Fundación César Manrique
Foundation located inside the artist's former residence
Calle Jorge Luis Borges, 16, 35507 Tahiche, Las Palmas, Spain

Jardín de Cactus
Artistically designed cactus garden
Av. Garafía, 35544 Guatiza, Las Palmas, Spain

Lagomar
Former residence of the actor Omar Sharif
Calle los Loros, 2, 35539 Nazaret, Las Palmas, Spain

IXMO_solo Thermostat

Visibility of minimalist aesthetics. Maximal function concealed.

The hidden features are often the most important part. What already impresses us on the outside is sensational in its hidden parts. IXMO_solo from KEUCO is a genuine functional wonder: the impressive little module is characterised by its intelligent combination of innovative technology and minimalist design.

Product design has many aspects when it comes to the KEUCO technology. The aspiration is holistic: creating a design icon while adding relevant improvements to a product at the same time. The IXMO_solo thermostat represents a systematic thought through approach to the basic "less can do more" principle. Thanks to innovative technology, the fitting uniquely combines thermostat, stop valve, and a wall outlet for the shower hose, all functions in only one module. Operating it is easy and can be grasped intuitively. This makes the new IXMO_solo thermostat the perfect solution for both hotel and private bathrooms.

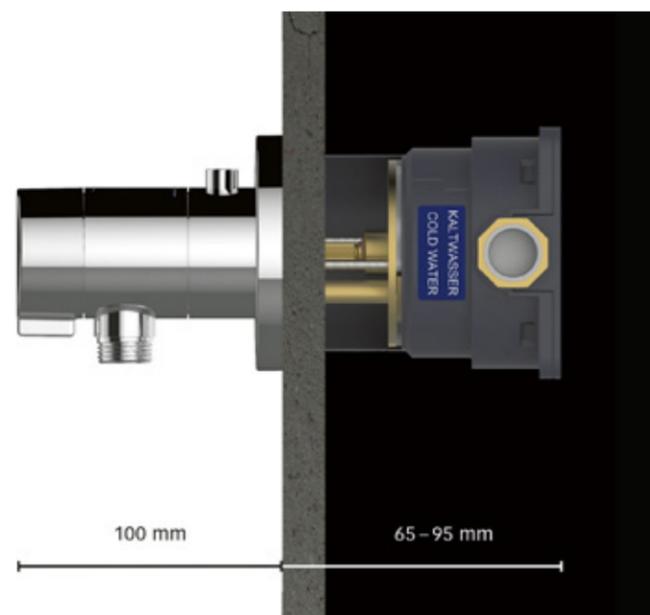
Following the general trend towards minimalist shower solutions, the IXMO shower holder also fulfils all requirements in terms of minimalist bathroom design. This perfectly formed element offers ergonomic support and secure attachment in several different positions.





True greatness lies hidden

The flow of water is regulated at the front, the temperature at the back, and the hose connection is integrated. Because there is only one element on the wall conducting the water, you have more freedom of design and considerably less installation work. The extremely small minimum installation depth of 65 mm makes it well suited especially for installation in thin walls or smooth retrofitting in the course of modernisation. Thanks to intelligent depth compensation, the installation depth can be adjusted steplessly and flexibly between 65 and 95 mm. Since only a single basic element must be built in, the installation is astonishingly simple and quick. The flushing unit with a blocking device for the shell construction phase is integrated in the basic element, and so is a device for reversed water connections. This ensures safe installation in every possible case. Advantages appreciated by professionals.



The little sensation for the shower

A unique design: Projecting out only 100 mm and with round or square rosettes with diameters or edge lengths of only 90 mm, the IXMO_solo thermostat is impressively small and fits in any bathroom. The three IXMO_solo finishes of lustrous chrome, matt aluminium or high quality stainless steel open up enormous freedom of design and offer even more potential combinations to suit individual taste. By combining innovative technology with excellent design, the IXMO_solo thermostat is an impressive addition to the IXMO family.

