



HÖRMANN Schörghuber

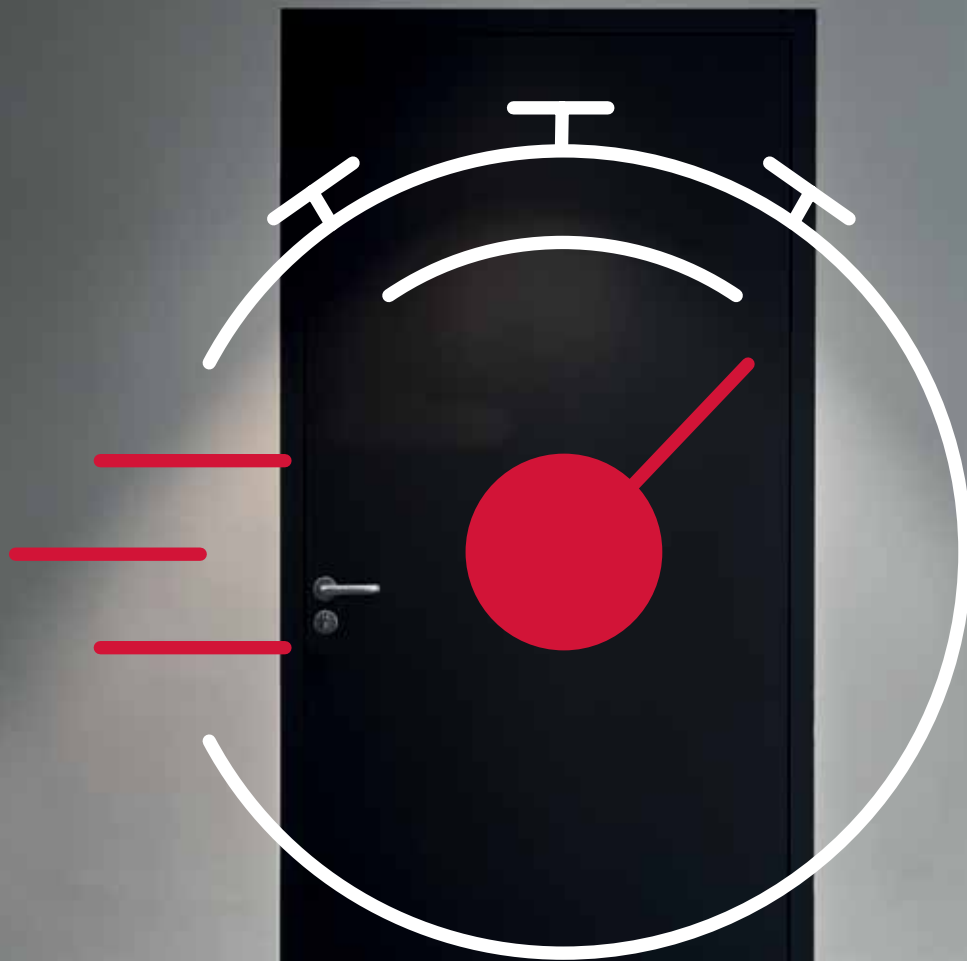
# PORTAL 58

INTERNATIONAL

INFORMATION FOR ARCHITECTS FROM HÖRMANN AND SCHÖRGHUBER

KLAUS SCHUWERK (KLEIHUES + SCHUWERK), MARTIN GRÜBER ARCHITEKT, SERE, SWAP ARCHITEKTUR





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## Dear Readers,

In recent months we have all come to realise that Europe is far from being a unified continent. There are clear differences, and unfortunately it has not always been possible for these differences to peacefully co-exist. Fortunately, despite the usual conflicts of interest between everyone involved, things are generally quite peaceful on the construction site. Nevertheless, in this issue of PORTAL we wanted to take a closer look at how the realities of architecture and construction differ across Europe. It came as no surprise that there are indeed huge differences in design, planning and construction between Europe's northernmost foothills and its southern shores. Our interview partner for this issue of PORTAL, the German architect Klaus Schuwerk, has studied all over Europe. He lives and works in the old town of Naples with his Italian family. He is also the man behind Norway's new National Museum. When it comes to international differences in architecture and construction, we had no doubt that he was the ideal person to talk to. Even in his multinational office for this major Norwegian project, he experienced a wide variety of approaches. For instance, he found that specialist staff from Italy were not willing to work in the far north, even for a lot of money. Most people would rather work for "500 euros for an architectural firm in Naples" than "for 5000 euros for an architectural firm in Oslo".

This is despite the fact that the Norwegian city ranks highly in many of the published rankings of the world's supposedly most livable cities. Obviously, the differences between the definitions of what makes a city a good place to live are quite large. In the interview, Schuwerk was also refreshingly frank about the differences between project processes in Norway and Italy. For this issue of PORTAL, we have selected a whole range of European projects that demonstrate how diverse and enriching architecture in Europe can be. It's not a matter of what is "better" or "worse". What is evident is that it's simply about what is "different". At the very beginning of this issue we feature Klaus Schuwerk's National Gallery in Norway. In South Tyrol, the local firm "Gruber Architekten" found an ideal approach to building new vacation chalets in a way that was typical of the region, without falling into the trap of kitschy local style. In Salzburg, the federal province government is trying to prevent the feared "office stuffiness" from arising in new offices, and SWAP Architektur has implemented the ambitious design of a socially and ecologically sustainable "district administration". And between Milan and Genoa, we have found a logistics park with "bella figura" in "typical" Italian style, whilst also showcasing its ecological approach to architecture. Isn't it wonderful that Europe's heterogeneity allows such diverse architectural approaches?

Christoph Hörmann

Thomas J. Hörmann

Martin J. Hörmann

Personally liable general partners

**ABOUT THE TOPIC: INTERNATIONAL  
"GLOBAL?"**



**CLASSICAL APPROACH:  
NATIONAL MUSEUM IN OSLO**



**OFFICIAL YET OPEN:  
SEEKIRCHEN/WALLERSEE DISTRICT ADMINISTRATION**



**FEAST FOR THE SENSES:  
TENNE CHALETs IN RATSCHINGS, ITALY**



**ARCHITECTURE PARLANTE:  
LOGISTICS CENTRE IN GEROLA, ITALY**



**COMPANY  
HÖRMANN & SCHÖRGHUBER**





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E-mail: [pr@hoermann.com](mailto:pr@hoermann.com)  
Website: [www.hoermann.com](http://www.hoermann.com)

**Editors**  
Verena Lambers, Lisa Modest-Danke  
dtcc: Dr Dietmar Danner (specialist consulta-  
tion)  
Architect's Mind GmbH & Co. KG:  
Daniel Najock

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

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## ABOUT THE TOPIC: INTERNATIONAL

# GLOBAL?

## BUILDING ACROSS BORDERS

DR. DIETMAR DANNER IN CONVERSATION WITH KLAUS SCHUWERK

**The process of economic globalization has been reaching its limits for some time now. Will globalized architecture remain unaffected? We spoke to Klaus Schuwerk, the Neapolitan architect behind the Norwegian National Museum, about his experience of a somewhat turbulent and perhaps rather typical project that transcends national and cultural borders.**

On closer examination, architecture has always been international – and not only since Philip Johnson (who was not an architect at the time, but a curator) and Henry-Russell Hitchcock named their iconic 1932 exhibition at New York MoMa “International Style”. Or were the many generic modernist buildings shown there, not to mention those that followed around the world, not yet the real global impact of the Bauhaus in Dessau and the architecture department of the Illinois Institute of Technology in Chicago? Perhaps the buildings of today’s architecture firms around the world are in fact the true afterbirth of modernism? If the publications in the relevant print and online media are considered as a benchmark, then critical regionalism as a counter-movement ultimately had no relevant impact.

### **One style fits all**

It is certainly an illusion to believe that classical modernism was the first movement to present the world with a “one-style-fits-all” approach to architecture. It is simply a question of how far back we want to go when talking about the “world”. Spanish and Portuguese colonisers exported their building traditions to the New World. In Christian Europe and also in other religiously homogeneous areas of the world, standardised architectural styles became the norm. In the Christian Occident, romanesque and gothic buildings were succeeded by renaissance projects,

baroque palaces and churches or neoclassical state architecture. It was only the speed at which these styles spread that varied from region to region, and the attention to detail depended on the local availability of building materials and funds.

### **Laws of the market**

Regardless of whether it was Borromini in Rome or Balthasar Neumann in Würzburg, whether it was colonial Baroque in Latin America or splendid counter-reformation buildings in regions that had become religiously unstable – architecture has always been based more or less on a uniform social or cultural theory or a philosophical and religious world view. This uniformity can still be seen today. The only difference is that nowadays there are no longer overarching social theory considerations that have a worldwide structural impact. There are simply the laws of the market. And just like in traditional retail, there are also discount products and genuine brands in the construction sector. The discount approach is evident in every German residential area, where uniform apartment blocks are being built solely based on building windows, regional building regulations and profit maximisation. Whether these buildings bear any resemblance to the village, the town or even the region is now completely irrelevant to those in the sector.

### **Marketing**

In contrast to this discount architecture is the so-called “haute couture”. It is also subject to the laws of the market, but is aimed at a different target group. The focus is on the marketing competition between global companies and competing world metropolises. Many of the spectacular skyscrapers, museums and sports arenas that are being built around the world are carbon copies. Think back to how great the 1970s were, when Behnisch designed an Olympic site in Munich that was both cohesive and successful in its mission to convey the image of a friendly country and (until the terrorist attack) to unite nations from all over the world under its tent roofs.



Klaus Schuwerk, a true exception in the architecture business.





A prime example of architecture designed with people in mind: the Campo di Siena. A skyline that could be located anywhere in the world.

### Carbon copies

If the “Bird’s Nest” stadium was not in Beijing today, but in Tajikistan, would it change anything? If some of Dubai’s skyscrapers suddenly appeared in Toronto, would anyone notice? The global brand message would remain effective – regardless of where the branding was ultimately created. However, the fact that projects are so interchangeable nowadays is by no means a sign of a global standard of high quality. If neither the construction site nor the occupants and their local culture or the place of actual construction play a role, then the traditional concepts of architecture that are still taught at universities no longer apply.

### Frictions

The German-born architect Klaus Schuwerk, who studied in Stuttgart, Zurich and Madrid and has lived in the historic centre of Naples for many years, had to grapple with the frictions created by this area of conflict. And when he left Naples to live in Oslo for six years, the city where his museum project was based, he soon came to realise that the way of life in Italy is very different from that in Norway. However, it’s mainly the objectives and conditions of construction that are so different, even within a single continent. And if the fundamental principles differ, you can be sure that a lot of work is in store.

