

POINTS of contact

The communication initiative for architects

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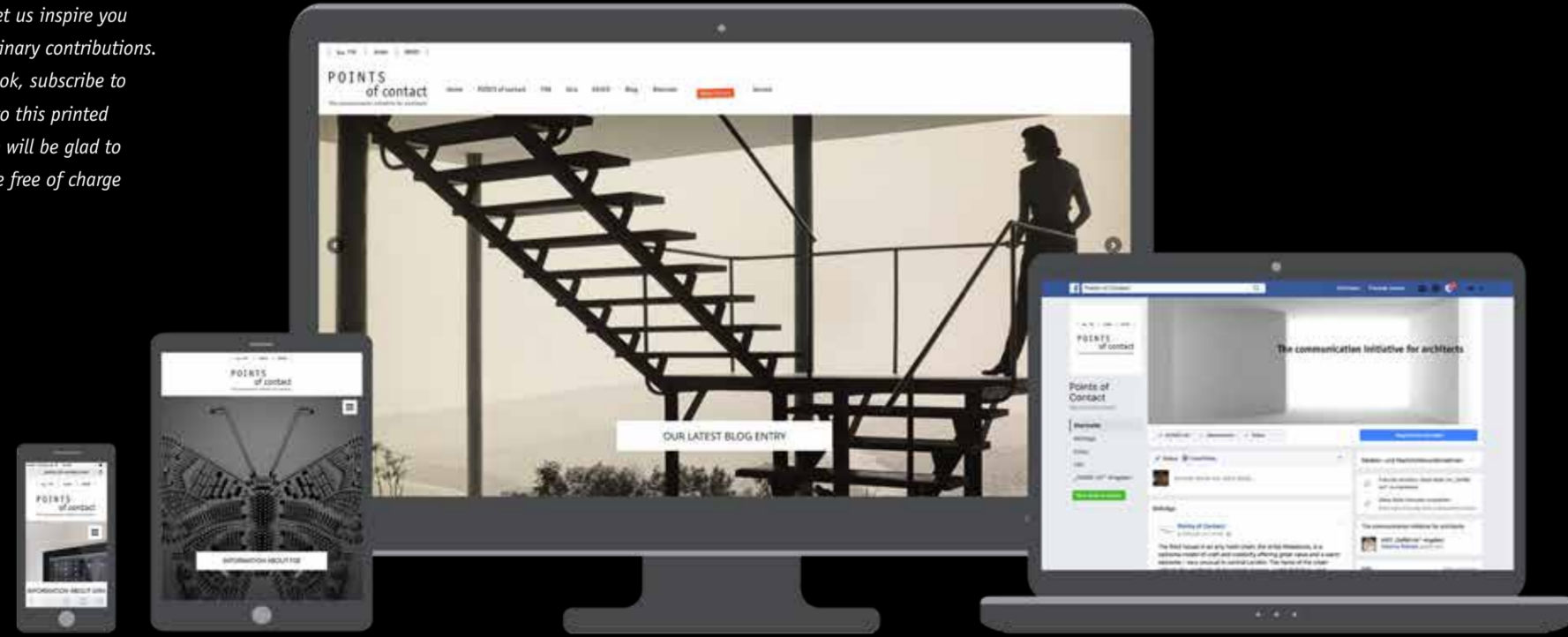
Theodor Fontane
1819-89

The famous German poet Theodor Fontane once said: “The magic is always in the detail.” And that is true! Our great attention to details, our passion for architecture and our high standards give our products a very special magic, which we would like to inspire you with. This magic was driving us when the cooperation between FSB, Gira and KEUCO was established. It became an integral part of our philosophies and has enhanced our activities ever since. Let yourself be inspired by our architectural magazine featuring interdisciplinary topics, which has delighted a large number of readers in Germany for almost 20 years now, and which you can receive in future free of charge several times a year. Visit us on points-of-contact.com and benefit from the added value through which we can perhaps bring a little extra magic to you and your work.

