

Glutz inside

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Glutz at the 16th International Architecture Exhibition

Golden Lion for
'Svizzera 240: House Tour'
in the Swiss Pavilion.

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Dear business partners,

The world is changing, and so is the way we live. Technological developments are transforming society and our domestic world. There is increasing demand for investment protection, sustainable construction, connected homes and individual living services.

The Glutz portfolio offers solutions that ensure secure and convenient access. They are easy to adapt to specific needs, and this has been particularly evident in one of our customer segments – high-end housing construction. Our collaboration with other leading technology partners in bonacasa's Smart Living Loft underlines the fact that Glutz is one of the leading lights when it comes to the connected home.

Also in this issue: Join us in celebrating our successful contribution to the 16th International Architecture Exhibition in Venice and discover the story behind our new 'Appenzell' lever handle range, developed by Zurich-based architect and designer Stephan Hürlemann.

We wish you every success with your business activities and hope that you enjoy reading our latest issue of 'Inside'.

Kind regards

Alexander Bradfisch, CEO Glutz AG



High demands for high-end living

Glutz brings aesthetic and functional well being to the home.

The population is growing. And that has consequences. According to the Swiss Federal Statistical Office, the resident population of Switzerland has increased by a million over the past 10 years.

This has led to urban sprawl and overcrowding. At the same time, we now expect more of our homes than ever. Since the

1970s, Swiss households have demanded more and more living space. While 34 m² per person was enough in 1980, today we expect about 48 m². One of the reasons behind this increase is the fact that there are more and more single-person households and couples with no children.

But our sense of well being



Glutz ensures consistency in design and colour as well as for the fittings; for example, at the quarter Mattenhof in Zurich.

But our sense of well-being within our own four walls is not just down to the amount of space we have. The fittings and the arrangement of the rooms are important too.

within our four walls is not just due to the amount of space we have. The fittings and arrangement of the rooms are important too. In today's digital age, the era of the smart home, houses and apartments have to offer state-of-the-art comfort and security. And in order for it to run smoothly, the services within the prop-

erty must be reliable too. In addition to high standards, people are also looking for individuality. After all, your home has to meet your personal aesthetic expectations. Today's design-conscious residents want a consistent design idiom that is reflected in every object. Along with assisted living-

properties and administrative premises, high-end homes are one of our three target segments in Switzerland and abroad. At Glutz, innovation meets tradition. Our contemporary access solutions combine highly robust mechanical components with intelligent electronic components. Our products are manufactured to

the highest Swiss quality standards. Alongside impressive functionality, security and ease of use, design is paramount. Glutz demonstrated this at the 16th International Architecture Exhibition in Venice. The project helped showcase Glutz as a perfect example for safety and comfort in residential construction. «



An 'impossible' home

'Svizzera 240: House Tour' project
at the 16th International Architecture Exhibition in Venice.

The Swiss Pavilion at this year's Biennale Architettura in Venice has proved an internet hit. If you have already seen the photos circulating online, you will be aware that the focus was on the doors, walls and other features found in typical Swiss homes.

Colossal doors in the impossible home

Probably the most photographed scene – a huge door with a visitor posing in front of it – underlined the fact that this was no ordinary home: most visitors had to stretch just to turn the door's over-

sized lever handle, which was manufactured by Glutz in Solothurn and weighed about 4 kg. But what's the story behind this 'impossible' home? Not only were the fully functional fittings for this particular door manufactured at the Glutz factory in Solothurn –

Glutz made all the fittings for the prize-winning 'Svizzera 240: House Tour' exhibit in the Swiss Pavilion. The International Architecture Exhibition in Venice is one of the highlights of the calendar for architects around the world. This is where leading interna-



Walking through the different sized rooms, visitors felt like giants or were dwarfed by their surroundings.

They may seem banal, but they took a lot of manual skill and close collaboration between the different professions involved in the project.

tional academics and practitioners meet to exchange ideas about architecture. More than 50 countries presented an exhibit this year – many of them in their own pavilion. The Swiss Pavilion attracted particular attention when the exhibition opened in May. Not

because it was situated near the entrance – it always is – but because the long queues of visitors hinted that behind the somewhat understated entrance something very special was going on. The architectural team, comprising Alessandro Bosshard, Li Tavor, Matthew van der Ploeg and Ani Vihervaara, working in collaboration with the Swiss Arts Council Pro Helvetia, had created an impossible home inside the Pavilion. Although the architects were inspired by images of contemporary inte-

riors on Swiss architects' websites, the apartment they created for the exhibition was anything but 'normal'. In the course of its research, the team had been struck by how similar the interiors depicted in these contemporary homes were. They usually featured white walls with skirting boards, wood or tiled floors and standardised components and fittings. Current architectural practice appeared to be bound by an unwritten standard that subliminally accompanied interior design. The young team

playfully brought these Swiss design features together at the Biennale.