In this respect, Klaus Schuwerk sees himself as a “veteran” architect – even though he is still relatively young (for this profession). The big difference: Schuwerk is someone who sees architecture primarily as a cultural endeavour. In reality, however, it is now generally defined more as an (over)engineered challenge for business administration and project management.

### Three centimetres

Schuwerk’s opinion on the latter is therefore clear: “Whoever invented this profession should burn in hell until the end of time.” As for the dominance of technology and the specialist engineers that this requires, the

architect has little time for it. After all, his fellow architect Michelangelo designed a much more complex building, the St. Peter’s Basilica in Rome, with just one assistant. And with regard to the broader role of architecture, he notes that this profession – when it comes to marketing and project management objectives – is now only responsible for “the last three centimetres of the facade”. In fact, it is the project management and specialist engineers who make it possible to erect buildings on the world’s most challenging construction sites in the world, using design ideas from top architects commissioned by marketing professionals.

### The bubble of elitism

As a result of the “Athens Charter” theses, the globe was covered with a network of dysfunctional cities and buildings that could only be utilised with a great deal of technology. Anyone fortunate enough to have witnessed Le Corbusier’s urbanised theses in Chandigarh, the capital of the Indian state of Uttar Pradesh, immediately realised that the demands emerging from an elitist European (architectural) bubble, which supposedly lacked any viable alternatives, by no means have the claim to universality attributed to them. The clash of Western architectural and social fantasies with Indian aspirations that can be seen across Le Corbusier’s complete works in Chandigarh is remarkable. The fact that architectural trends have nevertheless been able to take off globally, both then and now, has less to do with cultural identities. Back in the 1950s, it was due to Western arrogance. Nowadays, it is due to global economic marketing interests, the often abundant supply of money, the occasional self-promotional urge of autocratic systems and the technical possibilities of project managing almost everything, everywhere.

### Globalised architecture

In view of the emerging rifts in a far from globalised world, it will be interesting to see whether globalised architecture remains unaffected. The reassuring thing is that there





Photos: Aerial\_Views, istockphoto (left page, left)/yongyuan, istockphoto (left page, right)/ROMAOSLO, istockphoto (right page)

The Oslo Opera House (left), designed by Snøhetta, and the Munch Museum (right) by estudio Herreros.

is nevertheless a wealth of projects that contradict Schuwerk's rather pessimistic view of the world. His National Museum in Norway is one of them – as are those projects near Milan, in South Tyrol and in Austria, which we take a look at after the interview. "Proper" architecture still very much exists.

## INTERVIEW

**The status of architecture and the reputation of the architectural profession can vary drastically from country to country. Klaus Schuwerk has experienced this first hand. He tells us about his experience of working in Norway as a German "architetto" from Naples.**

**Our conversation is all about the challenge of working as an architect in a globalised world. You have taken a completely different approach and adopted classical, ancient and urban architectural concepts for the Nordic city of Oslo.**

Actually, globalisation has always been a factor in architecture. The problem these days is that everything is taking place at an extremely low level. Architecture is no longer really the focus. It's all about branding. Architecture used to be important. Then all of a sudden the architects themselves became important. And then they became the stars. Nowadays, it doesn't matter what they build. What matters is the size of the office and the number of publications. With journalism, there is a constant search for something new. The subtle things that stay the same for a very long time are hard to write about. Branding alone is so powerful that Libeskind's World Trade Centre in New York was ultimately constructed without Libeskind himself.

**Oslo is home to a wide variety of new, international projects packed into a very small space. Snøhetta built the opera house, Renzo Piano from Italy designed the Astrup Fearnley Museum, the Spanish firm estudio Herreros constructed the Munch Museum, and the National Museum was created by yourself, an architect from Italy and Germany.**

The quality of contemporary architectural in general is currently an asymptote towards zero. The vast majority of what is being built around the world is complete garbage. And even the major projects tend to be garbage these days. Kjetil Trædal Thorsen at Snøhetta has helped me a lot to survive in the Norwegian jungle. However, the opera house you mentioned is actually more of an iconic structure that is meant to be viewed, admired and wandered around from the outside. People are not the focal point here. But from my Italian perspective, people should be at the centre of architecture. In Italian cities, there is always a piazza that becomes a stage for people. However, the architecture created by contracting authorities today is primarily built with the image of that particular city in mind – and not for the people who live there. Unfortunately, cities are looking to build architectural attractions inspired by those in Bilbao. And while the Munch Museum was unbelievably expensive, its appearance and quality is that of a terminal at a provincial airport.

**So your building for the Norwegian National Gallery does not meet the international expectations in terms of marketing benefits?**

No. Not in that sense. Architecture is totally abused in this way. From a philosophical point of view, even in ancient times, uselessness was considered far more valuable than usefulness. It was said at that time that usefulness was to be despised because it only served a purpose. Uselessness is what humans are capable of. And architecture is inherently one of these things.



Renzo Piano's architectural work is also represented in Oslo with the Astrup Fearnley Museum.



Photos: ezyipix, istockphoto (left)/Laura Thiesbrummel (right)

The Norwegian National Museum by Klaus Schuwerk.

### **And what about functionality?**

The main mistake people make is trying to prove that architecture should have some kind of benefit. That's nonsense. Architecture is something you either want, in which case you are a human being, or don't want, making you an animal. Back in the day, it was that simple. That's the only reason why there was such an immense effort to create great architecture.

### **Is there a difference between Northern Europe and Italy?**

The doctrine is determined by the North and its project managers. Whoever invented this profession should burn in hell until the end of time. Architects are now merely specialised in the last three centimetres of the facade and in coming up with a brilliant idea that sells well. One example of this is this barcode project in Oslo, where a barcode was transformed into a development plan. For example, one house along the railway line is now five metres wide, the other 20 metres, the third perhaps eight metres. That's utter nonsense. Here, the system of building dimensions developed over five thousand years has been abandoned. The next bright idea was that the system was distributed among various architectural firms, and then of course everyone wanted to draw even more attention to themselves. I deeply despise this world. In the end, nobody wants to know if the whole thing is good or bad.

### **And what about the planning processes in each individual country?**

Abiding by the law is also a specialised area. In Italy, people try to get round pointless laws from the outset. In Germany, people try to stay within the law and somehow make sense of it. In Norway, people adhere to every law like slaves and don't question anything – no matter how pointless the law is as far as the project is concerned.

### **How does the reputation of your profession differ in the countries you are familiar with?**

In Italy, architects still have social esteem. You are someone there. You're addressed as "architetto" in the bar. You are someone because you're effectively a colleague of Michelangelo and Brunelleschi – even if you haven't built a garden wall yet. And when it comes to working on the projects, people follow architects' instructions. Nevertheless, there are problems with quality. There's corruption and excessive bureaucracy. The struggles in Italy are inconceivable – but very different from those in Norway.

### **And what architectural or structural challenges are there in Norway?**

Money isn't the problem there. In Norway, however, it is used in an entirely differently way. Over there, every door has to be automatic and every piece of technology has to be installed. They want all the technical gadgets in the world – but when it comes to using real marble instead of fake plastic marble at the same price, then there are problems. There are still a lot of small firms in Italy, but only the big firms can compete. Renzo Piano is a businessman from Genoa whose trade just happens to be architecture. He was also born in the wrong era. His Centre Pompidou is a manifesto dedicated to non-architecture. Massimiliano Fuksas is commonly referred to simply as a fantasist, because he designs buildings that cannot be built.

### **The Norwegian National Gallery also has a section dedicated to architecture. However, only Sverre Fehn actually features there as one of the great deceased architects. Are there no great Norwegian architects?**

As a country that has only recently acquired wealth, Norway has a huge problem. It is having to do things that it couldn't do before. This includes being architects.





Dr.-Ing. Dietmar Danner

If the old nouveau riche countries can't do this, how can a country that until recently was destitute do this either? For me, architecture is rooted in philosophy. And I can't be an architect without a theoretical basis.

### **Does your approach to architecture differ from that in Norway?**

When I gave lectures in Norway, people were completely taken aback because my approach was unheard of there. I am hopelessly old school in this respect. At the same time, Norway is the most advanced country I know.

### **How is it in other countries?**

In Germany, architects must coordinate the engineers and ensure that the specialist engineers don't mess things up. This should not be the architect's job. A hundred years ago, engineers didn't exist. Today, things are much more complicated. The German engineers we had brought with us were thrown out of Oslo immediately. The Norwegians wanted Norwegians. But what their computers can't do, all these engineers can't do either. Michelangelo constructed a much more complex building than the National Museum with just one assistant.

### **Was there any friction among the team of international staff in the office?**

I didn't manage to bring any Italian staff to the Norwegian office back then, so I am very grateful to the Portuguese employees. The Italians have a deep disdain for the far north and the way of life there. Having said that, they also adhere to the Scandinavian myth that communism and the welfare state work there. But anyone who has ever been there will tell you that they would prefer to work for 500 euros for an architectural firm in Naples than 5000 euros for an architectural firm in Oslo. And then there were the Portuguese, who adopted the "Italian" way of doing things and instilled a sense of ease.

**Klaus Schuwerk** (pictured on p. 6), born in Ehingen, Germany, in 1967, studied architecture in Stuttgart, Zurich and Madrid. He started up his own business in Berlin. When it came to a place to live and architecture, however, he felt more inclined towards Italy, and so he moved to Naples a few years later. Working for the National Museum in Oslo, he swapped his adopted home for the far north for a short time, but never lost sight of Naples. Today he is back in the warm south.  
[www.schuwerk.com](http://www.schuwerk.com)

**Dr. Dietmar Danner** (pictured on the left), born in Oberndorf am Neckar, Germany, in 1959, is 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 became self-employed and founded the communication agency Architect's Mind, organising congresses and workshops all around the world. He retired in 2022 and now works as a freelance writer and consultant.

### **You lived with your Italian family in Oslo for six years. Is it a major culture shock moving from the centre of Naples to Oslo?**

Nothing could be more shocking. My wife coped with it rather well. Despite being a lawyer, she had to look after my mental health as a kind of psychoanalyst. For my children, it was a great opportunity to broaden their horizons. They can now speak Norwegian – and it's really very easy to learn. Moving from Naples to Oslo means, above all, moving from a culture that is thousands of years old to one that is much, much more modern. The Norwegian view is that the southern Italians are just poor. Their incredible culture is simply overlooked. But unfortunately, the Protestant north dominates. I have also lived in Zurich, which, along with Oslo, is one of the most liveable cities in various rankings. Naples is probably in second to last place. But my personal opinion is that it's best to simply turn these rankings on their head.

