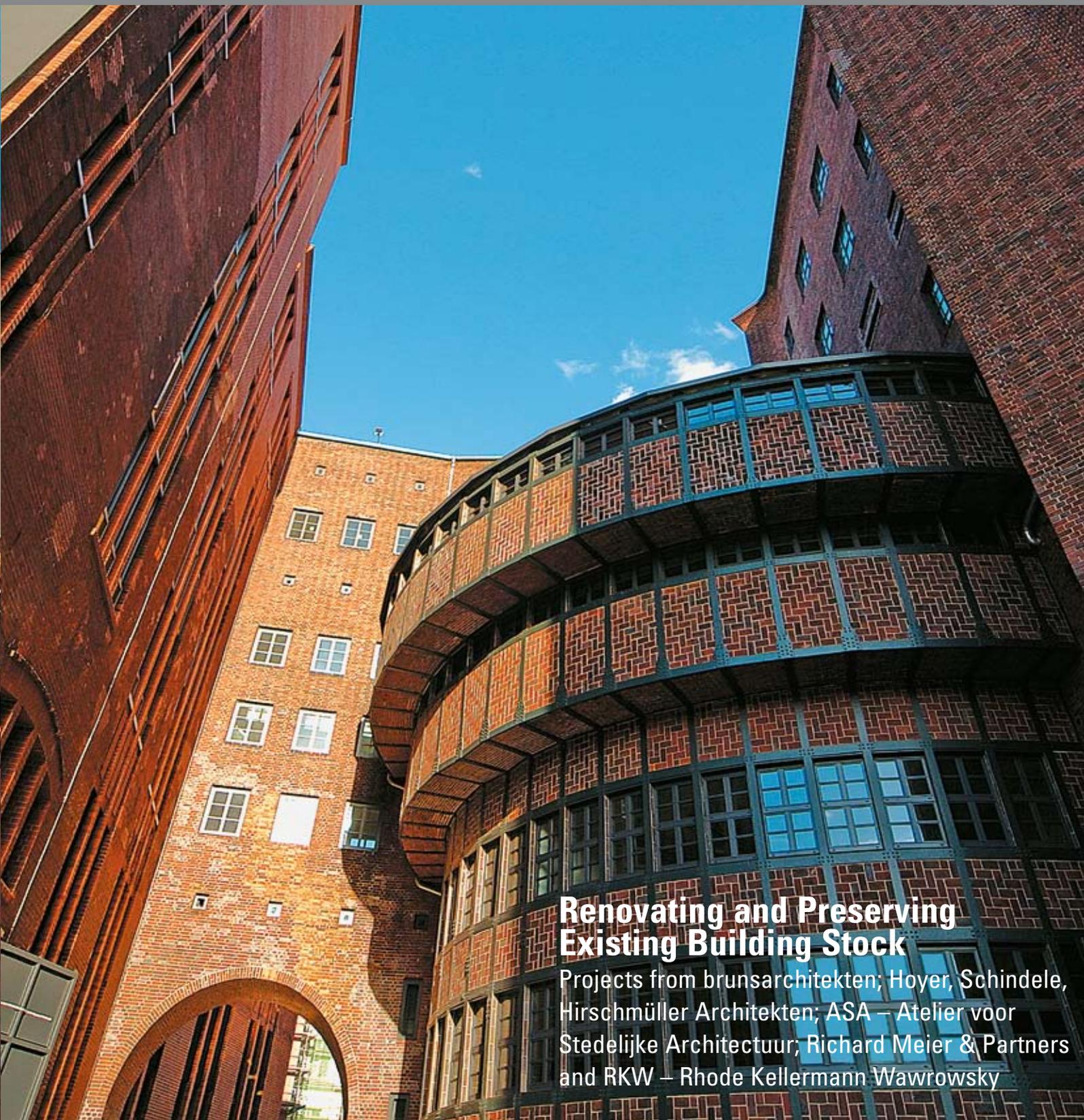


HÖRMANN

# PORTAL 06

PORTAL 06  
FEBRUARY 2006

INFORMATION FOR ARCHITECTS  
FROM HÖRMANN



## Renovating and Preserving Existing Building Stock

Projects from brunsarchitekten; Hoyer, Schindele, Hirschmüller Architekten; ASA – Atelier voor Stedelijke Architectuur; Richard Meier & Partners and RKW – Rhode Kellermann Wawrowsky

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Martin J. Hörmann, Thomas J. Hörmann and Christoph Hörmann  
Personally liable shareholders

## Dear Readers,

Around 60 per cent of all construction projects in Germany since involve existing buildings. The range extends from vigorous refurbishment of the notoriously poorly insulated houses of the 50s, to adding height to Art Deco buildings or even converting a church into a restaurant. Which brings us straight to one of the topics featured in this current issue of PORTAL: Which brings us straight to one of the topics featured in this current issue of PORTAL: as of late the Martini Church in Bielefeld provides the framework for the restaurant "GLÜCKUNDESELIGKEIT". And as a result, it has been saved from demolition, a fate that only a few months ago befell St. Raphael's in Berlin-Gatow, the only church of the major German church builder, Rudolf Schwarz, in Germany's capital: in this instance to make way for a new supermarket. That the outcome in Bielefeld was not the constructional monotony of German discounters, but – as we believe – successful architecture, can be attributed not least to the courage of the young investor, Achim Fiolka. The PORTAL editors talked to Heinrich Martin Bruns, the architect of the conversion project, about the future of churches in our towns and cities. Heinrich Martin Bruns had this to say: "In my view, making church buildings accessible to other religions is entirely worthy of discussion". The two major Churches in Germany, represented by Pastor Helge Adolphsen, the Chairman of the "Evangelischer Deutscher Kirchbautag" (German Protestant Church Construction

Conference), approach this subject with greater caution. Not only the German Bishops' Conference but also the Council of the Evangelical Church in Germany reject, for example, the idea of mosques in former churches. Also in this 6th issue of PORTAL: music will continue to be heard in Berlin's techno temple, the "E-Werk", sited opposite the Ministry of Finance in the Mauerstraße. But in future the DJs will have to share the building complex with the employees of the software provider SAP. The residents of the "Banmolens" in Harelbeke near Kortrijk, on the other hand, can call the spacious undivided loft space their own: the one-time mill has been converted into apartments. And also the "Feldmühle", the former administrative headquarters of the paper manufacturer bearing the same name in Düsseldorf, can boast new occupants: around 100 lawyers of the law practice Freshfields Bruckhaus Deringer have now taken up residence in the offices. Richard Meier and RKW – Rhode Kellermann Wawrowsky have placed two snow-white, cheerful-looking structures next to the old defiant building from the 50s. We trust that our selection from the aforementioned "60 per cent" meets with your approval. This time we have rounded it off with works by the Leipzig photographer Matthias Hoch, whose eye for the hidden structures of our constructed environment has impressed us for quite some time.

Martin J. Hörmann

Thomas J. Hörmann

Christoph Hörmann

## PORTAL TALKS TO HEINRICH MARTIN BRUNS

When the members of the Martini parish in Bielefeld-Gadderbaum congregated for the first time some 100 years ago, they did so in a tavern. Now they have come full circle: the Martini Church has been converted into a restaurant. Heinrich Martin Bruns, the architect behind the conversion project, explains to PORTAL the difficulties and opportunities of modern architecture when converting historic sacred buildings.

**PORTAL:** Herr Bruns, you have just converted the Martini Church in Bielefeld into a restaurant "GLÜCKUNDSELIGKEIT". Have you had any experience in your career to date of similar unusual conversion projects?

**HEINRICH MARTIN BRUNS:** In our office the number of conversion projects we now deal with has increased significantly compared with previous years. Even our own office in Bielefeld is located in a promoterism period building that we ourselves have converted. We can add to this numerous residential buildings from the 30s and the Chamber of Industry and Commerce in Bielefeld, a building from the 70s designed by the architect, Dieter Oesterlen. But this is the first time I have been involved in converting a neo-Gothic church. For my part, however, getting involved with neo-Gothic architecture proved to be most interesting, especially since it is less common than the Gothic style and we architects are therefore less familiar with it. Yet precisely during the first years of the 20th century countless churches were built here in Germany. The towns and cities expanded at a rapid pace, churches were needed but the industrial society had yet to find a proper contemporary style for these new places of worship.

**PORTAL:** When you compare the neo-Gothic architecture of the Martini Church with "true" Gothic architecture – what do you see as the main differences?

**HEINRICH MARTIN BRUNS:** Gothic is much more

pronounced and more fully developed than neo-Gothic. Its details arose as a direct result of the statics and the design of the building. Neo-Gothic, on the other hand, used Gothic details simply as decorative shapes. Structural engineering was already much more advanced, the possibilities of civil engineering were already known and as a result Gothic could dispense with its constructive necessity.

**PORTAL:** What were the most important stages in the life of the Martini Church prior to the conversion?

**HEINRICH MARTIN BRUNS:** The initiative to build the church stemmed from Friedrich von Bodelschwingh, the founder of the welfare and social centre in Bethel. He procured a piece of land and an architect for the parish community which up until then – and this is a good parallel to the present situation – had held their meetings in a tavern. The church had been abandoned by the Protestant community as early as 1975. An attempt had been made to use it for other cultural purposes but for the most part without success. Later the church was occasionally used by the Greek Orthodox Church.

**PORTAL:** Already five years ago you built the "Bernstein" in the centre of Bielefeld for Achim Fiolka, the operator of the new restaurant "GLÜCKUNDSELIGKEIT". Where do the differences between the two gastronomical firms lie?

**HEINRICH MARTIN BRUNS:** With the "Bernstein" it is essentially a matter of one large room suspended over the roofs of the city of Bielefeld. The Martini Church, on

## HEINRICH MARTIN BRUNS

born in Münster in 1943

Architectural studies  
Collaboration with various  
architects' offices  
Collaboration in the Planning  
Group  
University of Bielefeld  
Köpke – Kulka – Töpfer  
Collaboration at BUTAC  
– Baghdad University of  
Technology Association of  
Consultants

since 1980 self-employed

since 1984 member of the BDA (League  
of German Architects)



the other hand, is located in the satellite centre, so its guests specifically seek it out. And the space on offer is more diverse. On the one hand there is the nave with the counter, bar and the adjoining side aisle. In the chancel of the church we have set up a coffee and tea lounge and in the organ gallery a further lounge, which virtually suspends you over the middle of the large, neo-Gothic church chamber. Finally, the restaurant on the first floor of the nave; a high room with great qualities and wonderful proportions.

