

HÖRMANN

# PORTAL 08

PORTAL 08  
OCTOBER 2006

INFORMATION FOR ARCHITECTS  
FROM HÖRMANN



## Residential Buildings

Projects by brunsarchitekten; homuth + partner  
architekten; Drost + van Veen Architecten and Kijo  
Rokkaku Architect & Associates

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Martin J. Hörmann, Thomas J. Hörmann and Christoph Hörmann  
Personally liable shareholders

## Dear Readers,

The current issue of PORTAL is dedicated to a topic that quite literally concerns us all: the homes we live in. Basically, housing these days is a never-ending story: it starts with the architect's idea and is updated over generations by the users those using the building designed by him, who then, furnish, alter, extend, partition and sublet it. On the one hand this raises the perennial question as to how specific residential buildings should be, to what extent they ought to be allowed to follow the preferences of a single builder-owner and what degree of variability residential architecture must offer in order to be sustainable.

On the other it makes it clear that a residential building is more than simply a piece of architecture. It always reflects the personality of the respective occupant. If you read PORTAL 08 carefully, you will realize that the architectural projects presented in it are highly diverse in character. From the quiet, yet centrally located "Villa im Grünen" (villa amidst greenery) to the large residential complex in the pulsating metropolis that is Beijing, we present buildings to you for all temperaments (and virtually any budget). At the same time, this 8th issue of PORTAL deals with a topic that precisely for a manufacturer of garage doors proves especially fascinating: where to put one's wheels?

Where do homeowners keep their cars - on the street, in the residential quarter's underground garage, in the carport or in the garage attached to the house? Herbert Keck from the TU in Vienna, writing his dissertation on the subject "Architecture and the Car", reports in PORTAL how over the past 100 years renowned architects have come to grips with this problem - and how many have succumbed to the magic of the car along the way.

In his report the author implicitly poses the question as to whether the car is no more than a necessary evil which, from an architectural point of view, ought to be treated as such. As a leading door manufacturer we do not, of course, share this opinion. We have functional as well as creative arguments to support our views. The functional aspects: the vast majority of all homeowners will confirm that they would not want to do without their garage - not only as a place for parking the car but also for storing various types of equipment necessary for maintaining a home and garden. And the creative aspects? Well, read PORTAL 08 and you will come across enough examples of how garages can be perfectly integrated into high-end residential buildings. So if you are confronted with a "garage problem" when working on one of your next designs: don't hesitate to contact us. After all, it's our job to help you find a solution!

Martin J. Hörmann

Thomas J. Hörmann

Christoph Hörmann

## IN THE TURNING CIRCLE OF THE CAR: THE AUTOMOBILE CENTURY IN ARCHITECTURE

**Walter Gropius, Le Corbusier and Buckminster Fuller have designed some. Other architects and city planners have spent all their life trying to put it in its place: we are of course talking about the car, the symbol of progress and the affluent society of the 20th century and up to this day the best guarantee of individual mobility. In his report Dr. Herbert Keck from Vienna Technical University explains how Gottlieb Daimler's invention has influenced the architecture of the past 100 years.**

Cars are not just a means of transport but also a component of modern living. The car is perhaps the most intimate living space there is. In the midst of the public, it belongs to the passenger alone. More than likely the "car space" fulfils a basic archaic need for security. It provides a kind of sheet metal armour at the same time as representing a primal hut. Deciding in favour of a specific brand of car defines one's cultural status and social role much more clearly than choosing a home. We all live somewhere but many define their social position by their choice of car make. Since its invention, the car has always been a powerful source of inspiration to the architect of the modern age. Some of them have even had a shot at designing cars themselves. One such design of a Lancia by Adolf Loos dates back to 1923. It somewhat resembles a military vehicle because Loos had obviously overlooked the fact that thin body sheet metal can be bent in all directions. Le Corbusier, on the other hand, designed a small car with rear engine, shape-wise not unlike a VW beetle, whereby the latter compared with Le Corbusier's car was considerably more successful. An Adler convertible, designed in 1933 by Walter Gropius and in keeping with his principles developed based on function, was at least built more than once. Particularly ingenious were the reclining seats. Admittedly, it looked somewhat antiquated when compared with the Dymaxion Car of the designer-architect Richard Buckminster Fuller, designed at roughly the same time.

Basically, the Dymaxion car was a fuselage adapted for road use, had three wheels, a rear engine and uncompromising aerodynamic bodywork. Fuller finally shelved the idea of jet propulsion. However, no other architect of the modern age displayed as keen a fondness and in-depth interest for the automobile as did Le Corbusier. He constantly compared houses to cars. Not only did he frequently post cars in front of his buildings in photos, in "Vers un Architecture" he even brought contemporary cars face to face with Greek temples. It's no coincidence that in a play on words his Citrohan-houses carry the name of a French automobile manufacturer. What made Le Corbusier so fascinated with cars was above all the rationalized industrial manufacturing process that they evolved from. His Villa Savoye, built in 1931 near Paris, and which has since become an icon of modern architecture, was the first building determined by the automobile. The car approaching it drives up under the upper floor which is set back on three sides. Between the supports and the rounded, glazed ground floor, there is just enough space to allow the car to drive up. The entrance lies at the apex to the bend. The passengers therefore get out of the car at the building's principal axis before the chauffeur, following the bend round, parks the car in one of the three diagonally arranged open garage spaces. The dimensions of the building were determined by the turning circle of the car.

**DR. HERBERT KECK**  
born in Vienna in 1957

Student of architecture at the TU Vienna  
Collaboration at the studio of Prof.  
Gieselmann  
University Assistant at the Institute for  
Housing, TU Vienna  
PH.D. with dissertation topic "Auto und  
Architektur" (The Car and Architecture)  
Member of the scientific team at the  
Institute for Architecture and Design,  
Dept. for Housing and Design, TU Vienna  
Research assignment and specialist  
publication on Hotel Construction  
Several prize-winning projects together  
with Konrad Schermann and Werner  
Stolfa

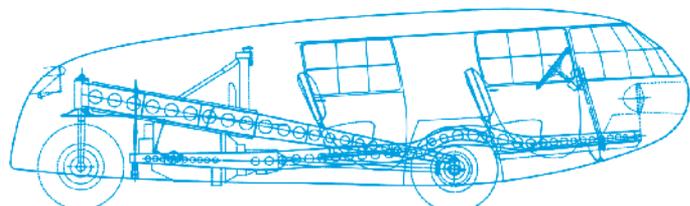
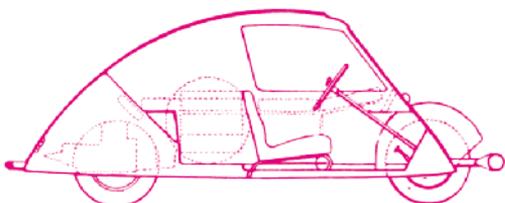
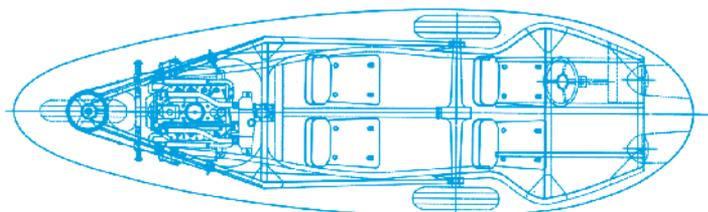
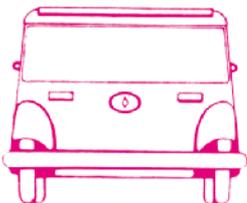


Admittedly, accommodating cars was only an issue for Le Corbusier's more well-to-do clientele. At the time of his multifamily building on Stuttgart's Weißenhof Estate the time was not yet ripe for it. He was refused a garage on cost grounds.