### **Is it more a question of how quality of life is defined?**

If having plenty of greenery within the city is important, which would make no sense to an Italian, then fair enough. If the tram being on time plays a role, then Naples certainly can't compete. Here the tram comes when you least expect it. But quality of life is determined according to a number of other factors.





# CLASSICAL APPROACH

NATIONAL MUSEUM IN OSLO

BY KLAUS SCHUWERK (KLEIHUES + SCHUWERK)





The National Museum from above. The Alfred Nobel Institute in the foreground.

**Klaus Schuwerk, the man behind the new National Museum in Oslo, is so much of an “old school” architect that he is almost an anachronism. This attitude, combined with his traditional, deep-seated German roots and his current home in the south of Italy, posed a challenge to the architect and his clients.**

Oslo has only recently become a major city. In the 19th century, only a few thousand souls lived there. This changed in 1905 when Norway became independent from Sweden. To start with, the city grew very slowly and then suddenly all at once. Thanks to the supply of gas and oil, the country is now also rich – very, very rich indeed. And this is plain to see in Oslo. Almost as if it were the Nordic version of a country on the Persian Gulf, the bay of the Oslo Fjord has recently been paved with spectacular architecture. Renzo Piano did not erect a shopping centre on the waterfront, even though it looks very much like one, but a museum displaying the art collection of a very wealthy shipping family.

#### **It's no spectacle**

Spanish firm estudio Herreros built a towering exhibition building dedicated to the complete works of the Norwegian great Edvard Munch, and Norway's most prominent architectural practice, Snøhetta, designed the new opera house, which resembles a glistening white iceberg floating on the shore of the bay. When it finally came to building a new national museum showcasing Norwegian culture, the only thing to be expected was yet another example of show-stopping international architecture. It turned out quite differently. This is because the 2009 competition was not won by one of the big international firms. The winner was the German architect Klaus Schuwerk, who lives and works in the old town of Naples. In terms of architectural style, however, Schuwerk is pretty much the opposite of

the likes of Libeskind or Zaha Hadid, who otherwise reliably cater to all the attention-seeking metropolises with their trademark architecture. Since the Norwegian state wanted to be sure that a large firm would be able to execute the project, Schuwerk won the last round of the competition in 2010 together with Jan Kleihues, and together they created a building that offers a unique contrast to the rest of Oslo. Apart from the top floor, called the “Alabaster Hall”, the museum is characterised by its simplicity. Rather than serving as a flashy spectacle, the building blends into the cityscape, with a small piazza behind the Alfred Nobel Institute and in front of the main entrance.

#### **Proper architecture**

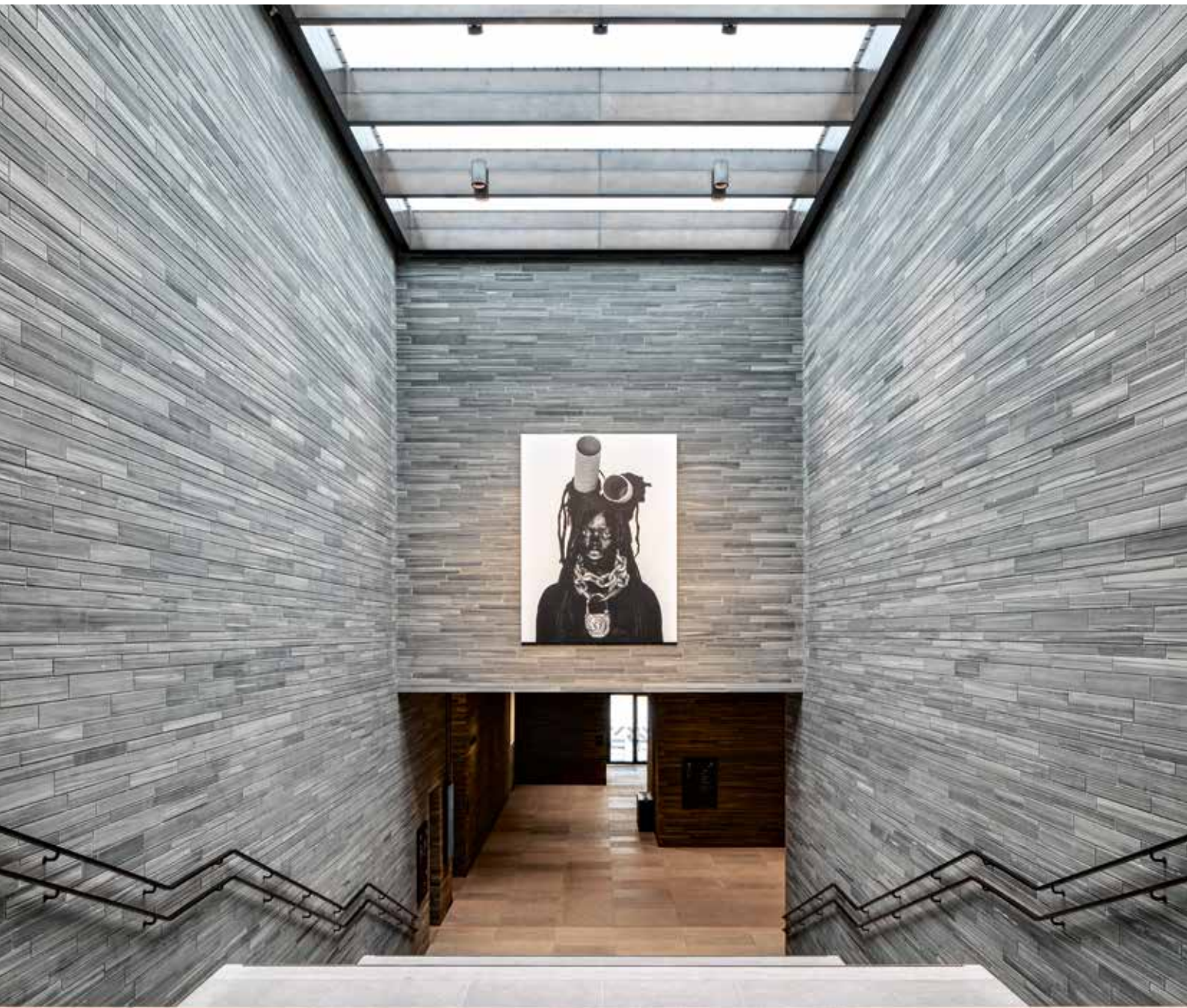
It is not an architectural sculpture that is designed to be wandered around and admired. Instead, it is a building that provides a stage for the people themselves – very much in the tradition of classic Italian urban planning that Schuwerk draws on. On both the outside and inside, the deliberate use and perfect craftsmanship of materials such as local natural stone is fascinating. One can only imagine how much architectural stamina was required to get it all through the mills of mediocrity that are inherent in the project management process. The highly complex facade construction of the alabaster storey alone was only made possible after discovering that a similar composite construction of glass and thin marble had already been used in an Apple store in China. The fact that the very highest level of burglary protection was also required in Oslo hardly made things any easier. In 2004, a burglar simply carried Edvard Munch's world-famous “Scream” out of the old National Museum – and obviously left the people in charge traumatised.

But now the semi-transparent upper floor glows in the Norwegian darkness (it is very often very dark at this latitude) and proves that a large budget does not always have to produce a spectacle, but sometimes also real architecture.





Perfectly detailed thanks to the meticulous craftsmanship of Norwegian natural stone.



A wide staircase leads down to the foyer of the museum.





Amorphous works of art in the exterior space stand in stark contrast to the straight-lined facade made of natural stone.





The foyer is as elegant and understated as the entire museum. A large diagram behind the counter provides an overview of the building.



The walls of the exhibition rooms are painted in different colours to make navigation easier.



During the day, the Alabaster Hall looks closed from the outside, but the inside is completely different: daylight is enough to reveal the transparency of the facade.



Some exhibition rooms are illuminated by full-surface ceiling lights.





There are rotating exhibitions in the Alabaster Hall.

## Schörghuber expertise: Security and fire protection

In 1994, the theft of Edvard Munch's world-famous painting "The Scream" from the National Gallery in Oslo caused a sensation. Today, the likelihood of such a coup has decreased considerably. This is because the new National Museum of Art, Architecture and Design, as a merger of several Norwegian state museums, has the highest security standards for its exhibits. High-quality doors from Schörghuber protect the valuable areas of the museum. They are equipped with state-of-the-art security technology, are extremely robust with a door leaf thickness of up to

91 millimetres and have a high-quality finish thanks to the oak veneer. In addition to the doors with RC 2 and RC 3 break-in resistance equipment, Schörghuber has supplied doors for a wide range of functions. Some of them are equipped with a fire protection function in T30 to T90. Many of these doors have very large opening dimensions: they are up to 4.81 metres in height. There are many other doors in a wide variety of designs that show the range of products that Schörghuber has to offer.



Many of the doors in the National Museum are technically very sophisticated, as they have to meet the highest security requirements.



XXL fixed glazing in the library.



The grain of the stained oak door leaves is similar to that of the stone – but is vertically aligned.



