

SCHÜCO

more than a view

SLIDING SYSTEMS FROM SCHÜCO



A woman with curly hair, seen from behind, stands in a room looking out a large window. She is wearing a mustard yellow dress with a dark belt. The window offers a panoramic view of a coastal town and the sea under a clear sky. The text 'more than a view' is overlaid on the right side of the image.

# more than a view

Create a spatial connection between inside and outside. Your view inspires you to move – an impulse which, in turn, triggers your haptic perception. This dynamism releases emotions which go deeper than what you see in that moment – establishing a connection where there was once a division.

# view

- 10 An unfiltered 360° view
- 16 Discovering the magic of a place

- 20 Panorama Design
- 26 At first glance
- 30 A cut above the rest

- 34 Seamless
- 42 Haptics and digitalisation
- 46 Sliding technology
- 48 Smart Building

# touch

# move

- 52 Slow architecture
- 56 Opening types
- 58 Universal design
- 62 Nature up close
- 64 Sustainability
- 66 One step further
- 68 A walk with Andreas Engelhardt
- 72 Portfolio
- 74 Schüco project service



# view

A view gains depth when it penetrates your consciousness, when you judge what you see and make associations.



N 59° 6' 30" E 18° 30' 10"  
Kymmendö, Sweden









# An unfiltered 360° view

Nature becomes the omnipresent background and the discerning guest. Every tone of light affects the atmosphere of the interior, every wayward breeze or muffled raindrop attracts attention.



“It is both a risk and an unbelievable reward to be so close to nature.  
This isn't a cave, it's a panorama. Not retreating. With a great expanse.”

Johnny Andersson, Jordens Arkitekter









Schüco SmartClose slows down the moving vent gently and effectively and slides it into the outer frame. For more security and comfort – completely concealed in the vent.

### Villa Kymmendö

Structurally, the building has a light, floating appearance; detached from the ground, it purposefully does not encroach on the natural environment. At the same time, boundaries are blurred by the glazed façade. Thanks to the glass parts embedded in the floor and ceiling, there are no thresholds which force you to pause – there is only expanse.

PROJECT

Villa Kymmendö

LOCATION

Kymmendö, near Dalarö,  
Sweden

ARCHITECTS

Jordens Arkitekter,  
Stockholm, Sweden

PROJECT MANAGEMENT

Johnny Andersson,  
Karin Löfgren

CONSTRUCTION PHASE

2007–2009

FABRICATOR

Öjebyns Glas & Aluminium,  
Öjebyn, Sweden

SCHÜCO SYSTEM

ASS 50



PHOTOGRAPHER

Åke E:son Lindman,  
Stockholm, Sweden,  
photographed Villa Kymmendö



Discovering the magic of a place

Erson Lindman cannot and will not simply make reproductions. The type of view he has of an architectural building reveals a lot about feelings and imagination, subjectivity and connotations. Lindman simply cannot do it any other way and therefore his photographs are always very special. A touch of magic. You doubt reality. Is it a rendering? Is that mist really there? That light? A mood that appears to be reflected in the architecture?

## The reflection of character and depth through form and space

Using angles, light and shadow, Lindman seeks to highlight the three-dimensionality of his buildings. He sees the architecture and not just the image. "I try to understand and reproduce the principles of a building, the aspects of form and space and the intentions of the architect." Lindman creates a special connection to the building in front of him. He seems to instinctively know how a photograph needs to be composed in order to reflect the character and depth of the architecture. He conveys breathtaking details as well as the history of a place. It is a feeling that resonates in his photographs.

History plays an elementary role for him. Not just the history of the building itself, but photography as a medium. "I am inspired by the curiosity and inquisitiveness of pioneering photographers, the processes of analogue photography, its chemistry and its specific

materiality." This is reflected in the tactile quality of his images. Digitalisation has not diminished his fascination. On the contrary: he values analogue technology for its deliberate slowness, its thoughtfulness and its inherent, specific character. For example, Lindman always tries to compose the image with his camera rather than cropping and scaling it in the studio.

## Nature can be both a canvas and a colour

The surrounding nature is key for him and his images. It is almost always an ally and seldom an opponent; it is both a spectacle and the background. "Nature for me is a positive force which inspires me and enriches my work." Lindman welcomes its influence and remains patient. "I don't mind waiting a while for the right sky and the perfect alignment of the clouds." He also does not alter the scene with artificial lighting and additional spotlights, as he believes that natural lighting is an inherent part of a building and its interior.

His photographs rarely contain people, partly because of the long exposure times, and partly because people age much faster than the spaces he captures. "Architecture is timeless, even

though it is defined by its time period with certain things like the selection of materials and designs." If a person can be seen in his images, then they have a specific role in capturing the moment and reproducing the atmosphere. They remain blurred, however, like a blink of an eye, so that they don't interfere with the timelessness of the photograph.

## From embassy and palace to tree hotel and summer house

Italy, Belgium, Greece, Barcelona, Beijing, New York City. The list of countries and cities Lindman has visited is long. The spectrum of his photographs

of architecture and nature is just as extensive and ranges from ancient ruins to grass formations and new buildings. A magical view of the water in Venice, through the gaps between palazzos, grass which becomes a composition that only nature can produce.

Dealing with uncertainties like the weather plays an important role in the creation of his images. However, the unpredictable is also elementary for his artworks. One of Lindman's passions is creating chemigrams. These experimental works are essentially photographs taken without a camera. They do not show any objects or people, but contours, forms and atmospheres emerge through traces of developer and fixer, transforming the images almost into landscapes.





From the exhibition  
 EXPERIMENT 2017:  
 Venice, Italy, 46.5 x 37.8 cm  
 Naturalis U.T. #3, 49.6 x 39.7 cm



## Experimenting with the unpredictable requires an open mind and quick thinking

Lindman is fascinated by the uncontrolled process of chemigram development and working in the moment – just like the pioneers of photography, who appreciated mistakes and their intrinsic transformative power. Their experiments, which were often accidental, have a defined aesthetic quality which was beneficial for both art and image. Åke E:son Lindman works with the same mindset.

The chemigrams are characterised by a mixture of subtle colours. Warm brown tones meet sand and stone, but also shimmer with a hint of metallic and fir green. The contrast between light and dark is always in the foreground. He

creates an area of tension in the otherwise peaceful images and arouses the curiosity of the viewer. In the dark-room, Lindman tries to trap the unstable nature and capture it in his images. He improvises, follows the constantly changing process and intervenes wherever possible – and desirable. “The development is fascinating because every second makes a difference and the result is never the same. Chemigrams are the perfect counterbalance to my architectural works, for the unpredictability forms a unique contrast to the pursuit of perfection in architectural photography.

