

HÖRMANN SCHÖRGHUBER

PORTAL 29

INFORMATION FOR ARCHITECTS
FROM HÖRMANN AND SCHÖRGHUBER

Unique houses

ASTOC & Kees Christiaanse, Graber und Steiger,
Lorenzen Architekten, Rainer Roth Architekt







- 04 ABOUT THE TOPIC**
Representation – more illusion than reality?
- 10 “RIVERSIDE” IN BREMEN, GERMANY**
Carsten Lorenzen, Copenhagen, Denmark
- 16 RESIDENTIAL BUILDING IN SPEICHER, GERMANY**
Rainer Roth Architekt, Meckel, Germany
- 20 RESIDENTIAL BUILDING IN AESCH, SWITZERLAND**
Graber und Steiger, Lucerne, Switzerland
- 24 “KRISTALL” IN HAMBURG, GERMANY**
ASTOC, Cologne, Germany
Kees Christiaanse, Rotterdam, Netherlands
- 30 CORPORATE NEWS**
Hörmann in detail
Schörghuber in detail
- 35 RECENTLY IN ...**
Mark Bearak, New York, US
- 36 ARCHITECTURE AND ART**
Carsten Fock, Berlin, Germany
- 38 PREVIEW**
Hotels
- 39 IMPRINT**
HÖRMANN AND SCHÖRGHUBER IN DIALOGUE

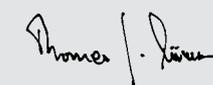
Cover photo: Facade of the residential building in Speicher, Germany
Photographer: Christine Schwickerath, Meckel, Germany

Dear Readers,

Perhaps you have already noticed: PORTAL is now four pages thicker than it was previously. “Schörghuber Spezialtüren KG”, which has been part of the Hörmann group since 1988, is now a co-editor of PORTAL and will be even more strongly represented in future issues. Also new to the publication is the “Recently in ...” section. Here architects from around the world tell us about hotspots in their hometown, which haven’t made it into any guidebooks yet. The topic of this issue is dedicated to residential construction. To start off, Rudolf Gräf looks at the magnificent Romani buildings, which are often known by their politically incorrect name of “Gypsy Palaces”. The buildings, which are reminiscent of a mixture of a Chinese pagoda and an Indian Bollywood facade, are often more illusions than reality and serve more for representative purposes. More reserved in comparison is the architecture from Carsten Lorenzen, who has newly interpreted the principle of the “Bremen House” in the Stadtwerder district of Bremen. The design from Rainer Roth in Speicher is unusual. His single family home is divided into three sections and has a completely black exterior. The residential building from Graber und Steiger in Swiss Aesch presents itself as closed off, but inside it is well lit and offers a fantastic view over Lake Hallwil. The residents of “Kristall” in Hamburg’s Holzhafen also have an excellent view from the building designed by the architectural office ASTOC in conjunction with Kees Christiaanse.

Now it’s time to get comfortable in your own four walls and enjoy this issue.




 Christoph Hörmann Martin J. Hörmann Thomas J. Hörmann

UNIQUE HOUSES REPRESENTATION – MORE ILLUSION THAN REALITY?

Prejudices have followed the Romani people since time immemorial. As with many minorities, the main accusation against them has been that they are not really interested in integrating. The magnificent buildings in Romania – often politically incorrectly called “Gypsy Palaces” – fuel the suspicions of the local population. How and more importantly why do the Romani people, who are often thought of as poor, build such grand buildings?

A much-discussed topic among academics is the question of how individual and collective identities originate. There are many theories on this, and architecture plays a part here. Again and again history shows us how people try to create an identity or at least feign it, through architecture. The most recent example: China has broken with centuries of tradition in an attempt to create a modern image through prestigious buildings. Architecture always stands for something – prosperity, ingenuity, power. Frequently it is also meant to generate a strong sense of community. This is seen particularly clearly with the so-called “Gypsy Palaces” in Romania – the magnificent buildings of certain Romani groups. They have been appearing all over Romania, in both rural and urban areas, in the last 20 years and have left a lasting impression. One common factor among them is that they all stand out: with palatial embellishments, playful detail and colourful facades. But it is not just the exterior that provides the character of these buildings. The Gadje – ‘non-Romani’, in the Romani language – shake their heads in wonder at their use, or rather that is: their non-use. Many of the one- to four-storied buildings have no useful areas such as a kitchen or bathroom, which are essential for daily life. Even if these types of rooms exist, they are often not used or their functions been passed over

for purely decorative purposes. Instead the basement or an additional building behind the house are used for daily life. On occasion traditional tents can also be found there, which I once caught sight of several years ago in Tintesti, near Bukarest.

Clean and unclean

So why do the Romani build such lavish buildings yet not use these rooms in their conventional sense? First the building forces the impression that it is about a transition from being nomadic to stationary. Strangely enough, the very traditional Kalderasch are some of the most active builders of gypsy palaces. Anthropologically speaking, many interesting questions can be discussed in relation to this population group: why do people who have rarely been sedentary in their history construct buildings? And: what is so important about these constructions? In order to answer these questions, we need a bit of background about the Romani: it is perhaps not known to many how much of an important role the dichotomy between “clean” (vujo) and “unclean” (mahrim) plays for them. The gypsy palaces belong, in the world view of the Romani, to the category of clean. It is not a space that is to be tainted by the everyday – which, among other things, also



UNIQUE HOUSES
REPRESENTATION – MORE ILLUSION THAN REALITY?



Elaborately decorated facades, pagoda-like roof forms, detail-rich decorated eaves – many Romani buildings look similar. The most common similarity is the metal roof cladding. Monetary prosperity has been achieved for many Romani mainly through the metal industry. The roofs reflect their artisanal skills with the raw material. (previous page and left)

All photographs by Carlo Gianferro, Rome, Italy – published in “Gypsy Architecture”, published by Renata Calzi and Patrizio Corno, ISBN 978-3-936681-12-3, with friendly permission of Edition Axel Menges, Stuttgart, Germany.

explains the lack of bathrooms. Even knowing this, the meaningfulness of this type of construction is not understood by most outsiders – a reason why the buildings are met with disapproval by the majority of the locals.

Use and design

The question of “why” is therefore still not answered. Romani such as the Kalderasch clearly construct buildings for completely different reasons to the majority of Europeans. Although it might appear that they are becoming sedentary with the construction of their houses, they are certainly not. Travelling is still a large part of their way of life. Over a long period of time, whole families have been travelling around Europe, and only come together briefly in the lavish buildings for special occasions – mostly in summer. An example can be found in Banat, in western Romania, where a large part of life takes place around the buildings in the garden around this time of year, when the streets are full of befitting, or rather representative limousines. Despite the small amount of time in which the people are actually in their houses, these Romani highly value the design of the building. In western Romania the design is based on the upper-class houses of the 19th century – free-standing with hipped roof, opulent entrance

door, golden fence and a sandstone or plaster facade. In the south, the buildings are instead influenced by farm houses typical to the region: they are recognisable by their corner veranda, pagoda-like stacked roofs, filigreed roof ornaments and the many divided colour fields on the facade. The roofs of the palaces in Transylvania have a similar design with Asian patterns. However, the floor plans here show similarities to the buildings in Banat, which, along with a symmetrical layout, stand out with their corner towers with onion-shaped roofs, like those seen on the churches built in the 18th century under the rule of Empress Maria Theresa.

