

HÖRMANN Schörghuber

PORTAL 54

OPENINGS

INFORMATION FOR ARCHITECTS FROM HÖRMANN AND SCHÖRGHUBER

GEWIES ROHDE ARCHITEKTEN, HENN ARCHITEKTEN, KNOCHEN ARCHITEKTEN, LRO LEDERER RAGNARSDÓTTIR OEI



As you can see, you can't see anything: Fire sliding doors with recess and ceiling flaps



- Recess flaps to hide the inlet and outlet area
- Ceiling flap to cover the horizontal tracks in the lintel area
- Optional stainless steel cladding frame for gypsum board, timber or tile cladding



Dear Readers,

A door is much more than a hole in the wall. Doors and gates can lead to the kingdom of heaven – or straight to ruin. There are “holy gates” and doors exclusively for the dead. Doors can sometimes even be political. And above all: Doors and gates are fundamental components of the architecture. For without proper access, every work of architectural art would remain a mere sculpture. If you are not only interested in the security, acoustic insulation or tightness of doors, but also in their cultural and historical significance in architecture, then we definitely recommend that you read this issue of PORTAL. The access points into buildings are much more than technical challenges: They reflect entire societies and their relationship with inside and outside, with yours and mine. Doors document the top and bottom of society. They demonstrate whether the building was designed in a liberal social environment or in an autocracy. In the classic modern, the meaning of the door has changed radically. Industrial production replaced craftsmanship, and with it came the democratisation of housing construction. The handcrafted and therefore expensive individual item was replaced by lower cost

series production. As door manufacturers, we know only too well that the entrance to the home is emotionally charged for all owners. Because the door to your own home conveys a message to guests. And it should generally differ from the messages sent out by other families on the estate. Therefore, it is all the more important to see the door as a bearer of meaning in architectural design and the door as an essential element of the design. We noticed that this is almost always the case when, at the editorial conference, we had to select the projects that do justice to our theme from the multitude of possible projects and which we now would like to present to you in more detail in this issue. We have quite deliberately chosen very large and very small buildings and projects from fundamentally different construction tasks. No matter whether it is a public house or a fire station, an office or a theatre: The importance of doors and gates for the quality of architecture does not depend on the number of square metres and cubic metres of the enclosed space.

We hope you enjoy this issue.

Christoph Hörmann

Thomas J. Hörmann

Martin J. Hörmann

Personally liable general partners

**ABOUT THE TOPIC: OPENINGS
"ENTREES"**



**ROBUST:
FIRE BRIGADE CENTRE IN COLOGNE-KALK**



**MODEST:
DEMONSTRATION BREWERY IN FURTH**



**EXEMPLARY:
PEOPLE'S THEATRE IN MUNICH**



**DYNAMIC: ROBATHERM ADMINISTRATION BUILDING
IN JETTINGEN-SCHEPPACH**



**COMPANY
HÖRMANN & SCHÖRGHUBER**



TECHNOLOGY
HÖRMANN & SCHÖRGHUBER



ARCHITECTURE AND ART
KLARA HOBZA



RECENTLY IN ... BREMEN
ARND ZEIGLER



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IMPRINT

Published by
Hörmann KG Verkaufsgesellschaft
Upheider Weg 94 – 98
33803 Steinhagen, Germany
Telephone: +49 5204 915-167
Fax: +49 5204 915-341
E-mail: pr@hoermann.com
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Printing
Hans Gieselmann Druck und
Medienhaus GmbH & Co. KG
Ackerstraße 54
33649 Bielefeld, Germany

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Cover photo: Laura Thiesbrummel



The "Holy Door" in the Cathedral of Santiago de Compostela promises the total absolution of all sins.

ABOUT THE TOPIC: OPENINGS

ENTREES

ABOUT THE RELEVANCE OF DOORS AND GATES IN ARCHITECTURE

BY DR. DIETMAR DANNER

A door is more than a hole in the wall. And the gate is more important than its job as an entrance or exit. About one of the most important building components and one of the most symbolically overloaded elements in several millennia of building culture.

Anyone who starts to think about openings in a wall surface will inevitably think about how to seal them reliably. It is necessary to defend against heat and cold as well as against moisture or dust, against noise, fires and against uninvited guests. Hardly any other construction component is as multifunctional as a door in the wall or its bigger brother, the gate. And yet the function is not limited to purely technically solvable tasks. Doors and gates are symbols of power and impotence, hope or – sometimes – eternal damnation.

The above-mentioned technical problems of the gate are almost solved. And whatever new challenges may come along, they will be reliably solved in the shortest possible time by the relevantly experienced companies in the construction supply industry through a wide range of innovations. For the fearful among the builders and planners, the never-tiring DIN committees have also long developed a wealth of standards. They take into account almost every conceivable problem of detail and provide a neutral basis for decision-making for architects as well as for legal experts in the field of building law.

Craftsmanship

Historically, the comparatively small area of a door has been the focus of an unimagined competence of a wide range of trades. For the surrounding wall the skills of masons were in demand, for the portal and its decoration as well as the wall connections, the walls and possibly one step before, the stonemasons. Joiners and carpenters produced the timber door leaf and the frame. Wood carvers contributed the

ornamentation when needed. Glaziers produced a transom light, blacksmiths the hinges, and metalworkers the handles and locking mechanisms.

Sacks on the doors

What a contemporary door manufacturer does with the help of suppliers and as part of its workflow was previously a complex process with countless interfaces. However, the increasingly perfect mastery of all technical-functional challenges was accompanied by a degradation of the symbolic content of the door and gate. And almost worse: The door element was seen less and less as an integral part of the overall “house” system, but as a completely detached, almost overgrown DIY product.

“Do you have sacks on your doors at home?” This well-meaning educational rebuke, which was and is usually given to the younger ones, has a cultural-historical background. For it was not only the Native Americans of the Lakota who sealed the entrances of their tipis with bison leather and later with textiles. Pre- and early-historical Europeans also used these flexible doors for their homes. The sack was the first door – at a time when the above-mentioned additional functions were not yet in demand.

Door of the dead

If you stroll through the medieval streets of Etruscan towns like Gubbio or Cortona on holiday in Italy, you will discover two different types of doors on the houses. Apart from the more or less presentable main entrance door, another, usually much narrower and higher door was created right next to it. This “Porta del Morto” served this single and rather rare purpose. The bodies of the deceased in the house were carried out through this extra door. The origin of this door of death was the Etruscans. These people, who preceded the Romans, were convinced that death was not allowed to leave the house with its customers through the normal door. For once it had learned to enter the building in this way, it would return again and again, more and more frequently. Only with the death of an inhabitant was



Entrance of the "Cabaret de L'Enfer" (Cabaret of Hell, centre) 1890 in Paris.



Textile entrance to a Lakota tipi.

the "Porta del Morto" opened briefly. Otherwise, this door of death was either made particularly resistant, or it was bricked up as a precautionary measure and only opened for the pallbearers if necessary.

General absolution

The "Holy Doors" in the most important Catholic cathedrals are similarly raised with meaning. They offer the faithful the possibility of general absolution. Whoever passes through them at the appropriate time in a "Holy Year" – and of course with the necessary spiritual sense – is subsequently free of all sins again. The most famous Holy Door is in St Peter's Basilica, while probably the most frequently used one is at the back of the Cathedral of Santiago de Compostela, which is the destination of pilgrims from all over the world year after year.

The door is usually closed, and it was even bricked up until 2003. In each "Holy Year", the wall was torn down in a great ceremony and bricked up again at the end of the year. For almost 20 years now, there has been a bronze door on the inside of the wall, which is opened before the wall is demolished and can conveniently be closed again at night.

Door fitting of salvation

However, the church door has a special significance not only in the "Holy Years". Every medieval church portal is nothing less than the entrance to the heavenly Jerusalem. The structural depiction of heaven on earth was the actual reason for a cathedral. And the portal itself also became a place of salvation for asylum seekers. Those who were persecuted and sought church asylum did not have to rely on getting inside a place of worship to be safe from their persecutors. It was enough to get hold of the door ring of the cathedral door – and the escape into church asylum was already achieved. The high legal act came into effect with the mere touch of the door fitting – a beautiful characteristic that is now completely absent from the contemporary door handle.

The effect of doors and gates

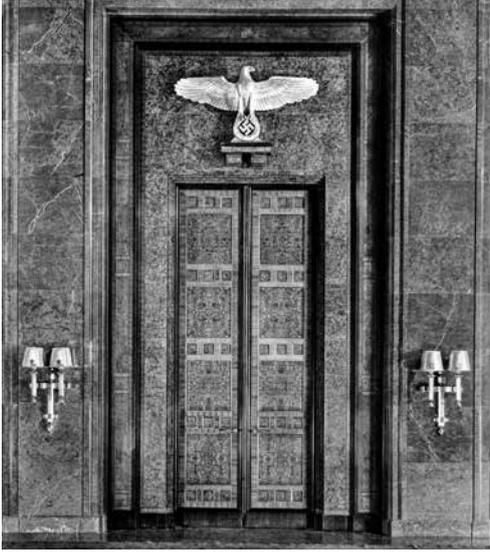
These Christian doors offered safety to the persecuted and a promise of salvation to pilgrims – just like numerous other doors and gates to places of worship found in different religions. The religion-free National Socialists, on the other hand, used the entrance gates of their concentration camps to taunt the inmates even more. "Arbeit macht frei" (work makes you free) was first written above the entrance to Dachau concentration camp, later above the gate of Auschwitz death camp. Anyone entering Buchenwald concentration camp had to read the corrupted Cicero quote "To each his own" above the door. The National Socialists also knew how to use the special relevance of an entrance for their own purposes at another point.

The enormous doors inside the Reich Chancellery in Berlin and the fitting height of the lever handles made even the most confident visitor shrink to dwarf size. Duly reduced, they confronted the holders of power in the desired miniature format. The size of doors and gates and their effect on visitors is still very much used for their purposes by autocrats from all countries, as can be seen from their palaces built in the recent past.