## Outside of time and space yet at precisely the right moment

His chemigrams point to a time before or after civilisation. The absence of people and focused details reflects a feeling of detachment. They convey the essence of a view and are characterised by apparent fog, light and shade, which gives them a direct connection to his architectural works.



Chemigram  
Terra Ignota #270,  
57.8 x 49.5 cm

PANORAMA

DESIGN

Schüco Panorama Design ASS 77 PD

# When nothing holds back the view

The vista, that view from inside to outside, should showcase everything down to the last detail. Nothing should disturb or detract from the harmony between nature and architecture.

With Panorama Design sliding units, Schüco creates maximum transparency for an uninterrupted view of nature or the urban environment.

Thanks to concealed outer and vent frames in the wall and ceiling, as well as minimal profile face widths and installation depths, the visual components of the sliding door are reduced to a minimum, without having to sacrifice flexibility in the choice of opening types and surface finishing.

When open, the all-glass corner virtually dissolves into the building. In combination with the pocket door design, in which the open sliding vent disappears into the outer wall, the sliding system vanishes completely into the background, leaving only the pure panorama.

Minimal face width

37<sub>mm</sub>



All-glass corner

Max. vent dimensions  
3200 x 3500  
(width x height)  
ASS 77 PD

Max. vent weight  
500 kg  
ASS 77 PD





## Minimalist design through maximum integration



Installation depth  
in ceiling  
**57-150**  
mm



### Flush-fitted installation in the ceiling

The profiles are installed so that they are concealed within the ceiling to ensure a minimalist appearance and reinforce the flush-fitted architectural concept.

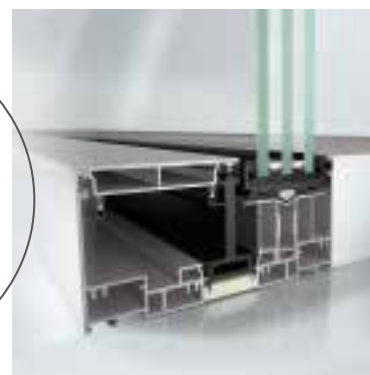
Installation depth  
in wall  
**57-90**  
mm



### Flush-fitted installation in the wall

The frame has been designed such that the majority disappears into the adjacent wall: just 37 mm of the interlock profile are visible.

Installation depth  
in floor  
**57-90**  
mm



### Flush-fitted installation in the floor

Flush-fitted installation in the floor ensures a seamless transition between indoors and outdoors. Level threshold solutions are also available as an option.

For even more convenience while maintaining the attractive appearance

## Vent-height pull grips

The floor-to-ceiling design integrates the pull grip with the profile frame so they appear to be one unit.



## Automated

For added convenience, Schüco sliding systems with a mechatronic design can be controlled easily via a tablet, smartphone or a switch. Even with automated operation, secure opening and closing with increased burglar resistance to RC 2 is guaranteed.



# 1/10 sec.

The amount of time the brain takes to form a first impression of a stranger.



# At first glance

We have never been surrounded by as many faces as we are today. In the age of social media, the brain is constantly being forced to make initial impressions of unfamiliar people. “Understanding how first impressions are formed to faces is a topic of major theoretical and practical interest that has been given added importance through the widespread use of images of faces in social media,” comments researcher Tom Hartley and his colleagues from The University of York in the journal “PNAS”. **Is a person kind, unwelcoming, attractive?** The brain only requires a tenth of a second to form a first impression. The researchers are of the opinion that, in this very short space of time, 65 characteristics are perceived, such as the shape of the mouth, the distance between the eyebrows or the position of the cheek bones. **A lasting impression.** The most astounding thing is that first impressions are mostly correct and this is proven by studies – the first impression of a person's features normally matches what the person would attribute to themselves, and this remains true even when they spend more time with that person. What changes is simply the certainty that their first impression was accurate. This was identified by American researchers Janine Willis and Alexander Todorov from Princeton University. In the brain, the amygdala is responsible for rapid emotional judgements, which explains the intuitive feeling that cannot necessarily be justified rationally. One question always plays a decisive role when forming a first impression: is my opponent trustworthy and kind or aggressive and sly? **Friend or foe?** Italian researcher Tessa Marzi and her team from the University of Florence came to the conclusion that this is the key question. They believe that the brain uses a sort of “toolkit” to help it work out how trustworthy unfamiliar people are. This makes perfect sense when taken from an evolutionary standpoint, as there were times when the difference between friend and foe was also a decision between life and death. The brain also makes a lightning-fast estimation of a person's social status – and then decides whether or not they want to carry on interacting with that person.



N 59° 15' 34" E 5° 19' 37"  
Melstokke, Norway







# A cut above the rest

The narrow plot of land is filled with trees, grass and rocks. Rather than literally break up this impressive landscape, Villa Melstokke was built on a split base overhanging the rocky terrain below. The V-shaped steel construction allows the house to blend in almost effortlessly with its surroundings.



## Villa Melstokke

The base of the building ends directly behind the rocks, so that they remain intact and untouched. Although the view from the living room on the lower floor is from behind the rocks, it is also under the main storey of the house, which projects over the rocks. The slimline, elegant sliding doors on the front offer the perfect experience of nature and landscape in such an extraordinary, exposed location. It is a house which removes the distinction between inside and outside.



"The villa flows around the stones,  
allowing the rocky outcrop that rises  
above the bay and the landscape  
to be maintained."

PROJECT

Private home

LOCATION

Melstokke, Norway

ARCHITECTS

Wilhelmsen Arkitektur,  
Stavanger, Norway

COMPLETION

June 2017

FABRICATOR

Alglass Vindu AS,  
Haugesund, Norway

SCHÜCO SYSTEM

ASS 70 FD

ASS 70.HI

AWS 70.HI

FWS 50.HI



The interior really comes into its own on a stormy day, when you can watch the natural forces at play over the fjord directly from the window, as if you were standing in the middle of it. Sunny days were also taken into consideration: the kitchen leads to two protected terraces, one that faces east to enjoy the morning sun, and one facing west for the evening. The residents can therefore follow the sun all day long.









