

HÖRMANN SCHÖRGHUBER

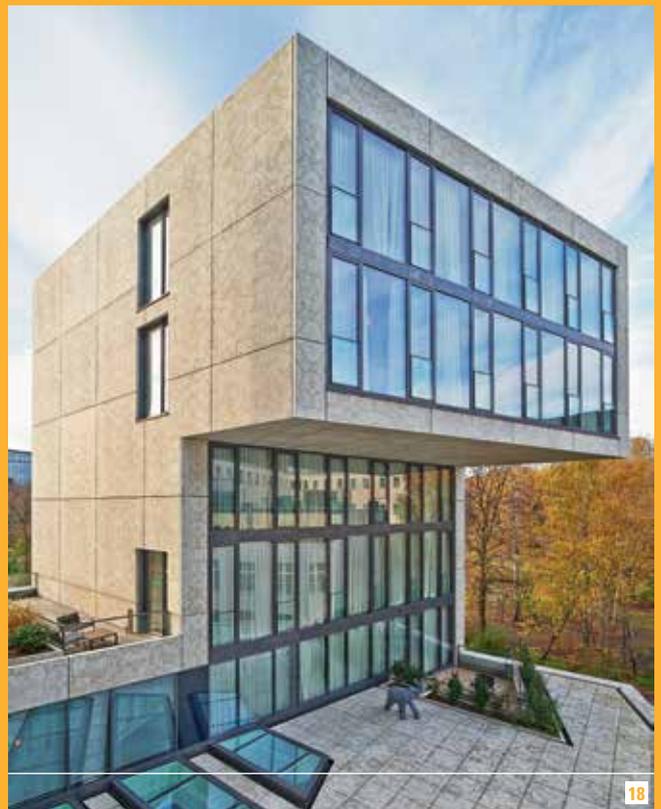
PORTAL 30

INFORMATION FOR ARCHITECTS
FROM HÖRMANN AND SCHÖRGHUBER

HOTELS

NPS TCHOBAN VOSS & KARIM RASHID
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Cover photo: Das Stue in Berlin, Germany
Photographer: Stephan Falk, Berlin, Germany

Dear Readers,

These days we travel more and more for work. We're on the road around the world – thanks to globalisation. This means it is important to spend time between the conferences, meetings and workshops in a hotel in which you feel comfortable. We'd like to introduce you to three of these hotels in this edition of PORTAL. But first, however, the renowned interior designer and author Peter Joehnk from JOI-Design explains the transformation that the hotel industry has gone through in recent years. A central point is the current trends, such as the increasing focus on the individuality of the hotel's design. Hörmann and Schörghuber have also been involved in such unique hotel projects. The nhow Musik & Lifestyle Hotel in Berlin, from nps tchoban voss and Karim Rashid has dedicated itself to the world of pop. From outside, an onlooker initially has no idea about the colour-intensive design inside. Also in Berlin is Das Stue. The name is Danish for "living room" – and that is also the leitmotif of the hotel. Axthelm Architekten renovated and expanded the former Danish embassy and Patricia Urquiola designed the interior. Physical relaxation is provided by the Spreewald Thermenhotel in Burg, from 4a Architekten. Here the guests are especially enticed by the saltwater spa that is just metres away.

Is your work done for the day? Then lie back and take some time to browse through the PORTAL – in whichever hotel you might happen to be in.

Christoph Hörmann

Martin J. Hörmann

Thomas J. Hörmann

Personally liable partners

HOTELS

ABOUT A (NEW) TYPE OF BUILDING CHALLENGE

For a long time, hotels were just – hotels. But for a few years now, there has been a definite trend towards high-class design and often-extreme individuality. The reason: luxury and a name alone aren't sufficient any more in an immensely saturated market. The unique selling point is far more important, and this can be a deciding factor in the success or failure of a hotel.

Hotels are called “operator” real estate. Ordinary real estate is used by different tenants in different ways and experiences a rather high fluctuation in users. In contrast, hotels are tailored to a specific use and generally to a particular operator, and are therefore leased for a longer term. To make this “tailor-made suit”, there are not only questions about the (interior) architecture in the foreground. A more comprehensive operating concept is needed than for, say, ordinary office buildings. An essential factor that must be particularly taken into account is that the user profile is subject to constant change.

The grand hotel as an model

Hotels have always been meeting places, somewhere for pleasure as well as for relaxation. This has been true ever since pubs offered somewhere to lay your head for the night. And it remained the case as the “hotel” industry professionalised itself with fixed stagecoach stations, and this continued also through the blossoming of the classic “grand hotels” at the beginning of the previous century. Back then luxurious resort hotels were also being established, in which the profiteers of industrialisation could enjoy the good life to the fullest. The well-travelled and well-off guests came primarily from England at the start of the 19th century.

Preferred destinations were the Côte D’Azur (Monte Carlo) and the Swiss Alps (St Moritz). At the same time, hotels in the cities developed into business meeting points, in which the rich and powerful could do business and then drink excessively and celebrate themselves. This kind of guest was henceforth – even at the more affordable hotels – considered the model worth striving for. All other hotels tried desperately to at least appear “cosy” – which is not much better. This was probably the reason for the bad reputation of the hotels that were rife in architecture until a few years ago.

Reflection on the core business

For a long time, hotels were fitted out for every conceivable type of guest and therefore had to be able to fulfil their different wishes and needs – also in terms of space. For 70 years basically only two types of hotels existed alongside each other: holiday hotels (usually privately owned) and city/business hotels (often operated by international hotel chains). The differentiation between them was based solely on price and the corresponding level of service they offered.



