Schörghuber

PORTAL 56

RENOVATION OF EXISTING BUILDINGS

INFORMATION FOR ARCHITECTS FROM HÖRMANN AND SCHÖRGHUBER

AIG, ALEXANDER POETZSCH ARCHITEKTEN, ARKO BAUPLANUNG, JASPER ARCHITECTS AND GEWERS PUDEWILL, SCAPELAB

Maximum clear passage width with maximum transparency: Tubular frame construction project doors with steel frame

- Clear access up to 73 mm wide* to meet escape route requirements, especially in existing buildings
- Available as a robust corner or profile frame for all wall types
- For single and double-leaf T30 fire-rated and smoke-tight hollow profiled section doors made from aluminium and steel

* Compared to doors with fascia frame

HÖRMANN
Doors for Home and Industry

EDITORIAL

Dear Readers,

The renovation of existing buildings is truly a broad field. But how do you define this "existing building"? Is it just an existing building structure that is to be renovated in any way, refurbished from top to bottom, strengthened to meet new requirements or even completely repurposed? Or could the existing building be a cultural monument? The question then arises as to which phase of a sometimes long, fragmented construction history is to be uncovered and become the aim of the current building work. Perhaps the existing building that is actually valuable should not be measured in cubic metres of converted space, but rather in a collective memory? Ultimately, old buildings are also part of the memory of the local population and are therefore a key element of the regional identity, which would be difficult or even impossible to replace with a new building. This issue of PORTAL is introduced by architect Peter Haimerl, who has become known for his creative approach to old buildings. And we have given ourselves over to the many possibilities offered by the "renovation of existing buildings", using four very different and, as always, current examples. Each one of them showcases the complexity of the construction task, which extends far beyond purely structural works. In Dresden, the Haus der Kathedrale was renovated in the middle of the historical city centre. A chancellery originally built during the Renaissance, which itself is only a copy of the original that was destroyed during the nights of bombing in World War Two and was only reconstructed after German reunification. In Sondershausen in Thuringia, two Neoclassical administration buildings which were designed by a student of Karl Friedrich Schinkel were to be renovated. They stand like solitaires in the middle of the socialist pre-fabricated buildings of the once magnificent residential town. For the local population, these buildings became part of the town's identity and the careful revival of the remaining old town streets at the foot of the castle which still need to be restored. The conversion of the former "Centrum Warenhaus" GDR department store in Berlin's Friedrichshain is proof of the climate potential offered by the use of the old building fabric. A new building of the same size would have emitted three times as much CO_2 as this smart design to convert an old GDR building. And in the Slovenian capital Ljubljana, an old sugar factory with huge significance for the development of the Slovenian national sentiment has been converted into a spectacular museum with space for present and future Slovenian and international culture. We hope you enjoy reading this issue.

Christoph Hörmann | Thomas J. Hörmann | Martin J. Hörmann

Personally liable general partners

ON THE RENOVATION OF EXISTING BUILDINGS “EMOTIONS”

ART: CULTURAL CENTRE IN LJUBLJANA

HISTORY: HAUS DER KATHEDRALE IN DRESDEN

CO_2 STORE: UP! IN BERLIN

CULTURE | JUSTICE: TOWN HALL | DISTRICT COURT IN SONDERSHAUSEN

COMPANY HÖRMANN & SCHÖRGHUBER

CONTENTS

TECHNOLOGY
HÖRMANN & SCHÖRGHUBER

ARCHITECTURE AND ART
IMI KNOEBEL

RECENTLY IN ... MUNICH
BENJAMIN CHMURA

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
Website: www.hoermann.com

Schörghuber Spezialtüren KG
Neuhaus 3
84539 Ampfing, Germany
Telephone: +49 8636 503-0
Fax: +49 8636 503-811
E-mail: pr@schoerghuber.de
Website: www.schoerghuber.de

Editorial work
Lisa Modest-Danke, Verena Lambers
dtcc: Dr Dietmar Danner (specialist consultation)
Architect's Mind GmbH & Co. KG: Daniel Najock

Printing
Hans Gieselmann Druck und Medienhaus GmbH & Co. KG
Ackerstraße 54
33649 Bielefeld, Germany

Cover photo: Stephan Falk

According to architect Peter Haimerl, the concrete bars on Schedlberg farmhouse tie in with the traditional lines broken up by modernity.

ON THE RENOVATION OF EXISTING BUILDINGS

EMOTIONS

DEMONSTRATING POISE WITH EXISTING BUILDINGS

BY PROF. PETER HAIMERL

In some ways, architecture is also a mirror of society. We strive for efficiency and profit. We need to fight hard for the time and space for beauty. This makes it all the more important to preserve existing beauty. The same holds true for existing buildings – as they often have a charm that usually can't be provided by modern investment architecture. But what sets this kind of building apart? Is it the design? Or the patina? Did the beauty have to grow first? Peter Haimerl is someone who deals intensively with this topic. He has become known for his radical revitalisation of old Bavarian farmhouses. Here he talks about how he perceives the renovation of existing buildings.

For me, architecture involves a great deal of emotion. It's not enough for it to fulfil functions. Some may dismiss this as esoteric, but I believe it is able to change the personal state of the visitor – like a kind of spatial drug that makes things more accessible, opens up the mind and confers a feeling that differs from everyday consciousness. Historically speaking, we can see this intention in the designers of old sacred buildings, for example. They sought to use architecture to help people prepare for what was to come. Architecture is the perfect medium for conveying visions and feelings. It can create radiance, warmth and resonance, cold and solitude.

A sequence of well-composed events

What's important to me in this connection is the dramaturgy. This is why I love building in old towns and villages. Buildings that have been constructed between the 12th and 15th century are characterised by spatial density and fascinating, dramatically developed structures. From Lübeck to Bern but primarily in northern Italy, urban spaces consist of a sequence of well-composed events. They usually culminate in the representative town square. Following this logic, towns are more than just space that is used up. Everyone who moves through them is part and producer of a history. Whether these towns were planned or grew in this way is ultimately irrelevant – what is relevant is that they are still a source of architectural inspiration today. For me, design is something intuitive and must therefore be distinguished from analytical planning. I design intuitively and reflect later. You cannot develop magical spaces that evoke strong emotions rationally. This is why I'm sceptical of architects who want to be steeped in intellectualism, whose rich credentials and references can be read like a book. Excitement and joy are experienced abruptly.

Updated tradition

Modernity has buried 2000 years of architectural history; it has broken with and abstracted tradition. Despite this harsh criticism, we must give credit to post-war modernism for being the result of the experiences of two world wars. Its technological simplicity and rejection of historical references made sense in the 1950s. They can be seen as a rejection of any type of historicised architecture, and especially neoclassicism. The designers of the time were focused on a new, democratic society and also feared a return of the old ghosts in the form of fascism, nationalism and war.

Suppressed building culture

Unfortunately, this also wiped out tried-and-tested things at the same time. As a mass phenomenon, modernity has suppressed traditions and any form of local building culture. Its abstract, inconsequential world view has almost completely permeated architecture – at the price of losing an identity. There has never been such a total negation of architectural heritage in the history of architecture. For me, new – and radical – forms on the one hand and respect for tradition and building history on the other are not contradictory. What's more, thinking about the latter in a contemporary way makes it possible to keep it going.

Photo: Edward Beierle for Euroboden

Kiessler Architekten turned the unused space above the Königsplatz metro station into an extension of the Lenbachhaus art gallery in Munich.

New spaces in old ones

In my time, I have completed several conversions of old, often half-ruined farmhouses. I have always focused on using interventions to tie in with the traditional lines broken up by modernity and knit them together, such as when I installed a concrete prism in the Schuster farmhouse in Trudering-Riem (2015) or added concrete bars at Schedlberg farm near Arnbruck. New spaces are therefore created in old ones, which, incidentally, are not only inspired by history, but also by virtual worlds. The formation of the concrete bars at the Schedlberg farmhouse, for example, is not only a nod to the abandoned granite quarry in the surrounding forest, but is also a snapshot of a pixel stream of cuboids.

Architecte, animos excita!

You need to get to know the old building: its history, its structure and its character. It's important that the concept for the renovation or revitalisation project is consistent. Merely restoring and repairing a few corners and ends is too little. It makes no sense and you'll only end up ruining something. When I'm deciding the room arrangement, I always try to acclimatise myself to what's already there. In small and low rooms, I work within the scope of possibilities. And when it comes to building services, there are certain heating and component activation systems that are actually better suited to old buildings than new ones.

Sparks of enthusiasm

Building in historical structures is usually unpredictable and sometimes difficult to calculate too. Finding arguments for the subject matter that will excite a property developer or investor is of no real concern to me. It's about making use of a plot of land in the most effective, advantageous way possible. When I manage to create added value with little intervention, then the subsequent use is not only important from an architectural heritage point of view, but is also economically appealing. In Trudering-Riem, we converted an old farmhouse into a home with rental units. The first tenant was so inspired that they decided to purchase a listed building a few years later and renovate it with us. So, when you do your work well, the sparks of enthusiasm can transfer over to the users.

A major responsibility

I started to renovate existing buildings around 15 years ago. Unfortunately, the willingness to work with old buildings has somewhat diminished in the industry since then. A lot has already been destroyed. However, there are some fantastic exceptions – I've put together a few projects to illustrate this article – and committed companies and investors who have understood the need to protect and preserve the little we still have left. Architects are the people who understand the subject matter. They are the ones who need to provide their expertise and concepts to the public sector and private construction industry. That is a major responsibility.