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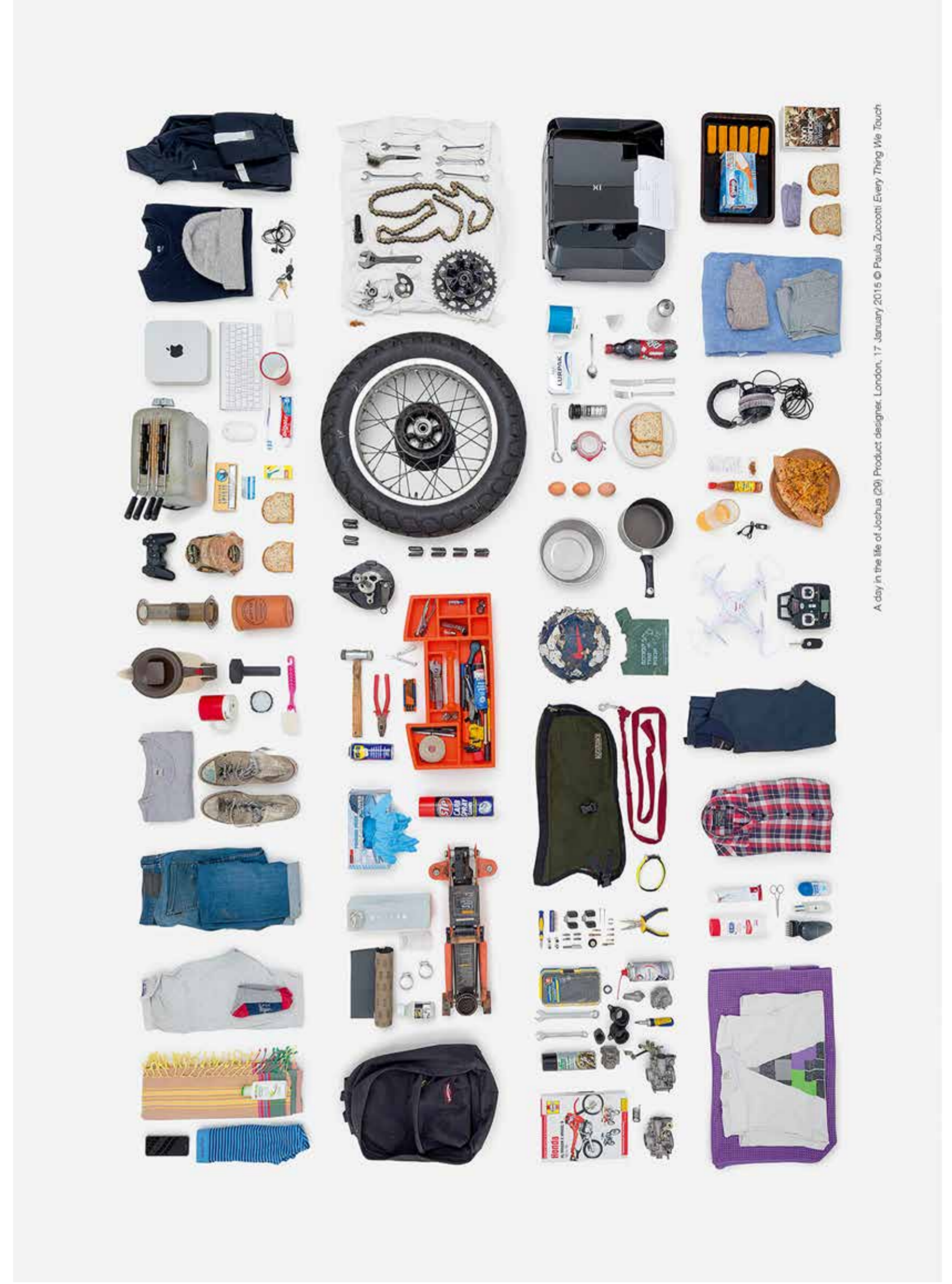
Visit us on the Internet, learn more about FSB, Gira and KEUCO and our design- and architecture-oriented product portfolio. Let us inspire you with our interdisciplinary contributions. Follow us on Facebook, subscribe to our newsletter and to this printed magazine, which we will be glad to post to you in future free of charge three times a year.



every thing we touch...

„There are lots of things we touch all day“. Whether making contact with people, or touching everyday objects or particularly valuable, fragile items, our sense of touch is valuable and essential in addition to all our other senses. The things we touch every day are also the passion of FSB, Gira and KEUCO: the doors we open, the light we switch on or off, the water in the bathroom which we start or stop running.

All of these everyday objects have sensual attributes in addition to their functionality: their design with its forms, surfaces, structures and colours, their materiality and the way they are arranged within space. We work with all of these everyday items, as does the photographer we will introduce to you now.



A day in the life of Joshua (20) Product Designer, London, 17 January, 2016 © Paula Zuccotti Every-Thing We Touch



Paula Zuccotti is an industrial designer, trends forecaster, ethnographer and the founder of „The Overworld“, a creative consultancy specialising on research, strategy, future studies and design. She's also a published author, photographer and creative director in film.