**Location:** Brynjulf Bulls Plass 3, Oslo, Norway

**Building owner:** Norwegian Ministry of Culture, Oslo, Norway

**Architect:** Klaus Schuwerk (Kleihues + Schuwerk), Naples, Italy

**Gross floor area:** 54600 m<sup>2</sup>

**Costs:** €800 million

**Completion:** 2022

**Photos:** Ivar Kvaal, Oslo, Norway (p. 14 above/p. 19)/Laura Thiesbrummel, Munich, Germany/Art: Siri Anker Aurdal "Wavelengths Recomposed" (p. 16), Maret Anne Sara "Pile o Sapmi Supreme" (p. 17 above) © VG Bild-Kunst, Bonn 2023

**Processor:** Rapp Bomek AS, Bodø, Norway

**Hörmann products:** Automatic and fixed bollards

**Schörghuber products:** T90 fire-rated/smoke-tight/acoustic-rated doors

Rw=37 dB and 42 dB, T30 double-leaf fire-rated/smoke-tight doors,

T30 fire-rated/smoke-tight/acoustic-rated solid timber frame doors

Rw=42 dB, composite timber doors, double-action door, acoustic-rated

doors Rw=37 dB and 45 dB, timber panel wall, T90 fire-rated/smoke-

tight/acoustic-rated doors RW=42 dB, break-in-resistant special doors RC 3,

T30 fire-rated/smoke-tight/acoustic-rated/burglar-proof doors Rw=37 dB

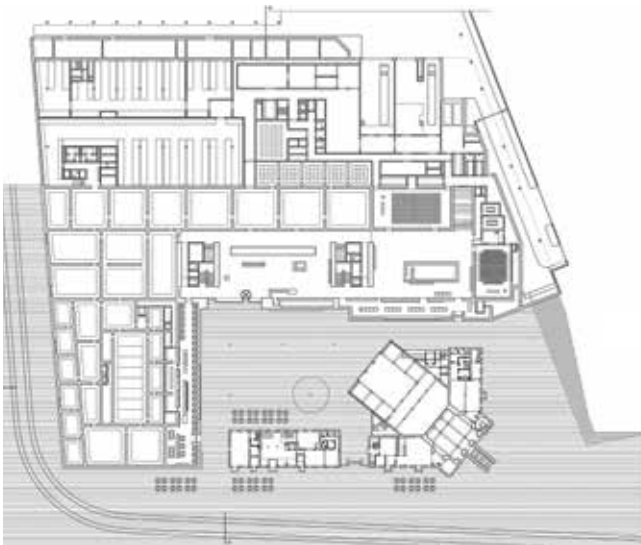
and RC 3, acoustic-rated doors Access with Rw=37 dB, single-leaf and

double-leaf versions, some are equipped with a transom panel glazing cut-

out, horizontal profile and glass transom light, acoustic-rated solid timber

frame doors Rw=37 dB, fire-rated/smoke-tight/acoustic-rated doors

Rw=48 dB and 50 dB, fixed glazing, rebated frames, solid timber frames



Floor plan of the entrance level



Floor plan of the Alabaster Hall



Floor plan of the ground floor



Floor plan of the exhibition level



Views



# OFFICIAL YET OPEN

DISTRICT ADMINISTRATION IN  
SEEKIRCHEN AM WALLERSEE, AUSTRIA  
BY SWAP ARCHITEKTUR







Bezirkshauptmannschaft Salzburg-Umgebung



The district administration on the outskirts of Seekirchen.

**Having to go to the local authorities is always a nuisance, sometimes expensive and rarely enjoyable. In Salzburg, the “district administration” is looking for a friendly and open approach to dealing with the public. And the new, “official” architecture plays a significant role in doing so.**

Government buildings can be intimidating or friendly, inviting or uninviting, service-oriented and open or completely closed off and hostile. In the “district administration for Salzburg surroundings”, the regional government commissioned a project that the Viennese architecture firm SWAP Architektur ZT, in partnership with DELTA, wanted to do particularly well. The official administration for the surrounding area of Salzburg was no longer to be built in Salzburg itself, but a few kilometres to the north-east in the small town of Seekirchen am Wallersee. And it was to be “a place of confidentiality and transparency” – according to the architectural firm; indeed, “a place that people like to visit to take care of necessities”.

#### **Transparency and openness**

However, this idealistic approach clashes violently with the current level of threat in Austria. Anyone who wants to visit the administrative centre is generally suspected of being up to no good. Instead of a welcoming piece of architecture, guests are greeted by a body scanner, while an (admittedly very friendly) security guard tries to tell the good guys from the bad. Even the best architecture is not safe from this kind of security technology. Once inside, however, it becomes clear that the architectural objective has been fully achieved. Rather than dark and musty office corridors that echo with the heavy footsteps of civil servants, there are airy, bright and transparent rooms for all those who work here. If you wish, you can see the local church spire on one side of the

continuous, glazed corridor and, weather permitting, the summit of the Watzmann on the other.

#### **A whole lot of timber**

The extensive use of timber on the inside is in line with the second objective of the design. Construction of the new district administration centre was to be largely carbon-neutral. The timber construction therefore utilises wooden surface components from the surrounding area and load-bearing timber from Tyrol. The design remains open, with only wooden profile walls, an acoustically effective perforated wooden ceiling and green interior walls. The building utilises the local district heating network as well as an air supply, which is pre-tempered by geothermal collectors. In summer, the building is cooled – also through the floor – with the help of deep geothermal probes in the car park area.

#### **Short construction period**

Situated next to an industrial estate and between two small residential areas, the district administration office is just as important for daily life as it looks. A transverse, 80-metre-long reinforced concrete block houses the 60 parking spaces in the basement and all public areas on the ground floor. The block also contains six individual, staggered cubes in a timber construction design, each with three upper storeys. It provides space for the 180 people needed for the administration of the northern part of the federal province of Salzburg known as “Flachgau”. They didn’t have to wait particularly long for their new offices. The entire building was erected in just 21 months – partially thanks to the design of the timber construction. Now that it is operational, visits to the authorities have been made much more enjoyable. While mum or dad fill out their applications, the children can play with the toys provided on wooden furniture designed and made especially for them, helping the younger generation grow up without fear of the local authorities.





There is no need for conventional, half-dried potted plants when a green wall brings a touch of nature inside the building.



The warm wood tones are complemented by the understated colours of the furniture.



The materials used the most are timber and glass.



Well, a few trusty potted plants made the cut after all. At least they receive enough light to flourish thanks to the extensive glazing.

## Schörghuber expertise: Fire-rated doors

Dark corridors, dreary waiting rooms, colourless walls – you know the ones, those offices up and down the country that have a distinctly questionable appeal. But as the Salzburg district administration office demonstrates, there is another option: high transparency and lots of wood create a pleasant atmosphere. The Schörghuber doors also contribute to this, allowing light and openness with large glazing cut-outs where required, and otherwise perfectly matching the materials

used in the building with oak veneer door leaves. The fire-rated doors come complete with Austrian approval. All doors of this type are flush-fitting with the frame, creating a sleek overall appearance. Flush-fitting glazing beads are used where doors are fitted with glazing cut-outs to achieve the same effect. Most of the doors are fitted with glazed transom lights, giving them a floor-to-ceiling look. Some have additional fixed side elements, partly made of glass, partly made of oak panels.



The transom panels and side elements of the doors are partly glazed and partly panelled.



Doors with transom panels for a floor-to-ceiling look.



The double-leaf doors in the conference room are fitted with anti-panic levers.

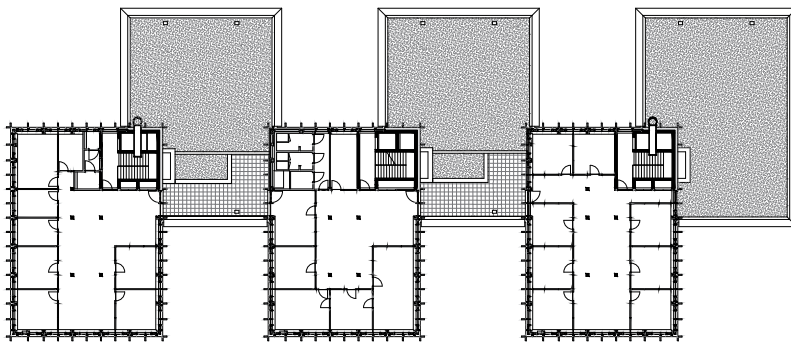


The glazed doors are fitted with plastic film for collision protection.

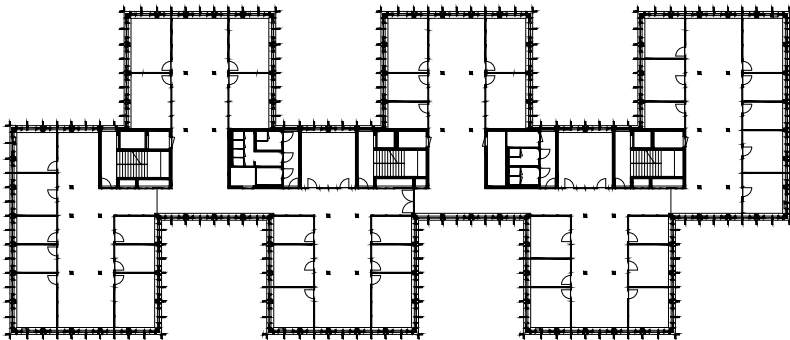


**Location:** Dr. Hans Katschthaler Platz 1, Seekirchen am Wallersee, Austria  
**Building owner:** Administrative office of the Salzburg provincial government, Salzburg, Austria  
**User:** District administration for Salzburg surroundings, Seekirchen am Wallersee, Austria  
**Architect:** SWAP Architektur, Vienna, Austria  
**Engineer:** Bollinger+Grohmann, Vienna, Austria  
**Gross floor area:** 9000 m<sup>2</sup>  
**Utilised space incl. underground garage:** 6100 m<sup>2</sup>  
**Completion:** 2023  
**Photos:** Laura Thiesbrummel, Munich, Germany

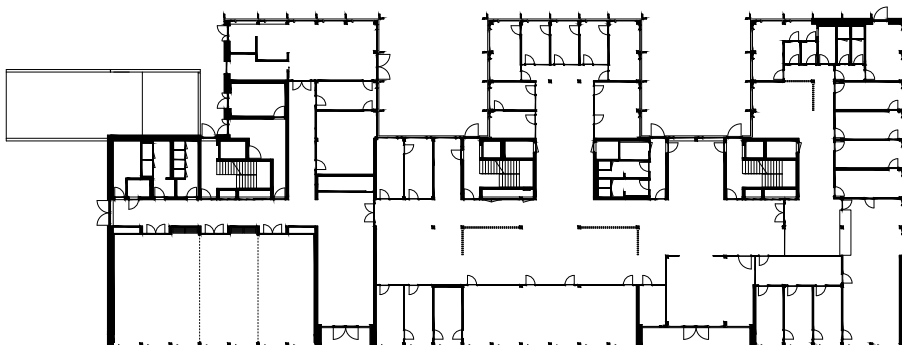
**Processor:** Holzbau Tratter, St. Kanzian, Austria  
**Schörghuber products:** EI2 30-C fire-rated doors, EI2 30-Sm-C fire-rated / smoke-tight / acoustic-rated doors with  $R_w = 32$  dB, composite timber doors, T30 fire-rated / smoke-tight sliding door, break-in-resistant security door RC3 with transom panel, acoustic-rated doors Access with  $R_w = 42$  dB, double wall panels, single-leaf and double-leaf versions, some are equipped with a horizontal profile and glass transom light, transom panel, side elements and glazing cut-outs with flush-fitting glazing beads. Solid timber frames, wooden block frames, timber profile frames.