The house as an institution

These houses have nothing in common with “primitive huts” as defined by Marc-Antoine Laugier. They are much more comparable with monuments – objects that are ascribed with a particular meaning but are not used every day. They are exclusively built for holding the large events of family life. Their ritual use clearly takes priority; here, births are celebrated and weddings held. The bride’s dowry will be preserved here, turning the whole house into a symbol of the forged alliance of the two families. On the other hand, the gypsy palace is an institution that is comparable to what

UNIQUE HOUSES REPRESENTATION – MORE ILLUSION THAN REALITY?



Grand buildings on the property, sandy streets in the public space. To the Gadje – which means ‘non-Romani’ in the Romani language – these buildings are an eyesore. They can’t comprehend where the money for such buildings comes from, and often suspect criminal backgrounds. (top)

Many of the rooms behind the facade remain empty. They serve mostly representative purposes. Not infrequently, life takes place in side buildings instead. (bottom)

Despite this, all the rooms are elaborately decorated. Often the decorations cross the line into kitsch – at least in the eyes of many western Europeans. (right)

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we know as a courthouse or government building. For the Kalderasch especially, this facility is the most important of all. It is in a sense the foundational module of their social order and communal life, and is unsurpassed by any other form of cohesion of their strong social family structure.

Respect and luck

The gypsy palaces can also be understood as a symbol for the respect (pakivale) to be paid to their owners and their family as well as their luck (baxt). Both terms carry great meaning in the Romani culture – they are the basis of what counts as wealth for Romani. The building owners want to display their prosperity, even when their entire wealth has to be used to pay for it. They construct these buildings in order to get attention from within their own ranks – not to show off their alleged wealth to the rest of the world.



PORTRAIT

Rudolf Gräf

born in 1979, in Reschitza.

Architectural studies at the Politehnica Timisoara and at the Graz University of Technology. At both institutions he also later worked as a tutor. After some practical experience he began to work at Atelier Trei. It was during this time that he founded his own office, Vitamin A. Currently Rudolf Gräf is working on his thesis, which is on "Architecture in Romania between 1957 and 1977" at the Universität der Künste in Berlin.
www.vitamina.ro



RIVERSIDE IN BREMEN

Bremen's largest urban development project is currently being built on the Stadtwerder peninsula. On the former premises of the waterworks, high-quality residential buildings are taking shape. The contribution of "Riverside" by Danish architect Carsten Lorenzen adopts the idea of the so-called "Bremen house" – terraced housing that became popular at the end of the 19th century in the Hanseatic city.

Stadtwerder is in the newer part of Bremen, on a peninsula that is about six kilometres long. It stretches between Weser and Kleine Weser rivers, which flow into Lake Weser. The elongated, narrow tip of the peninsula – the Teerhof – lies directly opposite the old part of the city. In the mid-1990s residential buildings were built here, and they are still popular today due to their vicinity to the old city and their location on the water. The city planners also had the goal of creating central residential areas that were still close to nature when they approved the development of the land that was just metres away from the former Bremen waterworks. Central to the approximately 100,000-sqm area is the listed water tower, nicknamed the "upside-down commode" by locals. Built around this tower, which was designed in 1873 by Johann Georg Poppe, will be a diverse group of residential buildings – from townhouses and terraced houses to single family homes. The buildings, constructed for the company Brebau under the name "Riverside" and designed by the Danish architect Carsten Lorenzen from Copenhagen, are based on the "Bremen house", a type of terraced housing that is known for its narrow and deep floor plans, and is still an essential characteristic of the town. In contrast to historical construction methods, Lorenzen didn't include a basement, which once came as standard, instead designing the buildings even with the ground. The narrow but obligatory front garden of the "Bremen house" now serves as space for the development. A cautious design with scattered trees and varied materials in the pavement

creates a pleasant atmosphere. Varying numbers of storeys as well as protruding and recessing lines in the facade integrate the building with its outdoor space. Nine terraced houses, each with two different widths, are grouped into a single line. The facades are largely made of brown bricks. Lamellar cladding provides for a change here. A special mention should be made here of the ground floor: both the entrance doors and the non-protruding up-and-over door in the ET 500 range from Hörmann are covered with high-quality weather protection in weathered metal look. A clearly divided organisation inside offers enough flexibility to be adjusted to the personal needs of the residents. On the ground floor, the floor plans are very similar: along the edge of the integrated garage and two side rooms, a hallway leads to the living and dining area. Two further floors are available to residents; the owners of the end buildings have another extra floor for themselves. The private spaces are in most cases located on the first floor. The use of the second floor, however, is freely definable. From here the residents have access to the terraces, which are embedded deep within the cubature and protect them from prying eyes. Somewhat more open in comparison is the garden area. Admittedly a garden shed with integrated kitchen separates the terraces from each other, but the gardens themselves are only marked out by low hedges.



RIVERSIDE IN BREMEN

The ground floor is clearly differentiated from the brick levels above through the cladding with decor panels, which look as if they are made from weathered steel. The doors, such as the non-protruding up-and-over door, are also covered in this same material and therefore blend into the overall look. Due to the restricted space in front of the garage door, the architects decided on the ET 500 model from Hörmann. The non-protruding up-and-over door is so constructed that it only swings out 200 mm. (previous page) The end buildings each have an extra floor. Protruding and recessing lines give an attractive order to the building structure. (top)

Detail photo of the coated doors. (bottom left)

Full-length windows provide the interior with sunlight. (bottom right)