Psalm 24

"Macht hoch die Tür, die Tor macht weit" (Open wide the door, open wide the gate) is a baroque hymn for Advent found in almost every Christian hymnbook, written by Georg Weissel (1590-1635), pastor in East Prussia, who in turn quoted Psalm 24. In numerous religions, doors and gates have a central significance when either a god enters the earthly realm through them or the faithful find their way to a heavenly kingdom.

The opposite of barrier-free are the enormously high thresholds at the doors of traditional Chinese houses – this is where evil stumbles and stays out of the house. Whilst Christmas wreaths often decorate the door in the West, chili bundles or limes hang in India and scare away evil spirits. In the Jewish faith, the door is charged with meaning by a



Photos (from left to right): Anonymous, Gallicia BnF, Wikipedia Public Domain / John C.H. Grabill collection, Library of Congress, Reproduction number LC-DIG-ppmsc-02515, Wikipedia Public Domain / akg-images / Private, Buchenwald Memorial collection

Door in the Reich Chancellery with inhuman dimensions. Also inhuman: The entrance to Buchenwald concentration camp.



A special feature of Etruscan cities: The narrow and high "Porta del Morto", the door of death, was only used to carry out the deceased.



Santiago Calatrava (logistics centre, left) and Heilmeyer Birk (multi-storey car park, right) unfolded the facades of Ernsting's Family buildings in Coesfeld.

“mezuzah”. The capsule, attached at an angle to the jamb, contains a piece of parchment called a klaf, inscribed with a verse from the Torah.

Poetry

In an almost equally sacred way, Santiago Calatrava uses the door to exaggerate an otherwise largely profane function. In his project for the distribution centre of the fashion retailer Ernsting's Family in Coesfeld in the 1980s, he interpreted the design task of the door in a completely different way than modernism had done up to that point. The doors to the warehouse or the multi-storey car park are no longer unique elements, but rather integral components of the facade, which only celebrate the entrance in an almost poetic way at the moment of opening.

Orchestration

The vertical laths of the door surface bend outwards at various points. An arching, wing-like surface folds out of the wall and finally becomes a welcome gesture and a canopy for the arriving truck. Decades later, the company parking garage was created on the same company premises – but not designed so organically – according to a design by Liza Heilmeyer and Stephan Birk. The wooden laths bend from the centre outwards and open up access to the parking decks.

In both cases, the buildings are hermetically closed, almost autistic and without clearly visible entrances. The access points only become visible with the orchestration of the opening process. As elaborate as the design and construction of these garage doors are – ultimately it is “only” a matter of closing off storage halls and parking decks. And yet, it is rare individual cases in which the door has once again become a special feature since the “great clean-up” of the modern era and has been given special (perhaps also rather overwhelming) attention to design.

Functional

In pre-modernism – most recently in historicism and Art Nouveau – the door and the gate were used primarily as signifiers. Messages from the owner and the residents to guests and passers-by then sometimes weighed heavily on the entrances. With modernity, doors were also de-cluttered, leaving white surfaces whose form followed function. Where symbolic design was needed, it was more likely that the facade would be offset, that the canopies would spread out or that the paths would be of great importance, giving the guest orientation and the homeowner significance.

Prototypical for this new method were the Masters' Houses in Dessau or the Weißenhof housing estate in Stuttgart. The entrance door there is serial, and the creativity limit is already reached as soon as an Advent wreath greets visitors at Christmas. Where reduction is pushed so far that every sign of individual living becomes a burden on the design concept, architecture has a hard time in the end. It then turns out to be only moderately resilient due to many a door subsequently fitted by the new owners.

From fortress to apartment

However uniform the entrance door to the apartment may be in the present, it is the preferred place for bourgeois revolt against socially or architecturally imposed norms. There is hardly any other part of society that is as diverse as the terraced housing estate with the doorbell, the letterbox slot and the canopy. The complicated sequence of drawbridge, bailey and portcullis for the medieval lords of a castle is now reduced to the spyhole or the WiFi-capable camera for the modern-day apartment owner.

Self-portrayal

The human effort to express a personality of any kind or a success in life, ultimately leads ideally to the desire for a family home. And this is where the front door manifests



Dr.-Ing. Dietmar Danner

itself as the intersection of the three factors durability, cleanability and individualisation. Where the house rules still set limits when it comes to creatively designing one's apartment, the will to design one's own home now prevails. The "Welcome" doormat is not enough, now it is still the Doric columns as a portal in front of the petit bourgeois' castle or, alternatively, the imitation timber door leaf with crown glass, with which a homely, simple way of life is recreated. The architectural urge for the closed overall work therefore very quickly comes into conflict with the residents' desire for self-expression. What is right for the early-historical ruler, the absolutist king or the autocrats of the present day, should only be fair for the private building owner.

Prominent doors

The front door of the British Prime Minister at number 10 Downing Street hardly differs very much from the door of a half-well-off English citizen. And for centuries it was also a perfectly normal shortcut, for use by all citizens of the United Kingdom, on their way to St James's Park. (The path has now been closed off for security reasons.) The chancellor's bungalow and thus the front door to the power of the "old" Federal Republic was also comparatively modest. The Sep Ruf building erected for Ludwig Erhard could also have been the villa of a middle-class entrepreneur and was held in rather low esteem by most of his successors as chancellor in Bonn. Helmut Kohl's private home in Oggersheim, in contrast, breathed the architectural spirit of his own politics. A decent employee in a senior management position or the local district savings bank branch manager could just as easily have lived behind the front door of his home. It is not surprising that French presidents usually live in a more imperial style. The Élysée Palace belonged first to the Count of Évreux, then to Louis-Henri de La Tour d'Auvergne and finally to the official mistress Madame de

Dr.-Ing. Dietmar Danner

A trained daily newspaper editor; he studied architecture and wrote his PhD on the topic of taste development in architecture. He worked as an editor for various design and architectural magazines for 25 years – most of which he spent as the editor-in-chief / publishing director of AIT and xia. In 2013, he founded the communication agency Architect's Mind; he organises congresses and workshops all around the world and publishes successful architecture journals. www.architectsmind.de

Pompadour. Finally, the entrance to the new residence of Turkish President Erdogan is the true reflection of his self-perception.

Energy of life

Followers of Far Eastern wisdom will find glass doors strange. Because according to the rules of Feng Shui, front doors with large-scale glazing are by no means considered a democratic, cosmopolitan gesture. They are even seen to be bad because they dissolve the boundary between residents and visitors. According to Feng Shui, the door should definitely be more prominent than the garage door – an architectural task that cannot be solved so easily given the importance of motor vehicles in our society. In any case, everything about the door should revolve around "Chi". Because "Chi" is the energy of life – and that is brought into the house through the door. This would be an entirely new challenge for the product developers in the door industry. Not only break-in resistance, acoustic insulation or the ability to clean it need to be considered in the design and construction of the door – but also the "Chi". As stated at the beginning, the door is historically one of the most complex building components – and this will continue to be the case in the future: With "Chi" or without.

EXEMPLARY

PEOPLE'S THEATRE IN MUNICH

BY LRO LEDERER RAGNARSDÓTTIR OEI





volkstheater

U
G
EIN
BEN



Insight: An entrance to the inner courtyard leads through the historic building stock.

A people's theatre is neither a state opera nor a comedy place – and therefore a special architectural challenge. LRO Lederer Ragnarsdóttir Oei accepted them in cooperation with the company Georg Reisch, won the European-wide competition, remained exactly within the budget and time frame – and those were not the only reasons why they delivered an exemplary piece of building culture.

If the Munich stockyard district were not already there, it would have to be invented. For all around the remaining abattoirs, where pigs and cattle still lose their lives at dawn, a diverse urban biotope is flourishing, which unfortunately almost begs for the inevitable gentrification. Soup kitchens for the needy and veggie restaurants exist next to the old Bavarian "Stüberl", where the remaining head butchers eat their breakfast of black pudding and pâté in the early morning. Mums with cargo bikes cycle past workers. Graffiti artists begin their day's work (which is legalised here), and creative minds of all kinds work in the alternative container village, or at least will do until 2027. Then new flats will be built on the wasteland.

No attitude

In the middle of the slaughterhouse district, a theatre was created for those who make the theatre, because the vast majority of such a building is located behind the three stages. And so, a theatre was established for those who love it and visit it. The result is an integral building that reconciles listed parts of the stockyard and the heterogeneous buildings in the surrounding area. Above all, however, a cultural building has been created that can do without the attitude of high culture, does not give rise to any fear of the new and yet wants to be a real theatre. For the ensemble, it was a huge step away from

the multi-purpose hall in Brienner Straße that had been used until then. And anyone approaching the new People's Theatre for the first time is suddenly reminded of Berlin's Schaubühne on Lehniner Platz, originally designed by Erich Mendelsohn as a cinema and thus a palace of popular culture. The fact that the listed slaughterhouses were built in brick is a stroke of luck. They allowed the architects of LRO Lederer Ragnarsdóttir Oei to use one of their preferred materials here as well and to complete the quarters with identical materials. LRO added the theatre district to an old administrative section of the slaughterhouse and created a courtyard behind it for the joint development of the theatre café and the foyer. A massive, flat-curving brick archway functions as the perfect welcoming gesture, leading visitors from the street directly to the main entrance. It is a transition zone from the public space into the semi-darkness of the theatre.

Authenticity and durability

The absence of mortar in the butt joints emphasises the horizontal nature of the brick masonry, which divides the building volume in elegant bends, angular offsets or carefully designed details. The 29 metre-high stage tower is covered with a membrane and loses its dominant monumentality. Inside, the materiality changes – but not the handling of the materials. The entrance door is followed by the doors to the theatre, whose large oak handles convey the same image of authenticity and durability. Inside, things become colourful in a Goethean manner. The rather narrow foyer spreads out the visitors, and in the large hall, which completely becomes a slave to the performance needs as a black box, the burned tone of the brick facade appears again in the form of clay pots. Attached to the wall, they do not contain the geraniums you would expect, but light bulbs. Whether this is due to the strict budget or Arno Lederer's humour is irrelevant. Such details complete the image of a deep-rooted, down-to-earth and at the same time highly elegant architecture with absolute exemplary character.