### **The car-friendly city: a radical setback?**

It was clear to Le Corbusier that the car would radically change the city. Thus, in his Voisin plan submitted in 1925 he demanded that the entire city centre of Paris be torn down except for a few tourist attractions and be replaced with 200 metre high skyscrapers, between which the cars would have been able to drive through unhindered. The function of the streets would have been entirely changed. They would have been converted to sole traffic carriers, the forerunners of our urban motorways. To raise the road above the ground was also the subject of his other urban plans. The idea for this came to him during a visit to the Fiat works in Turin-Lingotto, designed by Giacomo Matte-Trucco in 1923, the roof of which includes a 500- metre long racing and test circuit. For Algiers, Montevideo, Sao Paulo and Rio de Janeiro he proposed viaducts designed as reinforced concrete structures, via which the urban motorways would have been routed and which were to have been integrated into the apartments. The car not only changed the principles of urban development and the production conditions of architecture,

it was also the initiator of new types of buildings: its maintenance demanded petrol stations, the giant roofs of which soon characterized the landscape. In symbiosis with the hotel, motels evolved, allowing guests to drive right up to the motel room door. Above all in the USA, drive-in restaurants, banks and cinemas, yes even churches, sprang up to ensure that the car occupants did not even have to get out of the car. Of course, to accommodate it parking garages had to be built - in other words buildings exclusively for cars. Whilst the old city centres of Europe were in a permanent clinch with the car, attempting to get this unpopular troublemaker under control by issuing ever new "emergency decrees" (ban on vehicles, short-stay parking zones, congestion charges etc.), the car asserted itself in the new urban development areas on the outskirts of the city as the sole measure of all planning. The car promoted the extensive expansion of the cities, the population of giant areas of single-family homes, urban sprawl. Already in 1933, Radburn, the garden city planned by Clarence Stein and Henry Wright was completed as the first "town for the motor age". The principle of the comb-type interlocking of cul-de-sacs for cars and pedestrians applied in the process was adopted by Hans Bernhard Reichow in his "car-friendly town" of the 1950s. But what to do with the "stationary traffic"? Once parked, the car loses all attraction in terms of mobility,



Previous page: two early car designs by architects: Le Corbusier's vision of a small car (in magenta) and Richard Buckminster Fuller's "Dymaxion Car" (in blue)

Bottom: case study House No. 21 by Pierre Koenig (left) offered an unhindered view of the homeowner's car from the dining area. The project "Roof Road NT" by Architects (right) provides parking spaces on the roofs of the residential buildings.



Drawing: NL Architects, Rotterdam

simply stands around doing nothing taking up space, and quite a bit at that, considering the area needed for access and exit. Housing, depending on the location and situation, always offers a choice of above-ground parking, single-storey garages, semi-submerged parking pallets, underground garages or multi-storey car parks. The owners of single-family homes usually opt for garages or open carports. In Europe, however, the latter is still less appealing. In contrast, however, nearly all the houses of the Case Study House Program that during the 1950s in the USA produced a fascinating series of experimental houses, included carports. But such a close relationship with the parked car, as emerged in the Case Study House No. 21 by Pierre Koenig in 1958, where thanks to ceiling-high windows the car could be viewed from the dining area, was rarely found here. When garages need to be incorporated into terrace houses, it gets more difficult. Due to their lack of width, almost half the ground floor space is lost in the process. With the "Drive-in Woningen" in Amsterdam designed by Mart Stam in 1937, simply a "garden room" remained. A separate flight of steps had to be assigned to the first upper floor in order to gain direct access to the garden. With the planning of housing estates, the question arises as to how great the distance from the parking space to the house can be in order to still be acceptable to the residents. Generally, the planner can offer the choice of either peripheral collective car parks or garages which are more or less a fair distance away

from all houses, or he decides in favour of allowing the cars to drive into the complex and must then incorporate parking facilities in the houses or in the vicinity. In both cases paved roads to the houses are necessary to provide access to the fire service.

#### The car as a design-determining factor

A way out of the dilemma appears to have been found in the Roof Road NT project developed since 2001 by NL Architects. As already implemented previously with Le Corbusier's urban planning projects for Algiers and a study from England of the 1960s by G.A. Jellicoe with the meaningful title "Motopia", also in this terrace house layout the road and parking spaces are sited on the roof. As a result, up to one third of the overall space can be saved. Simply the necessary ramps are added to the built-up area. The open space gained can be put to any use required. In densely built-up cities, this is a much more difficult issue. Most city administration authorities have issued building codes which stipulate at least one parking space per apartment for new buildings. In the majority of cases inner-city locations make underground garages underneath the building unavoidable. It is then down to the skill of the planner to coordinate the constructional requirements of both uses. In 1987 Jean Nouvel solved this problem with his radical Nemausus Housing Project in Nimes by placing the buildings on supports and thereby

Three ways of finding space for the car in or under the building:  
 In Bertrande Goldberg's "Marina City" in Chicago (left) the lower 15 storeys serve as parking levels. In Jean Nouvel's "Nemausus" project in Nimes (centre) the cars also park under the stilted building. With the mini-house by Atelier Bow-wow in Tokyo (right) the car is tucked away under a projecting oriel.

allowing the cars to park underneath. The parking level is submerged by roughly half a storey, producing a kind of "lion's den", but which allows you to see over the roofs of the cars from the road, leaving the ground floor fully visible. The most spectacular example of integrating parking spaces into a building are the two residential skyscrapers of the Marina City in Chicago, designed by Bertrand Goldberg in 1963. 15 "winding storeys" spiral their way upwards around the elevators and stair-containing cores of the two cylindrical residential towers, each assimilating up to 32 parking spaces. The cars park in a vertical arrangement and drive up and down in a contraflow system. However, personnel is required to operate it. Above the parking levels there is an installation level and finally 40 storeys containing apartments arranged like the slices of a gateaux.

In view of the increasing damage to the environment due to still unrestrained individual traffic, the calls for carfree living are getting ever more frequent. However, this only seems to be conceivable provided city reconstruction takes place at the same time, starting with a much more efficient local public transport system through to restoring a decentralized supply network.

Following an earlier participation

process, the residents of the "carfree model estate", planned in 1999 on the outskirts of Vienna by the architects Cornelia Schindler and Rudolf Szedenik, pledged to forgo ownership and use of a car.

In this project parking spaces in a ratio of only 1:10 had to be provided which were then used as a car-sharing station. The freed-up funds were redesignated for communal facilities and more generously appointed green spaces. The thereby resulting added value factor was intended to make doing without a car more acceptable. It would seem the time has come to see the car for that which it is (namely a necessary evil) and to allocate it precisely the space that it really needs - no more and no less! After extreme examples in both directions, such as the "Carfree Model Estate" on the one hand and the Roof Road NT Project by NL Architects on the other, don't you think that the mini house planned in 1998 by Atelier Bow-wow in a suburb of Tokyo could point the way ahead towards a more relaxed approach to the car theme? It includes one oriel projecting just sufficiently to provide the green Mini Cooper with a parking space underneath - no more and no less.



