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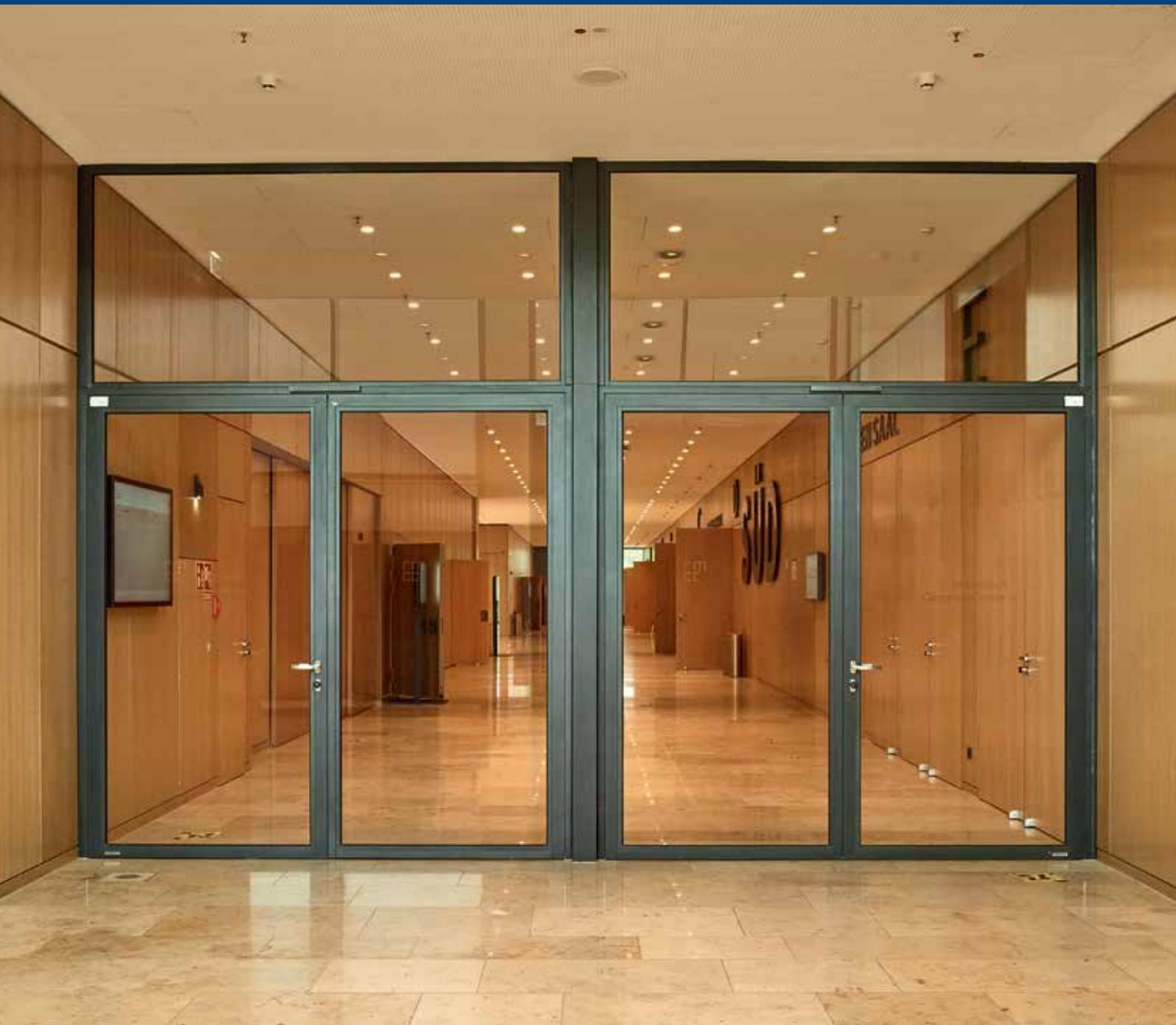
PORTAL 52

BERLIN

INFORMATION FOR ARCHITECTS FROM HÖRMANN AND SCHÖRGHUBER
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Dear Readers,

Fortunately, architecture is not being reinvented every single day. But 30 years ago, this really did seem to be the case – at least if the architectural debates in Berlin at the time are to be believed. The reunification of the divided city of Berlin brought with it the opportunity of the century. The reconstruction of a metropolis was on the agenda – and with it came a plethora of large-scale and prestigious architectural competitions. Gaps between buildings left by the Second World War had still not been filled, and the Berlin Wall and the “death strip” had carved a wide swathe through the cityscape since 1961. After the fall of the wall, Willy Brandt prophesied: “Now what belongs together will grow together.” Politically and economically, things turned out to be more difficult than expected – and architecturally, too, the city’s wounds did not heal without scarring and inflammations, which culminated in some bitterly fought public disputes. In this issue of PORTAL, we are therefore not just looking at the city’s present. We also want to know what two important protagonists of this architectural debate see when they look at their city 30 years later. We ask former Senate Building Director Hans Stimmann and Berlin architect Hilde Léon what became of the lofty plans of 1991.

Stimmann presided over the building scene for many years and advocated for the “critical reconstruction” of the city. Hilde Léon replaced Rem Koolhaas, who resigned in protest, on the jury of the Potsdamer Platz competition. So both were not only contemporary witnesses, but also key players. Hilde Léon has just recently filled the last vacant lot on Leipziger Platz. And both take quite a critical view of the situation. “Dreams have not come true; it has not been a complete disaster,” writes Hilde Léon in this issue of PORTAL. She hardly sounds enthusiastic. And Hans Stimmann regrets that the buildings that were ultimately constructed turned the idea of a “compact, spatially complex European city into a caricature”. Many of our readers were still sitting in lecture theatres at university back then, or some may have forgotten the key debates about the future of construction in Berlin that were taking place at the time. What is being created in this city today, however, can still in one way or another be traced back to the decisions made 30 years ago. We hope you all enjoy reading this special Berlin issue of PORTAL.

Christoph Hörmann

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**ABOUT THE TOPIC: BERLIN
"TAKING STOCK"**



**A BERLIN TEMPLE:
THE NEUE NATIONALGALERIE IN BERLIN**



**A BERLIN BEACON:
THE AXEL-SPRINGER-NEUBAU IN BERLIN**



**BERLIN ART:
THE CUBE IN BERLIN**



**A BERLIN TOWER:
THE SPREETURM IN BERLIN**



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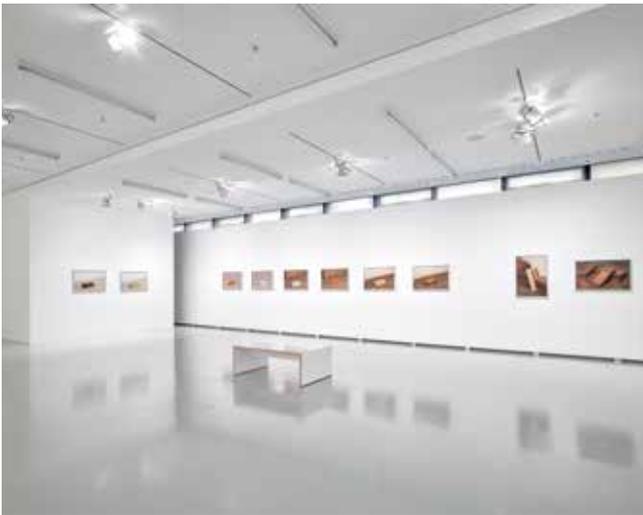


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Cover photo: Stephan Falk



Potsdamer Platz through the ages.

ABOUT THE TOPIC: BERLIN

TAKING STOCK

HANS STIMMANN AND HILDE LÉON ON BERLIN ARCHITECTURE SINCE 1991

“Dreams have not come true; it has not been a complete disaster” – architect Hilde Léon. Hardly an enthusiastic take on Berlin’s architectural development. Taking stock after three decades of architecture since the fall of the Berlin Wall.

Berlin 30 years ago: First reunified, then chosen as the new (old) German capital, the country’s only true metropolis suddenly became a major opportunity for architecture and urban development. But unlike Brasilia or Chandigarh, the “German capital” project was not a fresh start on a greenfield site. It was like performing architectural open-heart surgery. What is being created in Berlin today is still a consequence – in both a positive and negative sense – of the decisions made in the early 1990s. Anyone contemplating and judging Berlin’s buildings needs to keep this in mind. And the first key battleground of the “new Berlin” architectural debate was the competition for Potsdamer Platz. It was here that, for the first time and with the utmost rigour, the conflict unfolded as to whether Berlin should become a “modern cityscape” – whatever that means – or whether it should be “critically reconstructed” in line with classical European cities. Architects such as Libeskind, Günter Behnisch and Koolhaas stood in opposition to others such as Mäckler, Kollhoff and Josef Paul Kleihues. Words were the opponents’ weapons of choice and the discourse took place at a level that is almost inconceivable today.

Witnesses and key players

As exciting as the debate was, the protagonists on both sides could not foresee the influence that land decisions made long ago and the portfolio managers of large international corporations would have on urban development. Today’s Berlin looks different from how people envisaged it at the time. 30 years after this major debate about Berlin’s architectural

future, PORTAL asked two key players involved at the time how they view the results we see today. Hans Stimmann was Senate Building Director at the time and an advocate of “critical reconstruction”. Hilde Léon replaced Rem Koolhaas, who resigned in protest, on the jury of the Potsdamer Platz competition.

HANS STIMMANN

Senate Building Director in Berlin from 1991 to 2007

In the wake of urban planning competitions, it is normal for people to take a critical stance, because what is at stake is not just the architecture of an individual building, but the structure of an entire city district and outlined visions of the future. Criticism flared up particularly vehemently after the urban planning ideas competition for Potsdamer Platz and Leipziger Platz, which transcended former political boundaries as it was held by the first all-Berlin CDU / SPD senate. The jury session on 1 and 2 October 1991 was the pivotal moment.

The lead-up to the competition

Participants were tasked with giving this eerily empty site of supreme political symbolism a new urban form for the reunified city. An almost impossible task because sources depicting metropolitan life at Potsdamer Platz and Leipziger Platz, which had been repeatedly painted, photographed and described, no longer existed. This began with expropriations and demolitions by the Nazi regime as part of their axis planning. This was followed by destruction caused by bombing, political division, the building of the wall and demolitions of famous buildings, as well as the planning and construction of the cityscape-style Kulturforum in West Berlin, which was separated from Potsdamer Platz by the urban motorway and the architecture of the Staatsbibliothek (State Library).



Photos: Erik-Jan Ouwerkerk

Exit to nowhere: the Potsdamer Platz commuter train station in the early 1990s.

The major investor misconception

As if planning something appropriate against this backdrop was not difficult enough, the competition was further complicated by the sale of a 62000-square-metre plot by the last West Berlin senate to the Daimler-Benz automotive group without an urban planning concept. The sale of this land to Daimler-Benz and Sony, and a short while later to ABB, took place under the socio-political misconception that the “land issue” needed to be resolved first in order to then construct the city of the future with an individual investor. It is well known that this is how the inner-city districts along Leipziger Strasse were built in East and West Berlin after 1945, as well as the Kulturforum to the west of the urban motorway (the Westtangente – the western bypass). On Leipziger Platz, land sales of this size were not possible, because here, according to the provisions of the Unification Treaty, previously state-owned land had to be restituted. To address this extraordinary challenge, the Berlin senate responded in June 1991 by launching an urban planning ideas competition for a 480000-square-metre site.

Decision in favour of European urbanism

The Kulturforum, which was erected in response to the construction of the wall, would remain on the sidelines. The jury decided by 11 votes to 4 in favour of the urban design by Munich architects Hilmer & Sattler, which explicitly focused on the tradition of European urbanism. Key elements of their design were public streets and squares as well as a block-by-block development (50 by 50 metres), including the large Daimler Benz and Sony complexes and a reconstruction of Leipziger Platz. The winning design included a new arrangement of the space, incorporating Leipziger Platz and Potsdamer Platz as well as the new Potsdamer Strasse, which was envisaged as a boulevard, linking up with the Kulturforum. This meant that not only was the design by London architect Richard Rogers, which had been commissioned as an alternative by the major investors in Potsdamer Platz, out of the running, but so were competition designs by architects Daniel Libeskind as well as Will Alsop and Jan Störmer, which

aimed at creating an urban landscape in keeping with the Kulturforum and moved away from traditional European urban planning with enclosed public spaces.

The “Berlin architecture debate” begins

The jury’s decision sparked what has become known as the “Berlin architecture debate”. At the heart of the matter, however, was not architecture at all, but the question of whether traditional streets and squares have a role to play in the age of digitalised communication, and if so, what that role is, and whether a longing for beauty and an anchoring in history does not inevitably lead to a rather provincial city landscape. An important precursor to the polemical debate surrounding the competition results was the exhibition organised by the FAZ newspaper and the German Architecture Museum in Frankfurt from October 1990 to April 1991 entitled “Berlin morgen” (Berlin of tomorrow). They claimed to have invited 17 of the world’s best architects, including Zaha Hadid, Daniel Libeskind and Herzog & de Meuron, to submit “ideas for the heart of a major city” without any of the restrictions of an invitation to tender. For many, the avant-garde proposals on display set the standard against which to measure Hilmer & Sattler’s winning project.

Disconnected urban chunks emerge

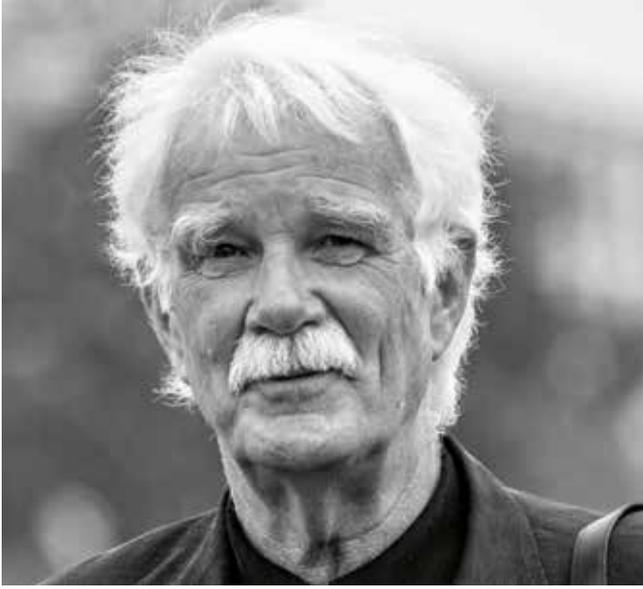
Once the competition was concluded, the debate was further intensified by design competitions organised by the investors Daimler-Benz, Sony and ABB in quick succession. They fought for fewer urban planning restrictions and lower residential ratios. The political compromise which was finally reached between the senate and investors in December 1991 reduced Hilmer & Sattler’s urban design to a “flexible guideline” for a core area with a residential share of 20 per cent. The winners of the investor competitions were Renzo Piano, Helmut Jahn and Giorgio Grassi. What was finally built on the investors’ plots consisted of isolated, compact urban chunks without any reference to the significant history of the site, held together only by an underground tunnel and access system with multi-storey underground car parks as a bow to the demands of the



Terminus: remnants of the maglev railway in operation from 1989 to 1991. The Weinhaus Huth building on the left.