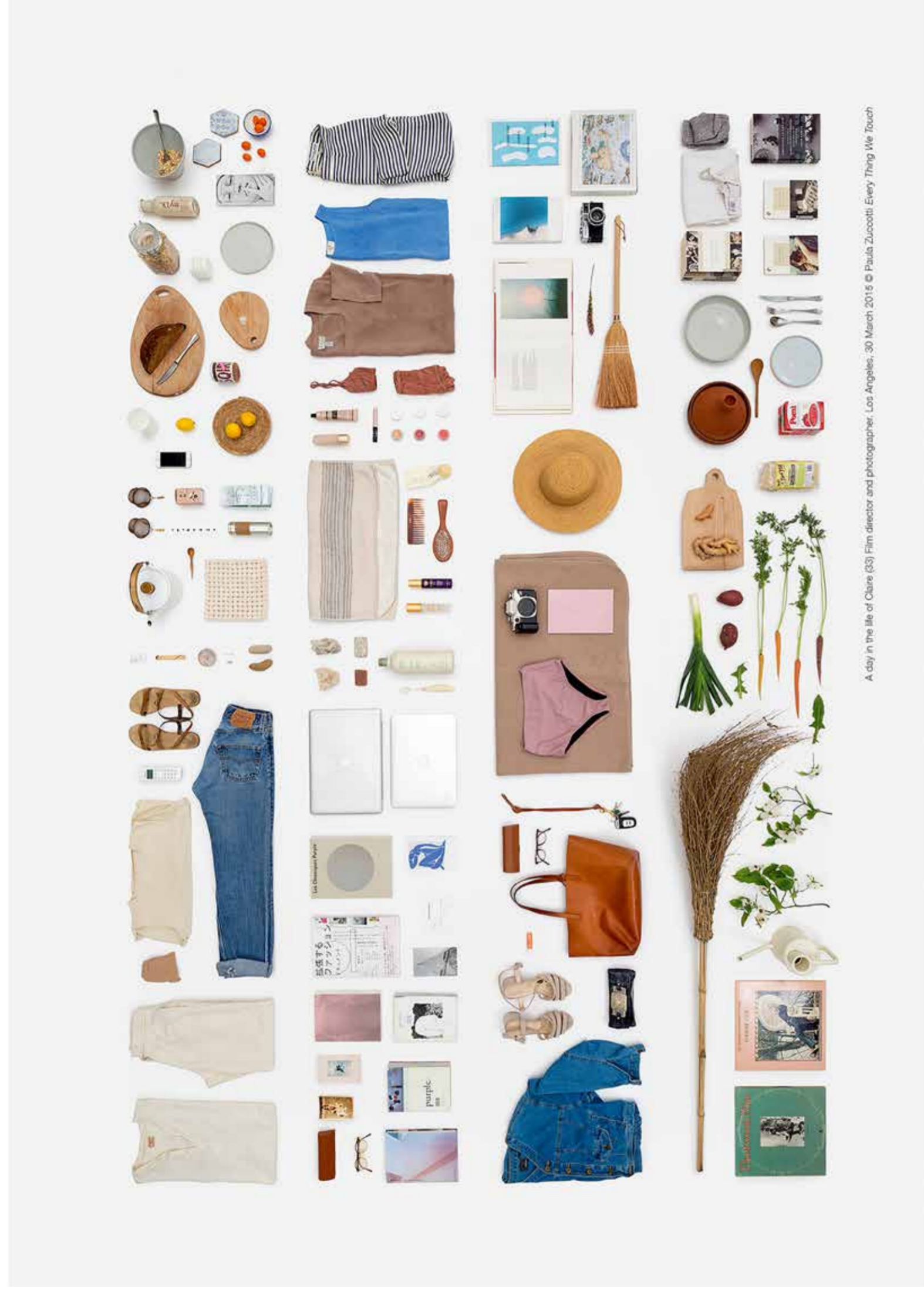
Paula Zuccotti shows in her collages "Every Thing We Touch: A 24-Hour Inventory of Our Lives" an artist's view of the mobile objects the people selected by her come into contact with daily.

„What's the first thing we touch when we wake up? How do our favourite things reveal our hopes and fears? Can objects tell the story of our lives? Imagine how your day would look if you recorded everything that you touched. From smartphone to soap, from spice to spoon...