SEAMLESS

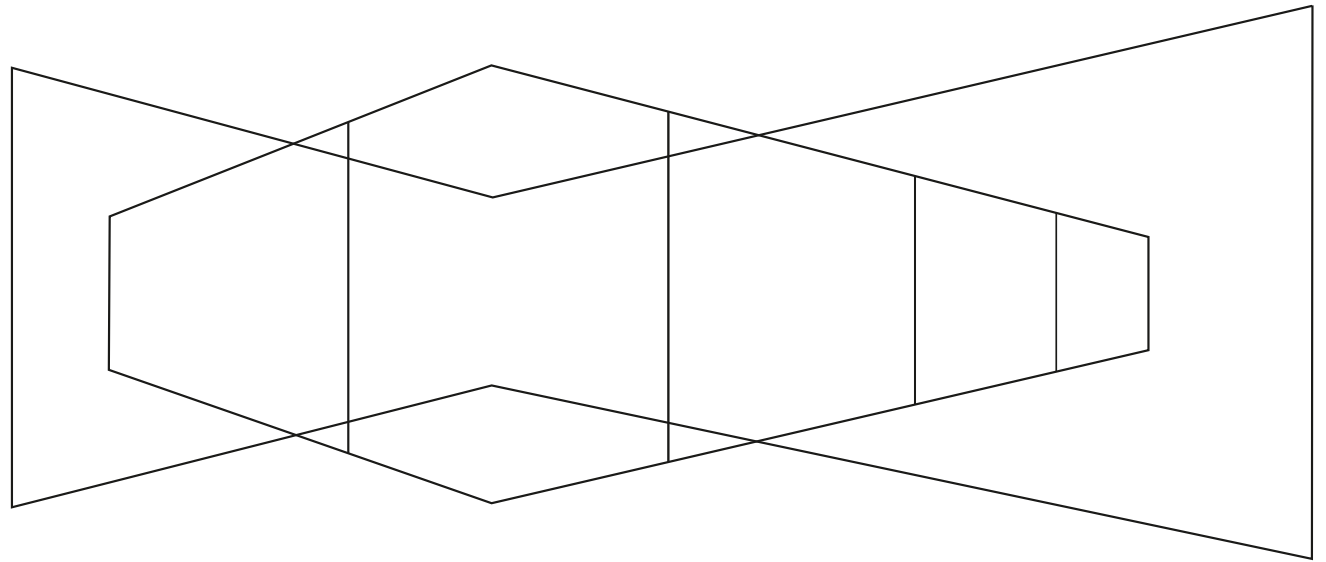
Schüco Seamless: FWS 35 PD | ASS 77 PD

# Slim lines and transparency

Turning an initial sketch of lines and shaded areas into real architecture is the perfect finish.

With SEAMLESS, Schüco offers the perfect integration and combination of various products which have different functions but visually merge together.

Energy efficiency, safety standards and the possibilities offered by automation features make this product line the masterpiece of all façade and sliding systems.

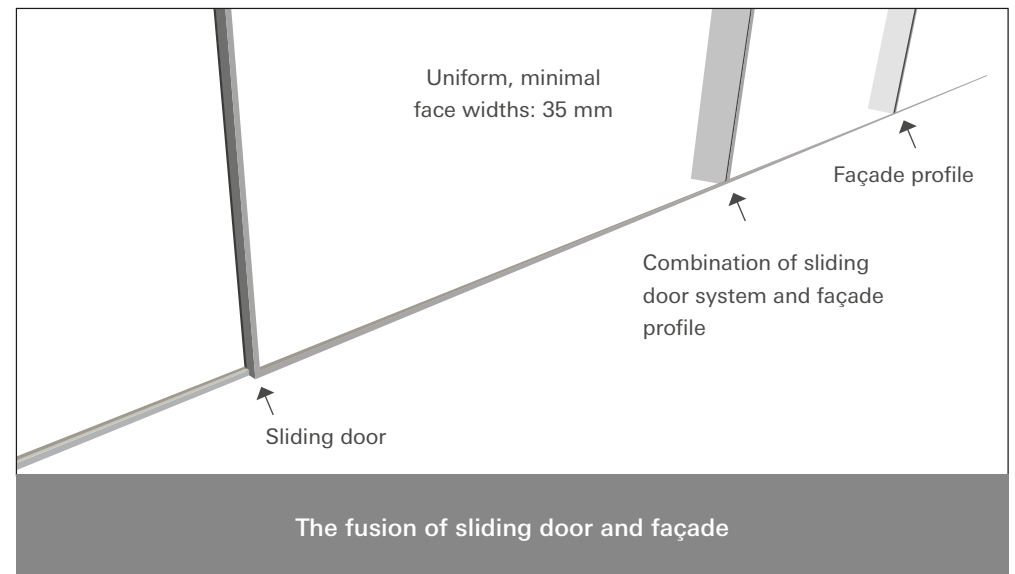
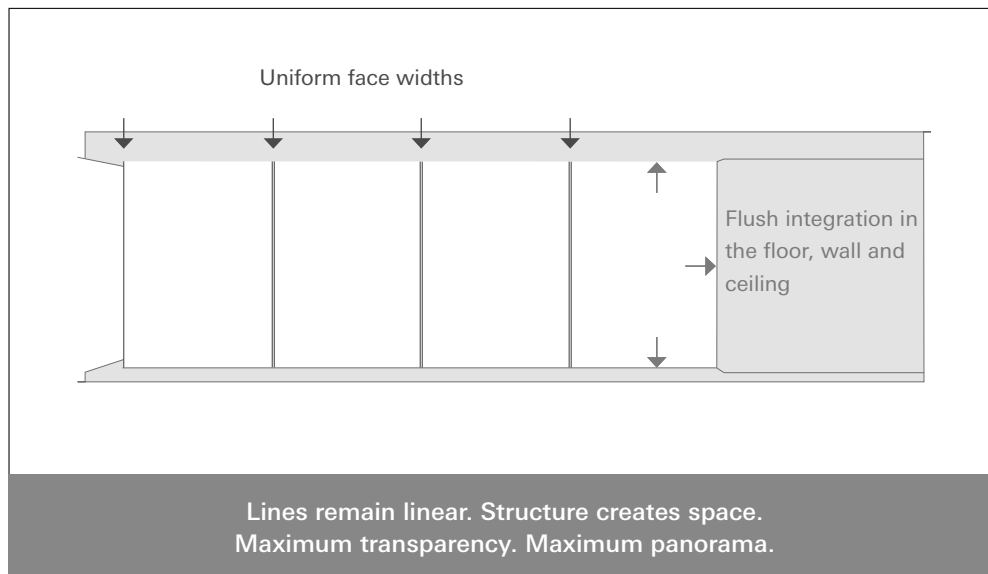


The line takes its strength from the energy of the person who has drawn it.