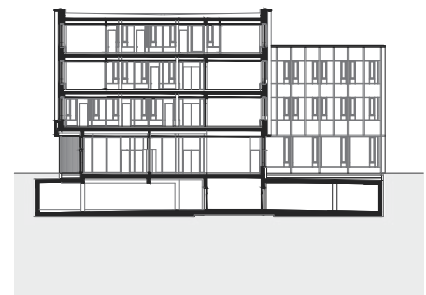
Floor plan for the third floor



Floor plan of the second floor



Floor plan of the ground floor



View

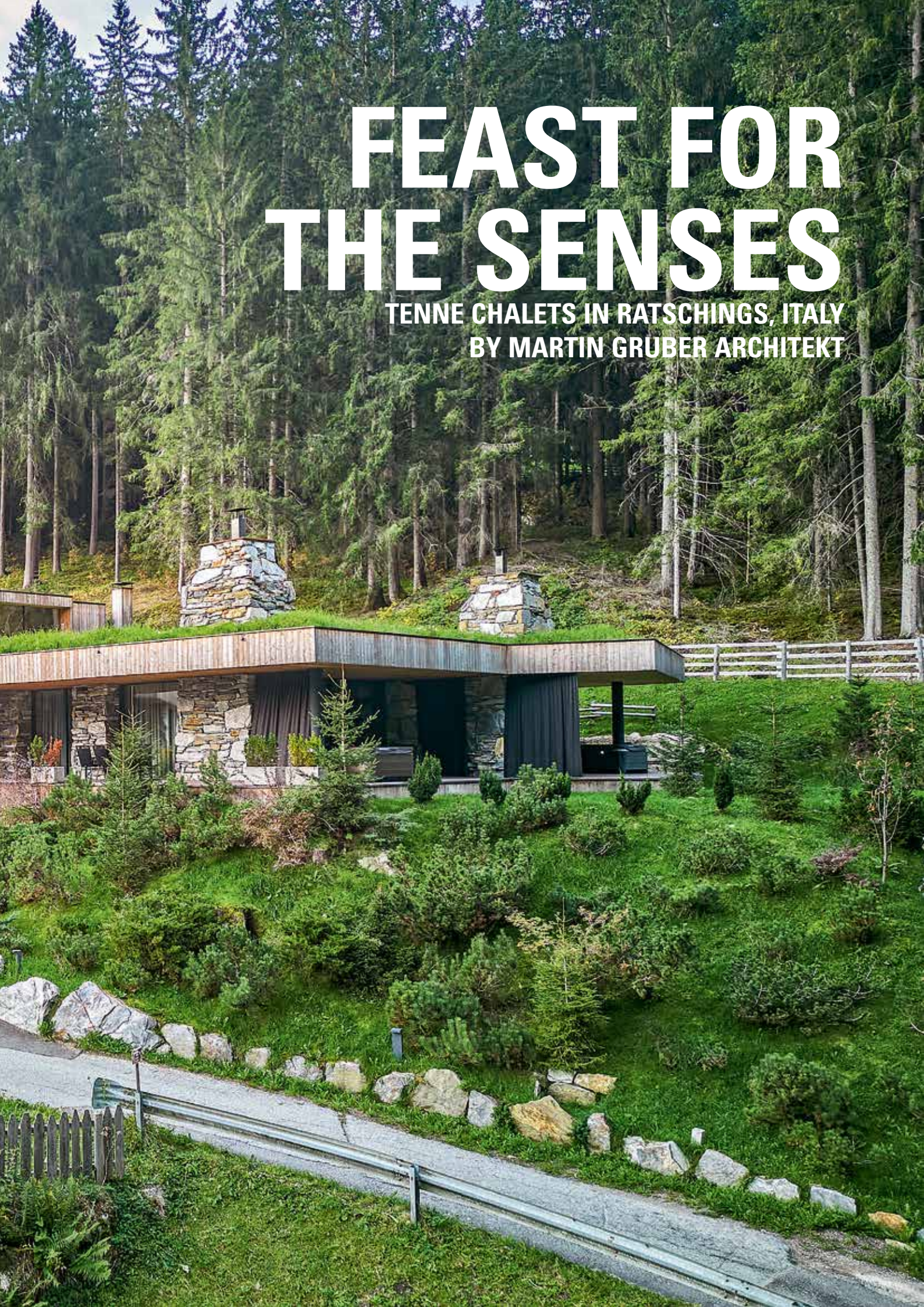






# FEAST FOR THE SENSES

TENNE CHALETs IN RATSchINGS, ITALY  
BY MARTIN GRUBER ARCHITEKT







The new construction is part of a hamlet in the Ratschings valley.

## **In the Tenne Chalets, designed by Martin Gruber Architekt, you can experience “typical” South Tyrol with all your senses – without the usual traditional architectural elements, but with the help of carefully selected regional materials.**

When we think of successful tourist regions, we think of particularly well-known images, and we expect to see these images in real life when we go on holiday. Otherwise, the time away will be deemed as unsuccessful and the well-earned relaxation period will have been wasted. For tourists, South Tyrol is a picture-perfect destination full of pointed mountains, lush meadows, ancient farmhouses with flat gable roofs and neatly stacked firewood stocks in front of them. The easiest option when building something new there would be to replicate these images and simply multiply the preconceived notions of the guests. The result is modern kitsch – aesthetically pleasing fast food with no deeper understanding of the place or any kind of nourishing effect. Using this logic, alpine holiday resorts are no different from seaside resorts on the Baltic Sea.

### **Quality over quantity**

Around Sterzing, however, a different approach was taken. Martin Gruber, architect from Brixen, has designed holiday chalets as an extension of a nearby hotel. Such construction work is likely to become increasingly rare in the future, as South Tyrol has declared a ban on new construction. “Overtourism” is not just a buzzword that applies to Venice in the summer months – it is now also being used to describe South Tyrol. The number of places for tourists to stay is to remain at the 2019 level (which has yet to be determined). The unspoken aim of the ban is not to attract as many visitors as possible, but rather as many wealthy visitors as possible. The number of possible building sites has already been significantly reduced. Construction is not permitted above a certain altitude and also not in areas where there is a risk of

avalanches or landslides. Appropriate care must be taken with the remaining plots of land.

### **Exclusive and secluded**

In the case of the chalets, the new buildings are nestled very close to existing farmhouses and do not look like a collection of individual houses either. With a little ingenuity, however, they succeed in conveying the feeling of being exclusive and secluded. Although all the properties are located on top of a shared underground car park, they offer exceptional views of the surrounding area and offer almost secluded, private terraces. If it weren’t for the shared sauna, the image of alpine mountain solitude would be replicated perfectly.

### **Regional materials**

One thing that was strictly avoided was “copy and paste” designs that played on the traditional image of South Tyrol. Instead, the complex, which is not exactly small, is tucked away beneath raised, leafy embankments. On the slopes and the flat roof, native vegetation grows as if they were alpine meadows. The interior is predominantly made of materials from the immediate surroundings with high-quality built-in elements that are in keeping with the sophisticated design of the accommodation – and justify the cost per night. It is the rough and what appear to be randomly stacked quarry stones and the completely untreated wood that so poetically affirm the typical image of South Tyrol – without ever feeling tacky or cliché.

### **Feel at home**

In the chalets you will be able to experience South Tyrol with all of your senses. The wood smells fragrant, it is pleasant to the touch and it feels like home. Even the surfaces around the light switches still look like new after having been used all season. Normally, they are quickly marked by the dirt of fingerprints. The fact that the guests treat everything with such care shows how much they value the design – or is proof that such solid wooden elements can also be cleaned with a plane and sandpaper if necessary.





The Tenne Chalets are nestled against the northern hillside.



The roof, the sauna and the relaxation room on the roof can be used by all guests.





The seating alcove and chairs are matched perfectly.



The wet rooms are of course not made of wood either. Here, the architect opted for large, square tiles.





The main material used inside the chalets is largely untreated spruce. Only the kitchen units stand out slightly in colour.



Quarry stone is used alongside the untreated wood to create a regional feel.



## Hörmann expertise: Industrial sectional door ALR F42 Vitraplan

When doors and gates stand out against a facade, there is one main reason: the entrances to a building should be immediately noticeable. Sometimes, however, the architect's design concept calls for a discreet surface that blends seamlessly into the facade. The architects behind the Tenne Chalets chose an industrial sectional door Vitraplan for the garage entrance. The aluminium door has a flush-fitting and extremely scratch-resistant Duratec glazing with no visible profile. During the day, the grey-tinted glazing gives the effect that the glass reflects the surroundings, i.e. does not allow people

to see in. However, if the interior behind it is illuminated, then people can see through the glass. In the case of the Tenne Chalets, the glazed surface complements the almost fully glazed residential floor above the garage entrance. This creates a striking overall appearance, especially in the dark. A special surface coating, similar to that used on car headlights, protects the Duratec glazing from scratches and damage caused by cleaning over the long term. This preserves the attractive appearance of the door despite heavy use.



The industrial sectional door ALR F42 Vitraplan goes well with the almost fully glazed residential floor.