A few years later: on the left, the Kollhoff-Tower (1999) by Hans Kollhoff and on the right, the Bahntower (2000) by Murphy/Jahn Architects.



Hans Stimmann

Born in 1941 in Lübeck.

Initially apprenticed as a bricklayer and then studied architecture at the University of Applied Sciences Lübeck. He then moved to Berlin to study urban and regional planning at the Berlin Institute of Technology and to complete his doctorate. Hans Stimmann gained practical experience in Frankfurt am Main and Berlin. After being a building senator in his hometown of Lübeck from 1986 to 1991, he moved back to Berlin, this time as Senate Building Director and State Secretary, a position he held until 2007. Since 2007, Hans Stimmann has been an honorary professor at the Institute of Civic Arts at TU Dortmund. Over the years, he has published numerous books on architectural development, urban planning, garden design, and planning and building policy.

car-friendly city. However, the buildings differ considerably in their architectural appearance. For example, Jahn's design for Sony avoided making any reference to the place and its history. Seen from a distance, the elliptical canopy of the roof is the only architectural link to the Philharmonie concert hall. The cleverly designed covered interior feels like a spaceship and makes a point of diverging from the new Potsdamer Strasse, which was actually planned as a boulevard. The structures designed by Piano also disregard Potsdamer Strasse. They focus on the fragments of Alte Potsdamer Strasse that have been freed from through traffic, which ends abruptly in a well-intentioned homage to traditional urban ideas with a "piazza". The passage planned here through the Staatsbibliothek into the Kulturforum was rejected by the Prussian Cultural Heritage Foundation. In addition to this, Piano's interpretation of an open street system was shattered by the erection of a provincial ECE shopping centre running in a north-south direction.

Broken promises by the corporations

This shopping centre, which was designed to avoid public street space, turned the winning concept of a "compact, spatially complex European city" into a caricature. This results in visitors to the Kulturforum, which is spatially separated from the new world of office services, shopping, film, entertainment and living, keeping to themselves. Another part of this is that the international industrial corporations Daimler, Sony and ABB have long since abandoned their promise to reinvent Potsdamer Platz as a special corporate location. The fact that the finished result of the competition is not simply perceived as a conglomeration of urban chunks is mainly due to the reconstructed Leipziger Platz. Here, office buildings with the designated residential component were constructed on private plots by various architects, and a shopping centre was built on the site of Alfred Messel's legendary Wertheim department store. With the recently completed office building on the north-west corner, unfortunately with no residential component (architect Hilde Léon), this area which was the subject of architectural debates has become a part of Berlin with its own history 30 years after the jury's decision.

The drawback of large plots

Today, the landowners are international real estate funds. The current owners are now busy modernising their plots. However, this process is taking place without public architectural debates and primarily within the constraints of large-scale infrastructurally connected complexes. In this context, the land sales of the early nineties are proving to be a drawback that is difficult to overcome. Incorporating the Kulturforum, divided by the new Potsdamer Strasse, is even more difficult. Let us hope that the proposal for a second entrance to the Staatsbibliothek from Alte Potsdamer Strasse will be realised in the next few years at the very least. This would be a first step towards finally breaking through the limitations of the 1991 urban planning competition.



The passage to the library – only there is no entrance.



The winning design by Heinz Hilmer and Christoph Sattler (left) and the fourth-place design by William Alsop & Jan Störmer (right).

HILDE LÉON

Juror in the Potsdamer Platz competition

Yes, this discussion in Berlin about the “European City” and its results are part of Berlin’s planning history in the 1990s – and indeed, this debate started with the first urban planning competition for Potsdamer Platz in 1991. The first phase was still focused on basic ideas: high-rise buildings or block structures. High-rise buildings on the edge of an extended Tiergarten park were meant to clearly signal the transition to the completely destroyed Leipziger Platz, with its original baroque ground plan still recognisable from an aerial perspective. Two radical contributions are particularly memorable: the high-rise ring at Potsdamer Platz by Hans Kollhoff with design echoes of the Rockefeller Center in New York and the floating large-scale “high-rise animals” by William Alsop and Jan Störmer, which seemed poised to run off into the Tiergarten. Both designs involved an extension of the Tiergarten to the baroque city – Kollhoff with a bold border of high-rise buildings and Alsop / Störmer with buildings in the green space and more in keeping with the Hansaviertel district of the 1950s. Incidentally, Hans Kollhoff was the only one at the time who considered the urban development of the area beyond the site, looking as far as Alexanderplatz as a second high-rise district in the east. Later, Kollhoff’s office was successful in the Alexanderplatz competition with its high-rise block complex.

Urbanisation has not ensued

During the first phase at Potsdamer Platz in 1991, the moderately harmless urban design with block structures by Hilmer & Sattler was able to prevail despite some opposition in the jury. This design was then slightly honed and finally approved in a second phase with Renzo Piano as the winner: block structures in the central section and high points on Potsdamer Platz and along the Landwehr canal. A group of German and international architects also emerged from this second planning phase. Now, with a distance of 30 years, we have to acknowledge: Dreams have not come true; it has not

been a complete disaster, but there is still very little in terms of city living, even if the sheer volume of buildings and urban spaces suggest otherwise. The predicted urbanisation has not ensued, and this is not so much due to the architecture or urban planning, but primarily the uninspiring use of the space: shopping centres, cinemas, hotel complexes, expensive and minimal second homes, office complexes. This place simply lacks the “humus” of normality, of social diversity, of social life. It remains an isolated luxury periphery, cut off from the rest of the city. Of course, we know that urbanisation takes decades, and perhaps even a few bankruptcies, and this time is needed to give new uses a chance to develop and to slowly bring a district to life. But even after 30 years, the place is devoid of dreams, and perhaps it does come pretty close to a disaster. The covered shopping centre in the original six blocks is a real nightmare. After just 25 years, this shopping centre is obsolete, almost a ruin. Even Berlin’s teenagers don’t want to hang out there. The former ice cream parlour, once buzzing with life, is long gone. The usual shops have all moved to the Mall of Berlin on Leipziger Platz. The whole cinema and casino complex behind Hans Scharoun’s Nationalbibliothek library also makes you want to cry. This place comes to life once a year for the Berlinale and is so lousily and cheaply built inside that Renzo Piano must surely be ashamed of it, if he has ever actually seen the theatre at Potsdamer Platz.

“This should not have been allowed to happen”

This should not have been allowed to happen from the outset. Even Hans Stimmann as Senate Building Director could not prevent it. The clients from Daimler-Benz (DEBIS) put so much pressure on the city and planners in terms of time, content and cost that all internationally recognised architects produced some of their weaker work here. One aspect that does hold up well is the area opposite Leipziger Platz, with its trio of high-rise buildings by Renzo Piano, Helmut Jahn and Hans Kollhoff. This trio also has a positive impact on the cityscape of Potsdamer Platz with its diverse architectural language, but just don’t venture any further between the blocks: All you will find is a gaping void and



The last building block of the Leipziger Platz octagon: a design by léonwohlhage.

deserted streets. The tip of Potsdamer Platz is well within the city – it is prominent and well connected in the immediate vicinity of Leipziger Platz.

The final building block

As early as in this first phase in 1991, the outline of Leipziger Platz's baroque octagon was restored by competition winners Hilmer & Sattler, with its impressive dimensions and the two horizontal lines that dominate the urban space, the historic height of 20 metres and the set-back three-storey extension up to 30 metres. This proves that a strong urban design can help you to look past the mediocre facades of the 1990s. After all, the facade arrangement along the repeatedly angled walls of the square is just that – moderate, mediocre. As léonwohlhage Architekten, we were commissioned to design the final building block at the transition to Potsdamer Platz. We also got caught up in the context of the overall concept: stone, perforated facade and an emphasis on rhythm, proportion and specifically on the materiality, with large-scale concrete elements instead of small-scale natural stone slabs. We accept that we are part of the whole, because the prima donna is and remains the powerful character of Leipziger Platz. The individual buildings are just players in the orchestra. Our architectural ethos is to make the most of the shell we are presented with.

An obsession with perimeters

What made sense at Leipziger Platz and at the top of Potsdamer Platz within the urban historical context became an obsession elsewhere in this city. Just take a look at the inner city plans (from 1996) to see the urban planning revolution that was envisaged. It not only affected the historic centre of the city, but every corner, every block edge was to be rigorously sealed off, even if this corner no longer existed. The radical destruction of the historic old town structure of Alt-Kölln, the Fischerinsel area, was realised between 1969 and 1973 in favour of six high-rise buildings with 21 storeys. In line with the inner city plans,



Demolished in 2000 despite numerous protests: the Ahornblatt restaurant.

there were discussions about redensifying the Fischerinsel residential area. Despite the high-rise structure, additional buildings were to be built as perimeter developments, where there would have just been empty space. This is where GDR urban planning collided with the frantic formation of blocks. But fortunately, existing structures sometimes develop a certain resilience. These plans remained exactly that – plans. Nevertheless, buildings worth preserving, such as the expressionist Ahornblatt restaurant from 1969, were cleared for demolition in 2000 amid ignorant post-reunification pragmatism. A final battle for a consolidation of a homogeneous European city was waged in Berlin-Mitte in front of the Rotes Rathaus town hall building. This was ultimately prevented through public discussion and a decision in favour of public open space. It included the ludicrous idea of banishing the TV Tower to the rear courtyard and transferring the original Neptune Fountain back in front of the newly rebuilt palace. If anything, it would be better to create a second identical fountain: the original in the wrong place and the replica in the original setting. It would at least have the logic of original and replica, of reconstruction and original. After all, in the visible area opposite the reconstructed palace, there is one remaining section of the palace's original facade in the former Staatsratsgebäude (State Council Building).

Recognition of GDR urban development

With the appointment of Senate Building Director Regula Lüscher (2007 – 2021), views on GDR urban development have changed and are more nuanced. The Marienkirche church, the TV Tower, the Marx-Engels statue and the Neptune Fountain are distinctive elements in open areas that are integrated into a new concept of open space. The results of the recent (July 2021) open space competition for the Rathausforum are to be assessed in this context. With the great pressure of monument preservation, only landscape architects who carefully consolidated existing structures were able to rank first (1st prize: RMP – Stephan Lenzen). If we want to examine more radical solutions in



Photo: Christine Fenzl

Hilde Léon

Born in 1953 in Düsseldorf.

Studied architecture in Berlin and Venice. In 1987, she founded the architectural practice léonwohlhage in Berlin with Konrad Wohlhage († 2007). She was involved in teaching at the Berlin University of the Arts and the University of Fine Arts Hamburg, and from 2000 to 2021, she was a professor at Leibniz University Hannover. Her work has won several awards and mainly includes public buildings, residential construction and office buildings in an inner-city context in Berlin and other German cities. www.leonwohlhage.de

open space development at this location, we have to move forward with other competition entries (www.stadtentwicklung.berlin.de/aktuell/wettbewerbe). Such a waste!

Inclusion of public discussions

Taking a nuanced view of the different and contradictory layers of a city like Berlin, which has such strong political origins and fractures in its current urban structure, was not the “thing” of Hans Stimmann and his buddies. His successor, Swiss-born Regula Lüscher, had to come along in order for the urban development and architectural heritage of the GDR to be incorporated with a new perspective and with the inclusion of public discussions. This allowed the deeply divided city, the Berlin of the 1990s, to be brought into some semblance of balance. And it is thanks to this attitude that the key idea of vast and public space with the TV Tower and the monumental figure of Marx/Engels at the Rotes Rathaus is not banished to the rear courtyard, but instead it remains as a new open space in memory of destruction and war and the urban planning of the GDR.

More architecture and social inclusivity

The larger development areas in Berlin’s inner city are still marked by the senate’s decision in 1999, but the architectural and urban accents have been redefined, such as in the Lokdepot by ROBERTNEUN Architekten or Lehrter Strasse by Sauerbruch Hutton. Residential construction, including social housing, is back on the political and planning agenda. Things have now become less spectacular, and are instead more small-scale, discourse-oriented, participatory and therefore socially inclusive. The various stances towards architecture and urban space now stand side by side more harmoniously and are defined more precisely on a case-by-case basis. Now that this phase is also over, every future building senator will have to establish new directions. The discussion continues.



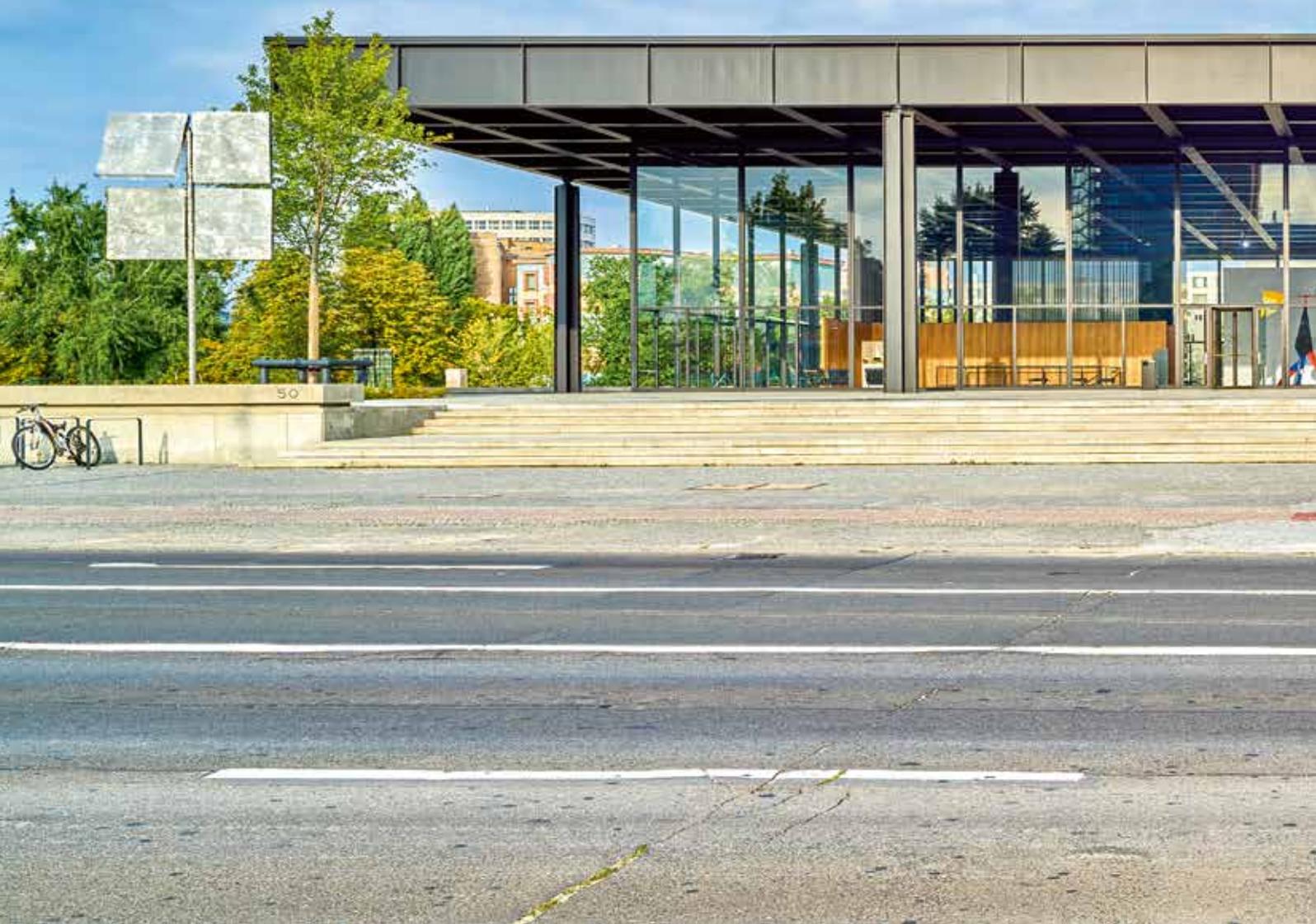
Photo: Christian Richters

Also by léonwohlhage: a solitary building at Jannowitzbrücke as opposed to a sealed-off block.