Henry van de Velde



# Perspectives are created when boundaries vanish

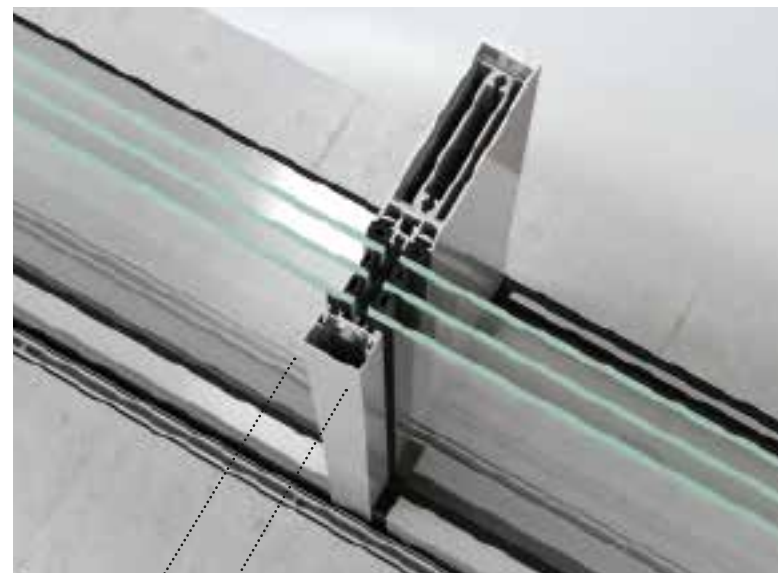


## Façade unit and sliding unit become one

The face width simply remains the same. In SEAMLESS, the mullions of the façade profiles, the profiles of the sliding door system, or a combination of the two are hidden behind just 35 millimetres, so that the design of a sketched sightline becomes a real one, with a linear structure through the construction and opening units.

Minimal  
face width

35 mm (FWS 35 PD)





SEAMLESS





# touch

A grip symbolises force. Or movement.  
Or both. It takes around 30 muscles in the  
forearm and hand to make your fingers move.

INDUSTRIAL DESIGNER

Christian Labonte

Responsible for design communication and strategic projects at Audi, Ingolstadt.



# "Haptics and digitalisation are not opposites"

Surface finishes are becoming more and more smooth, hard-wearing and glossy.  
Do true haptics have any real value any more — especially in automotive design?

The tactile quality of products with their surface finishes, switches, handles and displays amplifies our emotional response. Haptics are a dimension with particular value especially where cars are concerned. Imagine a new car at a motor show. An inquisitive visitor has no other option but to "grasp" the vehicle because they intuitively want to understand their environment through touch. They sit inside and feel everything. As a brand, we want to honour our promise of first-class bodywork design through the quality of the interior as well. This includes all of the materials, surface finishes and the chosen colour palette. Ergonomics also play a role – with haptics contributing to the quality of the operating process. If the driver, for example, sets the temperature using a touchscreen, the user receives visual feedback on the display. There is also a vibration at their fingertips as haptic feedback. This added value which makes my life easier through details that make me feel secure in my environment increases the emotional connection to the car.





Top: Interior of the Audi S7.  
Left: Interior of the Audi e-tron.

## Digitalisation versus material things:

### How do you strike a balance in your profession?

Digitalisation can simplify and make our lives easier in many areas because it allows access to knowledge and, in turn, decisions. At the same time, I am aware of a trend towards people seeking analogue experiences and sensual moments in the face of digital omnipresence. Artisan products are once again in demand, particularly when they have a powerful story behind them and you can learn where the material used was grown or made and who harvested or cultivated it and how. Unique products that are carbon-neutral are the most sought-after. A specific example is the user interface. Most of our competitors arrange the screen as an expressive stand-alone unit. In contrast to this, we have deliberately integrated it into the interior so that it is similar to the familiar control panel. The touchscreen is now situated where decorative surfaces previously adorned the interior space. You could say that we are pursuing a gentle revolution.

## Will the good old stand-alone types continue to exist?

### Or will everything become more homogenous and interchangeable?

They'll still be around, definitely. Design is highly valued and its value is continuing to increase. E-mobility has made the entry barrier to technology much lower than ever before. Many new competitors have appeared within a very short space of time. This is because one does not need 100 years of experience in automotive engineering to be competitive. Design provides the necessary differentiation among the competition – including within a company's own product portfolio – in order to offer the customer unexpected added value. In short, it is about creating consistency and logical consequence in the brand-specific storyline.

Which parameters do you use to develop a language of design to give Audi an identity?

We focus on the design features that have been setting the Audi brand apart for decades. As an all-wheel drive brand we highlight, for example, the quattro drive by using wheel arch trims with a powerful look, thereby making “Vorsprung durch Technik” visible. The radiator grill is also an important characteristic feature of our brand and allows for differentiation between the A, Q and R families. In addition to the combustion engine industry, we also set ourselves apart with design features for our e-tron models – our electric cars.

The desire for panoramic and unrestricted views is having an increasing impact on architectural design. How does this manifest itself in automotive design?

If you look at the show cars from recent years, they always represent a little of the future of the brand. Concepts characterised by transparency represent a positive feel for the future, which can also be seen in the series-produced cars. This is created in particular by sunroofs, which convey the impression of openness and lightness. Yet there is nothing stopping the panorama glazing being converted to translucent or completely opaque in future. The car would then become a place of retreat.

The haptics of which object from your environment / from nature impress you the most?

Natural and unaltered materials fascinate me. As a trained cabinet maker and industrial designer, I have a particularly strong affinity for timber. Many years ago, I found a large and unusually shaped piece of driftwood while I was walking by the Mediterranean Sea. It came from a conifer and had spent many months in the water. The shape this created is unique. It inspires the imagination and you can find strange faces and animals in the grain of the wood. In principle, this cannot be manufactured industrially – and that is a good thing. What is important is that these objects have a story within them to which I can develop an emotional connection.



Above: Audi AI:ME showcar, Shanghai 2019

Right: Well-being through space and clarity in the interior. Open pore walnut conveys a feeling of being close to nature. This is reinforced by the interior vegetation, which also objectively improves the air quality.