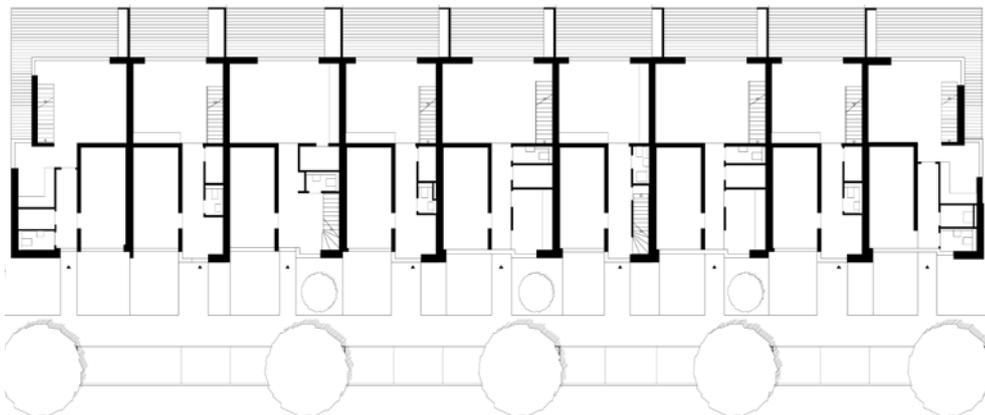
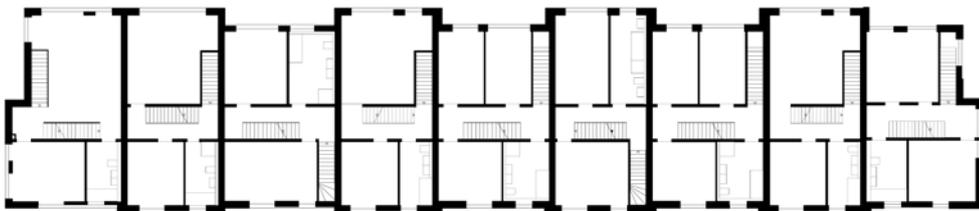
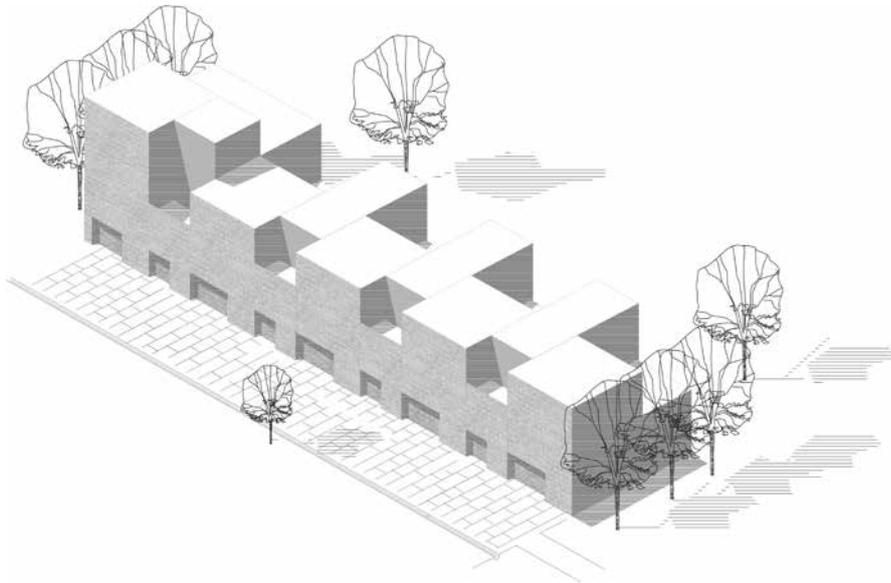




RIVERSIDE IN BREMEN

The brick facade creates a connection to the “upside-down commode” and stands in contrast to the plastered apartment block in the background. (top left)
On the street side a small space provides parking possibilities for owners’ or guests’ cars. (top right)
Layout (bottom)
Exploded drawing (top right)
Floor plans of the second floor, first floor, ground floor (bottom right)





PROJECT DATA

OWNER

Brebau GmbH, Bremen, Germany

DESIGN

Carsten Lorenzen, Copenhagen, Denmark/Berlin, Germany

IMPLEMENTATION PLANNING

Kauert und König, Bremen, Germany

SUPPORT STRUCTURE PLANNING

Zill Klochinski Hütter Scharmann, Bremen, Germany

LOCATION

Waterworks / Tanzwerder, Bremen, Germany

PHOTOS

Stephan Falk, Berlin, Germany

HÖRMANN PRODUCTS

Non-protruding up-and-over door ET 500 (covered on-site)

RESIDENTIAL BUILDING IN SPEICHER

Surrounded by buildings from the 1960s, a newly built residence in the small town of Speicher is causing a sensation. Rainer Roth designed this dwelling for the owners, who enjoy living unusually: an asymmetric floor plan, one building structure divided into three pieces grouped around an airy courtyard, and a black-glazed larchwood facade turn this building into something special.

It's a magical moment when you enter a building and are immediately captured by its spatial impact. Before the eye of the beholder arise the pictures of one's own home, which – although it may have been completely differently conceptualised – still makes a succinct impression. This also happened to the owners of a single family home in Speicher. They looked at a project of the architect Rainer Roth at the Architecture Day exhibition. They had in fact already bought a house, but were not fully satisfied with their purchase. It didn't take long until the idea of a new construction came to mind. Several years went by before everything was ready to be implemented, but then it was concrete: the collaboration with Rainer Roth was agreed – and the planning begun. Central to the desires of the owners was the preservation of their privacy while at the same time maximising the openness of the building. A suitable piece of land was found on the edge of the small town of Speicher in the Eifel mountain range. The area is characterised by single family homes from the 1960s, which predominantly have expansive gardens. Instead of matching with the white of the surrounding buildings, the owners wanted to have a black house. Rainer Roth took on this idea and also did not base the cubature of the house on the other houses in the neighbourhood. He divided the building structure into three asymmetric parts with differently aligned monopitch roofs and placed them around a westward-facing patio. The rear-ventilated rainscreen cladding is made from narrow, rough-hewn, black-painted larchwood boards. The colour matches

the other elements of the facade such as the entrance door, window frames and sectional garage door – all black. Even the roof is covered with anthracite-coloured bricks. Over the narrow entrance between the free-standing garage and the central residence the owners have access to a courtyard that is protected from wind and prying eyes. On the way to the courtyard they pass the building entrance, which leads to the living room through a small vestibule. The living and dining rooms, as well as the kitchen, are open plan. Merely a freestanding steel chimney spatially separates the sofa and dining table from each other. A steep set of unplastered concrete stairs lead to a catwalk, from which the guest room and office can be reached. A short hallway leads to the third cubature. Next to a utility room are the bedroom, dressing room and bathroom. Both parts of the building structure are connected to the courtyard by large windows. It is a central part of the concept: wherever possible, life itself will happen outside. Even when it rains, the owners listen to the sound of the drops as they are caught in the small water basin embedded in the wood-covered ground. Something that doesn't fit visually is the studio in the back section of the garden; it belongs to the owner, who as a passionate metalworker also designed and constructed some of the lamps and fixtures in the house. Together with his wife, he also glazed and singlehandedly installed 450 sqm of larchwood boards.



SINGLE FAMILY HOME IN SPEICHER

While the two residential buildings of the ensemble are connected to each other, the garage stands alone and somewhat apart, thereby offering a passage to the courtyard. The LPU 40 garage door from Hörmann protects the cars from wind and weather with its double-skinned insulation and 42-mm-thick door leaf. Theft is also prevented: a mechanical anti-lift kit protects the interior of the garage from criminals, even in the event of a power failure. Direct access to the garage is gained through the matching LPU 40 side door. (previous page)

Large windows bring plenty of light into the interior. The central terrace, broken up by a small area of water, can be reached from both the living room and the bedroom. (bottom)



Floor plan of the ground floor (top left)

Floor plan of the first floor (top right)

A steep set of concrete stairs leads to the catwalk above. The lights hanging from the ceiling, which were designed and constructed by the owner, provide plenty of light for the dining table. (bottom left)
The freestanding chimney serves as a space divider between the living and dining areas. (bottom right)



PROJECT DATA

OWNER

Private use

DESIGN

Rainer Roth Architekt, Meckel, Germany

SUPPORT STRUCTURE PLANNING

Arno Schmitz, Neustraßburg, Germany

LOCATION

Speicher, Germany

PHOTOS

Christine Schwickerath, Meckel, Germany

HÖRMANN PRODUCTS

Sectional garage door

LPU 40 5 × 2.125 m, RAL 9011

Side door

LPU 40 RAL 9011

SINGLE FAMILY HOME IN AESCH

Lithic and noble, at first it appears closed off, which is how the Lucerne architects Graber und Steiger designed this house in Aesch, on Lake Hallwil. The aluminium profiles on the street side seem to be a filter as protection for the ground floor from the outside world. And although there is barely a window opening to be seen on three of the four sides of the building, the interior is well lit and welcoming.