A BERLIN TEMPLE

THE NEUE NATIONALGALERIE IN BERLIN

BY DAVID CHIPPERFIELD





How do you modernise the Mona Lisa? You don't – is probably what 100 per cent of art enthusiasts would say. In the case of a temple of modernism, an architecture that has been visited and accessed by millions, this question has to be phrased differently – and is immensely more difficult to answer.

Ludwig Mies van der Rohe is a world-class German architectural treasure. And his “Neue Nationalgalerie” (New National Gallery) in Berlin is one of the most important buildings to have been built in Germany since the end of the Second World War. However, because a national gallery building does not exist for itself alone, but should also continue to perform a function as an exhibition space for modern art, the Prussian Cultural Heritage Foundation, as the owner of the building, faced a dilemma. After more than five decades of intensive use, repairs were well overdue. A purely conservational restoration to the original state would have been possible – but not practical. Modernising the building to bring it up to the latest technological standards and perhaps in line with 21st-century aesthetics, however, would be extremely detrimental. The solution: the foundation chose the office of David Chipperfield – an architect who is a proven expert on cultural buildings and who lacks any iconoclastic urge for change for its own sake. The result is a Neue Nationalgalerie that continues to evade any sense of ephemerality and stands in Berlin's Kulturforum with a claim to absolute eternity.

Contemplative atmosphere

Even in Mies's time, parts of the construction were no longer state of the art – and consequently the first signs of damage soon started to appear. The facade construction in particular was a cause for concern. Due to the lack of expansion joints, the expansive and often condensation-fogged panes repeatedly capitulated to the movements



The sculpture park was also redesigned in keeping with the original concept.

of the building and shattered. They were not insulated glass panes and the components were not thermally separated. Even replacement upper panes could only be installed as split panes. This has now been corrected, and the facade of the Neue Nationalgalerie now permanently looks just as Mies conceived it. The interior has always been dominated by natural stone and fine woods, by steel and by bronze – but also by simpler materials such as woodchip wallpaper and polyamide carpeting, some of which are still there today. The recessed luminaires of the 1960s have been replaced by LED spotlights. As part of the renovation, sockets and light switches were faithfully reconstructed, and the floor of the exhibition rooms in the basement is now once again covered with a carpet made of new wool. This has preserved the “contemplative atmosphere” Mies wanted to create. There's no background noise of endless heels clacking across the floor here. To make these measures possible, the entire interior had to be disassembled into around 35000 individual parts, which were then numbered sequentially and digitally recorded for reassembly. The invisibly installed building services from the 1960s had definitely reached the end of their life span and were replaced by contemporary products.

Mies is still Mies

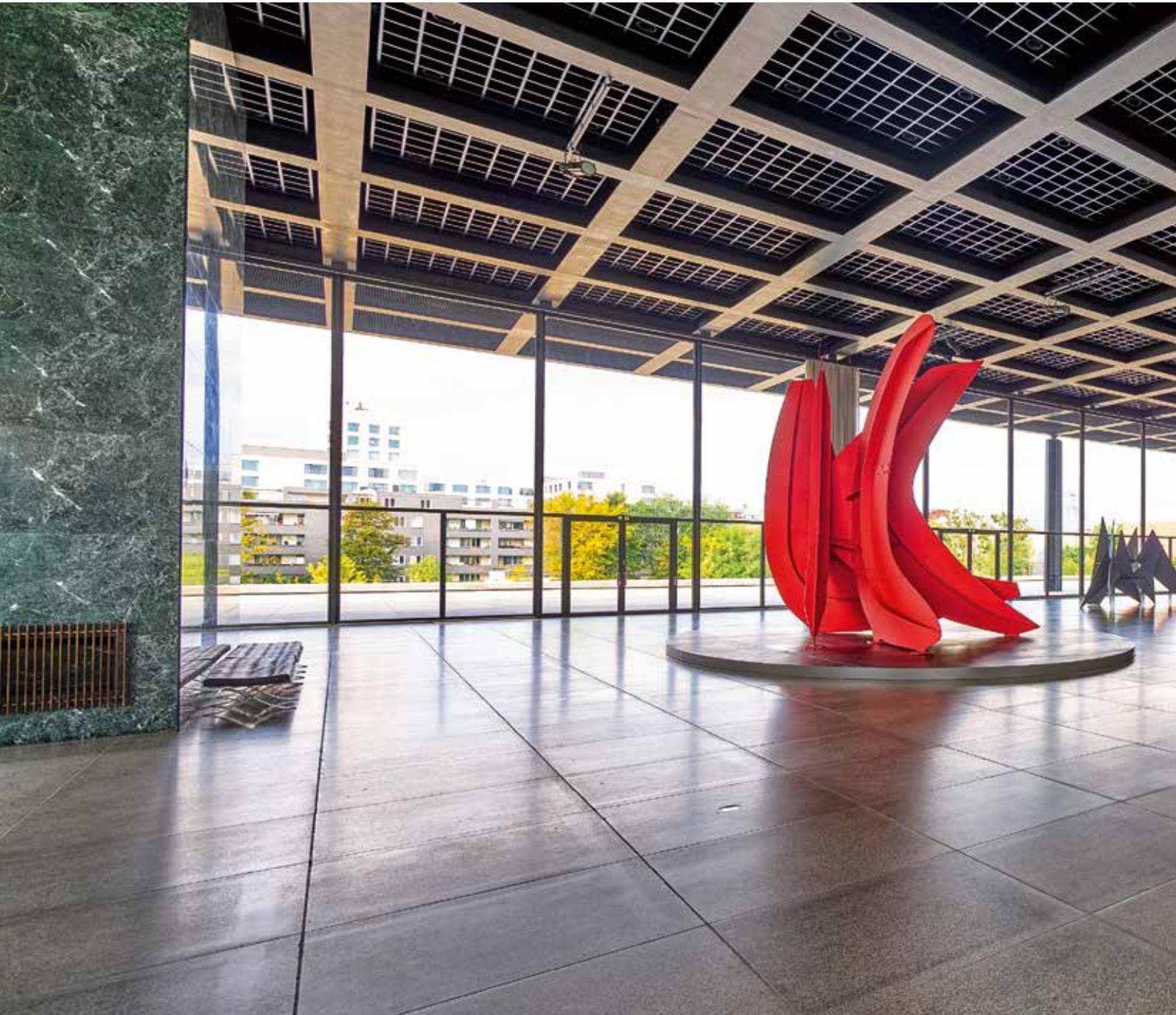
In the end, the construction costs amounted to 140 million – which, proportionally speaking, is right on target. The general population has become rather accustomed to spiralling costs in public building projects. In any case, the “invisible architect” Chipperfield has kept his promise. Mies is still Mies, and an icon of classical modernism has been restored, freed from construction defects and returned to the city of Berlin along with its phenomenal sense of space. The challenge of a restoration has been accomplished. But with the “Museum des 20. Jahrhunderts” (Museum of the 20th Century) being built in the immediate vicinity, the next big challenge is already on the horizon.



Finally contemporary: The facade is now thermally separated and the panes are made of insulated glass.



The Barcelona chairs and the counter in the basement are important design features.



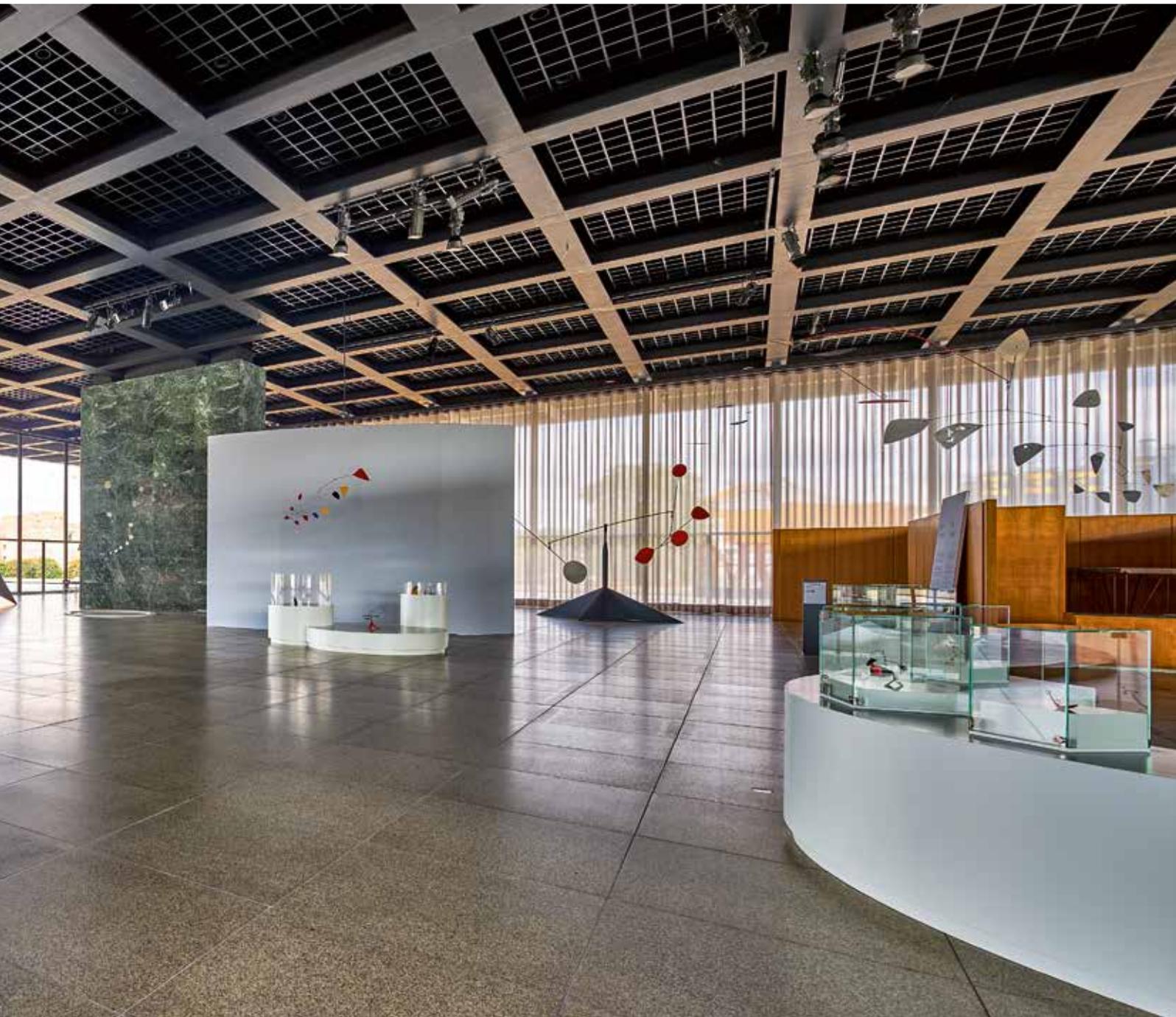
The centrepiece: the light-flooded lobby with a small number of permanent installations as well as some sculptures by Alexander Calder from the current exhibition.



The exhibition spaces remain extremely simple.



The combination of materials even sets the tone for the cloakroom.



Schörghuber expertise: XXL fire-rated doors

Schörghuber supplied 20 special doors for the Neue Nationalgalerie – and they are quite something. With the exception of three composite timber doors, these are exclusively T90 and T30 fire-rated and smoke-tight doors featuring very large dimensions. One-off approval was obtained for five double-leaf doors due to their unusual dimensions. But it is not just the XXL format of these doors that is remarkable; their technical design is also extraordinary. The main focus here is on break-in-resistant optional extras: The doors are equipped with a variety of electrical safety functions

that trigger an alarm in the event of a break-in. VdS specifications apply here. Some of the fire-rated doors were doubled on site to fit flush with the wall: The surface is made of oak veneer, which was also used for the cabinets and the wall panelling. Where the historic sheet steel doors could not meet fire protection requirements, they were extended with fire-rated doors from Schörghuber to form double-door systems.



Doubled door to create flush walls.



The historic sheet steel door has been preserved and joined by a fire-rated door to form a double door system.



Schörghuber designed the customised doors: They stand out with their unusual formats and are equipped with a whole range of technology.