**Location:** Innerratschings 14a, Ratschings, Italy

**Building owner:** Tenne Lodges & Chalets, Ratschings, Italy

**Architect:** Martin Gruber Architekt, Brixen, Italy

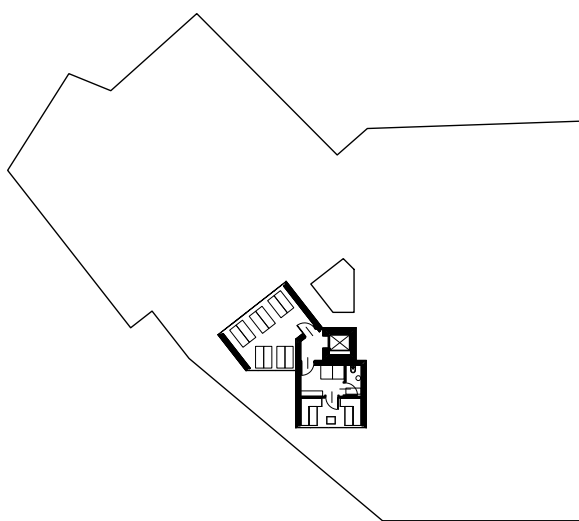
**Gross floor area:** 4 residential units, each 102.5 m<sup>2</sup>

**Gross volume:** 850 m<sup>3</sup>

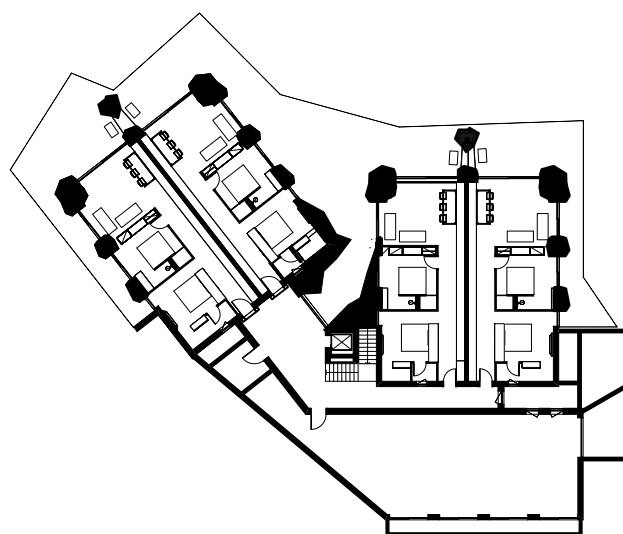
**Completion:** 2022

**Photos:** Stephan Falk, Berlin, Germany

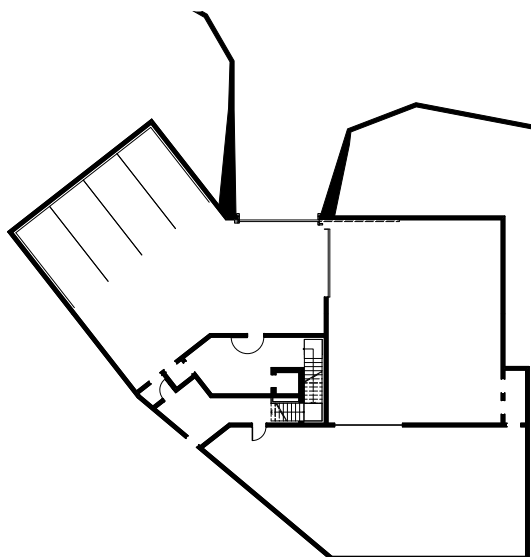
**Hörmann products:** Industrial sectional door ALR F42 Vitraplan



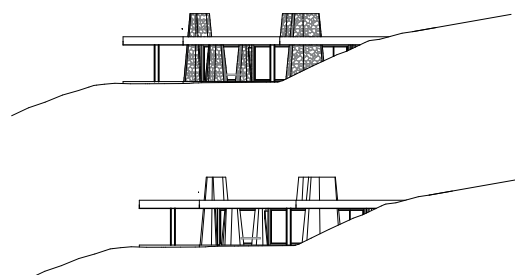
Floor plan for the top floor



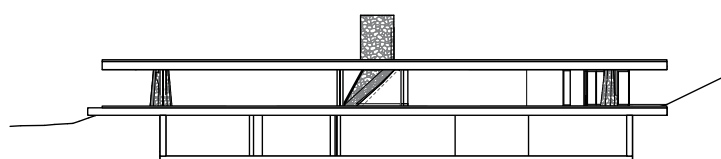
Floor plan of the ground floor



Floor plan of the basement



Cross-sections



Longitudinal section

## HÖRMANN EXPERTISE: ALR F42 VITRAPLAN

### An industrial sectional door with an elegant appearance

**At the Tenne Chalet in Ratschings, the architect opted for the industrial sectional door ALR F42 Vitraplan for the garage entrance. Michael Rahe from Hörmann explains the benefits of this door.**

#### **How is the Vitraplan door constructed?**

With the ALR F42 Vitraplan, Hörmann supplies a door system that is a real highlight for modern industrial buildings and prestigious private buildings thanks to its particularly elegant overall appearance and attractive, eye-catching design. Based on a sectional door made of an aluminium frame construction with infills made of clear, 26-millimetre-thick synthetic double panes and a transparent 4-millimetre-thick plastic glazing in grey placed in front, the door system offers an engaging mix of reflection and transparency.

#### **What glazing options are available for this door?**

The special DURATEC® surface coating provides long-lasting protection for the glazing against scratches and damage caused by cleaning, and maintains an attractive appearance

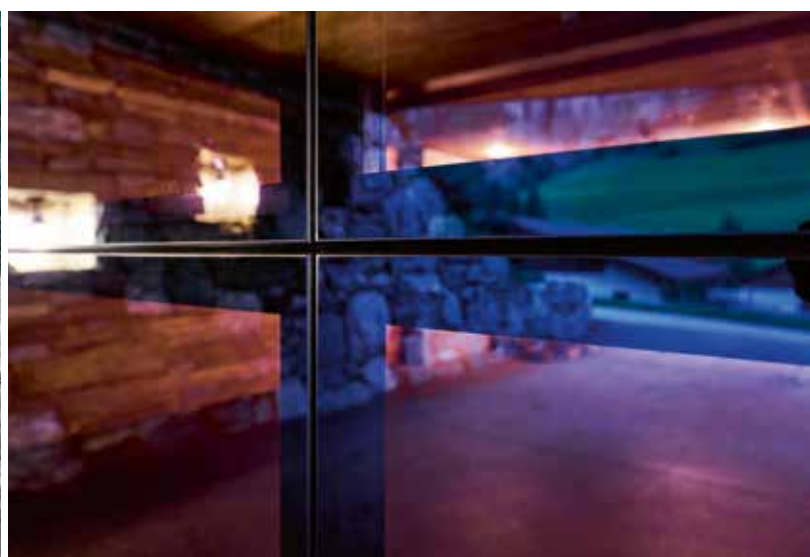
despite heavy use in tough conditions. The concealed aluminium frame construction as well as the door leaf reinforcements, steel end caps and centre hinges are colour-matched in RAL 9005 to the grey tone of the panes in front.

#### **What additional equipment is available for the door?**

Matching side doors complement the product portfolio to allow pedestrian passage. In addition to the tinted glazing in front, four different ALUCOBOND® and TRESPA® facade panels are available.

#### **What kind of construction projects is Vitraplan particularly suited to?**

The Vitraplan door is used wherever you want to make a statement. Depending on whether a transparent view into the hall or garage is desired, the customer can opt for the tinted pane or, as an alternative, for ALUCOBOND® or TRESPA® based on the facade. The latter is opaque, and instead of the plastic double glazing in the aluminium frame, a PU infill painted in RAL 9005 is used here, which is visible from the inside.



The glazed industrial sectional door ALR 42 Vitraplan allows you to see inside when it is dark and when the garage is illuminated.





Michael Rahe, Hörmann project manager for industrial sectional doors

### How is heat loss reduced with Vitraplan?

The thermal insulation values for the glazed version and a door size of  $5000 \times 5000$  millimetres are  $U=3.2 \text{ W/m}^2\text{K}$ , and a U-value of  $2.6 \text{ W/m}^2\text{K}$  is achieved for the facade panels due to the better insulating infill in the frame.

### What are facade doors with on-site cladding?

A Vitraplan door is suitable for all track versions. This allows it to be perfectly integrated into any building situation. In contrast, we can also supply doors that are flush-fitted. In this case, the door systems are flush with the building envelope and are not – as with a normal sectional door – behind the threshold level.

### What is the difference between a Vitraplan door and a facade door with on-site cladding?

Facade doors require much more intensive consultation with the customer, the planner and the fitting companies. This is due to the variety of possible on-site cladding and the more complex fitting sequence. Up to  $35 \text{ kg/m}^2$  can additionally be applied to the door leaf as a facade, including the base

construction. As with the Vitraplan door, this is also based on an ALR F42, i.e. a door leaf that only consists of an aluminium frame. In contrast to the Vitraplan, PU infills with aluminium sheet covers are used here, as with the Vitraplan AT. These doors can be flush-fitted with the building envelope and are not – as with a normal sectional door – behind the threshold level.

### What is the cooperation like between the architects, the Hörmann factory and the workshops?

We provide architects and planners with a planning aid for this type of door. The architects' hotline and support from the production plant provide planners with further documentation for their specific construction projects. This requires precise coordination between the people involved in construction. Hörmann will supply the basis, i.e. an ALR F42 in the required dimensions. The door system is then fitted with cladding by the facade constructor. Only then can the initial start-up of the door system begin. If everything functions as planned, the rest of the facade can be aligned with the door system.



During the day, the surface has a reflective effect.



View of the structure.

Photos: Stephan Falk (left), Hörmann (right)



# ARCHITECTURE PARLANTE

LOGISTICS CENTRE IN GEROLA, ITALY  
BY SFRE











"Bella figura" on the A7 motorway: the logistics centre in Gerola.



The interior of the logistics centre is organised and functional.

**Maintaining a "bella figura" at all times is often seen as part of the Italian national character – and often contrasts with traditional German holiday fashion. This North-South contrast is also evident when it comes to the development of a logistics centre near Milan.**

Logistics buildings rarely fall into the category of architecture. And ever since "just in time" delivery has shifted much warehousing onto the roads, new and extremely large logistics buildings have become necessary. Since they are also being built along motorways, they are becoming a dominant part of the landscape. But where the only thing that matters is efficiency, design rarely has any importance. To the south of Milan and located close to the A7 motorway from Milan to Genoa and the A21 between Turin and Brescia, a rare exception has now emerged that may well become the norm and extend the Italian pursuit for a "bella figura" to logistics.

### **Bella figura**

After all, "bella figura" by no means refers solely to impeccable, sophisticated clothing that is suitable anywhere and at any time, contrasting greatly with the casual, baggy look that German holidaymakers in outdoorsy outfits sometimes wear in Italian city centres. To this end, the public image of Italian institutions and companies should also be impeccable. It's making a "good impression" that really counts.

Anyone who has ever travelled through Italy will no doubt have noticed that commercial buildings are lined up like pearls along the motorways and are always positioned with their longitudinal facades along the carriageways. Their extravagant frontages are often excessively long and make

the company appear extra grand. In times of environmental concerns, it is also important to emphasise the – one hopes – sustainable qualities of a building, especially when it is as large as the "Casei Gerola Logistics Park". The building covers around 110000 square metres, of which 5500 are designated for offices.