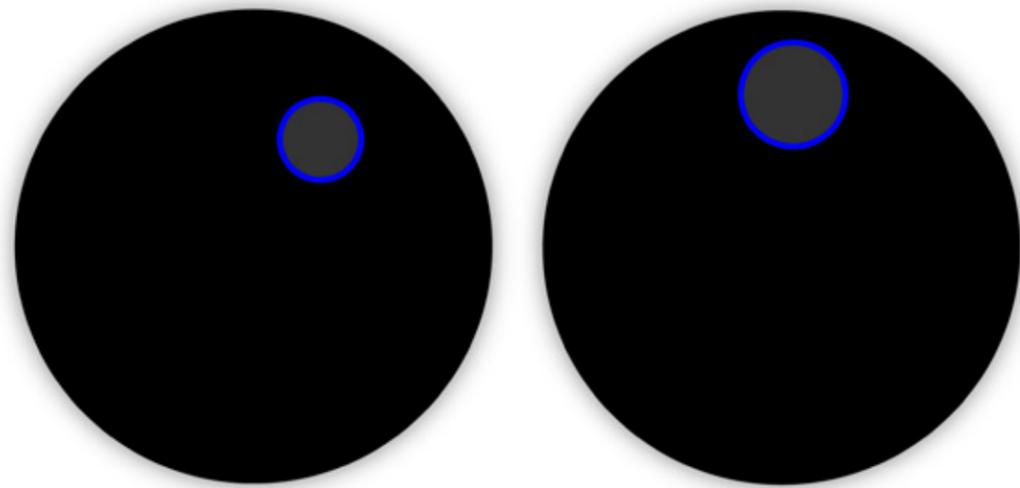
Discover the whole world of IXMO! Just a few clicks will take you to the perfect fittings solution with the IXMO online planner at www.ixmo.de.

Short videos of all KEUCO novelties, some presented by KEUCO's CEO Hartmut Dalheimer and the designer Dominik Tesseraux, are available at www.keuco.com.

Geometry meets fashion

Whether circles, squares, rectangles or triangles – they all seem to have found a new calling rather distant from mathematics in the collections of the 07A fashion label. Once spread out flat, every one of these clothes is transformed into one or several geometric shapes which, due to their precision, seemingly elude their actual function as a dress, a pair of trousers or a shirt for the moment.

The founder and inventor of this extraordinary fashion label is Sinisa Dragojlovic, who already experimented with flat structures, geometries and the transformation from 2D into 3D during his studies at various fashion schools in Milan – always with regards to his passion for fashion. While working for various fashion labels, the designer developed ideas for clothes whose designs were based on geometries. In 2015, he established his own fashion label exclusively based on this conceptual approach. Totally independent of trends, styles or other guidelines from the world of fashion, the distinctive character of these garments from 07A is determined by three vital aspects. As Dragojlovic works exclusively with the basic geometric forms, this leads to what seems to be a kind of creative limitation, which he himself, however, sees as a positive challenge and creative freedom. Moreover, the garments are perfectly flat and extremely thin when spread out – neither seams, double layer for a neckband or sleeve band, nor unevenness interrupts the perfection, which is only made possible by special high-tech processes. A special adhesive technique known as tape-bonding technology and a type of laser technology both ensure that the garments need not be sewn or