Location: Potsdamer Strasse 50, Berlin, Germany

Client: Prussian Cultural Heritage Foundation, represented by the Federal Office for Building and Regional Planning, Berlin, Germany

Architect: David Chipperfield Architects, Berlin, Germany

Gross floor area: 13900 m²

Construction costs: €40 million

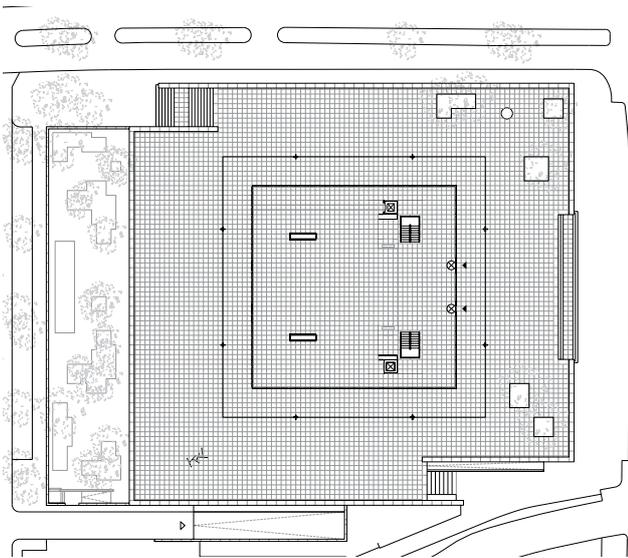
Completion: 2021

Photos: Stephan Falk, Berlin, Germany

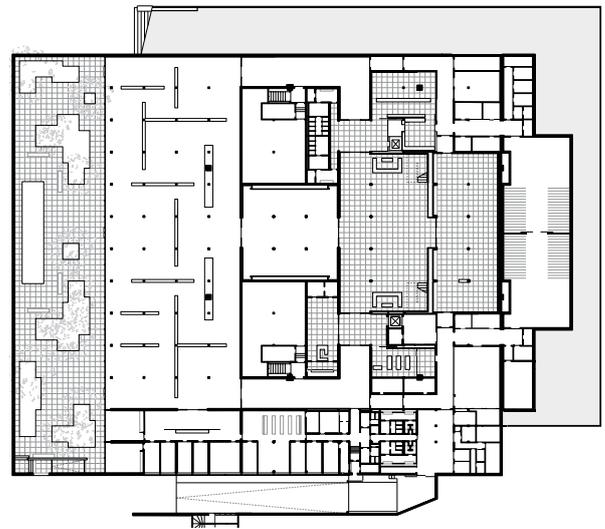
Schörghuber products: T90 double-leaf doors, some with special height, T30 fire-rated / acoustic-rated doors with $R_{w,P} = 37$ dB, T30 single and double-leaf fire-rated doors, rebate frames, solid core door leaves

Hörmann products: sheet steel doors STS T30, STS T90, STS MZ, sheet steel leaves, 2-part steel profile frames for retrofitting, steel corner frames

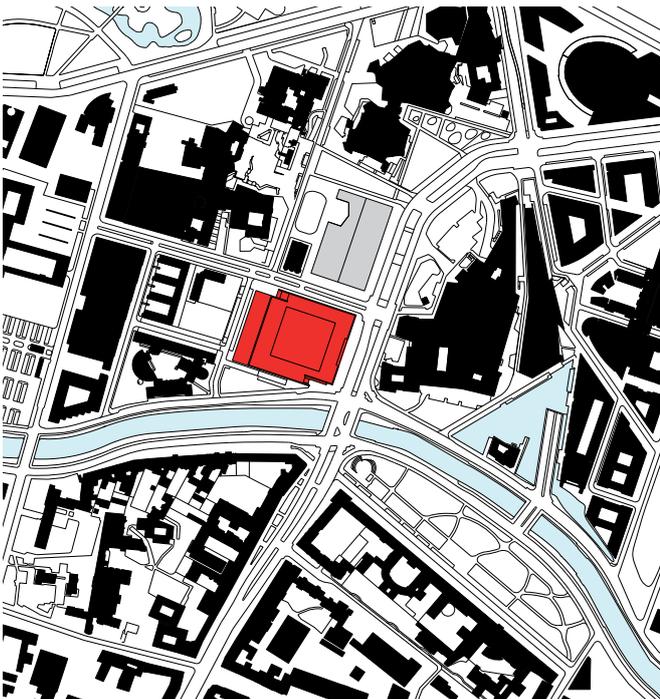
Art: all works by Alexander Calder © 2021 Calder Foundation, New York / Artists Rights Society (ARS), New York (p. 14–15, 17, 18–19) / Bernhard Luginbühl "Punch", 1966 (p. 16, top right) © Bernhard Luginbühl Stiftung / Wilhelm Loth "ON THE BEACH" 1970/71, catalogue raisonné 557 © Alexander Heil (p. 16, top right) / Otto Herbert Hajek, "Raumschichtung 60/20 'Blätterwald'", 1960 © VG Bild-Kunst, Bonn, 2021 (p. 16) / Rosa Barba "In A Perpetual Now" © VG Bild-Kunst, Bonn, 2021 (p. 19, top left) / Mies van der Rohe "Neue Nationalgalerie" © VG Bild-Kunst, Bonn, 2021 (p. 14–19)



Floor plan of the ground floor



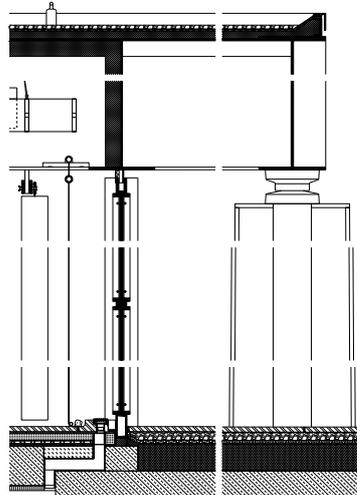
Floor plan of the basement



Layout



Cross-section



Facade detail

A BERLIN BEACON

THE AXEL-SPRINGER-NEUBAU IN BERLIN

BY OMA / REM KOOLHAAS







Springer stands in its own right: The facade makes no reference to the surrounding buildings.

Rem Koolhaas's relationship with Berlin is certainly ambivalent. As a juror for the Potsdamer Platz competition, he walked out of the final jury session. Critical reconstruction of the city was not his style. 30 years later, he returned to open his own emblematic building.

On the (in the political sense) “western side” of the Berlin Wall, the legendary and polarising publisher Axel Caesar Springer erected the gleaming golden high-rise headquarters of his newspaper empire – and showed “those in the East” exactly what they were missing. Today, on the other side of Zimmerstrasse and directly on the former death strip stands a programmatic new publishing house building. The media and technology company Springer wanted not only to reinvent the office building, but also to give an architectural gift to the city of Berlin. The intention was to create a media dome that would meet the needs of new digital forms of communication and the changing ways of working.

Food court and clean desk policy

From the outside, the building appears monolithic. The dark facade, the rather coarse details and the sheer dimensions of this angular urban boulder create a sense of distance that would not have been the intention of a media client. And anyone who enters the building has to go through a security protocol as if they were about to board an aeroplane. The experienced security guards know why they are here. After all, there are consumers of Springer media who frequently want to discuss the content of these articles with authors in person – both with words and with actions. Only once you are past the body scanners and the X-ray machine does the new approach of Koolhaas's project become clear: The block is hollow – and it opens up to the roof across numerous storeys, intermediate

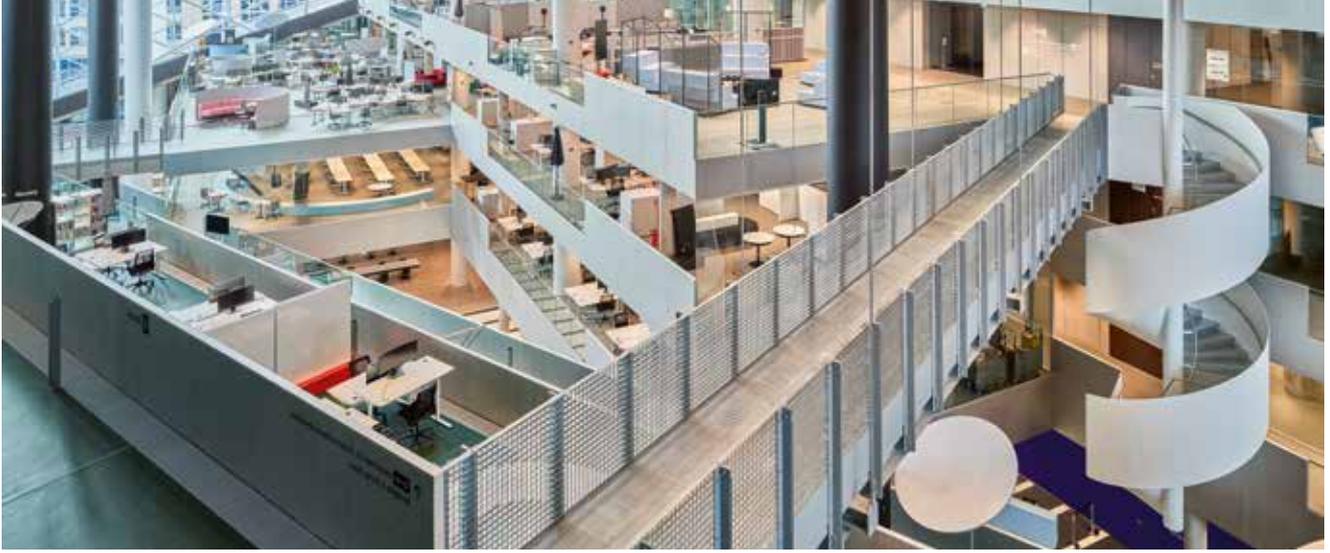
levels, galleries and connecting walkways. It is a termite mound of old and new media. The ground floor can rival any food court with its wide variety of culinary options. The desks and conference areas, TV studios, editorial offices and coworking spaces for freelancers spread across all zones are spotlessly clean. A clean desk policy drastically reduces the number of holiday photos and children's drawings around the place. And finally, on the roof, with a 360-degree view of Berlin, there is a park area that looks like a cross between a Club Med holiday destination and an allotment garden. If you're not lounging in a deck chair, you can set up your own raised bed and nibble on home-grown organic sugar snap peas during breaks. Employees must feel fully provided for with all the amenities that seem to come as standard in the media and advertising industry.

Comfortable work environment

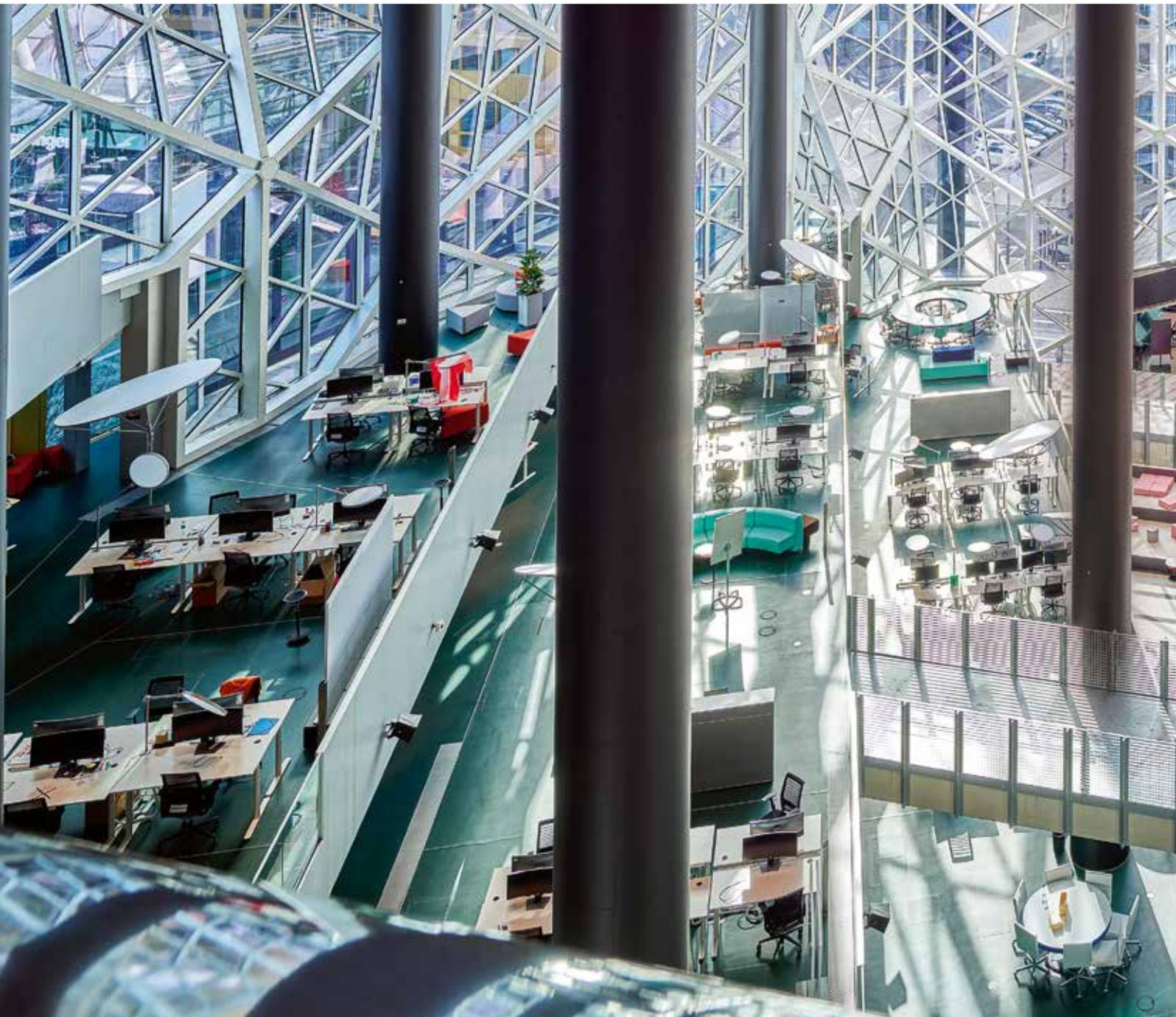
Inside, all kinds of details are reminiscent of the former “mothership” across the road. The shimmering golden acoustic elements allude to the high-rise facade. And the concrete columns running diagonally through the space are encased in black foam as a precautionary measure, so the journalists don't bump their heads. What looks unusually crude on the outside unfolds to reveal a well-designed workshop atmosphere on the inside. The view from inside to outside is almost unobstructed. Once all employees have returned from home-working to this stylish office space, this media cocoon will be bustling like a miniaturised version of Berlin's historic newspaper district. In autumn of this year, Springer announced that it would create 600 new jobs in the journalistic field. A beacon in an industry that has been eroding for years, but that seems to be turning the corner with new formats. The 600 newcomers can certainly expect a comfortable work environment.



The glass facade lets in a lot of sunlight from the southwest, meaning that staff have to use sunshades for protection.



