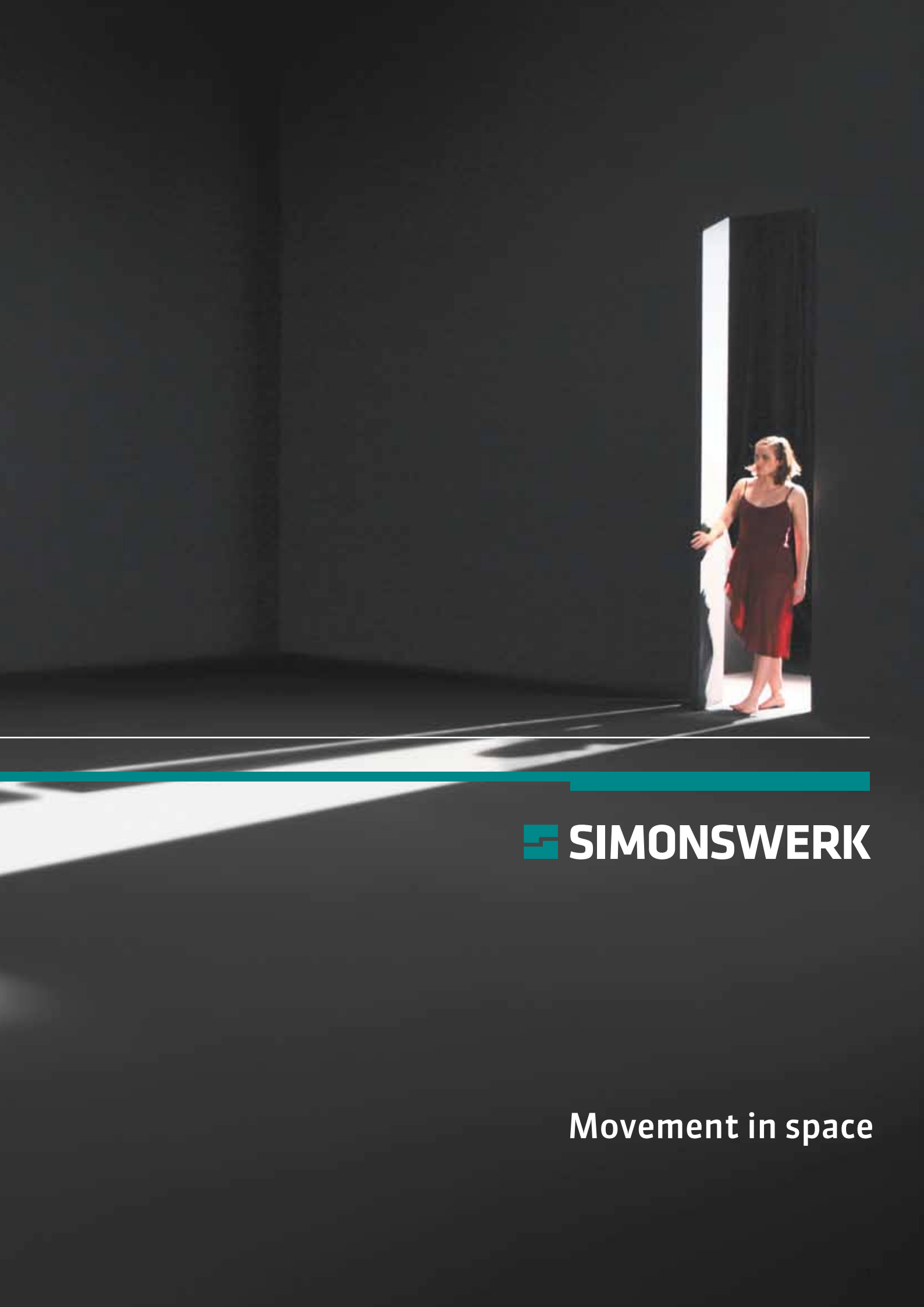


SIMONSWERK

Movement in space

SIMONSWERK

Movement in space

Hinge systems in architecture

With “Movements in space”, SIMONSWERK has created a new awareness of door hinges, the staging of entrances and passages, and consequently the inseparable connection between architecture and people’s movements in buildings. Movement is a crucial parameter in planning and design – regardless of the dimensions. In this publication from SIMONSWERK, the movements resulting from door hinges are brought into focus, and from this point the many facets of people moving in buildings. The mechanism of hinge systems and door hinges, which enables doors to open and close, leads to the creative consideration of what this movement inside interiors can do. The way doors open and close, their mobility, functionality and appearance set the stage for such movements in space and give hinges a vital significance in the architectural context.

Positioning
Dimensions
Variations

The chapter about POSITIONS reveals how history comes to life, dancing script becomes interior design script and the contrasting elements of static architecture and fleeting movements of dancing form a symbiosis by means of architectural design combined with choreography.

Examples of SIMONSWERK in impressive buildings of any conceivable dimensions can be found in the chapter about DIMENSIONS. Small as a door hinge may be in itself, it has an enormous effect with the focus on detail and the overall concept in view.

In VARIATIONS, the SIMONSWERK range of door hinges and hinge systems is presented in terms of both functionality and aesthetic design. Let the application examples and their technical and optical perfection inspire you.

Positioning

Taking up a position – within the structure of an interior, in relation to a given person, in a defined context. These very conceptions are addressed by the contributions in this chapter. Through the performance of music and dancing in the New Museum in Berlin, the positions of a dancer in space, the awareness of space as such and a person moving in it are illustrated. With the interior design script by Lucy Hillebrand, the dancing notations by Rudolph von Laban and the choreography created by Merce Cunningham, a close link is created with architectural work.

Holding – supporting – floating

BUILDINGS BRING HISTORY TO LIFE – THE CHOREOGRAPHER SASHA WALTZ WITH "DIALOGUES 09" IN THE NEW MUSEUM

by Michaela Schlagenwerth

Following a twelve-year restoration period, the New Museum was reopened in March 2009 on the Museum Island in Berlin. Prior to the exhibits, first came a dancing installation by Sasha Waltz in the still empty building.

70 dancers, musicians and singers guide the visitors through the choreographic exhibition "Dialogues 09", through 24 halls, 4 floors and the monumental staircase. With its dancing exploration, the choreographer really opens up the rooms. She plays with the endlessly long corridors and suites, with visual axes, with the history of the house.

"The New Museum was a ruin," says Sasha Waltz. "The way the architect David Chipperfield has worked on it, the way this historic building now appears with its signs of use and fractures, and simultaneously in its beauty, is an enormous achievement. The history is there, the destruction remains visible, you can't forget it. But although all contrasts are expressed in detail, the whole concept presents itself as a harmonious unity."

The dancers and musicians had worked in the interior together with the restorers. The restorers treated this body of the New Museum with injections like surgeons, injecting substances under the mortar to keep it in place. The former virtually listened into the walls, felt their substance, the contrast presented by the human body against the stone and its history.

This led to the creation of a production reflecting the architecture with dancing and music, making it tangible to the senses. Not only as an abstract interior, but also as an interior with a long history (as a museum). From the pattern on the floor under the northern dome, the room which now houses the bust of Queen Nefertiti, Sasha Waltz has developed a duet. From the ledges, projections and niches, where the exhibits now stand once again, she makes her dancers spring up from time to time as if they are coming directly out of the wall.

Architecture per se is a non-dynamic, static affair. Architecture is experienced primarily by moving through the interiors. No photography of architecture can fully capture this experience, but dancing can. In the New Museum, Sasha Waltz has found a unique way to demonstrate this. The dancers who cling to ledges, freeze into statues and step out of the walls like friezes coming to life simultaneously communicate with the lines and also with the history and the ambience of the rooms. In this installation, even the faded colours on the walls sometimes seem to become part of the dance.

The rooms of the New Museum are conquered through dancing, possessed and then relinquished once more.

From Dance Notation to Spatial Movement Analysis

LUCY HILLEBRAND'S VIEWS ON MOVEMENT IN SPACE

by Edeltraud Haselsteiner

”Besides my many other interests, movement, rhythm, dancing and music were already ways for me to understand the world around me very early in life. I had to bring everything down to my own level of understanding first in terms of movement sequences. This then translated into abstract forms – notes and drawings, so to speak, a kind of dance notation of my own.” (Lucy Hillebrand 1990)

From childhood, the architect Lucy Hillebrand had felt a strong attraction to the art of dancing. Then an encounter with the expressionist paintings of Alexej von Jawlensky gave her the decisive impulse to turn from the “fleeting transience of the dance” to practical forms of expression in architecture and interior design. The dance notation is transformed into a “spatial movement analysis”. As she puts it, the latter is “not a closed system, but an initiative primarily derived from the practice of cooperation, undergoing perpetual further development especially as an instrument of perfected humanitarian planning”.

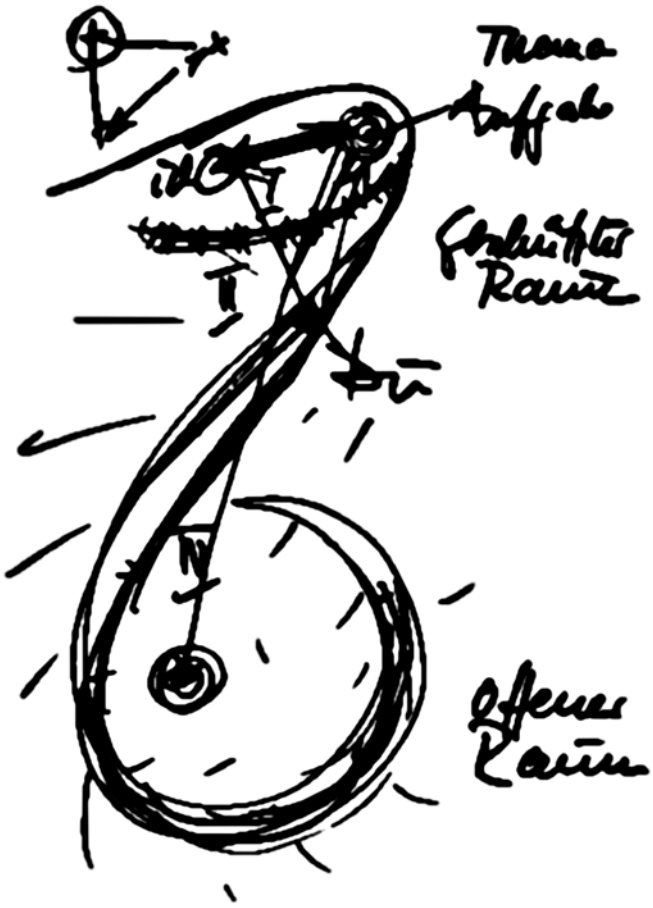
Lucy Hillebrand’s way of working was characterised by the idea that forms and interiors have a decisive influence on the way people live together. She approached the interiors by carefully analysing movements and space, and she put her findings on paper in the form of “sketches in spatial analysis”. In her view, we face something like a new beginning every time we set out to capture reality, which is why she regards maintaining a clearly defined, uniform position as a very one-dimensional approach. She rather favours “following a narrow path along a ridge with precipices on either side” and writes: “Consequently, finding the right form requires an approximation to a position under continuous review – beyond the

Lucy Hillebrand

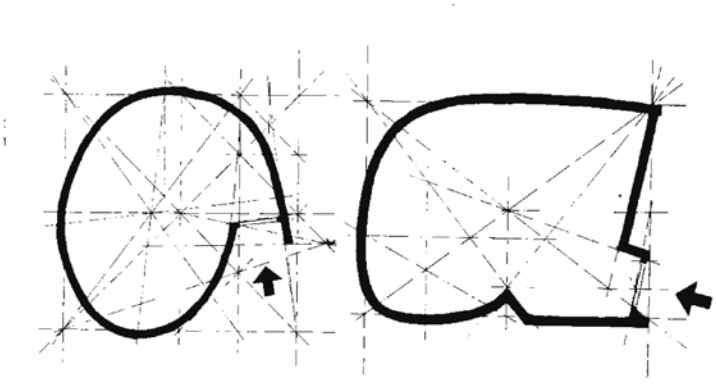
Space writing sketches

usual range of what is popular with its short-lived significance to the principal or property owner, who has every right to demand of us something more far-sighted than what is presented in architectural fashion magazines: namely a suitable housing for his or her specific lifestyle and possibilities of life – according to the particular task at hand and in the context of the individual's ecological and social environment." (Lucy Hillebrand 1990)

At the same time, the spatial analysis functions as a medium for Hillebrand to illustrate, present and explain her interior design ideas in a kind of graphic shorthand. Every building plan starts with a spatial analysis incorporating the human being as a constant in the design. It shows how people walk through the rooms, respond to them or appropriate them as users. In search of interiors which are alive and animated, the infrastructure elements in building designs become figures dancing inside the rooms, movement through space. The actual building incorporates the spatial analysis and subsequently cancels it. Considered from that angle, every architect has his or her own spatial analysis. It is the handwriting, the trace which architects leave behind in buildings.