Austerity and diversity: The facade is not sensationally designed, but plays subtly with form and proportion on a high level.



The foyer brings momentum to the People's Theatre.



Typically LRO: The modern interpretation of the classic modern.

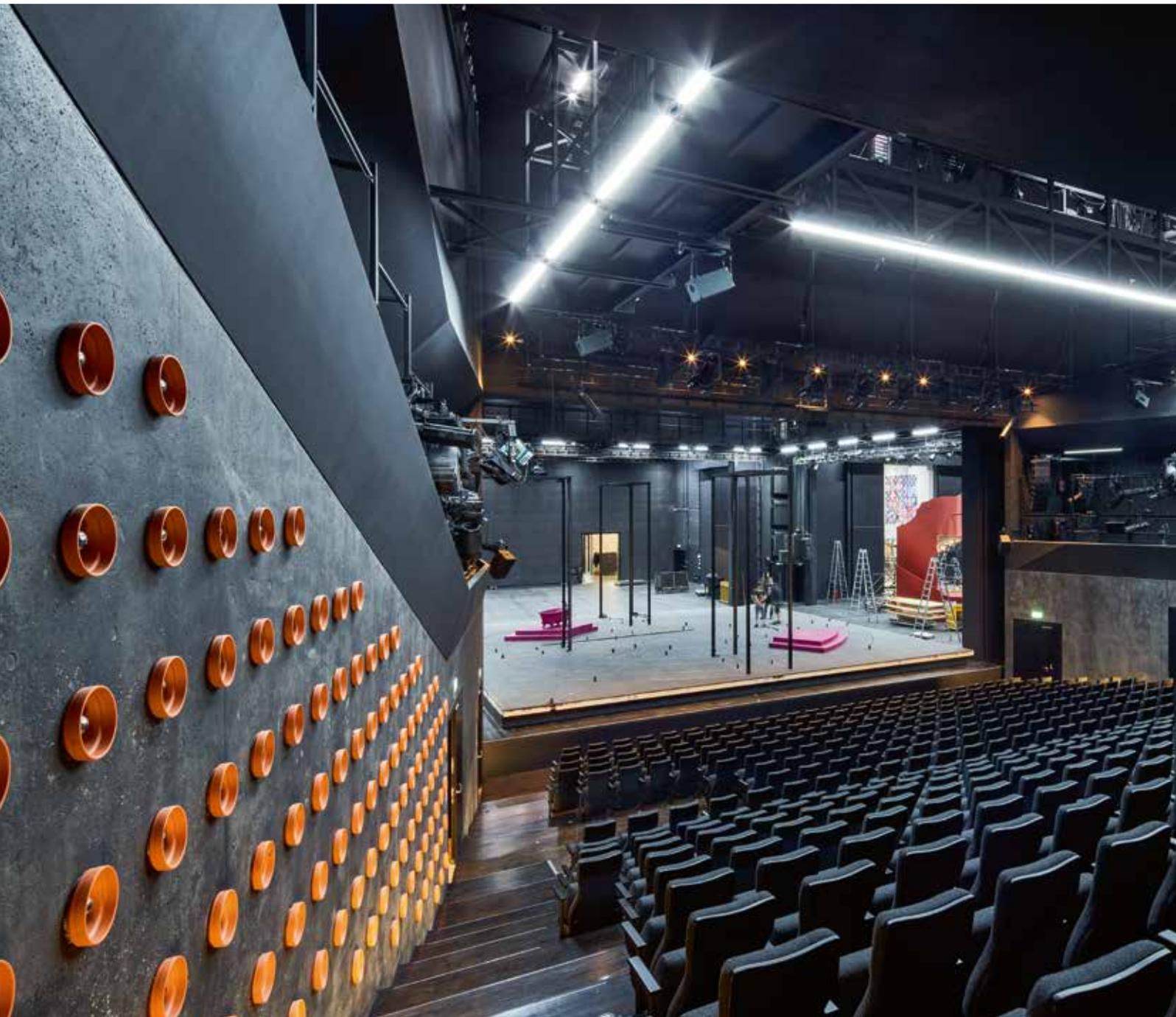


Before, after and between performances, you can have a cold drink at the long bar.





On the way along the make-up workshop you feel like you are being watched.



In the large hall, the flower pots converted into lamps become ornaments.



Performances or rehearsals can also take place in a second small hall.



The stage sets are created in the large workshop.

Schörghuber expertise: 250 high-quality special doors

The importance of door design for an outstanding project can be exemplified at the Munich People's Theatre. The LRO architects had a special door leaf surface created and sampled for the project. The result is special doors with a real wood veneer made of maritime pine. The surface was not "left natural", but stained and clear varnished. However, some doors do not fit in with this picture: There are fire-rated solid timber framed doors with a large proportion of glass both in the door leaf and in the fixed side elements. Another special feature are two double-door systems, with which

high acoustic rating values of up to 60 decibels can be achieved. Here, for example, one of these systems takes over the sound insulation of the recording studio with up to 55 decibels. Very wide and high doors were used in some cases, for example a double-leaf T90 door with a height of just under 4 metres. Many doors have also been equipped with high-quality technology: Motor and anti-panic locks, for example, facilitate operation, and access controls ensure security during operation.



Ventilation outlets are integrated into the design of the transom panel.



Some doors with an unusual width have an automatic closing system.



Large glazed doors provide visual contact and ensure natural light even in the interior sections of the building.

Location: Tumblingerstraße 27, Munich, Germany

Building owner: State Capital Munich, Germany

User: Munich People's Theatre

Architect: LRO Lederer Ragnarsdóttir Oei, Stuttgart, Germany

General contractor: Georg Reisch GmbH & Co. KG, Bad Saulgau, Germany

Gross floor area: 30134 m²

Net floor area: 24432 m²

Gross volume: 159,770 m³

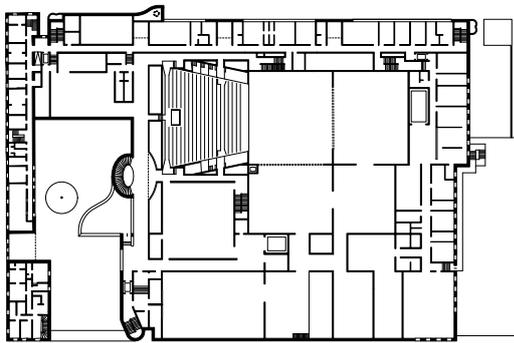
Completion: 2021

Photos: Laura Thiesbrummel, Munich, Germany

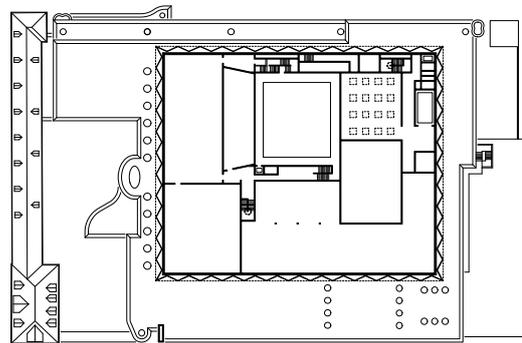
Schörghuber products: Single-leaf or double-leaf T30 fire-rated / smoke-

tight / acoustic-rated doors $R_w = 32, 37$ or 42 dB, partially with transom panel, single-leaf and double-leaf acoustic-rated doors $R_w = 32, 37$ or 42 dB, partially with transom panel, composite timber doors, highly acoustic-rated T30 fire-rated doors with $R_w = 48$ dB, T90 fire-rated / smoke-tight / acoustic-rated doors with $R_w = 42$ dB, single-leaf and double-leaf T30 fire-rated solid timber framed doors, partially with glass side element, single-leaf and double-leaf T90 fire-rated / smoke-tight doors, smoke-tight doors partially with horizontal profile and glass transom light, wet room doors, acoustic-rated double door systems with $R_w = 55$ dB, rebate frames, solid timber frames

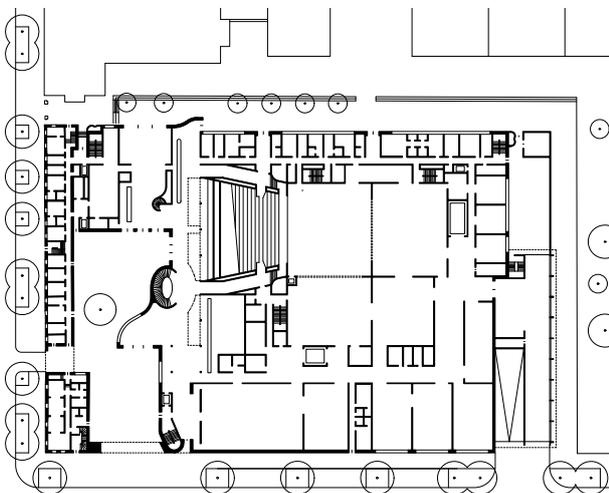
Hörmann products: 2-part steel profile frames with bracket clamp fastening



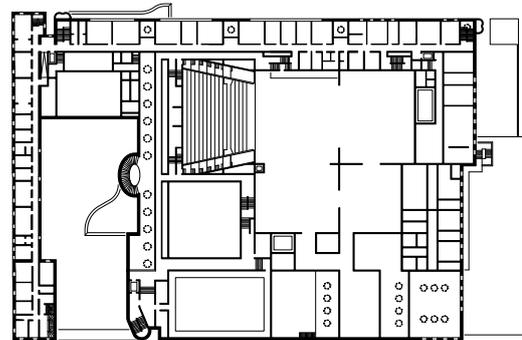
Floor plan for the first floor



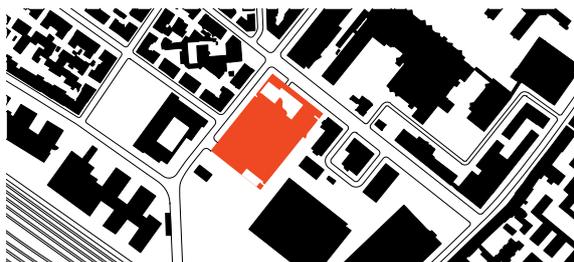
Floor plan for the third floor



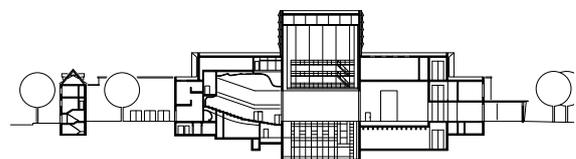
Floor plan of the ground floor



Floor plan for the second floor



Layout



Cross-section

SCHÖRGHUBER EXPERTISE: SPECIAL SOLUTIONS

Architect communication

A good collaboration between the architect and manufacturer is essential in complex projects. Robert Klinger, Head of Sales for key projects explains this aspect of the Munich theatre project.