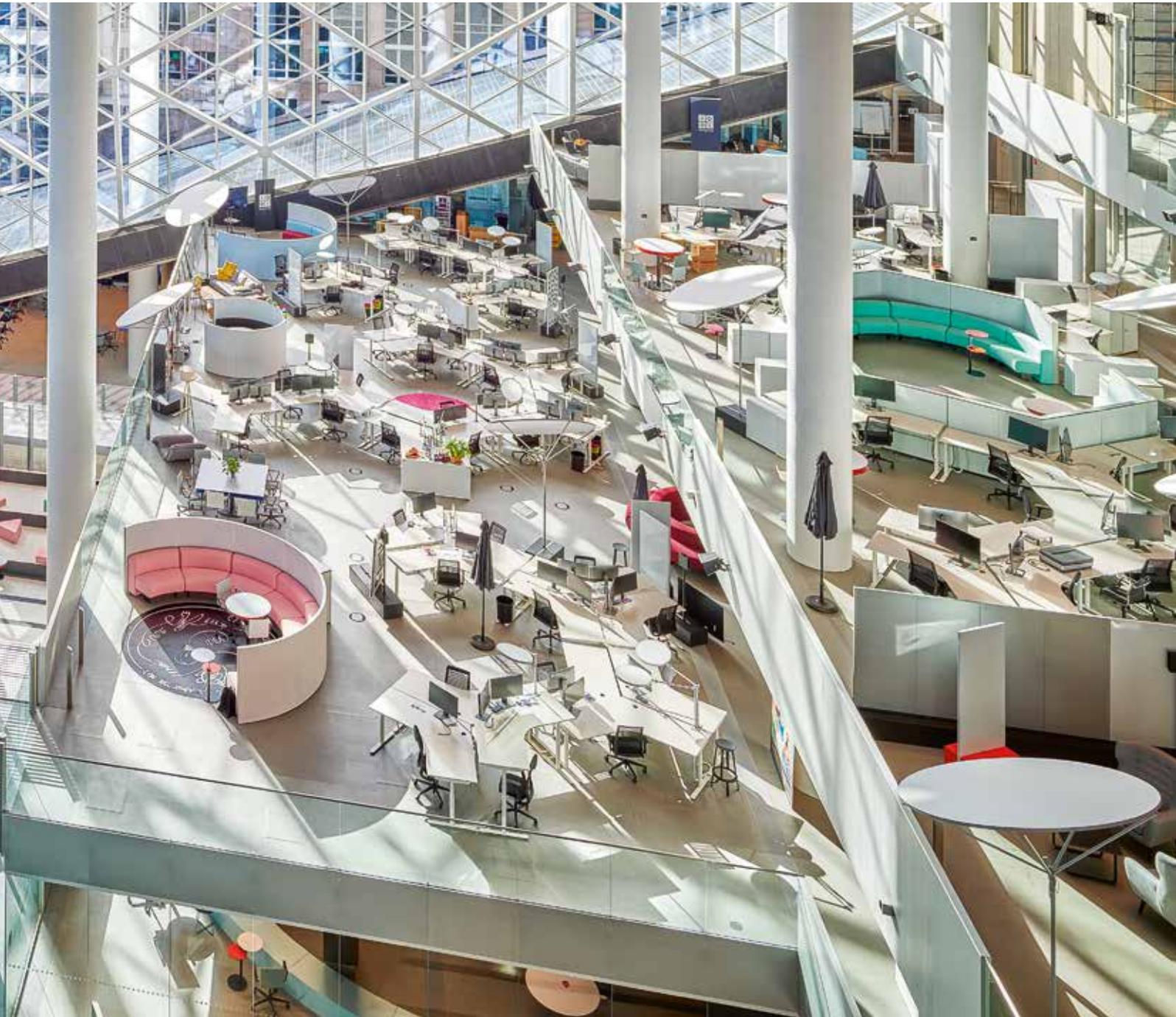
Walkways connect the different platforms to one another.



The space with bustling employees looks like something from a hidden pictures book.



Some areas look like typical open-plan offices.



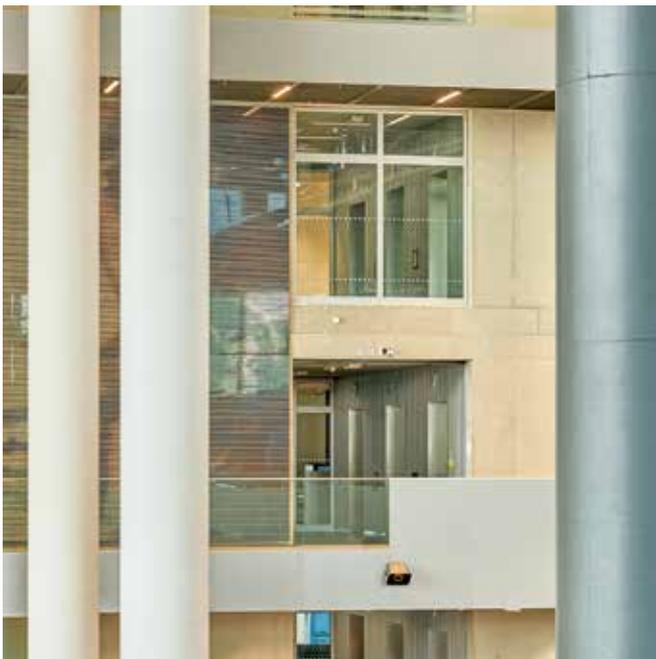
Hörmann expertise: Fire-rated and smoke-tight glazing

Transparency and visual relationships are the guiding principles behind the design of the Axel-Springer-Neubau. There's no art inside the editorial space, which consists of a multitude of open terraces stacked across several storeys. But this building also has corridors and typical office spaces. Not many, but enough to potentially make a mockery of the design concept. To prevent this from happening, most of the interior doors are made of glass, even those that separate the different fire protection compartments. This is where Hörmann tubular frame construction project

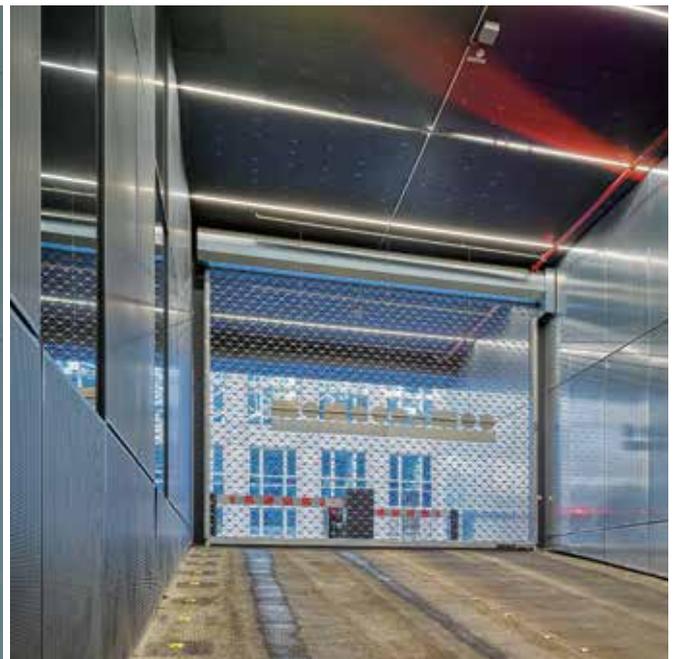
doors are used, which have fixed side elements made of glass. This extends the glass surface of the door and ensures maximum transparency. But that is not all. Even the corridors end in fixed glass elements and provide a view into the editorial maze at the centre of the building. These are made in exactly the same way as their counterparts next to the doors. Of course, the glass also needs to be able to withstand mechanical impacts, for example if people accidentally bump into it.



Fire protection with maximum transparency – this is just as possible with Hörmann tubular frame construction project doors as a glass corridor finish.



Fixed fire-rated and smoke-tight glazing seen from the atrium.



The Hörmann rolling grille separates the underground car park from public space.

Location: Zimmerstrasse 50, Berlin, Germany
Client: Axel Springer SE, Berlin, Germany
Design: OMA / Rem Koolhaas, Rotterdam, Netherlands
Gross floor area: 72559 m²
Office area: 43534 m²
Public area: 8200 m²
Technology area: 6686 m²
Parking area: 11300 m²
Completion: 2019

Hörmann products: aluminium tubular frame construction project doors
HE 311, 321, 331, some with side element and transom light; A / RS 100, 200,
300; rolling grille DD

Photos: Stephan Falk, Berlin, Germany / Rem Koolhaas "Axel-Springer-Neubau" © VG Bild-Kunst, Bonn, 2021



Floor plan: organisation

BERLIN ART

THE CUBE IN BERLIN

BY 3XN





Berlin Hauptbahnhof





The Cube foyer – and the food court.

No one would have denied that architecture is an art form 100 years ago. The fact that architectural practice 3XN feels compelled to point out that their “Cube” building is art is quite telling. Because it quite clearly is art.

Indeed, the reflective cube between the Hauptbahnhof (Central Station), the bank of the Spree and the Bundeskanzleramt (Federal Chancellery) seems like a delightfully artificial foreign object situated among all the repetitive investor architecture in Berlin. The Danish Lego brick on Washingtonplatz pays tribute to the grand urban plan of Cologne’s cube master Ungers – and at the same time deconstructs it in a profusely ironic way. The Danes have removed it from its pre-determined urban axes and folded the glass surfaces origami-style. The panes reflect the sights of the immediate vicinity and, depending on the viewer’s location, repeatedly refract the established Berlin landscape. Depending on the position of the sun and the colour of the light, there are ever-changing and stimulating views. Tourists love it. This interesting selfie-taking opportunity clearly adds something to the city.

Reference to the surroundings?

As exposed as the location and design of the cube may be, its use does not really fit the extremely prominent location. On the ground floor there is a public food court designed in Berlin’s “shabby chic” style, which can be found in dozens of other places in the city. The only way to tell from the outside that the ten floors above are rented out as offices is when you see occupants stepping out onto the balconies for a smoking break during the day. That’s right, the projections on the facade are in fact balconies, and the protruding panes act as balustrades. Since the interior of a building no longer needs to relate to its surroundings, the facade no longer serves as an

interface between inside and outside. At worst it becomes an advertising space and at best a means of displaying a socio-politically important message. From the outside, the Cube – if not some kind of important memorial – could also just be an elaborately clad dwelling for powerful servers.

Smartest building in the city

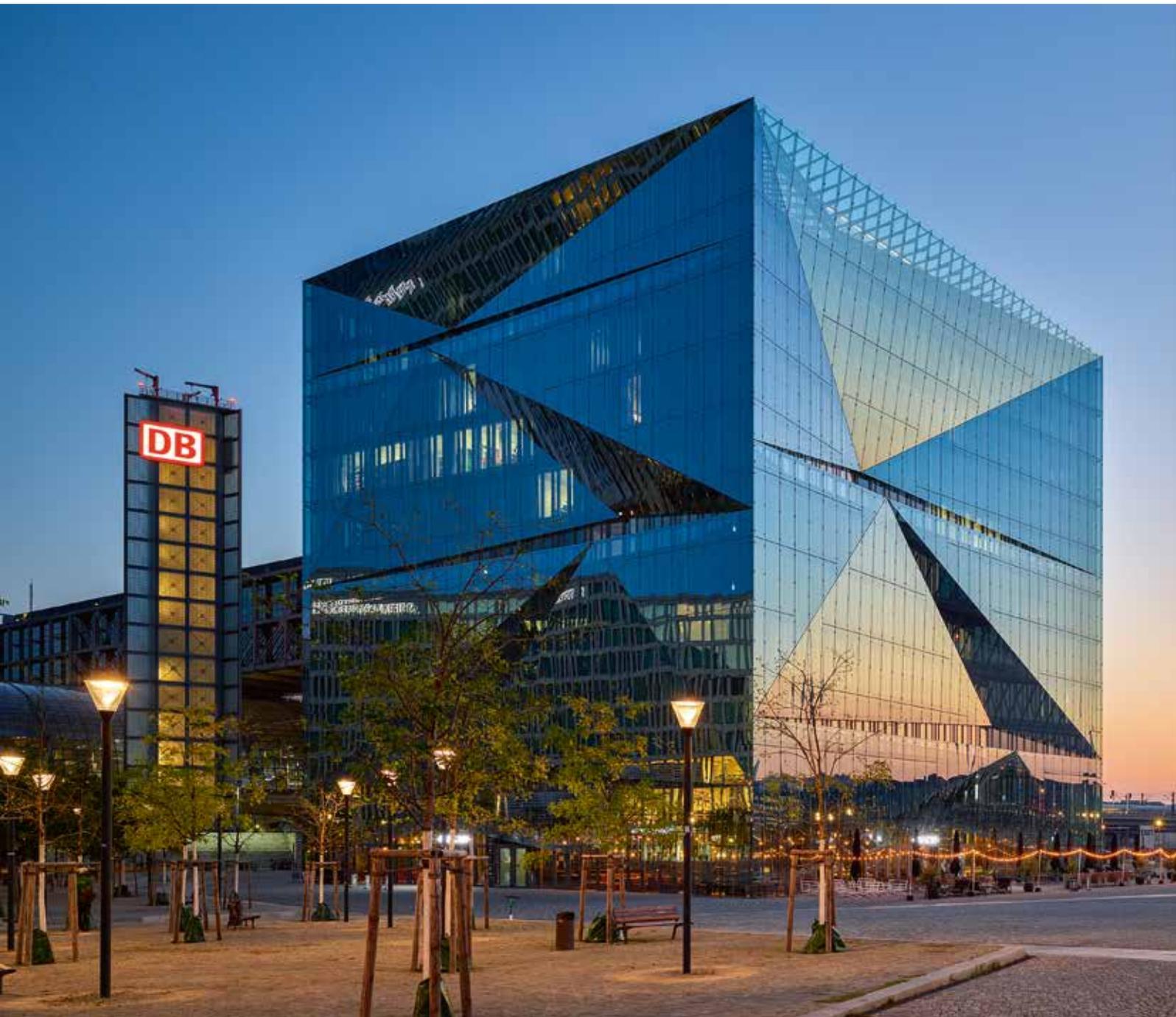
Indeed, the artistic Berlin Cube is particularly keen on computing. As conventional as the office floor plans are, the building services are ambitious. Thousands of sensors detect everything that happens in the building. This is called “tracking everything”. Heating, cooling, ventilation and even cleaning intervals are adjusted according to the number of people in the building at any given time. You can access the building, identify free parking spaces or office desks, switch on the lights or control the heating via a dedicated app. This information about human behaviour is used to manage the building as sustainably as possible. The ever-learning big data system probably makes the Cube the smartest building in the city – strictly in accordance with the rules of the General Data Protection Regulation, client CA Immo assures us.

Gotcha!

In fact, we observed the full extent of the building’s multifunctionality not long ago. Early one morning, a tired business traveller unpacks his toilet bag, pulls out a can of shaving foam and uses the facade, which is mirrored down to ground level, to have a thorough wet shave before a meeting. Never let it be said that art has no practical uses. It does, however, remain unclear what the artificial intelligence of the Cube will do with this user information that was surely collected by the sensors.



The reception desk: A cloth mimics the triangular shape of the folded facade sections.



Design rivalry: Depending on the perspective, the Cube steals the limelight from gmp's Hauptbahnhof.

Schörghuber and Hörmann expertise: Special doors featuring technology

The construction of the dark, shimmering Cube has attracted attention, as it does not conform at all to what has long been known as the stony city of Berlin. Mysterious and elegant, the glass monolith stands on Washingtonplatz in front of the Hauptbahnhof. The interior is dominated by bright white and graphite-black surfaces. The architects paid great attention to the details. Some T30 fire-rated doors are implemented as full-height recessed doors. Barely visible T90 special doors act as inspection openings for building services shafts. In places where the doors are meant to provide

some rhythm to the wall surfaces, they contrast with the light-coloured walls in graphite black. As a special feature, the majority of the doors were installed with the mortar-free steel block frame from Hörmann. This ensures faster and cleaner installation, as the frame is pre-filled with mineral wool ex-works, but it is still robust, durable and functional. T90 doors were also installed, with a door leaf thickness of only 50 millimetres. Many of the doors are equipped with a wide range of technology.