### **Indistinct**

However, it is not immediately obvious that the rainwater on the huge roof area is being fully recycled and that the facility's water consumption has been reduced by 80 per cent. It is also not obvious that all the energy used comes from renewable sources and that the highly insulated building is equipped with thermal sectional doors and heated by heat pumps. The lorries are able to dock at 118 loading points and from there are quickly on their way to the industrial plants in Turin, Milan, Genoa or the Po Valley.

### **Green facades**

This sustainable "bella figura" is only made apparent by the green facades. Various constructions have been put in place to provide ideal conditions for vegetation. The long planters will soon be growing in abundance, ensuring that the green facade fulfils its task in two ways. On the one hand, the vegetation provides shade and thus regulates the heat. On the other hand, it will become a genuine "architecture parlante" in the style of the classicist "revolutionary architects" Ledoux and Boullée. Their often utopian designs were also intended to clearly convey their purpose and overall significance to the casual onlooker. In the case of a logistics building, it is hardly necessary to explain its purpose. However, if there is an overarching intention behind the building – as in the case of the "Casei Gerola Logistics Park" – this can be emphasised in keeping with the company's aforementioned "bella figura".



**Location:** Zona Industriale Strada Per Silvano, Casei Gerola, Italy

**Building owner:** Invesco Real Estate, Milan, Italy

**Planning and project management:** SFRE – Services For Real Estate, Milan, Italy

**Completion:** 2022

**Photos:** Stephan Falk, Berlin, Germany (p. 39/ p. 41, left)/ Engineering2k, Milan, Italy (p. 41, right/ p. 42)

**Hörmann products:** industrial sectional door SPU 67 Thermo, dock levellers HLS, HLS 2, dock seals and shelters DSL



The loading platforms are discreetly integrated into the facade.

## Hörmann expertise: Loading ramps and industrial sectional doors with thermal break

The environmental aspect is only one component in the planning of logistics centres. For those who use them, economic efficiency is just as important: in addition to a good location, perfect processes and short distances are also key factors for users when choosing between this logistics centre or another. In order to ensure this, it must be guaranteed that incoming and outgoing goods can be handled as quickly as possible. The Hörmann loading ramps in combination with the industrial sectional doors SPU 67 Thermo

meet both environmental and economic requirements. The loading platforms adjust to the different heights of the lorry floors. Even the floors of unevenly loaded trailers arriving with a slight side tilt can be levelled. The goods can therefore be loaded and unloaded in a single horizontal movement with little effort. The door seals protect against weather conditions and draughts. When not being loaded, the sectional doors SPU 67 Thermo ensure that the heat is kept inside the building.





Photos: Hörmann

The benefits of a fire wall and a Hörmann fire sliding door have become evident after the fire at the company Bestpool.

## THE HÖRMANN FIRE SLIDING DOOR PREVENTS MAJOR DAMAGE

The fire brigade, a fire wall and the installation of the Hörmann fire sliding door FST 90-1 and fire-rated door T90 H16 prevented the company Bestpool in Steinhagen from being completely destroyed by a major fire last year. Founded in 2009 by Philipp Runde, Bestpool sells swimming pool chemicals and manufactures chlorination systems for public swimming pools. The company premises, which were newly built in 2018, consisted of a warehouse divided

into three fire zones. The fire brigade was unable to prevent the fire from spreading from zone 3 to zone 2. With the help of the fire sliding door FST 90-1 installed in the fire wall and the fire-rated door T90 H16 from Hörmann, the fire was prevented from spreading to fire zone 1 which contained the acid storage area and the workshop with some chlorination systems that were almost finished. Even to the astonishment of the fire brigade and the fire experts, the components withstood the fire for at least three hours, despite the immense fire loads. "That saved the business," says Philipp Runde, still delighted to this

day. For Simon Schreder, Head of Sales for the DACH region at the Hörmann production plant for fire sliding doors at Tortec Brandschutztor GmbH in Wolfsegg am Hausruck in Austria, the long resistance time of the Hörmann elements comes as no surprise: "The Hörmann way of thinking and our design have worked extremely well here. For us, it's not just a matter of just about getting through the 90 minutes in the fire resistance test. Our aim is to last even longer. In this case, we were very pleased that the doors didn't only last 90 minutes. Every extra minute is valuable." Incidentally, the cause of the



Photos: Thomas Freteur / HI

Writing, painting and drawing make up a small part of the therapy.

## HUMANITY & INCLUSION IN CONGO

Last year, Hörmann supported the aid organisation Humanity & Inclusion in its healthcare work in the Democratic Republic of Congo. The aim is to strengthen the mental health of vulnerable people as well as social cohesion in the country. Most of the population in the central African country is suffering from violence, political instability and an ongoing humanitarian crisis. The social and political conflicts and crises often cause psychotic symptoms or make existing symptoms worse. Humanity & Inclusion has therefore made it its mission to support people with psychological trauma, such as survivors of violent conflicts or natural disasters.

The organisation has been active in the central African country since 1994, working closely with local professionals and volunteers. Humanity & Inclusion organises support in the form of psychosocial care, communal self-help groups and therapeutic mediation. These measures aim to strengthen the mental health of vulnerable people as well as social cohesion within the Nyiragongo region. Another goal is to sustainably improve the capacity to respond to emergency situations in the province of North Kivu. The Hörmann Group supported this work.



Only slight marks can be seen on the inside.

fire was determined by the fire experts to be a technical defect (which could not be determined). Fortunately, all the technical equipment (and especially the fire-rated doors) had been tested and maintained in accordance with the regulations. For Bestpool Managing Director Philipp Runde, one thing is clear: Hörmann fire-rated sliding doors will definitely be part of the construction of the new hall.



The team at Humanity & Inclusion is also working on mobilisation.





All T30 fire-rated / smoke-tight doors, composite timber doors and tubular chipboard doors in the house collection are suitable for both solid walls and partition walls.

## TOP QUALITY FOR AN ATTRACTIVE PRICE

Rising prices, complicated ordering processes, long delivery times: Schörghuber is addressing these modern-day challenges with its new house collection. It comprises three standard door variants at attractive prices: T30 fire-rated / smoke-tight doors, composite timber doors and tubular chipboard doors. The doors are easy to configure and can be delivered in just a few days thanks to the Schörghuber fast-track programme. The doors in Schörghuber's new house collection are manufactured

with standard features and fulfil the manufacturer's usual high quality standards with an excellent price-performance ratio. For the T30 fire-rated / smoke-tight doors, composite timber doors and tubular chipboard doors available in this programme, there is a choice of various fixed door heights and widths as well as wooden wrap-around frames and steel profile frames for solid and partition walls. Depending on the configuration, they fulfil acoustic insulation functions ( $R_w = 32$  dB) and correspond to the high duty category 4 ("E" extreme). Optional extras are also available: mortice anti-panic locks, fitted bottom seals and preparation

for overhead door closers. This makes the reasonably priced doors from the Schörghuber house collection suitable for almost any application.

With a thickness of 0.8 millimetres, the high-quality HPL laminates in the Schörghuber house collection are particularly robust and therefore able to withstand the demands of everyday use. The manufacturer offers surfaces and matching plastic edges for all three door variants in the following standard colours: Pearl White Mini Pearl (similar to RAL 9010), Light Grey Mini Pearl (similar to RAL 7035/9018) and Silver Grey Mini Pearl (similar to RAL 7035).



Photos: Schörghuber

The carpentry trainees at the CNC milling machine that milled the nutcrackers.

## CAREER DAY AT SCHÖRGHUBER

Around 250 guests accepted Schörghuber's invitation and attended the career day in Ampfing on 17 November. "The event for pupils, students, apprentices and specialists took place for the second time, and we are delighted that there was once again so much interest in our company," says Schörghuber Managing Director Jürgen Ruppel. The guests gained a wide range of insights into the company not only during the half-hourly factory tours through the 90000 square metre production area, but also in the new large training workshops. Pupils and specialists were able to engage in in-depth discussions with production staff and also had the opportunity to get hands-on experience. In the

showroom, commercial apprentices and technical product designers presented their departments and areas of responsibility. Guests also had the opportunity to socialise with employees from all administrative areas. And in keeping with the slogan "Apply without applying", HR officer Franziska Forster and HR manager Heike Attenberger conducted job interviews almost non-stop. "The event was a complete success for everyone involved," says Franziska Forster enthusiastically. "It gave the guests valuable insights into our eight apprenticeship programmes, the benefits of the dual study programme and the diverse career prospects at Schörghuber. And just like last time, we expect to be able to take on some new employees this year too."



Robust design thanks to high-quality HPL laminates.

### Fast-track programme

Schörghuber's fast-track programme has played an important role in the industry since 1990, enabling the development of customised door solutions in the shortest possible time. Thanks to highly automated, state-of-the-art manufacturing processes and the FormCalc product configurator, the doors in the new Schörghuber house collection are ready for delivery within just eight working days – including the selected wooden wrap-arounds and steel profile frames. It is equally suitable for smaller quantities and for entire construction projects.

### FormCalc tender specification software

FormCalc is Schörghuber's tender specification software for planners and architects, which also serves as a product configurator and thus simplifies the selection and input of door variants. The programme guides you through each step of the door configuration process, automatically checking that the required combinations are possible, compliant with approvals and available as part of the fast-track programme. All the information on the product range and prices are updated on a daily basis. Planners and architects can quickly and easily record the doors from the

house collection in FormCalc using the selection screen. By pressing the corresponding button, only the variants possible within this standard door programme are displayed. In order to access FormCalc, registration at [www.schoerghuber.de](http://www.schoerghuber.de) is required. After receiving a download link within a few days, the programme can be used immediately.



# TECHNOLOGY: HÖRMANN

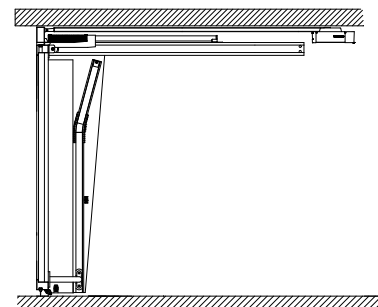
## NON-PROTRUDING UP-AND-OVER DOOR ET 500

**Application areas:** The non-protruding up-and-over door ET 500 is suitable for use in collective garages, such as underground car parks, which are frequently used, as it has been designed for high opening and closing frequencies (at least 250000 door cycles) and features quiet door travel. In addition, when opening, the door does not swing out. This is particularly advantageous in cases where collective garages are directly adjacent to sidewalks, as passers-by are not at risk during opening and closing. The low-maintenance and robust door construction has a wear-free counter weight technology, making the ET 500 easy to move and very quiet. The SupraMatic HT 3 operator with control 360 included as standard allows for safe and convenient operation. The matching wicket door is optionally available for the non-protruding up-and-over door ET 500 for convenient entry and exit. The non-protruding up-and-over door can also be clad on site, making it flush-fitting with the facade when closed.