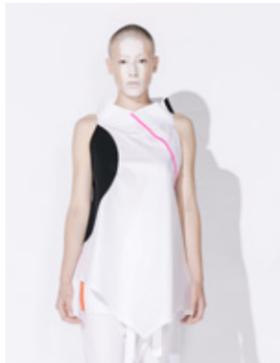
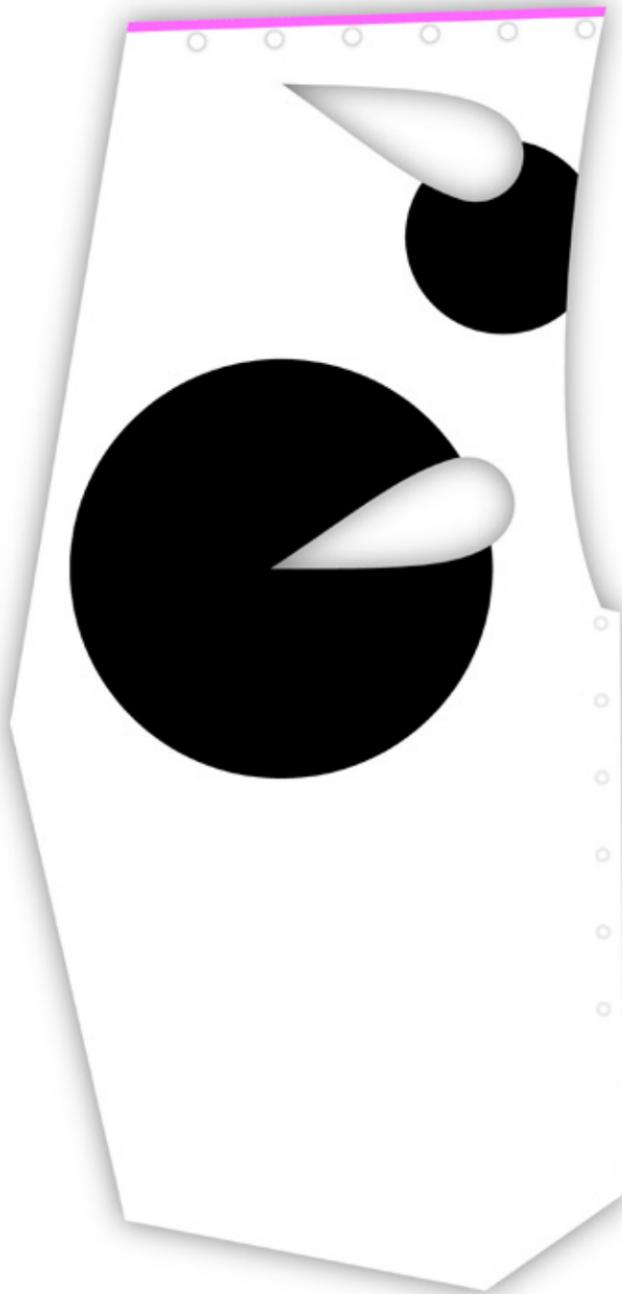
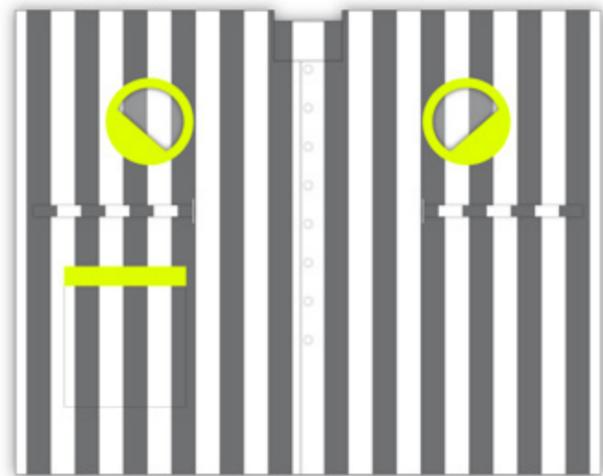
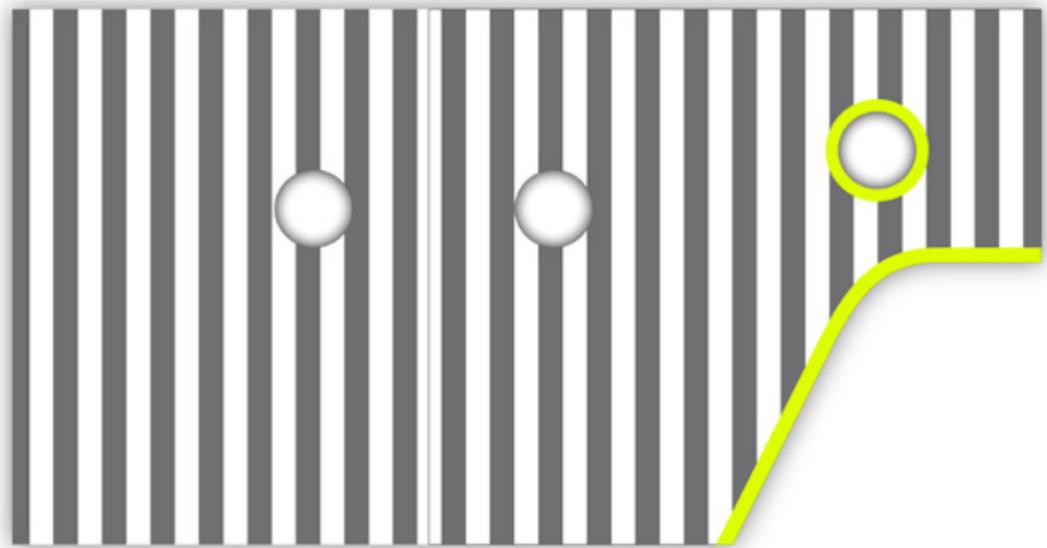
cut out. And the materials are thermally pre-treated to make sure that nothing ripples, crumples or sticks out. This protects them from the extreme heat the tape bonding process generates. For Sinisa Dragojlovic, this is a matter really close to his heart, since the textiles must be truly impeccable so that they can optimally present their inherent geometry.