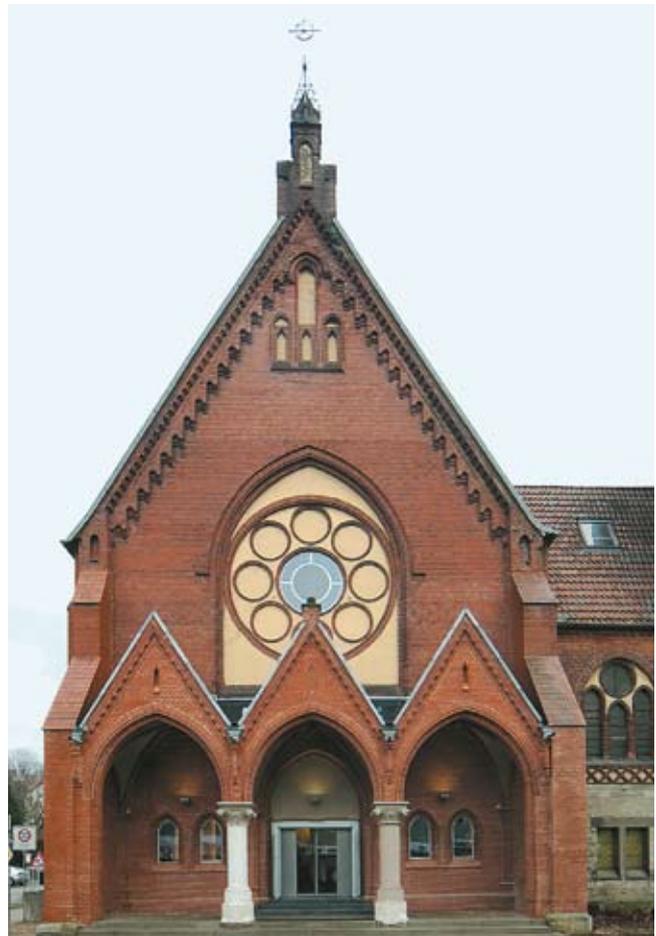
**PORTAL:** Does that mean that the construction work has been completed?

**HEINRICH MARTIN BRUNS:** Not quite. In the 80s the tower of the church was reduced in height from 42 metres to 20 metres for reasons relating to the statics. When that happened the church was also robbed of its symbol. We now intend to reproduce the tower in its original height – as a lightweight steel framework that traces the contours of the original structure.

**PORTAL:** What resistance did you have to overcome - and from which quarter - before starting the conversion?

**HEINRICH MARTIN BRUNS:** We met resistance from parish members who had been baptized, confirmed or had worshipped here. However, the church circle of evangelical communities took a most constructive approach to this problem. During the course of several meetings to discuss this matter we finally achieved an

The main entrance to the Martini Church. It is the desire of Heinrich Martin Bruns that one day it should again be crowned by a church tower - or rather a steel reproduction of it.



outcome that the majority found acceptable. One has to bear in mind that the "ultima ratio" would have been to demolish the church altogether. I believe, however, that we should preserve our cultural monuments – especially the churches that characterize the face of our cities and which also have great significance for a city's architectural culture. This also applies in those cases where churches can no longer be used as originally intended – particularly since the parishes are frequently not in a position to finance their upkeep. But for me, to preserve a church as a cultural site, also means preserving the space. I don't think much of the Dutch and English models in which the churches have been given a false ceiling of concrete. Basically, I regard the restaurant in the Martini Church as a temporary solution. And also experts from the Church Construction Office have confirmed to me that in its present state they could take over the church again at any time and use it as a place of worship.

**PORTAL:** The Catholic Church has determined that churches may not be converted into discotheques or mosques, for instance. Where does your pain threshold lie in terms of what is still acceptable?

**HEINRICH MARTIN BRUNS:** The ideal situation would

be if all the churches no longer used as such could be utilized for cultural purposes. Unfortunately, because of the large numbers involved and the shrinking finances of cultural bodies and local authorities, this cannot always be achieved. In my opinion, making church space available to other religions is entirely worthy of discussion. The various religions do not lie so far apart. At the end of the day, as far as the afteruse is concerned, it all depends on which people are dealing with the building. Do they appreciate culture and regard the church as a cultural space or do they see it simply as a piece of real estate that needs using? In our case the operator-owner showed an appreciation of culture and space.

**PORTAL:** The nave of the Martini Church is an open, high space. So how do you create the desired intimacy of a restaurant?

**HEINRICH MARTIN BRUNS:** I take the view that people love spacious, high rooms. They lend us a sense of freedom and we don't instinctively bend our heads as we would do in low rooms. For us a large room is a luxury which admittedly in a restaurant we must share with others, but it remains an enjoyable experience nonetheless. It is a kind of collective space that you sense and can feel part

Visitors to the "GLÜCKUNDSELIGKEIT" restaurant can choose between two lounges: one in the chancel (bottom)...



...and the other in the organ gallery, offering the best view of the neo-Gothic church chamber.



**CONTRACTOR/CLIENT**

Living Event GmbH, Werther /  
Achim Fiolka

**HÖRMANN PRODUCTS**

Single and double-leaf steel fire  
doors T30 H3D as well as T90 H16

**DESIGN**

Heinrich Martin Bruns, Bielefeld

**SCHÖRGHUBER PRODUCTS**

Timber fire doors

**PHOTOS**

Stephan Falk / baubild /  
Hörmann KG

Even today you can still very much sense the church atmosphere in the restaurant. View of the rooms seating the guests in the nave (top) and in the side aisle (centre). Effective lighting puts the walls and vault of the church in the limelight (bottom).

of. The observations I have made in the Martini Church confirm this: it is not as if the visitors seek out the intimacy of the side aisle. On the contrary, the large area in the nave nearly always fills up first.

**PORTAL:** The acoustic demands of a church are, however, entirely different to those of a restaurant.

**HEINRICH MARTIN BRUNS:** Absolutely, and that can be a major problem. Underneath the existing timber beamed ceiling of the church we have installed a second, acoustically effective yet visually matching ceiling. The spatial shape was retained, but the reverberation time has been significantly reduced.

**PORTAL:** Do you believe that non-churchgoing visitors to the restaurant will get a feel for the special cultural significance of this space? In other words, do rooms radiate a spirituality unrelated to their use?

**HEINRICH MARTIN BRUNS:** As a committed architect I believe that each and everyone of us longs for spacious, beautiful rooms. The only problem is that they are generally not offered to us and the individual does not have the means to create them. The atmosphere and life experience of an interior like that of the Martini Church is, however, absorbed by everyone, albeit in some cases unconsciously. What's more, thanks to our modern intervention, it is precisely for today's generation that the space has become more tangible. Rooms often meet with disapproval if they are unmodern und neglected, in short: "are not of today". Architects like Carlo Scarpa and Karljosef Schattner, but also Norman Foster with the Reichstag, have however shown us that old buildings with modern furnishings and modern design can indeed be highly compatible. And in the Martini Church we too have succeeded in combining the past and the present. The majority of people whom I have spoken to are glad that the space has been preserved and that thanks to the renovation continues to live on.

**PORTAL:** The original misgivings have therefore been dispelled?

**HEINRICH MARTIN BRUNS:** It's difficult to say exactly. But the feedback I have received so far has been entirely positive and with the Martini Church we have shown that a dignified and respectful conversion is possible and that it should be considered for other churches. And it's certainly far preferable to tearing them down.



## PORTAL TALKS TO HELGE ADOLPHSEN, RETIRED PRINCIPLE PASTOR AT ST. MICHAELIS

Churchgoers are staying away and the revenue from church taxes is no longer forthcoming. What will happen to the places of worship that can no longer be used as such? A question that demands a new approach – and in response to which Helge Adolphsen, retired principle pastor at St. Michaelis in Hamburg and Chairman of the Protestant Church Construction Conference, gave PORTAL the following answers:

**PORTAL:** What steps are introduced when a church can no longer be used as a church?

**HELGE ADOLPHSEN:** At one time churches were built over decades. Quick disposal may well be a sign of our times but for a church it is neither fitting nor proper. Handing over or selling a church to the member churches of the "Arbeitsgemeinschaft Christlicher Kirchen" in Germany (Working Association of Christian Churches) is always possible. Now and then some form of joint use together with the communities, cultural organizations, authorities or other sponsors presents itself. Such use must be compatible with the Church. As a last resort, demolition may be considered. However, this must be preceded by a redesignation. A befitting new location must be found for the altar, crucifixes and paintings. A Church that surrenders its churches, also forfeits its history and erases the history that people have made in and with "their" church in which they were baptized and married, prayed, poured out their hearts and gave thanks to God.

**PORTAL:** In 2003 the German Catholic Bishops' Conference drew clear lines regarding the desecration of church buildings. Has the Protestant Church in Germany drawn up comparable rules? Where does your personal "pain threshold" lie?

**HELGE ADOLPHSEN:** Synods and church councils have repeatedly warned against the desecration of church buildings, drawing attention to legal provisions and consequences foreign to the Church. In 2003 the synods of the EKD (Evangelical Church in Germany) declared that a more intensive

use may not stand in sharp contrast to the dignity a House of God once had. The Church Council of the Protestant Church of Berlin-Brandenburg issued a clear definition of this already back in 1999. This definition stated that marketing aspects should not be allowed to override the other criteria. Events are mentioned that run contrary to the essential nature of a church: parties, fashion shows and gala dinners, events glorifying violence and such that discredit human dignity, youth initiations and civil marriage ceremonies. My pain threshold lies there where such incompatible and intolerable use is practised. Just like the council of the EKD and the German Bishops' Conference, I too do not approve of converting a church into a mosque. And I will continue to disapprove until such time as a mosque may also be converted into a church. Pulling down the church is therefore preferable to using it for a purpose that would be incompatible.

**PORTAL:** Even in those cases where an architecturally valuable building is involved?

**HELGE ADOLPHSEN:** Demolishing a church of architectural significance is always a serious loss. Such churches are non-relinquishable cultural assets of the general public and bear witness to its religious-cultural history. Before tearing down such churches, every attempt must be made to save them. For example, by founding promotion societies, foundations and initiatives or by joint sponsorship between communities and other institutes and organizations.