Spirit and character

Clients depend on architects producing good projects, which they seem to create from nothing and thereby make something new. But this is difficult to do when when you learn at universities up and down the country that simplicity and modesty are among the greatest virtues. Where is the teaching about the spirit and character of our houses? The key challenges for architecture and building culture are currently that architects and politicians need to decide what role constructed space as architecture should have for them in the future. Architecture needs to take on a relevant role in society again. It needs to summon the strength again to create exciting, sustainable urban spaces which are beautiful and not just functional.

Awkward silence

The fact that many aspiring architects do not find it easy to identify the character of a building is something I noticed again recently during a series of lectures that took me

Photos: Lenbachhaus (page 8), Valentina Casalini (page 9, top), Edward Beierle for Euroboden (page 9, bottom)

The renovation of Castelvecchio by Carlo Scarpa, which started in 1956, can be seen as a lesson in the successful interplay of old and new in the renovation of existing buildings.

Radical interventions like the one here in Trudering-Riem don't always appear obvious at first glance in Peter Haimerl's farmhouses.

Photo: Edward Beierle

Prof. Peter Haimerl
Born in 1961 in Eben, Germany,
studied at Munich University of Applied Sciences. After receiving his degree in 1987, he initially worked in various practices in Vienna and Graz. In 1991, he finally opened his own practice in Munich. Added to this were teaching positions at Munich University of Applied Sciences and Braunschweig University of Art, as well as a visiting professorship at the University of Kassel. Since the 2019 / 2020 winter semester, Peter Haimerl has been a professor of architecture at Linz University of Arts in the zoomtown studio of the Architecture department. Peter Haimerl has been a member of the Akademie der Künste (academy of arts) in Berlin since 2018 and part of the Bayerische Akademie der Schönen Künste (Bavarian academy of fine arts) in Munich since 2022.
www.peterhaimerl.com

The art of making visible repairs was perfected by Hans Döllgast during the reconstruction of the Alte Pinakothek museum in 1957.

Photos: Doreen Ritzau (top), Thomas Robbin (bottom)

Renovating existing buildings: Bruno Fioretti Marquez came up with a reinterpretation of "existing" design ideas for the two destroyed Masters' Houses in Dessau.

across Germany and Austria. In these lectures, I asked whether there was any interest in contracts to redesign town centres, renovate old buildings or construct new buildings. As I am well connected, this was a good opportunity for a collaboration. But the audience all looked sheepishly down at the floor.

Architectural interventions

In the Austrian city of Linz, however, two young women from architects' collective JUAN spontaneously came forward. They are now working for us on projects in the municipality of Brand in Germany's Upper Palatinate, where they are designing small co-working pavilions on the site of a disused open-air swimming pool, converting a former abattoir into an information centre with a café and convenience store, and leading town hall meetings. With their youthful charm, they are key to ensuring the high level of acceptance of these architectural interventions by the local residents.

This text is a compilation of two articles by Peter Haimerl, which appeared in archithese 3.2018 "Bayern" and the book "mittendrin und rundherum" by Wojciech Czaja and Barbara Feller, jovis, 2022

ART

CULTURAL CENTRE IN LJUBLJANA
BY SCAPELAB

Clearly screened: the facade view of the rear of the building is characterised by numerous small window openings.

The old Cukrarna sugar factory in the heart of Ljubljana was always more than an industrial wasteland. Its radical reconstruction saved these sources of Slovenian national sentiment and created an exhibition space for the cultural future of the small nation.

A city doesn't just consist of buildings. It is very much made up of the memories of its inhabitants, who are inextricably linked to these houses, squares and streets. The former sugar factory in the heart of Slovenia's capital city Ljubljana is, so to speak, an effervescent point for the Slovenian national sentiment and pride of the people of Ljubljana. This tiny part of a champagne glass enables the carbon dioxide in the drink to collect there and rise in the glass as a cascade of bubbles. The Slovenian culture of the past is concentrated in the Cukrarna. It is also an exhibition and events space for Slovenian cultural creations of the future. The renovation and conversion of the Cukrarna ensured its rich cultural and historical heritage before it became lost. The grand building is now a living memorial to Slovenian culture and a source of new developments.

Birthplace of the Slovenian nation

What used to be the largest sugar factory in the Austro-Hungarian empire, which included the small nation of Slovenia, was first turned into a military barracks in the middle of the 19th century following a fire, and then into a kind of makeshift hostel for the poor. It was almost inevitable, then, that some of the most significant writers of Slovenian modernism found rather meagre shelter there, something which was actually only acceptable with a Bohemian standard of living. However, the Cukrarna has since become immortalised in Slovenia's key literary works. And the emergence of a Slovenian literature in this homeless shelter can also be seen as the initial spark for the birth of the Slovenian nation.

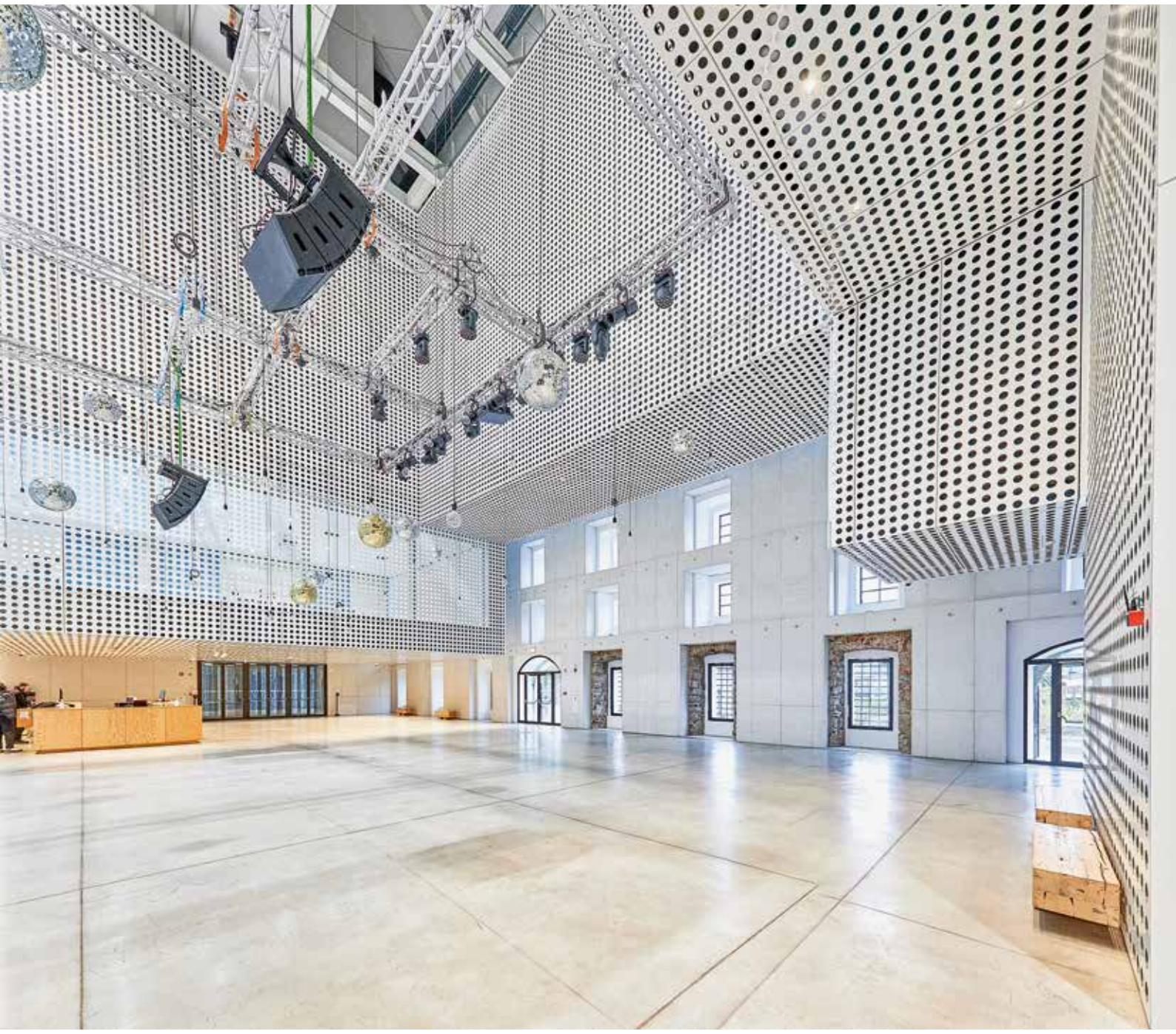
However, in a slightly less romantic light, up until the 21st century the Cukrarna was a decrepit eyesore in a city that is a world heritage site, primarily thanks to the work of Jože Plecnik. The student of Otto Wagner and most famous architect in Slovenia set his very own standards in the renovation of existing buildings back in the early modernist period. The most famous example of this is surely his critical reconstruction of Prague Castle. To this day, every Slovenian architectural practice is therefore almost inevitably forced into Plecnik's long shadow in one way or another. Indeed, by winning the competition to renovate the sugar factory and putting this success into practice, Slovenian practice Scapelab has proven that they have long stepped out of this shadow.