Seven collections have been created since the foundation of the fashion label, which were showcased at the Paris Fashion Week. The eighth collection will appear in the autumn of this year. But not every one of these collections is always based on a new theme or a new idea – instead, it is a further development on the basis of what already exists. So the first collection was made of jersey and featured the geometric shape of the circle for the most part. The subsequent collections became more and more complex and their geometries as well. Rectangles and circles, squares and triangles merge and are sometimes found together in the same garment, circles within circles become armholes and head openings. Sinisa Dragojlovic also uses a great variety of materials, ranging from synthetic fabrics to premium-quality cashmere.

The first three collections were presented in their flat, geometric forms – far away from the traditional and from the obvious. Draped as a circle or triangle, suspended from the ceiling or spread out on the floor, the emphasis lay exclusively on the form of the garment. Its function as a piece of clothing remained hidden at first. In contrast to the current common practice of “fast fashion”, this slows down the process of fashion consumption. Customers must come close to the product, explore it and discover it, so that triangles, rectangles, squares and circles finally become what Dragojlovic has created them for – perfectly shaped fashion.

Photography: Joris Haas
www.07a-concept.com





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Sinisa Dragojlovic thinks in a holistic way. The logo of the 07A fashion label is also based on the geometric forms of the circle, triangle and rectangle.

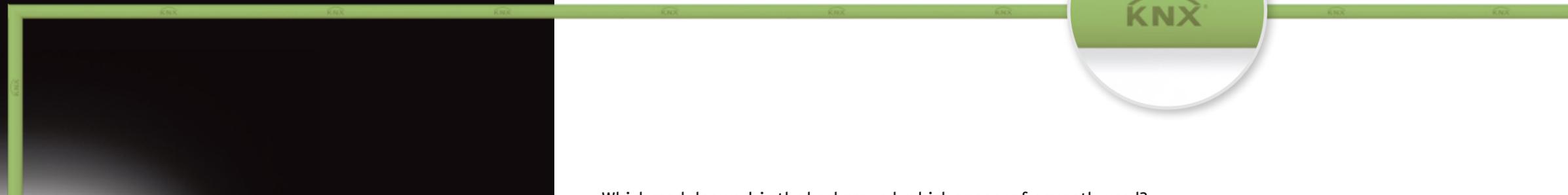
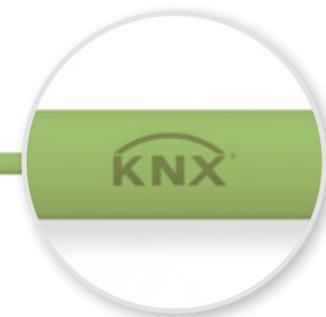
Well hidden and yet visible