**PORTAL:** What course of action does the EKD take here?

**HELGE ADOLPHSEN**

born in Schleswig in 1940, married with two children, retired since September 2005

Theological studies in Kiel, Tübingen, Marburg

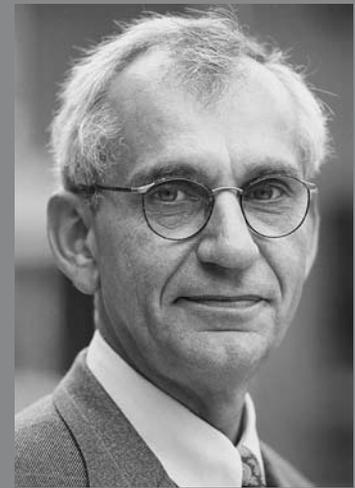
1965 First theological examination  
 1968 Second theological examination  
 1968–81 Pastor in Kiel Neumühlen-Dietrichsdorf  
 1981–87 Prot. Military District Superintendent I for Schleswig-Holstein and Hamburg, pastoral care for forces personnel  
 since 1987 Principle Pastor at St. Michaelis, Hamburg

since 1993 a member on the working committee of the Protestant Church Construction Conference

since 1999 Chairman President of the New Generation – Movement for the over 50s, member on the Board of the Implementing Association of the German Protestant Church Construction Conference, Chairman of the "St. Michaelis Foundation" and the "Asia-Bridge Foundation". Numerous publications on theological and church issues, amongst others "Lob des Lebens (Praise of Life)", "Minutengebete (Minute Prayers)" and "Ganz alltäglich: Gott!" (Entirely Everyday: God!). Collaboration with newspapers and on the radio.

Book recommendation: "Spuren hinterlassen" (Leaving traces) ...", publishers Rainer Bürgel and Andreas Nohr, MKH Medien Kontor Hamburg, 2005.

The 346-page book documents the history of the Protestant Church Construction Conference since 1946. With the contribution "Kirchen haben kein Verfallsdatum" (Churches Do Not Have a Sell-by Date) the retired principle pastor Helge Adolphsen has his say.



**HELGE ADOLPHSEN:** In 1996 the Protestant Church Construction Conference declared that preserving and restoring churches is a task that affects the whole of society. Together with the member churches, the EKD has set up a "Foundation to Conserve and Maintain Churches as Historical Architectural Monuments" (KiBA). The collaboration with the "Deutsche Stiftung Denkmalschutz" (German Foundation to Protect Monuments) is working well. In cooperation with the Hamburg Sparkasse and the Hamburg Abendblatt (Hamburg evening newspaper), I myself have undertaken certain measures to be able to renovate the tower of Hamburg's famous landmark, the "Nikolai Church" and also the church nave. This has so far produced an amount of some € 15.3 million. At the same time we have put 60 former unemployed persons into permanent work. I also know of churches in Eastern Germany which have been renovated and reconstructed with the help of sponsors. The willingness to donate to churches – particularly for organs and bells – is far higher than many church people would expect.

**PORTAL:** According to this, churches ought to be conserved as general cultural assets?

**HELGE ADOLPHSEN:** This year's 25th Protestant Church Construction Conference in Stuttgart unanimously declared that communal rooms and unrecognizable office complexes should be housed in churches. This kind of "renovation" reinforces the symbolic value of the church rooms. In the meantime there are some excellent architectural examples of this, such as the Heilig-Kreuz-Kirche (Church of the Holy Cross) in Berlin-

Kreuzberg. In many cases churches form the silhouette and the heart of villages and towns. Despite empty coffers, legislation on the protection of historical buildings and monuments forces the communities to be active and together with the local authorities to create the incentives to encourage citizens to commit to the cause. An old idea is to use political means to reduce VAT for construction work on listed buildings.

**PORTAL:** Do you agree with Bishop Wolfgang Huber when as the last solution he demands: "Rather church ruins than 'tabula rasa'!"?

**HELGE ADOLPHSEN:** I partly agree with him. The tradition and dignity of church rooms (being rooms that are prayed in throughout) as well as the emotional-religious relationship of people, even of those not belonging to any Church, make the following principle plausible: "Demolition is preferable to any other outside use" just as much as the other statement: "Rather church ruins than 'tabula rasa'". Ruins, however, decay. With time they become "illegible" because they no longer have a clear purpose. The ruin of the highest principle church in Hamburg, St. Nikolai, destroyed in the 1943 night bombing raids, has become a peace memorial. And occasionally open-air church services are held there. It is better to shut down churches for a fixed term, simply carry out the necessary maintenance and on certain days in the church calendar to conduct church services. The following statement was made during the "2005 Maulbronn Mandate": "Also churches that have been shut down bear witness to the fact that the history of God with the world still lives on into the future."

## Conversion of the "Buchhändlerhof" Substation in Berlin

For techno fans it sounds like music to the ears. The "E-Werk" in Berlin's Mauerstraße, one of Europe's most in clubs during 1993 to 1997. Serving as the backdrop at that time was an industrial monument with an "exciting" past, the "Buchhändlerhof" substation. The complex was redesigned in 2000 according to the plans of the architects Hoyer, Schindele, Hirschmüller + Partner from Berlin and offers space for offices and for the modified re-edition of the club.

When the "Buchhändlerhof" combined heat and power station, built in 1886, was converted to the substation in the 20s, the architect at the time, Hans-Heinrich Müller, did not have a great deal of scope. In the block interior squeezed between fire walls and yard masonry walls the property was only accessible via the yard of the Association of Berlin Book Dealers. The thus arising building complex did not strike up any relationship with its environs - on the contrary: it oriented itself towards its own inner courtyard. But WWII changed all that: many of the neighbouring houses were destroyed and later demolished. Even the substation itself was badly damaged, but was saved from being pulled down. The former substation thus advanced to the status of a freestanding monument representing "the cathedrals of electricity". As if in a state of hibernation, the dilapidated building complex remained in this state for many years before being made a listed building in 1987 and then the finally being rediscovered by the techno scene in the 90s: the industrial unfamiliarity of the windowless halls offered an ideal ambience for the "E-Werk" club. But even this phase in the life of the substation turned out to be fleeting, and so in 1997 it closed its doors again. Nevertheless, its historic and cultural significance for the city was immense: the Mauerstraße is located not far from Potsdamer Platz, right in the topographic centre of the city. Moreover, the structural fabric radiates a powerful atmosphere, reminiscent of an important industrial past and often provoking controversial associations.

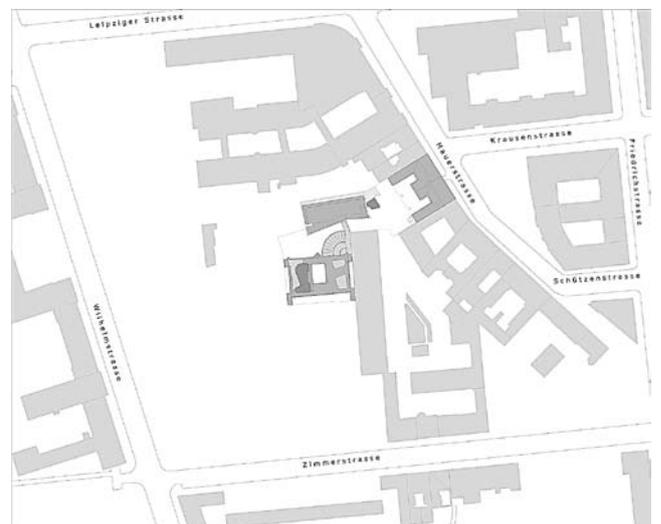
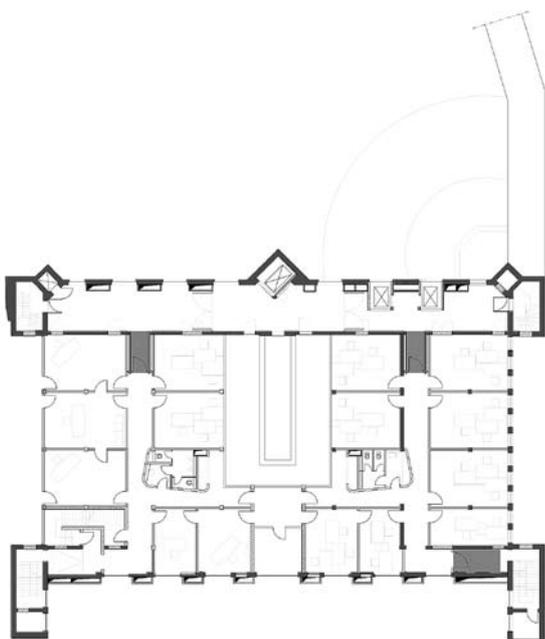
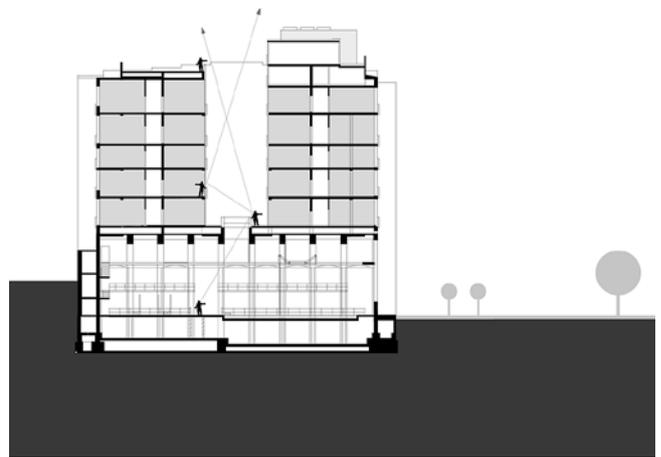
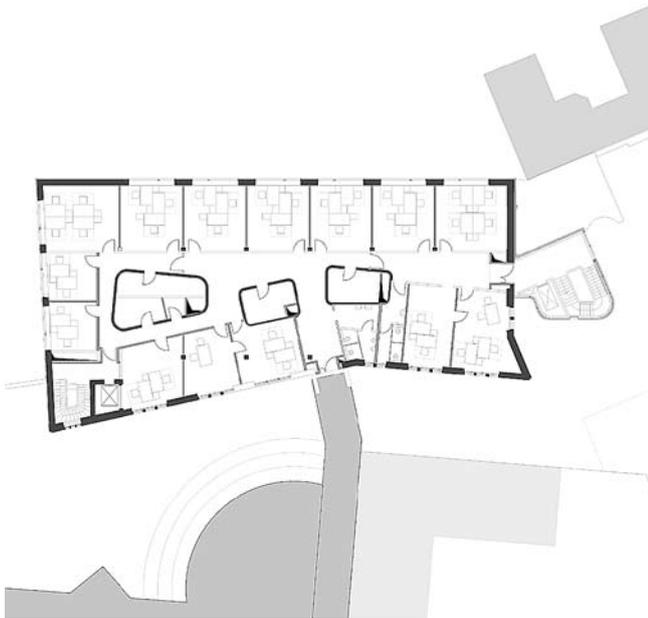
The latest stage in the building's life began when it was sold to a private investor. In the process, the designing architects Hoyer, Schindele, Hirschmüller + Partner from Berlin,

decided that parts of the structure should undergo radical change. The halls in both buildings were retained but the upper floors were adapted to comply with the new use. The design conforms to a specific formula: light, air, the sounds and smells of the city are to be brought indoors, be made perceptible and bond with the substation. In doing so, the atmosphere of the old industrial monument is to be preserved and in both form and content be separated from the new interventions.