The double-leaf T30 recessed doors with glass overlay are not visible when open – they are integrated flush into the wall.



In certain areas of the building, the architects sporadically experiment with the contrast between the light walls and dark doors.

Location: Washingtonplatz 3, Berlin, Germany

Client: CA Immo Deutschland, Berlin, Germany

Architect: 3XN, Copenhagen, Denmark

Basement architect: Maedebach & Redeleit Architekten, Berlin, Germany

Gross floor area: 19500 m²

Costs: approx. €100 million

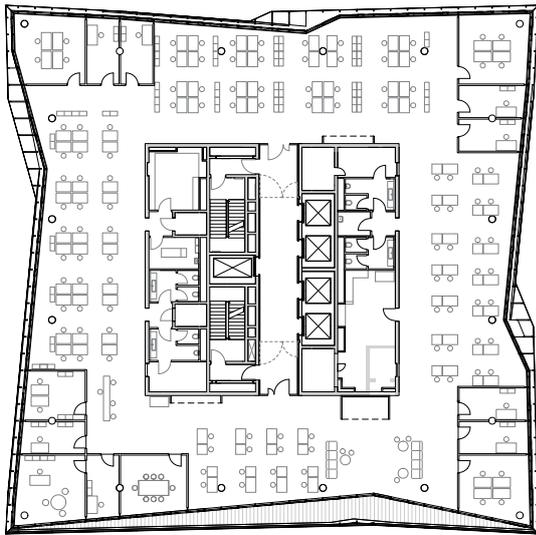
Completion: 2020

Photos: Stephan Falk, Berlin, Germany

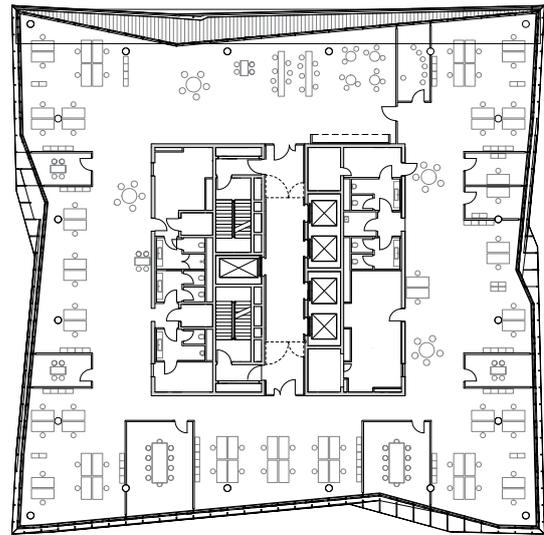
Schörghuber products: T90 single-leaf doors as shaft doors, T90 fire-rated / smoke-tight doors, T30 fire-rated / smoke-tight / acoustic-rated doors with $R_w,P = 32$ dB some with transom panel and some with glazing cut-out,

T30 double-leaf fire-rated / smoke-tight doors with oversized dimensions, smoke-tight / acoustic-rated doors with $R_w,P = 32$ dB, solid core door leaves, rebate frames

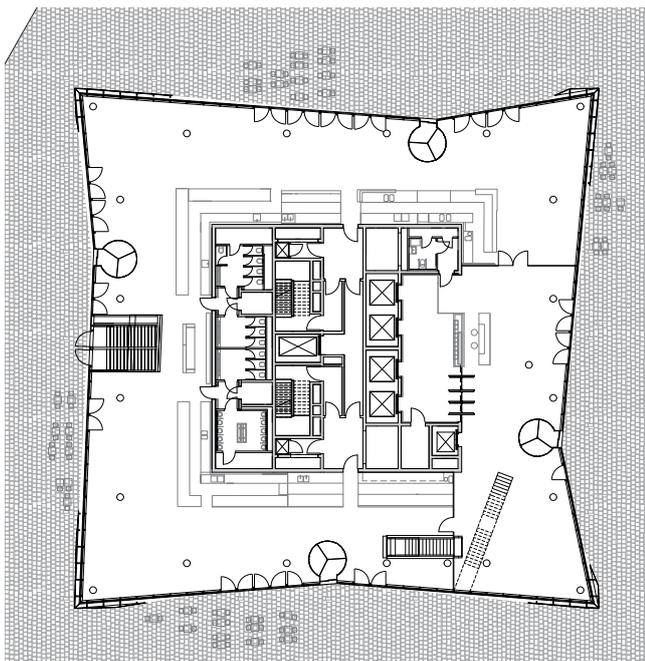
Hörmann products: mortar-free steel block frame, 2-part steel profile frame for retrofitting, steel corner frame, industrial sectional door ALR F42



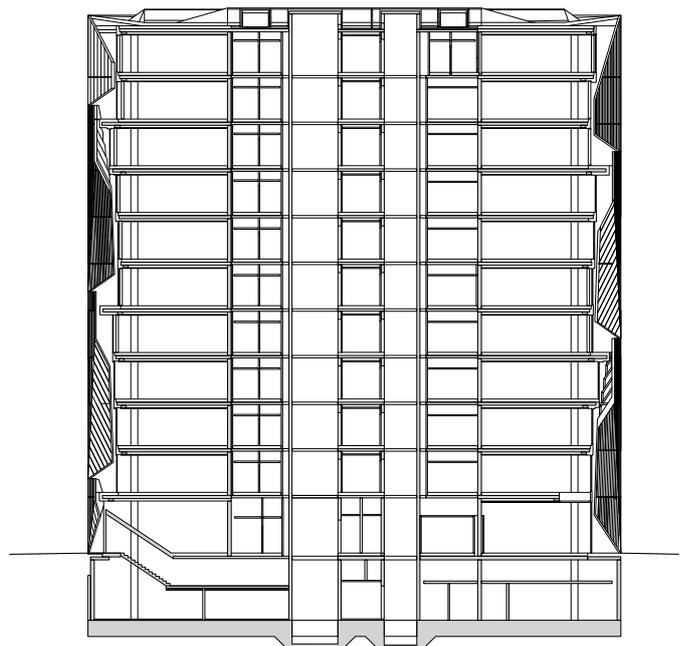
Floor plan for the second floor



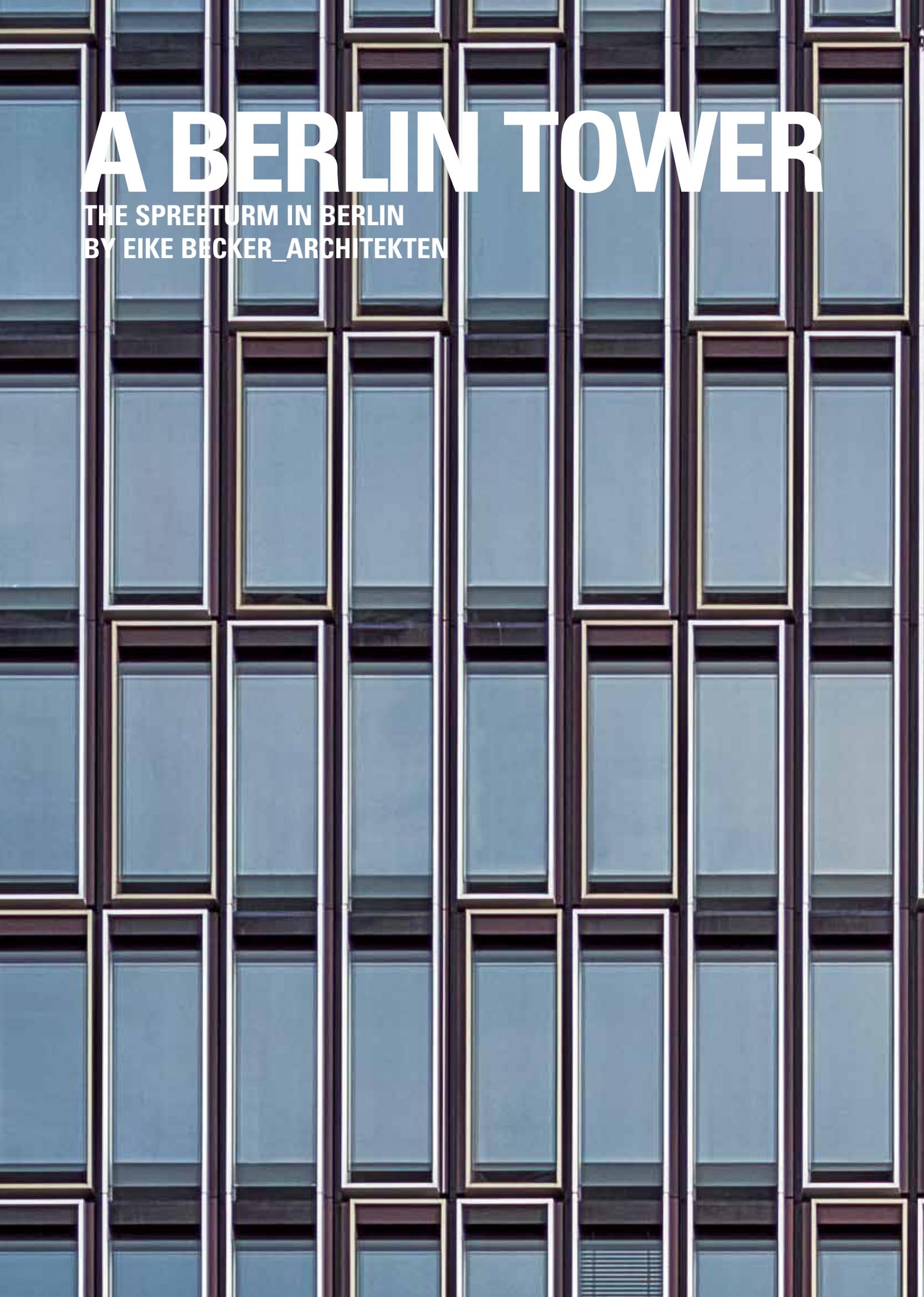
Floor plan for the third floor



Floor plan of the ground floor

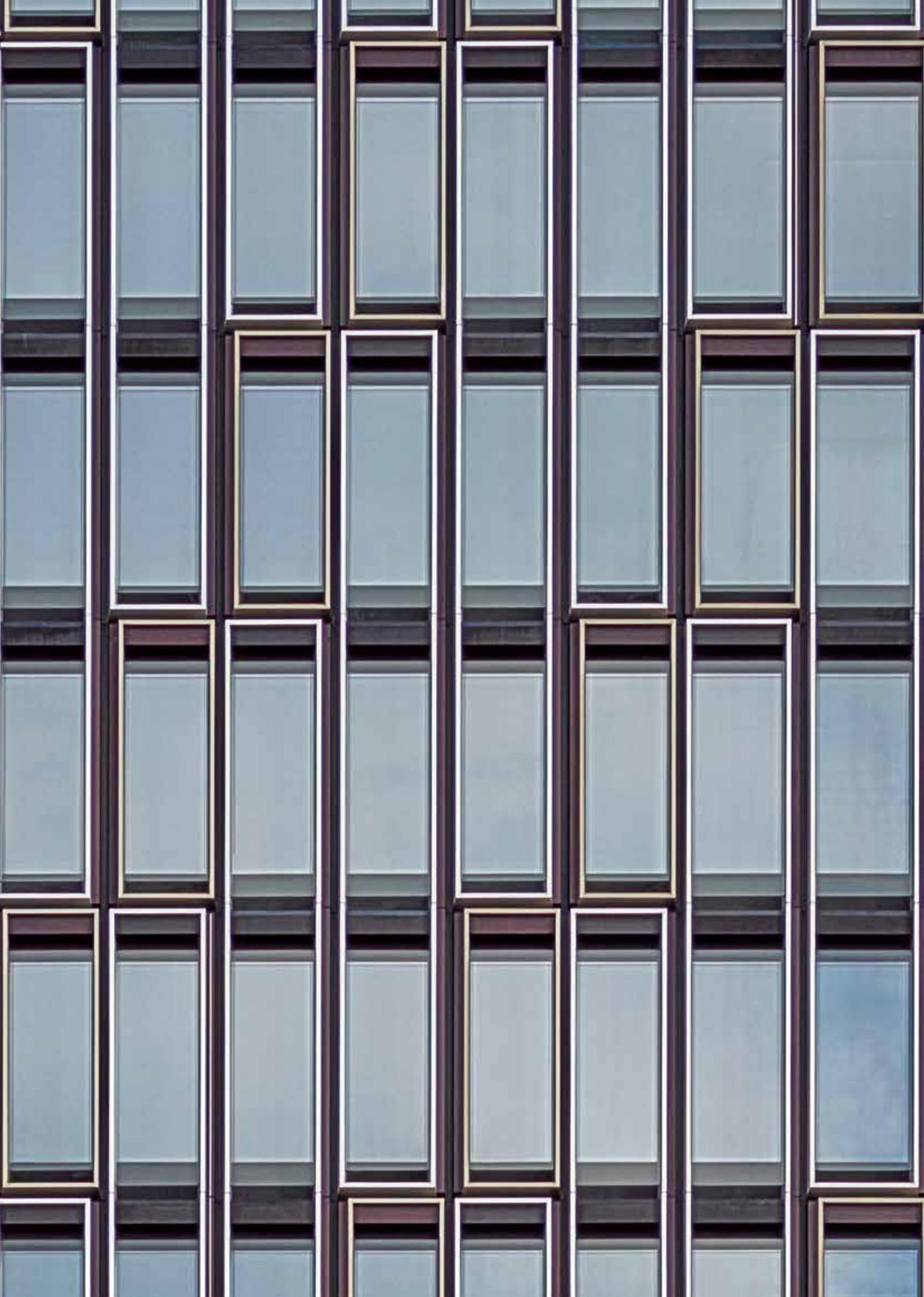


Cross-section



A BERLIN TOWER

THE SPREETURM IN BERLIN
BY EIKE BECKER_ARCHITEKTEN





The entrance area clearly stands out against the orthogonal facade.



Metropolitan grandeur: the lobby of the Spreeturm.

The area of Berlin behind the Ostbahnhof station is starting to fray a little. That being said, Friedrichshain is regarded as an up-and-coming area – and the Spreeturm by Eike Becker_Architekten has become the landmark of a new district.

Berlin is booming on all fronts – even the area between the Oberbaumbrücke bridge, the Mercedes-Benz-Arena and a train station whose constant name changes are an indication of the vibrant history of the entire district. What is now Ostbahnhof started out as the Frankfurter Bahnhof (referring to the town on the Oder river), then became Schlesischer Bahnhof and, towards the end, was even upgraded to the Hauptbahnhof (central station) of the capital of the GDR. Right next door, the East Side Gallery on the Spree is a remnant of the Berlin Wall, which has since become a popular tourist attraction. But this area was never as important or as central as the name “Hauptbahnhof” would suggest. It was not until the post-reunification years that Friedrichshain became so desirable and it has since become one of the most sought-after areas for investors.