Photo: El Croquis



Photo: Atelier Bow-wow, Tokyo

## 5-METRE HOUSE IN BIELEFELD

**When constructing a new single-family home in Bielefeld, brunsarchitekten proved that even difficult building guidelines can be used for the better. The building in the Gadderbaum district of the city was not permitted to be any wider than five metres. The architects decided to turn this specification into a key design component and developed a narrow, three-storey block structure which, thanks to its transparency and height, affords its occupants far-ranging views of the surrounding area.**

The Gadderbaum district lies to the south of Bielefeld's city centre, nestling in the range of hills that make up the Teutoburg Forest. Sited at the Bielefeld Pass, where numerous traffic routes converge, is the city's smallest district and home to two of Bielefeld's most prominent "institutions": the Dr. Oetker Group with its works premises directly next to the large railway goods station and the v. Bodelschwingsche Anstalten, founded in 1876 in Bethel, a part of the city that also belongs to the Gadderbaum district. Here, in a quiet residential area on the outskirts of the city, the architect Heinrich Martin Bruns has designed a home for two persons. Nestling between the hills of the Teutoburg Forest, at a walkable distance from the Eggegebirge nature reserve, lies the sculptural building structure that adjoins a house from the 1960s. A five-metre wide, three-storey high rectangular structure, some 14 metres long, thrusts itself into the sloping hillside at a right angle to the road. In a vicinity, characterized by two-storey saddle-roof covered residential buildings, the built-on structure looks like a foreign body. The area of the narrow plot that could be built upon and the distance to the property line that had to be adhered to, forced the architects to produce the new building's unusual shape. Differently shaped windows subdivide the plain white building structure. Narrow window slots introduce light into the entrance area and the stairwell, large-sized windows into the living areas. The building opens up to the road in a south-westerly direction with a large corner-shaped window, allowing neighbours and passers-by to get a good view of the interior. At the side the house is flanked by a garage, the roof of which serves as a terrace for the upper floor.

The sole hint of colour in the white plaster-rendered facade is provided by the red of the front door that leads to the ground-level basement and entrance floor.

The upper floors are accessed via a single, straight flight of stairs along the outer wall. Despite the narrow floor plan, fluent room transitions give the building an atmosphere of openness. The living areas with kitchen are found on the upper floor. The two-storey dining area behind the glass facade forms the extrovert hub of domestic life. It is from here that numerous visual references within the building can be gained. From the top storey the orange-red cube of the bathroom projects into the air space. Partial glazing gives the user a view right across the room to the Teutoburg Forest outside. The top floor also follows the theme of transparency. From the roof terrace and the almost fully glazed bedrooms the occupants can enjoy a panoramic view of the surrounding uplands.

An atractite-coloured wall disc separates the stairs from the rest of the interior, thereby creating a division between the open space and the living areas. The window slots in the facade are repeated as rectangular cutouts in the wall. Here behind the glazing cutouts, lights that indirectly illuminate the stairways have been cleverly integrated. The window reveals, on the other hand, have been painted in a deep red-orange that emphasizes the three-dimensional appearance of the building structure. The interior space is given a special touch thanks to the flights of stairs in galvanized running plate steel, which with its industrial character provides a stark contrast to the dark walnut parquet of the floor.



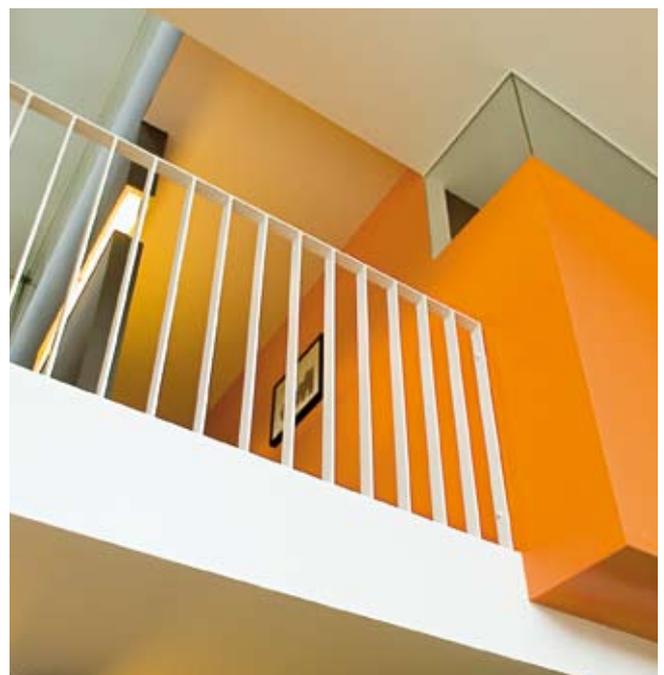
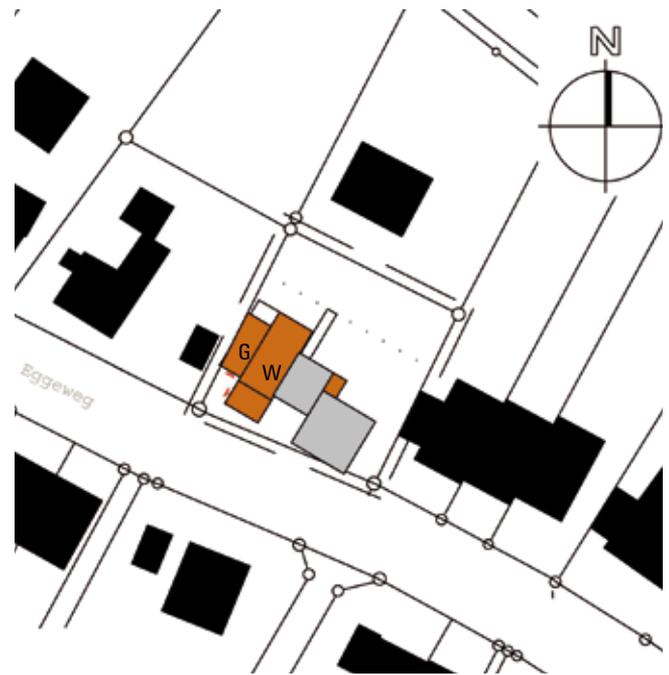
5-METRE HOUSE IN BIELEFELD

With generously appointed corner glazing, the house also opens up towards the sloping hillside. A wall protects the patio from prying eyes.





Location plan (top; G= garage; W=residential building)  
A bold orange allows the bathroom to present itself as  
a three-dimensional cube (bottom)



## 5-METRE HOUSE IN BIELEFELD

Transparent and open-planned internal rooms grant views of the surroundings from all locations within the building (left). The incisions in the wall disc appear to mirror the apertures of the windows. Lights have been integrated into the wall slots (right).