Breathtaking interior

The completely desolate condition of the Cukrana facilitated interventions that can barely be called restorative. Only the external walls with their grand punctuated facades remained. There are no real fixtures and fittings in the literal sense. This is because the entire inner workings of the gallery were hung from the new steel roof structure. Clad in white, perforated sheets, it stands in contrast with the historical structure, and not only spatially. The result is a truly breathtaking interior space that allows the gigantic dimensions of the building to be felt at all times and from almost any position. The various galleries hang like white cubes in the volume of the Cukrarna, without touching the historical external walls. Different perspectives, a sophisticated lighting concept and multifunctional rooms have all produced a spectacular building which celebrates the historically significant context of the sugar factory. And the most remarkable thing is that this large structural spectacle was built entirely without deconstructivist frills and with completely restrained, almost impressively simple architectural means. What a treat!

A marked contrast: the stairwell is completely red.

Inside, a reinforced concrete wall has been placed in front of the existing facade.



The perforated installations appear to float in the completely gutted former sugar factory.

The new layered arrangement of the facade can be clearly seen in some parts of the building.

The hanging cubes are used as exhibition spaces.

The ancillary rooms in the basement have also been finished to a high standard. This is where the bathrooms and lockers for the visitors can be found.

Evening lectures and concerts take place in the café.

Hörmann expertise:
Industrial sectional door and fire sliding door

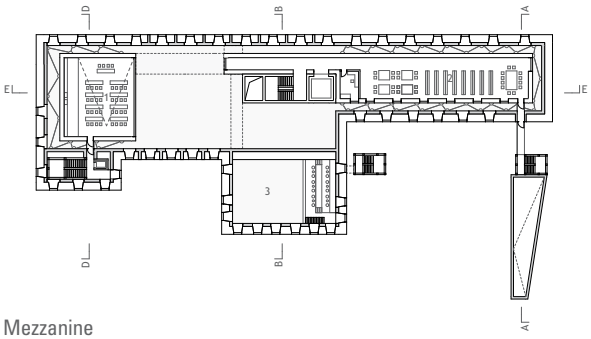
Scapelab won the 2009 competition to revitalise the former sugar refinery and turn it into a cultural centre with their idea to completely gut the building in order to offer the most flexible scheme possible inside. This means that the logistics for larger events had to be organised too. Access for the delivery of bulky cultural objects – be it large sculptures or the technology for stage shows – is provided by the SPU F42 industrial sectional door, which features vertical fittings and moves vertically up the wall. With its dark colour, it forms a strong visual contrast with the light concrete surface – it makes no effort to conceal itself. The double-skinned steel sectional door ensures excellent thermal insulation. A wicket door provides access for people if the sectional door is closed. The fire sliding door in the basement also has a wicket door. However, it does not stand out from the wall in terms of colour. In contrast to usual practice, this door is also used as a normal sliding door and is closed at least some of the time during daily operation.

Visible technology: the industrial sectional door with vertical fittings.

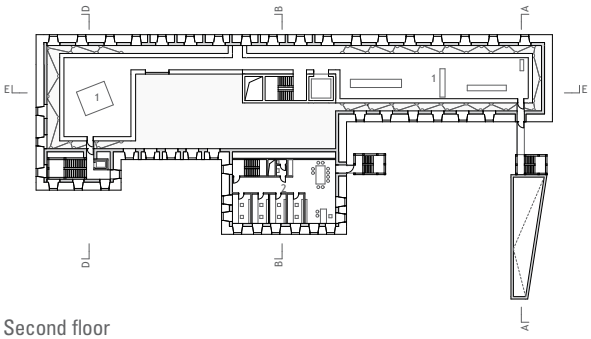
If the sliding door is closed, people can pass through the wicket door.

This fire sliding door is not only closed in the event of fire.

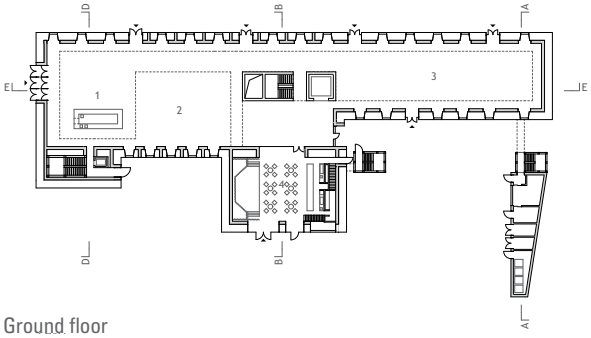
Location: Poljanski nasip 40, Ljubljana, Slovenia
Building owner: Muzej in galerije mesta Ljubljane, Ljubljana, Slovenia
Architect: Scapelab, Ljubljana, Slovenia
Gross floor area: 11500 m²
Completion: 2021
Photos: Stephan Falk, Berlin, Germany
Hörmann products: SPU F42 industrial sectional door, FST T60-1 OD fire sliding door



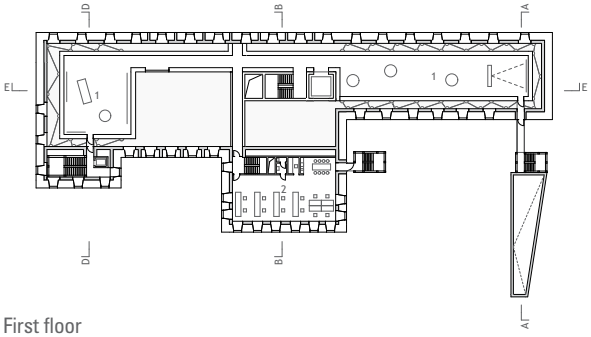
Mezzanine



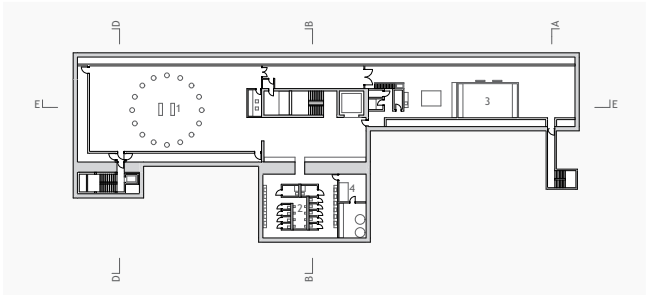
Second floor



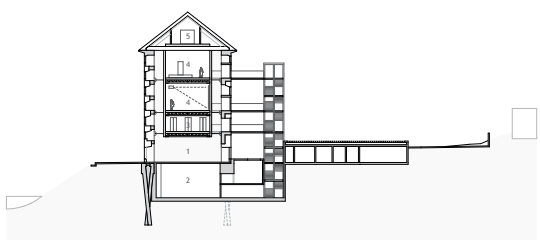
Ground floor



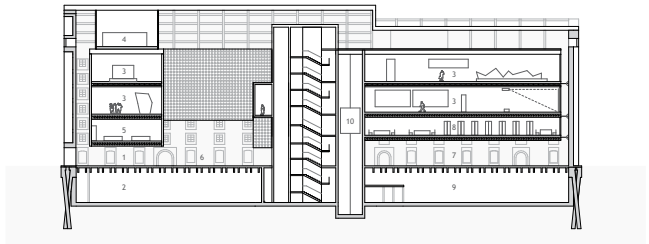
First floor



Basement



View A-A



View E – E

HISTORY

HAUS DER KATHEDRALE
ALEXANDER POETZSCH ARCHITEKTEN

On the face of it, the "Haus der Kathedrale" does not look like a replica of the building destroyed in 1945.

The "Haus der Kathedrale" in Dresden is a very special existing building. Ultimately, it is a copy, a facsimile in the once bomb-damaged centre of Dresden. And a conversion in the copy of a historical building requires special methods.

As is well known, a certain level of flexibility in matters of religion has always helped in the acquisition of power. The French King Henri IV never actually said that "Paris is worth a mass", justifying his conversion to Catholicism (this was attributed to him by the Protestants). However, his incredibly pragmatic attitude made him the most famous predecessor of Saxon ruler Augustus (known as the Strong), who desperately sought to become King of Poland and Grand Duke of Lithuania too. The Protestant Augustus is known to have quickly become Catholic. This brought him a crown and bestowed deeply Protestant Dresden with a Catholic cathedral and a corresponding bishop's residence nearby. The latter is what this article is all about.

A faithful replica

In the middle of the Baroque centre of Dresden and right next to the Catholic cathedral is where bishops were accommodated in the "Haus der Kathedrale", the former chancellery. The building, which was originally built during the Renaissance, was completely destroyed during the nights of bombing of February 1945 and was one of the first buildings to be reconstructed in the historical city centre after reunification. This gives rise to the interesting question of whether a project within the category of the "renovation of existing buildings" is still monument conservation when the actual monument is only a structural copy. Ultimately, only a few components still belong to the original building structure as individual monuments. Alternatively, the question is whether it is possible for the memory of the people of Dresden and their tourist perception alone to turn a building into a monument.

Ambitious design task

When rearranging the existing rooms, which they themselves designed in 1997, Alexander Poetzsch Architekten focused on the various highly complex uses. After all, the building is used as the bishop's residence, as well as the seat of the cathedral diocese, a Catholic academy and the cathedral chapter. There are apartments and guest apartments, community and youth rooms, a chapel and a library. Some areas are open to the public, some only partially, and some are completely private. They had to be suitable for all age groups and, of course, barrier-free. This complex and hybrid use alone would have been an ambitious design task. Meanwhile, the operation on (in) the open heart of the Dresden Baroque ensemble didn't make the job any easier. The architectural practice solved this design issue by using discreet materials and careful detailing that deliberately refrains from any historical reference to the Renaissance or Baroque period.