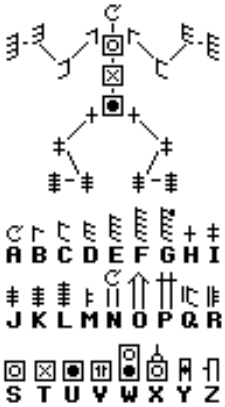


"Open polarity" – studies to define protected and open spaces

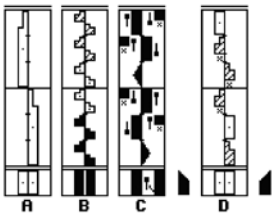


"Nest"

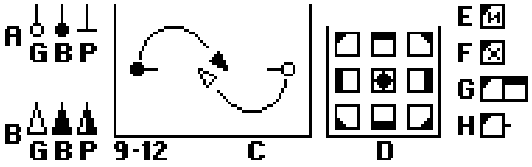
Movement notations as study for a cultural centre



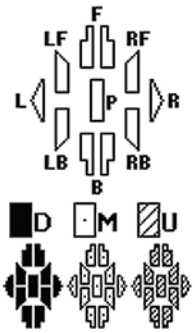
Body parts



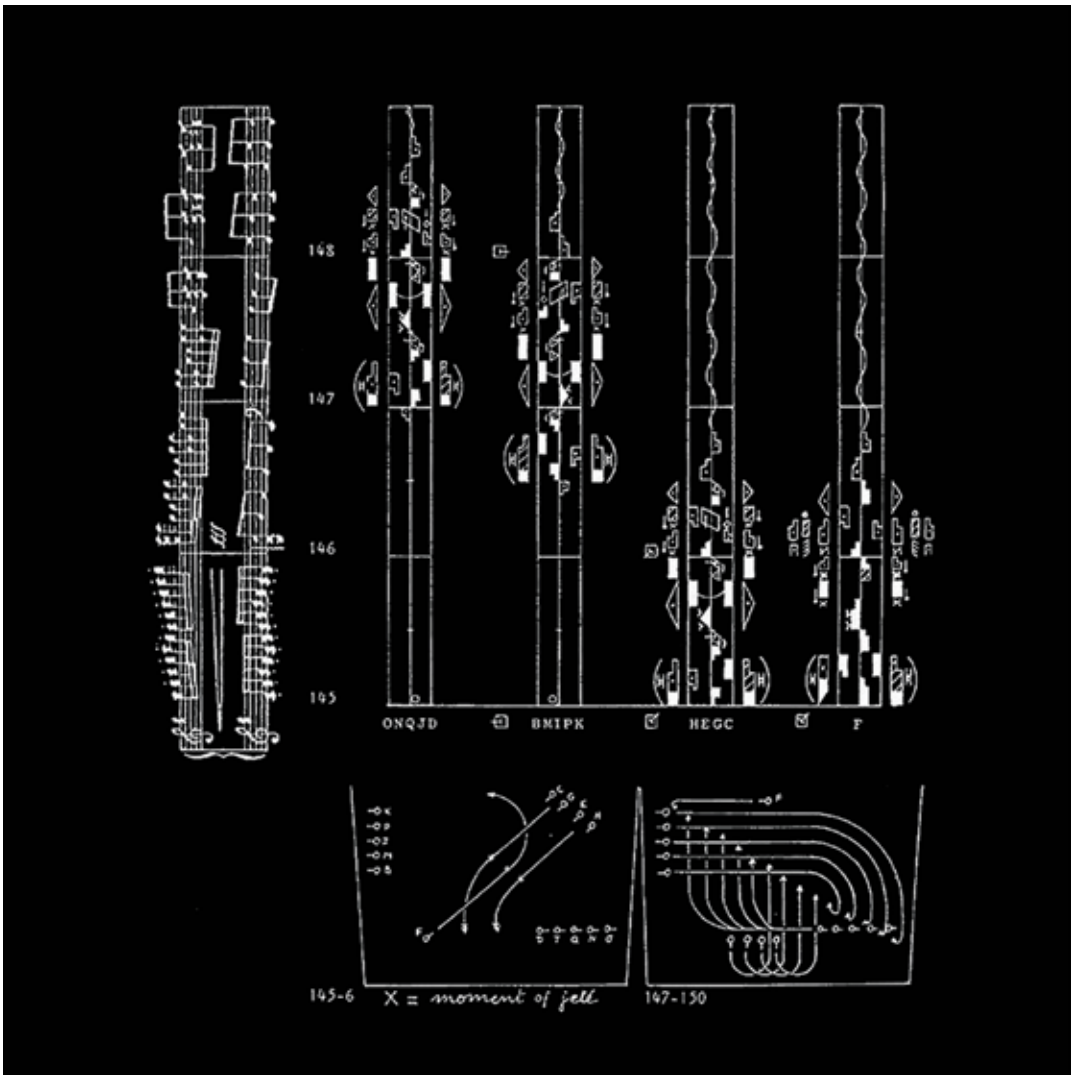
Steps

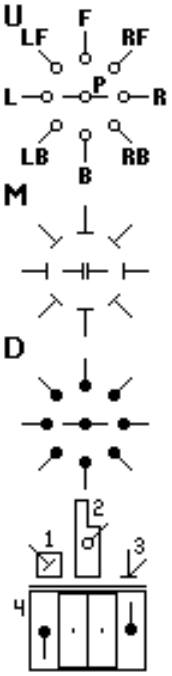


Floor plans

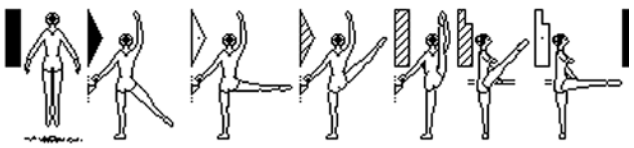


Direction signs

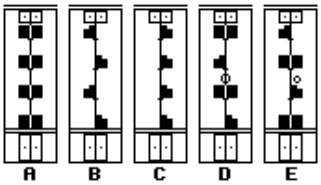




Position signs



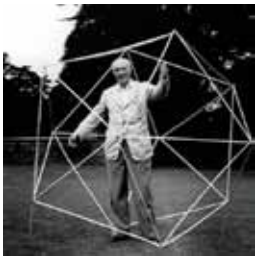
Leg gestures



Jumps

A dancing body displaces space

THE LABAN MOVEMENT ANALYSIS



Rudolf von Laban

In the 1920s, Rudolf von Laban opened a dancing studio in Zurich to teach character dance. And he invented an ingenious dance notation.

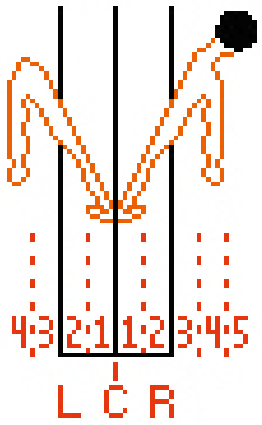
Perhaps Rudolf von Laban had such a deep understanding of space because he was originally a painter. He became an enthusiastic fan of the character dance, which emerged in the 1920s and swept away the rigid repertoire of pirouettes in classic ballet with verve or even ecstasy. But the picture-frame stage with its strict rules still dominated the theatre, above all by its mandatory focus on the centre of the stage. But the dance reformer Laban wanted his students to dance through the entire space. To achieve this, he compared the space on stage with a multifaceted crystal. The dancers were to follow the lines and facets of an imaginary crystal. He also viewed space not as a vacuum, but as filled with something, and the dancers were to develop a feeling for this. Their bodies displace space. One of his students, who later became world-famous under the name of Mary Wigman, described dancing in enthusiastic words as a "union of the body with space". Her lover, the painter Emil Nolde, had sent her to Zurich to study under his friend Laban.

The dance is a fleeting art form, which is why choreographers have repeatedly tried to invent a dance notation in order to lay down sequences of movement in writing so as to be able to dance through them once more. The development of a dance notation which not only covered the classic repertoire of movements but also incorporated space: this is Laban's great achievement.

His "Kinetography", which dates back to 1928, is a highly complex script, which was further elaborated by his associate Fritz Klingenbeck. At first glance, it recalls a musical score turned upside down. But instead of horizontal staves, five vertical lines meet the eye, which are not to be read from left to right, but from bottom to top. Movements, time and space are recorded on them with symbols for head, arms and legs. From them, a choreographer can read all the essentials: movements, transference of weight, jumps and turns as well as arm and leg gestures.

Today, Laban's dance notation is still globally recognized as the "most logical and pictographic shorthand of dance notation and one of the most significant contributions towards saving the dance from its ephemeral existence"*.

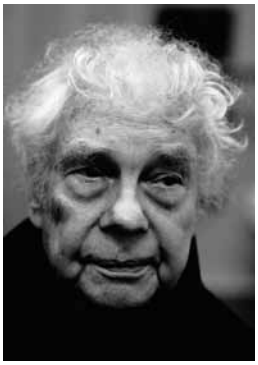
* Walter Sorell: Cultural history of the dance. Zurich 1995, p. 361



The staff
L = left side
C = centre line
R = right side
1 = support column
2 = leg gesture column
3 = torso column
4 = arm column
5 = head column

Dancers and shadows

NOTATIONS OF MOVEMENT BY MERCE CUNNINGHAM



Merce Cunningham
1919-2009
American dancer and choreographer

The easiest task is probably to find out what the choreographer Merce Cunningham did not intend with his art. He was not interested in staging a plot or an emotion, he was not attracted by the synchronous, simultaneous movements of two dancers, and he certainly detested the consonance of movements with music.