Floor plan ground floor (top)  
Floor plan first upper floor (centre)  
longitudinal section (bottom)



**BUILDER-OWNER**

Andrea Vinnemier, Bielefeld  
Klaus Brinkmann, Bielefeld

**DESIGN**

brunsarchitekten, Bielefeld  
Collaboration: Christoph Buschmeier

**LOCATION**

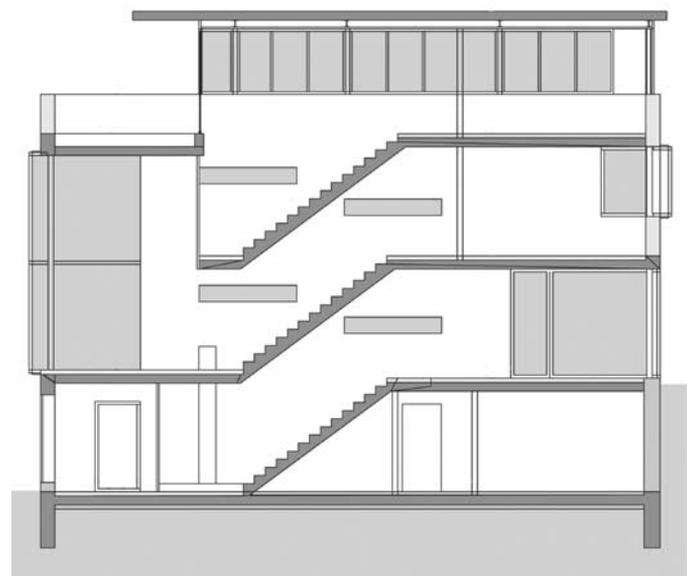
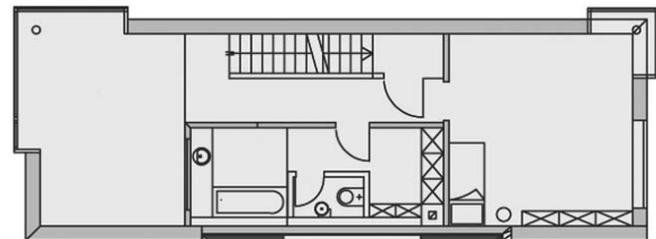
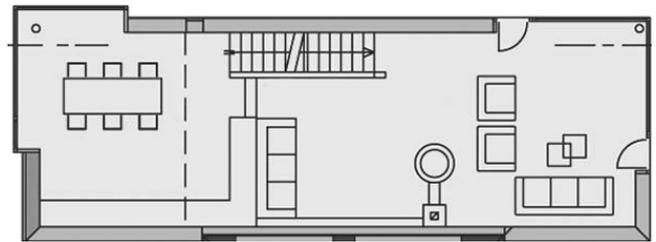
Eggeweg 117, Bielefeld-Gadderbaum

**PHOTOS**

Thomas Jung, Malte Bruns

**HÖRMANN PRODUCTS**

"Berry" 905 style up-and-over door  
with customized infill  
Fire doors T30



## SINGLE-FAMILY HOME IN LEIPZIG-CONNEWITZ

When a Leipzig architect built a house for himself and his family, he realized a dream of creating a modern villa in the south of the city. The constructional design is classic, the exterior of the striking brown-reddish building, bordered by tall trees, is contemporary. From the access front the house, standing some 80 metres back from the road, at first gives a somewhat closed impression. But it opens up to the family towards the south: a central courtyard serves as both a patio and living room, as indoor space and outdoor space.

Since the Wall came down, Connewitz like no other district of Leipzig has established itself as a popular area for both living and going out in. Spacious public parks, small gardens and the game park alternate with villas of the "Gründerzeit" (period of promoterism) and wide, tree-clad streets lined with houses. The district is located just four kilometres away from the city centre and three kilometres from the local recreation area around the Cospuden Lake. In the west it borders on the Connewitz Forest. Above all young people, families and students seek the dynamic flair of the quarter that with the neighbouring southern suburb has the most dense concentration of clubs and alternative cultural centres throughout the whole of Leipzig. This vibrant mixture also convinced the architect Peter Homuth. The site for his new residential building, a plot on the south-western outskirts of the city quarter, could not be more enticing. The neighbours - impressive historic villas - line up along the road, whilst the newcomer has retreated to the rear part of the L-shaped and 3 500 square metre large area. The front of the street will at first remain undeveloped. Only a large gate and the entrance with garage already peering between the trees indicate the presence of the new residents.

A paved, roughly 80 metre long path leads the visitor through the stretched-out property. After a few metres the actual building appears, a two-storey, flat-roofed structure without basement. Eye-catching is its "clothing" : depending on the incidence of light and perspective, the colour changes from orange to red, the exterior boasting a cladding of differently sized varnished, veneer panels.

In deliberately irregular patterns, broken up by a few randomly placed openings, they ultimately blend to form a cubic classically shaped whole. In this way the house is planned as a double-wing complex. With large-size windows the most important living rooms are grouped around the central south-facing interior courtyard: the kitchen in the western wing, the salon opposite it which takes up the entire eastern section of the house, and the dining area with aerial space in the middle. The transition to the terrace and garden is fluent. When the patio doors are open, the three zones blend into each other. The courtyard becomes an extension of the living room. Also the upper storey is organized around the central dining area. The connecting element is the gallery which affords access to the family's areas of retreat - four bedrooms, deliberately divided into separate wings for parents and children.

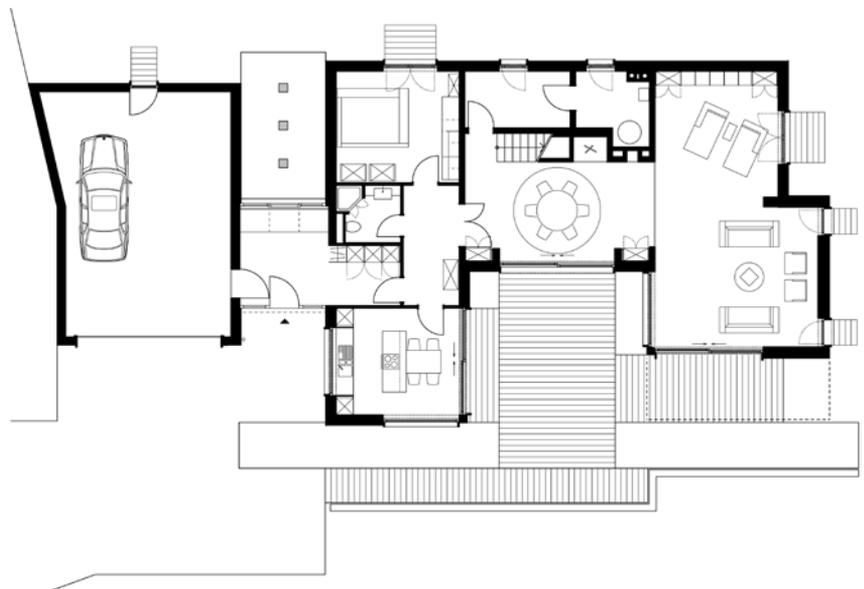
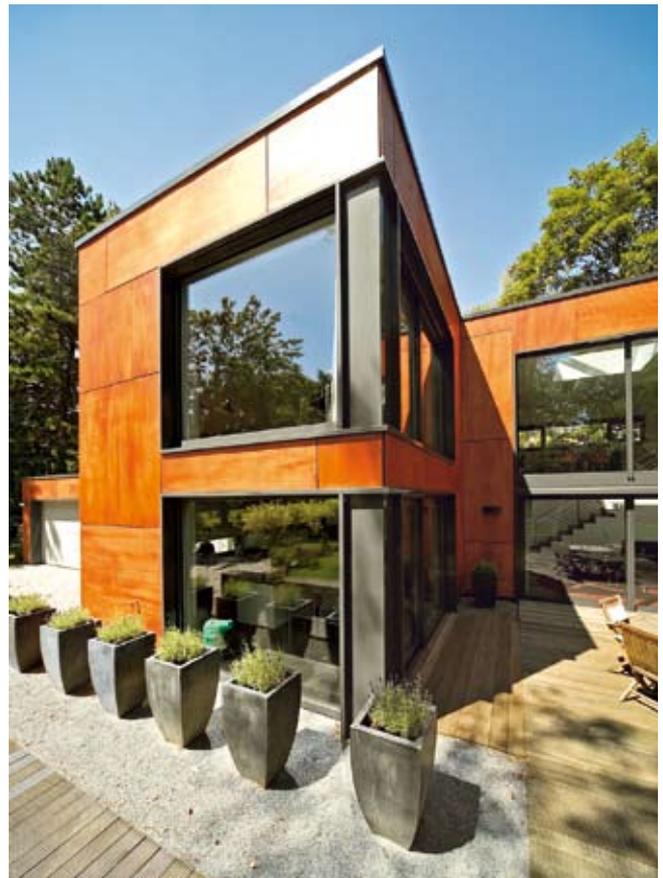
A caesura forms the recess on the northern side of the gallery. This reading, play and work area used by all members of the family receives light via a band of windows sited at parapet height. All the window reveals and window sills are in anthracite-coloured aluminium. In the facade the narrow frames protrude slightly beyond the flush timber surface and in doing so produce a vibrant shadow image on it. Even the almost invisible fascia band edging the roof of the entire structural mass is in aluminium. Red, grey and green are the dominant colours. The light grey of the garage door and front door anticipates the cool atmosphere of the interior. White, plastered walls, slate, glass and stainless steel are the dominating materials here.