Selective implants

Although it is pared back, the interior is in no way austere or without empathy. The interior fittings in the chapel are strongly reminiscent of the deconsecrated church interiors of the 1980s. The central courtyard including colonnade and pergola on the first floor was given a decorative, functional look with vertical metal profiles providing fall protection. White like all the wall surfaces, this is a contemporary update for the restored historical space. Alexander Poetzsch says that the existing building was "reused to ensure sustainability and conserve resources". This would be the fundamental benefit of any renovation of an existing building. In the case of the "Haus der Kathedrale", however, they have also managed to preserve the existing building in the memories of the people of Dresden and bring it up to date by means of selective implants.

The cladding of the railing is a new element in the courtyard.

As Dresden was completely flattened by bombing in 1945, historical architecture here can only exist as replicas.

The courtyard offers space for events in the summer – and snow in the winter.

In their renovation, the architects focused on high-quality, carefully selected materials – such as backlit onyx walls.

Reconfigured: one of the few larger interventions in the renovation.

The "folded" ceiling is a newly added design feature.

We are Saxons – a mantra that is made clear in the furnishing of the library.

Parts of the vaulted cellar still have the historic walls.

Schörghuber expertise: Fire and acoustic-rated doors

In an old building with its many exciting, individual details, doors can have an additional function to their normal one: they can provide peace and quiet. Peace and quiet in a design sense. This is how the doors in the Haus der Kathedrale have been selected. Alexander Poetzsch Architekten decided to refrain from adding any historically justifiable embellishments. The doors are largely designed with a smooth door leaf, the materiality of which matches the wall panelling. The door leaves of the chapel are therefore made of the same timber as the wall panelling in the hallway. Another example is a double-leaf hidden door which, thanks to its coating, can only be distinguished from the wall by its slim joints. It leads to the chair store cupboard, so is not a door used by the public and shouldn't be seen as such. Most of the Schörghuber doors are fire and acoustic-rated doors. Some of their door leaves have two different surfaces: ash on one side, oak on the other.

Glazing cut-outs allow sunlight into the building.

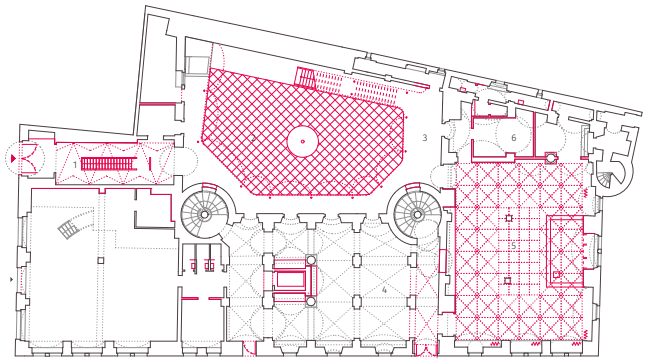
New and very new – the replica of an old pillar and the fire-rated door.

The double-leaf door can be held open by means of magnets.

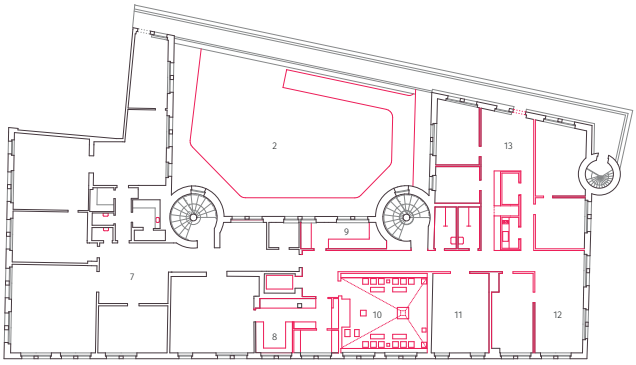
Acoustic-rated doors ensure that there is silence during prayer.

Location: Schloßstraße 24, Dresden, Germany
Building owner: Roman Catholic Diocese of Dresden–Meissen, Dresden, Germany
Architect: Alexander Poetzsch Architekten, Dresden, Germany
Gross floor area: 3027 m^2
Completion: 2021
Photos: Laura Thiesbrummel, Munich, Germany
Fabricator: Bau- und Möbeltischlerei Walter Henker, Gaußig, Germany

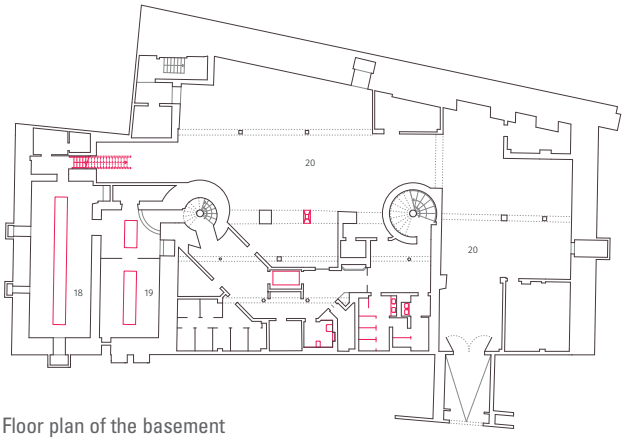
Schörghuber products: Acoustic-rated doors with Rw = 32 and 42 dB, composite timber doors, damp room tubular chipboard doors, T30 fire-rated / smoke-tight doors, tubular chipboard doors, T30 fire-rated / smoke-tight / acoustic-rated door with Rw = 42 dB, solid timber frames, timber profile frames without decorative rebate



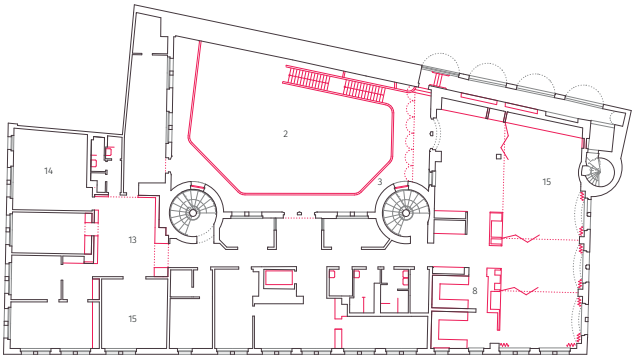
Floor plan of the ground floor



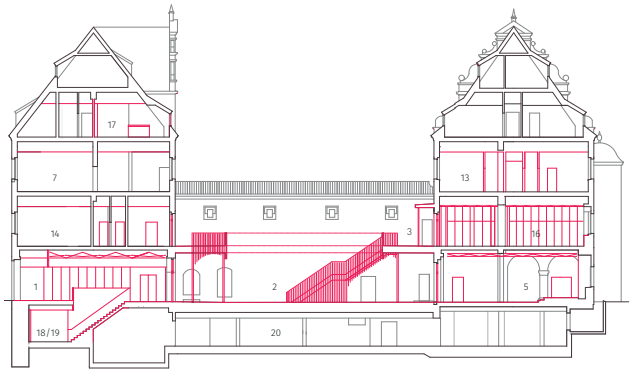
Floor plan of the second floor



Floor plan of the basement



Floor plan of the first floor



Cross-section

CO_2 STORE

UP! IN BERLIN

BY JASPER ARCHITECTS AND GEWERS PUDEWILL

Bay windows and offsets create a complex facade structure.

Deep, wedge-shaped recesses bring light into the building.

The renovation of existing buildings also contributes to the fight against climate change. A new building would have tripled the CO_2 emissions. This is how the former "Centrum Warenhaus" department store in Berlin's Friedrichshain was not only turned into an office building, but also a CO_2 store.

Behind Berlin's Ostbahnhof train station, the German Democratic Republic (GDR) lives on in "UP!". But not because there are still a number of spruced-up or updated "slabs" here. Neither is it because the open spaces still document the Socialist idea of quality of life. The reason is the monolith first built under Erich Honecker's leadership as the flagship "Centrum Warenhaus" department store, and its concrete construction which has given it a second lease of life as an office building. This part of Friedrichshain is not hip and has not yet been threatened by the gentrification of neighbouring streets built during the Wilhelmine period. The streets and squares behind Ostbahnhof were reconstructed during the GDR period with prefab slab blocks and high-rise apartment buildings – along with the shoppers' paradise. Directly behind the former main train station of the GDR's capital, "Centrum Warenhaus" sold products that couldn't be found anywhere else in the state – which made it a shopping destination for numerous visitors from other friendly socialist nations who travelled there by train. The Centrum Warenhaus was followed by a Hertie and finally Galeria Kaufhof department store. But no sooner was the Berlin main train station downgraded back to Ostbahnhof, the reign of department stores was over. .

Durable

UP! now makes an impressive point that not everything was terrible in the GDR – at least when it came to socialist expertise in all things concrete. Because the ceilings in a department store needed to have a particularly high load-bearing capacity and the room heights were especially lofty, and because Socialist buildings were conceived in strict grids and the material quality of this structure was particularly durable, the building was perfect for conversion.