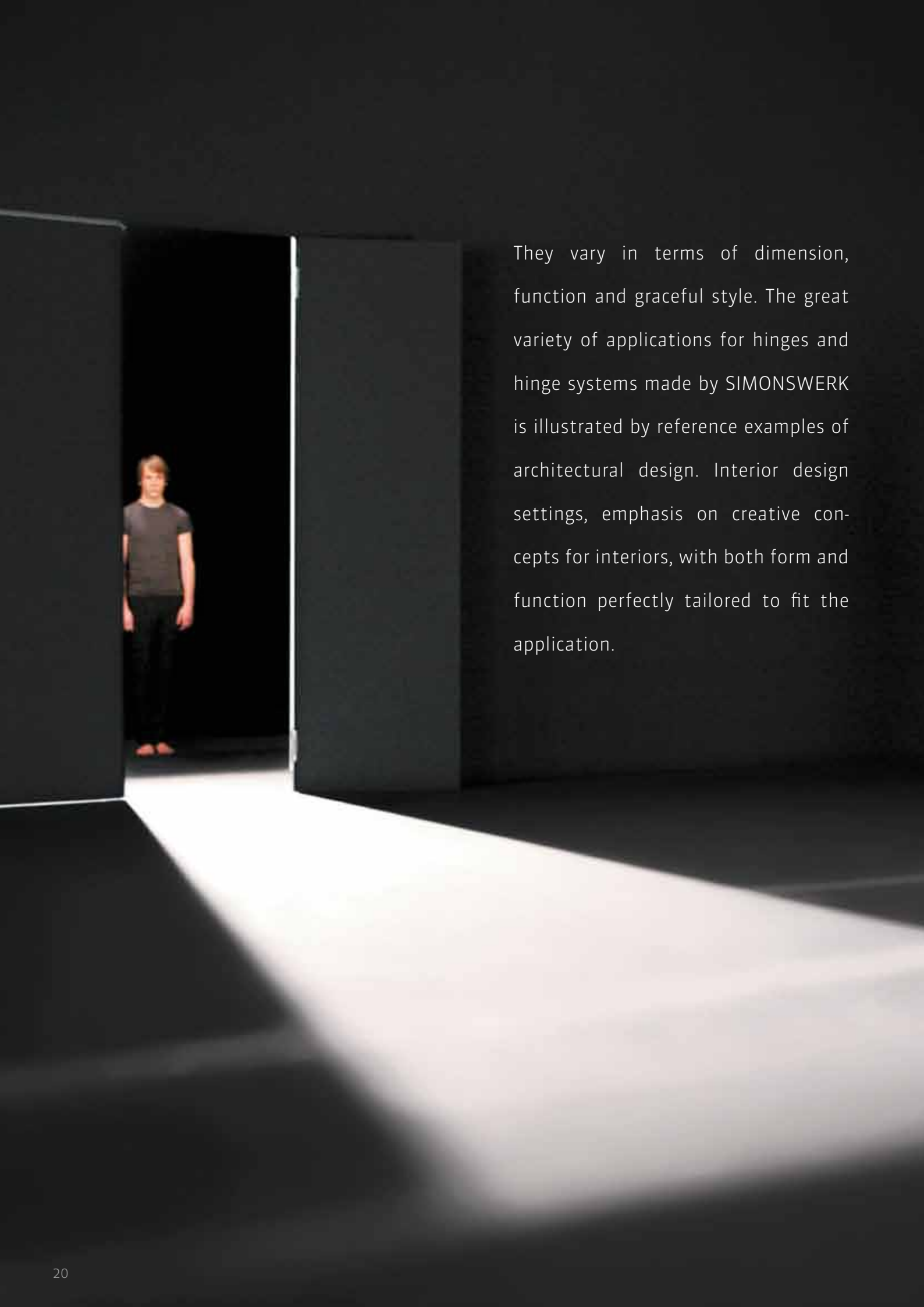
Similar to an abstract painter who wishes to immerse himself in a pure world of form and colour, rather than painting a forest glade, Merce Cunningham wanted to immerse himself in the primeval universe of the dance. His productions and their titles make it abundantly clear that he had not the slightest intention of telling a story. In the piece "Torso" from 1976, he wanted to find out jointly with the dancers how the legs and the upper part of the torso could move independently of each other. In his choreography "How to Pass, Kick, Fall and Run" (1965), he investigated how a sequence of movements without a ball could look. He was always searching for something new, for patterns of movement which had not been attempted before.

The digital revolution proved a stroke of good luck for Cunningham, since it opened up new perspectives to him once more. With the help of a specially developed software, he succeeded in developing a three-dimensional notation system: motion capture. Under this system, heat sensors are attached to the dancer's body, whose signals can then be recorded digitally. These virtual points, linked to each other by mathematically calculated lines, show a precise record of the dancer's flow of movement in the end. In the dancing piece BIPED (1999), Cunningham also used motion capture for artistic purposes. He replaced the mathematically precise lines of the notation with hand-drawn lines, sketched with a light touch. Projected on a black wall, these gigantic graffiti floated behind the dancers as larger than life-sized animations. He called this relationship of suspense between picture and stage "Hand-Drawn Spaces". Here, the "genuine" dancers and their charismatic, visual shadows compete for the spectator's attention.

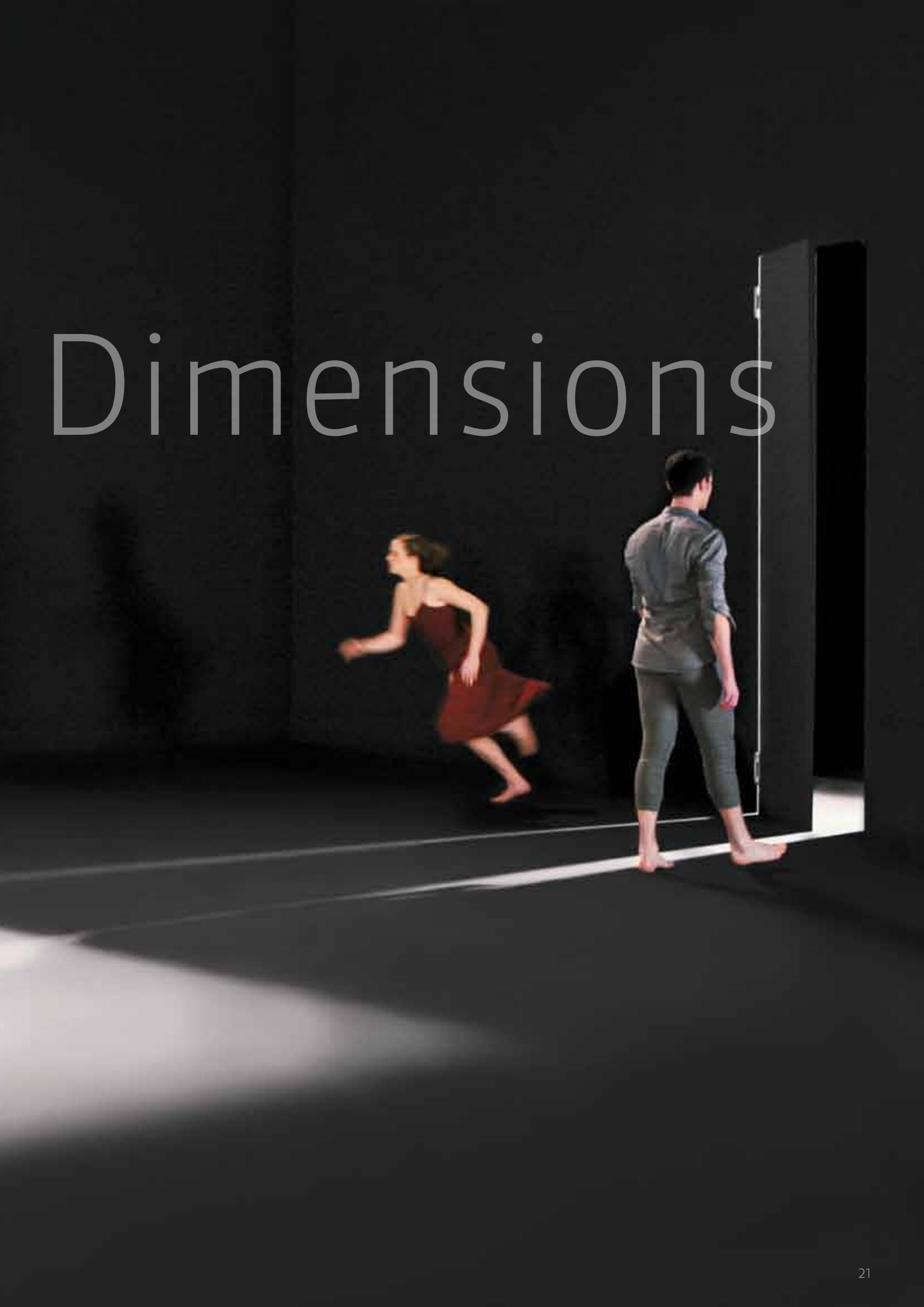
„Dancing is Movement in Time and Space"

Cunningham once asserted. And space had been transformed from a perspective picture-frame stage to a scenic open-stage area expanding in width rather than depth. For him, the dancing stage had no hierarchal centre, but instead innumerable fixed points in space, all of equal value. Similar to Laban earlier on, he did not see space as a vacuum either, but, in figurative terms, as something filled with a liquid which is set in motion by the dancers. And he also saw the dance itself as something comparable to water: like water, it eludes logical explanation. It is simply there and explains itself by itself.

"If a dancer dances – which is not the same as having theories about dancing or wishing to dance or trying to dance or remembering in his body someone else's dance – but if the dancer dances, everything is there. Our ecstasy in dance comes from the possible gift of freedom, the exhilarating moment that this exposing of the bare energy can give us. What is meant is not license, but freedom." Merce Cunningham (1952)



They vary in terms of dimension, function and graceful style. The great variety of applications for hinges and hinge systems made by SIMONSWERK is illustrated by reference examples of architectural design. Interior design settings, emphasis on creative concepts for interiors, with both form and function perfectly tailored to fit the application.


Dimensions


DER SPIEGEL

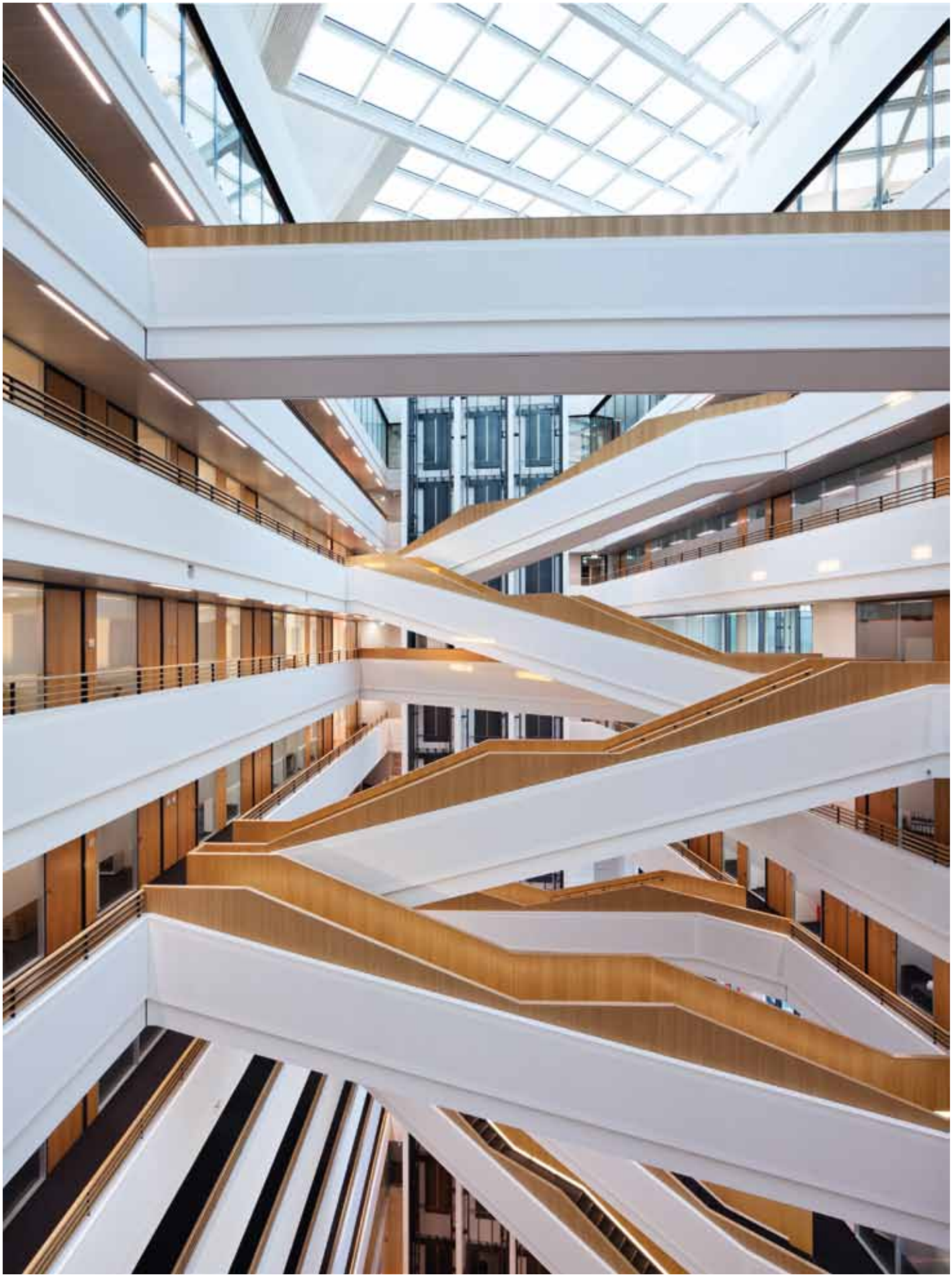
A new venue for spontaneous communication

SPIEGEL BUILDING IN ERICUSSPITZE

The “corridor chat” in publishing houses, often regarded as a valuable supplement to research, has become a design feature in Hamburg. In the construction of the Spiegel building in Ericusspitze, Henning Larsen Architects has made a special point of providing facilities to encourage spontaneous communication.