A special experience of space on the House Tour

In Venice, the team of architects created a succession of unfurnished rooms, all of which deviated slightly from the usual scale. The different sections illustrated the Swiss standard in various non-functional sizes, some of which were jarringly close to the original (1:1). The altered dimensions of the doors, »



Federal president Alain Berset congratulated the team on their Golden Lion: 'This is an extraordinary achievement for the young team of architects and underlines the tremendous quality of Swiss architecture.'

» windows and rooms allowed visitors to experience space in a different way and drew their attention to everyday details that are seldom consciously noticed. The exhibit provided a very special kind of 'House Tour', where standard elements had a completely unfamiliar feel. If a visitor felt like a giant walking through the smallest rooms

(scale 1:2), the largest rooms (scale 2:1) tended to leave them feeling dwarfed as they struggled to open the doors. This made a visit to the Pavilion a disorientating experience for young and old, and one that posed questions. The number 240 in the project title was a reference to the standard room height in Switzerland and symbolised the

For the first time in history,
the Swiss Pavilion did
receive the Golden Lion.

standard the team set out to find. The aim was to find this standard for all other interior elements. But which elements, handles, doors and surfaces are seen as 'the standard' in Swiss homes? What do a typical floor, a generic power socket and a normal door handle look like? When it comes to door fittings, Glutz is a familiar name in Swiss homes. A lot of homes here feature the functional and classic 'Oslo' and 'Memphis' door handles. The young team of architects had childhood memories of the subtle lever handles, made in Solothurn. A key factor in the collaboration was the opportunity to source everything from Glutz: not just the eye-catching door handles, but the corresponding door hinges, roses and locks too.

Individually manufactured

What made the fittings for the exhibition so special was the

fact that they were based on the standard and designed specifically to represent the standard, but required highly customised manufacture. Mass production facilities are of no use if a lever handle has dimensions that differ slightly from the norm. The handles were therefore manufactured in our own factory, where manual work and individuality are paramount. Although the implementation of standards may at first sound a dull topic for an international architecture exhibition, the concept is based on an interesting dichotomy. The standard was exemplified at the Biennale in Venice through individual components. This inherent contradiction between standard and individual, generic and concrete, actual and imagined, was deeply rooted in the concept.

As soon as visitors entered the installation, they were confronted with a constant clash



The project team is proud to receive the Golden Lion at the award ceremony. Left to right: Matthew van der Ploeg, Paolo Baratta, Marianne Burki, Rachele Maistrello, Ani Vihervaara, Milena Buchwalder, Alessandro Bosshard, Li Tavor and Sandi Paucic.

of opposites, prompting a whole range of questions. What is involved in building a home? Where are the differences between similar items? What is a standard? When should one deliberately deviate from the standard?

First Golden Lion for Switzerland

The 'Svizzera 240: House

Tour' concept also drew attention to the day-to-day challenges involved in the young architects' profession. The team wanted the exhibit to provoke discussion about home interiors too. And it certainly succeeded: on the Saturday after the opening, the international jury at the Biennale Architettura 2018 announced that 'Svizzera

240: House Tour' had won the Golden Lion for best national contribution. It is the first time that the Swiss Pavilion has been honoured with the prestigious award. What makes the story so special is that the team first had to take part in an open competition, fighting off major names in the field to earn their place in Venice.

Renowned Swiss architects who were directly commissioned to design the Pavilion in previous years could only dream of such an honour.

It was also a big day for the employees of Glutz, whose door handles were showcased to the international architecture world. «

The Glutz factory

Glutz took centre stage at the International Architecture Exhibition in Venice. The unconventionally manufactured fittings for the Swiss Pavilion were not only a challenge to produce but to install too.

The Glutz team worked with commitment and attention to detail. The handles that were selected had to be as exact and as true to the original as possible – the only difference from the real thing was the scale. The two handles chosen by the architects of the Biennale

team, the straight ‘Memphis’ and the curved ‘Oslo’, both offered a functional form plus hallmark material and haptic qualities.