What role does the transition between inside and outside play  
in your home life or even at work?  
How important is it for you to have a sensory link to nature?



Nature gives me inner balance. I spent the first decades of my life living in an urban environment – I grew up in the Rhineland near Düsseldorf, studied in the Ruhr region and lived in Ingolstadt near the city centre. However, two years ago we moved to the countryside. Nature is a much bigger part of family life there and everything is experienced much more intensely: the seasons, the sun, the snow, the wind, temperatures etc. In contrast, urban spaces are important for inspiration and social interaction.




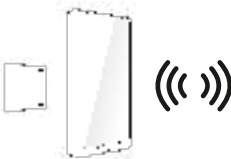
Another example is my workplace at Audi. About one-and-a-half years ago, we moved with the entire Design team of 400 people to a new Design Center. The building was designed by gmp (Gerkan, Marg und Partner) Architekten with high requirements in terms of building technology and security. To be able to design models in the best possible way, we need large model halls which also ensure confidentiality is maintained. As a result, a completely reflectively glazed building was created with maximum transparency that ensures the highest security standards. From the inside, there is a feeling of total openness and integration into the surroundings. The setting sun sometimes makes us pause for a moment, fascinated, watching the horizon. This naturally pays dividends in terms of our feeling of wellbeing.

Where is your favourite place to look at the views?

At the house in the countryside that I mentioned before. On a clear day, I can see the Zugspitze from my garden and from the south-facing rooms I can see right past Munich to the Chiemgau Alps. For me, those are very special moments.

# When all you need is a grip ...

... or a word. We work with technologies which put functions into operation – either effortlessly or through mere voice command. This – in combination with maximum transparency, slimline profile geometries, maximum comfort and security – is what guides us.

Operation	Manual	Mechatronic
Lift-and-slide systems	<p>Handle</p> 	<p>Operating switch, smartphone or voice command</p> 
Panorama design	<p>Vent-height pull grip</p> 	<p>Switch, smartphone or voice command</p> 

## Manual operation

A selection of handle options completes the overall sliding door system, ranging from the standard handle with flush pull grip to the fully integrated pull grip for a clean final appearance. The optional addition of the profile cylinder enables improved security and ensures the door can be locked from the inside and outside. Features such as SmartStop for gentle but effective braking and SmartClose to subsequently pull the moving leaf into the outer frame provide maximum comfort and security.

## Mechatronic operation

Schüco TipTronic is the first generation of concealed mechatronic fittings to combine energy management, security, building automation and design. It is fully integrated and can even be used on large-scale sliding and lift-and-slide doors. The operating options are diverse, from operating switches on the leaf or wall to the Schüco app and connection to the building automation system. Further control components also allow voice commands to be used. Integrated software protection, concealed sensor strips and the optional use of security sensors fully secure the overall door system.





## RC 2

The right security technology with a high resistance class (RC) offers protection from burglars. Schüco aluminium and plastic sliding systems can be designed with various opening options in resistance class RC 2, which is recommended by the police. The overall construction, consisting of frame, fittings and glazing, has been tested and certified for burglar resistance in accordance with DIN EN 1627. Thanks to modern fittings solutions the security components are not visible from the outside, while operation remains comfortable, even with just one hand.

# SLIDING TECHNOLOGY

# Smart Building

## Building automation solutions from Schüco

Smart building and smart home technology is in high demand in luxury homes and villas. In commercial and residential construction, it is no longer possible to achieve a premium level without intelligent building technology. Schüco develops smart façades which form part of the complete vertical building envelope including sliding doors – for all climates, with functional flexibility and a unique aesthetic.

**Security:** Communication between the smart façade and networked sensors meets the increasing demands for digital building security technology.

**Energy:** Thanks to the overarching networking, the intelligent façade helps to drastically reduce the energy consumption of buildings.

**Comfort:** Schüco Building Skin Control provides maximum operating comfort and flexibility for all vent sizes and weights, whether via simple operating switches, smartphone app, voice commands or completely autonomously by means of automation functions.



## Schüco Building Skin Control

Schüco Building Skin Control (BSC) offers defined interfaces for maximum variety. It can be connected to open building management systems such as KNX or BACnet as well as external smart home systems such as Amazon Alexa.



## Controlling the sliding system with Amazon Alexa

The innovative technology opens up entirely new levels of application freedom. With Schüco BSC, Schüco windows and sliding systems can be operated easily by means of voice command without having to use a smartphone or button. For example: "Alexa, ventilate the living room."





# SMART BUILDING







# move

One step can change everything.  
Your perspective, state, consciousness.  
The step across the threshold opens up  
new spaces and unforeseeable possibilities.

GERMANIST AND SOCIOLOGIST

Christiane Varga



Christiane Varga has a degree in German Studies and Sociology from the Ludwig Maximilian University of Munich and is passionate about architecture and the sociology of space. Christiane was born in Ulm but, after her studies, she moved to Austria where she initially worked as the Editor-in-Chief of Living Culture, a Graz-based cultural magazine, before joining the team at the Zukunftsinstitut (Institute for the Future) in Vienna in 2012. Her work focuses on looking holistically at the dynamic interaction between home, life and work.

[www.zukunftsinstitut.de](http://www.zukunftsinstitut.de)

# slow architecture

Construction is increasingly being shaped by architecture that is emerging gradually and growing organically. Slow architecture brings about successful alternative concepts to conventional buildings and is based on strong characteristics of sustainability.

The term “slow architecture” grew out of the slow food movement in the mid-1980s. In addition to using natural materials such as wood or natural stone, integrating buildings into their respective environment also plays a decisive role in the basic idea of “generic architecture”. Here it is important to see locations for what they are: a unique combination of nature, architecture and culture. As such, perception is shaped by the location and the surroundings themselves, the architecture that celebrates or blights a given place, and the rituals that take place there.

All three aspects together create or allow experiences. This underlines that the primary focus in future will be to tackle the themes of roots, authenticity, idiosyncrasies, diversity and finally locality in both the spatial planning and design of buildings. If you combine this with a globally networked perspective, then the result is specific, local, sensual experiential spaces. When the idiosyncrasies of a region are tangibly personified through its buildings, public awareness is as good as guaranteed. In technical parlance, this focus is also described as sensory branding of buildings, cities or regions. Slow architecture achieves this very successfully.

Can slow architecture prevail as a concept?