This is why, behind a rather stern, tightly gridded facade, a spacious atrium presents itself, taking up the entire height of the building and spanned by stairs and bridges – a metaphor for networking and transparency. In this way, the architects substantiate their claim of “creating points of contact, places where people meet and communicate” as being one of their architecture’s main concerns.

After more than 40 years, the complete Spiegel media group with more than 1,000 employees has now been given a new home in the 13-storey high-rise building at Ericusspitze 1. The building, a luminous landmark of HafenCity especially at night, stands on a two-storey, storm-tide-resistant foundation block clad with a facing of red bricks to match the historic Speicherstadt buildings. The interior with its grey carpeting and white walls fits in with the neutral design of the glass facades. In combination with wooden elements, it creates an impression of almost graphic design. Colourful accents become all the more conspicuous. The most prominent of these apart from the staircases are the canteen and the snack bar, which were modelled on the legendary Panton canteen in bright orange from the 1960s, which stood in the old Spiegel building. A few selected old pieces were reused and now offer visitors a new, yet familiar ambience. The modern canteen, created by the Ippolito Fleitz design studio based in Stuttgart, uses aluminium elements to set a futuristic contrast.



The rooms are modern and communicative, their design is elegant and inviting, the doors are massive and durable:
VARIANT® gives doors the perfect finishing touch in terms of form and function!

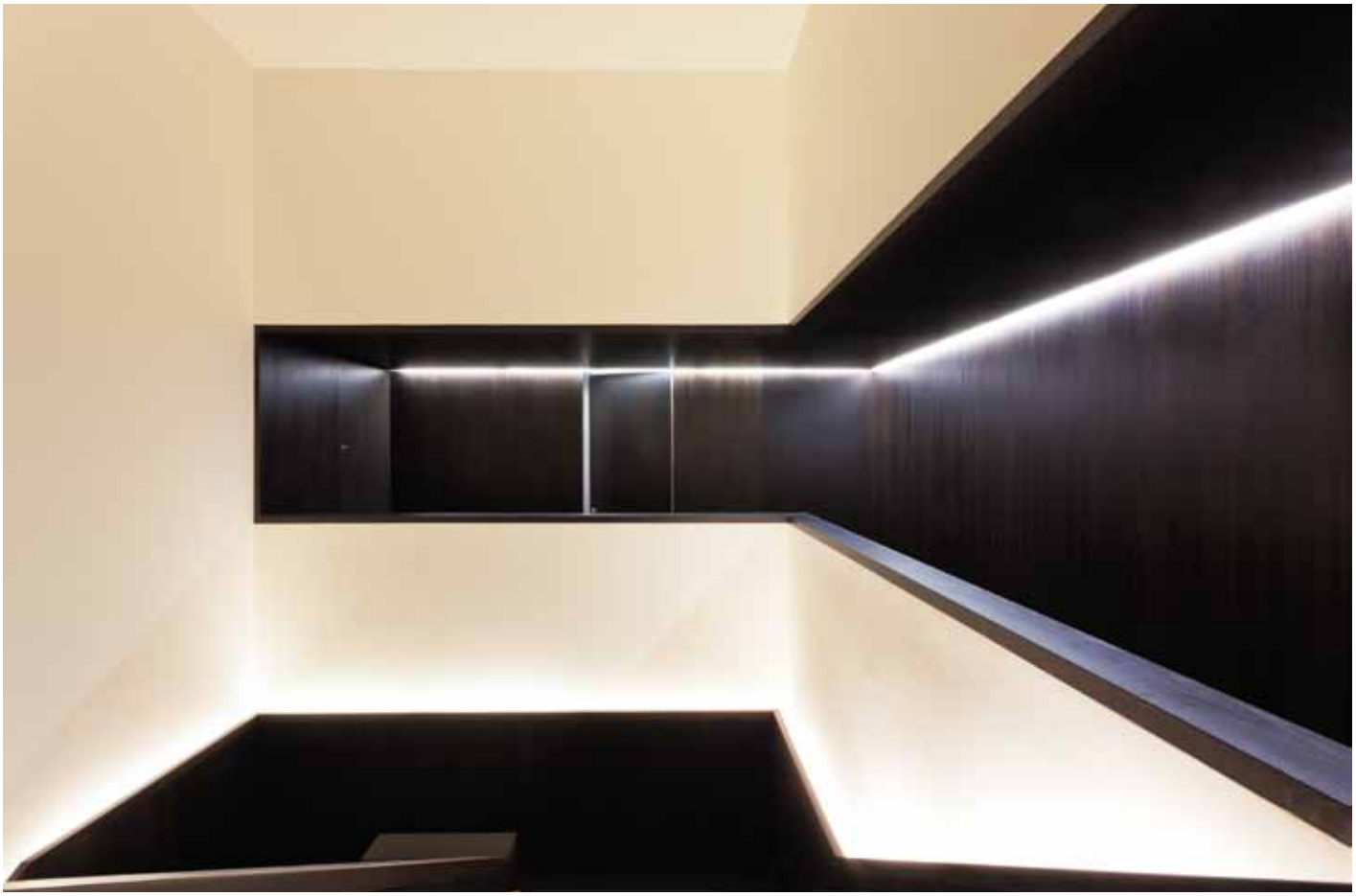
BUILDING
Office building for the Spiegel
publishing house
ARCHITECTURE
Henning Larsen Architects
SIMONSWERK
VARIANT®

Inside out – outside becomes inside

MUSEUM KUNSTHALLE BREMEN

"Three things should be observed in a building: it should stand on the right spot, it should be well founded and it should be completed with perfect workmanship."

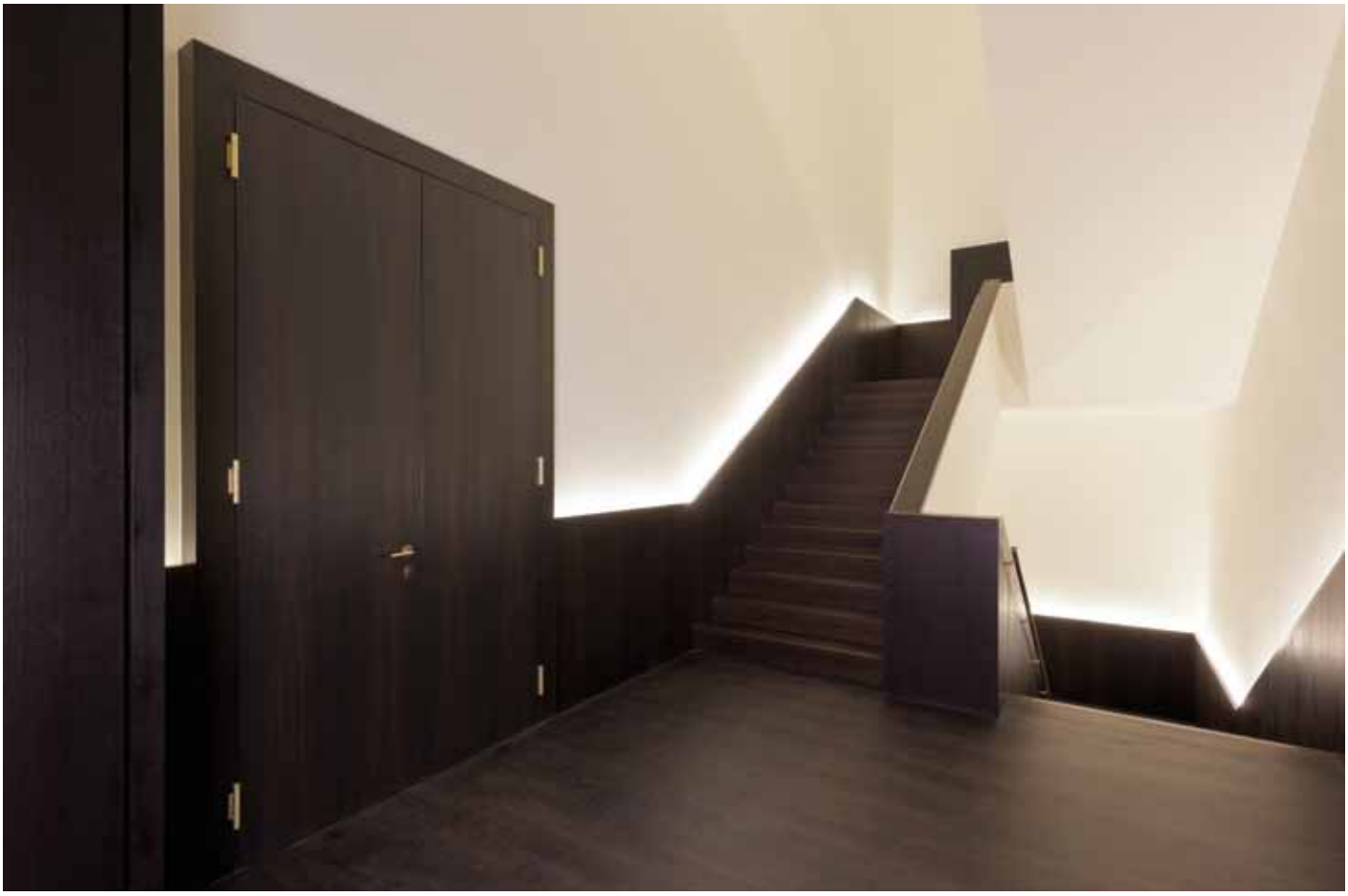
In accordance with this rule proposed by Goethe, we can say that the Kunsthalle museum in Bremen has certainly fulfilled the first two demands – after an eventful history including destruction during the war and various extensions and bouts of remodelling, the building now also presents itself completed with perfect workmanship. The Kunsthalle in Bremen was closed for two-and-a-half years, before the museum was reopened with a new extension designed by the Hufnagel Pütz Rafaelian Bureau of Architecture – initially as a pure experience of architecture, enhanced only with light and sound installations created by James Turrell and John Cage. Just a few weeks later, the roughly 2,000 masterpieces owned by the museum from 600 years of art history moved back in to occupy once again their old



and new domain, which had been extended by 4,000 square metres.