Smart Home is a familiar buzzword.

It is about security and comfort, energy efficiency and individuality. One could almost think that Smart Home is already firmly established in the design and planning processes of most architects. But experience shows that this often involves merely isolated applications. Is a building truly smart if people need twelve different apps to control it? Certainly not! Smart Home is associated with the absence of cables, and the advantages of automatic control as an add-on. But ...

The basis for a comprehensively networked Gira Smart Home is the KNX bus connection. It consists of a green cable laid in addition to the conventional electricity cables throughout the entire house during construction of a new building or modernisation/renovation of an existing one. Via this network, the various elements of building service technology are connected with each other. And even across all brands of appliances, thanks to the free KNX communication protocol. The system is supplemented by appropriate sensors, detectors and displays that enable interaction and central control of all appliances. Gira Smart Home is installed by a specialist known as a system integrator. Once installed, servicing and repairs can also be supported by remote maintenance.

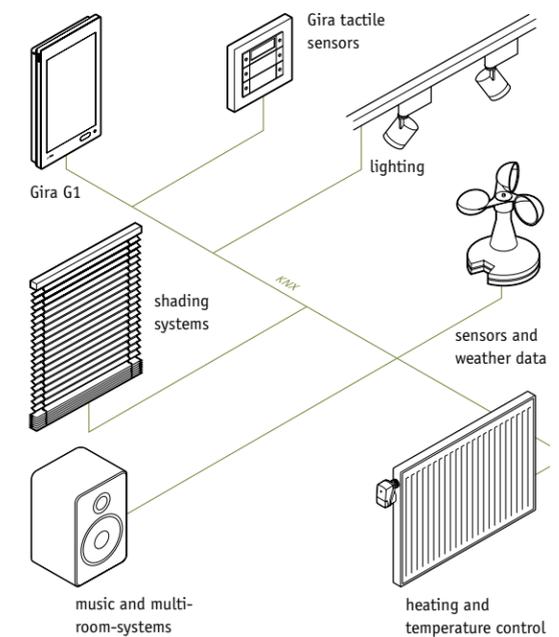
GIRA



Which modules work in the background, which ones are frequently used?

Can you use it with an app on the smartphone immediately after the KNX cables are laid? No. The KNX cables form the basis for comprehensive networking. The benefit so far is that central control is now enabled, which means no more walking over to the radiator to adjust the temperature on its valve, no more walking to the window to control the electric blinds, no more walking to the various lights in the living room to switch them on. Instead: a server installed in a concealed control centre links all components that are part of the network with each other – including the heating, blinds, lights, etc. Thus the central control element takes over all controls, from heating, darkening to illuminating the house.

Depending on the type of building, the basis for every Gira KNX installation is either the Gira home server/facility server or the Gira X1, a small server in a control cabinet that ensures the smooth start-up and automation of the building technology. The system is operated via the components firmly installed in the wall, such as the tactile sensors from Gira or the Gira G1 operating panel. In addition, control is also possible via mobile devices such as smartphones and tablets. Together with intelligent sensors and control devices, which are placed unobtrusively inside a flush-mounted box or concealed in the control cabinet, a system is created which enables the implementation of numerous comfortable solutions, such as simultaneous operation of various blinds, automatic control of lighting and room temperature, or switching off all electrical appliances only with the push of a button.