We talk to Christiane Varga



Deceleration, attentiveness, a return to our roots... Since when have these metaphysical trends played a role in architecture and what is the situation today?

As in many other areas, there has been a trend now in architecture for several years to pay more attention to our use of materials and to challenge existing concepts. This is embedded in a growing interest in health, through which we are more keenly aware of materials and production processes for textiles or of ingredients in food, for example. Regionality plays an increasingly important role and a greater appreciation of space and the surroundings is visible in the architecture. Existing materials or construction methods are used more frequently in order to integrate new architecture into its respective environment, such that the specific, regional character, authenticity and also diversity is made tangible. Driven by visionary and innovative thinkers, slow architecture is already cropping up in certain places, but the mainstream focus remains primarily fixed on efficiency and cost.





“Change is a process which is allowed to also have a playful aspect and which carries on gradually, step by step. It's about excitement, not indoctrination — this is how long-term change happens.”

The predominant message seems to be “as much as possible for as little as possible”. How does that fit in with slow architecture?

Here there is yawning gap. As a society, we are emerging from a period of mass consumption that has now reached a peak following economic growth and in the course of globalisation. Buying cheap T-shirts galore, then simply throwing them away instead of washing them, that is the height of consumerism. However, this apparent paradox with slow architecture is important because every trend has a countertrend. This is precisely why local sourcing is coming back into focus, with local carpenters and architects being employed. This also has a democratising effect, since healthy order books and strong demand can make local services cheaper and in turn allows clients with small budgets to choose more than just a mass-produced article. Ultimately, however, it boils down to how we respond to simple questions: How do I want to live? What do I want my surroundings to be like? What can be made with certain materials that I want to use? What significance does the local area have for me?

With the current shortage of skilled workers, though, “slow architecture” takes on a completely different meaning...

Unfortunately, we can't get away from that. Here it is clear just how important a holistic view is. After all, sustainability, training, craft and many other things are closely interlinked. It's not enough to focus on just one thing. In order to combat the shortage of skilled workers over the long term, we need to reconsider the types of training on offer and motivate young people. If nothing changes, then slow architecture will remain an isolated topic and there will continue to be just a handful of clients, companies and architects with knowledge of organic architecture.





What needs to happen for slow architecture to gain enough traction?  
Does it need to be promoted in a dogmatic way or are small initiatives  
enough?

Looking at it as a whole, topics such as sustainability need to step out of the “eco corner” shadows. A certain element of glamour should not be a contradiction – sustainability can indeed look great and be trendy, we can see that in pioneers such as Bjarke Ingels. The problem is that the property industry is booming and there is no fundamental need for change. The motivation to make projects more complex and time-consuming is therefore low. It is all the more important to establish examples which inspire and motivate imitators, so that the pressure from customers grows. Over the long term, a countertrend will develop – as a countermovement to our digital world too. People will be attracted by the possibility of resetting boundaries for the endlessness of the digital space and the appropriation of professional and private lives. The home will become a hub which welcomes me with natural materials, organic shapes and tactile objects. This is evident, for example, in the development of the bathroom, which is undergoing a transformation from functional wet room into wellness space.

It's important that slow architecture is fired up in an undogmatic way that is free from repression. The aim is not just to build mud huts single-handedly, but to create an awareness for organic structures and support architects who are grappling in this area. Individual actions can have a huge impact without the need to abandon basic concepts. Change is a process which is allowed to also have a playful aspect and which carries on gradually, step by step. It's about excitement, not indoctrination – this is how long-term change happens. It doesn't happen overnight, but this ultimately is what slow architecture is all about.

## Opening types

# Sliding or folding

In order to decide which type of sliding door works best in a building in terms of both function and appearance, some basic questions need to be answered. Is there enough space for glass units to slide in front of one another?

Is it possible to insert it in the wall? Is the clear passage sufficient to allow maximum transparency? Which material would work best? The function and materials of Schüco sliding doors and their benefits speak for themselves.

Opening types: Sliding / lift-and-slide / folding sliding

Materials: Aluminium / PVC-U / steel

## SLIDING

- Heavy glass weights
- Large vent dimensions
- Panorama Design
- Automated via TipTronic



## LIFT-AND-SLIDE

- High level of wind resistance and watertightness
- Low operating forces
- Automated via TipTronic
- Optional zero level threshold



## FOLDING SLIDING

- Maximum opening width – no fixed glazed lights
- Individual units can fold together completely into narrow stacks
- Vertical subdivision as a design solution
- Flexible use as a convertible façade and quick entry option



Universal design

# Step outside effortlessly

Universal design means creating an environment which is as accessible, convenient and practical as possible for everyone, regardless of ages, size or ability. Buildings and products should be equipped so that they can meet the current and potential future needs of all users and are as easy to operate as possible. The boundaries between comfort, security and benefits are fluid. Seamless transitions are convenient, free from tripping hazards and essential for wheelchair users. From smart comfort through to DIN-compliant products, Schüco offers the perfect solution for every area, regardless of whether it is with freely adjustable operating forces or zero level thresholds. Schüco also offers threshold solutions which meet the requirements of barrier-free construction in accordance with DIN 18040.







# UNIVERSAL DESIGN

N 56° 5' 16" E 12° 27' 31"  
Hornbæk, Denmark







# Nature up close

And with every movement, the sea. Built using selected materials and with maximum transparency, the summer house was oriented in a way that would not disrupt its link to the water. There are no thresholds, no height differences – and no compromises.





When form and function are in perfect harmony in terms of sustainability too, the architecture is creating real added value.

PROJECT  
Summer house

LOCATION  
Hornbæk, Denmark,

ARCHITECTS  
Birgitte Bruun, Raw Architects,  
Holte, Denmark

SCHÜCO SYSTEM  
ASS 77 PD.SI



Maximum view to the outside due to profiles that are concealed in the building structure and minimal face widths in the interlock section.

#### Summer house Hornbæk

The materials used were chosen to suit the coastal climate conditions: cedarwood was used extensively which can withstand the sea salt and does not need to be oiled or stained. The interior design is minimalist. This means that nothing detracts from the proximity to the water, and the focus is always on the view and the connection to the outside.

# Our step towards a bright future

Good architecture means being ready for the future today – ecologically, economically and socially. It is no longer enough to simply produce building components in a sustainable way. Sustainable action comprises many things: the sustainable extraction of raw materials and the use of recycled material, as well as strict criteria for production, installation, use, and then dismantling including recycling.