The architects from Berlin transformed the existing building, which dates back to 1849, into a cross by adding two symmetrically arranged side wings, with the exterior facade of the old museum forming the interior walls of the new side wings. One major concern of the architects was to preserve the tradition, the existing buildings and the high-quality urban development of the location on the site of the ramparts of the Hanseatic city. The extension was not intended to create a contrast but rather to develop the existing architecture still further. The result: on the outside a plain, unadorned extension, straight and smooth – on the inside new elements derived from the old substance using contemporary architectural means. The architecture does not assume a dominant role but provides a setting for experiencing art without being distracted. From the square-shaped vestibule, the visitors pass through colossal doors – whose concealed hinges permit an impressive effect by their mere size – into the air-conditioned central hall, which is a masterpiece of high-quality architecture and exhibition technology. Whenever a visitor just catches a glimpse of the hidden door hinge while entering, he will discover a work of art made of brass, which merges with the frame into a single unit and then immediately recedes into the background again, leaving the centre stage to the works of art.

BUILDING
Museum Kunsthalle Bremen
ARCHITECTURE
Hufnagel Pütz Rafaelian
SIMONSWERK
TECTUS® and VARIANT® VX



The colour scheme vocabulary is full of contrasts: dark wood, smooth, bright walls, with highlights set by small, decorative accessories. Hinge system: VARIANT® VX

TECTUS® hinge system with
polished brass surface

Like boulders strewn across the landscape

ROCKSRESORT LAAX

BUILDING
Rocksresort, Laax, CH
ARCHITECTURE
Domenig
SIMONSWERK
TECTUS®

About 10,000 years ago, an enormously spectacular natural event occurred in what is now Switzerland, where the holiday resort Flims / Grisons is located today: the "Flims Rockslide", one of the biggest incidents of its kind worldwide. Gigantic pieces of rock came loose and fell down into the valley. The falling rocks consisted of limestone pieces of up to 500 metres in length; the debris is piled up to a height of 750 metres and covers an area of some 52 square kilometres. Most of the rocks were completely shattered, so that innumerable huge limestone boulders are now lying around in the woody landscape. On this "field of rubble", the village of Laax is situated. At its edge, eight stone cubes have been built, surrounded by intricately designed landscaping – the Rocksresort. Its design by the Domenig Architekten bureau of architecture from Chur (Switzerland) was inspired by the nearby megaliths. The austere, minimalist architecture of the facades, consisting of quarried Vals quartzite and natural oak wood, reflects the archaic character of the surrounding landscape. Hidden inside is luxurious comfort in clearly designed rooms fitted out with premium-quality materials. Not only do the guests benefit from the Rocksresort, but also the village of Laax. It enhances the urban density of the fragmented municipality and increases its attractiveness as a holiday resort.

No irritation to trouble the eyes, a sweeping view

RESIDENTIAL BUILDING IN BIELEFELD

BUILDING
Residential building
in Bielefeld
ARCHITECTURE
Büscher, Gütersloh
SIMONSWERK
TECTUS®

Lines and planes define the dimensions – length, height and width are easy to discern everywhere. The architectural dimensions of the modern residential building unfold their full effect when looking through the cubiform storeys, whose transparent glass walls reveal a panoramic view over the city of Bielefeld – even from the flush-to-floor shower cubicles.

Concrete, glass and wood surfaces are united in a harmonious composition without distractive elements. The concealed TECTUS® hinge is completely invisible from the inside as well.

The appearance was intended to be “clean”, untroubled by possible irritations, the technology hidden from view. The specifications for the construction of this residence on a slope facing north were as clear as the architecture itself, which, thanks to its location, never overheats in spite of its 200 square metres of glass front with lots of daylight coming in. Several terraces located in different places capture the sun at different times of the day.

“Clean” is also the attribute of this glass-and-concrete residence’s interior design: wood panels and Corten steel with identical colour schemes form an unobtrusive symbiosis. A cabinetmaker has installed the built-in furniture flush to the wall, the concrete worktop in the kitchen was built in the course of shell construction, the glass facades reach right down to the floor. And the doors: in complete harmony with the walls, they provide floor-to-ceiling entrances and exits, painted in silky, matt-finished white, closing softly, with a shadow gap to the wall whose surface is not cut short by skirting boards. The hinges are hidden in the block frames – just as unobtrusively as the rest of the highly developed technology in this building.

SIMONSWERK hinge systems worldwide

A SELECTION OF INTERNATIONAL REFERENCES

Business Centre
Moscow, Russia
SIMONSWERK TECTUS®

Kunsthalle Museum
Bremen, Germany
SIMONSWERK VARIANT® VX

E.ON Ruhrgas
Essen, Germany
SIMONSWERK TECTUS®

New Museum Berlin
Berlin, Germany
SIMONSWERK VARIANT® VX Bronze

Savoy Hotel
London, United Kingdom
SIMONSWERK Ball race solid brass

Airrail Center
Frankfurt/Main, Germany
SIMONSWERK VARIANT® VX

Hotel Atlantic
Hamburg, Germany
SIMONSWERK VARIANT® VX

Office building for the Spiegel publishing house
Hamburg, Germany
SIMONSWERK VARIANT®

Bolshoi Theatre
Moscow, Russia
SIMONSWERK VARIANT® VX

Rocksresort
Laax, Switzerland
SIMONSWERK TECTUS®

Parliament Building Liechtenstein
Vaduz, Liechtenstein
SIMONSWERK TECTUS®

Hafenspitze
Düsseldorf, Germany
SIMONSWERK VARIANT® VX

ThyssenKrupp Quarter
Essen, Germany
SIMONSWERK VARIANT® VX

D-Hotel Maris
Istanbul, Turkey
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Deutsche Bank
Frankfurt/Main, Germany
SIMONSWERK VARIANT® VX

Grand Hotel Dolder
Zurich, Switzerland
SIMONSWERK VARIANT® VX

ADIDAS Group headquarters
Herzogenaurach, Germany
SIMONSWERK VARIANT® VX

International Center of Commerce
Hong Kong, China
SIMONSWERK TECTUS®

The options for variation in materials, workmanship or design are virtually unlimited. The variations in form, surface finish and functionality enhance creativity in interior design and outfit.

Variations

SIMONSWERK in variations

SOLUTIONS FOR ALL DOORS

Whether you are thinking of hinge systems for doors in private homes, commercial buildings or front entrance doors, doors made of wood, PVCu or aluminium – SIMONSWERK offers suitable solutions for all areas of application.

TECTUS®, the completely concealed hinge system

VARIANT® VX, the all-purpose hinge system
for doors in commercial buildings

VARIANT® V, the variable hinge system
for doors in private homes

BAKA®, the hinge system
for wooden entrance doors and windows

VARIANT® VN, the proven hinge system
for doors in commercial buildings

VARIANT® VG, the hinge system
for glass doors

SIKU®, the hinge system
for PVCu doors and windows

ALPRO®, the hinge system
for doors made of aluminium or steel

Invisible: TECTUS®

CONCEALED, SURFACE-FLUSH, TECHNICAL

“When you see nothing, this is also design!” It is extremely fascinating to plan things in such a way that their real value stays hidden at first, does not immediately meet the eye and thus leaves room for other elements. Unpretentious? Maybe. But when you take a closer look and realise how much technology, precision and perfection it takes to make this nothingness possible, surface-flush installation takes on a totally new significance and becomes a supreme discipline in terms of technology and aesthetic design.

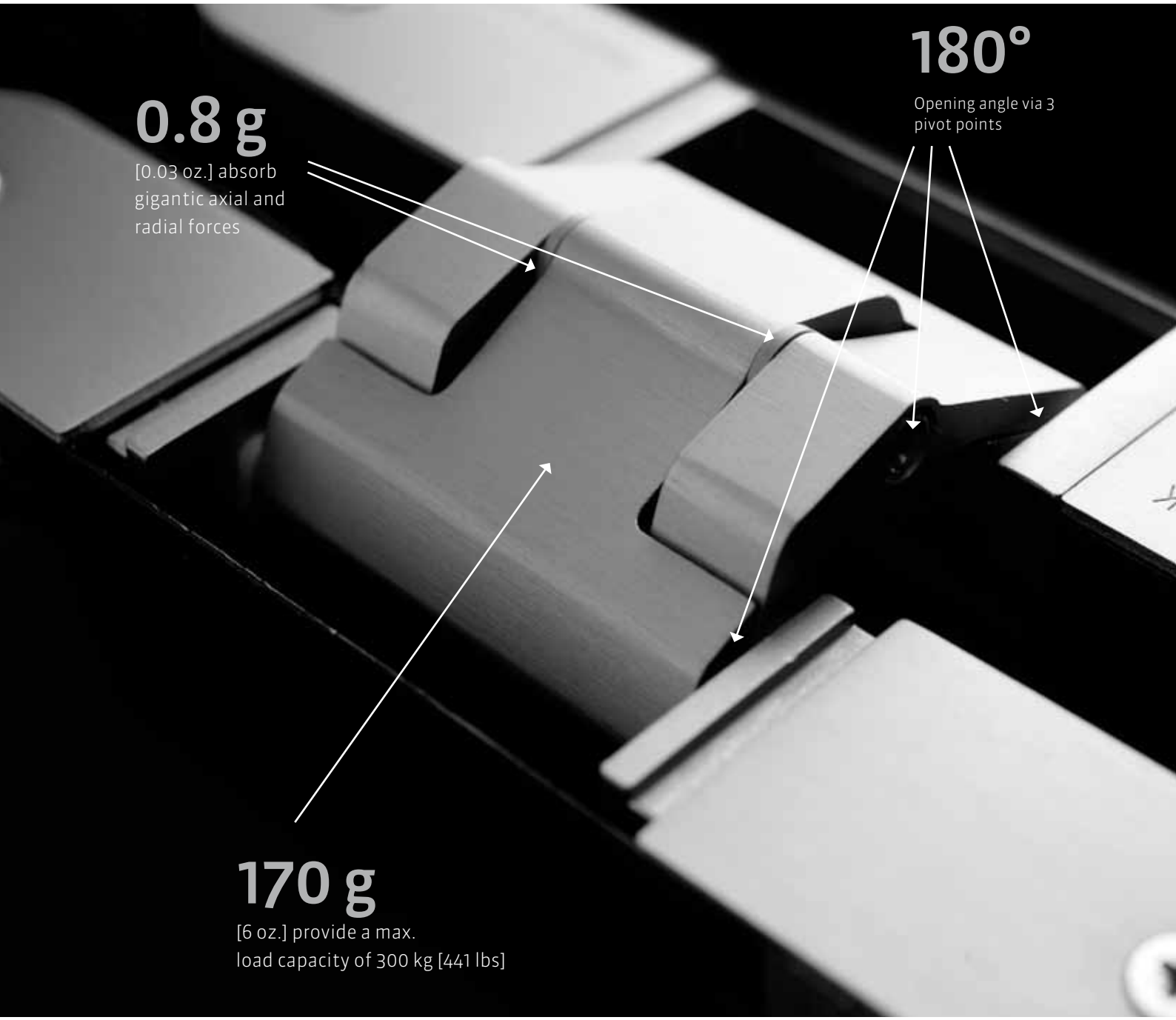
Visible: VARIANT®

DISTINCTIVE, ELEGANT, VARIABLE

The hinge is the decisive element which enables doors to be opened and closed. Taken for granted in daily life, but once we take a closer look, its fascination grows on you. The very perfection of this symbiosis: a static element is connected with a mobile one, thus supplying one of the most fundamental human needs: a safe retreat where the individual can place himself or herself either in a public or private area.

Small dimensions – great effect

HINGE TECHNOLOGY IN DETAIL


0.8 g
[0.03 oz.] absorb gigantic axial and radial forces
180°
Opening angle via 3 pivot points
170 g
[6 oz.] provide a max. load capacity of 300 kg [441 lbs]

TECTUS®

THE HINGE SYSTEM FOR SURFACE-FLUSH INTERIOR DESIGN STRUCTURES

Concealed. Surface-flush. Technical.