These qualities are rarely discussed but were absolutely relevant to the overall impression. To create a sense of

alienation in the Swiss Pavilion, the project members were keen that a door handle that was twice the normal size and twice as heavy would still function and operate normally. The surface also had to feel like an original Glutz handle. To replicate the sensory prop-

erties of the original, there was only one method the company could use: each individual piece for the Biennale had to be cast in brass.

Glutz manufactured the items using traditional techniques that are still practised today in a small foundry on the company

In conversation: Architects Alessandro Bosshard (31) and Li Tavor (35), two of the creative minds behind the Swiss Pavilion at the Biennale Architettura 2018 in Venice

What prompted you to take part in the open competition to design the Swiss Pavilion for the 16th International Architecture Exhibition?

Pro Helvetia organised an open competition for design of the Swiss Pavilion. For any young unknown Swiss architect, it was a unique opportunity to present their ideas about architecture and their approach to a major international audience. It goes without saying that we would not let an opportunity like that pass us by.

Alessandro Bosshard, Li Tavor, Matthew van der Ploeg and Ani Vihervaara: how did you meet and what's the connection between you?

Alessandro, Li and Matthew knew each other at ETH Zurich. We all work together and teach design under Alex Lehnerer. Matthew and Ani met at the Future Cities Laboratory in Singapore.

What was the idea behind the ‘Svizzera 240: House Tour’ project and how did you come up with it?

The Svizzera 240 project focused on the interior of the contemporary home. White walls, wooden floors, skirting boards, windows and doors are all around us but we barely notice them. We wanted to turn that on its head in our installation. It's not about visitors taking a superficial look at a home – we wanted to create a scenario where the individual components would start to look back. The star of the installation, a giant door handle, became a character in its own right. All the visitors wanted a selfie with it.

How do you know the ‘Glutz’ brand and had you ever worked with Glutz before the Biennale project?

We definitely wanted to be sponsored by business partners that are at home



in the Swiss housing industry. When we began to look at how to scale certain elements such as a ‘Memphis’ door handle, we quickly turned to Glutz. We see Glutz as an icon of Swiss door and window fittings. There's no ignoring Glutz. And that's a good thing.

Did you know before you got in touch that Glutz has its own factory and can offer everything from a single source?

No, we didn't know, but we guessed that it did.

How did you find working with Glutz? Did it live up to your expectations?

Right from start, we received a huge amount of enthusiasm and support for our project at Glutz. We were delighted about that and it played a big part in the success of the whole project. In a difficult situation, when there were still a lot of open questions and solutions to be developed, we were able to count on huge support; right from the start, we could feel the energy and the determination to see the project through



The door handles for the Biennale were individually made in various scales in the Glutz foundry.

together without compromises. The moment when those perfect downscaled and upscaled door and window handles were finally fitted was overwhelming. We were really happy with the collaboration.

What sort of challenges did the project pose?

The difficulty was that it all had to look so simple and standardised, but everything had to be painstakingly handcrafted. Although the levers and roses had to be bigger or smaller, the lock had to retain its original size as the locking mechanism would not have worked otherwise. That made fitting the components complicated. But Renato Caccivio and Thomas Lemp and the whole team did such a professional job that almost everything went very smoothly in the end. There were no problems – only solutions.

How happy were you with the results of the project – would you work with Glutz again?

Any time!

Your project 'Svizzera 240: House Tour' was awarded the Golden Lion for best national contribution at the 16th International Architecture Exhibition. It was the first

time that the prize had gone to the Swiss Pavilion. How much does that mean to you?

It means a huge amount to us. On the one hand, we have received a huge amount of recognition. The whole of Switzerland and a large part of the world's architecture scene know about us now, and of course that could be significant for our future careers. On the other hand, we see the award as a sign that we are not the only ones to find the things we focus on relevant. That, of course, is a very satisfying feeling and makes us proud.

Have things changed for you since the award?

We have received a lot of requests for projects, exhibitions, lectures, talks and so on. Things are definitely happening.

What is your next project?