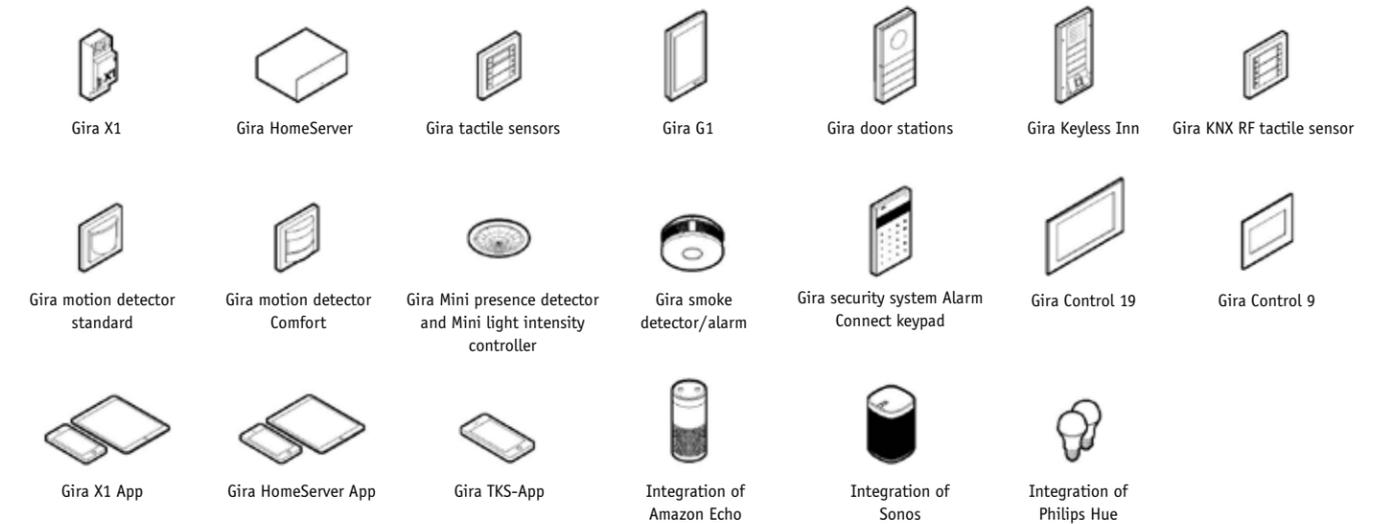
Acting under cover:
Gira HomeServer
or Gira X1
or Gira FacilityServer



Gira Smart Home _ applications



Gira Smart Home _ appliances and apps



Wireless smart home solutions are also possible, but...

...the basis of a comprehensive Smart Home concept is provided by complete integration of sensors and adapters – in other words, receivers and senders. In such cases, the system can be upgraded without cutting open walls. Newly installed user points can then be equipped with adapters, and control sensors can be retrofitted at any desired position, also without KNX connection. In such cases, the central control is still carried out by the server “in the cellar”, that is, the concealed control centre.

With the Gira KNX RF System, supplementing the existing smart home becomes quite simple. This makes it possible to implement new ways of controlling lighting, blinds, interior scenes and much more by radio from anywhere inside the building quite easily. New operating terminals such as tactile sensors can be installed in places where it is impossible or undesirable to lay cables or connect switches, for example on existing walls made of stone, concrete, wood or glass, or on furniture surfaces.



For more information, please download our brochure. Here, you will find everything about Smart Home by Gira. And about integrated smoke detectors, switches, sockets and tactile sensors. About door communication systems, the AlarmConnect security system, Alexa by Amazon, Philips Hue and perfect sound by Sonos.

And if this still does not answer all of your questions, please contact us. Then we will talk to you and meet you in an entirely analogue way.