What has been the most unusual request an architect has made for a door so far?

Spontaneously, the Munich Isarphilharmonie comes to mind. Here, the acoustic planner provided for a decoupling of the concert hall from the surrounding rooms. The concert hall doors must bridge the air space between an internal and external structure. The affected doors with fire-rated, smoke-tight and acoustic insulation functions were implemented with approval on a case-by-case basis.

What is the procedure in such a case?

During the architect consultation or when submitting an offer, we draw attention to the need for individual case approval. Details are then clarified with the approval specialists in our development department. The

information that an individual case approval is necessary, but also possible, is provided here after consultation with the competent expert or directly with the competent regional construction authority. Once the order has been placed, approval is requested on a case-by-case basis for all doors concerned.

In what way can Schörghuber advise architects in their planning of special doors?

We can support the architects with our approximately 800-page manual, digital offers such as texts for invitation to tender, BIM data and drawings, as well as with personal advice and sampling. We are also available to answer any questions with our architect hotline at the factory.

What made the People's Theatre in Munich a special project?

Many of the doors have an unusual surface finish. The architectural office wanted a veneer of maritime pine because of its special grain. This type of wood is primarily used for slab materials. It is not actually used for doors,



The floor between the stage and second row of seats can be lowered if required. The space produced can then be used as an orchestra pit.



Photo: Schörghuber

Robert Klinger, Head of Sales for Schörghuber key projects.

as the wood is not in accordance with the standard and is very cracked – a fine veneer cannot be produced from it. We then sent the architectural office samples of pine species that are very close to maritime pine in terms of visual structure, but can be processed.

And what was the process?

The architectural office often sends a sample first of all in case of special visual requirements, which shows what the surface eventually should look like. We then request samples from the veneer manufacturer, which our surface technicians then process to such an extent that they meet the architects' specifications. That was also the case here.

One special feature is also the door solution in the orchestra pit. How was that implemented?

The doors lead from the foyer into the theatre hall with a height-adjustable floor in the orchestra pit area. The doors are located on the floor of the foyer, the floor in the theatre hall relevant for fire protection is much lower, which is why the doors are not fitted flush with the floor

for approval purposes. In case of fire, this raised fitting leads to changed pressure conditions at the lower edge of the door, which is why a four-sided all-round frame is required according to the approval. As these doors are used very frequently, a four-sided frame was out of the question as it would have represented a tripping hazard. Schörghuber therefore developed an alternative fire and smoke protection seal for the bottom edge of the door. The doors were implemented with case-by-case approval.

How does Schörghuber solve such challenges?

After the building owner and the architect have defined their wishes and requirements for the doors, a solution proposal is drawn up by our technical department. This is coordinated with the responsible expert before it is submitted. Thus, a reliable statement regarding the verification can also be made with the national technical approval or individual case approval.



Photo: Laura Thiesbrummel, Munich, Germany

A large number of special timber doors with unusual dimensions and extensive fittings are installed in the Munich theatre.

ROBUST

FIRE BRIGADE CENTRE IN COLOGNE-KALK

BY KNOCHE ARCHITEKTEN





FEUERWEHR KÖLN

A5

A6

A7

A8

A9





It does what it says on the tin – almost at least.

The most important thing about a fire brigade station has always been the large doors with the red fire-fighting vehicles behind them. In Cologne-Kalk, a completely new way was found to present the fire brigade impressively.

Actually, the only thing missing here on Cologne’s “Schäl Sick” is the mountain rescue service. This former wasteland in a triangle formed by the rails on the right bank of the Rhine is definitely the safest place in Cologne. Feeling faint? The administration of the “Malteser” can help. The ADAC steps in when a car breaks down or calls out the colleagues in the yellow cars. TÜV Rheinland certifies that basically the accident should not have happened. And the police juniors, who are trained here, know (at least theoretically) what to do. Presumably, the firefighters in this safety campus are the only ones who can help in a very concrete way if an accident does happen. But they are certainly accommodated in a truly striking architecture. While all the other facilities right next to them are housed in fully interchangeable office architecture with only varying degrees of clinker, the firemen and women wait for a call-out in a station that looks from a distance like a collection of forgotten Rimowa suitcases on a huge scale. From half distance, it becomes a celebration of galvanized sheet steel. Anyone who looks at the ensemble up close will recognise a building that is as robust as a metalworker’s toolbox.

Diverse uses

It is this robustness that holds the fire brigade centre together in terms of design, both outside and in. For functionally it is not just a fire brigade station, but a combination of different uses, which were previously scattered throughout the entire city area. It contains vehicle halls and also workshops for everything that is required when using equipment and

materials from all Cologne fire stations. The central goods distribution, the vehicle workshops and the associated rooms for the Kalk volunteer fire brigade are also accommodated here. There are rest and recreation areas, a kitchen, a dining room and a sports hall.

Robust toolbox

The meandering floor plan ensures good access to all functional areas. And the uniform materiality of the facade provides the necessary cohesion, but without creating a sense of bleakness. The trick is as simple as it is effective: The hot-galvanized sheet steel panels are fitted in front with rear ventilation and have different rhythms. The individual zones are variable and alternate in whole, half and three-quarter beats. The vertical pilaster strips are only briefly interrupted at the level of the storeys, allowing the individual levels to become visible. The sheet steel panels suspended in between are of different widths and divide the facade. Where lighting is needed, glass surfaces are found instead of steel panels. And where there are openings, the doors, which are no longer just vertically structured, act as a syncopation in the rhythm of the facade. Even the sheet steel is deliberately “imperfect”. Because the varying surfaces due to the manufacturing process were not only accepted, but wanted. Instead of solidifying to perfection, the fire brigade centre shows what it is: A robust toolbox of a facility where safety is created and not just managed – just like in the immediate vicinity.

Familiar vertical

And to make it clear what this building is all about, Knoche Architekten added a familiar vertical to the horizontal blocks, which were needed in the early days of fire brigades as a lookout for the fire watch and as a drying room for wet hoses. Nowadays, the tower makes it clear what it is about. And for the very slow ones, the highly visible number 112 clarifies any last ambiguities.



Formerly an observation tower and drying room for used hoses: The familiar vertical can also be found at the Cologne-Kalk fire brigade centre.



In addition to the vertical structure of the facade, the classic "fire brigade tower" is a determining element of the building complex.



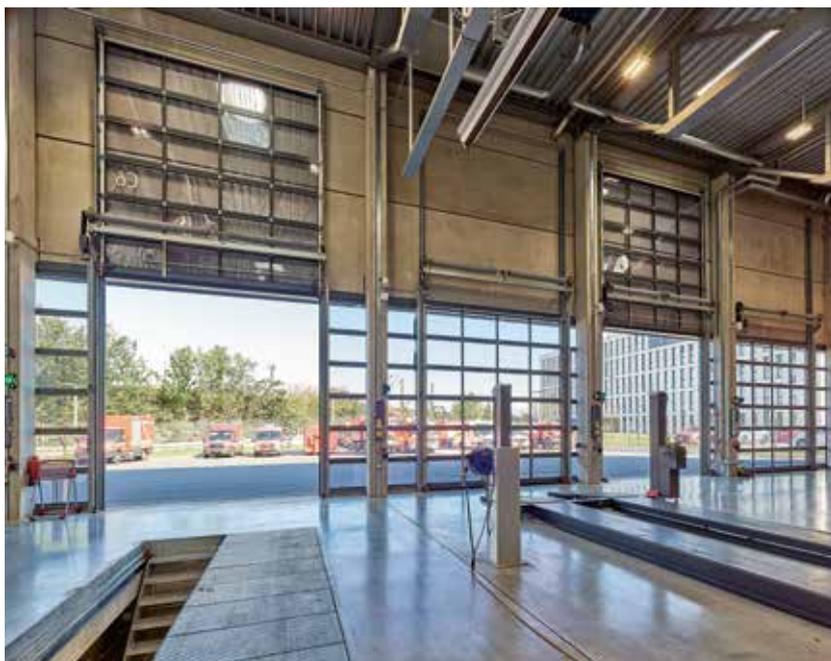
Hörmann expertise: Glazed aluminium doors

The horizontal structures of the fire brigade centre in Cologne-Kalk were given a clear vertical structure with pilaster strip-like aluminium profiles. This also results in predominantly vertical window cuts for the window bands on the upper floors. The situation is different for the doors of the vehicle halls: Horizontal profiles dominate the look here. They are designed with a larger cross-section than the vertical profiles. In conjunction with the relatively small compartments, the doors stand out from the rest of the building – even though they are colour-coordinated with the facade. The

contrast that the architects have produced is very subtle, but kept visible. The doors are Hörmann ALR F42 Thermo doors. They are industrial sectional doors glazed with particularly scratch-resistant Duratec plastic and feature aluminium profiles with thermal break, thus guaranteeing a good thermal insulation. In parts of the door fronts, fixed elements are added that adapt to the design of the doors. Side doors are fitted here, which allow a fast and simple pedestrian passage without having to open the door.



In an emergency, every second counts: Hörmann's operators are matched to the industrial doors and open reliably and quickly.



