



MARTIN FREI

Co-founder of URWERK
Artist and Chief designer



FELIX BAUMGARTNER

Co-founder of URWERK
Master watchmaker

UR-1001 AMADEUS
ETERNITY CARVED IN TITANIUM

UNDER EMBARGO UNTIL 25 AUGUST 2026 - 10.00 GVA TIME

URWERK[®]
BY BAUMGARTNER + FREI





GENEVA – AUGUST 25, 2026

Time is our most precious asset and **URWERK** makes it feel even more dizzying with the **UR-1001 Amadeus**. This extraordinary creation embodies every imaginable superlative: a mechanism of staggering complexity, a exuberantly baroque design along with an eloquent expression of artisanal craftsmanship. This unique pocket watch encompasses all scales of time. It counts down the seconds, minutes, hours, days and nights, months, years, centuries and even millennia, thereby offering a mechanical vision of time magnified by a case engraved by the talented **Florian Güllert**.

The **UR-1001** occupies a place of its own within **URWERK**'s "*Special Projects*" collection. It is not only one of the most complex creations ever produced, but also one of the most radical. Conceived as a true Zeit Device, it does not merely measure time but instead maps it. From fleeting seconds to the unattainable millennium, it gives tangible form to that which usually eludes us: *Tempus fugit*.



Martin Frei tells us the story of this collection's birth: *"When we understood that days and months could be displayed using the same satellite concept as our hours and minutes, I immediately dreamed of a wristwatch with this dual indication. But at the design stage, the two carousels were touching. Not enough space. It's out of this dead end that the idea of the UR-1001 was born, an URWERK pocket watch. Beyond this new format, the UR-1001 offers an unprecedented vision of time. Its millennium indicator, for example, is the antithesis of the seconds hand. Its progress is so slow that the eye can barely grasp it. Does it still indicate time? Certainly! It tells us a great deal about how we perceive the passage of time. As an analogy, the UR-1001 is an object of the same standing and almost the same dimensions as a mobile phone. While the cellphone imprisons us in immediacy, our UR-1001 projects you into another temporal dimension, one we might call liberating."*

Few timepieces have thus far spanned such a vast temporal scope. Beneath this spectacular architecture, satellites, carousels, a retrograde mechanism, springs and virtually all the components of its complications have been designed, developed and crafted in **URWERK's** workshops. It is nonetheless worth noting that this **UR-1001** does not stack complications, instead building a veritable mechanism of time.



TIME ON THE FRONT

The flying hours satellite at 6 o'clock appears to defy gravity. Devoid of an upper bridge, it rests solely on a moving ring offering an unobstructed view of the spectacular retrograde mechanism.

At 12 o'clock, the satellite annual calendar showcases **URWERK**'s ingenuity. Three orbital arms cycle through the 12 months of the year, automatically accounting for the specific duration of each: 28, 30 or 31 days.

A hand-painted day/night disc at 9 o'clock makes a striking contrast with a black sky treated with Super-LumiNova® standing out against a finely brushed white ruthenium-plated surface. Between the two, a few dainty lines depict dawn and dusk.

Finally, a dedicated indicator informs the wearer of the 39 remaining hours of power reserve.



CASEBACK VIEW OF TIME

The reverse side of the **UR-1001** tells a story on a completely different scale. An “Oil Change” indicator records service intervals. During the first three years of operation of this exceptional timepiece, its display remains white. The fourth and fifth years appear in red, signalling that a service is recommended. Once this has been carried out, the counter resets to a new cycle.

Two further indicators extend this long-term perspective on time. The first counter advances in five-year increments and records up to 100 years of operation, much like a mechanical odometer. At the end of each century, it sends a pulse to the 1000-year counter.



Florian Güllert reveals what lies hidden within the block of titanium: *"First, I had to rough-cut the material using a laser. This was a new process for me. Titanium is particularly demanding and it was a matter of preparing the raw material for hand-finishing. It was only then that my task really began"*, explains **Florian Güllert**. *"The project took nearly three months or around 500 hours of work, including the design phase, yet the most demanding part was undoubtedly engraving the caseback of the UR-1001. I pushed Baroque inspiration to its absolute limit, playing with thick and thin strokes as well as voids. It was a wonderful challenge to tackle"*, he concludes.

On this **UR-1001 Amadeus**, the design gradually sinks into the metal. The reliefs take shape beneath the pneumatic chisel. The backgrounds are textured, dotted, satin-brushed or matt, depending on the desired light effects. Every edge is honed with a file, every detail rebalanced until any boundary between the case and its decoration disappears.

The engraving no longer merely covers the watch, instead becoming its very skin.

TITANIUM COMES TO LIFE

A case worthy of such a mechanical masterpiece was required to do it justice. That of the **UR-1001 Amadeus** becomes a canvas for engraver Florian Güllert to express himself. Under his chisel, titanium loses its apparent rigidity, arabesques appear to emerge from the material itself and the timepiece becomes a sculpture.

The case of the **UR-1001 Amadeus** is a one-off creation. *"We entrusted Florian with an UR-1001 featuring a raw titanium case, as we wanted the exterior to convey the same sense of extravagance that embodied in the movement. We wanted the case to be as daring as the mechanics. The nickname 'Amadeus' came from the sheer lavishness of the timepiece once it was completed. Mozart was an avant-gardist, a brilliant madman. I hope our creation epitomises that spirit"*, explains **URWERK** co-founder **Felix Baumgartner**.