FSB

Award-winning minimalism:
FSB's plug-in handle for internal doors "Best of Best"



The jury for the ICONIC AWARDS 2019: Innovative Interior has voted FSB's new plug-in handle for internal doors "Best of Best" on account of its outstanding design quality. Of the 500-plus entries, FSB's was found to be particularly compelling. The competition run by Germany's Design Council honours products designed with great lavishness and care that are seen as being forces conducive to the creation of holistic interiors.



The formal and functional qualities of FSB's new plug-in handle come into their own wherever, in keeping with the adage "less is more", particular store is set by good design and unobtrusive elegance. The resultant unique-to-the-market match of door and window fittings can be achieved with any of 39 different handle designs in Aluminium, Stainless Steel, Brass and Bronze.

www.fsb.de/pluginhandle

GIRA

Gira E2.
Minimalist design, durable materials.

Sometimes, less is more. The E2 switch range from Gira combines strict minimalist design with intelligent technology. Five colours made of break-proof thermoplastics and genuine stainless steel allow a consistent and simultaneously individual design. The flat version allows the the entire range of switches to be installed flat on the wall with a protrusion of only 3.4 mm. On the basis of the modular System 55 from Gira, the Gira E2 range of switches offers more than 300 functions for more comfort, safety and cost-efficiency. Ranging from smart individual solutions and door communication all the way to networked building technology via KNX or wireless.



Further information on: www.gira.com/e2

KEUCO

FOCUS ON HYGIENE AND DESIGN
A clean solution with PLAN accessories from KEUCO

Everyday hygiene is important for preserving our health. Hand hygiene is extremely important for all places where many people come together, shake hands and touch the same door handles or other objects. The most important rule: wash you hands often, and protect them by occasionally using a disinfectant as well.



The wall-mounted, electronic PLAN disinfectant dispenser from KEUCO combines the customary elegant design with state-of-the-art hygienic convenience and the hygiene product from the specialist Hagleitner. It can be used as a disinfectant foam dispenser in public areas, as a liquid soap dispenser on washstands or – in a totally innovative way – as a hygienic foam dispenser next to the WC.

KEUCO supplements its extensive range of accessories in the PLAN series with this contactless hygiene product dispenser in chrome, aluminium finish or stainless steel finish. With some 500 products, PLAN by KEUCO is the most comprehensive bathroom equipment concept worldwide. The collection offers a wide range of solutions for private bathrooms, hotel bathrooms and public sanitary facilities. Thanks to its premium-class aesthetics, excellent functionality and outstanding quality standards, the PLAN collection has become a sought-after modern classic for architects, planners, installers and fitters.

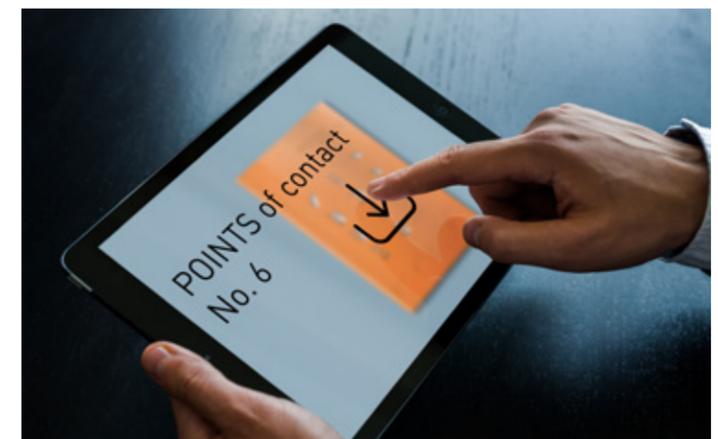


KEUCO provides BIM data from the PLAN series, the CAD programs Allplan, ArchiCAD and Revit, and more. The KEUCO BIM data not only comes with the product geometry, but also further information or links such as tender specifications, pictures and drawings. KEUCO BIM data for direct download at: www.keuco.com/gb/service/bim_data

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The communication initiative for architects