Around 40 kilometres southwest of Zurich, in the canton of Lucerne, lies the small community of Aesch. Although this is not the only town in Switzerland with this name, it is undoubtedly the one with the best position: worlds away from the major thoroughfares, Aesch rests on the gently sloping hills above Lake Hallwil – surrounded by colourful forests and large fruit orchards. Ideal for those who are not fans of the hubbub of the big cities and appreciate the peace and quiet of the countryside. The population of the area has been increasing steadily since the 1970s, and today more than 1000 people live here. Two of those people have had a new residence designed by Lucerne architects Graber und Steiger. The site could not be more beautiful: lying outside of the centre of the town, it offers a sweeping view to the west, over the fields that lead down to the lake. The architects responded to the gently sloping property with a building that uses up the maximum width of the lot and is organised on split levels. Viewed from the street, the building looks at first to be extremely introverted: the entire facade seems to be closed off. Delicate aluminium profiles cover the complete length of the building, in which the narrow side room windows are initially difficult to see, and the built-in garage, whose non-protruding up-and-over door ET 500 is barely noticeable in the image of the facade. Only the entrance area, which gently projects from the alignment, serves as an indication that from this side the building can be accessed. The narrow sides of the building don't appear to be any more open. Admittedly, two wedges of light break

through the facade, but overall the surface finish of grey washed concrete makes the house look somewhat like a fortress. Certainly the protruding and recessing lines in the cubature now show us how the interior is organised. The fourth facade finally – as expected – makes up for what the other three refused to do. It opens up across its entire width with full-length windows out to the garden, which flood the interior rooms with light. As soon as you enter the building, you can surmise how extensive the view out of the living areas must be, and can snatch a view over the top of the stairs through the house and at the landscape that lies beyond. The stairs lead downwards into the living area with an open-plan kitchen and balcony. The bedroom, along with a spacious terrace, dressing room and bathroom, however, can be found upstairs. On the garden level, an office and two guest rooms are located next to some basement areas on the slope side. In comparison to the raw exterior, the interior has been mainly kept in light tones. The insulated walls and ceiling have been plastered in white; the floors furnished with seamless Anhydrite screed. The design, in all its radicalness, won the architects Graber und Steiger a place in the renowned list of the "Best Architects 14", in the category of residential construction. This is not the first time that they have been honoured by this competition.



RESIDENTIAL BUILDING IN AESCH

The rough washed concrete provides a contrast between the narrow, filigreed windows, which let daylight into the kitchen. (previous page)

From the wind-protected balcony, the residents have sweeping views over Lake Hallwil. (top left)

The central staircase is lit via a skylight. (top centre)

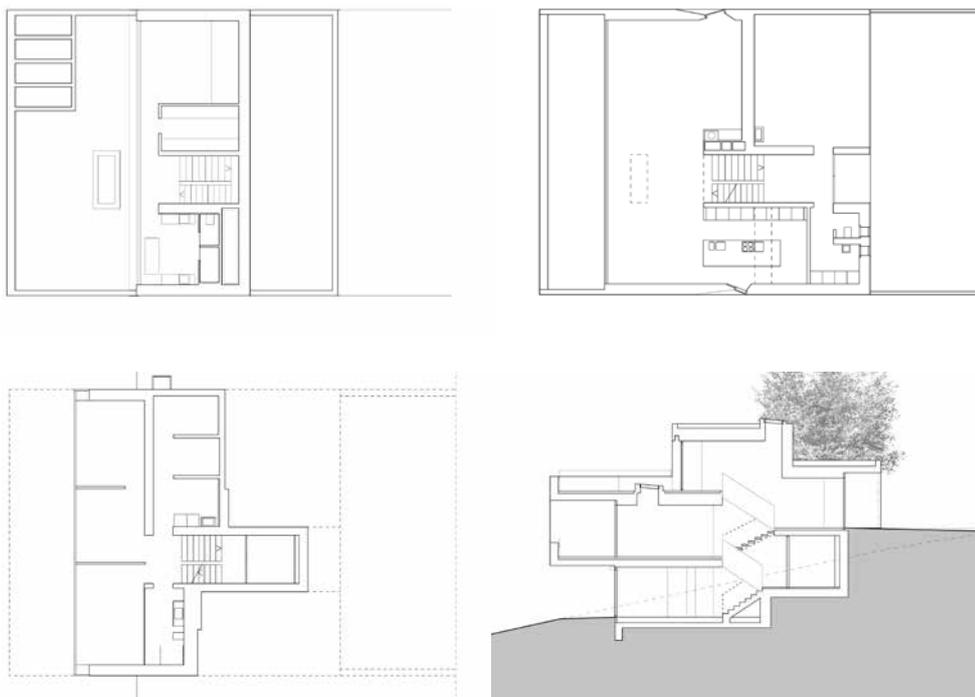
Narrow aluminium profiles cover the entrance area. (top right)

From the side, you can see the split-level system with its shifted levels. The non-protruding up-and-over door ET 500 from Hörmann was also covered with the filigreed aluminium profiles. This integrates it into the facade and means it is barely recognisable by outsiders. (below)



In contrast to the remaining facades, the building is almost completely glass on the side facing the garden. The expansive balcony provides the residents with shade. (top)

Floor plans for the first floor, ground floor, lower floor and cross-section (below from left to right)



PROJECT DATA

OWNER

Private use

DESIGN

Graber und Steiger, Lucerne, Switzerland

SUPPORT STRUCTURE PLANNING

Dr. Schwartz Consulting, Zug, Switzerland

LOCATION

Aesch, Switzerland

PHOTOS

Dominique Wehrli, La Chaux-de-Fonds, Switzerland

HÖRMANN PRODUCTS

Non-protruding up-and-over door ET 500 (covered on-site)