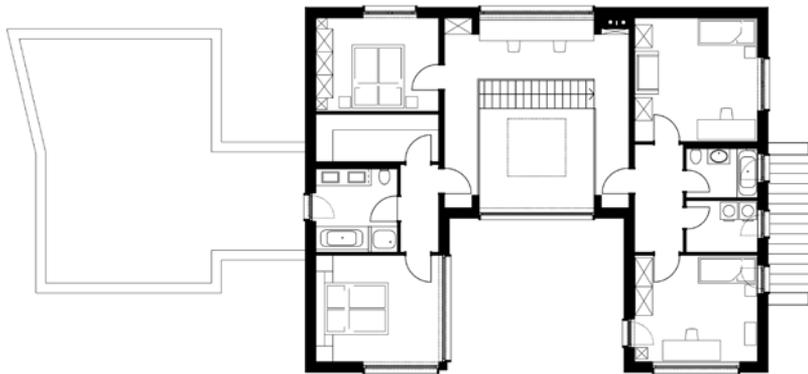
Location plan (top left)

The more closed facade on the exterior of the house opens up to the inner courtyard via large areas of glazing (top right).

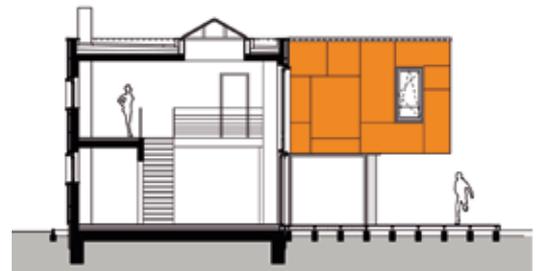
Floor plan of ground floor (bottom)



At the same time the triple-wing complex stands proud of a modern villa in the protected rear third of the L-shaped, tree-clad plot (top).  
Floor plan of upper floor (bottom)



With the courtyard, protected on three sides, the central dining room, lit from the side and top, forms a three-dimensional unit (top left).  
The support-free living room is located on the ground floor of the east wing. Large French doors to the garden and patio connect it with the outside space (top right).  
Longitudinal and horizontal section (bottom)