THE NEXT MAGAZINE WILL BE AVAILABLE ONLY IN DIGITAL FORM FOR ONCE. But it will be more rather than less



The new magazine in a new context, at the expense of touch? Yes, we are well aware that you, as architects, like to hold it in your hands, perhaps mark some text passages or stick post-it notes to it. You will now have to go without these familiar activities, simply type in beruehrungspunkte.de, then click, swipe – and there you are – a completely new world with familiar contents will be revealed to you. We are still the same, but our digital appearance will be different. That suits us quite well, we believe. This is why the next magazine will not be posted to you by ordinary mail, either. You will find the content in our digital magazine that you can download as a PDF file, and you will also be informed via our newsletter and the social media about it. So you will not miss out on anything.

In spring 2020, you will again be able to touch us, bend us and leaf through us. And you can register for our fifth meeting point. For now the time has come round again.

www.points-of-contact.com

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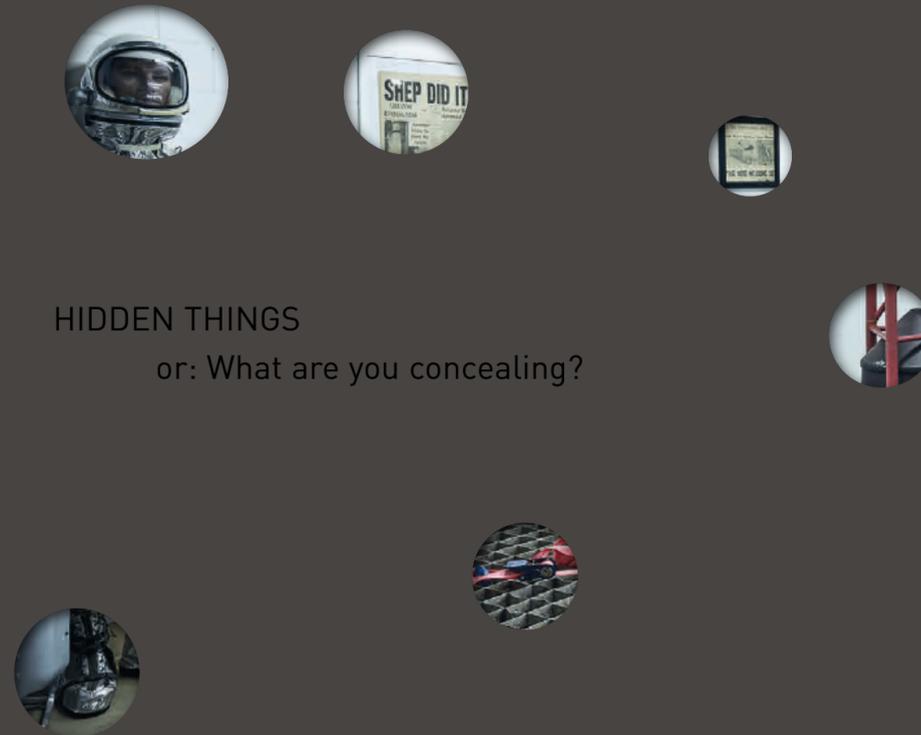
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HIDDEN THINGS
or: What are you concealing?

Perception

The author Alexandra Abel writes about the perception of architecture and how much of it occurs in the subconscious.

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HIDDEN

An unusual photography project focuses on hidden stories.

Page 12

From the land of volcanoes

César Manrique has not only made his mark on his native island Lanzarote, but also set the course for sustainable tourism.

Page 22

Geometry

Seamless, no wrinkles, perfect geometry. What is behind the fashion label 07a?

Page 30



PRIVATE COLLECTION
HISTORY OF SPACE TRAVEL
REGENSDORF (ZH)
Storage platform with replica of
a Mercury space suit, a Soyuz grid
fin, escape launch tower and
replica of a Mercury capsule
(from left to right)

Photo gallery from page 12

Discover what is hidden!



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