Numerous departures

The newly opened building of the Rosa Luxemburg Foundation – Kim Nalleweg’s first project in collaboration with César Trujillo Moya – is now effectively the entrance to this new district between the railway line and the Spree. However, the architecture of the “research centre for progressive social development” (as the foundation, which is closely affiliated with “The Left” party, refers to itself) seems strangely out of date. Especially against the backdrop of the hodgepodge of Berlin architecture that is emerging just behind it. At great expense, a highly effective combination of office spaces, hotels, residences and accompanying food outlets has been and still is being

constructed there – all of them ambitious and colourfully composed. The Spreeturm by Eike Becker_Architekten stands tall at 70 metres. Soon, however, it will be far surpassed by two residential towers, which are to be completed after a long construction hiatus and which together will form a small high-rise district in Berlin. As the first completed tower, the Spreeturm is aligned with the railway lines and is therefore positioned slightly out of alignment with the new adjacent buildings. In its materiality, too, the tower with its twenty storeys does not seem to want to fit into the surrounding sequence of new natural stone facades and the old clinker bricks found on the historic Postbahnhof street. Eike Becker justifies this departure in the choice of materials with the genius loci of the building site – which also has a history marked by numerous upheavals.

Complex pattern

The double-shell facade is covered with thin aluminium frames in various formats. The frames are offset from one another and in some cases span several storeys. This produces a complex pattern, which is compounded by another twist. Individual, slightly darker anodised frames are slightly out of sequence and are intended to break up the industrial perfection of the facade. It is only when you study the large-scale structure a little longer that you realise that the supposed flaw in the system is a deliberate and planned irregularity that is meant to give the impression of authenticity.

The entrance design, on the other hand, is much less subtle and much more explicit. A heart-shaped curved sheet metal construction made of polished stainless steel stands in harsh contrast and a few centimetres away from the actual entrance to the building. Once you have passed through this heartfelt welcome arch, you find yourself in an impressive hall that is more than six metres high. The reception desk and its wooden back wall radiate a sense of grandeur that has ceased to be a source of irritation and is instead thoroughly metropolitan.



The low building structure of the buildings on Postbahnhof means that the Spreeturm is visible from afar.

Hörmann expertise: Fire sliding doors

Architects often regard fire protection as a necessary evil. A lot of time has been spent designing a space to the point where it finally meets the architect's standards down to the last detail – and then the fire compartment needs to be secured. In the Spreeturm, this problem has been solved in an exemplary manner. An eye-catching timber construction forms the wall panelling, while intricately perforated steel panels conceal a glass surface in the reception area. How is fire protection to be incorporated here? Hörmann fire sliding doors are the solution. In daily operation, they are retracted into

a wall recess, hidden behind a hatch. They are held in position by magnets. In case of fire, they close automatically. Wicket doors are built into the sliding doors to maintain the escape route. They are fully accessible as there is no threshold rail. A plastic lip prevents smoke from passing under the door. These sliding doors are also used on the upper floors. Here, however, they are not so inconspicuously integrated into the wall design, but left as deliberately visible joints.



In daily operation, the fire sliding door is invisible. You would only see that it matches the colour of the perforated steel surfaces in the event of a fire.



In contrast to the fire sliding door in the lobby, this door forms a clearly visible joint and its colour stands out even when closed.

Location: Am Postbahnhof 17, Berlin, Germany

Client: Sechsvierzigste Verwaltungsgesellschaft DWI Grundbesitz GmbH, Hamburg, Germany

Owner: Ampega Real Estate, Cologne, Germany

Architect: Eike Becker_Architekten, Berlin, Germany

Gross volume: 60409 m³

Gross floor area: 17430 m²

Net floor area: 14944 m²

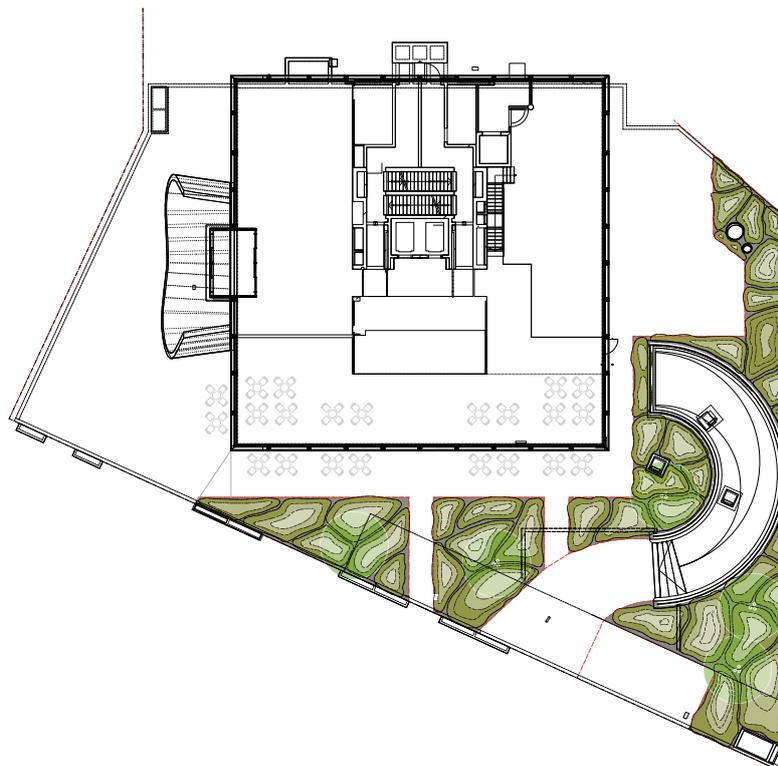
Number of units: flexible usage, maximum of 38 offices across 19 floors

Photos: Stephan Falk, Berlin, Germany/ Jens Willebrand, Cologne, Germany

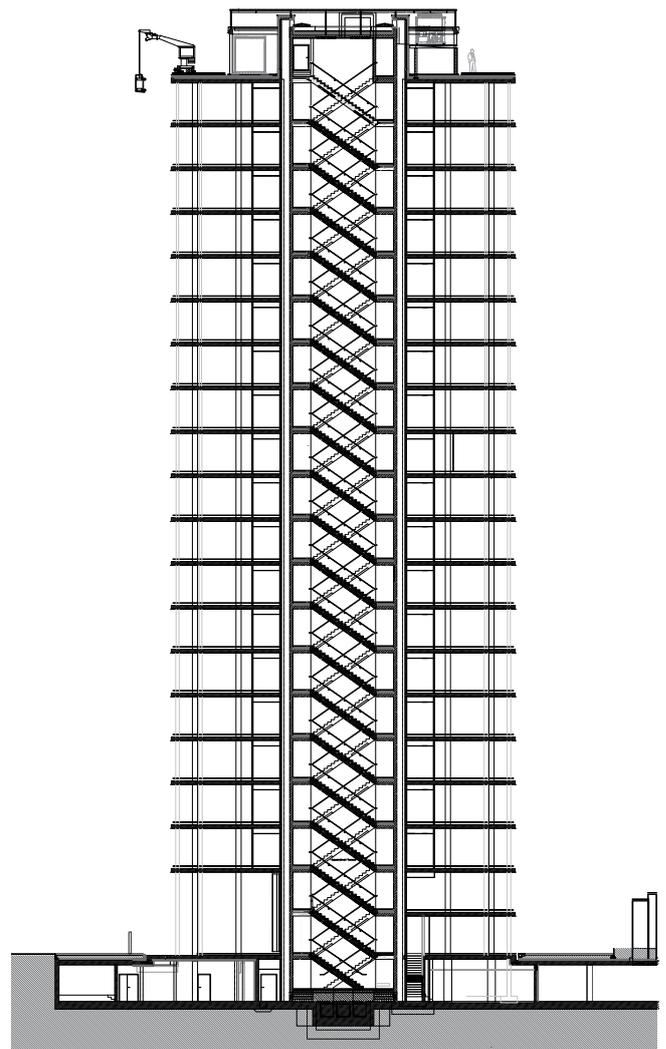
Hörmann products: fire sliding doors T30; aluminium tubular frame construction project doors HE 311, 321, 331; A/RS 100, 150; function doors made of steel H3, H16, D65; rolling grille TGT, side door NT 60 R



Standard floor layout



Floor plan of the ground floor



Cross-section



At the Bielefeld Golf Club, sportsmanlike interaction between individuals with intellectual disabilities and those without disabilities is part of everyday life ...

GOLF FOR PEOPLE WITH DISABILITIES

Hörmann has been supporting initiatives and projects with and for people with intellectual disabilities for many years. Its long-standing, very successful cooperation with the Mamre-Patmos-Förderschule school for children with special needs in Bielefeld-Bethel is part of this. Klaus-Hermann Bunte, then deputy headmaster and now headmaster of the school, and Bradley Kerr, pro trainer at the Bielefeld Golf Club (BGC), established a partnership in

2001 that still brings intellectually disabled and non-disabled people together today. Since then, the mixed teams have regularly trained together on the course of the BGC. Inclusive tournaments are also part of everyday life at the club, whenever possible at present due to the pandemic.

Hörmann extends its support

A new cooperation between Hörmann and the Deutscher Golf Verband e. V. (DGV), the umbrella organisation of German golf clubs and golf courses, aims to build on the experiences and successes in

Bielefeld. The nationwide initiative is run by Deutsche Golf Sport GmbH, a subsidiary of the DGV, and aims to bring together golf clubs and facilities for people with intellectual disabilities. The aim is to remove any stigma as well as to provide more access for people in the world of golf. As part of this project, golf clubs can receive support in setting up training sessions and competitions for people with intellectual disabilities until the end of 2023. The training offer for coaches will also be expanded to enable them to motivate and instruct people with intellectual disabilities as



Photo: Lebo

Lebo offers a diverse range of timber doors.

LEBO: HÖRMANN ACQUIRES TIMBER DOOR MANUFACTURER

The Hörmann Group has acquired timber door and frame manufacturer Lebo retrospectively as of 31 December 2020. "With the acquisition of Lebo, we are expanding our range and our capacities in the timber residential internal doors sector. Lebo will continue to operate independently on the market and expand its solid market position," explains Martin J. Hörmann. Hörmann is planning to invest both in the infrastructure as well as in new machines. This should put Lebo in an even better position for the future and for the expansion of international sales activities. "Wherever it makes

sense, we will use existing Hörmann activities and bundle synergies," explains Martin J. Hörmann. Employing around 220 members of staff, Lebo produces approximately 200000 door sets per year at its sites in Bocholt in Münsterland and Krakow am See in the Rostock district. The company recently recorded an annual turnover of around 45 million euros. "It is extremely important to us that our strong brand is in good hands with our existing employees and is further strengthened by an extensive investment programme," say Matthias and Hans-Wilhelm Löhr, representatives of the vendor family, commenting on the sale. The current Lebo Managing Directors Henning Stowermann, Lothar Strick and Jens Altenhenne will continue to manage the business.

successfully as possible and without any prejudices.

Main sponsor of golf activities in Bielefeld since 2006

As an individual sport, golf is particularly suited to people with intellectual disabilities. Learning certain movement sequences can support the (further) development of motor skills. The players also have a lot of fun in the fresh air. In addition, being on a golf course broadens social participation and creates opportunities to meet people. For example, the Mamre-Patmos-Schule school regularly organises inclusive tournaments together with the BGC. This year's tournament in October doubled as the North Rhine-Westphalian recognition competition for the Special Olympics National Games 2022 in Berlin.

More information

The promotion of golf for people with disabilities is particularly important to the Hörmann Group. We have been involved in this since 2006. More information on the Hörmann Group's social and cultural involvement can be found at:

www.hoermann.de/amherzen



... Now a new cooperation between Hörmann and Deutscher Golf Verband e. V. is building on this.



The steel frame can be fixed directly onto the existing frame. There is a choice between primed and powder-coated surface finishes.

STEEL RENOVATION CORNER FRAME

With its steel renovation corner frame, Schörghuber is offering a clean and quick solution for renovating door sets. The steel frame can simply be fixed onto the existing frame – without having to dismantle it first. Most importantly, this brings with it significant time and cost savings. In addition, the steel renovation corner frame is characterised by its durability and slender appearance. The clear passage dimension is only very slightly reduced thanks to this special

design. Renovation work, especially inside buildings, often takes place during ongoing operations or in listed buildings. For this reason, simple, clean and fast solutions are needed just as much as high-quality workmanship and a range of different functions. With the steel renovation corner frame, Schörghuber is offering precisely this type of solution for door renovations. The steel renovation corner frame is available for single-leaf door sets with door leaf thicknesses of 50 and 70 millimetres. For the frame surface, there is a choice between a galvanized and primed or powder-coated finish.

It is suitable for installation into brickwork or concrete. The new renovation corner frame is bolted onto the existing frame at an angle through the rebate using a concrete bolt. The bolt disappears behind the frame seal for concealed fastening. The selective back blocking with joint filler or injection mortar gives the construction the required stability. Thanks to its slender design, the clear passage dimension is reduced by only 10 millimetres in height and 20 millimetres in width. Face widths are available from 30 to 100 millimetres on both the hinge side and opposite



Photos: Schörghuber

Matthias Görres and Jürgen Ruppel present the product exhibition and training area.

EDUCATIONAL PROGRAMME

Architecture and construction are strongly influenced by technical progress: Requirements for components are becoming increasingly stringent, while solutions are becoming more and more complex. The legal framework is constantly changing, and delivery and assembly times are also getting shorter. Staying up to date is an important factor for success. Back in 2016, the manufacturer of special doors established an approximately 450-square-metre product exhibition and training area at its production site in Ampfing. Now Schörghuber is making an entire exhibition hall available for user practice with an additional 400 square metres of space.

Inside, there are even more examples of special doors on show as well as an open workshop for fitting and user workshops. An integrated café creates a pleasant atmosphere for conversation during breaks or after the workshop. In this new exhibition space, Schörghuber presents its diverse range of special doors to architects, installers and dealers, as well as to any interested (vocational) students. The centrepiece of the new exhibition hall is the three so-called "castles" – towering exhibition cubes in which various door sets for schools and nurseries, clinics and laboratories as well as hotels and residential buildings are installed. A total of 16 exhibits are on display.



Steel renovation corner frame in detail.

hinge side. The steel renovation corner frame is particularly suitable for renovations where the structural situation after intervention needs to meet more stringent acoustic insulation or fire, smoke, or burglar protection requirements. Doors with the steel renovation corner frame fulfil functions such as T30 fire protection, smoke protection, acoustic insulation $R_{w,P} = 32, 37$ and 42 dB as well as RC 2 burglar protection.