## **The Cradle to Cradle philosophy**

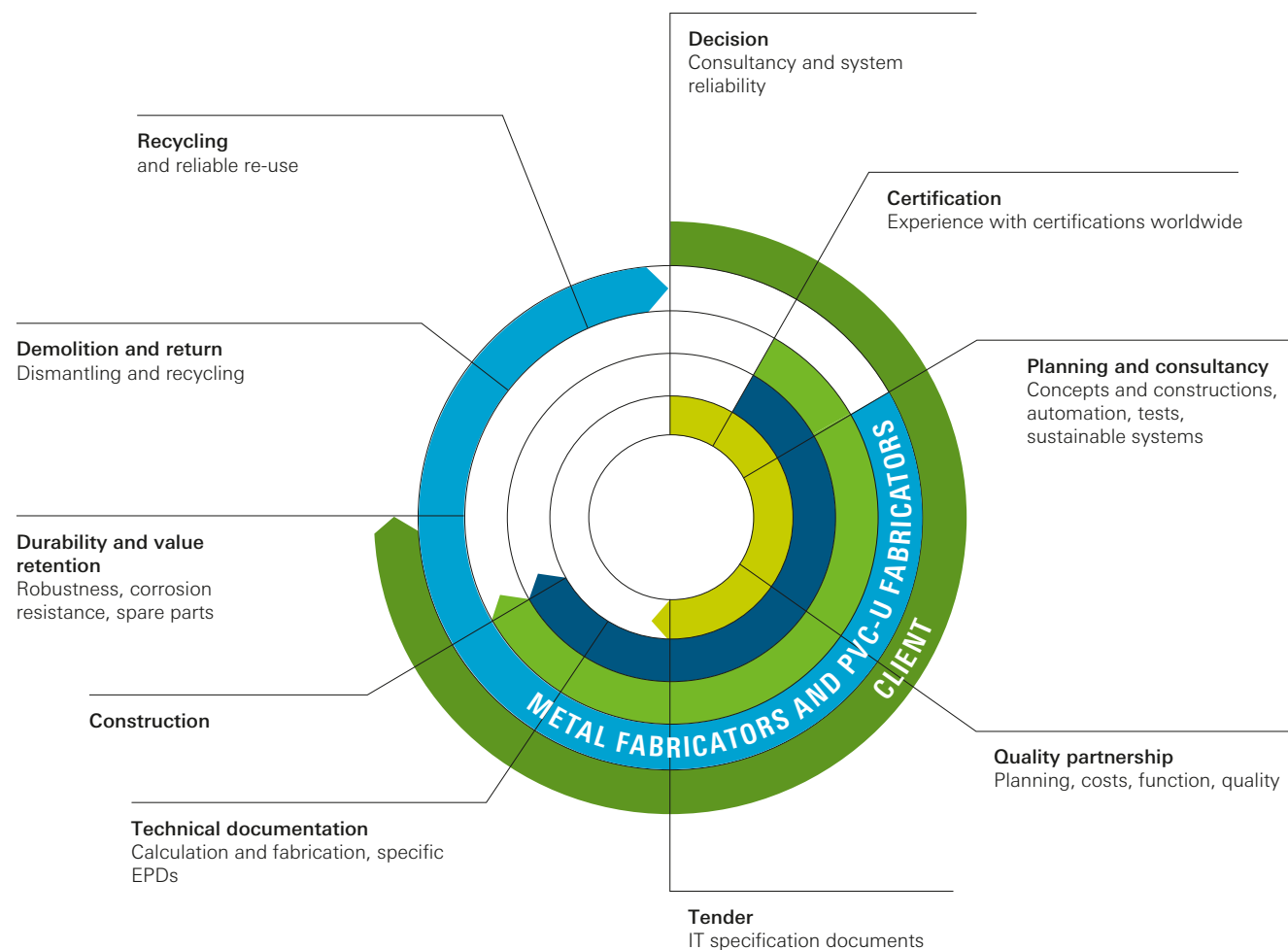
When it comes to implementing the C2C principle in the construction sector, Schüco leads the way with 43 systems already certified with silver status and four more with bronze. All C2C-certified systems from Schüco are available as standard at no additional charge and already meet the standards of tomorrow. This also means that C2C-inspired properties retain their value better than conventional buildings.



### The 360° sustainability approach

Schüco offers window and façade systems for economical and future-proof buildings that conserve resources, along with all the necessary technical documentation and certification.

The demand is for working and living spaces that meet the needs of users and promote health, while minimising the consumption of energy and preserving resources. This concerns the entire lifecycle of a product; from the production and usage phase through to recycling.



ONE STEP



FURTHER...

In a word

# A walk with Andreas Engelhardt



"Nobody here is satisfied with something average when it's possible to make it better."

Andreas Engelhardt is Managing Partner of Schüco International KG.

What drives you, in both your career and private life? Who or what gives you strength?

Being open to new things and not being satisfied with something average. The people who accompany me are the ones who give me the necessary strength. It doesn't matter if they're family, friends, colleagues or employees. I am spurred on by their encouragement of me to tackle something, carry on or awaken my ambition. This level of togetherness comes from a place of trust and the enjoyment of creating something new and useful.

What makes the company you lead unique?

It is the leading position which Schüco has held for many years in many sectors. It is a fundamental part of the DNA of this company. Nobody here is satisfied with something average when it's possible to make it better. Operating on this level permanently is not always easy and requires a lot of energy from everyone involved. But that is what makes this well-established family-run company so special: remembering our roots and keeping an eye on innovations.

What precisely are the roots of Schüco in this regard, and what are the wings?

Traditionally, we stand by our values, which are best described as dependability and having mutual respect for one another. Added to this are self-sufficiency and economic stability, which both play a huge role for us. For me, our roots are the many thousands of people who have worked so hard over the years to make Schüco what it is today. And our wings? Now, this may sound trite, but it is no less true: I would say Arminia Bielefeld here. Standing by our second division squad through the good times and the bad is what inspires me and so many of us. (Laughs)

What does good architecture mean for you?

For me, good architecture is above all something that engages my senses. Something that makes me happy when I look at and use it. I find custom designs and structures that are oriented to the individual the most appealing. They have a certain holistic nature and depth. Good architecture also comes from visionary thinking.

Your entire range caters for high-quality architecture. What role does sustainability play here?