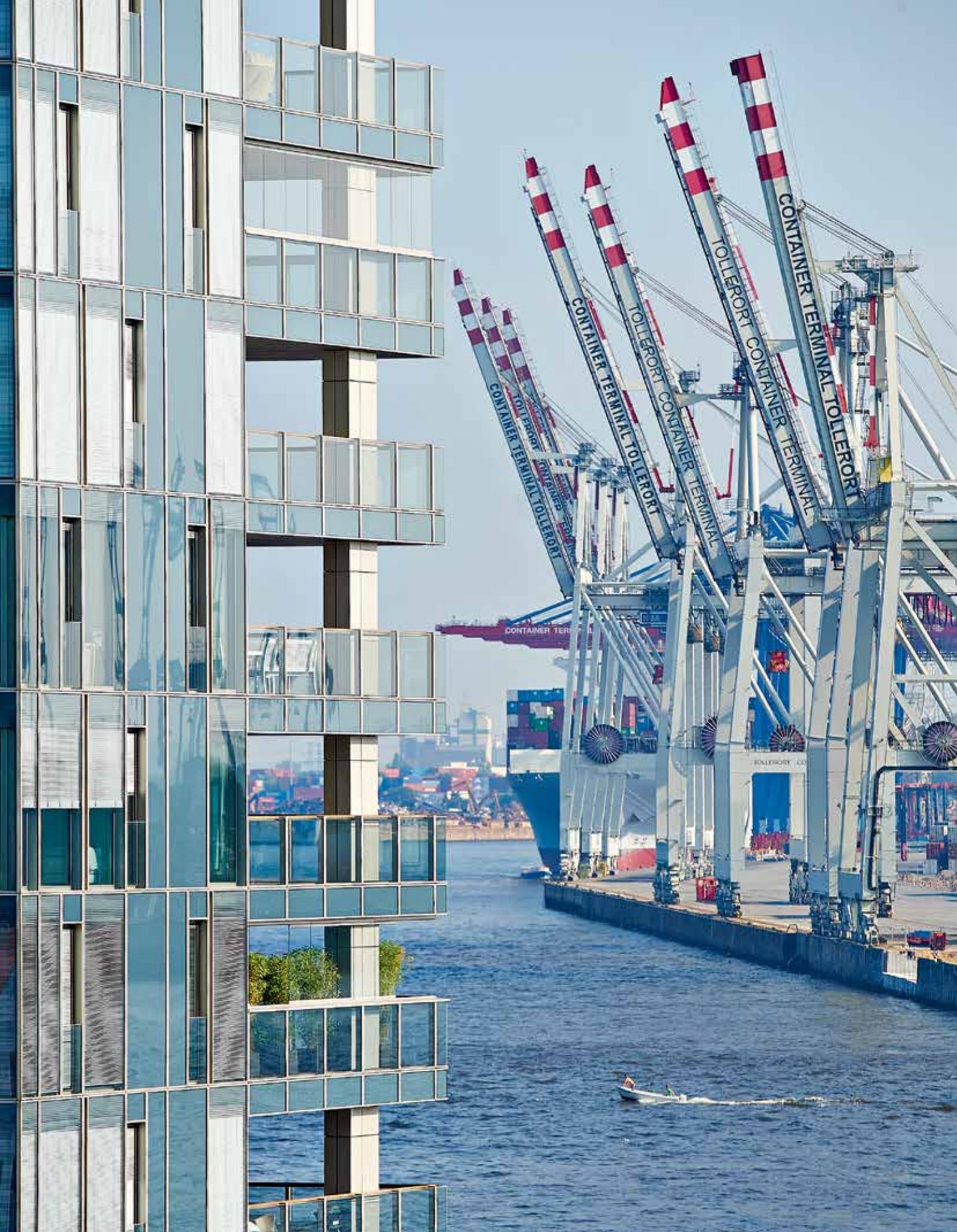
THE CRYSTAL OF HAMBURG

Hamburg is still one of the most exciting urban planning spots in the world. Although a large part of the “Hafencity” around Speicherstadt has already been finished, the metropolis is planning the next large-scale project, as part of the “Sprung über die Elbe” (leap across the Elbe river) project. In comparison, the Holzhafen development area appears nondescript, where the Kristall residential block has now – among others – been erected.

Historically speaking, Hamburg has always been oriented towards the Alster river and has left, as with so many other waterfront cities, the banks of its river to the port. A lack of flood protection and the sandy floor of the banks of the Elbe didn't offer the best conditions for representative building projects; for a long time it was unimaginable that people would ever want to live in this area. Although there were repeated plans to bring the city to the water, it wasn't until the creation of “Hafencity” (harbour city) that they were put into practice. Quite a few Hamburg residents were critical of this idea – or rather its implementation. And still, several remarkable buildings, such as the Marco-Polo Tower from Behnisch Architekten, were erected. These have now received some competition, from a development around three kilometres downstream from the Holzhafen, in the immediate vicinity of the fish market. It was there that ASTOC Architects and Planners, in cooperation with Kees Christiaanse, designed a group of buildings consisting of two office buildings and a 20-storey residential block – the “Kristall”.

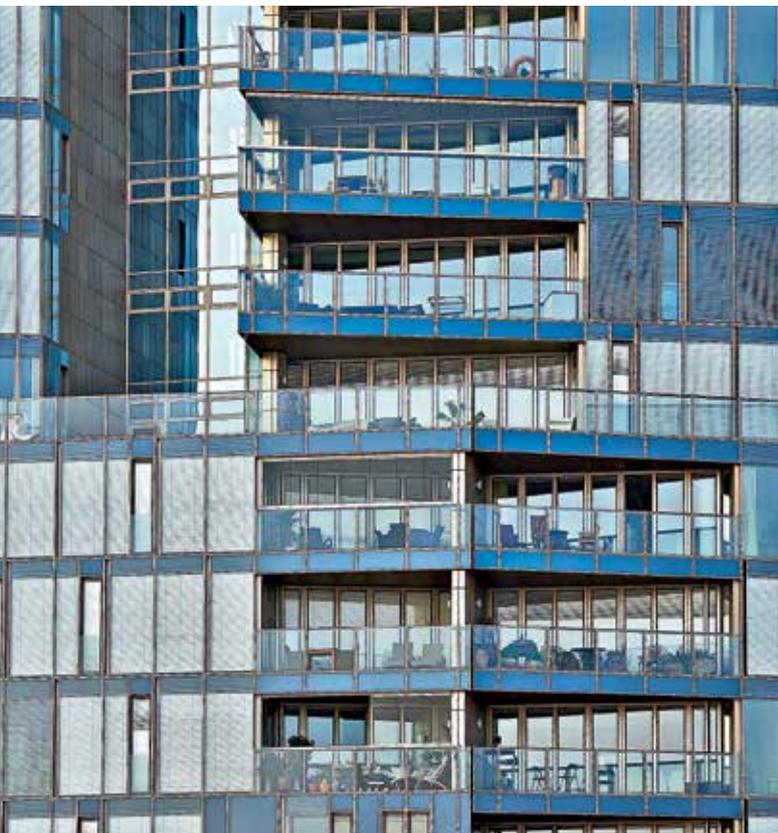
It is a part of the so-called “Perlenkette” (pearl necklace), a vision of the former head of construction Egbert Kossak, who worked hard during the middle of 1980s for the revitalisation for the “Waterkant” (waterfront) development. While the two office blocks are modern interpretations of old storage blocks, and reflect their materiality through their brick facade, the architects were inspired by the multi-faceted light play of the Elbe's surface when designing the “Kristall”

(crystal). Only a few metres away from the quay wall, the building rests on a two-storey base, covered with large-format black stoneware tiles. A wooden path leads between the buildings and the harbour basin, highlighting the urban flair of the quarter. The tower soars up to a height of 85 metres in the air. Due to the irregular floor plan multiple building edges and slanting transposed facade areas can be seen at all times. Because the surface is made largely of glass, or at least reflective elements, it looks as if it is constantly changing through light reflection and mirroring, and this is what gives the building its name. The lower stories sit together, but further towards the top the building splits into two sections – connected only through the access core. If you want to avoid using the stairs, you can take one of the two filigreed lifts, which carry you to the top on the outside of the facade. These exterior elevators bringing residents to their apartments are Germany's highest, travelling at 2.5 metres per second. “Kristall” offers 37 freehold flats, sized from 120 to 360 sqm. There are three apartments on each of the lower levels, and further up only two. From the 13th level the apartments stretch over two levels. For the exclusive architecture and the development standard – only high-quality materials, such as high-quality fire protection doors from Schörghuber, with soundproofing, smoke protection and wooden security features, were used – the owners pay a high price: the penthouse counts among the most expensive residences in Hamburg.