**Model:** non-protruding up-and-over door ET 500 series 3 **Profile system:** door leaf frames made of 80 mm wide and 90 mm deep exterior profiles, centre profiles with 60 mm profile depth and profile width **Max. size:** 6000 × 3000 mm **Fitting:** in the opening, behind the opening, in the opening flush with the facade **Fitting depth:** depending on **operator:** with SupraMatic HT3: min. 3510 mm, max. 4185 mm; with ITO 500 FU: min. 3900 mm, max. 4900 mm **Material:** steel – galvanised; profiles with a zinc-magnesium coating **Control:** SupraMatic HT, optionally ITO 500 FU **Swivelling out during opening:** 0 mm, **Surfaces:** powder-coated; in White aluminium RAL 9006 as standard and in 15 preferred colours; optionally in RAL to choose; cladding provided on site **Optional extras:** with wicket door for pedestrian passage when door is closed, hand transmitter, operator control via BiSecur radio technology, warning lights



Horizontal view



Vertical view



Thanks to its modern design, the non-protruding up-and-over door ET 500 blends into the architecture.



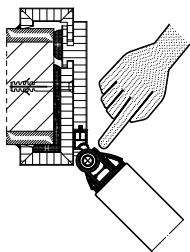
The door leaf does not swing out when opening and closing.

Photos: Hörmann

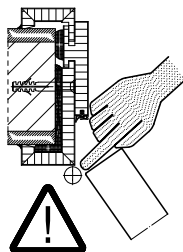
# TECHNOLOGY: SCHÖRGHUBER FINGER TRAP PROTECTION DOOR SUPER SECURE

**Product:** finger trap protection door Super Secure **Functions:** finger trap protection, smoke protection, acoustic insulation Rw 32 and 37 dB, damp room, barrier-free, duty category 4 **Version:** single-leaf, 50 mm **Door leaf thickness dimensions (frame hold dimension max. width × height):** max. 1216 mm × 2483 mm **Fitting in:** brickwork, concrete, gas concrete, partition wall, timber components, steel components **Frames:** wooden wrap-around frame, timber profile frame, without decorative rebate, timber block frame, rebate frame, solid timber frame, steel profile frame, 2-part steel profile frame with plate / clamp fastening **Surface finishes:** HPL laminate, premium coating, veneer, Durat, CPL, raw for surface treatment on site **Door leaf edges:** plastic edge, batten, ABS edge 2 mm, concealed edge band, cast PU edge, nursery edges **Optional extra:** transom light, transom panel with horizontal profile, glazing cut-out, overhead door closer, concealed closer, opening limiter, adjustable lock plate, electric strike, magnet and latch contact, bottom seal, spyhole, additional protection on main closing edge HS-25

**Application area:** Trap protection on doors is very important when planning nurseries. Schools, care facilities and clinics are also calling for more constructional measures to prevent serious injuries to fingers. The new Super Secure finger trap protection door from Schörghuber is the ideal solution here. It is suitable for a variety of applications and combines maximum safety with accessibility and aesthetic features. The special hinge and sealing system is integrated directly into the frame, eliminating any gaps at the secondary closing edge. This makes it impossible for fingers to get caught and crushed. On top of the functional aspects, the finger trap protection door meets the highest design demands due to its flush integrated connection to the frame and door leaf. Thanks to the colour coordination of the hinge and sealing system, it can also be used as an architectural element.



Function detail



Horizontal view



Photos: Schörghuber

The finger trap protection door Super Secure offers maximum safety as the hinge and sealing system is integrated directly into the frame and door leaf.



# ARCHITECTURE AND ART

## CARLOS SAGRERA



Holidays IV (2023), acrylic on canvas  
33 × 24 cm



Vanishing III (2018), acrylic on canvas 130 × 100 cm



Eastern mural (2020), acrylic on canvas  
24 × 18 cm

**We all remember them: the rooms we grew up in, including their distinct smell that we can still remember today. These rooms are what artist Carlos Sagrera is interested in.**

Certain rooms have manifested themselves in our imagination as fixed in time, always looking the same and never changing. But in reality, these changes have taken place over time; you only have to compare photos of rooms taken over different periods. However, these changes have rarely affected how we imagine them. This phenomenon is something Carlos Sagrera is experimenting with. His works are based on photographs of spaces that shaped him as a child: his own home, his grandparents' home, his friends' homes. He paints the spaces he sees in the photos and combines them with a time layer, depicting parts of the rooms in the form of fragmented col-

lages. These fragments symbolise gaps in memory or changes. Depending on how strong the presence of the memory is compared to the actual space depicted in the photo, this can be quite difficult. Or, on the contrary, remain very subtle. This time layer creates new spaces, which in turn tell new stories. It is comparable to renovating old buildings, where several layers of wallpaper gradually appear and reveal something about the people who lived there and their time. Sagrera does not present these layers in a uniform way. There are no recognisable patterns, rarely even a connection. The scraps and fragments of memories are not even stylistically defined. Sometimes they are based on realism, sometimes on graphic design, sometimes they are geometrically abstract. In short, they are as multifaceted as our memories.



**Artist: Carlos Sagrera,**

born in Madrid, Spain, in 1987, began to study painting at the Faculty of Arts and Communication at the European University of Madrid in 2007. He graduated with a Bachelor of Fine Arts in 2011. In 2014, he moved to Leipzig for a scholarship. He felt a connection with the style of the New Leipzig School – and also with the city. To this day, he lives and works around the Leipzig Cotton Mill. His works are exhibited around the world.  
[www.carlossagrera.com](http://www.carlossagrera.com)



Photos: VG Bild-Kunst, Bonn 2023 / Björn Siebert (left side, left, right, bottom right side) / Uwe Walter (left side, centre) / Carlos Sagrera (portrait)



Traditional Silk (2020), acrylic on canvas  
25 × 25 cm



## RECENTLY IN ... EUROPE

**Working internationally and from “home” at the same time – that’s how digital nomads do it. Katharina and Paul did this for three and a half years from their van “Bjørn”, which they used to travel all over Europe.**

**What was your motivation for becoming digital nomads?**

We had the opportunity to go abroad for work in 2016. This prompted us to pause for a moment and think about what we really wanted. We realised that we didn’t actually want to be in a fixed location, we wanted to travel. We wanted to surf, snowboard and see the world. To do this, we needed a way to get around: that’s why we got the van.

**How would you describe your work-life balance?**

We split the day into having fun and working and loved the flexibility that came with being self-employed. If you park at the beach, you can use your breaks to go surfing. How great is that! That often kept us very motivated because the payoff was so good. Of course, there were also times when a project had to be completed urgently and we looked longingly out of



the window. In general – and this came as a big surprise to us – we worked a lot more during our trip than we thought we would, just as much as we did when we had our full-time jobs.

**What are the daily challenges of working as a digital nomad – and how did you overcome them?**

When we started out as nomads in 2016, internet connection was a big issue. At the time, we opted for the contract with the largest amount of data allowance within Europe, which was a mere 10 GB. Making it work was tough. Apart from that, we had done a great job of converting our mobile office into a workspace; we could spend days at a time working independently and charging our devices, we didn’t have to fold a bed up and down, we always had a table for working, sketching or illustrating.

**What differences do you notice in customer service and sales acquisition when travelling with no direct point of contact?**

Fortunately, we have only had good experiences with this. There may be customers who take a critical view of this lifestyle and accuse us of being on permanent holiday. In our



Could it get any better? Sleeping with a view of the sea.



Only a monitor with a lot of lumen can stop the sun getting into your dream workplace.

### Katharina Lanz & Paul Hübner

Katharina was born in Munich in 1988 and studied media design in Ravensburg, Germany. She worked for various agencies before setting up her own business with Paul and the Vannomaden label in 2016. Paul was born in Stuttgart, Germany, in 1987 and studied industrial engineering in Ulm. As a business founder, he specialised in process management in various forms. In addition to his business partnership with Katharina, he is still Managing Director of Bold & Epic. [www.vannomaden.de](http://www.vannomaden.de)

case, they were always very interested in where we were currently travelling and really “travelled” with us. Using social media to document our full-time van life and networking with others in that scene has always brought us customers. We had a lot of ideas on how to attract new customers, but we didn’t have to do much at all. We were regularly featured in the press. This brought us to the attention of new people. For example, a chef heard us on the radio. We had our first meeting at a hut in a ski resort and then published a cookery book for Vanlifer together.

### Why did you give up your van life?

There came a point when it no longer suited us and, after much thought, we realised that although we wanted to travel, we also needed a place to settle down. Now we travel in stages, taking a few weeks at a time, looking forward all the more to making the most of being on the road and then returning to our “home”. We also became parents last year and need to have a base.

You can read the full interview on [www.hoermann.de/portal](http://www.hoermann.de/portal)



Björn – the Citroën-based Pössl expansion is the home of “Vannomaden”.

## PREVIEW

### PORTAL 59: Sustainability

The construction industry is generally regarded as one of the most environmentally damaging sectors. Steel and concrete can certainly not be described as sustainable materials – at least not when they are produced in the traditional way. But people are slowly starting to realise that things cannot go on like this. At first, it was individuals who started thinking about “cradle to cradle”, a circular economy of materials. Then the “Architects for the Future” initiative was formed to promote this principle, and ideas around changing the design of buildings became popular, with various certificates attesting that the buildings are at least somewhat sustainable. The sector therefore appears to be on the right track – even though it has only just got started. In the next issue of PORTAL, we will be looking at the buildings that are doing their bit to promote sustainability.



Photo: Kalawin, istockphoto

“Cradle to Cradle” – more than just a symbol for the circular economy.



# Thin, thinner, invisible: Fire-rated doors also available as CO<sub>2</sub>-neutral versions



- Single and double-leaf T30 aluminium fire-rated and smoke-tight doors, also with transom light
- Frame without visible frame face on the hinge side
- Maximum transparency and increased clear passage width of up to 55 mm



Learn more about our  
sustainability strategy at  
[www.hoermann.com/sustainability/](http://www.hoermann.com/sustainability/)



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