Complex structures

The 2016 competition awarded by investor Signa was won by a design whose basic idea was as simple as it was impressive. The department store concept, which is oriented entirely inwards and isn't really dependent on windows, was broken up by four powerful blows of the design axe. A fairly complex piece of architecture was produced from the monolith, with edge lengths measuring 80 metres long and an original height of 50 metres. This is because on all four sides of the building there are now wedge-shaped recesses which allow a great deal of light into the offices behind. Stepped sections, open terraces and numerous bay windows allow complex structures to appear on the facade. Introducing daylight through a central courtyard would be the traditional, and indeed more boring, method. And what the investor lost in large wedges of usable, rentable space was balanced out by the addition of extra storeys.

Huge savings potential

More than one-third of global CO_2 emissions is caused by the construction industry. While the operation of buildings has been largely fenced in by legislation, there is still huge savings potential when it comes to construction. Ultimately, the concrete installed in Friedrichshain already emitted its CO_2 back in the GDR cement works in the 1970s. The intelligent design of the architectural practices involved avoided burdening the environment a second time with the CO_2 of newly produced cement, only to build the same structural volume. Bollinger+Grohmann, the engineering company involved in the project, completed a set of precise recalculations after UP! was completed. The extremely encouraging result of this was that a comparable newbuild project would have tripled the output of emissions which damage the climate.

Modern: the shared reception for all users on the ground floor.

The metal surface is reflected in the areas accessible to the public.

Plenty of light and space – that's how you recognise Berlin's emerging companies.

Rough concrete and visible building services.

The building shell is as visible as the building services in the offices.

Acoustic panels provide a calm atmosphere in the café.

Hörmann expertise:
Aluminium tubular frame construction project doors

Department stores like Hertie and Galeria Kaufhof are usually monstrous buildings that are huge and closed off. Daylight is not meant to get inside, as then it wouldn't be possible to control the appearance of the products given the fact that the light temperature changes throughout the day. But what do you do when this kind of building is to be converted into an office building? Then daylight is needed – for the well-being of those working inside. The architects influence the light levels by means of deep recesses in the cubature. The incident light needs to be further distributed inside, however.

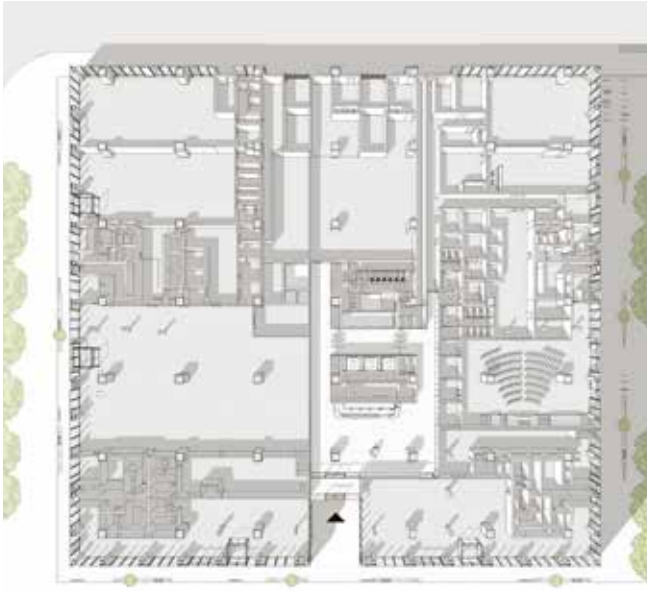
This is where the tubular frame construction project doors from Hörmann come into play: they either have a fire-retarding function or are planned as smoke-tight door assemblies. They offer the maximum possible glass area with minimal profiles – here they are 15 millimetres. Transom lights increase the glass areas even more. Where there are no transom lights, the doors have a traffic and fixed leaf. It can be opened by means of a rebate locking bolt as required. When designing the doors, the architects wanted to adhere to a regular pattern – as an analogy to the facade design.

Double-leaf hollow profiled section door with two fixed side elements.

Double-leaf door with a traffic and a fixed leaf.

In addition to their function as a fire-rated and smoke-tight door, the tubular frame construction project doors provide one thing above all: a great deal of light inside the building.

Location: Koppenstraße 8, Berlin, Germany
Building owner: Signa AG, Berlin, Germany
Architect: Jasper Architects and Gewers Pudewill, Berlin, Germany
Completion: 2021
Photos: Stephan Falk, Berlin, Germany (page 28 / 29 and 32) / HG Esch (page 30) / Nils Koenning, Berlin, Germany (page 31)
Hörmann products: Single and double-leaf steel construction project doors H3, H16, H16 hatch, D65, single and double-leaf steel construction project doors STS / STU in T30, T90 and multi-purpose design, single and double-leaf aluminium tubular frame construction project doors HE 311, 321; A/RS 100, 200 and 300



Floor plan of the ground floor

Layout

CULTURE

TOWN HALL IN SONDERSHAUSEN
BY AIG

JUSTICE

DISTRICT COURT IN SONDERSHAUSEN
ARKO BAUPLANUNG

TOWN HALL

Little intervention: Sondershausen town hall after being renovated.

Now protected: the half-timbered facade is part of the covered courtyard.

In the registry office, the focus should be on the bride, not the architecture.

Neoclassicism cannot be taken any further.

DISTRICT COURT

The district court has also retained an historical facade that is almost true to the original.

The large courtroom is located on the top floor and offers space for up to 100 members of the public.

New guard rooms are located to the left and right of the entrance.

Another part of the district court: one of the modernised cells.

In the town hall citizens' centre, the historical walls are not hidden under plaster but are – at least in parts – left visible.

The former royal seat of Sondershausen is a gem of Neoclassical architecture. Construction in this very special existing building is challenging. And it is also of huge significance for the local population to identify with their city.

The principality of Schwarzburg-Sondershausen – the name sounds like something out of Ruritania. However, the small royal seat in northern Thuringia is still benefiting from the pretensions of the former ruling family – and their fairly lucky hand in selecting an architect. This is because today's district town of Sondershausen is characterised by the work of Schinkel student Carl Friedrich Adolph Scheppig. All that remained of the World War II bombings and what the GDR understood by urban redevelopment is now being renovated in a careful and contemporary way. The renovation of existing buildings here does not refer to just the structural remnants. In the two current projects – the district court and town hall – the architecture of local practice AIG inevitably considered the existing civic memories of the past and the value of being tied to your hometown.

Neoclassical gem

It was in 1836 when Günther Friedrich Karl II, Prince of Schwarzburg-Sondershausen, travelled to Berlin. He sought to ask architect Karl Friedrich Schinkel to renovate his palace on the castle hill of Sondershausen in the Neoclassical style. However, Schinkel was too busy – and passed on the provincial job to his student Scheppig. He used this opportunity of a lifetime and redesigned the royal seat over the next 40 years, turning it into a Neoclassical gem. Even back then, he was working with existing buildings, as he adapted both the palace and, in particular, the formerly medieval town hall so that they met the new requirements of the time. One-and-a-half centuries later, AIG, the architectural practice commissioned with the current job, had a highly complex task to do, as the ensemble of historical town hall and multiple directly adjoining neighbouring buildings from various eras were not only outdated from a technical point of view. They also needed to be more accessible to the public. And, ultimately, the building – the architectural history of which was carefully reconstructed in places and brought up to date where necessary – was a prime example of the discipline of renovating existing buildings.

Important monument

The renovation of Sondershausen district court was a much easier job for arko Bauplanung. Since Scheppig completed it in 1853, it has served as a court building and survived all ruptures in the town's history largely unscathed. Fire protection, an escape route concept (not primarily for the accused, of course), ease of access and access control were just some of the functions that needed to be added. Because the district court is an important monument, it should always be clear what is historical stock and where things have been added. For this reason, a new reinforced concrete wall stands opposite a renovated quarry stone wall.

Pockets of memory

While the town hall at the market below the palace and opposite the "Alte Wache" (old guard house) still forms an ensemble, the district court is somewhat lost in the urban space. All of Sondershausen is a prime example of the special style of urban development in East Germany. Historical parts of the old town, such as the "Schwarzes Viertel" (black quarter) were largely cleared away by the planned economy, with the centre of town now characterised by prefabricated buildings. Even though the townscape is somewhat heterogeneous today – the renovation of existing (historical) buildings not only creates pockets of memory for residents, but also anchor points for responsible, contemporary reconstruction in between.

Town hall

Location: Markt 7, Sondershausen, Germany

Building owner: Town of Sondershausen, Germany

Architect: AIG mbH, Sondershausen, Germany

Photos: Laura Thiesbrummel, Munich, Germany

Schörghuber products: T30 fire-rated / smoke-tight / acoustic-rated doors with Rw = 32 dB, composite timber door with concealed Zeroline aluminium frame, damp room tubular chipboard doors, acoustic-rated doors, tubular chipboard doors, smoke-tight doors, acoustic-rated doors Rw = 32 dB and 42 dB, timber reveal frames, timber profile frames without decorative rebate, passage frame, solid timber frames, timber profile frames with damp protection

District court

Location: Ulrich-von-Hutten-Straße 2, Sondershausen, Germany

Building owner: Thuringian State Office for Construction and Transport, Germany

Architect: arko Bauplanung GmbH, Nordhausen, Germany

Photos: Laura Thiesbrummel, Munich, Germany

Schörghuber products: T30 fire-rated / smoke-tight / acoustic-rated doors with Rw = 32 dB in panelled door version with glazing cut-out and panelling, T30 fire-rated / smoke-tight / acoustic-rated door with RC 3 break-in resistance equipment

Schörghuber expertise: Versatile timber doors

Two offices in Sondershausen, both in buildings from the Neoclassical period. And both fitted with doors from Schörghuber. They therefore have a lot in common, but the doors couldn't be more different. In the town hall, a number of simple doors have been installed. They lead to the administrator offices. Fire-rated doors with glazing cut-out and partially lateral glass sections form the transition between the covered courtyard and the individual building sections. One special feature is a composite timber door with concealed Zeroline aluminium frame. It is virtually concealed in the wall. In the district court, on the other hand, far fewer doors were installed. However, they have been adapted to match the style of the existing historical doors. They have two narrow glazing cut-outs and two milled-out panels with small double walls. There is also a fire-rated door measuring 70 millimetres thick with a surface made from oak veneer. This is a break-in-resistant RC 3 door which leads to the server room and is fitted with a great deal of technology to protect the sensitive area.