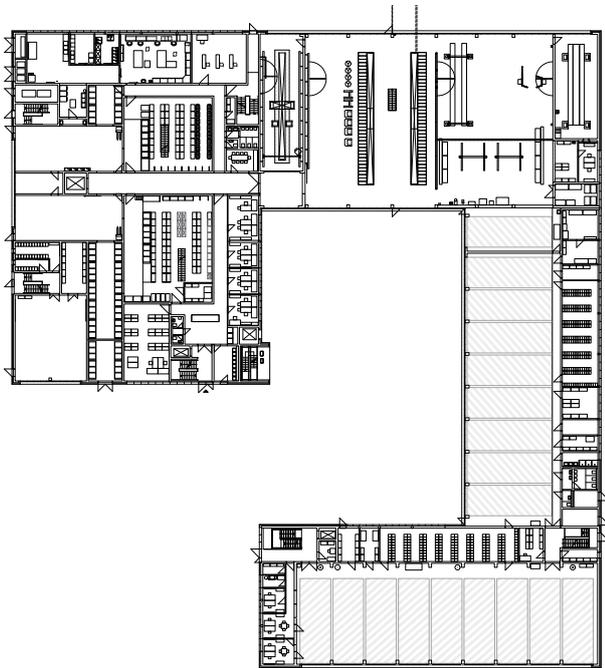
The doors travel up as a complete element and therefore leave space under the ceiling for supply lines.



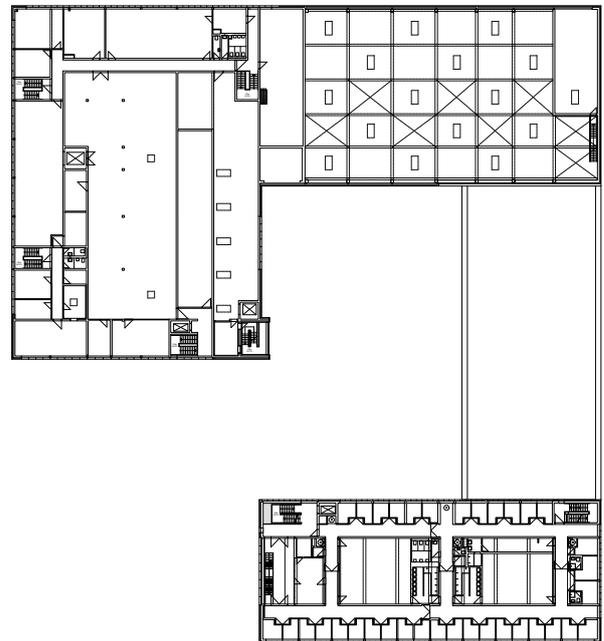
Side doors for quick pedestrian passage.

Location: Gummersbacher Straße, Cologne, Germany
Building owner: Professional fire brigade of the city of Cologne, Germany
Architect: Knoche Architekten, Leipzig, Germany
Support structure planning: IDK Kleinjohann, Cologne
Building physics: Graner + Partner, Bergisch Gladbach, Germany
Building services and fire brigade technology: Bohne Ingenieure, Siegen, Germany
Fire protection: Corall Ingenieure, Meerbusch, Germany
Outdoor installations: Club L 94, Cologne, Germany
Gross floor area: 11715 m²
Gross volume: 62,040 m³

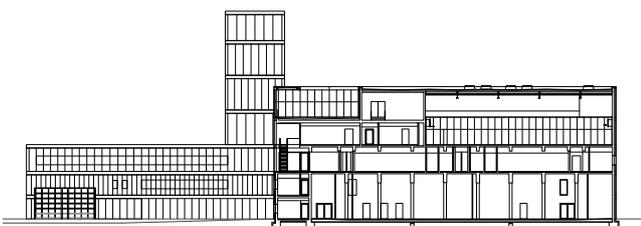
Costs: €32 million
Completion: 2019
Photos: Stephan Falk, Berlin, DE / Roland Halbe, Stuttgart, Germany (page 27)
Hörmann products: Industrial sectional doors ALR F42 Thermo, ALR F42 as fixed elements, side doors NT60, fire sliding doors



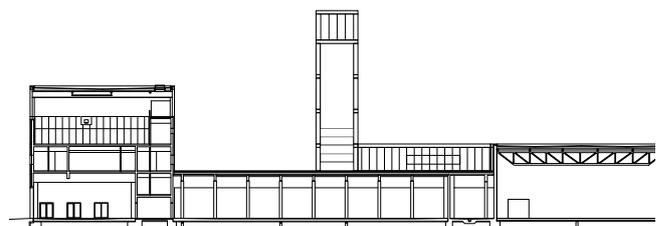
Floor plan of the ground floor



Floor plan for the top floor



Cross-section



Cross-section

DYNAMIC

ROBATHERM ADMINISTRATION BUILDING IN JETTINGEN-SCHEPPACH
BY HENN







Deep, sharp-edged incisions in the heaped "hill" lend the administration building a striking form and provide dynamics.

A glass bar on an archaic-looking green hill and the roaring motorway traffic just a few metres away: It is these elements – but above all the door portals cut deep into the "hill" – from which the HENN architectural office put together an incredibly strong architectural symbol for the robatherm company.

A real "eye-catcher" stands directly on the motorway halfway between Stuttgart and Munich. robatherm afforded itself a head office near Jettingen-Scheppach, which millions must have seen out of the corner of their eye by now. After all, hundreds of thousands drive past every day. Nevertheless, the glass bar is not a pure marketing tool that serves to attract customers. The target group of the company, which calls itself "the air handling company" is far too specialised for that. The European-wide customer base is not counted in millions, but rather in tens of thousands, and it's the technical building equipment suppliers who rely on robatherm products. Because owner-managed companies always build for themselves, the building is also an expression and constant assurance of their own self-image. In this way, architecture not only has an effect on the outside, but also on the inside. In the case of robatherm, these are messages of high engineering quality such as value and precision.

Razor-sharp cuts

The fact that the bar is enthroned on a hill has functional reasons. It serves as acoustic insulation for the production halls behind. Nevertheless, this substructure, which is not at all heaped, looks like one of the Celtic burial mounds of the neighbouring Swabian Alb: Timeless and far away from any fashion trend. The razor-sharp cuts into the landscape look like archaic gates and open access to a ground floor with

reception and exhibition, technical rooms and staff canteen. They do this in a particularly impressive way, because they use an ancient symbolism and heighten the entry into the building in an almost ceremonial way. Because the conference floor above is clearly set back, the following three-storey office block juts out very far and seems to balance on the hill. This is made possible by diagonal pressure rods on both cores. Those who are not familiar with the inner structure – and who do not have the time to take a closer look at it travelling at 120 km/h on the A8 – perceive it less as an overall building than as an ensemble of individual elements.

Synonym of dynamic

In 99 percent of cases, viewers of this architecture do not simply stand in front of it and have time to view the building at their leisure. This architecture is almost exclusively perceived while driving past. Although the classical modernism fuelled the development into a "car-friendly city", it cared little about the fact that buildings are simply perceived differently from the movement of a vehicle than from the pedestrian's perspective. This is because other areas in the human brain are responsible for this kind of perception. Robert Venturi was the first to investigate this using the example of the car city of Las Vegas. Henn's design adopts his findings. After all, there is hardly anything more static than a hill. And the glass bar balancing on it becomes a synonym of dynamism. The design is created for distant effect. Passers-by in the car would hardly have time to look at the complex details. Upon entering the building, it becomes apparent: There is no lack of them at all. The fact that robatherm values high-quality technology can be seen everywhere in the details of the construction, and the appreciation for the employees is expressed in the selection and quality of the materials used – from the glass office floors behind the double facade to the employee restaurant for production and administration inside the "hill".

Location: John-F.-Kennedy-Str. 1, Jettingen-Scheppach, Germany

Building owner: robatherm, Jettingen-Scheppach, Germany

Architect: HENN, Munich, Germany

Gross floor area: 7500 m²

Support structure planning: Sailer Stepan und Partner, Munich, DE

Completion: 2019

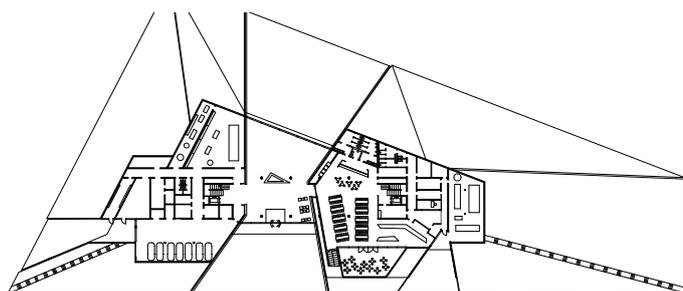
Photos: HGEsch Photography, Hennef, Germany (exterior)/Laura

Thiesbrummel, Munich, Germany (interior)

Schörghuber products: T30 fire-rated / smoke-tight / acoustic-rated doors with $R_w = 32$ and 37 dB, acoustic-rated doors $R_w = 37$ dB, smoke-tight doors, composite timber doors, rebate frames, timber block frames with aluminium

edge recess, partially with moisture protection on the bottom frame edge

Hörmann products: fire sliding doors, steel construction project doors STS



Floor plan of the ground floor



Cross-section



The light-grey doors have a timber block frame with aluminium edge recess.



The door corresponds in colour with the wash counter and the floor.

Schörghuber expertise: Function doors with timber frames

Even in such a transparent-looking building as the administrative building of the manufacturer of air handling units, robatherm, in Jettingen-Scheppach, a number of doors are necessary. There are only two ways to integrate them into such a clearly designed building: Either they are designed as inconspicuously or as conspicuously as possible. Apart from a few exceptions, Henn decided on the striking variant. They chose an HPL laminate in volcanic black. The surface is characterised by an enormous colour transparency and depth. It is very matt and has

a surprisingly warm feel. Although the low-reflection surface has a particularly elegant effect, the structure proves to be resilient, durable and easy to clean. It is resistant to fingerprints and greasy marks. All doors have been combined with derived timber frames, which have also been coated with the HPL surface finish whilst some of the timber frames were also equipped with moisture protection on the bottom edge of the frame, which prevents the penetration of moisture.