THE CRYSTAL OF HAMBURG

Luxurious living on one side, hard work on the other: for the view over the container harbour the residents of "Kristall" have to dig deep in their pockets. (previous page)
Nestled between the brick office blocks of Holzhafen West and Holzhafen East, the "Kristall" stands as a central landmark. (top)
The residential block can thank the subtle interplay of its structural lines and the different reflective materials for its name. (below left)
On the land side the facade is clearly more conservatively designed. (below right)



Between the dome of the fish auction hall and the old warehouse buildings, where the Stilwerk design centre is located among others, the Kristall soars into the air, visible from afar.



THE CRYSTAL OF HAMBURG

The illuminated elevators stand out conspicuously from the dark facade at twilight. They are currently the highest external lifts in Germany and operate without travelling cables. (top)
Layout (bottom)

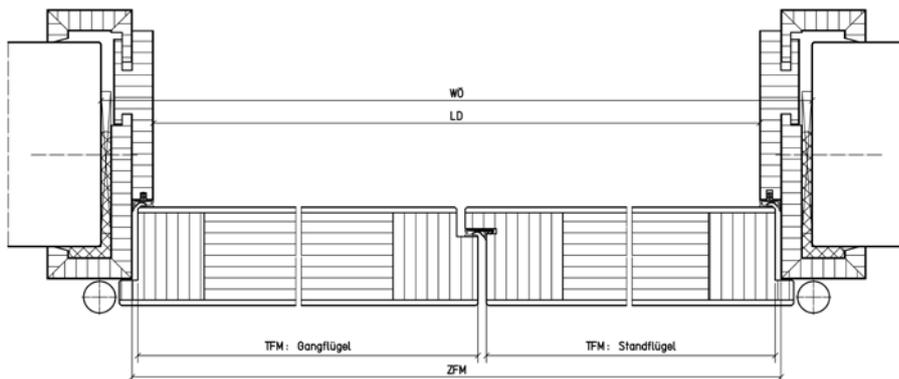
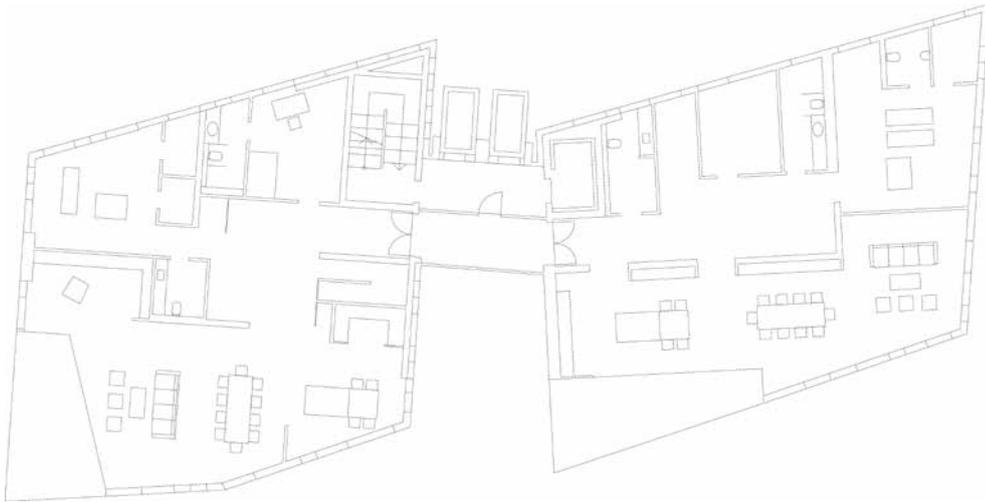


Floor plan for the third floor (top)

Floor plan for the fifteenth floor (centre)

Cross-section: the apartment doors of the model range

6.00 T30/RS/SD42/RC 3 from Schörghuber are high-quality wooden fire-, smoke-, noise- and burglarproof doors. (below)



PROJECT DATA

OWNER

B&L Gruppe, Hamburg, Germany

DESIGN

ASTOC Architects and Planners, Cologne, Germany

In cooperation with Kees Christiaanse, Rotterdam, Netherlands

SUPPORT STRUCTURE PLANNING

WTM Engineers, Hamburg, Germany

LOCATION

Große Elbstraße 57, Hamburg, Germany

PHOTOS

Stephan Falk, Berlin, Germany

SCHÖRGHUBER PRODUCTS

Model 5.00 T30/RS/SD42/RC 3

Model 6.00 T30/RS/SD42/RC 3

Model 5.00 T30/RS/SD42/RC 3

Model 6.00 T30/RS/SD37

Model 3.00 T30

Model 3.00 16.00 T30/RS

Model 16.00

Model 5.00 T30/RS/SD42

Model 4.00 T30/RS

T30/RS fire and smoke-tight doors

COLOURFUL VARIETY FOR CONTROL OF THE GARAGE DOOR AND ENTRANCE GATE

Who wants to get out of the car into the wind and rain to open the garage door by hand with great effort? Garage door and entrance gate operators, which can be comfortably operated by a hand transmitter while still in the car, have become almost standard these days. Hand transmitters are not only practical but also attractive, and are now available in a modern design and numerous colour variants. In this way the remote control becomes a stylish accessory for your key ring. Four rootwood designs, which suit the elegant interior of many cars, one metal- or carbon-look for fashion-forward garage owners and cheerful trendy colours: eleven different variants are offered by door and operator manufacturer Hörmann for its red dot-awarded "HSE 2 BS" hand transmitters. This allows you to choose a hand

transmitter that matches your car or is in your personal favourite colour. Two buttons operate the garage door and other electronic devices, which are fitted with a receiver – for example, the entrance gate or lights in front of and inside the garage. The "BiSecur" radio system looks after safety; its high standards were developed by experts at the Ruhr University Bochum. In comparison to the KeeLoq system, which was "cracked" a few years ago, the radio signal of the hand transmitter in the BiSecur system cannot be captured and copied by relatively simple means. The communication between the hand transmitter and door operator is secured with an encryption method, such as that used for online banking. Therefore the radio system provides the highest security and ensures that no one unauthorised can get into the garage.

STEEL FIRE PROTECTION DOORS ARE NOW AVAILABLE AS APPROVED EXTERIOR DOORS

With the newly approved steel fire-rated door H3-1, Hörmann is expanding its extensive programme of fire-rated and smoke-tight doors – for the first time, T30 fire-rated doors by Hörmann can be also used as external doors with general official approval by the German building authority (DIBT). Fire-retardant doors become obligatory for external walls when the distance of the door to an opposite or adjacent building is less than five metres. Hörmann, which already offers a comprehensive range of steel fire-rated doors for internal use, can now also comply with the requirements of external use after receiving the DIBT approval for its steel fire-rated door H3-1. In addition to its fire-retarding function, the single-leaf T30 door is also available with acoustic rating and





HÖRMANN ACQUIRES IG DOORS

With the acquisition of the British door manufacturer IG Doors, German door manufacturer Hörmann hopes to continue growing on the British market in the area of entrance doors. According to Hörmann, the acquisition of the door manufacturer IG Doors, headquartered in Cwmbran, South Wales, in Great Britain, took place on Thursday, 6 June 2013. On the British market, IG Doors is the leading supplier of steel entrance doors with optional glazing and a fire protection function in new buildings and social housing. With 180 employees, the door manufacturer has an annual turnover of approx. GBP 27 million. "IG Doors is an established brand on the British market and receives high regard in the area of entrance doors," said Christoph Hörmann, personally liable

partner of Hörmann. "With the combination of a strong brand such as IG Doors and a sales structure such as Hörmann's which has gradually grown over the years, we would like to further expand our British market share in the door sector." As before with German acquisitions, the company will continue to operate independently in the market in the future, maintaining its strategic direction. "We are relying on continuity and are delighted that the present managing director Mark Pulman together with Stewart Griffin as director of sales and marketing and Anthony Thomas as commercial manager will continue to head the company," adds Christoph Hörmann.