Historical transom light, but new door to the administrator offices in the town hall.

Panelled door with decorative design in the district court.

HÖRMANN & SCHÖRGHUBER BAU 2023

Face-to-face contact once again: we're looking forward to welcoming you to the Hörmann exhibition stand.

A WIDE RANGE OF INNOVATIONS IN ALL PRODUCT AREAS

At the BAU trade fair, Hörmann will once again be presenting a wealth of new products and further developments on an area of more than 1600 square metres. As usual, innovations from the areas of doors, frames, operators and perimeter protection systems will be presented in 2023. This year, storage space systems will also be added. Hörmann is particularly pleased to once again be able to present the many innovations in person.

Hörmann will be showcasing numerous innovations and further developments in hall B3 at stand 302. "After the cancellation in 2021 due to the pandemic, I'm already very much looking forward to BAU 2023. Even if the digital concepts work well, we still believe in direct communication and personal exchange. The international expert audience can see our numerous product innovations on site and we can interact with them. That is always a very special atmosphere," says Martin J. Hörmann, personally liable partner of the Hörmann Group.

Challenge of climate change

One of the key themes of BAU 2023 is "Challenge of climate change". Hörmann has also been facing up to these challenges for many years. As a family-owned company, it is particularly aware of its responsibility to future generations. The measures taken for years in the area of environmental and climate protection will be consistently continued and expanded in 2023. This also includes expanding the digital offering at the Hörmann trade fair stand to reduce paper. Further details will only be announced at the start of the trade fair.

Visualisation: Schörghuber

Visit Schörghuber at BAU in Munich from 17 to 22 April 2023.

BAU 2023 TRADE FAIR

From 17 to 22 April 2023, Schörghuber will be presenting in hall B4 at exhibition stand 311, which measures more than 500 square metres. Architects, dealers and fabricators will be met with a range of innovations in the area of timber function doors. Schörghuber will be showcasing door and frame solutions up close and using specific application examples to illustrate how these can be used in construction projects and private residential construction. "Our doors are incredibly versatile and meet a range of different requirements, depending on the application. At our stand, visitors will be able to get an idea of everything that is possible with Schörghuber doors and frames. For example, we will show how and where a sliding door with high acoustic rating can be used," explains Jürgen Ruppel, Managing Director at Schörghuber. "The industry has been eagerly awaiting the BAU trade fair in the form we have known it for decades. After such a long break, we are really looking forward to being able to meet our partners and customers in person again, have discussions with them and also make new contacts," continues Ruppel. One of the key themes of BAU is "Challenge of climate change". Schörghuber, which has been climate-neutral since 2021, is facing up to this both in its company processes and in production. For the trade visitors of BAU 2023, Schörghuber will be presenting innovations in the area of security, fire protection, acoustic insulation, clean room doors and ease of access.

FREE ONE-DAY TICKET

BAU 2023

We warmly invite you to our Hörmann Group exhibition stands and look forward to engaging discussions with you. To receive a free one-day ticket, send an e-mail to our contact in Hörmann Architect Consulting or the Schörghuber sales subsidiaries:

architektenberatung@hoermann.de
messebau@schoerghuber.de

Online vouchers can be redeemed for a free ticket up until the last day of the trade fair on the BAU 2023 website at the following address:

https://tickets.messe-muenchen.de/MM/BAU23/Register

Please note that it is not possible to redeem online vouchers at the trade fair itself.

New surface finishes
Hörmann is presenting another highlight in the area of doors for private residential construction. New surface finishes, designs and door models will expand the range of residential internal doors made of wood and entrance doors, with a particular focus on the robustness of the surfaces as well as the design options.

Double-action doors and storage space systems
For the first time, double-action doors for construction projects from the production of manufacturer Grothaus will also be on display at the Hörmann stand. Hörmann took over this company in the summer of 2022. Several further developments in the product range of fire-rated door and frames round off the innovations. Hörmann will also be presenting the new storage space systems – tool sheds and firewood racks – for the first time at the BAU trade fair and will be giving a preview of future innovations.

Perimeter protection systems
There will also be innovations in the area of perimeter protection systems, including barriers, automatic pay stations and the corresponding operating and control options. In addition, innovative product solutions from the area of industrial doors and loading technology will also be on show. At the end of 2021 Hörmann took over Transdek, a manufacturer of special solutions in the field of loading technology.

Photo: Hörmann

HÖRMANN
CORPORATE NEWS

Christoph Hörmann, Thomas Scholz (mayor), Michael Scherer and Martin J. Hörmann (from left to right)

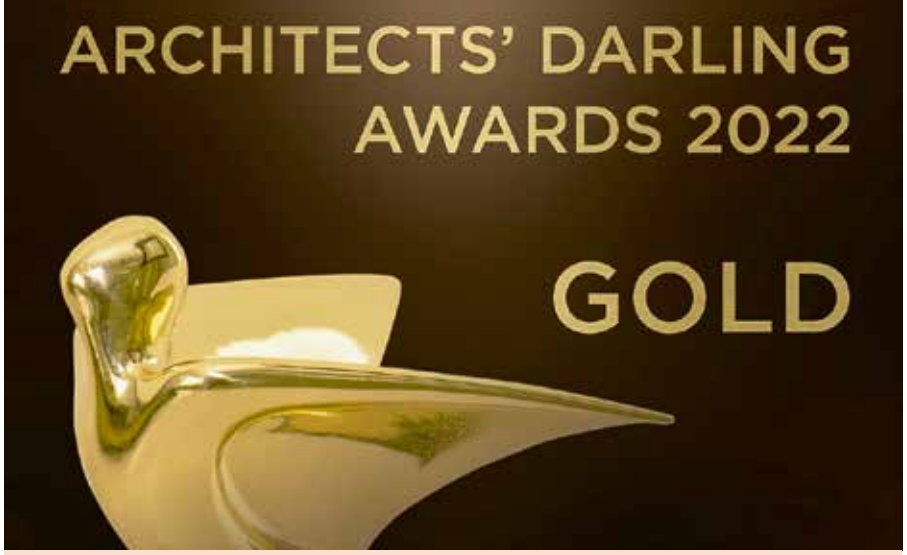
Barriers are produced in Mengerskirchen.

BUILDING CAPACITY IN THE AREA OF PERIMETER PROTECTION SYSTEMS

In 2018, the Hörmann Group took over Hermann Automation KG, headquartered in Mengerskirchen, about 80 kilometres northwest of Frankfurt. For more than 30 years, the company has specialised in the development, production and sale of parking space management systems. The corresponding service and maintenance activities are also included for these product areas. Since then, the product area of barriers, barrier systems and parking space management systems has been continuously expanded and the excellent market position developed further.

New building in Mengerskirchen

To prepare the company even better for the future and allow it to grow further, a completely new production site was created in Mengerskirchen, only 400 metres as the crow flies from the old location. The new building provides space for production and storage areas, offices, a showroom and an area for training. "Our order book has grown sharply in recent years, and we have developed new products. All of this requires more space, which our old site could no longer provide for the long term," says Michael Scherer, Managing Director of Hörmann KG Mengerskirchen, explaining why the new building was necessary. "We are delighted that the new building has been in operation since 1 July 2022 and we've settled in well with it already," continues Scherer. The official opening ceremony for the new site took place on 7 October 2022.



Gold: Hörmann wins the highest award in the category of doors / door technology.

Change of name

On 1 January 2023, we also implemented a change of name. Hermann Automation KG was officially renamed Hörmann KG Mengerskirchen. "Our investments in the new factory in Mengerskirchen represent our clear commitment to the location. The renaming to Hörmann KG Mengerskirchen is not only evident in the title, but the factory is now also on a par with the other Hörmann factories," says Christoph Hörmann, personally liable partner of the Hörmann Group. In this way, all customers will benefit from the synergies and advantages of the Germany and Europe-wide subsidiary network of Hörmann sales. The products will be sold under the Hörmann brand.

Photos: Hörmann

HÖRMANN AWARDED GOLD

Last November during the "Celler Werktage" conferences, the Architects' Darling Award was presented. 1874 architects and planners took part in the Germany-wide industry survey and assessed the products and services in the construction sector. The winners were selected from a total of 171 manufacturers and honoured during a prize ceremony. Hörmann once again received a gold award in the category of doors / door technology. "We are delighted that Hörmann is once again one of the best in the industry and the most sought-after supplier in Germany, and that we have been able to accept another Architects' Darling Award," enthuses Jörg Egener, Sales Manager Fire and Smoke-tight Door Assemblies and Architect Consulting at Hörmann.