From an architectural point of view, the architects achieve this by producing different spatial relations that continue in the urban area, marked by the coloured glass panes in the façade. Thus in the corridors you find yourself between the urban public domain and the private working world. The central air-shaft in the south-facing structure was enlarged to create an atrium that channels the rays of the sun down to the ground floor. The former fire protection airlocks were redesigned according to a colour scheme and further airlocks were added. They now serve as a three-dimensional threshold between the various areas and between the old and the new sections. Added elements in the indoor and outdoor space underline the historic quality of the complex. The expressionist architectural style and the hard materiality of the steel skeleton and the dark brickwork and frost-resistant masonry are now joined by rounded, soft shapes in anodized aluminium. Thus in the north-facing structure the air-vents and supply islands are transformed by the new material, a stairwell adjoins itself in the outdoor space. On the roof of the south-facing structure a lounge emerges from the 35 metre high terrace from where you can enjoy a superb panorama of Germany's capital city.



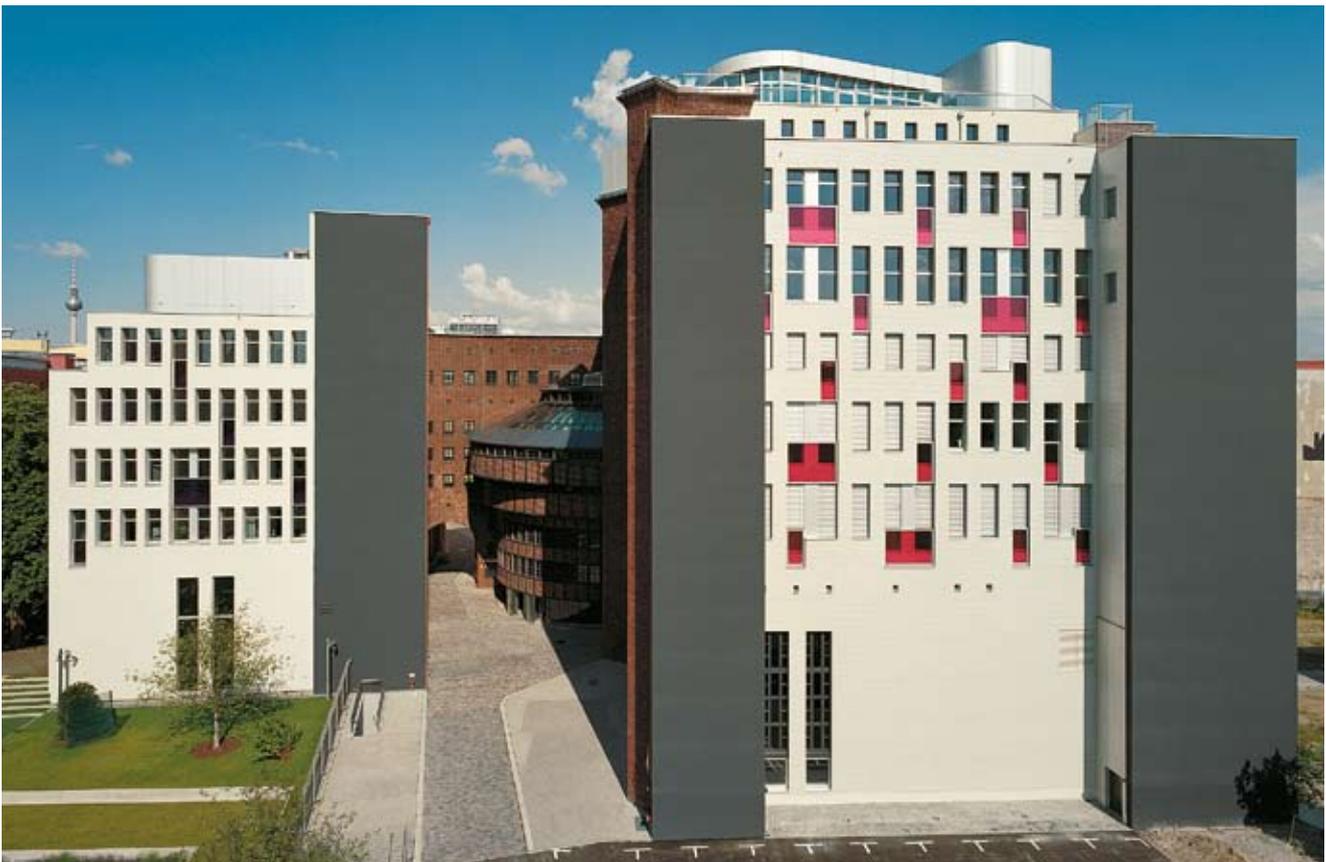
Longitudinal section through the south-facing structure (top right).  
Floor plan of the office floors in the north-facing structure (top left) and  
south-facing structure (bottom left)  
The former "Buchhändlerhof" substation is located within the block. It did not  
develop its exposed position until the post-war years when many of the  
neighbouring buildings had to be demolished (bottom right).



From the Wilhelmstraße, where the Federal Ministry of Finance is also located, there is a good view of the inner courtyard with the quadrantal-shaped control room (top).

In the wide corridors the former course of the tracks, on which the transformers were brought for maintenance or repair, can still be seen (bottom left).

The transitions between the old and new areas are developed as "airlocks", equipped with Hörmann fire doors (bottom right).



From the 35 metre high roof terrace you can enjoy a fantastic view of Berlin (top).  
The control room in the interior has been largely left in its former state and has been made accessible to visitors (bottom).



Above all in order to preserve the industrial ambience in the two large halls, these have been subjected to minimum changes only. Here until a few years ago techno parties took place, today the halls can be hired for events.

**CONTRACTOR/CLIENT**

spm Real Estate Deutschland GmbH, Berlin

**DESIGN**

Hoyer, Schindele, Hirschmüller + Partner, Berlin

**SUPPORTING STRUCTURE DESIGN**

HTPS Hoch- und Tiefbauplanung Schröger, Berlin

**PHOTOS**

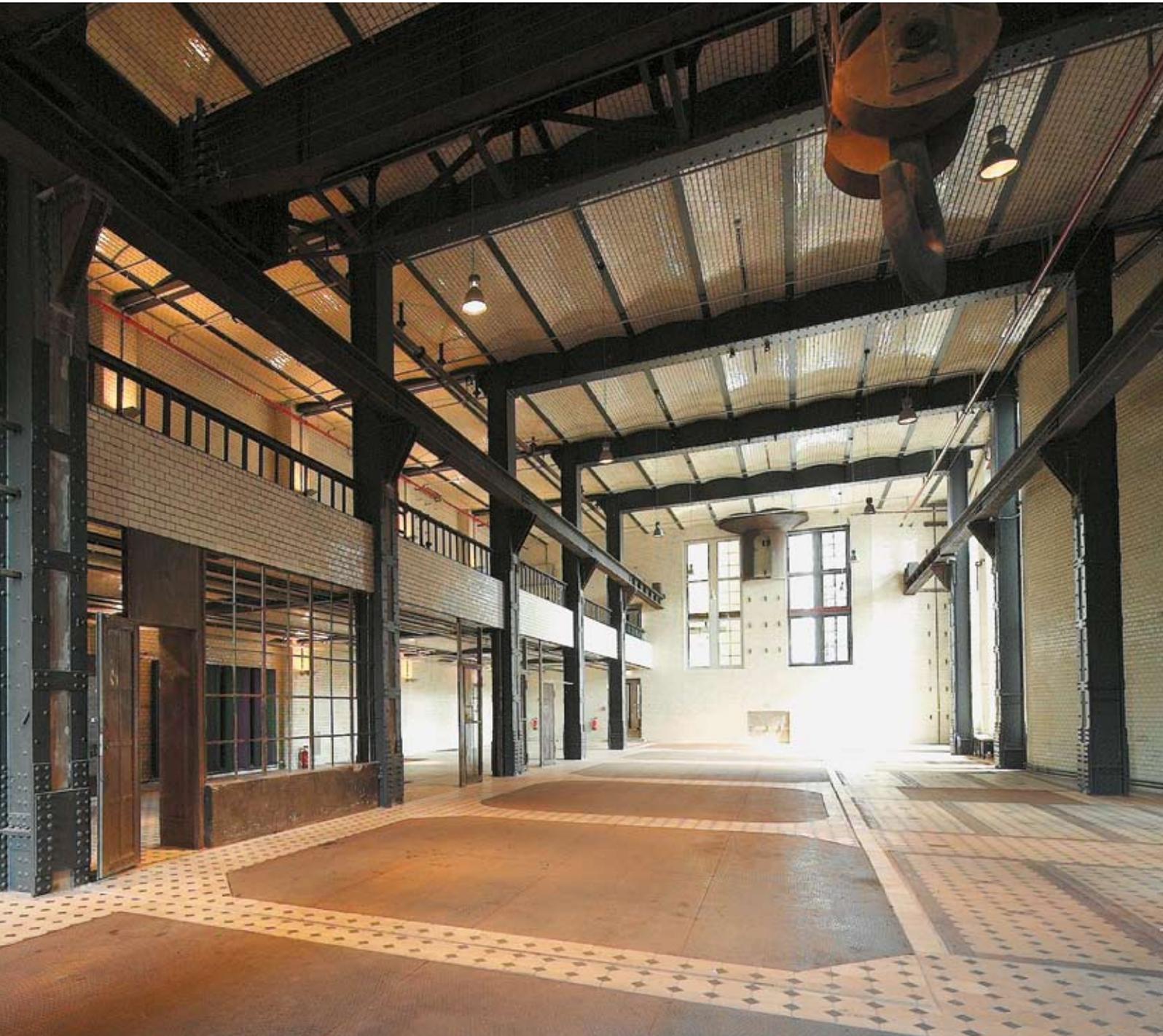
Harf Zimmermann, Berlin;  
Noshe, Berlin; Hoyer Schindele  
Hirschmüller Architects;  
Stephan Falk / baubild / Hörmann KG

**LIGHT PLANNING**

Kardorff Engineers, Berlin

**HÖRMANN PRODUCTS**

Single-leaf T30 aluminium steel tubular frame doors HE 311; double-leaf T30 aluminium tubular frame elements HE 321; single-leaf T30 steel tubular frame doors HE 310; single-leaf aluminium smoke-tight doors A/RS-150; double-leaf smoke doors A/RS -250; aluminium smoke-tight glazings A/RS-350; single and double-leaf steel fire doors T30 H3, H3D as well as HG 24; single and double-leaf steel fire doors T90 H16; single and double-leaf steel doors D45, D65



## De Banmolens in Harelbeke, Belgium

**Standing today where the miller's apprentices once slept on plank beds, is now the designer bed. And where flour dust once covered the floor, we now find genuine parquet. The water mill "De banmolens" in Harelbeke, Belgium, has found a new purpose in life: in the former water mill on the Leie, neglected for many years but since classified as a listed building, generous loft apartments have been created. This witness of the times can be traced back to the 12th century.**

Here in this country just about everyone knows Ottfried Preußler's book about Krabat, the miller's apprentice. The story dates back to a legend that established itself in the Hoyerswerda region: the orphaned boy, Krabat, enters service as a miller's apprentice. Here he receives instruction but not just in millwork: the master miller holds him prisoner and forces him to learn black magic. This very nearly proves fateful not only for himself but also his companions.