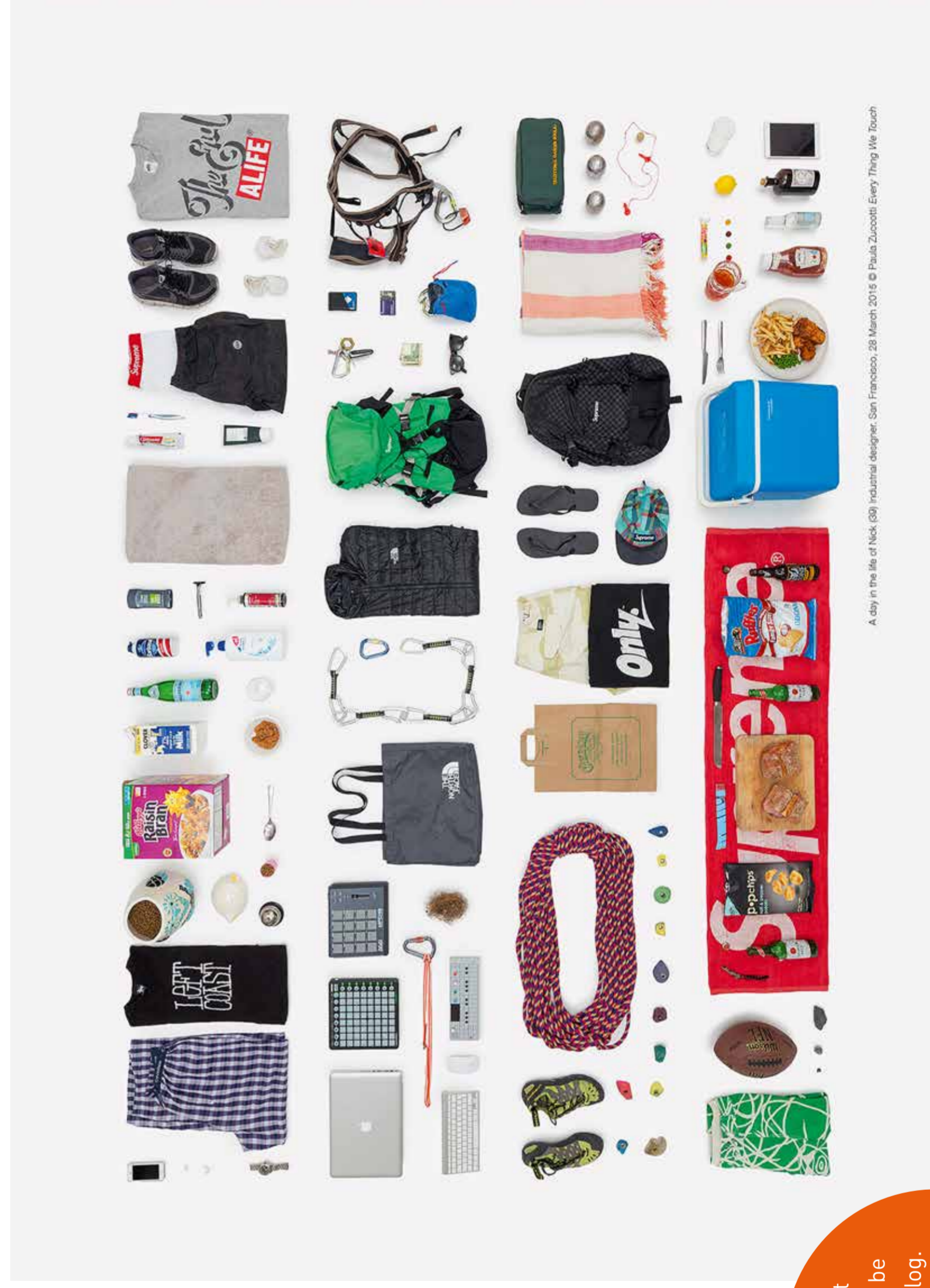
what if they were all brought together in one place? Would they tell a bigger story? Driven by this idea, I travelled around the world to find people from an incredible array of ages, cultures, professions and backgrounds. I asked them to document every object they touched in 24 hours. Then I gathered those objects together and photographed them in a single shot. Each image is mystery, a story, a work of art. Each is a moment in time: a life and a world reflected back at us."



The book about this work is available as a paperback, published by Viking-Penguin Random House.