MODEST

DEMONSTRATION BREWERY IN FURTH
BY GEWIES ROHDE ARCHITEKTEN





You can literally read on the facade what hides behind it.

The new monastery brewery in Furth opens its broad doors very wide open to guests. It is a prime example of the Lower Bavarian way of life and architecture, which is as modest as it is successful.

The wind is said to blow a bit harder in Lower Bavaria. The language is coarser and the “Schweinerne” (pork) tastes heartier than elsewhere – especially than in Upper Bavaria. In the 1960s, it was still referred to as the poorhouse of Germany – but today it is a showcase prosperity region. The little town of Furth near Landshut, with its 3600 inhabitants, has everything a Bavarian needs: Jobs and pride of place, church bells ringing and an exceptionally good infrastructure. Here there are many more births than deaths. In the municipal council, the Free Voters and the CSU share all the chairs around the meeting table. People here seemingly don’t need anything else. And since they even have their own beer again, Lower Bavarian happiness is almost perfect.

Modest monastery brewery

Furth does have a monastery including the corresponding distillery. But the monks gave up brewing many years ago. Furth’s brewing rights are more than 400 years old – but only recently has there been a small, local brewery again in a purpose-built and remarkable building. The Marist Order is dedicated to education and outreach to marginalised groups and the poor. Its monastery is perched high on top of the slope. Below, there is a new wooden building that deliberately does not make too much fuss – but almost perfects the life of the local Lower Bavarians. The Landshut-based Gewies Rohde Architekten built a “demonstration brewery” including a pub and beer garden here on behalf of the local municipal renewable energy company. But any potential guests should be sure to make

a reservation. Otherwise, they will neither get a place to sit in the pub nor a space in the car park, which is extensively covered with PV systems. There may be a space at one of the E-charging points if you have a battery-driven car. The two-storey building is of almost provocative simplicity. A slight tendency towards pomposity in the “Mia san Mia” exuberance could possibly be attributed to the Upper Bavarians and their regional architecture. However, there is no such thing in Lower Bavaria and Furth. The almost overly modest monastery brewery is largely constructed in solid wood. It is clad entirely with vertical larch boards and also offers a visual lesson in the use of wood on the inside. However, the two architects refrained from any homely decoration and all baroque impulses. The interior design is absolutely sober and at the same time offers the atmosphere that pub guests appreciate as “cosiness”.

Cosmopolitan curiosity

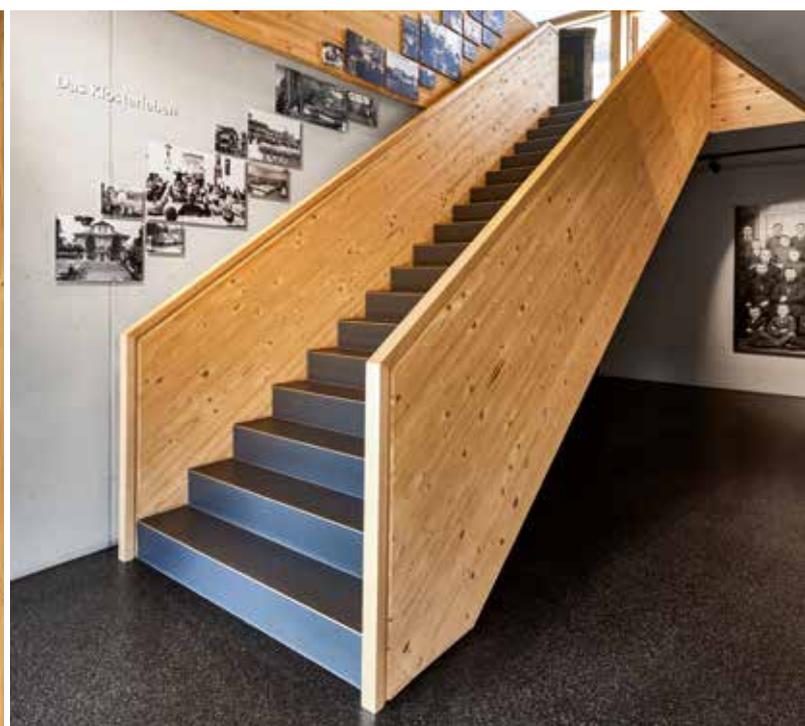
On the entrance side, the wide entrance doors open up as a warm welcoming gesture to the public house and to the brewing activities in the demonstration brewery. From the taproom, the view extends far into the Lower Bavarian hills or into the beer garden with the herbs in the raised beds. The copper mash boilers, shining in the sunlight, can be seen from a distance through the wide doors and promise maximum beer enjoyment. However, not everything that can be made from hops, water and grain is brewed. There is light or dark – and that is it (if you ignore adding the lemonade to make a shandy). But what is offered runs down the throat much too quickly. The fact that the menu offers “vegan, green coconut curry with fresh vegetables” in addition to the traditional “roast pork” is almost symbolic of the Lower Bavarian feeling of life – and the architecture of the monastery brewery. Because it results in a highly pleasant mixture of down-to-earth attitude and cosmopolitan curiosity.



The guest room in the demonstration brewery is characterised by natural wood shades and elegant anthracite.



The mash boilers are positioned visibly in the guest room.



Historical photographs are hung up along the staircase.



Spices are stored here like in a modern apothecary cabinet.

Schörghuber expertise: Anthracite-coloured doors with HPL laminate

Three colours dominate the demonstration brewery by Gewes Rohde Architekten: The natural colour tone of the wood is not only found in the facade, wood is also the determining material in the guest room. The walls of the circulation and utility areas – including the brewery itself – are mostly in light grey unplastered concrete. Both colours blend beautifully with the anthracite accents – such as the Schörghuber doors. They are all provided with a durable HPL laminate. The ABS edges used on some of the doors ensure better protection of the door leaves. Only the cast PU edges

fitted to the other part of the doors are even more robust. With respect to equipment: All locks have silent latches, meaning that they close very quietly. The door leaves generally have a thickness of 42 or 50 millimetres. Oversized doors are the only exception. For improved stability, they need a door leaf thickness of 70 millimetres. Some generously sized glazing cut-outs provide for visual relationships.



The door leaves in the sanitary areas are equipped with an ABS edge.



Generously sized glazing cut-outs provide for transparency in the corridors.



In most areas of the demonstration brewery, the anthracite-coloured doors form a strong visual contrast to the light-coloured exposed concrete.



Location: Am Klosterberg 5, Furth, Germany

Building owner: Further Kommunalunternehmen für erneuerbare Energien, Furth, Germany

Architect: Gewies Rohde Architekten, Landshut, Germany

Gross floor area: 667 m²

Construction costs: €3.3 million

Gross volume: 5132 m³

Completion: 2020

Photos: Laura Thiesbrummel, Munich, Germany /

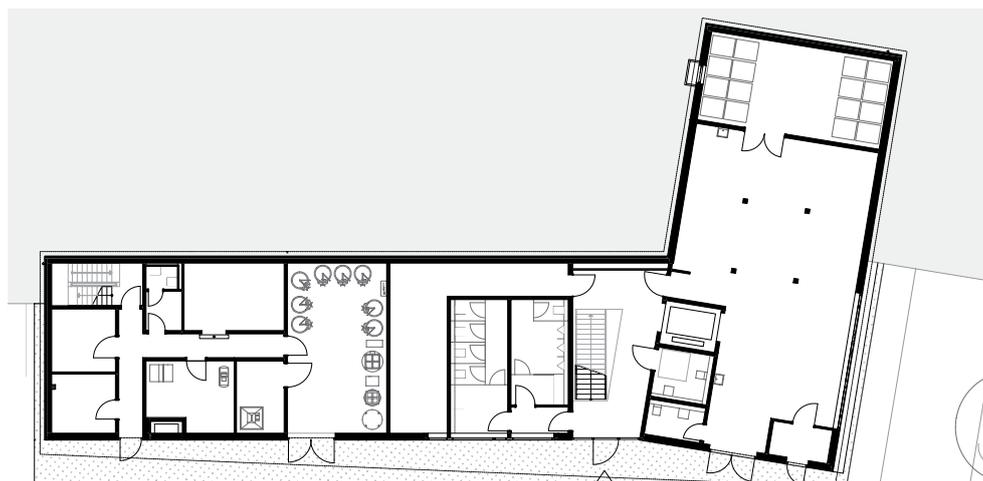
Alexey Testov, Landshut, Germany (page 36/37)

Schörghuber products: Single-leaf and double-leaf T30 fire-rated / smoke-tight doors, partially with glazing cut-out, smoke-tight doors, single-leaf and double-leaf composite timber doors, partially with glazing cut-out, double-leaf T90 fire-rated door

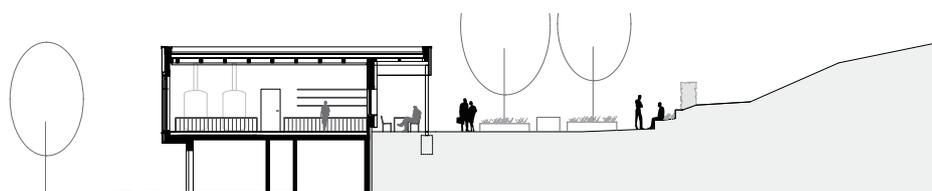
Hörmann products: 2-part steel profile frames with bracket clamp fastening, 2-part steel corner frames



Floor plan of the ground floor



Floor plan of the basement



Cross-section



“Spit it Out” was the motto of the inclusive writing workshops. The stories written there have been published in the book of the same name.

BOOK PROJECT: SPIT IT OUT

Hörmann engages with communities by supporting charitable projects with a social and cultural focus across the extensive environment of the Hörmann Group, including internationally. We concentrate our funding on practical inclusion projects designed by and for people with different needs and talents. One of the projects supports the association “Die Wortfinder” from Bielefeld, which was founded in 2010 by the psychologist Sabine Feldwieser. Since then, the aim has been to promote creative writing as

well as the associated artistic designs of special people and people in special circumstances. The association’s activities include the organisation of writing workshops and training seminars as well as an annual literature contest for the mentally handicapped.