Whether in private residential or commercial building construction: TECTUS® meets all requirements in terms of design and aesthetics, functionality and workmanship. Door elements fitted flush with the surface in residential buildings provide the means to create the consistently minimalist style cultivated by ambitious, systematically working architects, either in contrast to or in harmony with the building.

Flushness to perfection:
separated only by narrow joints, door and wall elements form a harmonious unity.

BUILDING AND ARCHITECTURE
Peter Bastian Architekten
SIMONSWERK
TECTUS®

Here, load capacity plays a vital part in addition to flushness. The TECTUS® hinge system can handle loads of up to 300 kg without any problems.

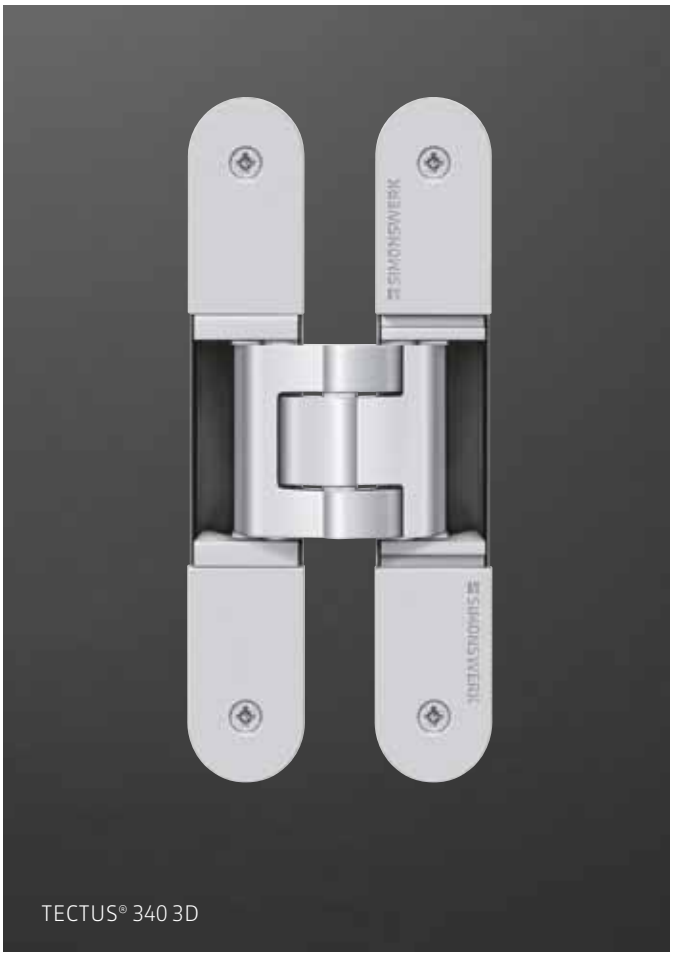
BUILDING
Community Centre, Hagen
SIMONSWERK
TECTUS®

TECTUS®

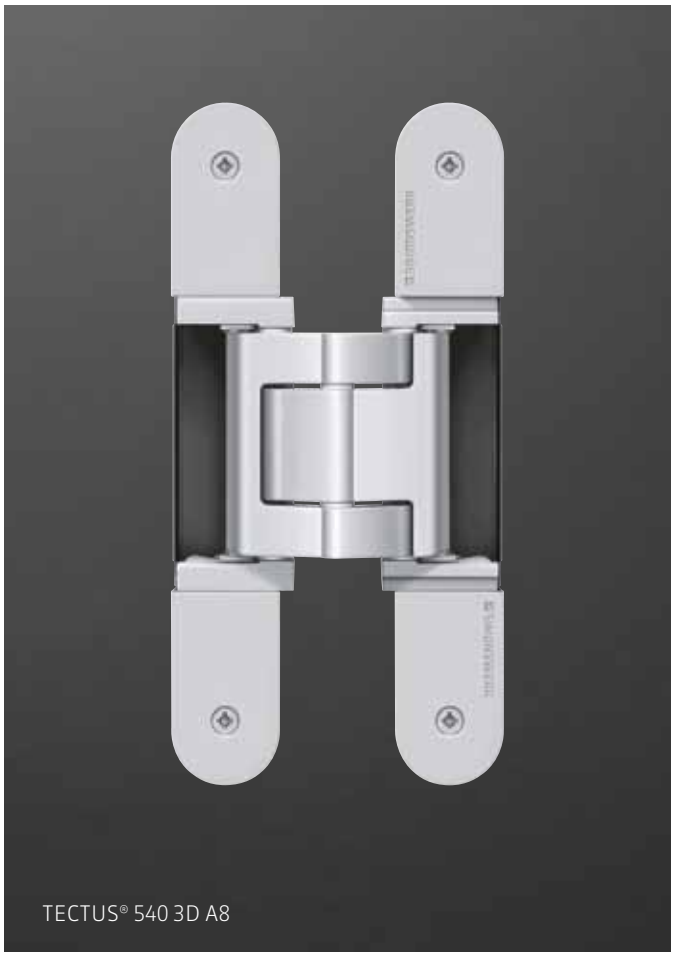
The completely concealed hinge system TECTUS® can handle loads of up to 300 kg, permits a 180-degree opening angle and can be used with frames made of wood, steel or aluminium. TECTUS® integrates unrebated doors optimally into interiors designed in straight lines and with flush surfaces. The three-dimensional adjustability and the maintenance-free slide bearing technology of TECTUS® are convenient attributes for use on high-grade residential doors and functional doors in commercial buildings.

TECTUS® A8

The “A8” model variants, which permit claddlings of up to 8 mm on door and frame structures, offer solutions for new fields of application. They provide planners with additional design options for integrating the door element into an overall interior design concept.



TECTUS® 340 3D



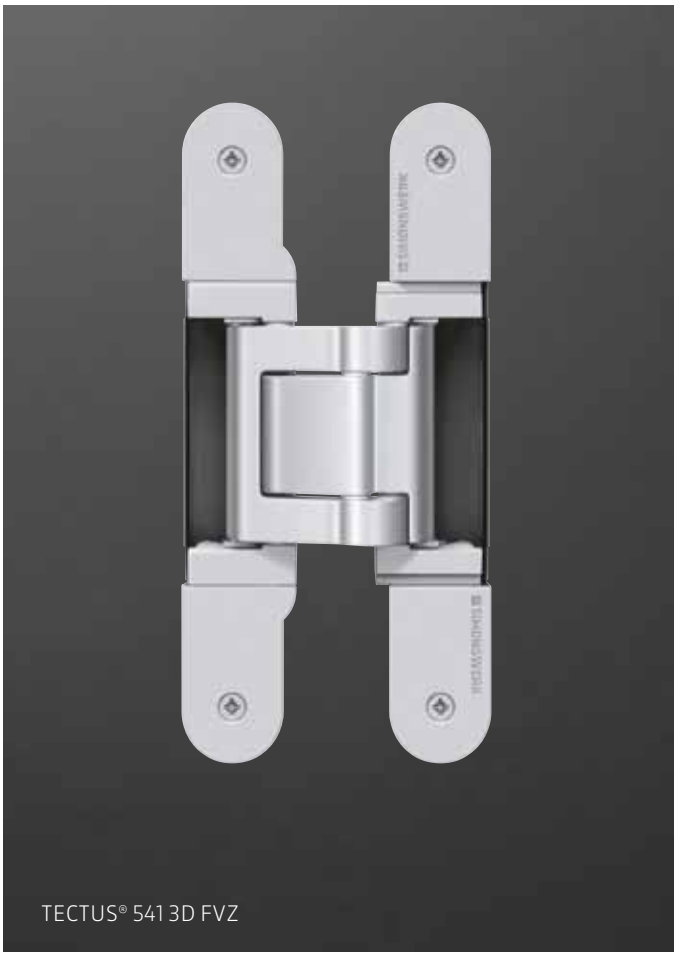
TECTUS® 540 3D A8

TECTUS® FVZ

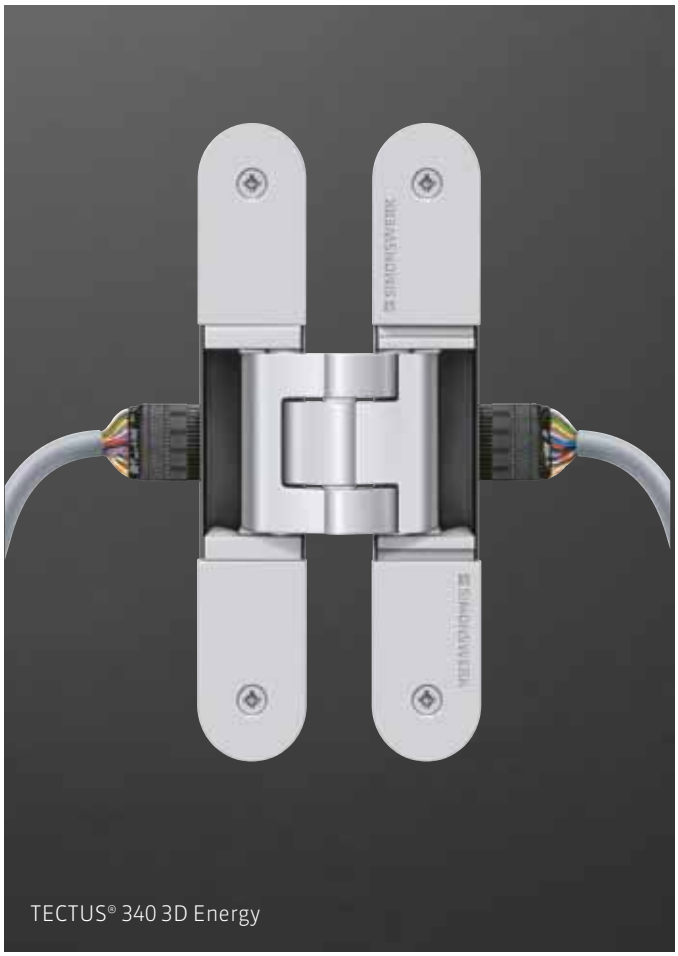
Through TECTUS® FVZ (recessed), with the frame part being staggered in relation to the door leaf, the invisible frame structure is created, and it is now possible to integrate a door with a completely concealed hinge into the surrounding wall without a visible frame.

TECTUS® Energy

The new model variant TECTUS® Energy is an invisible cable access point enabling permanent energy and/or data transfer. In addition to the advantageous design feature of dispensing with a separate cable access point, TECTUS® Energy also offers the economic benefit of saving extra milling work and thus combines design with functionality and technology.



TECTUS® 541 3D FVZ



TECTUS® 340 3D Energy


SIMONSWERK
SIMONSWERK

TECTUS® Energy

WITH INTEGRATED PERMANENT ENERGY TRANSFER

TECTUS® Energy from SIMONSWERK enables permanent energy transfer without neglecting the design aspect of surface-flush interiors.

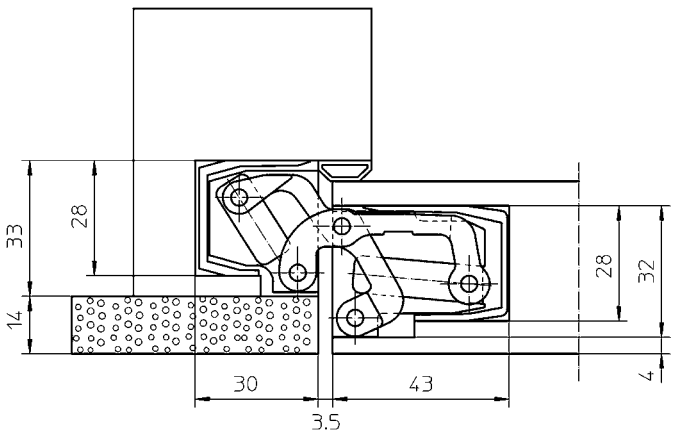
Safe, permanent energy transfer is vitally important for the installation and operation of electronic components in high-quality doors for commercial buildings. With TECTUS® Energy, the door leaf is secured and continuously supplied with energy from the frame without compromising on the strength of the door or frame geometry in any way. The technology supplied with TECTUS® Energy is compatible with all commonly available locks and fittings, simultaneously preserving all technical and visual features of the concealed TECTUS® hinge system.