That the same fate befell the miller's boys in "De Banmolens" in Belgium's Harelbeke is not known although the name could conjure up corresponding associations. The water mill on the Leie is called "De Banmolens" because at one time all the residents within a 5 kilometres radius had to have their corn ground there. The building was first mentioned at the town's border between Harelbeke and Kuurne in 1128 ("In molendis apud Herlebecam"). Besides the classic miller's trade, other activities were also performed here. Bark was ground (for tanning), oils were pressed and fibres felted. During the years of the industrial revolution, the mill was extended to its present size of six floors. In 1850 it was equipped with its first power-driven grinding apparatus. 30 years later the water wheels were replaced with turbines. One has survived to this day and is to be put into service again in the near future. The significant square smoke stack which was connected to the engine room has also survived. Today more than 50 different nationalities are represented in the small town of Harelbeke which boasts some 2700 residents and in which industry still plays an important role. It links up with the Lille-Gent motorway and the

corresponding railway line. Also the new occupants of the "De Banmolens", converted into a residential complex and since registered as a listed building, benefit from this favourable location. The size of the apartments which the Lofting Group, the builder and investor of this project, have to sell in a complex of former mill and miller's residence, ranges between 118 and 238 sq. metres. All nine lofts have either a balcony or a terrace. The new occupants are guaranteed a grand view of the surrounding area and the waters of the River Leie flowing beneath them around the mill complex. One access route to the building leads over a small bridge. Indoors you "breathe" historical air (even if it is not longer interspersed with flour dust): the walls are partly exposed and sand-blasted, the ceilings are low, but the rooms on the other hand are fluent. According to the Lofting Group, if the client so wishes, the interior can be customized.

When the architects ASA – Atelier voor Stedelijke Architectuur from Gent embarked on the refurbishment work, the condition of the mill was pretty poor, the mill had after all stood empty for decades. Ceilings had caved in and almost the entire roof was missing. Today the building complex has re-emerged but retaining its patina. The places where the old brickwork has been repaired, are clear to see. The new, semi-rounded steel balconies blend harmoniously and effortlessly into the historical façade. Families, singles and senior citizens, a real cross-section of society, are the new residents of "De Banmolens".

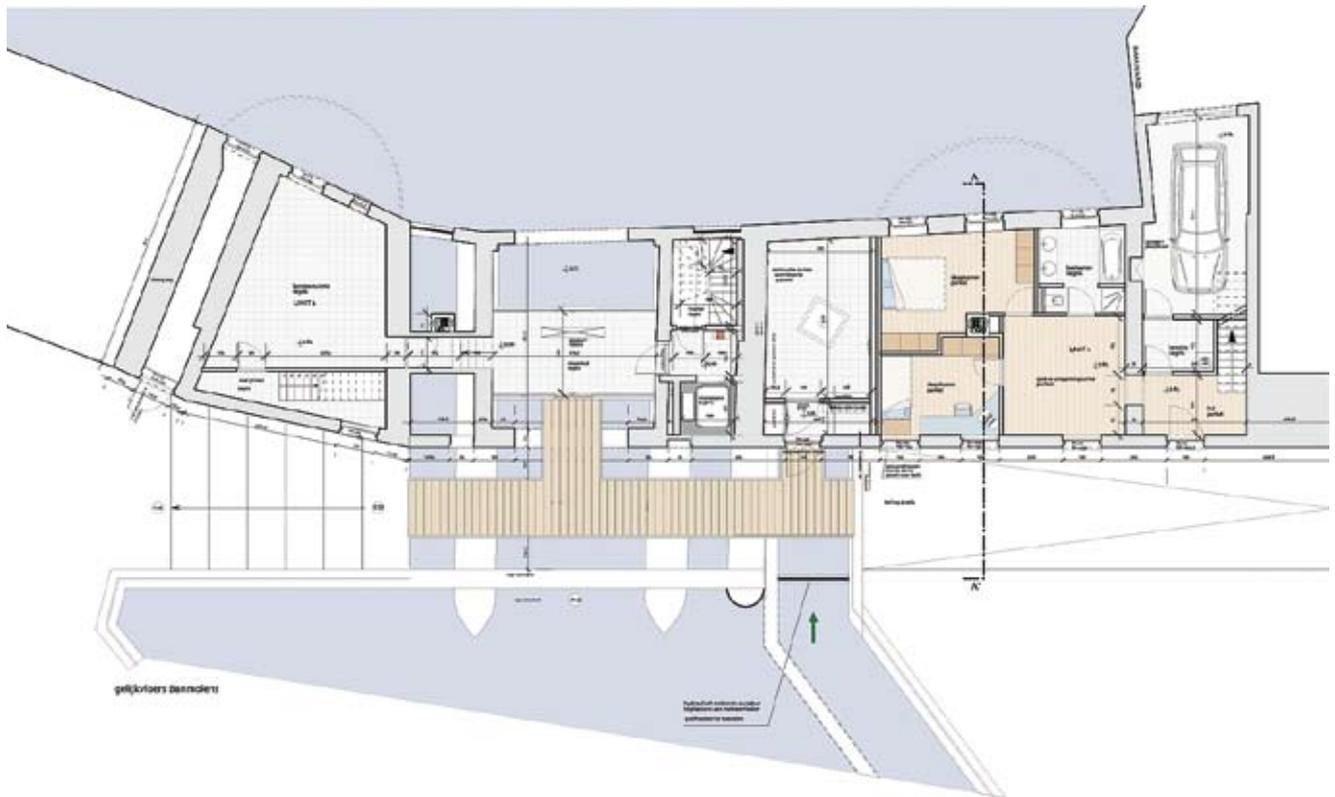


Floor plan of the ground floor.

The former dwelling of the master miller next to the mill has been replaced by a new building with apartment and garages. The square smoke stack which in former times was connected to the engine room (bottom left) has, however, been preserved.

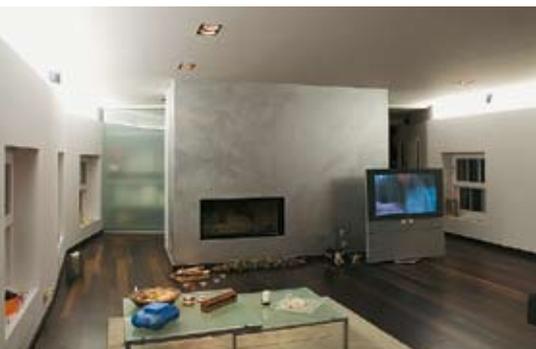
The first floor of a second new building houses a restaurant. The ground floor serves as a garage (bottom centre).

Hörmann sectional garage doors were also used in the refurbished building complex (bottom right).

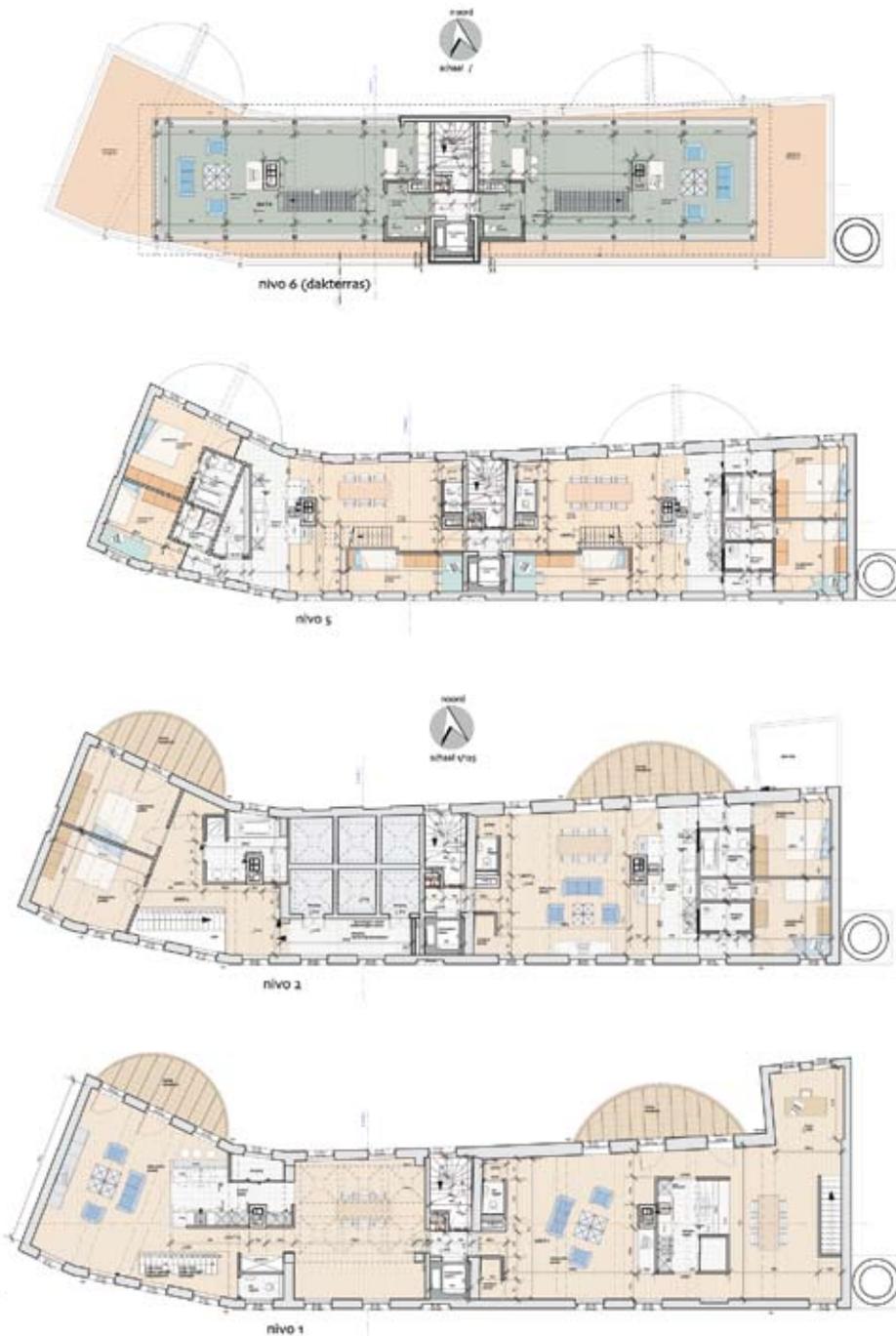


The situation scheme makes clear how the mill has been integrated into the surrounding area between Harelbeke and Kuurne and links up with the water course of the Leie (top left).