**BUILDER-OWNER**

Astsa Homuth

**HÖRMANN PRODUCTS**

Sectional garage door

EPU 40 M-ribbed and side door

**DESIGN**

homuth + partner architects,  
Munich / Leipzig, Germany

**LOCATION**

Leipzig-Connewitz, Germany

**CONSTRUCTION COSTS**

Approx. 380 000 euros

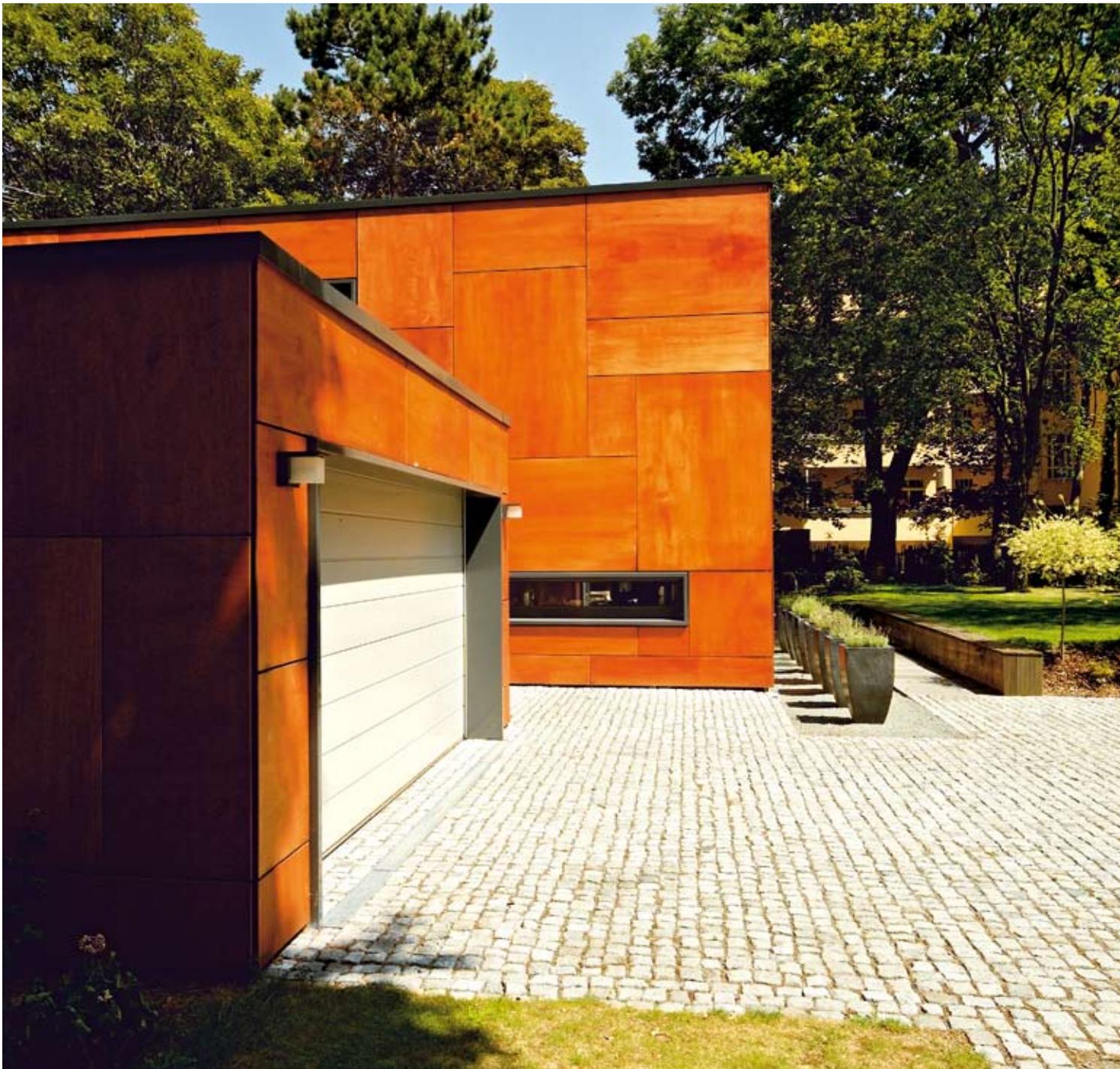
**FLOOR SPACE**

Approx. 350 m<sup>2</sup>.

**PHOTOS**

Stephan Falk / baubild /  
Hörmann KG

The light grey of the garage door, together with the cherrywood stained veneer and the antracite-grey of the fascia band along the edge of the roof and reveals form a harmonious triad.



## THE SWANLA-CATSBURG HOUSING ESTATE IN ZEVENHUIZEN, NETHERLANDS

The village of Zevenhuizen-Moerkapelle in the northern catchment area of Rotterdam has gained an unusual housing estate. Swanla-Catsburg, a design of the Rotterdam architects Drost + van Veen, does justice to different user profiles and requirements: the complex, spread over over two islands, offers the young and old as well as families and singles a range of different residential forms. On the outside, red brickwork and black slate hold the suburban jigsaw puzzle together.

When Greetje M. opens her front door, she looks out onto the flat polder landscape with the nearby canal, bordered by trees. The glazed open, three-sided access gallery, from where she enjoys the far-ranging views, encloses a courtyard with a central green area. Sometimes children play here, although most of the residents of the rented and owner-occupied properties in the south-western part of the estate are pensioners or singles. The families have concentrated in the terrace houses. A children's playground between the two "housing estate islands" is a sign that Swanla-Catsburg in the Dutch village of Zevenhuizen-Moerkapelle is home to young residents. Zevenhuizen has approx. 10 000 inhabitants and is located in a catchment area some 16 kilometres to the north of Rotterdam.

Canals and greenhouses, meadows and pastures characterize the landscape of the Swanla-Catsburg housing estate that was built in 2005 on the outskirts of the city. The architects Drost + van Veen were careful to pay attention to the landscape that had been shaped over time by the people that had lived there, by adopting typical elements of Dutch-village architecture, such as the tiny roof tiles and rough brickwork. At the same time, Swanla-Catsburg was born out of an ambitious social commitment. The new residential area is intended to appeal to all social groups; ranging from those with a higher income at the one end to those less well-off at the other. It was after all the specific request of the clients, the development company Woonpartners Midden Holland, that all these people should be brought under one roof. They invested around 11 million euros in the project, a two hectare residential complex.

The brief calling for social intermixing has been fulfilled by Drost + van Veen in a simple, yet perfect way. The housing

estate has been organized as a jigsaw puzzle of different residential forms - rented apartments and apartments for sale, terrace houses and maisonettes.

From the outside the difference between the 48 houses and the 41 rented units is barely noticeable: the red brickworked bottom section and the slate "skin", protruding by roughly one metre and forming the roof as well as the facade, are consistent features. Projections and recesses break up the structural volume in a playful way. The height of the buildings relates to the surroundings: in the south-west towards the city centre, five-storey blocks of rented flats mark the urban entrance to the area. But towards the open countryside and the neighbouring estate of terrace houses in the north-west, Swanla-Catsburg remains low. Flat-roofed, two-storey cubes alternate with three-storey houses with lean-to roofs. What appears to convey uniformity on the outside disperses in the inner courtyards into private plots. Here every house has its own closed-off garden - also loggias appear here and there, overlooking the courtyard or facing the road. A narrow path bordered by sheds leads straight through this idyll of small building units and suggests the rural character that an urban development on this large scale can make possible.

A further aspect of Swanla is the design freedom within one's own four walls: the interior conversion work was intentionally reduced to the essentials. Just like the floor plans, the residents are open to change. Throughout the course of the year a resident may want to enlarge his property and can then add on a further floor in the form of a lean-to roof. Another possibility is to convert the ground-level garage to a room - provided that the underground car park belonging to the housing estate is not fully occupied at the time.



The courtyards reflect the variety of the residential forms. A timber-glass construction separates the access balconies of the rented and owner-occupied apartments in the south of the complex from the jointly used outdoor green space. The terrace houses have private gardens (top). Layout (bottom): By way of differentiation the various residential forms are depicted in different colours (green: owner-owned and rented apartments, blue: terrace houses with or without loft, brown: semi-detached and corner houses).



The developed property is bordered by canals on all sides. The uniform brickwork and slate cladding bring the complex jigsaw puzzle of different residential forms together to produce a homogeneous whole (top). The entrance to the underground garage has been discreetly integrated into the bottom section.

The loggia above echoes the width of the entrance (bottom left). A central stairwell provides access to the five-storey building section to the west. The flights of stairs are intentionally offset, resulting in ever new visual perspectives (bottom right).



The road space is intended as an access area only. Parking takes place in the underground garage, in parking bays between two residential units or in private, ground-level garages.



**BUILDER-OWNER**  
Woonpartners Midden Holland

**PHOTOS**  
Stephan Falk / baubild / Hörmann KG

**DESIGN**  
Drost + van Veen Architecten,  
Rotterdam, NL

**HÖRMANN PRODUCTS**  
Sectional door ALR 40  
N80 up-and-over door,  
style 984 in RAL 7024

**LOCATION**  
Zevenhuizen-Moerkapelle,  
Netherlands

**COMPLETION**  
2005

**CONSTRUCTION COSTS**  
11 million euros

**FLOOR SPACE**  
11,680 m<sup>2</sup>

The red brickwork of the base section peers out time and again from behind the slate skin. The colour of the shingles harmonizes with the uniform anthracite-grey of the window frames and doors.



## Luxuriant City in Beijing

**If you want to be successful in China, you have to get noticed: the same can be said of housing which in its bid to attract buyers increasingly backs distinct, symbolic shapes and bold colours. With "Luxuriant City" to the west of Beijing, the Japanese architect Kijo Rokkaku has given his investor both - and thanks to lushly vegetated wavy roofs has brought the countryside at least a little way back into the city.**

Nobody knows precisely just how many people are currently living in the Chinese capital. According to official UN statistics there are around 11 million inhabitants, with zero-growth recorded over the past few years. But as is often the case this is only half the truth, also China's capital has long since been overflowing into its regional hinterland. More impressive still is Beijing's economic development: the average per-capita income may well be less than that of the two "boomtowns" Shanghai and Guangzhou but a social strata that economists refer to - and entirely without any negative undertones - as the newly rich, has long since established itself also in Beijing. They drive a car, buy western designer furniture and have an income at their disposal that corresponds to that of a European worker - whilst enjoying a cost of living that is considerably lower. Thus Beijing was more than able to provide the "Luxuriant City" large-scale project with a potential class of buyers. Over the past five years, in an area covering around 58 hectare, more than 4.4 million square metres of housing has been built. Compared with what is normal in China's major cities, "Luxuriant City" with a floor area ratio of 7.5 is nearer the bottom end of the scale, but on the other hand the size of the apartments ranging between 90 and 140 square metres significantly exceeds the national average. In comparison: until just a few years ago, on average a resident of Beijing would have had less than 10 square metres of living space at his disposal. During the emperor's days, the area, a narrow strip of land some 400 metres wide and over a kilometre long, was the site of the city's best orchards and vegetable gardens.