TECTUS® TE 541 3D FVZ

FOR USE ON RECESSED FRAMES

Surface-flush in the overall view

The model TE 541 3D FVZ with 100 kg load capacity has been newly introduced for installation on recessed frames. The front of the door frame can be recessed by 14 mm with the installation of unrebated doors in commercial buildings, and thus offers planners new, alternative design options for a straight, surface-flush structure in interiors.



Finishes

MANY ATTRACTIVE, PREMIUM-QUALITY SURFACE FINISHES

With the consistent top quality of SIMONSWERK hinge systems as a given, the variations in surface finish provide scope for diversity in application. For example, surfaces can be selected to harmonise with the architecture and the doors. Contrasts can be created and highlights can be set. Or any ideas of the architect, planner or property owner can be accomplished to complete satisfaction in an unobtrusive, stylish way.

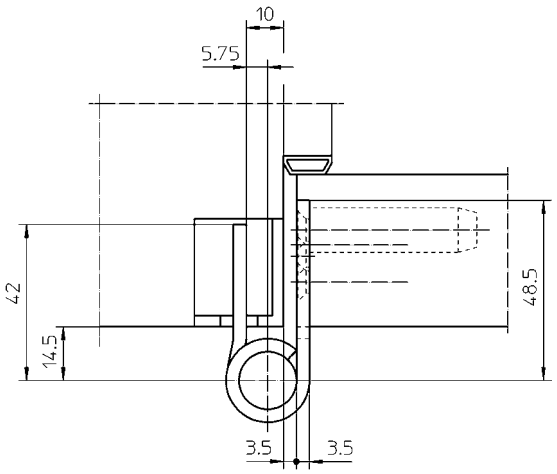
The colours of the surfaces as illustrated may vary from the original models.
Please get in touch with us: we will provide you with original samples of the desired surfaces.

VARIANT®

THE CLASSIC IN PERFECTION

Distinctive. Elegant. Robust.

The VARIANT® hinge system forms a unit consisting of hinge and installation element in every application. With load capacities of up to 300 kg, 3-D adjustability and their concealed, maintenance-free slide bearing technology, VARIANT® hinge systems lend themselves to reliable use on doors in commercial and public buildings, heavy fireproof and smoke control doors, and doors in emergency and escape routes. Slender, elegant knuckles and hinges made of bronze round off the great variety of models to choose from.



VARIANT® VX, the all-purpose hinge system for unrebated and rebated doors. With load capacities of up to 300 kg, 3-D adjustability and hinge sizes of 100, 120 and 160 mm. CE certification to guarantee tested safety. Available in a choice of different materials and surface finishes.

BUILDING
Rehab clinic Luxembourg
SIMONSWERK
VARIANT® VX

"Bronze never loses its quality and ages with dignity!" (Andreas Hanke)

BUILDING
Hanke Bureau of Architecture
Dortmund, Germany
ARCHITECTURE
Andreas Hanke
SIMONSWERK
VARIANT® VX Bronze

VARIANT® VX

The all-purpose hinge system for doors in public and commercial buildings.

Its all-purpose applicability and elegant appearance together with sophisticated technology are the outstanding features of the VARIANT® VX hinge system. The harmonious unit consisting of hinge, installation element and cover offers a suitable variant for every application with tested safety through CE certification.

VARIANT® VN

The proven hinge system for doors in public and commercial buildings.

VARIANT® VN is suitable for heavy rebated and unrebated doors in public and commercial buildings, on blind frames, casing frames and steel frames. This range of hinges features high-grade materials, maintenance-free slide bearing technology and load capacities of up to 200 kg, as well as suitability for fireproof and smoke control doors. The VARIANT® VN hinge programme also includes a wide range of suitable hinge solutions for the modernisation of existing buildings, to bring old doors up to current standards of design and safety.

VARIANT® VG

The hinge system for glass doors.

The VARIANT® VG hinge system meets the demands of design, quality standards and safety for glass doors. It is suitable for doors with glass thicknesses of 8 or 10 mm, and rebated and unrebated frames made of wood, steel or aluminium. With a load capacity of up to 80 kg, maintenance-free slide bearing technology and two- and/or three-dimensional adjustability, the VARIANT® VG hinge system offers excellent performance features.

VARIANT® Planum

With minimalist contours.

The elegant knuckle with a slender diameter is specially suited for use on high-quality doors with narrow, minimalist frame fronts and structures with shadow gaps.

VARIANT® Compact

Rectification and stabilisation of hinge systems.

Alterations to already installed systems, such as strengthening or replacing of existing hinge systems on residential doors made of wood or glass, often present special challenges. With its retrofitting programme, SIMONSWERK offers simple, practical solutions for the many situations where the positioning of existing doors needs to be rectified.

VARIANT® Bronze

An exquisite material rediscovered. As highlights in public and commercial buildings.

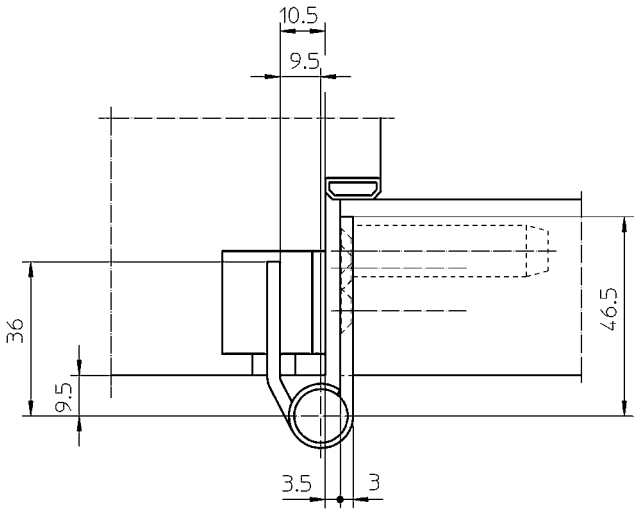
SIMONSWERK has adopted the trend towards warm colours and offers a selection of high-grade hinge systems from its VARIANT® VX range in bronze for public and commercial buildings.
As an alternative to the solid bronze version, virtually all types of VARIANT® VN and VARIANT® VX hinges from the range for public and commercial buildings are also available with a bronze surface finish.

VARIANT® Planum

DESIGN VOCABULARY FOR
MODERN DESIGN

Forms with straight lines and reduced to essentials reflect the image of modern architecture, especially in public and commercial buildings.

The newly developed "Planum" hinges from the VARIANT® range support this architectural concept thanks to their minimalist, yet sturdy design. The elegant knuckle with a slender diameter is specially suited for use on high-quality doors with narrow, minimalist frame fronts and structures with shadow gaps. The functional attributes underline the design language with its minimalist lines. The VARIANT® Planum hinges for public and commercial buildings are maintenance-free and have a load capacity of up to 160 kg, with simultaneous excellent runnability. They are also CE-certified, so that they can be used on functional fireproof and smoke control doors as well.



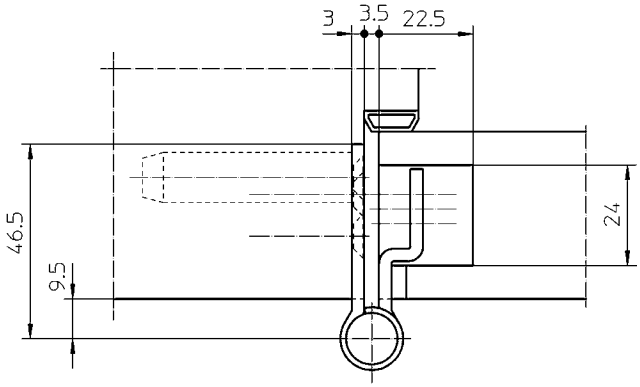
VARIANT® Compact

ADJUSTABLE HINGE SOLUTION FOR ELEGANT DOOR FRAME DESIGN.

Special tasks require special solutions. The VARIANT® Compact hinge system stands out as an innovative model variant by its positioning of the installation element on the door leaf.

The 3-D installation element placed on the door leaf makes VARIANT® Compact the optimal solution for door elements with an elegant frame design. The compact, stable unit consisting of hinge and installation element permits high load capacities of up to 200 kg and is also suitable for use on functional fireproof and smoke control doors.

Another field of application for the VARIANT® Compact series concerns “modernisation of existing buildings”, a major issue of the future. By shifting the hinge installation element to the door leaf, it has become possible to continue using existing frames, thus saving costs and time while fitting the door element with modern hinge technology.



Premium quality, aesthetics and safety are the hallmarks of this hinge system specially developed for glass doors.

BUILDING
Hotel Königs, Rheda-Wiedenbrück
ARCHITECTURE
hpp, Hillemeyer-Partner-Projekte, Rheda-Wiedenbrück
SIMONSWERK
VARIANT® VG

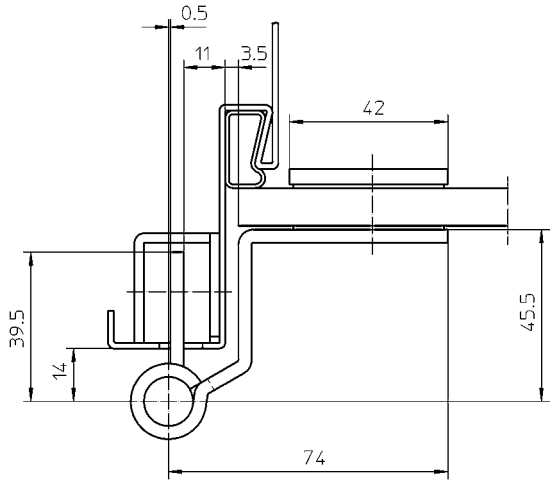
VARIANT® VG

THE HINGE SOLUTION FOR TRANSPARENCY

Glass doors provide more insights, better views and real gleams of light in this open furnishing and interior design concept.

With the VARIANT VG® product range specially developed for this field of application, SIMONSWERK offers a hinge system which fully meets the demands in terms of quality standards, safety and load capacity for glass doors.

Available in a variety of different versions, these hinges can be optimally matched with the glass door and door handle set in each case. Starting with the all-purpose hinge system for residential doors, right up to solutions for public and commercial buildings, a suitable hinge system with excellent performance attributes is on offer for every application and load capacity specification.



BUILDING
Architekturbüro Hanke
Dortmund, Germany
ARCHITECTURE
Andreas Hanke
SIMONSWERK
VARIANT® VX Bronze

VARIANT® Bronze

THE STYLISH TOUCH FOR PUBLIC AND COMMERCIAL BUILDINGS

Bronze was already produced 3000 years ago as an alloy of copper and tin, and used to make everyday utensils such as pots, but also works of art such as statues and sculptures.

Today, its warm colour combined with this material's special charisma is becoming increasingly popular in arts and crafts, and also in architecture. Bronze comes in a wide range of different colours, approaching a red copper tone if the tin content is low. But with increasing tin content, it assumes shades ranging from brownish red to greenish yellow. Furthermore, the surface patina caused by daily use and environmental factors is what gives this premium-quality material its special character. Hinge systems made of bronze contribute to the creation of architecture and interior design with a distinctive touch. With polished, bright aged or dark bronze surfaces and load capacities of up to 160 kg, they are suitable for installation on frames made of wood, steel or aluminium.