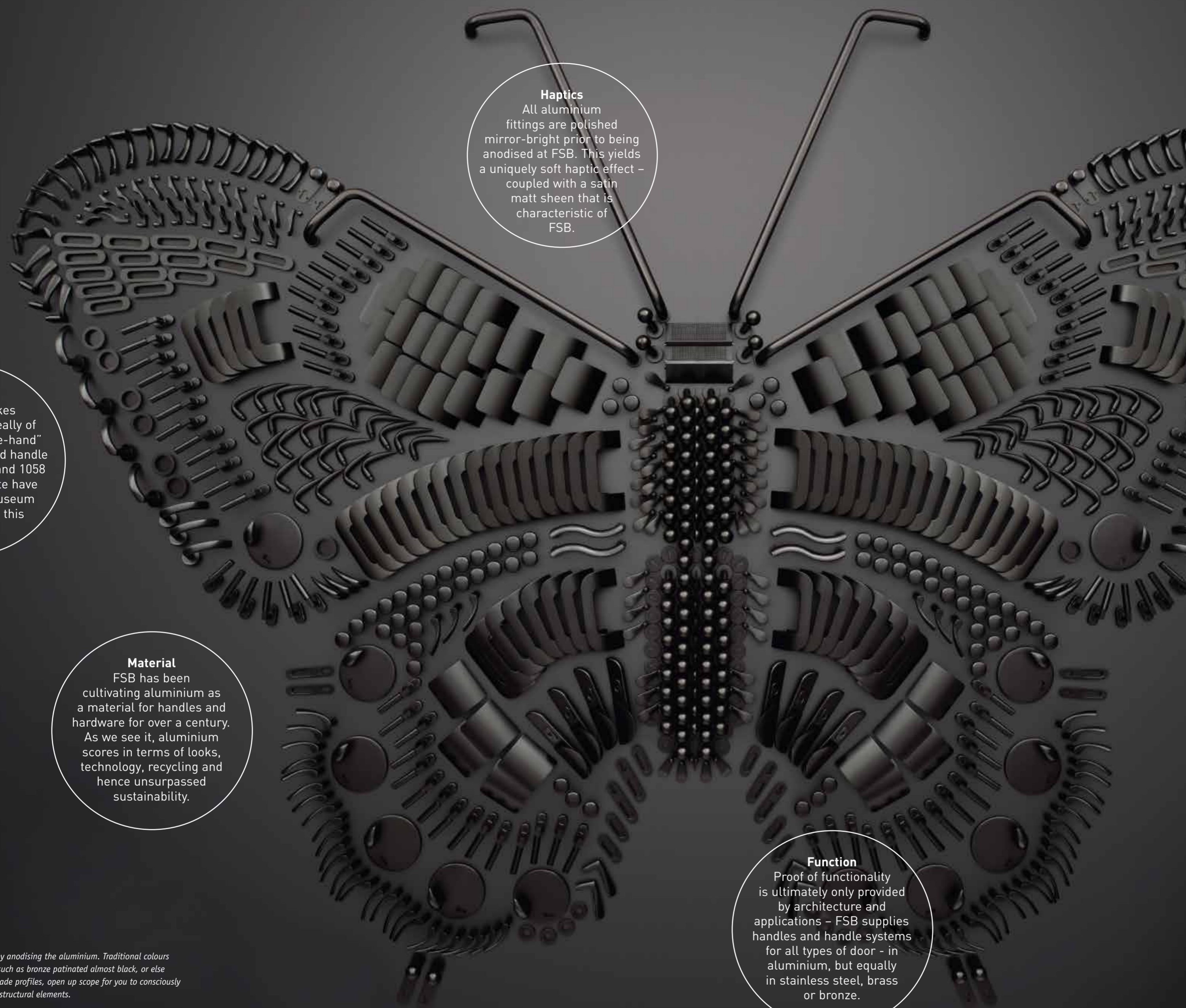


A day in the life of Claire (33) | Film director and photographer, Los Angeles, 30 March 2015 © Paula Zuccotti | Every Thing We Touch



A day in the life of Nick (38) | Industrial designer, San Francisco, 28 March 2015 © Paula Zuccotti | Every Thing We Touch

More about her work can be found in our blog. points-of-contact.com/every-thing-we-touch



Haptics
All aluminium fittings are polished mirror-bright prior to being anodised at FSB. This yields a uniquely soft haptic effect - coupled with a satin matt sheen that is characteristic of FSB.

Form
Aluminium makes design possible, ideally of the "moulded-to-the-hand" variety: the celebrated handle classics 1020, 1051 and 1058 by Johannes Potente have made it into the Museum of Modern Art on this basis.