Especially during these challenging times, the award is an important confirmation of the hard work undertaken by the entire Hörmann Consulting team. "It makes us proud and spurs us on to impress architects and planners with our products again and again, and to work together to find the right solutions for various construction tasks," continues Egener. For many years now, Hörmann has focused on close, direct contact with planning companies through its own Architect Consulting service. In 2021, Hörmann received the coveted gold award in the former doors category, which was not awarded this year.

The new building in Mengerskirchen.

Jörg Egener (left) and Stefan Gamm, Division Manager Marketing Communication (right).

Photos: Heinze GmbH

SCHÖRGHUBER CORPORATE NEWS

Multiple-point locking forms part of the protection.

There are no limits to the design possibilities.

BREAK-IN-RESISTANT DOORS FROM SCHÖRGHUBER

Break-in-resistant timber doors from Schörghuber impede unauthorised access to homes, offices and other spaces that need protecting. The safety devices are available in resistance classes RC 2 to RC 4. They also meet additional requirements such as fire protection, smoke protection and acoustic insulation, while facilitating a wide variety of design possibilities. People have a legitimate need to protect their property. This is why suitable safety precautions need to be taken in areas requiring protection or rooms in residential and construction projects – such as in banks, chancelleries, courts, museums and hospitals. Break-in-resistant doors are the method of choice for securing entrances.

Break-in-resistant doors up to RC 4

Break-in-resistant doors are classified by their resistance to break-in attempts. DIN EN 1627 differentiates between the six burglar resistance classes RC 1 to RC 6. Doors in classes RC 2 to RC 3 usually suffice for residential buildings. Protection requirements in accordance with RC 4 are generally placed on access doors in secure areas of public buildings. At the same time, their fittings should ensure maximum comfort and they should meet all requirements with regard to fire protection.

Security meets design

By its own account, Schörghuber offers the market's most varied range of tested, break-in-resistant security doors made from timber and timber materials that meet these high requirements. The elements certified in accordance with DIN EN 1627 are available in resistance classes RC 2, RC 3 and RC 4. The burglar-proof Schörghuber RC 2,

Schörghuber offers training in nine different skilled occupations, as well as a dual study programme.

RC 3 and RC 4 doors are available as single or double-leaf with heights up to 2500 millimetres and can be combined with steel, timber material or solid timber frames as well as with glazed or opaque side elements and / or top part. Schörghuber can even deliver the single and double-leaf RC 2 and RC 3 security version in its fast-track programme from quantities of 1. For architects and planners, this means maximum design freedom with simultaneous security.

Smart access control

Additional design options for all Schörghuber security doors include access control and monitoring of closing as a magnet or locking contact, as well as the panic function. Schörghuber break-in-resistant doors in resistance classes RC 2 and RC 3 are suitable for use with a number of panic locks. In accordance with the latest DIN EN 1627:2021-11 standard, they are tested and certified with both knob and lever handle on the attack side. The break-in-resistant function of single and double-leaf door sets can also be combined with additional functions such as fire protection, smoke protection or acoustic insulation. Furthermore, the break-in-resistant doors can be equipped to be bullet resistant.

TRAINING OFFENSIVE AT SCHÖRGHUBER

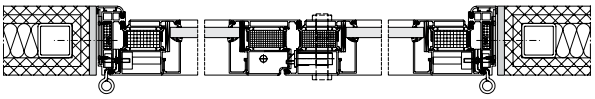
More and more school leavers today are choosing higher education over vocational training, while companies are finding it increasingly difficult to fill open positions with qualified employees. Schörghuber is counteracting this Germany-wide trend in a targeted manner with a training offensive and offering young people excellent opportunities for the future. The range of skilled occupations at Schörghuber is wide and varied. The company offers training in nine different skilled occupations in total, as well as a dual study programme. In the commercial / technical sector, Schörghuber provides training to become a carpenter, woodworker, specialist in warehouse logistics, machinery and plant operator, mechatronics engineer and electronics technician for operating technology. Training to become an industrial clerk, marketing communication specialist and technical product designer is offered in the commercial sector. A dual study programme in wood engineering is possible either in conjunction with integrated carpentry training or as a study programme with practical training. Excellent academic achievements are honoured with certificate awards for all apprentices. Moreover, apprentices at Schörghuber also benefit from holiday and Christmas pay, free lunch at the in-house canteen, 30 days' holiday, contributions to capital formation, staff discounts and a number of further training opportunities.

Photos: Schörghuber

Break-in-resistant timber doors from Schörghuber are available in resistance classes RC 2 to RC 4.

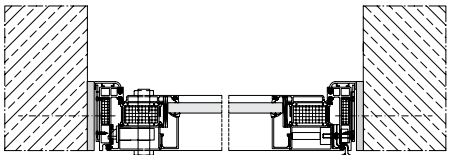
TECHNOLOGY: HÖRMANN ALUMINIUM HOLLOW PROFILED SECTION DOOR WITH FRAME WITHOUT FACE

Areas of application: Fire-protection doors, i.e. fire-rated doors, smoke-tight doors or a combination of the two, are used in specific building sections to create a connection across structurally separated fire zones within a building. Well-thought-out fire protection solutions must not only meet functional requirements, but should also be visually appealing especially in representative building sections. The T30 aluminium fire-rated and smoke-tight doors A/RS100 / A/RS200 from Hörmann can be fitted indoors with an aluminium frame without face and therefore allow for an aesthetic fire protection solution in construction projects. This combination meets architectural requirements for transparency and elegance in construction projects. The frame without face has a small frame depth of 4.5 millimetres on the hinge side. This ensures a small frame that is also integrated flush with the wall. The frame without face makes the use of the maximum clear passage width possible. This combination is officially approved for indoor use.



Double-leaf T30 aluminium fire-rated door with frame without face for partition wall.

Model: T30/RS aluminium hollow profiled section door with frame without face **Designs:** Single and double-leaf, inward-opening, with optional transom light **Main functions:** T30 fire protection, RS smoke protection **Additional functions:** Acoustic insulation, break-in resistance equipment, escape door **Profile system:** Aluminium **Frame depth:** 4.5 mm on the inside, 42.5 mm on the outside **Leaf depth:** 80 mm **Wall widths:** 100 – 200 mm **Max. size:** Single-leaf 1500 × 2500 mm, double-leaf 2950 × 2500 mm, with transom light, height of up to 3000 mm possible **Clear passage width:** Overall frame width – 155 mm with 90° open leaf (up to 55 mm more compared to door design with fascia frame) **Installation in:** Brickwork, concrete, gas concrete, partition wall **Fitting:** Screw fitting, plug-and-screw fitting, welded assembly **Hinge pocket:** Stainless steel guide roller **Surface finishes:** Powder-coated



Single-leaf T30 aluminium fire-rated door with frame without face for brickwork.

Glazed aluminium hollow profiled section door with frame without face.

Flush-fitting installation on the hinge side.

Photos: Hörmann

TECHNOLOGY: SCHÖRGHUBER ABS EDGE

Area of application: In buildings with heavy traffic, such as schools, nurseries, hospitals or care homes; the requirements for doors in many office and administration buildings are also very high. They have to fulfil various functions such as fire protection, smoke protection or acoustic insulation. They also have to be robust, shock- and impact-resistant as well as resistant to moisture, dirt or germs and consequently resistant to aggressive cleaning agents. Furthermore, the design requirements for such structural situations are extremely high. Schörghuber doors with the designer ABS edge fulfil both functional and design requirements. Among other things, they can be provided with fire and smoke protection functions and with break-in resistance equipment or as barrier-free variants. The 2-millimetre-thick edge also has a radius that minimises the risk of injury. Door sets with the ABS edge guard can therefore also be used in children's facilities and schools as well as places where the regulations of the German Social Accident Insurance (DGUV) apply. The ABS plastic is also resistant to acids, alkalis, salts, oils or alcohols, and it is considered light-resistant. At the same time, it has a positive eco-balance thanks to its formaldehyde- and chlorine-free composition.

Product: ABS edge **Design:** Edge thickness 2 mm, radius 2 mm, all Schörghuber rebate geometries, three-sided and four-sided **Door leaf:** Door leaf thickness of 42, 50, 70 and 74 mm, single-leaf and double-leaf with counter rebate, transom panels **Functions:** T30 and T90 fire protection, smoke protection, acoustic insulation to Rw = 47 dB, burglar protection up to RC 4, wet room, damp room, radiation protection, bullet resistance, without function (solid core, tubular chipboard), barrier-free, duty category E **Dimensions (max. overall door leaf dimension):** Width up to 1500 mm, height up to 3000 mm **Colours:** Schörghuber ABS edge collection with wide range of stock colours. ABS edges suitable for virtually all HPL surfaces in the door collections available on the market

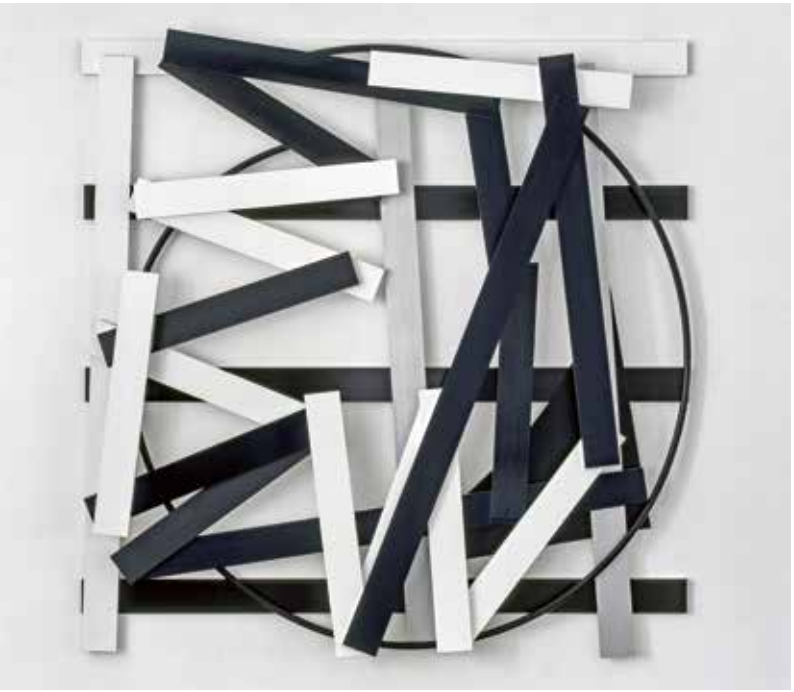
Horizontal views of six edge variants.