At the moment, we're working on a planning study that involves converting a tower block into apartments. So we will probably need a few more door and window handles pretty soon.



premises. Five people currently work in the factory, which is situated alongside the large industrial buildings in Solothurn. Here traditional craftsmanship is paramount. This is where one-off pieces, such as replica door handles for listed buildings, are manufactured, so it was a little ironic that the standard fittings for the Biennale had to be produced here. The foundry produces high quality one-off pieces in almost every conceivable form. Although the form of the handles for the Biennale was clear from the outset, the task proved a challenge even for the team here. It was not only a question of manufacturing the parts that can be seen, the inner workings had to be scaled up and down in order to ensure that doors opened and closed smoothly.

One of Glutz's specialities is the ability to supply the relevant inner technology for a diverse range of handles. And combinations are not ruled out: historic pieces can be partnered with contemporary locking technology, for example. In the project for the Biennale, however, the unnatural sizes of the handles posed a unique problem. »

Step by step: the casting process involved a series of manual steps, careful preparation and quality-conscious finishing.



» Some would suggest turning to 3D printing in situations like this – this is a possibility for manufacture of special shapes, but there are some risks when it comes to functionality. For the Biennale, Renato Caccivio advised against 3D printing: ‘Combining plastic and metal is difficult – there’s no leeway. You need maximum precision. Nothing can be too tight or too wide. The material has to remain constant,’ says the foundry technologist and modeller. The transition from the visible parts to the lock was particularly impor-

tant, which thanks to Glutz’s all-round experience was handled perfectly. Since the handles had to retain full functionality, notwithstanding the high number of visitors in Venice, the project team took the task of scaling them very seriously. The traditional casting method was used for the Biennale handles. For Caccivio, production of the cast pieces began with a CNC-machined handle pattern that he used to make moulds in oil-bound silica sand. To make the patterns easy to remove, each one was made in two

All the fittings for the prize-winning “Svizzera 240: House Tour” exhibit in the Swiss Pavilion were manufactured at the Glutz factory in Solothurn.

halves. This meant that each freshly cast piece had a visible seam line. It was vital that this was no longer visible on the finished object. Once the sand had been rammed and the pattern removed, the foundry specialist created the runner. The pre-alloyed brass was melted in the gas-fired furnace. At about 1020°C, Caccivio removed the

crucible of molten metal that he then used to cast the handles. Shortly after casting, the parts were unpacked and sent to the mechanical workshop. A range of grinders were used to remove the cast skin and seam line and pre-sand the surface. The final finishing process to ensure a seamless and regular surface is still performed by hand. To rec-



reate the chrome steel look of the original, the parts were then nickel-plated. As a finishing touch, the company logo was laser-engraved on to the handles, just as it is on the originals. The logo was scaled up or down to maintain the right proportions. In the end, the only handles to be 3D-printed in-house were the scale 1:5 ones, as they were too small to function normally. However, ultimately they were not used for the 'Svizzera 240: House Tour' exhibit.

The Biennale offered Glutz a

unique opportunity to experiment with the scale of standard products. It made the job an interesting challenge, involving several different departments within the company. 'The nice thing about this project was that it combined the ancient art of sand casting with the latest 3D printing technology and traditional mechanical work. It was a great experience watching old and new come together,' says Caccivio proudly. 'The more we saw the quality of the work we were producing, the clearer it became that we should

install our custom-made solutions in Venice ourselves. When all the door handles were installed, we were all absolutely delighted. We tried out the handles again and inspected them all. They had a really high quality look.' They may appear banal from the outside, but they took a lot of manual skill and close collaboration between the different professions involved in the project. After all, those individual parts created in Solothurn and taken to Venice played an important role in the success of the 'impossible'

home. The exhibit spoke to the international public, not just on an intellectual level but in terms of sensory perception too.

Anyone who encountered this surreal interior with its disorienting scales automatically became more aware of the structural details around them. The Glutz factory demonstrated in exemplary style that these details can still be custom-tailored to a specific job. And the Biennale showed us that you can get people talking about door handles. «

Appenzell: a consistent design for all access points

The stylish lever handle range for the whole building.

Zurich-based architect and designer Stephan Hürlemann set himself a task: to design a door handle that did not require a right-angled bend, could be used throughout the entire building and worked in terms of form, function and building norms.

Hürlemann set out in search of

a partner that could address all these requirements and which was in a position to produce the door handles.