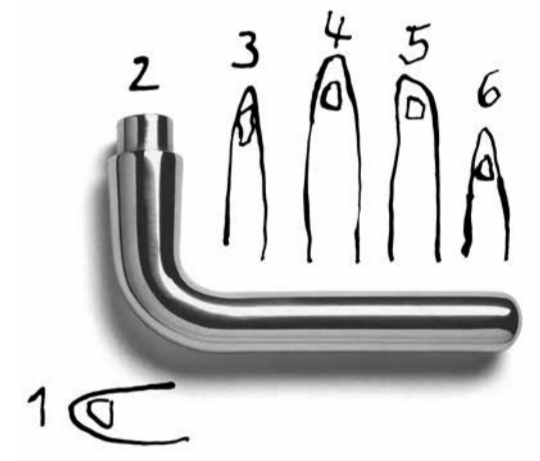
Material
FSB has been cultivating aluminium as a material for handles and hardware for over a century. As we see it, aluminium scores in terms of looks, technology, recycling and hence unsurpassed sustainability.

Function
Proof of functionality is ultimately only provided by architecture and applications - FSB supplies handles and handle systems for all types of door - in aluminium, but equally in stainless steel, brass or bronze.

"Colours", too, can be generated - by anodising the aluminium. Traditional colours replicating classic hardware metals such as bronze patinated almost black, or else echoing the anodised colours on facade profiles, open up scope for you to consciously create points of focus on doors and structural elements.

www.sarahillenberger.com/work/49/evolution
www.fsb.de/en/fsb_brand/evolution

For FSB, a building, its furniture and interior design are a complete work (of art) created from the essence of style and functionality and the resulting aesthetic, emotional and practical value. Our understanding of comprehensive architectural design combined with expertise in classic door furniture is manifested by a product portfolio which enables FSB to supply from a single source everything connected with handles and handling of objects in buildings.



The FSB product portfolio includes door furniture and handle systems for all types of doors and structural elements commonly available in architecture or interior design. With its extensive competence in metal processing, FSB caters to the needs of the architects. Handles made of aluminium, stainless steel, brass and bronze are systematic details and set prestigious highlights: "The detail makes the design". And with its modern access management solutions for digital building organisation, FSB has a grip on the future.

www.fsb.de

Architecture is valuable if it is the obvious product of social, contextual, functional, and creative inclusions. To add value to a design, all four of these qualities must be perceived, to some degree, by those who walk past buildings and places, or who live or work in them.



Jay Merrick is the architecture critic of *The Independent*, London, and also writes for *Architects Journal*, *Architectural Review* and *Icon*. He wrote the central texts for monographs about practices including Schmidt Hammer Lassen, Grimshaw, and Wilkinson Eyre; and he acts as a general editorial consultant for architects. His novel, *Horse Latitudes*, was published by Fourth Estate in 1999.

- 1 | Exterior of Newport Street Gallery, London
© Hélène Binet
- 2 | The Chilehaus, Hamburg
© Lumu | wikipedia.org
- 3 | Staircase at the Newport Street Gallery
© Hélène Binet
- 4 | The Zig Zag building, London
© David Grandorge
- 5 | Low-cost housing, London
© Morley von Sternberg

adding value

New architecture, regardless of its form or materiality or techniques, should also have an aura of the continuum of historical time; this increases the architecture's range of valuable meanings. Early Modernist architecture expressed an industrially purified Classicism; Venturi's ideas about complexity and contradiction were originally inspired not by

Las Vegas, but by historic Roman and Mannerist architecture. Historical architectural pastiche is valueless, incidentally – a hollow Disneyfication of history and the perception of time. There is added value in architecture which conveys its character in direct – but not necessarily predictable or “safe” – response to the character of its setting. Too many contemporary buildings are literally superficial in this respect: their massing and surfaces are standardised, and they are often “interestingly” colourful or graphic. The latter only succeeds if the architects are highly skilled; most of this genre of buildings resemble generic stage-sets, as temporary as the pixels on the designer's screen.

This kind of architecture lacks the highly significant value of being experienced as a made object created by individual minds, eyes, and hands. In Hamburg, for example, one cannot pass Fritz Höger's 1924 Chilehaus without feeling that its design, its making, and its place in the city are indivisible: it is architecturally brilliant, but absolutely civic. In 21st century London, the same is true of Caruso St John's Newport Street Gallery, Lynch Architects' Zig Zag Building, or Peter Barber's low-cost housing.

These are rare exceptions to the status quo. The architectural commodification of our towns and cities is erasing any connected sense of past, present, and future architectural and civic possibilities. We feel and imagine less about our surroundings; we are excluded rather than included. The architectural present tense is supposedly good enough for us; our reactions to most contemporary buildings are becoming equally commodified.