The ABS edge guard is particularly suitable for doors with high user frequency.

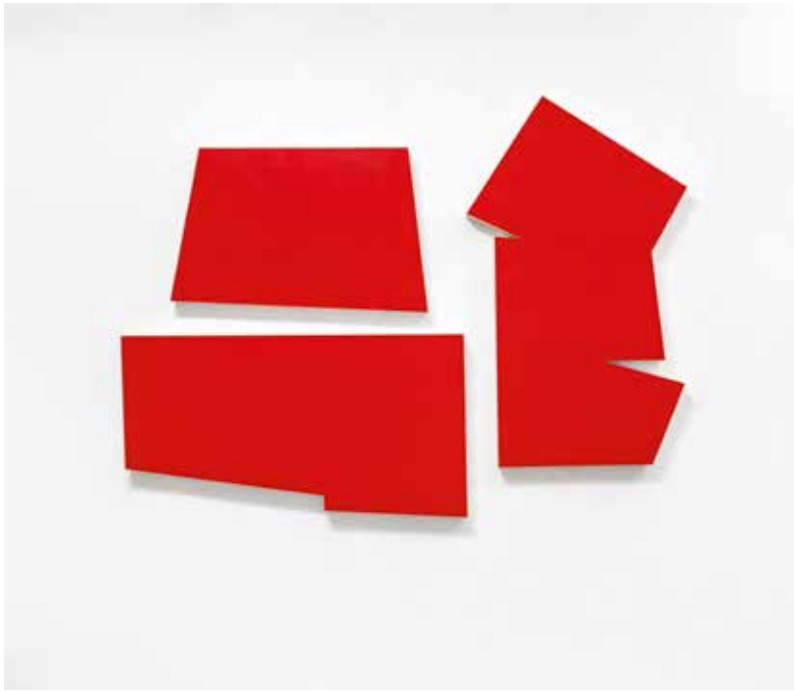
Different versions of the ABS edge in detail.

Photos: Schörghuber

ARCHITECTURE AND ART
IMI KNOEBEL



Cut-up 14 (2001), acrylic / aluminium / PE pipes.



Kadmiumrot G G1-G3 (1957 / 2018), acrylic / wood.

One thing is important to Imi Knoebel: his works – including his installations – should be seen as images. Anyone who thinks in two dimensions is mistaken. This is because spaces always emerge in his images.

It all started at the Werkkunstschule art school in Darmstadt, where Imi Knoebel learned constructive and structural composition exercises based on the idea of the Bauhaus preliminary course. Attracted by the avant-garde reputation of the Kunstakademie Düsseldorf academy of art, Knoebel, along with his friend Imi Giese, wanted to make it into Joseph Beuys' class – which they managed to do after a year in Walter Breker's commercial art class. Although they did not necessarily match Beuys in terms of form, they did conceptually. The desire of the two budding artists to radically rethink painting impressed Beuys, and in 1965 he provided them with the now legendary Room 19, in which they became proponents of minimalist art. Inspired by Kazimir Malevich's "Black Square", Imi Knoebel produced monochrome, sometimes layered images on and from hardboard, and later aluminium sheets. Installations were also part of Knoebel's early works. His forms became increasingly free over time, but the pictures remained clearly structured and continued to follow their own rules. He never completely lost his play with three dimensionality, which is what makes his art so exciting for affine architects. He went so far as to include the interior architecture in his pieces in exhibitions at the Kunstmuseum Wolfsburg or the National Gallery in Berlin, thereby creating pictures from rooms.

Artist: Klaus Wolf "Imi" Knoebel
Born in 1940 in Dessau, Germany
Studied at the Werkkunstschule art school in Darmstadt. There, he met his friend Rainer Giese. Both took on the name "Imi", which means "Ich mit ihm" (I'm with him). At the Kunstakademie Düsseldorf academy of art, both studied under Joseph Beuys. Following Giese's early death, Knoebel went his own way, making him one of Germany's most prominent artists. He enjoys international recognition, which has earned him, among other things, the commission to design new stained glass windows for Reims Cathedral. Knoebel has received an honorary doctorate from the Friedrich Schiller University Jena, the Kythera Prize and the "Ordre des Arts et des Lettres" from the French Ministry of Culture. Imi Knoebel lives and works in Düsseldorf.
www.jochenhempel.com

Photos: Ivo Faber (left page), Björn Siebert (right page) © VG Bild-Kunst, Bonn 2023 / Anton Corbijn (portrait, top)

View of exhibition, Galerie Jochen Hempel, Leipzig.

RECENTLY IN ... MUNICH

Photo: Kathrin Koschitzki

Tantris has been an institution of fine dining since 1971 – not only in a culinary sense, but architecturally too. The building recently underwent an extensive renovation. It now has a new head chef: Benjamin Chmura.

What makes Tantris unique, and why did you want to be head chef there?
With its unique history and reputation as the founder of the "deutsche Küchenwunder" (German culinary marvel) and German fine dining, Tantris is seen as an institution and archetype of sophisticated gastronomy in German-speaking countries. It has always been avant-garde and has enabled all its head chefs to develop their own style and make their mark during their time. That is both a challenge and an incentive for me.

What does Munich have that Brussels, Paris and London don't?
All cities I've lived in have had something special about them, which I have come to love. In Munich, however, there's something extra that the other cities don't have: its proximity to the mountains. I take day trips to the Alps whenever I can.

What's your favourite dish to cook for other people – and for yourself?
I love sauces and dishes that convey warmth, memories and emotions. For my friends and family, it's a "blanquette de veau" veal stew. For me, it's fresh pasta.

Do you think the "look" is also an important element in the design of a restaurant?
Of course! A restaurant should always be seen as a complete work of art. Taste cannot stand alone; it is always tied to the location, the dining experience and the pleasure of eating at the table.

Where does the design of food and architecture overlap?
When I create dishes, my priority is the taste experience. The interplay of the different products, aromas and temperatures is always my focus. The aesthetics and look then come later. But, of course, presentation is essential, and there is always room

Photo: Christoph A. Hellhake, Bilderlesung.de

1970s architecture: Tantris before its extensive renovation.

Photos: Kathrin Koschitzki

The interior and exterior of Tantris was renovated by studiosoko, with work completed in 2021.

Benjamin Chmura
Born in 1989 in Ottawa, Canada
Although he was born in Canada, he grew up in Brussels. In Lyon he learned the secrets of French haute cuisine at the Institut Paul Bocuse. He has cooked in three-star restaurants Auberge de l'Ill in Illhaeusern, Le Cinq in Paris and The Greenhouse in London, as well as in a Japanese two-star restaurant in Australia. Back in Europe, he spent two years at three-star restaurant Troisgros in Roanne, where he became head chef. Since 2021, he has been head chef at Tantris in Munich, which was awarded two Michelin stars in March. Benjamin Chmura is colleagues with Virginie Protat, who is head chef at sister restaurant Tantris DNA.
www.tantris.de

for improvement.

In which restaurants, bars and cultural institutions do you like to spend your free time?
At the Gasthof zum Vaas in Forstinning. At the Goldene Bar in the Haus der Kunst art museum and at the restaurant Fuyuan on Augustenstraße.

As a chef, how difficult is it to enjoy food cooked by your colleagues without judging it?
I don't find it difficult at all. I always want to enjoy the food and company at the table.

In your eyes, what are the three most beautiful buildings in Munich?
I love the Neoclassical architecture of the venues of the Bavarian State Opera. The Frauenkirche cathedral is another historical building that isn't a landmark for nothing. And then there's the Allianz Arena. As an avid fan of Bayern Munich, I just can't miss that one out.

Photo: Joerg Lehmann

Clear form and proportions – just the way architects like it.

PORTAL 57: Future

The past few years have made it difficult for us to look positively at the future. However, upon closer inspection, there is enough hope that we will overcome the crises of our time. This hope can be seen in the progress made in energy technology, healthcare and in education. And what role does architecture play in all this? We want to find out – in the next issue of PORTAL.

Photo: Brígida González

Schools like this one by mvm+starke are just one type of future-oriented building.

Clean room doors

The clean room doors programme from Schörghuber meets the highest hygiene requirements and was specially developed for clean rooms.
The clean room doors are the perfect solution for laboratories, hospitals, clinics, biotechnology and pharmaceutical buildings, for example.
They are resistant to chemical and biological substances, disinfectants and H_2O_2.
Tested and certified by the Fraunhofer Institute IPA.

www.cleanroom.schoerghuber.de

Schörghuber
Special doors