The perfect partner was soon found: Glutz loved the idea and was ready to collaborate from the outset. The result was the 'Appenzell' range,

named after Hürlemann's home region. The result is a complete line that guarantees consistent quality, safety and design throughout an entire building. From the full-leaf office door and the metal frame escape door to the standard window and patio door with lift or pull handle: all with the

same elegant and contemporary design.

Thanks to the ingenious geometry of the product, the right-angled band in the handle for the metal frame door is no longer required. And there are no compromises when it comes to safety. The range



In conversation: Stephan Hürlemann, architect and designer of the 'Appenzell' lever handle range

Stephan Hürlemann, what motivated you to work with Glutz and design a lever handle?

While I was working on a major architectural project, I found that no lever handle family covered all applications and could be used on metal frame doors without that unattractive bend. I was sure that I was not the only architect looking for a pared-down design idiom that would suit even technically complex handle applications. This need was the trigger for my design.

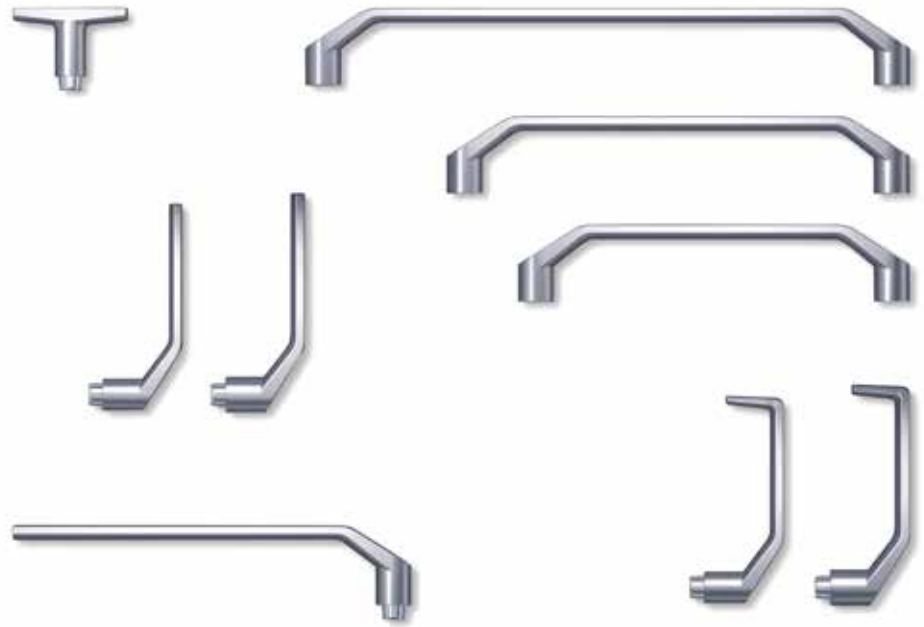
Was it your idea or did Glutz approach you?

Glutz was my absolute first choice for this product. That's why I approached the company when the concept was almost complete. The sharp-ground outer edge of my handle is also a typical hallmark of various Glutz handle families. So I

was sure that 'Appenzell' would tie in well with the portfolio.

How did this hallmark handle shape come about?

The shape is a reaction to a number of external factors. First, I wanted to avoid that unattractive right-angled bend in metal frame lever handles by adding the kink in the handle. This geometry also has ergonomic benefits. The handle sits well in the hand and you automatically take hold of it at the right point. It also had to comply with various standards. I wanted the new handle family to be able to cover all possible applications – from standard door handle to escape door handle, from sliding door and pull handles to turn handles. It was important that each version spoke the same pared-down design idiom. The journey to achieving this was complex.



meets every requirement of a lever handle for emergency situations.

The 'Appenzell' range is suitable for full-leaf or metal frame doors in wood and metal, as well as escape doors and fire doors. The choice of handle sizes and diameters (22 mm or

25 mm) means that larger doors can be fitted with a correspondingly larger model. Whether office complex, ad-

ministrative building or high-end home, the different finishes offer customers the individual touches they want.

With 'Appenzell', there is a choice of polished stainless steel, satin stainless steel, RAL-coated or PVD-coated. «

Photos: Slob Gruning, Stephan Hürlemann

With the escape door handle, for example, it is not only screw-fitted in place but also clicked into place so that the handle cannot be torn off in an emergency situation. This in turn means that the rose has to be removable. To do this, you have to pull it over the handle. Thanks to the handle's slim geometry, the round hole can be manoeuvred around the corner of the handle.

What does a door handle mean to you?