Quality and reliability have always been part of our basic values. This has never changed thus far and will never change. Now, I know what you're thinking, everyone says that! But for Schüco, reliability and precision are both fundamental principles and something we choose to do. We ensure the highest level of quality for the long term across the entire value chain – from the design to the operation of a building. For us, sustainability is not a trend – it's an attitude. We need to be transparent and show how we can establish sustainable procurement and sustainable processes.

How much do you enjoy haptic experiences?

My grandmother always said, "Nobody will buy something they cannot touch and feel." Now, times may have changed thanks to digitalisation, but she was right in principle. People need to be able to feel and grasp the actual functions of high-quality systems in sophisticated architecture. The appearance, touch, sound and entire potential of an object and product is what makes it unique and special.

Where are you looking when you say "that's the perfect view"?

The perfect view for me is the view of the North Sea – with its vast expanse which seems to go on for ever. And, when I am able to enjoy this view from a building just like I am from outside, without visual restrictions or distractions, and when the slimline profiles bear the Schüco logo, it's even more perfect.

Thank you very much for talking to us.

"People need to be able to feel  
and grasp the actual functions of  
high-quality systems in sophistica-  
ted architecture."







MORE THAN A VIEW

Cohesive concepts for the vertical exterior

# The building envelope as a complete entity

No matter how many different components it consists of, a building is to be considered as a whole. It acts as a monument in its (urban) surroundings, either blending in or standing out. The building envelope is defined by its shape, height, projections and recesses, and represents the cubature of the building.

Its identity and design are shaped by elements such as alternation between glass and solid outer walls, windows as grid points and vertical and horizontal lines. Uniformity or variety in the use of materials has just as much of an effect as different dimensions and colour schemes.

Products, tools and services from Schüco support the entire design spectrum for modern building envelopes. This makes it possible to implement even complex technical requirements – regardless of whether they are system-based or individual special constructions – always from a single source.



Window systems  
and fittings

Door systems  
and fittings

Façade systems

Sliding systems

Security systems,  
fire & smoke protection

Building automation

Building-integrated  
photovoltaics (BIPV)

### All units in the vertical building envelope

Schüco provides all of the essential units for a building envelope: mullion/transom constructions, sliding door systems and the seamless integration of both; windows, ribbon windows integrated into façade systems and doors; surface finishing and coating in all RAL colours; connection to all building automation systems, outstanding energy values and very easy to use support for all matters relating to architect consultations, BIM and much more.

### Material, surface finish, colour

Schüco products fulfil the most varied design requirements. Schüco only uses sustainable, high quality materials such as aluminium, PVC-U and steel, which can be adapted to any colour and surface finish concept by means of coating technologies and processes. Be it pre-treatment, coating or finishing with liquid paint, anodising or powder coating, the range of processes available at Schüco is very impressive – just like the wide range of colours. Schüco also offers digital simulations of what profiles and façades would look like in the Schüco FarbApp.

### Awards

Schüco regularly receives awards for its outstanding design solutions.



Sun shading systems

Textile façade solutions

Ventilation systems

Individual project special constructions

Conservatories and balconies

Machinery and software

PORTFOLIO

Schüco solutions

# We stand by you

Being by your side is our priority. So that you can achieve more. In addition to a wide range of services, we offer customer-oriented assistance and in-depth consultations, as well as over 65 years of experience.

## My Workplace

Schüco provides registered architects with comprehensive supplementary material such as CAD data, technical documentation and specification texts in the "My Workplace" password-protected area. Here, you can easily save your personal favourites to the favourites list. Furthermore, you can access configurators and apps so that you can also retrieve important documents and reference projects at any time when you are out of the office. Your personal contact is always only a click away.

## Website

Schüco supports architects with a wide variety of information both online and offline. On the special webpages tailored to architects on the Schüco website, you will find reference projects, product information and a condensed overview of our digital products and services. You can of course also download traditional brochures.

## Personal consultation

Schüco offers architects and developers comprehensive advisory support from specification through to construction. Together, targeted solutions are developed. In the process, Schüco draws on decades of experience with wide-ranging projects from around the world as well as constant dialogue with internationally renowned offices. Particular value is placed on close cooperation and the best possible support. Please contact us.

[www.schueco.com/scandinavianview](http://www.schueco.com/scandinavianview)



## BIM planning modules

Schüco supports BIM (Building Information Modelling) users with digital planning and construction using BIM planning modules, which ensure fast, efficient work. The BIM data with its modular structure contains 3D geometries as well as series properties. All data is available at any time and can be integrated in a project with just a few clicks. The system interfaces and the underlying data management are continuously developed and adapted. Simple digital handling is possible thanks to real-time synchronisation via the Schüco Cloud. Freely defined project-specific parameters can be added.

## Virtual showroom

In the Schüco Virtual Showroom, Schüco products and system solutions can be experienced digitally in a unique way. Instead of conventional spaces where the size and number of exhibits to be shown is usually limited, the Schüco Virtual Showroom opens up a new dimension of presentation. Visualisation of any number of products in interactive, virtual installation scenarios impressively demonstrates the advantages and benefits of Schüco systems. You can also import your own 3D building models. However, the classic Schüco showrooms are of course still available for you to visit throughout your country.

## Schüco partners near you

Find the right Schüco partner for the residential sector near you quickly and easily. You will find the list of partners on your country specific website.

# Imprint

## **More than a view**

Schüco sliding systems

## **Publisher**

Schüco International KG

## **Marketing**

Dr Georg Spranger, Michaela Hesse,  
Mariska Dahlke

## **Concept, design and text**

gambit marketing & communication  
GmbH, Dortmund

## **Printing**

Drake Media GmbH, Bad Oeynhausen

# Picture credits

Page 4/5, left: unsplash.com/@marina\_mv88, centre: ©istock/baona, right: ©istock/gradyreese,  
Page 6/7: ©istock/Tsuji, pages 16–19: Åke E:son Lindman, Stockholm, Schweden, page 26: ©istock/boggy22,  
Page 40/41: ©istock/baona, page 42 oben: Christian Labonte, pages 42–45: © AUDI AG,  
Page 50/51: ©istock/gradyreese, page 52: Christiane Varga, page 53: unsplash.com/@casparrubin,  
Page 54: unsplash.com/@nachellenocom, page 55: unsplash.com/@aridley88, page 62: ©istock/matzaball  
All other images: Schüco International KG

Schüco International KG  
Karolinenstraße 1–15  
33609 Bielefeld, Germany  
Tel. +49 521 783-0  
Fax: +49 521 783-451  
www.schueco.com