HÖRMANN SERIES 50 INDUSTRIAL SECTIONAL DOORS WITH NEW DOOR VIEWS AND UNIFORM WICKET DOOR WIDTH

At the BAU Hörmann presented the successor to the successful 40 model: the series 50 is convincing with its harmonious total look and larger window sections that let in more light. The clear passage width of the wicket doors will amount to a standard of 940 mm, regardless of the door width. "The standard clear passage width fulfils the requirements for accessibility and the required escape route width of 875 mm (for up to 5 people)", explains Hörmann product manager Michael Rahe. The DURATEC synthetic glazing programme was also expanded. It is available as of now as a colour-tinted double or triple pane.

break-in resistance up to resistance class 2 (RC 2) with a thick rebate. "Like all Hörmann steel fire-rated doors, its visual appearance allows it to be perfectly matched with the rest of the Hörmann fire-rated door programme to contribute to a harmonious overall look of the building," said Heribert Monitz, Hörmann's sales manager for fire-rated and smoke-tight doors.



MORE POSSIBILITIES WITH THE WOODEN REBATE FRAMES

As a planner, you are surely aware of it from your daily practice: representative objects are, for aesthetic reasons – or a demanding fitting situation – tendered with solid wooden frames or wooden rebate frames. For historic or listed objects, solid wooden frames are often preferred due to the original solid wood character. Wooden rebate frames, in contrast, offer planners a multitude of design and function advantages. For the surface design, as an example, it leaves nothing to be desired: of the high-quality HPL laminated surface of all leading manufacturers or our own, high-quality premium painted version in all RAL or NCS colours, elements up to a height of 4,000 mm are available in the usual

Schörghuber quality. Because the frame rebate area can also be laminated or painted, the results are always an identical surface look. Even glazing beads can be executed with identical surface qualities. At this point it is worth mentioning that a possible flush fit between door leaf and frame is feasible, depending on the version desired. A definite advantage of the wooden rebate frames is that a depth of up to 400 mm, depending on fitting situation, is possible. This enables the planner to implement corresponding design specifications simply and perfectly. This means that, for example, on-site wall cladding with identical lamination surface qualities can also be carried out as required. With the wooden frame rebate from Schörghuber, the architect is able to achieve the extremely high security protection class

RC 4, in according with DIN EN 1627. Aesthetics and security can therefore be combined to the highest standard. The elements are optionally available as purely a construction element or in the fire protection classes T30 and T90. Additionally these functions can be combined, for example with smoke, noise and burglar protection, to mention only a few of the many possibilities.

A NEW APPEARANCE FOR SCHÖRGHUBER

Our fast-paced times demand a lot of our attention. In today's world we receive signals, messages, quotes, chats and tweets, and must respond quickly to them. With this oversupply of information, orientation and concentration on the essentials is even more important. People must be able to quickly sort through the multitude of available offers to identify those that are relevant for them in a business or personal sense. This means that companies must send clear messages and signals. The instruments for such messages are often reduced to a logo or a slogan. But today it is important to convey a clear position, in order to clearly distinguish your business and products from all the competitors', and transmit transparent factual and emotional value to your customers. In order to achieve these aspects, Schörghuber will soon be realigning its branding. For example, the traditional logo with its representation of flames,





SCHÖRGHUBER SPEZIALTÜREN KG

Since 1962, Schörghuber has been setting the standard.

The inventor of the wooden fire protection door is today the market leader in development and manufacture of perfectly structured special doors, with over 80.000 sqm of production

space and a Europe-wide sales network.

Over 400 highly motivated specialists give their most exacting and creative work. "What seems impossible, we make possible," says Jürgen Ruppel, the new managing director at Schörghuber.

with DIN EN ISO 50001 and with this offers an important contribution to economical use of natural resources.

putting the emphasis on fire protection, does not sufficiently depict the current and future portfolio. In order to remain future-oriented, Schörghuber is currently working with partners in the communications area on a new corporate design, a user-friendly and dialogue-oriented web presence, and a new brochure structure that can provide adequate, clear information and knowledge to the reader. "In the future, we want to use our communication and messages to actively contribute to the success of our customers", says Jürgen Ruppel, the new managing director of Schörghuber, to put the brand relaunch goal in a nutshell.

CREATING NEW POSSIBILITIES WITH EXPANDED APPROVALS

Schörghuber has been PEFC certified since 10 August 2012. This means they offer an important contribution to sustainable forestry and have taken on responsibility for the following generation. Today the entire standard product range of the fast-delivery programme is already available in PEFC

quality, and on request the products across the entire production can also be supplied in the same quality. Through PEFC-certified woods and derived timber products, certification systems, such as DGNB, can be complied with. The doors are tested for health compatibility in accordance to RAL UZ 38, and facilitate a better indoor environmental quality. The products have been tested for years in accordance with the new product standard for fire protection doors (prEN 16034), which places high demands on construction. Therefore the course is set for the fire and smoke protection doors to also be available in the future with the CE mark, when the forthcoming new product standard is introduced. Schörghuber uses a certified management system in accordance with DIN EN ISO 9001. All organisational processes are based on these stipulations, and the company puts great emphasis on consequently using this important management tool in daily practice. Furthermore, Schörghuber also uses an energy management system in accordance



 Only from Hörmann



U_D value
up to
0.45
W/(m²·K)

U_D value world champion ThermoCarbon entrance door

- Best U_D-value of up to 0.45 W/(m²·K)
- Flush-fitting 100 mm aluminium door leaf with concealed hinges
- Optionally available with RC 4 security features (from early 2014)



RECENTLY IN ... NEW YORK



There's nothing more exciting than being part of a secret. You feel as if you are really something special. Not better than the others, but – let's say – different. A feeling of exclusivity that you can't buy. That's how I feel when I enter a bar by the name of Little Branch, somewhere on 7th Avenue in the West Village of Manhattan. Numerous secret bars have been around in New York since the days of Prohibition, each more odd than the last, but in the last few years this concept of exclusivity has exploded. Many bars come and go, but Little Branch is and remains my favourite place. In many of these secret bars you might meet some A- (or B-) list stars, but there is often a rather snobby atmosphere – both from the management as well as the guests. But in Little Branch it's quite the opposite; the atmosphere is always relaxed. The bar

is difficult to find. From outside, only a very small plaque announces its location. A bouncer watches over the entrance of the rundown building. Once you're inside, the stairs lead you down into the cellar. The bar is very small, with room for maybe 10 guests at the counter and a few tables distributed around the room. On the weekends it only gets more crowded – that's when jazz bands play relaxed music. Little Branch is not known just for its excellent music: the cocktails are at least as good. For 12 dollars I enjoy one of the best Kentucky Maids in the city. Don't like that drink? Then ask the bar staff for their recommendation. Why have I given away the secret of Little Branch? Well, nothing ever stays a secret in New York for long.