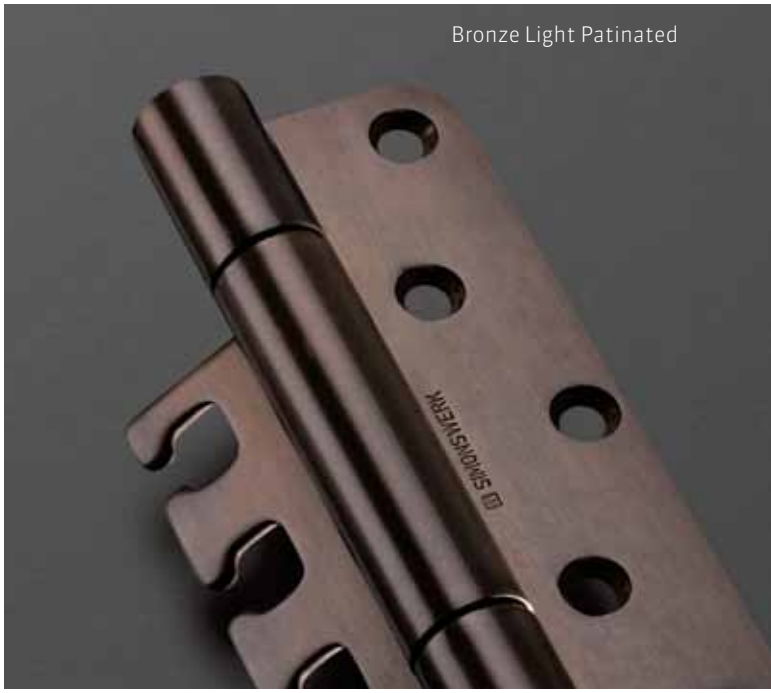
Finishes

MANY ATTRACTIVE, PREMIUM-QUALITY SURFACE FINISHES

The colours of the surfaces illustrated may vary from the original models. Please get in touch with us: we will provide you with original samples of the desired surfaces.

Polished Stainless Steel

Bronze Light Patinated



Bronze Finish Dark

Bronze Finish Light

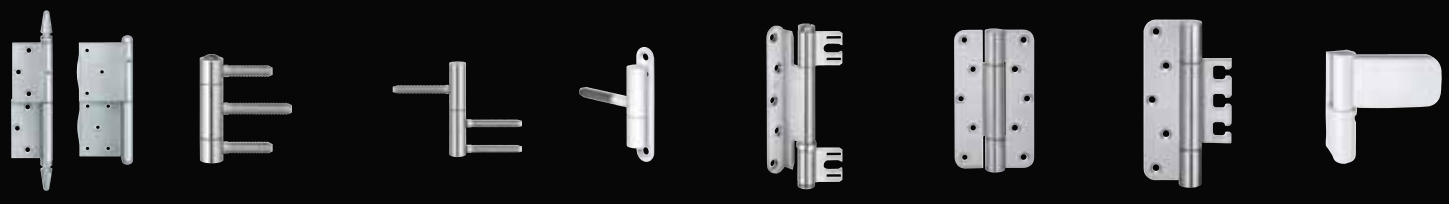
Tradition and vision

COMPANY AND PRODUCT HISTORY

Hugo Simons established the builders' hardware factory H. Simons & Co. on the outskirts of Rheda / Germany in 1889. For many decades, the company's product range was characterised by various versions of traditional hinge hooks and simple screw-on hinges. The company's modern, premium-quality products are still the mainstay of SIMONSWERK's success today and the answer to the great variety of demands from many different areas of application.

The VARIANT® brand is almost a synonym for hinge systems in residential and commercial buildings, which are required to meet many different demands every day, including high standards of safety and load capacity. TECTUS®, the completely concealed hinge system, is particularly suited for modern, surface-flush interior design structures. BAKA® is the brand with a long tradition for wooden entrance doors and windows. Its special feature is its two- and three-dimensional adjustment technology. SIKU® hinge systems for entrance doors made from PVCu are durable, hard-wearing and fit all commonly available profiles.

1889	1958	1963	1968	1974	1981	1990	1997
Hinge hooks	BAKA®	VARIANT® V	K hinges	VARIANT® VS	VARIANT® VN	VARIANT® VX	SIKU® 3-D



1999
BAKA® 3-D

2003
TECTUS®

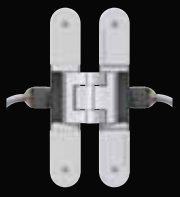
2008
VARIANT® VX
Bronze

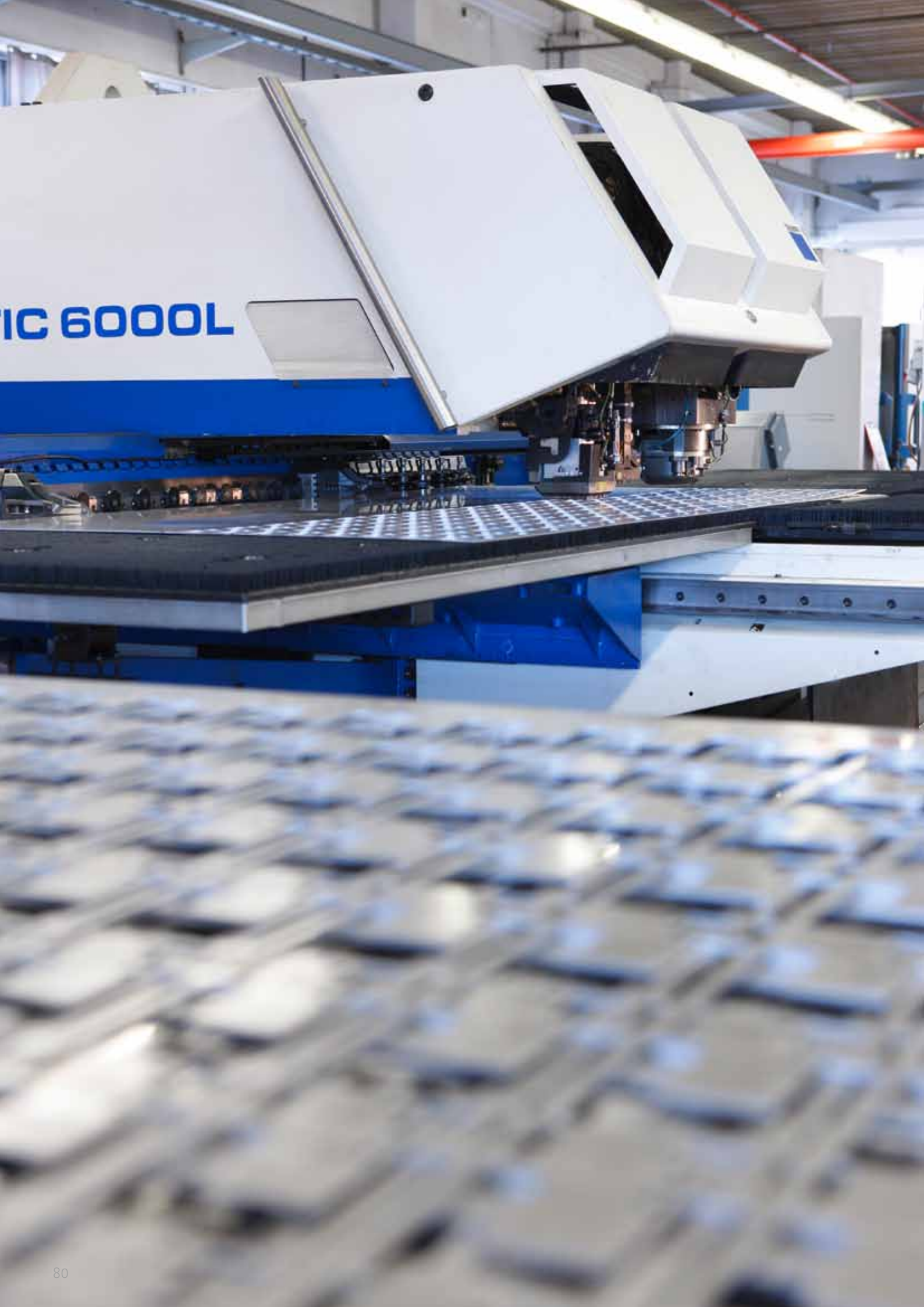
2009
VARIANT®
Planum

2010
VARIANT®
Compact

2011
SIKU® RB

2012
TECTUS®
Energy




IC 6000L

Perfection is our claim

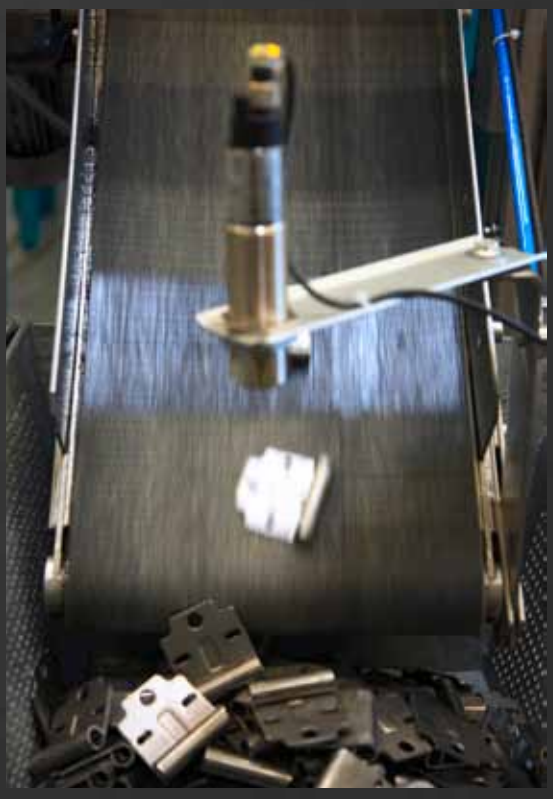
SIMONSWERK, THE BETTER CHOICE

The SIMONSWERK brand stands for innovation, a wide range of products, high standards of quality and service. A long service life and precise functionality are the prerequisites for meeting the many demands in terms of technology, safety and attractive design.

The experience of SIMONSWERK dates back as far as 1889, its competence in standard articles, industrial products and customized solutions leads to the development of new products every year – even across several trades, as is the case with the TECTUS® Energy hinge system.

State-of-the-art resources, such as associates trained according to latest standards and computer-controlled machinery and equipment, make SIMONSWERK a competent partner for all aspects of door hinge technology. More than 50 million top-quality hinges leave SIMONSWERK's production facilities every year.

Material and quality testing according to CE guidelines is carried out in close cooperation with various external testing institutes, such as Exova Warringtonfire, ANSI, VL, ift.



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SIMONSWERK, based in Rheda-Wiedenbrück in the north-west of Germany, has been specialising in the production of hinges and hinge systems for almost 125 years, and has stood for high quality standards, continuous readiness for innovation and practical customer support ever since.

With about 500 associates, SIMONSWERK ranks among the leading suppliers of hinges and hinge systems in Germany. The company is active in more than 60 international markets and present in 20 countries with subsidiaries or sales companies.

Please get in touch with us.

WE WILL BE GLAD TO HELP YOU.

SIMONSWERK

We are looking forward to the next planning task in which we will be allowed to assist you. You will find SIMONSWERK well prepared – with specific national expert knowledge in each country, everywhere in the world. Let us get together to bring movement into your rooms. So that doors can be opened and closed noiselessly, harmoniously, with attractive hinges which fit your architectural concept.

For further information, please visit our PRODUCTSELECTOR under www.simonswerk.com. There you will find all the tender text modules you need, as well as downloads and technical details of hinge systems from SIMONSWERK.

Or get in touch with us directly.
We look forward to hearing from you.

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Publisher and copyright:
SIMONSWERK GmbH

Edition, conception and layout:
gambit marketing & communication,
Dortmund, www.gambit-do.de

Production:
Druck- und Verlagshaus
Fromm GmbH & Co. KG
www.druckhaus-fromm.de

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