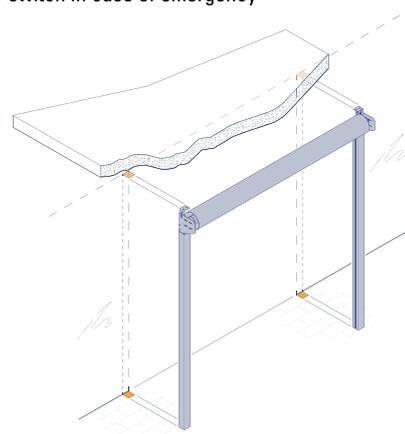


Features such as T30 fire and smoke protection as well as acoustic insulation up to $R_{w,P} = 42$ dB are possible.

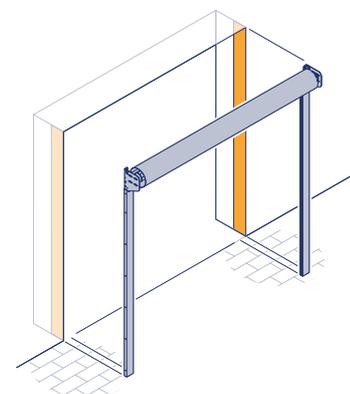
TECHNOLOGY: HÖRMANN SHOPROLLER SR

Areas of application: Within shopping centres, airports or larger shops, there is often a requirement to lock shops and food service areas securely outside of business hours. The solution also needs to look attractive. The Hörmann ShopRoller SR was specifically developed for these requirements and features a compact, easy-to-install design. Both the guide rails and the curtain are made of anodised aluminium and are therefore resistant to fingerprints and dirt. Where space is very limited and there is a lack of connection options, for example in the case of glass / aluminium facades, the ShopRoller SR can be fitted as a self-supporting construction and is therefore also suitable for non-load-bearing walls such as glass / aluminium facades. To meet security requirements for preventing break-ins, the ShopRoller SR is optionally available in resistance classes RC 2 or RC 3 certified in accordance with DIN EN 1627 and DIN / TS 18194. This means that the security rolling grille can withstand break-in attempts for at least three (RC 2) or five minutes (RC 3). The tested burglar protection is also recommended by police information centres.

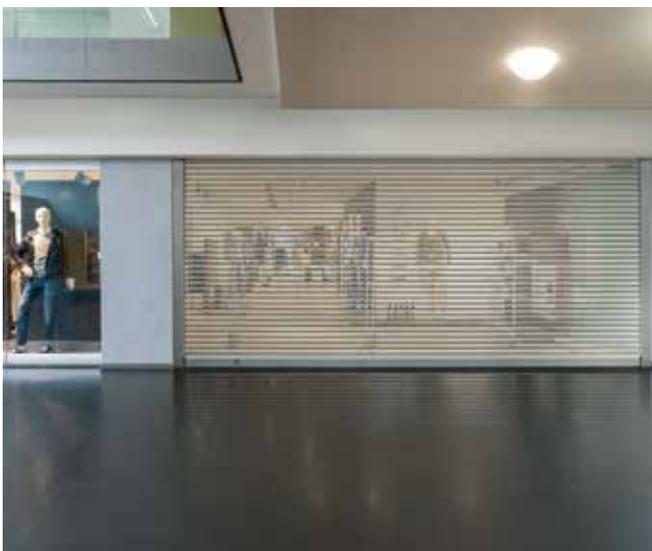
Door model: ShopRoller SR **Material:** extruded aluminium, anodised E6 / C-0 **Curtain variant:** SR65-R with 60 × 44 mm rectangular perforation; R65-R23 with 60 × 44 mm rectangular perforation (2 of 3 punched holes); SR65-7 with 7 mm round perforation; SR65-V as a closed profile **Max. size:** 7000 × 4500 mm **Installation:** concrete, brickwork, steel, timber **Fitting:** on the building structure behind or in the opening and as a self-supporting construction **Control:** press-and-hold operation via key switch Resistance classes against **break-in:** RC 2 or RC 3 certified according to DIN EN 1627 and DIN / TS 18194 **Optional extras:** sealed floor section to protect the interior from debris and splash water (for example during cleaning), floor profile rubber, emergency operation from the front, lockable bottom profile, additional 2nd key switch for operation inside and outside, UPS for up to 4 hours in case of power failure, so the door can be opened and closed using the key switch in case of emergency



Self-supporting construction with only one fixing point each on the floor and on the ceiling or lintel (not shown).



Guide rail stop in the opening or behind the opening (not shown).

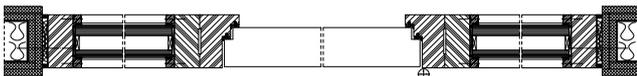


ShopRoller SR can withstand break-in attempts for up to five minutes.

TECHNOLOGY: SCHÖRGHUBER ACOUSTIC-RATED FIXED GLAZING AND PANELS

Areas of application: In public buildings, there are often two requirements: On the one hand, construction components should offer maximum transparency, allowing as much daylight as possible into the space. On the other hand, there are also stringent acoustic insulation requirements to consider due to the high volume of occupants. To meet these requirements, Schörghuber offers fixed glazing with significantly improved sound insulation values. As pure fixed glazing, these components achieve values of up to $R_{w,P} = 50$ dB, and even $R_{w,P} = 51$ dB with fire protection requirements. If the solid timber frames are lined with opaque infill, values of up to $R_{w,P} = 53$ dB have even been verified. The fixed glazing and panels can also be combined with doors. These are used, for example, in classrooms, music halls or function rooms in schools, in meeting rooms in office buildings or in fire compartments in corridors or stairwells in public buildings. In many of these cases, high sound insulation values need to be achieved and fire protection requirements have to be met. Schörghuber acoustic-rated fixed glazing is characterised by slender solid timber profiles and is tested and certified as a complete element including the glass and the frame.

Product: acoustic-rated fixed glazing, double-wall panel, system glazing 25V-S, each with or without integrated door set **External profile dimension:** ≥ 95 mm **Dimensions:** unlimited **Installation in:** solid walls, partition walls, uncovered timber components, covered timber components, covered steel components, covered steel girders **Fitting:** bolt fastening, bolt anchor fastening, fitting by welding with anchoring plate, projecting installation with false frame, angular bolt fastening **Functions:** acoustic insulation up to $R_{w,P} = 53$ dB, fire protection F30 / T30, smoke protection, fall protection according to DIN 18008 **Material:** solid timber or wood-based materials **Finishes:** veneered, premium lacquered, stained, glazed, covered with HPL, raw for on-site surface treatment



Horizontal view of acoustic-rated fixed glazing with integrated door.



Horizontal view of acoustic-rated fixed glazing.



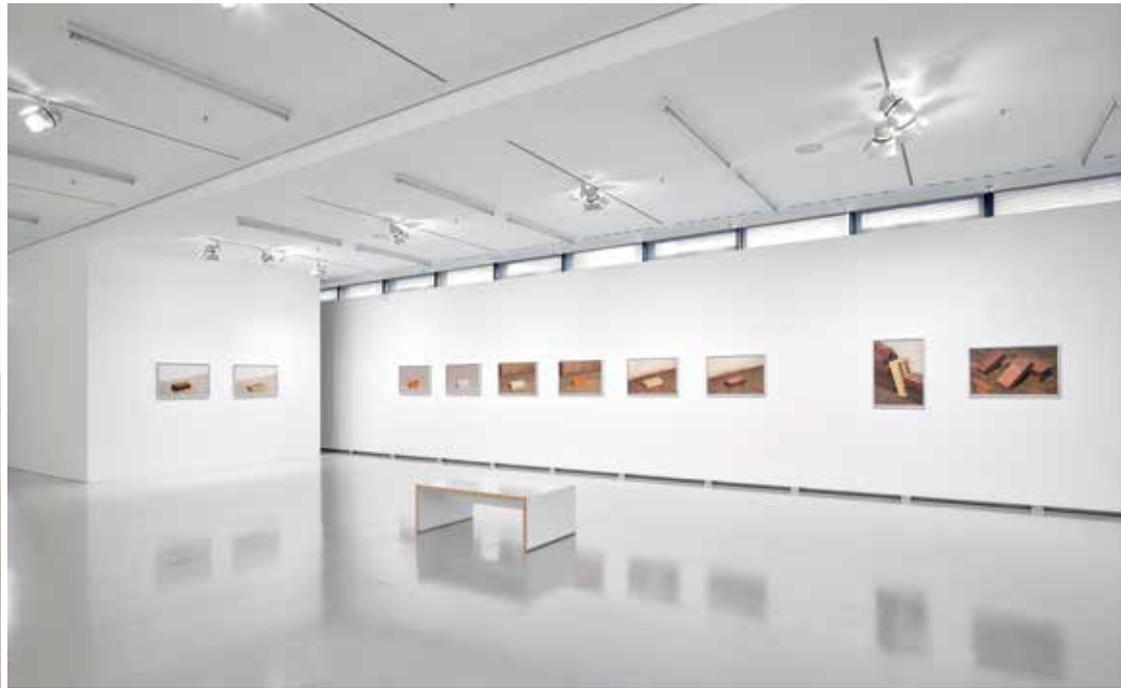
Schörghuber fixed glazing can be easily combined with any type of timber door. It meets stringent fire protection and acoustic insulation requirements.

ARCHITECTURE AND ART

ADRIAN SAUER



Extruded brick and water-struck brick, thin format, grouped, courtyard



Identities and Ideologies, 2021, installation view, Adrian Sauer at the Kunststiftung DZ Bank art foundation, Frankfurt am Main

In a contribution to the Centre d'Art GwinZegal, Adrian Sauer once said that the most interesting thing about photography is that it represents reality. But what precisely is this reality?

Digital photography is actually much simpler to understand than analogue photography. No chemical reactions, just 0s and 1s—and a lot of technology. The perfect image? From a superficial perspective, it is a result of sensors that make the photographer almost superfluous. When examining Adrian Sauer's work, it becomes clear that it is not quite that simple. You can see how much the photographer has studied the background of digital photography. It is very mathematical—and even philosophical. Adrian Sauer takes depictions of reality, but distorts them in a way that makes the viewer take note. Is

this photograph real? Or is the image a fictitious rendering? An example of this is his series of bricks. Pixel by pixel, he works on his photographs of bricks on a computer. In the process, he distorts the original by adjusting colour information. This gives the object a smooth finish. The effect is so powerful that the viewer is convinced that the image must have been created artificially. So can it still really be considered reality? In other works, Adrian Sauer explores two- and three-dimensional perception. And here, too, it is about the definition of reality: A photograph is always a two-dimensional image of a three-dimensional body. Photography can therefore only ever represent a fraction of reality. After all, reality changes when you change your point of view. And this is not the case with a finished photograph.

Artist: Adrian Sauer

Born in 1976 in Berlin, GDR

Has been taking photographs since he was 16 years old. His hobby became his career. To achieve this, he studied photography at the Academy of Fine Arts in Leipzig between 1997 and 2003 – precisely at the time when analogue and digital photography were battling it out. There was a lot of experimenting to be done during these years of change. In this context, it is fitting that Adrian Sauer finally finished his studies as a master student of Timm Rautert.

www.adriansauer.de



Photo: courtesy of the artist and Klemm's, Berlin



Photos: bricks: courtesy of the artist and Klemm's, Berlin/ exhibition: Norbert Miguletz

Identities and Ideologies, 2021, installation view, Adrian Sauer at the Kunststiftung DZ Bank art foundation, Frankfurt am Main

RECENTLY IN ... BERLIN



Photos: Daniel Najock

The task: to ask Berliners about their city. Navigation system: Google Maps. Distance from my home in Lübeck: 42 kilometres – closer than I thought. The problem: I found myself in the wrong Berlin.

I meet with the former mayor, Horst Schramm from the CDU. He was in office in Berlin from 1998 to 2013.

The farce surrounding the construction of the Willy Brandt Airport has kept the city on tenterhooks. Could something like this happen again?

HS: It's true that many of the problems were foreseeable. The project should have been approached differently. Something like this would never happen to us. We'll soon be building the new tool shed for our fire department. This will certainly be completed on time. We can rely on our planners and tradespeople!

Are you satisfied with your red-red-green government?

HS: There's no red-red-green government here. The mayor

Philipp Frank is from the CDU. The government here is still rock solid. Our residents are safe from expropriation!

Rent prices in Berlin are going through the roof. What can be done to combat this?

HS: Rent here is actually not as high as the press claims. There are also not that many people who rent. Most live in their own homes.

Let's have a chat with some younger Berlin residents. Bettina Giese moved here just a few years ago and is the only childminder in Berlin.

Young parents in Berlin like to meet in cafés during the day. Can you recommend one?

BG: I like to go out into the countryside. For example, there's Hofcafé Brüne on the southern tip of Lake Plön in Stadtbek. A little further on, just before you get to Segeberg, there's Café Ehrgarten – lovely and very child-friendly.

What makes Berlin so appealing?

BG: I'm from the area originally, and then lived on Sylt for many years. At some point, it just became too much for me with all



The "Unter den Linden" bus stop: Isn't this supposed to be a boulevard?



Potsdamer Platz: Renzo Piano's distinctive style is nowhere to be seen.

Berlin (Schleswig-Holstein)

Was first mentioned in a document in 1215 and is therefore considered the oldest Berlin in the world – out of almost 120 towns and villages bearing the same name. With around 600 inhabitants, it is the most populated settlement of the municipality of Seedorf in the district of Segeberg. Little Berlin has inherited some street names from big Berlin. The main road is called “Potsdamer Strasse” and there is “Kurfürstendamm”, “Uhlandstrasse”, “Heerstrasse” and “Lichterfelde”. You’ll also find a “Potsdamer Platz”. Here there is a milestone showing the distance to the sister city: 357 kilometres. At one time, there was even a “Berlin Palace”, but it has since been demolished. There are no plans to rebuild it in the style of the original.

the tourists. You don’t find a lot of tourists in Berlin. I would say it’s probably the peace and quiet you get here.

And where is good for shopping? I get some tips from Annegret and Marie Seraphin. They run the Haflingerhof Seraphin farm shop.

Ku’damm is considered the most attractive shopping street in Berlin. What are your favourite shops?

AS: The only shop left is our farm shop. We sell products made from mare’s milk: both food and cosmetics. But our shop is open by appointment only. We sell the majority of our products online.

No clubbing, no shopping. And you still like living here?

MS: Of course. It’s quiet here, the community is great, everyone knows everyone and everyone supports each other. And then there’s the surrounding countryside: Within an hour, you can cycle from Berlin to the village of Weitewelt through the Hölle forest.

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



Too bad, no Currywurst – the Berliner Eck snack bar was unfortunately closed.

PORTAL 53: Health

It is quite the paradox: While the number of intensive care beds available is the nation’s biggest concern, hospitals in many locations are having to close. Health care is being consolidated and will in future be concentrated in major cities – where numerous hospital expansions are being built as a result. In PORTAL, we will be featuring some examples of these new health centres.



Wishing you good health!

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