We can't take human meaning and value from this situation. The only time buildings are publicly (and usually mistakenly) perceived as having value, or contributing to our towns and cities, is if they are big and architecturally unusual. We all know the banal, valueless trigger-words: iconic, landmark, stunning, exciting, unique.

Most “iconic” buildings are the equivalent of overdramatic performance-artists, distracting us from the progressive devaluation of the architectural quality of more ordinary types of buildings. Yet it is these, above all, which demand added architectural and civic value. Ultimately, it is excellent ordinary architecture – which is not a contradictory description! – that adds the greatest value to the greatest number of people's lives.



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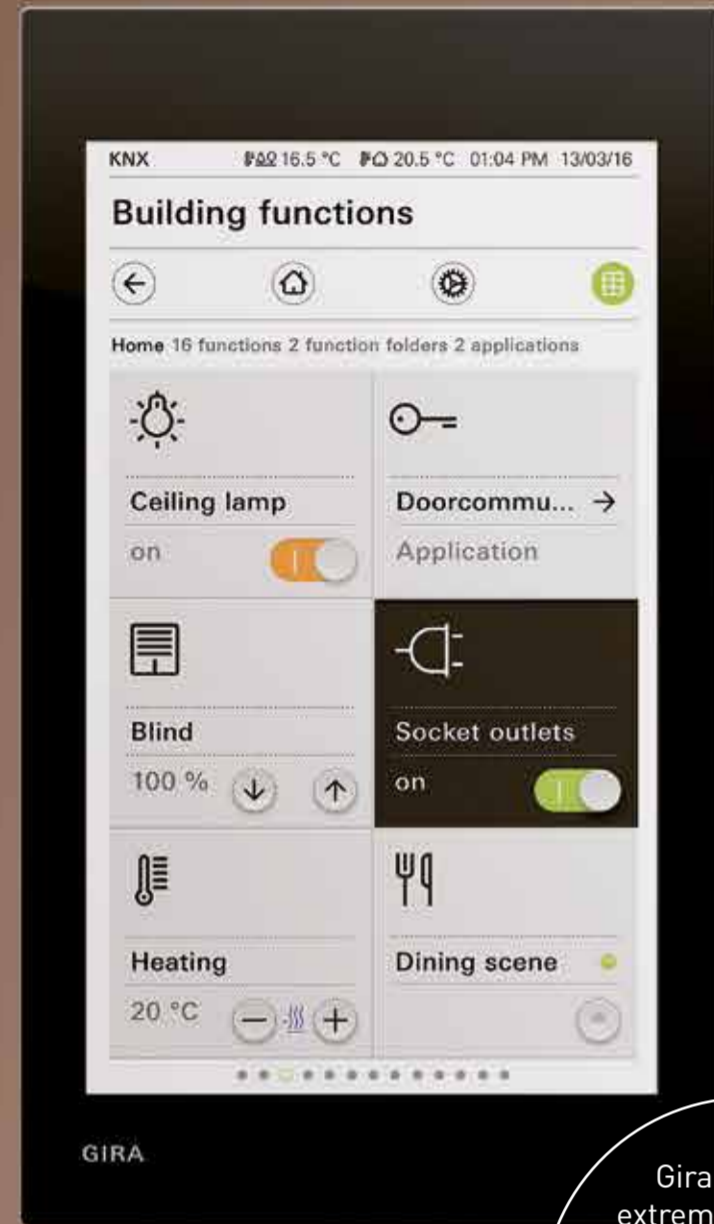
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The name Gira represents systematic modern building technology which makes home living more convenient, more secure and more energy-efficient. For this purpose, Gira offers intelligent functions and user-friendly devices for the easy and convenient control of lighting, heating, and blinds, as well as door communication, multimedia, and security systems. Award-winning design lines meet high design standards and provide the right framework for integrating diverse solutions.



With the Gira Design Configurator, users can combine the diverse frame variants of the Gira design lines with selected functions in various colours and materials from the Gira product range as desired. Gira – made in Germany.

www.gira.com/g1



All the functions can be operated intuitively by touching or gesturing on the excellent multi-touch display.

The Gira G1 looks extremely delicate, appearing to almost float on the wall. The design is linear and puristic, and the materials are high-quality.

The simple operation is ensured by the Gira Interface, which is a completely new development and features a user-friendly symbol system including large fonts and easy-to-understand symbols.

In combination with the Gira DCS-IP-gateway and a door station video, the Gira G1 can also be used as a home station.

The Gira G1 is the new, compact and visually appealing room operating device for the KNX system. All the functions can be operated intuitively by touching or gesturing on the excellent multi-touch display.