An inclusive creative writing project

The current book publication “Heraus mit den Sprachen” (Spit it Out) is the result of an inclusive art and literature project, which was carried out between 2019 and 2021. The project involves around 700 people

with a wide variety of speaking and writing capabilities: From people without speech and writing language to professional authors. The basis for the writing workshops were pictures by artists who do not write and can only express themselves verbally to a limited extent about their pictures. In order to select the drawings and paintings that would serve as inspiration for writing and texts, an art competition was held to start with. An expert jury selected ten artists from the submissions. People with cognitive impairment, elderly people, well-known writers,



Photos: Hörmann

Hörmann Transdek regional sales office in Doncaster.

people with a migrant background, and young and old people who enjoy creative writing have then entered into these very different pictorial languages. A diverse mix of thoughts, poems as well as stories then emerged in inclusive writing workshops, which were compiled in the book "Heraus mit den Sprachen" (Spit it Out).

Artists at work

Black-and-white photographs taken by photographer Veit Mette of the artists complement the pictures and texts. Introductory words from the project leader Sabine Feldwieser, the actress Christine Urspruch and the literary critic Volker Weidermann as well as numerous ideas on art, language and writing round off the book.

LOADING TECHNOLOGY: EXTENDED PRODUCT RANGE

The Hörmann Group is positioning itself even more broadly in the field of loading technology through the integration of the British company Transdek. The product range is a clever addition to the already existing complete range for loading sites, which includes dock levellers, dock seals, loading houses and buffers. Transdek, based in Doncaster, was founded in 1997 and is an expert in special loading technology solutions such as double-deck lifting platforms, special ramps and many other special products for logistics buildings. The current sales market is limited to the UK and will be expanded through the acquisition, as Transdek products

will also be distributed internationally by Hörmann in the future. In this way, existing synergies in the areas of sales, development, purchasing and production will be used. "As the Transdek brand is virtually unknown outside the UK, we have decided on a dual brand name "Hörmann Transdek". This will allow Transdek to benefit from our brand recognition, while retaining its own well-known and strong brand in the UK in the loading technology sector," says Christoph Hörmann, personally liable general partner of the Hörmann Group, explaining the take-over.

The book (496 pages, hardcover) can be ordered for 29.80 euros (plus shipping) directly from the association "Die Wortfinder". All information can be found on the website www.diewortfinder.com.



"Spit it Out"



A typical application for Schörghuber fixed glazings: The transparent meeting room.



High acoustic rating fixed glazing.

FIXED GLAZINGS AND DOUBLE WALL PANELS

In public buildings, the construction components should offer maximum transparency on the one hand, and on the other hand, high demands are also placed on acoustic insulation due to the high user frequency. To meet these requirements, Schörghuber offers fixed glazing and double-wall panels with significantly increased acoustic rating values. As a fixed glazing only, these components achieve values up to $R_w = 50$ dB, with fire protection requirement even $R_w = 51$ dB. With

opaque infill of the solid timber frames, even values of up to $R_w = 53$ dB were tested and certified. The fixed glazings and double wall panels can be combined with all doors from the Schörghuber programme. Fixed glazing is a classic room divider, which is usually used when a high degree of light transmission is required and the room is still visible despite separation and the room width is to be retained. Examples might be in classrooms, music halls or function rooms in schools, in meeting rooms in office buildings or in fire sections in corridors or stairwells in public buildings. Often,

high sound insulation values must be achieved here and, not infrequently, fire protection requirements must be met. Schörghuber supplies the appropriate fixed glazing. They are available as room dividers, transom light strips, corner constructions or glazed partitions as well as in combination with doors. Anti-fall glazing according to DIN 18008 is available with a national test certificate. Schörghuber fixed glazing is characterised by slim solid wood profiles and is tested and certified as a complete element including glass plus frame. Now Schörghuber is extending

its comprehensive programme with solutions with even higher acoustic insulation values. With fire protection requirements, Schörghuber fixed glazings achieve acoustic insulation values of up to $R_w = 51$ dB – and in many available (large) formats. They also offer a great deal of design freedom: Panel doors with or without glazing cut-outs as well as large glazed solid wood framed doors can be combined. The surfaces are also available in many versions – including veneered, premium painted, stained, glazed, with HPL coating or unfinished for further processing by the customer. A particularly design-oriented variant is, for example, the system glazing type 25V-S in which the glass panes are bonded with silicone for maximum transparency. The system glazing achieves sound insulation values of up to $R_w = 45$ dB and is therefore also above standard. In addition to the transparent elements, the double-wall panels – i.e. the opaque infill panels of the solid wood frames – also have a high acoustic rating. With fire protection requirements, this component achieves an increased acoustic insulation value of up to $R_w = 50$ dB and as a purely acoustic insulation element even up to $R_w = 53$ dB.



Photos: Schörghuber

The chips silo is also part of the heat generation system at Schörghuber in Ampfing.

HEAT FROM CHIP WASTE

The construction sector is responsible for about 40 per cent of total global energy consumption. With around 53 per cent of the annual waste volume in Germany, the industry is also the largest waste producer in the country, according to the Federal Statistical Office. Sustainable building, reducing, reusing and recycling are therefore more important than ever to limit the impact of construction measures on the climate and environment. All those involved in construction, such as building owners, architects, planners, dealers and processors, must take the entire life cycle of a building into account in every planning phase. Schörghuber already acts according to these principles and recycles its own

chip waste for the company's internal heating requirements. Particularly in the production of components, it is essential to draw on resources that are already available and to reuse them. The company has been pursuing this circular approach since 2005: Since then, the manufacturer has been recycling the sawmill waste from production. After extraction, the chips are transported via high-pressure lines from the filter systems to the chip silo. From there, they are fed into the company's internal wood furnace for process heat generation. The heat is used to heat up presses and paint dryers, but also to heat the administration building as well as all four production halls with their more than 90000 square metres of space.

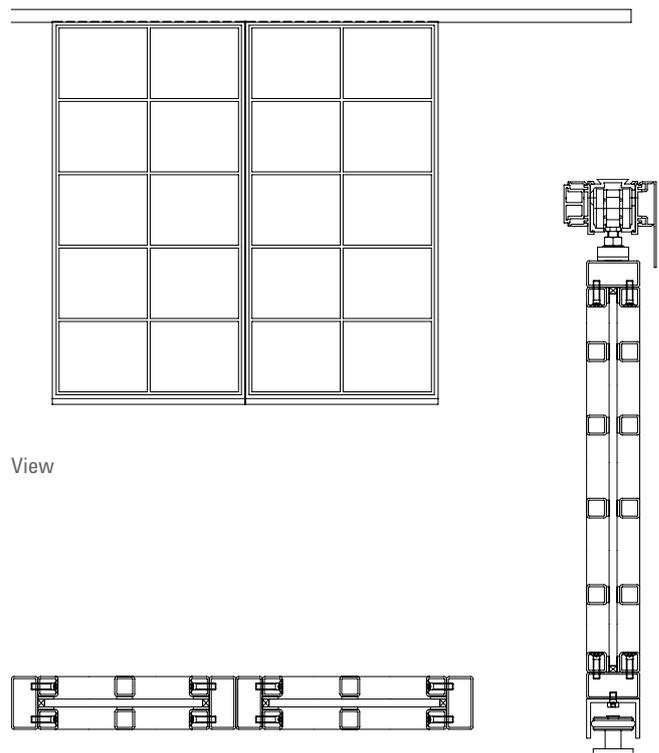


Martin Dirnberger takes care of the heat generation system at Schörghuber, which operates 24 hours a day.

TECHNOLOGY: HÖRMANN STEEL LOFT DOOR AS A SLIDING DOOR

Fields of application: The modern industrial look is one of the most prominent design trends in recent years, and these days it's not just limited to furniture, lighting and decorations. In addition, open-plan living areas and rooms flooded with light are in high demand. Hörmann picks up on both trends with the steel loft door as a sliding door and offers an elegant, high-quality solution for modern room partition in the industrial style. The sliding door can be used to separate rooms – such as for cooking – and then open them up to reunite them as an open-plan kitchen and living space. Thanks to their large format glazing and filigree construction with a narrow profile view, the loft doors offer maximum transparency and light-flooded rooms even when closed. At the same time, the loft doors are a real eye-catcher in the living area and stand out from the other room doors with their minimalist elegance. The sliding doors and side elements are supplied in Jet black matt as standard. In addition, five preferred colours are available to choose from with Anthracite grey, White or Grey aluminium, Traffic white and Anthracite metallic as well as RAL to choose, NCS special colours and textured and pearl-effect colours.

Product: Steel loft door **Version:** Single-leaf and double-leaf sliding door **Profile system:** Steel tubular frame profiles **Glazing:** Laminated safety glass 6 mm **Glazing beads:** Slim glazing beads (view width 15 mm) on the hinge side and opposite hinge side **Surface:** Powder coating on both sides **Colours:** RAL 9005 Jet black (standard), preferred colours, RAL to choose, special colours **Size range:** Single-leaf: min. 650 × 1900 mm; max. 1500 × 3000 mm; double-leaf: min. 1250 × 1900 mm, max. 2500 × 3000 mm **Track variant:** Wall fitting, ceiling or wall opening, wall pocket fitting, SmartStop system (optional), double-leaf synchronous (optional) **Fittings:** 4 different sliding door recessed lever handles to choose **Other versions:** Single-leaf and double-leaf hinged door **Additional equipment:** Side elements



View

Horizontal and vertical view



The open-plan kitchen is separated with a double-leaf steel sliding door.