An open floor plan, real parquet and the low ceilings as a hallmark of the building's past history characterize the interior (bottom left). The entrance to the building is accessed via a bridge which leads through an arched gateway via a branch of the Leie (bottom right).



Floor plans: 1st and 2nd upper floors, 5th and 6th upper floors (from bottom up).



**CONTRACTOR/CLIENT**

Lofting Group, Keizerkarelstraat 103,  
Gent, Belgium

**DESIGN**

ASA – Atelier voor Stedelijke  
Architectuur, Gent, Belgium

**PHOTOS**

Fotostudio Focus, Diepenbeek,  
Belgium

**HÖRMANN PRODUCTS**

EPU 40 sectional garage doors;  
SupraMatic E garage door operators

Each apartment comes with a balcony or terrace, offering an exquisite view of the water and surrounding countryside.



## Law Practice at the Feldmühleplatz in Düsseldorf

**Green meadow or inner city? Business enterprises are increasingly favouring the second option. In Düsseldorf-Oberkassel Richard Meier and Partners and RKW – Rhode Kellermann Wawrowsky have demonstrated what surface potential is still slumbering in Germany's inner cities – and how even anonymous administrative buildings from the 50s can be extended and refurbished to provide highly desirable properties.**

In the major period of mergers and acquisitions throughout the 90s, economic law ranked as one of the top growth branches. In the meantime demand has tailed off slightly but the leading law practices have clearly increased their personnel and are now looking for new, larger business premises. For example, Freshfields Bruckhaus Deringer: over the past 10 years, the number of employees at the Düsseldorf office has more than doubled to 105 lawyers. According to a press release, the move is designed to create space for further growth.

The lawyers finally found what they were looking for in the district of Upper Kassel, left of the Rhine, close to the centre and yet in a quiet location. A residential area of superior quality. Right in the middle is the old "Feldmühle", where up until a few years ago the German branch of the world's largest paper manufacturer, StoraEnso, resided. Feldmühle AG, which was later bought up by StoraEnso, had the building constructed in the 50s. From a stylistic point of view, it looks quite a bit older. With its façade of relief-adding ledges and the fenestration of small building units it is strongly reminiscent of the buildings typical of the 30s. Even after the extension, the old structure dominates the ensemble and the east-facing "Feldmühleplatz", a grass-covered, tree-clad square. The architects avoided extending the "Feldmühle" symmetrically like the grounds of a baroque palace. Instead the northern of the two L-shaped wings opens to the square and the neighbouring park, the south wing is turned around 180 degrees and completes the adjoining development there towards the open block edge.

Another floor in the form of a steel structure was added to the old six-storey building, this being where the conference

rooms of the law firm are located. Having two floors less, the two new wings are lower and glazed all round, but they too pick up the fenestration of the old "Feldmühle". High rectangular glass ventilating units have replaced the pilasters and the rail division of the windows echoes the proportions of the old building.

It goes without saying that the extension bears Richards Meier's "trademark" – white, aluminium panels, each 1.20 x 0.74 metres in size, – but more marked still is the glass façade which was "set" in front of the new building as a separate pane. The reconstruction contract went straight to Richard Meier, there being no preceding architects' competition. The law firm put the interior design out to tender among three Düsseldorf offices, the successful candidate being RKW – Rhode Kellermann Wawrowsky. At the same time but independent of it, the Düsseldorf architects were also commissioned to plan the work for the structural shell and the façades. What is important at RKW is that they can claim to have been more than simply Richard Meier's subcontractor – Christoph Koch, the Project Architect, likes to speak of a "genuine joint venture". The office structure in the interior of the "Feldmühle" did not allow much scope for experimentation: legal matters are a matter of discretion; that's why lawyers demand single cells.

Serving as meeting places are above all the cafeteria on the ground floor of the north wing as well as the compartmental libraries in the "joints" of the two new buildings. On the lower floor of the old building the lawyers have also set up a fitness area. Given working days that can sometimes last up to 18 hours, this shows a great deal of foresight.



The ideal view in rendering: the façades of the new building (on right) are more transparent than in the old building but their fenestration adheres strictly to the original model.

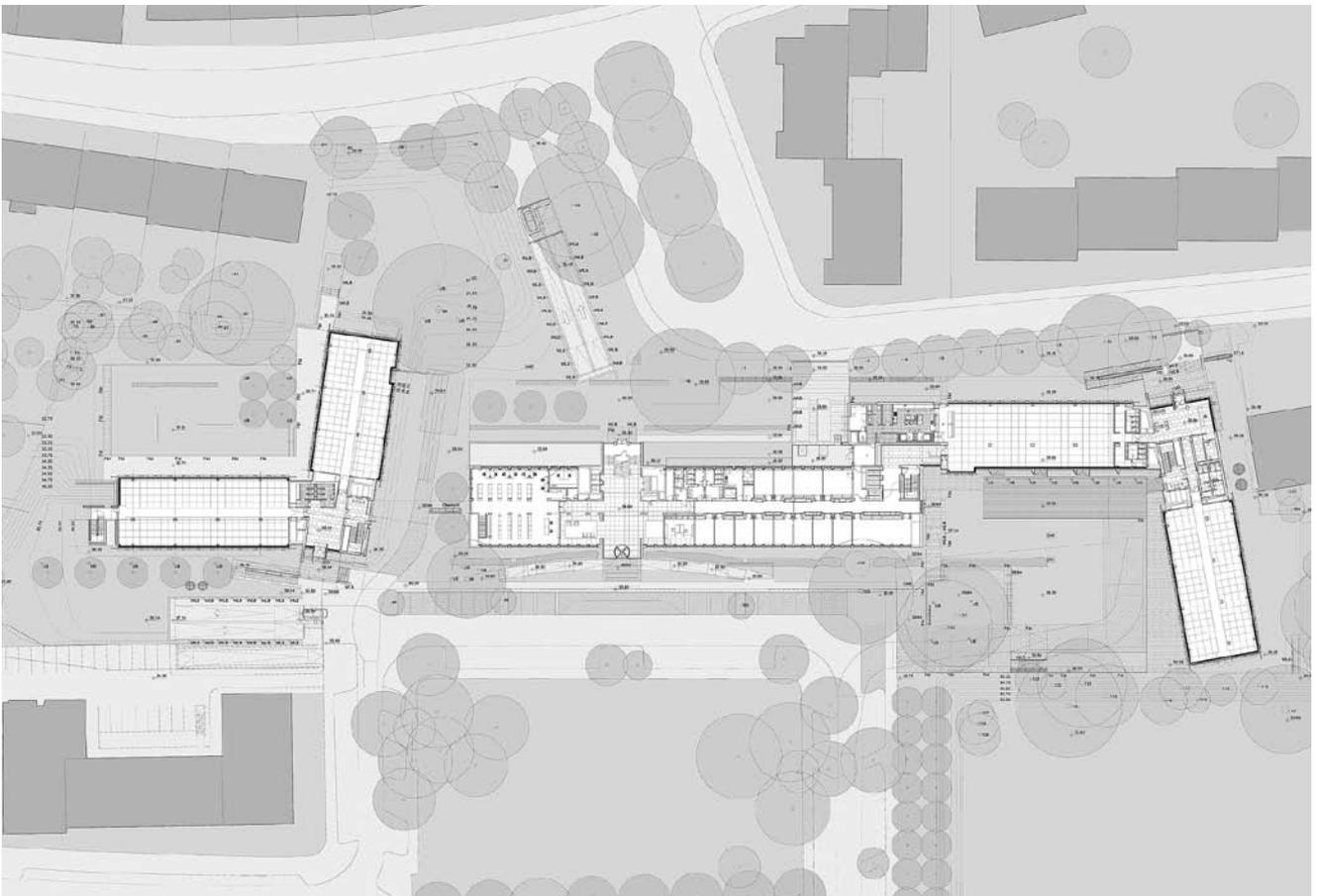
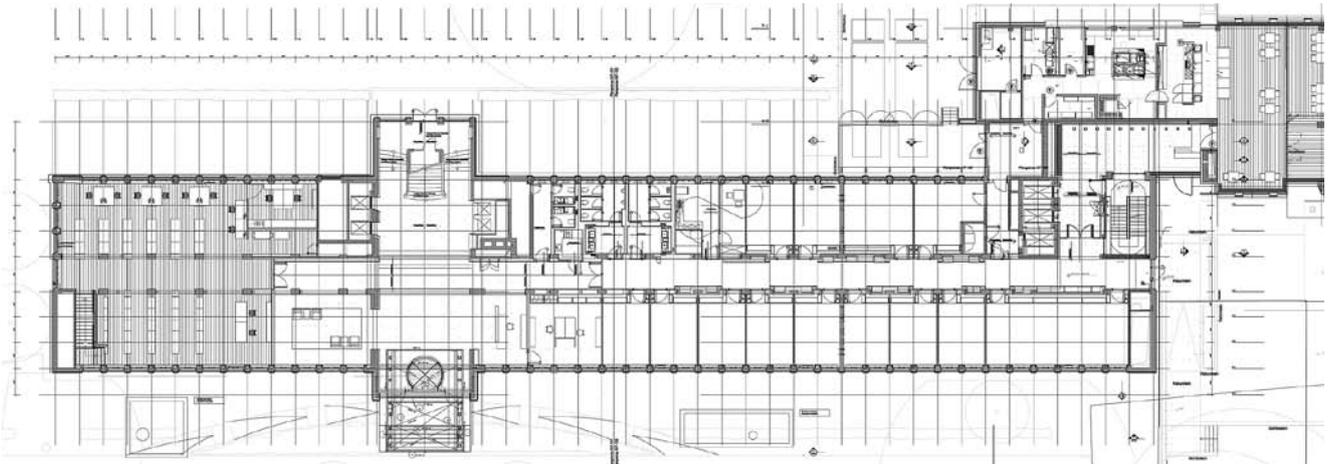


Real view at dusk: the new building envelops the north west corner of the Feldmühleplatz in an L-shape. The architects' division of the façade and the behaviour of the users in terms of sun protection are superimposed.