Baroque as a metaphor of acting, enactment and facades: On the restored baroque facade of Karlsruhe Palace, Alexander Stublic allows a glimpse behind this very facade and thus presents the palace in its diverse areas of significance.

Illusionist



View film and other projects:
points-of-contact.com
[/illusionist](https://www.instagram.com/illusionist)

Palace staged
Schlosslichtspiele
Karlsruhe, 2016
Curator
Peter Weibel
Artist
Alexander Stublic
Sound track
Thomas A. Troge
with Maxime Luft
Organiser
Karlsruhe Event GmbH
Production
ComputerStudio, University
of Music Karlsruhe
Technology
8 channel video with
24 projectors and 4 channel
sound installation

Alexander Stublic was born in Saarbrücken, Germany in 1967 and studied art history, media theory and philosophy. The artist, currently living in Berlin, has been playing with illusions for quite some time. He transforms stone materials back to shapeable structures, gives solid structures rhythm and sounds, and tells stories where facades normally just gape at the viewer. For POINTS of contact a topic to touch and inspire readers and whet their appetite for more. In our blog on www.point-of-contact.com, you will learn more about these works, which feature light and darkness, continuity and change.



KEUCO GmbH & Co. KG is an internationally active supplier of high-quality complete bathroom concepts. From being market leader for bathroom accessories, KEUCO today offers a large range of fittings, accessories, mirror cabinets, washbasins and bathroom furniture "made in Germany". The headquarters of the family-owned company, in its third generation, has been based in Hemer, Westphalia, since 1953. Further production locations are in Gütersloh and Bünde.



Plan now
your personal
IXMO-bath
IXMO Planner:
www.ixmo.de/en

EDITION LIGNATUR: the exclusive bathroom furnishing concept for lovers of the extraordinary from KEUCO and Team7. The chrome-plated surfaces of the IXMO fittings add a touch of refinement to the bathroom's ambience.

www.keuco.com



Light mirror

Special features:

The luminous colour can be infinitely adjusted and dimmed from warm white to daylight-like illumination. The integrated mirror heater guarantees fog-free vision in a matter of seconds.

Fittings

Straight lines and clear geometric shapes typify the design of the fittings. Chrome surfaces effectively emphasize the shapes.

Accessories

Exceptional design, special functional features in the details, and high quality – that is how accessories from KEUCO set special accents and create a sensuous atmosphere in the bathroom.

Furniture

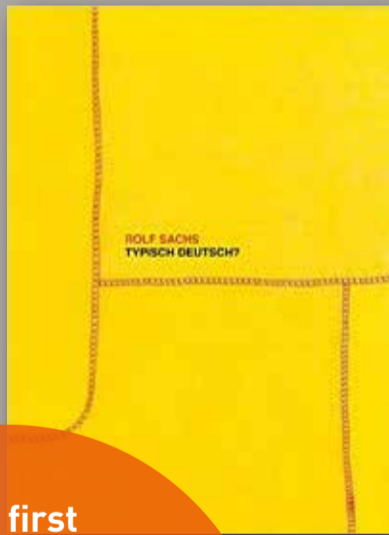
Each piece of EDITION LIGNATUR bathroom furniture is one of a kind and individually produced made of three premium natural woods: Light oak, Venetian oak, which gets its extraordinary appearance from natural embellishments produced by the shipworm and noble walnut.



typically german?

Rolf Sachs (born in Lausanne in 1955) is a Swiss artist, designer and stage designer. Since 1994, Rolf Sachs has been living in London, where he established his rolf sachs fun'ction design studio.

Byron Slater



The first
10 subscribers to the
newsletter will receive the
book "Typically German"
as a free gift.

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This was also the name of the exhibition in which the artist and designer Rolf Sachs dealt with the supposedly characteristic attributes and clichés of German mentality. Accuracy, punctuality, "wanderlust" and industriousness are just a few of the ideas which the artist has approached in a tongue-in-cheek and invariably slightly exaggerated way. With everyday objects arranged in a meaningful order, such as a garden gnome, beer mug, plumb bob and cleaning utensils, Sachs gently makes fun of the German

habits, which are sometimes little more than clichés. Is a passion for garden gnomes, cosiness and beer really typically German? Are the Germans really such meticulous champions of a love of order and spring cleaning who practise the virtues of punctuality and sense of duty like no other nation?

In his exhibition, Sachs has visualised his answers in the form of unusual objects or installations which invite interpretation and move on the borderline between art and design.

IMPRINT

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