Designing a door handle has always been very high on my professional wish list. It's where my two fields of work – architecture and design – meet. A door or window handle is part of a home's fittings and is the design element that is used numerous times a day. I also like challenges. Designing a door handle is particularly challenging as there are so many restrictive regulations and production-specific requirements. Still, it was my ambition to come up with an aesthetically attractive and independent design.

Why is it called 'Appenzell'? How did the name come about?

Glutz uses the names of towns for its handle families. As all the towns I had a personal connection with were already taken, I realised that

the handle family would have to be called 'Appenzell'. I come from the Appenzell region and despite having lived in Zurich for more than 25 years, I still have very close ties to the place.

What kind of building will the handle be used in?

I would not want to lay down any rules about where it is used. To me, it's more about the design and quality people are looking for. So I hope that 'Appenzell' will be used in high quality architectural projects, such as high-end homes, and will lend weight to a seemingly unimportant detail.

What kind of doors and windows will it be used on?

What makes this handle collection so special is that it provides a consistent and clean design for every application. That means standard doors, escape doors, windows, sliding door handles and turn handles. A special feature of the range is that alongside the hallmark Glutz 22 mm handles, there is also a 25 mm door handle. This is particularly suitable for external doors or larger doors. 'Appenzell' is a good solution for architects looking for a handle family to create a



uniform design idiom throughout the building, and who appreciate pared-down design for metal frame lever handles.

How important is the consistency of this handle for you?

The consistency is key. There are a lot of beautiful handles on the market, but as far as I'm aware, there's never been an elegant universal collection that avoids the right-angled bend in handles for metal frame doors.

How did you find the partnership with Glutz?

Although the handles look very clean and simple now, the journey to achieving this product was a long one. Production of this design was not straightforward. Without the

Glutz developers' years of experience, we would not have been in a position to achieve the design I wanted. The collaboration was very enjoyable and rewarding.

What does the name 'Glutz' mean to you?

For me, Glutz is one of the big Swiss brands in the construction supplies sector. Quality, safety and durability are the most obvious characteristics of the brand and its products. Glutz's design experience was hugely important to me as well.

Are you planning on working with Glutz again?

At the moment, we're busy raising the profile of the 'Appenzell' handle family. Whether it will lead to further projects, I couldn't say yet.

Photo: Martin Grobmaak

Tomorrow's lifestyle today

Visit the **Smart Living Loft** by **bonacasa**, and experience the connected home – with technology by Glutz.

The shower that lets you recover heat, heating that can be controlled from a smartphone app, lights and music that turn on automatically when you walk in the door, a locker for parcel deliveries and the door that is timed to let in the cleaner... All these are a reality today. And you can see them for yourself in bonacasa's Smart Living Loft in Oensingen. All these technologies have been field-tested, are ready for series production and

can be ordered from the individual manufacturers.

In the Smart Living Loft, bonacasa has created a showroom for smart homes. Intelligent connection of the building structure, security, services and house technology creates a living experience with enormous benefits for people of different ages and at different stages of life – an experience that offers more comfort and secu-



rity, saves time and simplifies day-to-day living.

Glutz is a pioneering technology leader in the field of access systems, and our products play a crucial role in the Smart Living Loft: from the smart parcel locker with display for parcel deliveries in your absence, to the safebox intervention solution with emergency medical call release for time-restricted access, and the eAccess fittings and readers in the doors and

cupboards. Together with technology partners ABB, BKW Energie AG, V-Zug, s: stebler, Sanitas Trösch and others, Glutz is using the Smart Living Loft in Oensingen to showcase its expertise.

The Smart Living Loft is not open to the general public, but can be viewed on request or with a personal invitation. If you are interested, you are welcome to contact Glutz to arrange a viewing.

Photo: bonainvest Holding AG zvg



The Smart Living Loft is also fitted with the 'Appenzell' handles!

Looking ahead – 2019 shows

At this winter's show, we will present the latest access developments, including the eAccess web client, MINT locks as well as the 'Appenzell' and 'Comfort' ranges of door and window handles.

COMING UP NEXT:

14 -19.01.2019:

BAU, Munich

Hall B4, Stand 121

www.bau-muenchen.com

Glutz would like to wish you all the very best for the festive season and thank you for the trust and loyalty you have shown our company.

Wishing you every success and the best of health in the new year!

We look forward to continuing our work together.

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