Today the area has long since been steamrollered by urban development and only the majestic views of

the nearby green range of hills remain. To the east of "Luxuriant City" Beijing's fourth motorway ring rolls by; a public park with golf course adjoins to the west. Thus in terms of noise emissions and in relation to the countryside there was a significant west-east differential within the housing estate that was congruent - and not entirely by chance - also with the building heights approved for the area. As a consequence, Kijo Rokkaku designed three different building types, graduating from east to west: long and high slab-type buildings ("wall type") in the east which act as a noise barrier towards the road end; tower blocks of different heights ("mountain type) clustered in the centre and flatter, rectangular structures up to seven storeys high ("cloud type"), whose wave-shaped roofs appear to quite literally grow out of the landscape. And with the "cloud types" Rokkaku fulfils not least the need of the investors for a powerful image to attract buyers: the roofs are lavishly planted and, although not accessible to the public, pick up the green space in the west and carry it on - at least visually - into the heart of the estate. The architectural style of the houses corresponds to Chinese practices: their facades comprise storey-high, prefabricated reinforced concrete slabs which have been clad with plaster, natural stone and tiles. Naturally, there remained little scope for filigree details. Yet with the colourful design and the varied subdivision of the facades through projections and recesses, oriels and recessed loggias, Rokkaku was able to prove that even when applying large-scale structural engineering, results can be achieved that offer a more acceptable standard of living accommodation than was usual at the time of the existing socialist system's prefabricated construction days.



According to the architects' plans, the grass-covered roofs were to have been made accessible to the residents. But for safety reasons this idea was shelved (centre). The north and south view of the buildings (bottom) show the three different building types: wall type, mountain type and cloud type; from the east to the west.



**BUILDER-OWNER**  
Yongtai Real Estate Development  
Co. Ltd.

**BUILT-UP AREA**  
59 500 m<sup>2</sup>

**DESIGN**  
Kijo Rokkaku Architect &  
Associates, Tokyo

**OVERALL LIVING SPACE**  
4441 000 m<sup>2</sup>

**PHOTOS**  
Kijo Rokkaku Architect &  
Associates, Tokyo

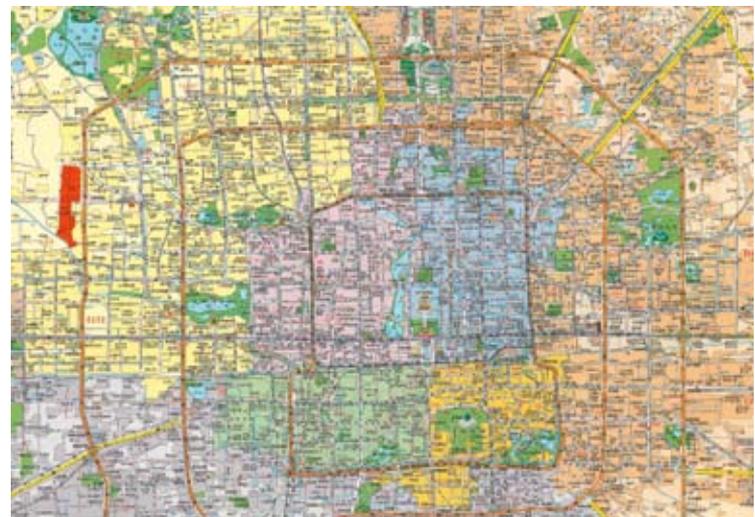
**LOCATION**  
Haidingqu Sijiqingxiang, Beijing

**CONSTRUCTION PHASE**  
2001-2004

**HÖRMANN PRODUCTS**  
Apartment entrance doors  
Fire doors HC 54

**SITE AREA**  
585 000 m<sup>2</sup>

For the cloud type large-panel construction in reinforced concrete, widely used in China, was chosen (centre). Projections and recesses as well as different facade materials give structure to the large construction volumes. Section of city plan (bottom right). "Luxuriant City" lies to the far west of the city, on the other side of the fourth motorway ring road.



## 1. Up-and-Over Doors

Every Hörmann up-and-over door is built based on 50 years know-how in the construction of garage doors. A true classic, the up-and-over door is available in more than 20 different styles in steel and timber and in over 200 colours according to the RAL colour chart. As Design timber doors the up-and-over doors can also be supplied matching Hörmann front doors. Moreover, with the door type "style 905" Hörmann offers architects the opportunity of equipping garage doors with an infill of their own design. Hörmann garage doors offer ultimate convenience when supplied as automatic doors with a precisely matched door operator.



The up-and-over door "style 905" accommodates individual design options

## 2. Sectional Doors

Sectional doors open vertically upwards and are parked under the garage ceiling to save space. As a result, they maximize the parking space both inside and in front of the garage. Offering special versions especially suited to upmarket architecture, Hörmann gives planners the possibility of incorporating individual designs without having to forgo the benefits of modern door technology. The silky-smooth "silkgrain®" surface finish lends the thermally insulated doors with large flush panels or ribbed infill a particularly distinctive look. When Design sectional doors are teamed with matching aluminium front doors, the facade - and ultimately the property as a whole - benefits from a harmoniously coordinated appearance.



Sectional garage door L-ribbed style with "silkgrain®" surface finish and front door style 693 AF



Front door style 65 AF with side assemblies in the colour CH 703 and canopy style 105

### 3. Aluminium Front Doors and Canopies

The Hörmann range of aluminium front doors includes more than 300 different styles, on request also with side assemblies and transom lights. The doors come with maximum thermal insulation and guarantee high-level security. Matching canopies round off the range. A special attraction - and appealing not just to last-minute decision-makers - is Hörmann's so called fast-track range that allows a door to be delivered within 8 to 13 working days.



All-glass smoke-tight door with stainless steel frame in an architect's office in Potsdam

### 4. Frames in Steel and Stainless steel

As a frame specialist Hörmann can also devise individual solutions to accommodate any building situation. The Hörmann range of rebated and butt-fitting door leaves already gives planners plenty of design scope. Over and above this, Hörmann supplies frames in special colours, with special hinge systems and sound-absorbing seals as well as with numerous special equipment for added safety, security and convenience.

## ARCHITECTURE AND ART REBECCA WILTON: "SAAL" / "KAUFHAUS"

A woman looking lost on an entirely empty department store floor. Apparently waiting, she stands holding a shopping bag on the still recognizable route through the no longer present world of consumer goods. Gone are the colourful temptations of the consumer world. The place is now characterized by silence, order and clarity. The department store becomes the stage for an entirely open story.