A TIMELESS CREATION

This **UR-1001 Amadeus** represents the convergence of two artistic crafts. On the one hand, **URWERK's** visionary mechanics, capable of spanning a millennium. On the other, the infinite patience of **Florian Güllert**, who transforms several hundred hours of work into a design whose complexity nonetheless appears natural.

This **UR-1001** is a unique and timeless timepiece: you may never quite be its owner but instead its custodian for a time, before proudly passing it on to the next generation.

TECHNICAL SPECIFICATIONS

MOVEMENT

Calibre	UR-10.01
Jewels	51
Escapement	Swiss lever escapement
Balance wheel	Monometallic
Frequency	28,800 vph, 4 Hz
Balance spring	Flat
Power source	Single mainspring barrel
Power reserve	39 hours
Winding system	Unidirectional rotor
Movement	Co-axial double star with aluminium ring and platinum counterweight. Shock-absorbing safety system

Calendar mechanism	93-tooth wheel, 3 Maltese crosses
Retrograde minutes spring	6.5-turn coil (174.4 mm x 0.1 mm x 0.3 mm) with movable balance-spring stud (adjustable pin). Its great length ensures a very flat torque curve

Main plates and bridges	ARCAP
Screws	Anti-oxidant titanium
Finishes	Frosted plates, adorned with Côtes de Genève motif and DLC-coated; chamfered and polished screw heads

SPECIFICATIONS

Dial side	Rotating satellite hours indicator. Retrograde minutes. Rotating satellite calendar displaying months and dates. Day/Night indicator: black Super-LumiNova for night, brushed white ruthenium for day, mixed stripes for twilight.
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(Dial side)	39-hour power-reserve indicator with a red zone indicating low reserve. Seconds: displayed by three hands showing 3 x 20 seconds across a 120° sector. Côtes de Genève motif on the Day/Night and power-reserve indicators
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Caseback side	"Oil change" indicator (five years) 100-year time indicator Linear time indicator covering 1,000 years
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Finishes	Sandblasted carousel Plates, dials and satellites treated with PE-CVD and DLC Satin-brushed and diamond-polished satellites Hour-markers treated with Super-LumiNova
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CASE

Material	Hand-engraved titanium by Florian Güllert
Dimensions	106 mm x 62 mm x 23 mm
Crystals	Glare-proofed sapphire crystals
Water resistance	Tested to 3ATM
Finishes	Beadblasted





ABOUT URWERK

As **URWERK** co-founder and master watchmaker **Felix Baumgartner** explains: *"Our aim is not to offer yet another reinterpretation of a familiar mechanical complication. Our watches are unique because each model has required an original design process. Our ambition is to rethink the traditional boundaries of fine watchmaking and push them aside to forge our own path,"* he concludes.

This spirit is echoed in the words of **Martin Frei**, the company's artistic director and co-founder: *"My artistic roots lie in boundless creativity. Freed from the constraints of classical watchmaking, I draw on my cultural heritage to forge a new aesthetic language."*

Although **URWERK** is a young company founded in 1997, it is regarded as a pioneer in the world of independent watchmaking. With an annual production of around 200 watches,

URWERK is an artisan workshop where traditional craftsmanship and avant-garde aesthetics coexist to the full. **URWERK** designs complex, contemporary watches, unlike any others, which meet the most exacting criteria of Haute Horlogerie: independent research and creation; cutting-edge materials and hand-finishing.

The name **URWERK** has its roots in 6000 BC in the city of Ur in Mesopotamia. The Sumerians, observing the shadow cast by the sun on their monuments, were responsible for defining the unit of time as we still know it today. Whether by coincidence or as a sign of the times, the word 'Ur' also means 'the beginning' or 'origins' in German. The final syllable of the **URWERK** signature is also borrowed from the language of Goethe, the verb 'werk' meaning to create, to work, to innovate. A tribute to the tireless work of the master watchmakers who have succeeded one another right up to the present day, shaping what we now call Haute Horlogerie.





ABOUT FLORIAN GÜLLERT

Born in 1972 and raised in Munich, Bavaria, **Florian Güllert**'s path toward mastery began in 1987, when he undertook his training as a gunsmith and stockmaker in Ferlach, Austria - a town whose name has long been synonymous with exacting craftsmanship. Upon completing his apprenticeship, he settled in Münster, Germany, where he launched his professional career as a gunsmith and gun finisher.

It was there that a deeper calling took hold: the art of engraving. In 1995, he returned to Carinthia to study the discipline at the HTL Ferlach, refining and expanding upon the technical foundation he had built as a gunsmith.

Graduating in 1998, he founded Handgraveur **Florian Güllert**, establishing himself as an independent engraver. From his workshop in Carinthia, he has since lent his hand to a distinguished clientele spanning both national and international horizons.

In 2004, he ventured into the rarefied world of watch engraving - a discipline that has since become the beating heart of his practice, alongside his continued work in jewelry and steel engraving.

In February 2020, he relocated to Hamburg, where he now shares a workshop with his partner, Anja Dammenhayn. Together, they lead Hansegrav, based in Hamburg-Altona.

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THANK YOU!

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