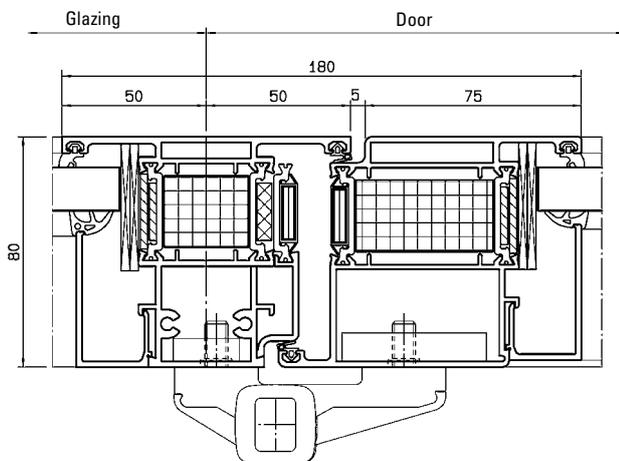
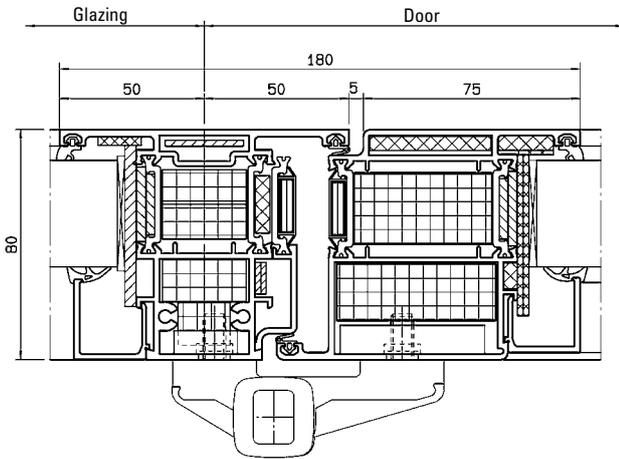


Floor plan of the old building (top)

General layout with floor plan of the ground floor (bottom)



Detailed section of a T90 aluminium tubular frame door (bottom) and a matching T30 aluminium tubular frame door (far bottom). Rendering of the cross-corner view, as seen from the Feldmühleplatz (right). In the building spandrels, informal meeting points, some of which are two-storey, have emerged (bottom right).



**CONTRACTOR/CLIENT**

Feldmühleplatz 1 GmbH, Düsseldorf  
(Joint Venture between Bernd  
Voswinkel GmbH and IKB Deutsche  
Industriebank AG)

**USER**

Freshfields Bruckhaus Deringer,  
Düsseldorf

**DESIGN**

Richard Meier, New York  
RKW Rhode Kellermann Wawrowsky,  
Düsseldorf

**LOCATION**

Feldmühleplatz 1, Düsseldorf

**PHOTOS**

Stephan Falk / baubild / Hörmann KG

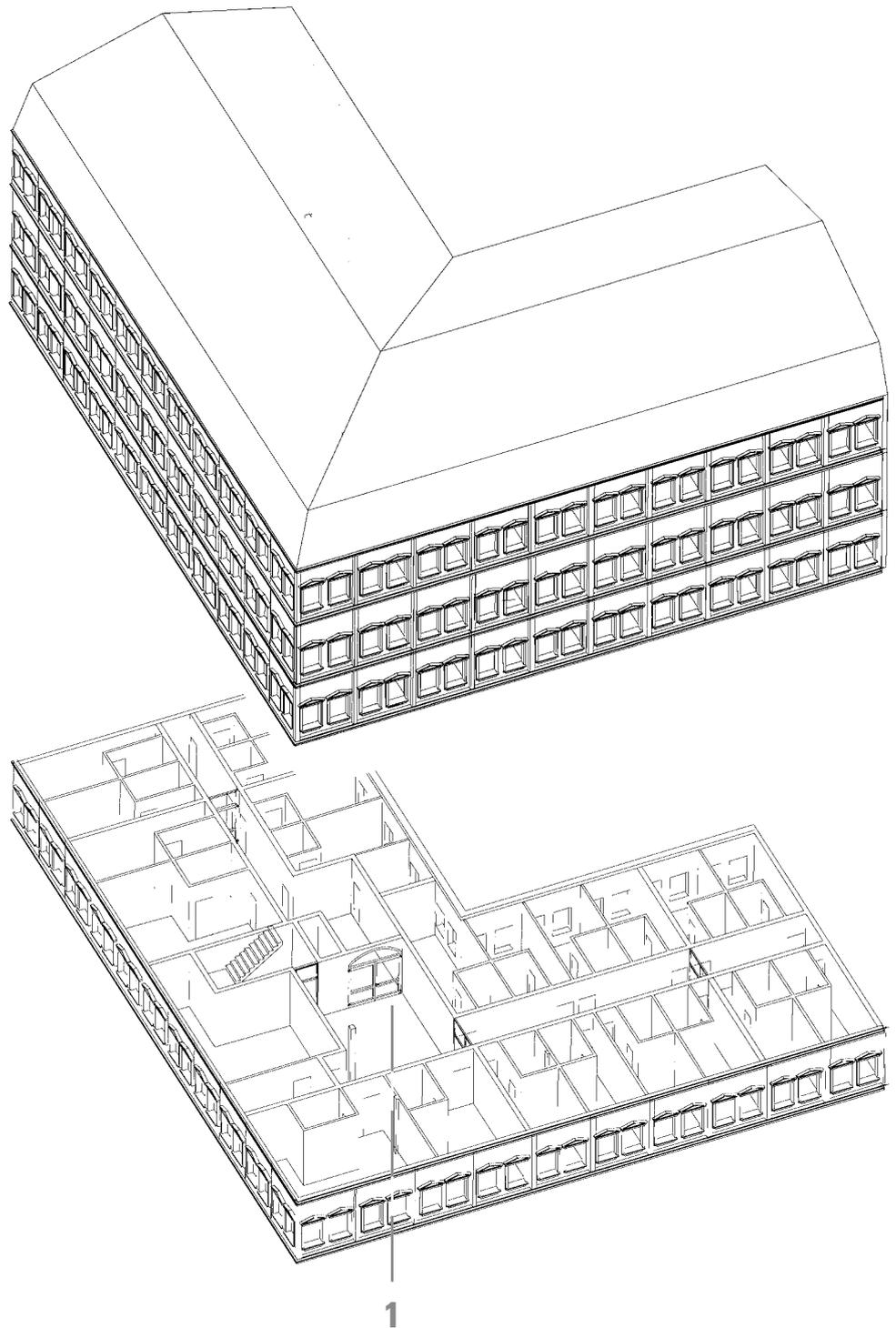
**HÖRMANN PRODUCTS**

T30 aluminium tubular frame doors  
HE 311 and HE 321; F30 aluminium  
fire-resistant glazings HE 331; T90  
aluminium tubular frame doors HE  
911 and HE 921; F90 aluminium fire-  
resistant glazings HE 931; aluminium  
smoke doors A/RS 150 and A/SR-250;  
aluminium smoke-tight doors  
glazings A/RS-350; single and  
double-leaf steel fire doors T30 H3D;  
single and double-leaf T90 H16 steel  
fire doors; sliding fire door T30 HG15;  
rolling grille HG-V

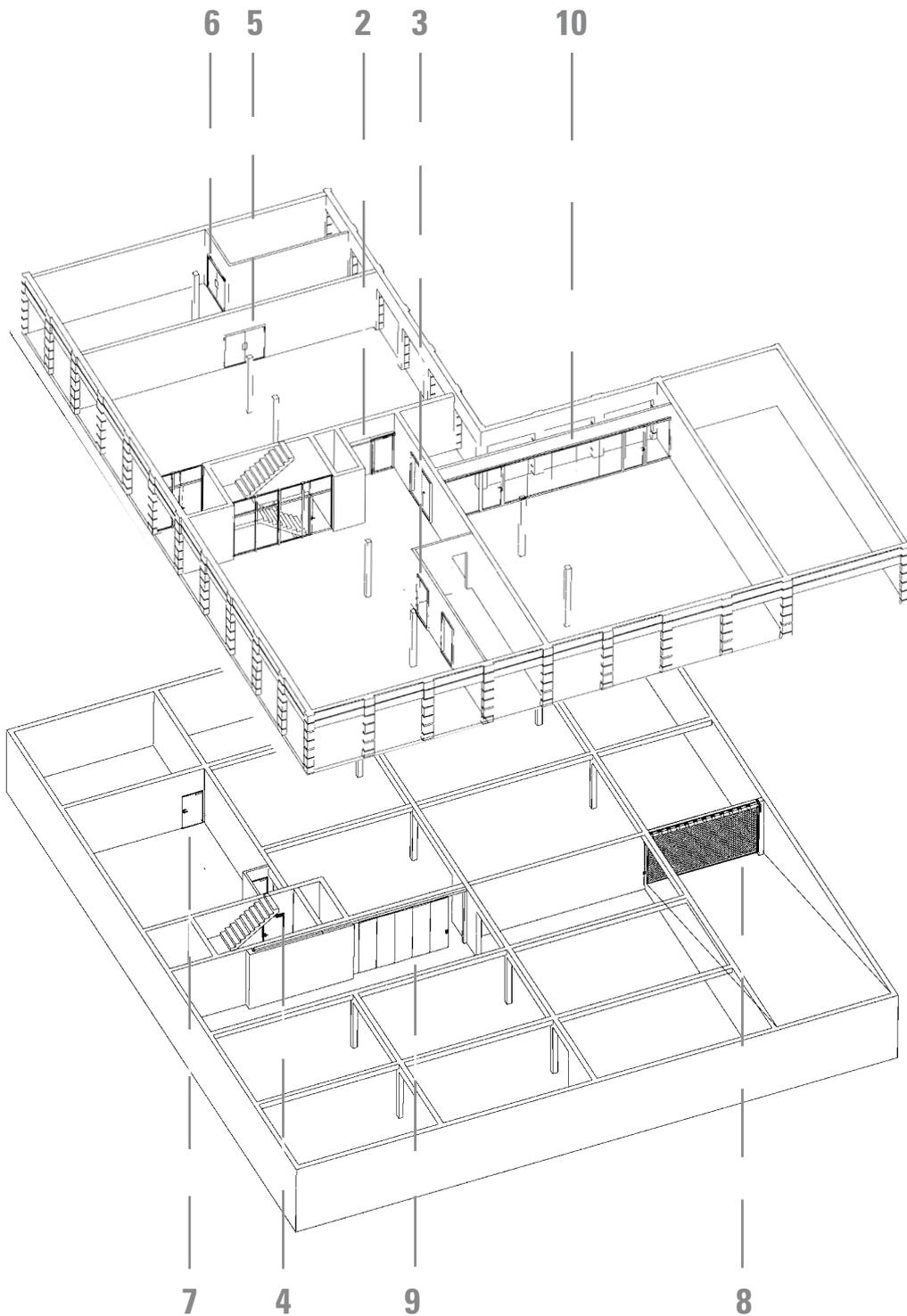


# HORMANN COMPETENCIES: RENOVATING AND PRESERVING EXISTING BUILDING STOCK

Hörmann offers the planner comprehensive solutions for utilizing existing building stock. The following two double pages show exemplary solutions based on a fictitious hotel conversion.