Mark Bearak

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Columbia University, New York, US

2008–2012

Junior Design Architect

Skidmore, Owings & Merrill, New York, US

2005–2008

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Photo: romana klee / flickr



Photo: Buzz Andersen / flickr

ARCHITECTURE AND ART

Carsten Fock

Pop culture often has a bland aftertaste. It is superficial, made for the masses – or so are the accusations. And yet, Carsten Fock, who lives in Berlin, is now and then given this label. Why? What is commonly labelled as pop is predictable, yet Carsten Fock is everything other than that. He is happy to experiment; he doesn't have any fear of failure. And the result of this characteristic is a broad spectrum of work, making it nearly impossible to pigeonhole him into one category. Categorisation is the hobby horse of pop culture, at least for the type of pop culture that represents the mainstream. But there is another, original definition of pop. It is the one that – rather subversively – fought against the conservative world. Conventions are also not Fock's thing. He doesn't care about what is expected of him as an artist. Painting? Okay, why not? But why not just draw with felt-tip

pens for a change? Typography, gestures, form and colour gathered together in a dynamic image – this has made him famous. The artist doesn't shy away from unusual combinations or be quoted. Because the picture is not just simply hung in a gallery; no, the wall, even the room, becomes part of the art. And while we're at it: where does art begin anyway? Fock certainly includes all the t-shirt designs he has created, which with their limited release have quickly reached collector status. He has also designed many album covers – most recently for a compilation from the Berlin techno label BPitch Control. It doesn't come as a surprise that Fock's work can be found not only on our bodies and the walls surrounding us and in our music rack: three of his works have already been turned into rugs.

Two untitled works from 2012 and 2013 in pastels on paper (below). "Alter ego" is a design from the "deutschlanddeutschland" series on a 2×3 metre carpet made of pure wool, in cooperation with E15 Design und Distributions. (right side)

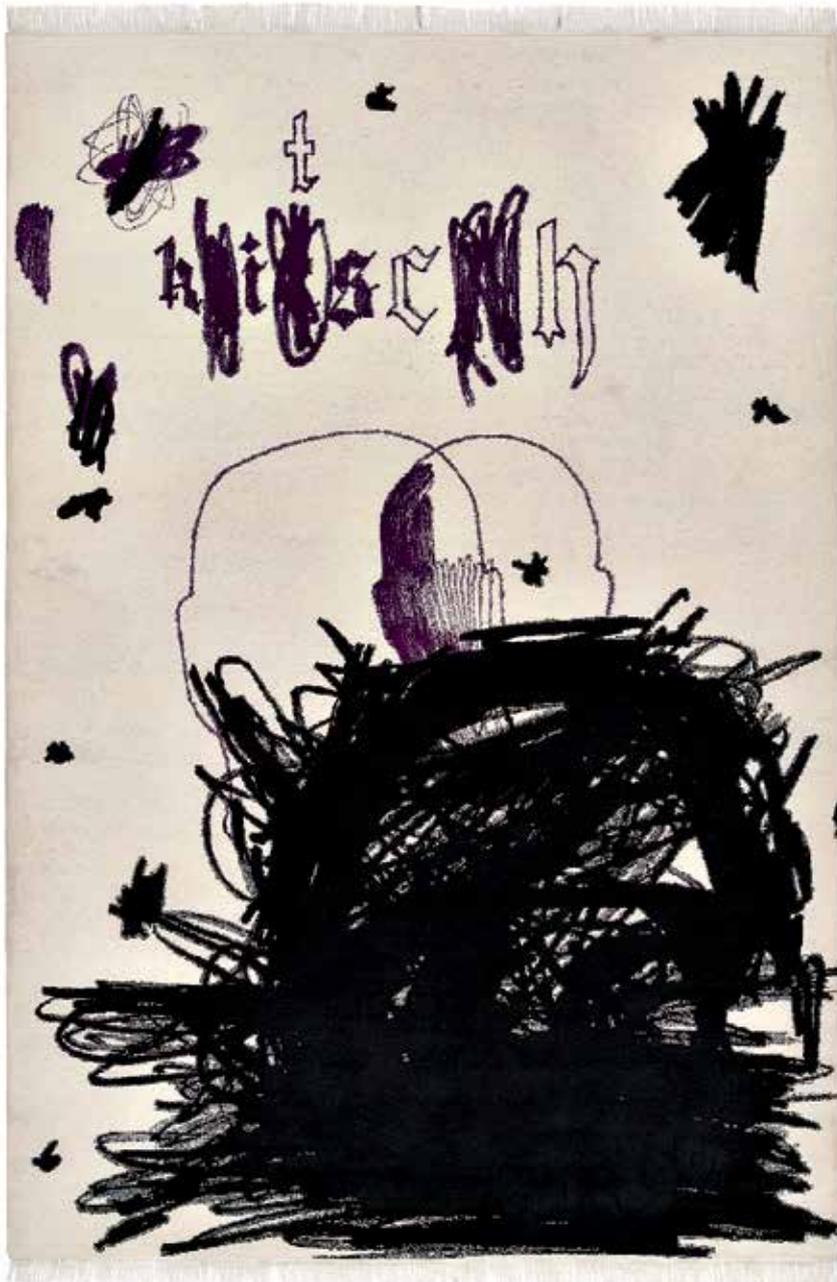
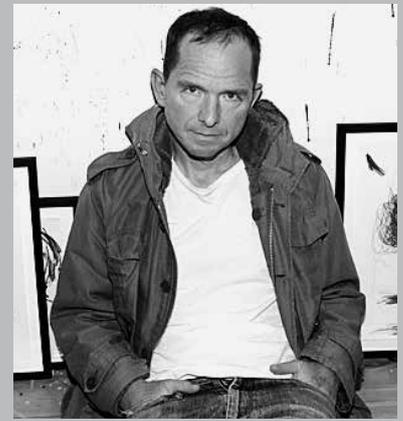


PORTRAIT

Carsten Fock

Born in 1968 in Thüringen
Studied liberal arts for two years at the Hochschule der bildenden Künste in Kassel, before he moved to Frankfurt, where he continued his studies from 1997 to 2002 at the Städelschule, a public college of fine arts. There he was a master student of Per Kirkeby.

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PREVIEW

Topic of the next issue of PORTAL: **Hotels**

In this time of globalisation we are often travelling for work. Sometimes it feels as if we're spending more time in hotels than within our own four walls. Architects know this and try, in conjunction with the hotel operators, to design a place for guests to stay that is as pleasant as possible. We want to introduce some of these hotels in the next issue of PORTAL. Some are luxurious, others innovative.



Photo: Dietmar Tollerian / www.dasparkhotel.net

Constructing with Hörmann or Schörghuber: Your project in PORTAL

Every four months PORTAL reports on current architecture and the surrounding conditions in which it is created. If you would like, also soon with your projects! Send us information on the buildings in which you have used Hörmann or Schörghuber products – as a brief documentation with plans and informative photos, up to A3 scale, by post or e-mail:

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Photo: Hartmuth Klemme/Hörmann KG



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Talk to us now – you can find an overview of our sales and consultation partners on our website at www.schoerghuber.de

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