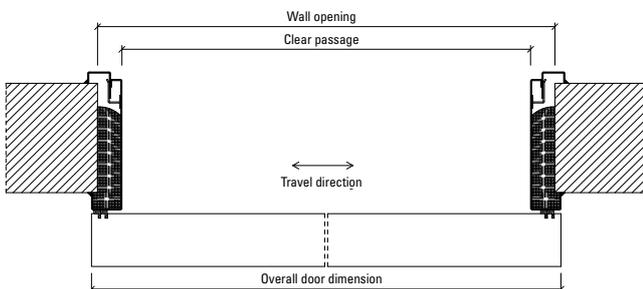
The single-leaf steel sliding door separates the office and living space from each other.

Photos: Hörmann

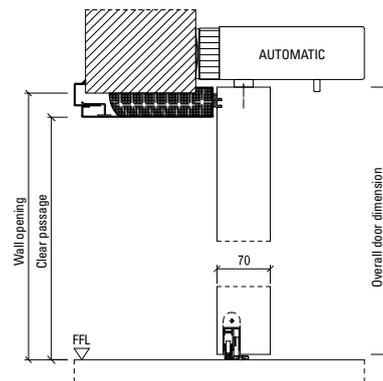
TECHNOLOGY: SCHÖRGHUBER XXL SLIDING DOORS

Fields of application: Sliding doors are especially space-saving, easy to operate and do not pose an obstacle for people or objects, as the door leaf does not swing out, but instead runs along the wall. In order to close large passages and corridors in buildings or to separate individual areas, the use of a large sliding door instead of a double-leaf hinged door is recommended. Where additional quiet and discretion are required, sliding doors with a high acoustic insulation function are necessary. This would be the case in kindergartens, hospitals, care facilities or hotels, for example. Schörghuber's sliding doors combine all of these requirements. They are available in XXL dimensions up to 2200 mm width and 2800 mm height and provide for acoustic insulation up to 42 dB. The XXL sliding door with acoustic insulation is single-leaf and can be operated quickly and easily either manually or with an automatic operator, thanks to its special technical equipment. It runs in front of the wall, and has no threshold or protruding fittings.

Product: XXL sliding door with acoustic insulation function **Version:** Single-leaf, running in front of the wall **Door leaf edge:** Flush, optionally cast PU edge **Frame:** 2-part steel profile frame for retrofitting (bracket clamp fastening), steel profile frame VarioFix with wall thickness compensation, timber profile frame **Operation:** Manually or automatic operator **Functions:** Acoustic insulation $R_w = 32, 37$ or 42 dB **Dimensions (overall door leaf dimension max. height \times width):** 42 mm door leaf thickness: 2200 mm \times 2800 mm; 50 mm door leaf thickness: 2500 mm \times 3000 mm; 70 mm door leaf thickness: 2200 mm \times 3000 mm **Fitting in:** Lightweight and solid wall **Surfaces:** HPL laminate, veneer, Premium paint coating, Durat, on site coating



Horizontal view



Vertical view



Photos: Schörghuber

The XXL sliding door meets acoustic insulation requirements up to 42 dB and works without a guiding profile.

ARCHITECTURE AND ART KLARA HOBZA



Diving Through Europe – Delfskanal, 2013



Diving Through Europe – Erasmusbrug, 2014

Some wouldn't even manage a 50 m length of the pool. Others, however, have set themselves the goal of diving through Europe. Klara Hobza is doing just that – and is turning the idea into concept art.

The plan is sketched out. On a piece of paper. Admittedly, not very detailed, but the route is at least roughly marked out: Start is at the mouth of the Rhine at De Pier Hoek van Holland near Rotterdam. Then up the Lek and Rhine to the Main, across to the Danube and on to the Black Sea. Obviously not in one go. 35 years are planned. From 2010 to 2045. At 70 years of age, Klara Hobza will leave the water at her destination of Constanta. By then, a lot of material will have been collected: Experiences, impressions, encounters – all carefully documented. A part of it was on show in the Bielefeld art

gallery in spring. In the foyer, the artist showed some excerpts under the title "Condition: Permeable" as part of a prologue to the exhibition "Follow the water", which was on display until mid-September and in which Klara Hobza was also involved. Three works are the prelude. On the one hand, visitors to the art gallery can witness the dramatic start at the mouth of the Rhine and unusual encounters along the way and in Rotterdam by watching video recordings. The films can also be seen in six parts on the YouTube channel "TheHobza". In addition, she shows sketches of the water surfaces of the rivers that she will dive through on her way – as well as her biography, which she has already drawn in full expectation until her death and has extended by ten years compared to a previous version. Currently, Klara Hobza will die in 2066 and diving will keep her fit up until that point.

Artist: Klara Hobza

Born in 1975 in Pilsen, Czech Republic
Studied Fine Arts at the Academy of Fine Arts Munich, at Columbia University, New York (MFA) and at the Rogue Film School, Los Angeles (under Werner Herzog). She has been regularly exhibiting internationally since 2005. Her art includes videos, lectures, performances and sculptural works, which – each project-related – merge through a common story to form a total work of art. In contrast to this very extroverted practice, Klara Hobza also makes immersive drawings (often in miniature) that are about nature and people. She regularly works with persons and institutions from the areas of science and technology. Klara Hobza lives and works in Berlin. She is represented by the Soy Capitán gallery. www.soycapitan.de



Photo: Pérez Hernández



Photos: Courtesy of The Artist & Soy Capitán / © VG Bild-Kunst, Bonn 2022

Exhibition view in the foyer of the Kunsthalle Bielefeld art gallery: On display were parts of the works “Biography”, 2002, and “Studies of Rivers ...”, 2017-2021.

RECENTLY IN ... BREMEN



Photos: Ben Krabe

If football still has a heart, it's Arnd Zeigler. As a presenter, journalist and author, he dedicates himself to the beautiful game with passion and a lot of humour. He knows exactly where the goalposts are.

In your programme "ZWWDF" you regularly award the "rubbish goal of the month". Which one is the best?

We have now presented more than 500 very ugly goals. Picking out individual goals is very difficult. I was a guest in Denkershausen last year because the club there had won the prize of me as a stadium announcer for a match in our betting game. We took a camera team along. The whole place welcomed me like a head of state, there were fantastic chips, a floodlight failure and a bona fide rubbish goal just as our camera happened to be rolling. Great.

With regard to gates (German word for both gate and goal is "Tor"!): Do you have a favourite gate in Bremen?

In Bremen, I live in the so-called Steintor (stone gate), which is generally just called "the quarter". I have lived in three

different houses in the past 20 years and they are all within a radius of 200 metres. There are beautiful old houses there that look somewhat like old buildings in the UK – the so-called "Old Bremen Houses". In addition, there are many pubs, great shops, and I can be at the Weser, in the city centre, in the Bürgerpark and in the stadium in no more than 10 minutes.

What else is distinctive of Bremen?

Bremen does not impress with its size, ostentation or magnificent buildings, and Bremen is not intoxicated by its importance or history. Bremen impresses with its unpretentiousness and cosiness, without being provincial. It is simply a beautiful, old Hanseatic city directly on the river. The identification of Bremen residents with their city is considerably higher than in most other German metropolises.

What do you actually think of the Weser Stadium from an architectural point of view?

Basically, it's like Bremen: Not the biggest, not the most modern, but something very special. The stadium itself has retained its very characteristic floodlight masts, which have become something of a landmark for the city of Bremen.



Photo: Schropfschop / iStockphoto

Cute: The Schnoor in Bremen.



Photo: Jürgen Howaldt, Wikipedia CC-BY-SA-3.0-DE

Characteristic of the Steintor: The "Old Bremen House".

Arnd Zeigler

Born in 1965 in Bremen, Germany is a presenter, journalist, author – and stadium announcer for Werder Bremen. He received his baptism of fire as a radio presenter in 1989. Even today, his weekly radio show “Zeigler’s wonderful world of pop” (Bremen Vier) runs for four hours every Tuesday. For around three decades, his satirical radio column “Zeigler’s wonderful world of football” has also been broadcast on football match days on the ARD radio programme. Somewhat younger is his TV programme of the same name (WDR), which is produced in his own living room. Since 2013, Arnd Zeigler has also been a co-presenter in various football programmes – currently in “Matchball” (RTL+). His podcast “Ball you need is love – Aus Liebe zum Fußball” (Ball you need is love - For the love of football) is also about the sport. He talks to celebrities about being a fan and their passion for the beautiful game. Arnd Zeigler is a member of the German Academy for Football Culture, was named “Sports Journalist of the Year” in 2011 and received the DFB’s Fair Play Award in 2022. He is also the author of various books on football. 2020 saw the publication of “Traumfußball. Wie unser Lieblingsspiel uns allen noch mehr Spaß machen kann” (Dream Football. How our favourite game can be even more fun for all of us). He is currently touring Germany with his live programme “Hat schon Gelb” (yellow card already). The dates and further information are available at: www.arndzeigler.de

I really like that it is organically rooted in the district and has a distinctive character.

Where is the best place to celebrate a Werder win?

Definitely “Eisen” at Sielwall. One of the most wonderful pubs in Germany, run by people with big hearts. It’s a great place to watch football and get nicely drunk. And in fine weather, after a Werder win, the square in front of the Brommy pub, a five-minute walk from the stadium, is a beautiful place to be.

Are there any cultural tips you could give our readers to finish?

A bike tour in the Blockland, a walk in the Bürgerpark, a stroll through the Schnoor quarter with a slice of cheesecake at Café Tölke, a Werder home game or a museum day with the Kunsthalle art gallery, Focke Museum and Überseemuseum. And the summer Breminale, the cultural festival on the Weser, is also a must-attend festival.

You can read the full interview on www.hoermann.de/portal



Photo: Werder Bremen

Arnd Zeigler’s emotional home: The wohinvest Weserstadion.

PREVIEW

PORTAL 55: In the countryside

The architectural icons of our time are often created in the city. There you will find the opulent museums or the cathedrals of music. Prestigious companies have their headquarters there or the state has its representative seat of government. In the next issue of PORTAL, we will show that architecture in the countryside by no means has to hide behind this. Because even in the provinces there are one or two gems to discover.



Photo: Stephan Baumann

Entrance building to the Molfsee open-air museum by PPP Architekten.



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