As in the setting of the "Kaufhaus" (Department Store) seen in this picture, the works of Rebecca Wilton often bear witness to an apparently past time. Her large-scale photos tell of places of cultural or social life which either look deserted or have obviously been deprived of their former function. The irritating emptiness of the images lends the space as well as the figure an immediate presence.



The architectural aura of the respective location becomes the focus of attention without withholding the idea of its functionality. Even if the use of the rooms depicted lies well in the past, its traces remain visible everywhere.

Placing herself in the pictures, Rebecca Wilton adapts to the original context of the locations. By adopting a corresponding disposition, the photographer appears to want to ignore the desolation of the situation, but in doing so reinforces the impression of the dominating emptiness. The woman in the department store becomes the current representative of former protagonists. She stands in the picture like a reference to life itself.

Thilo Scheffler

Rebecca Wilton  
Saal, 2003, C-Print, 120 x 180 cm  
Kaufhaus, 2003, C-Print, 120 x 180 cm



**REBECCA WILTON**

born in Berlin in 1979

1998-1999 Photojournalistic work at the Agentur argum in Munich  
1999-2006 Student of photography at the Hochschule für Grafik und Buchkunst Leipzig under Prof. Timm Rautert  
Work scholarship in the Künstlerhaus Schloss Plüschow

Exhibitions (selection):

2006 "Häuser und Paläste",  
Dogenhaus Galerie Leipzig

2005

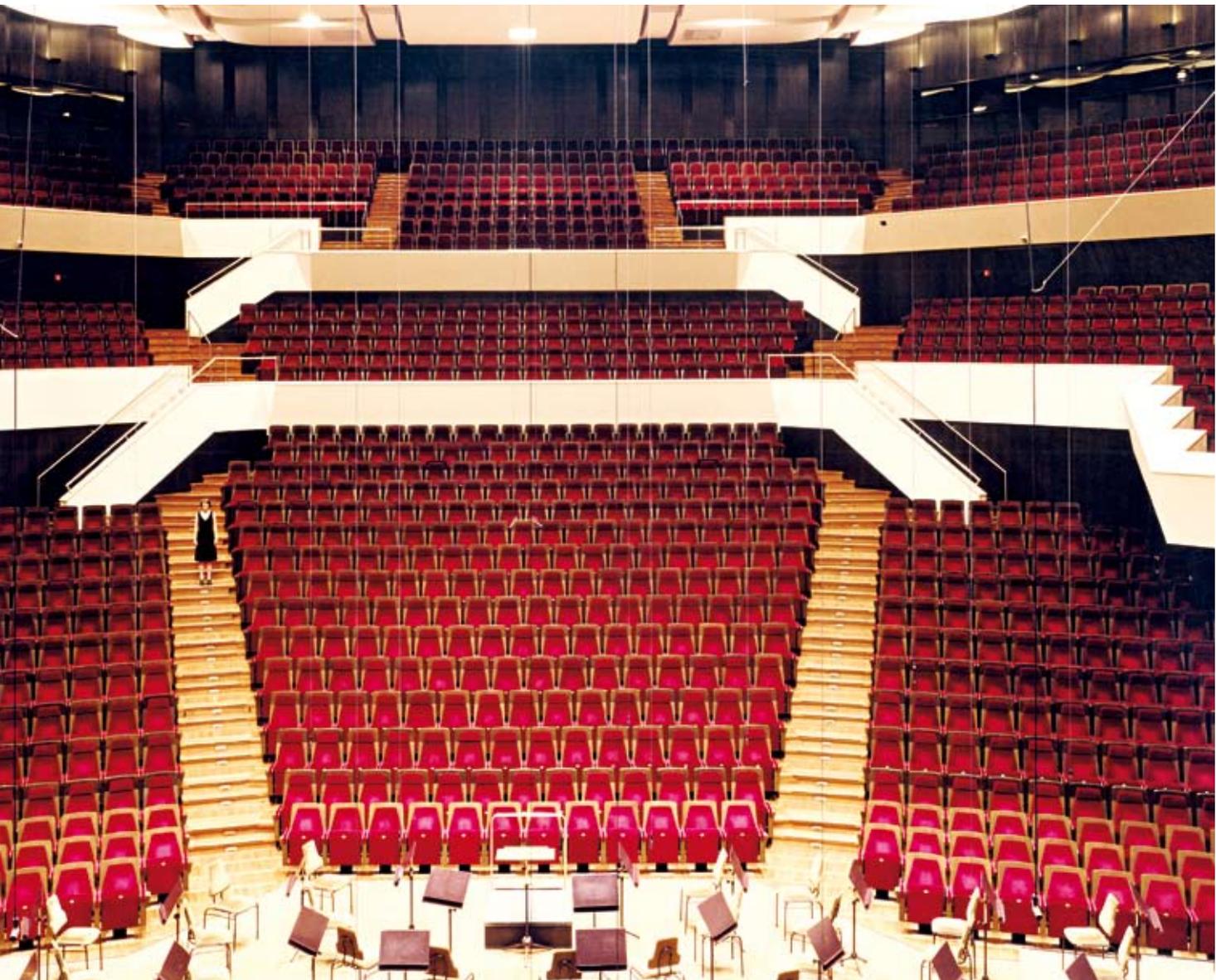
"Leipzig Lens" German Embassy London, Glasgow School of Arts  
"Rebecca Wilton: Photography", Goethe Institut Lyon

2004

vina della casa # 11, HGB Leipzig  
"50 % Realität", Kunstförderpreis der Stadtwerke Leipzig/Halle, Kunstraum B2 Leipzig  
"Kalte Herzen", Kunstbunker Tumulka, Munich / Galerie Van Zoetendaal, Amsterdam

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## PREVIEW / IMPRINT

Topics in the Next Issue of PORTAL:

### Special Issue for the BAU 2007 Trade Fair in Munich

Europe's largest Construction Trade Fair, scheduled to be held once every 2 years, will again be opening its doors from the 15<sup>th</sup> to 20<sup>th</sup> January 2007.

The organizers of the BAU in Munich are expecting 2 000 exhibitors from 40 different countries who have the entire 180 000 square metres of exhibition space in 16 exhibition halls at their disposal. One of the exhibitors will be Hörmann KG. The next issue of PORTAL will therefore devote itself entirely to the subject of the BAU: we will be reporting on the new Hörmann products exhibited at the fair as well as presenting current architecture in and around Munich. We will also be providing useful tips on the cultural scene and places to go to for a good night out following the exhibition tour.

PORTAL 09 features architecture in and around Munich - seen here: the new "Campeon" office complex of Infineon AG.



Photo: Infineon AG

# HÖRMANN IN DIALOGUE

## Building with Hörmann Your project in PORTAL

At four-monthly intervals PORTAL reports about current architecture and the framework conditions under which it evolves. And if you so wish, PORTAL could soon serve as the showcase for one of your own projects! Send us information on the buildings you have been involved with using Hörmann products – as a short documentation with plans and photos, maximum A3 scale, to be posted or emailed to:

Hörmann KG Verkaufsgesellschaft, for the attention of  
Ralf Biegert  
Upheider Weg 94–98, 33803 Steinhagen / Germany  
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All contributors will be entered into a raffle, the winner to receive a copy of the 2004/2005 Year Book of the Museum of Fine Arts in Leipzig.

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LPU automatic L-ribbed sectional door

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