1. Fire protection and smoke-tight tubular frame elements
2. T 30 automatic sliding door
3. Fire-resistant glazing with subframe
4. Steel fire door
5. Stainless steel fire door
6. Internal/multi-purpose door
7. Security door
8. Rolling shutter/rolling grille
9. Sliding fire door T30/T90
10. F30 system wall



1



2



3



## DOORS AND FRAMES

Also for existing building stock the Hörmann range offers technically perfect, safe and architecturally pleasing solutions.

### 1. Fire protection and smoke-tight tubular frame elements

The doors and fixed glazings in steel and aluminium from the Hörmann range are ideal for aesthetically demanding areas, such as the foyer of a hotel. A coordinated appearance within the systems – irrespective of the required fire protection class – guarantees matching aesthetics. Particularly attractive door elevations are made possible thanks to integral hinges and overhead door closers. At Hörmann particular attention is paid to developing ever more slimline profile systems. An example: the Hörmann F30 system wall, without the usual view-impairing post and rail profiles offers maximum transmission of light and at the same time meets all the requirements of fire doors (see point 10, page 29).

For a maximum passage width Hörmann offers fire and smoke-tight doors with steel corner or

By using a steel frame (adjacent figure) in place of a fascia frame construction, practically the full emergency escape route is retained. This is a great advantage when refurbishing older buildings where space is often restricted.

profile frames. Here the width of the emergency and escape route is almost fully retained because, compared with a fascia frame construction, aluminium doors achieve a clear passage width of 95 mm and steel doors a clear passage width of 66 mm. This is a major advantage for existing buildings where space is often restricted.

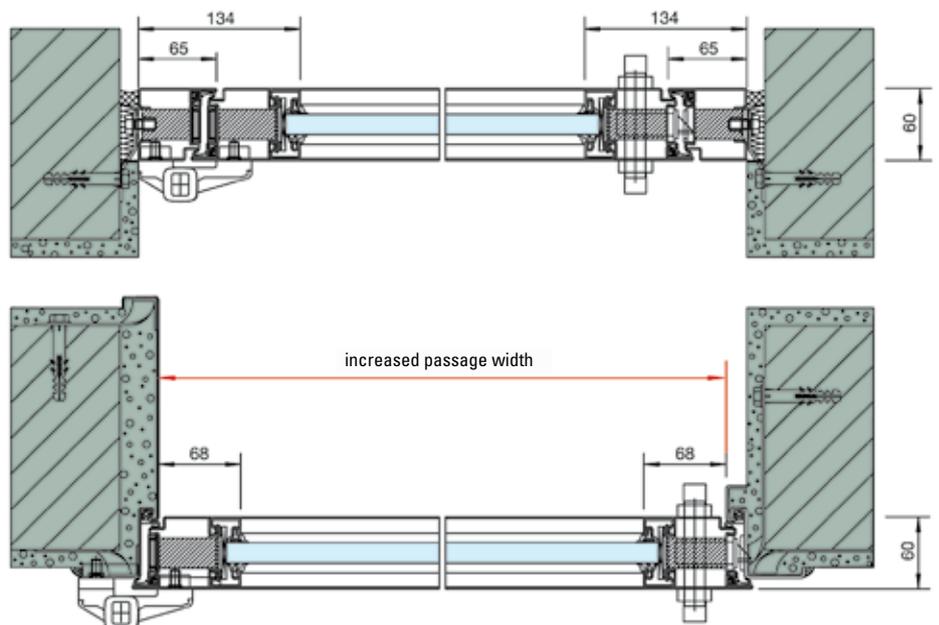
### 2. T30 automatic sliding door

The new Hörmann T30 automatic sliding door is a world first. It combines the convenience and transparency of a fully glazed automatic sliding door with the requirements of fire protection. The

slimline aluminium profiles ensure maximum transparency and match the appearance of Hörmann's range of aluminium fire doors. Track-free in the passage area and equipped with the incredibly slender GEZE Slimdrive SL-T30 operator as well as offering a maximum clear passage width of 2400 mm, the new automatic sliding door makes for greater planning freedom – and not just in existing buildings.

### 3. Fire-resistant glazings with subframes

As a frame specialist with decades of experience Hörmann also offers fire-retardant and fire-resisting fixed glazing with steel subframes for



4



preventive fire protection. A diverse range, maximum flexibility and ultra-modern production allow customers requirements to be accommodated quickly and comprehensively. In larger buildings the entry of daylight into internal areas can often only be ensured by transparent partition walls, whereby fire prevention requirements must be frequently met in addition. Hörmann fire-resisting fixed glazings are used as windows or ceiling-high elements for increased light and visual contact. Thanks to rail divisions, recesses for beams and sloping walls/ceilings for access stairs it is possible to also provide customized solutions.

#### 4. Steel fire doors

Fire-retarding and fire-resistant fire doors in steel are especially suitable for kitchens and functional rooms. Hörmann supplies these as single and double-leaf elements and, when correspondingly equipped, also with smoke-tight, acoustic-rated and security functions. Hörmann's system frame ensures that all sheet steel doors always have a matching appearance.

#### 5. Stainless steel fire doors

For functional rooms with special requirements Hörmann additionally offers stainless steel doors in T30/T90.

8



#### 6. Internal/ multi-purpose doors

Hörmann offers a comprehensive range of internal doors in steel, steel/timber and aluminium for all areas in the non-domestic building sector. In terms of quality, choice of colour and variety of equipment options, it is a range that speaks for itself. Whenever appealing aesthetics, high stability, thermal insulation, smoke-tightness and security are called for Hörmann internal doors are the ideal choice. Hörmann multi-purpose doors in steel and aluminium are suitable for a wide range of applications both indoors and out. The single and double-leaf multi-purpose doors can be used in any situation where robust door sets are required.

#### 7. Security doors

Hörmann security doors afford both persons and property effective protection against would-be intruders.

### DOOR SYSTEMS

A wide range of doors, operators and door controls, developed and produced in-house, ensures a perfectly matched system. In hotel and administrative buildings door systems are often found in the parking and underground garages. In the case of existing buildings, where space is often restricted, rolling shutters and

9



rolling grilles prove good choices as external and intermediate doors. Fire sliding doors connect fire sections and provide effective protection against fire and smoke.

#### 8. Rolling shutters and rolling grilles

Hörmann offers rolling shutters and rolling grilles in steel and aluminium. Rolling grilles are also available in stainless steel. Rolling shutters and rolling grilles require virtually no space above the structural opening. They wind up compactly behind the lintel, so there is no forfeiting of space at the sides and underneath the ceiling. Their simple design using very few components makes them particularly cost-effective.

#### 9. Sliding fire doors T30/T90

Depending on the required fire protection class, Hörmann supplies single and double-skinned sliding door solutions for all areas of the non-domestic building sector, on request also with wicket door. For emergency and escape routes the doors can also be supplied with an additional smoke-tight function. The fire protection designs are tested to DIN 4102 and approved by the German Institute for Construction Technology (DiBT).

# ARCHITECTURE AND ART: MATTHIAS HOCH

*"A purism of colour and form, forcing things to abstraction, towards the essence, towards the idea."  
Michael Stoeber*

Facades, parking levels, functional constructions: the photographs of Matthias Hoch capture locations of contemporary urbanity. In distinct compositions his images depict the materials of our modern age in their brittle sensuality. Things are rendered in format, with surface authenticity and precision, yet often through the choice of scale and perspectives appearing irritatingly ambiguous and mysterious.

Since his student days at the Leipzig Academy of Visual Arts the photographer has examined the use of form in the modern urban development throughout Europe, taking the rapidly changing urban landscapes in Germany's East as his point of departure. The extracts shown appear to be without location. They document Hoch's critical analysis of the space around us and in so doing reveal a remarkable sculptural quality and presence.

From: Matthias Hoch, Fotografien/Photographs  
Hatje Cantz Verlag, Ostfildern 2005

Amsterdam #21, 2003  
C-Print, 80 x 112 cm  
Courtesy Dogenhaus Galerie Leipzig  
© VG Bild-Kunst Bonn, 2005

Brüssel #6, 2001  
C-Print, 150 x 187 cm  
Courtesy Dogenhaus Galerie Leipzig  
© VG Bild-Kunst Bonn, 2005



**MATTHIAS HOCH**

born 1958 in Radebeul near Dresden

1983-88 Photographic studies at the Leipzig Academy of Visual Arts (HGB), diploma  
1990 DAAD scholarship at the University/GHS Essen  
1991 Prize student at the HGB Leipzig  
1993 DAAD study visit in Great Britain  
1993-98 Artistic assistant with part-time lectureship at the HGB Leipzig  
2003 Scholarship at the German Academy Villa Massimo, Rome; living in Leipzig

Exhibitions in 2006:

19.01. - 25.02.2006 Rena Bransten Gallery, San Francisco  
14.02. - 31.03.2006 Guardini Foundation Berlin (with M. Kaehne)  
05.05. - 02.07.2006 Ludwig Forum for International Art Aachen

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## PREVIEW / IMPRINT

### Topics in the next issue of PORTAL: **Hospitals and Care Homes**

Is a visit to the doctor a person's fundamental right? In the so called developing countries still far too seldom. Yet even in the industrial nations, in the wake of social reductions the provision of health care is being increasingly questioned - not to mention the fact that our population is rapidly getting older and as a result more and more people are becoming dependent on care. Here not only hospital operators and doctors but also architects have recognized an important "gap in the market". The better the architecture is matched to the needs of the patient, the more transparent, attractive and humane the health care system is designed, then the more likely it is that both doctor and patient will prosper from it. We would like to report more to you about this in PORTAL 07.

Albclinik in Münsingen, Architects: Arbeitsgemeinschaft Planfabrik SPS, Ettlingen



Photo: Hörmann KG

# HÖRMANN IN DIALOGUE

## The Home of the Future – Building with Hörmann

Only five per cent of all homes in Germany are planned by architects. At least that's what the statisticians claim. Nevertheless, we believe that these five per cent are still worthy of attention. Send us information about the single family homes and apartment houses you have built with Hörmann products – as a brief documentation with plans and photos, maximum A3 scale, by post or email to:

Hörmann KG Verkaufsgesellschaft,  
attn Ralf Biegert  
Upheider Weg 94–98, 33803 Steinhagen / Germany  
r.biegert.vkg@hoermann.de

All contributors will be entered in a raffle with the chance of winning one of 15 signed copies of the book "Matthias Hoch. Fotografien" from the Hatje Cantz Publishing House.

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LPU automatic L-ribbed sectional door

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# HÖRMANN

Doors for Home & Industry