HOTELS
ABOUT A (NEW) TYPE OF BUILDING CHALLENGE



The Berlin hotel Adlon Kempinski is one of the most well-known and luxurious hotels in Germany. It closely follows the tradition of the original Adlon hotel, opened in 1907, which burned down at the end of the second World War and was later demolished. (previous page) JW Marriott in Cannes was recently renovated by the author and his office, JOI-Design. Subtle colours create a contemporary restrained, yet luxurious, design language. (left) The Le Méridien lobby in Munich, also designed by JOI-Design, offers a comfortable atmosphere. (right)

Photos: Hotel Adlon (previous page), JOI-Design (this page)



The first specialisations that I became aware of were child and family hotels in Austria, as well as the concept that Club Med established on distant beaches for the fun-seeking “clubbing generation”. Over time, even ordinary hotel business realised that, for example, a diverse gastronomic offering was rarely made use of by guests, and that swimming pools were an expensive, in both construction and operation, and risky luxury that bore no relation to their low usage.

New design standards

Another deciding change was the appearance of American hotel chains in Germany.

When luxury hotel InterContinental began operations in 1963 in Frankfurt, the fact that all rooms were fitted with individual bathrooms was considered quite something. From then on these hotels have characterised the market, although in contrast to their alleged omnipresence, today approximately 70 percent of all hotels in Germany are still privately owned. However these hotel chains were and are the ones who define the standards for services and design – although it is still the individual private hotels that stand out with unusual features.

The hotel chains paid attention to the most effective (and profitable) sequence at the hotel, and told us planners, on the basis of scientific studies, about the alleged unabashed behaviour of the guests. We learned that guests basically act like pigs in a hotel: cleaning shoes with the curtains, draping wet red socks on the white silk lampshades to dry, spitting chewing gum on the floor and spilling coffee. If we don't utilise the appropriate patterns and colours in the carpet, curtains and lampshades to somewhat hide the stains, the hotel maids must clean the room for an extra ten minutes per day and room. Extrapolated to all the rooms, this meant the inevitable bankruptcy of the hotel.

Design hotels

The most significant idea came in the 1980s, when Ian Schrager, one of the founders of the legendary “Studio 54”, developed the idea of boutique/design hotels, first with André Puttman and then with Philip Starck. It could be that there were already attempts by hotels to rid themselves of the American all-purpose design. But Morgans, Paramount and the Sanderson definitely represented the most spectacular hotel productions of the previous century.

HOTELS ABOUT A (NEW) TYPE OF BUILDING CHALLENGE



The operators of the Motel One hotel chain were the first in the budget sector to employ an attractive design. Although, of course, maximum functionality, effective production and minimum cleaning effort are at the heart of the idea – but different design elements and showpieces with regional references play just as an important role for the brand recognition value, such as in the Motel One in the Berlin central station. (left) Lumisol focuses on a living room atmosphere in the lobby of Hotel Henri in Hamburg. The furniture and fittings are not the only parts of the hotel that are inspired by the 1950s; the rooms also take you back to those glory days. Original accessories from this decade provide authenticity. (right)

Photo: Motel One (left), Stefan Malzkorn / Hotel Henri (right)

Since then, light, friendly and modern hotels have dominated. Perhaps we have now realised that the guests must first be enticed into the hotel before you can clean up after them. In this sense, security against suspected vandals is now only second on the priority list – directly after the goal of filling the hotel beds with guests. Particularly noteworthy in this context is also the fact that the Marriott, the most American of all hotel chains, has just rediscovered the pioneer of design hotels and is now building its new “Edition” brand with Ian Schrager.

Differentiation through individuality

Due to the increasing saturation of the market, another aspect defines hotel concepts: marketing. The most important job is to carve out an individual profile that offers orientation, creates differentiation and can be clearly communicated to others. This leads to hotels that are now happier than ever to try out new things. Hotels everywhere are bravely breaking completely new design ground. It can sometimes be extreme. One of these new concepts is summed up by the term “theme hotel”. However, you can see that despite specialisation, the audience is also mixed: more than ten years ago we designed the Robinson Club Fleesensee, which was initially conceived as a holiday hotel,

but has also become a popular destination for incentive travel and conferences. The same thing happened with the zoo-themed hotel we created, “Lindner Park-Hotel Hagenbeck”, in that mostly families with children were expected but now during the week business guests make up the majority of the guests. Even fairy tale productions like the hotels at Europapark in Rust don’t just attract theme park guests, but also companies that are looking for something different.

Ideas from the budget sector

Design as a way to differentiate yourself is not just the domain of luxury accommodation. This development can also be seen in the budget sector: until recently, Accor aimed its Ibis brand to maximal functionality, cost-effective production and minimum cleaning effort, but today in Berlin you can enjoy the new generation of Ibis hotels as veritable budget design hotels. However, this sector was invented and established by another brand: the exceedingly successful Motel One chain, from former Accor manager Dieter Müller, has been using this concept since 2000.



HOTELS
ABOUT A (NEW) TYPE OF BUILDING CHALLENGE



PORTRAIT

Peter Joehnk

Born in 1957 in Kronach, Germany

Studied interior design in Kaiserslautern. Shortly after his diploma he expanded his knowledge by completing distance learning with a focus on ecological construction. Not long after he founded his own office. Alongside memberships and positions in different international professional associations, he also taught at the Muthesius Academy of Fine Arts and Design in Kiel. Since 2003 he has managed the JOI-Design office along with his wife, Corinna Kretschmar-Joehnk. Together they published books on the topic of "hotel and design" with the Braun and Callwey publishing houses. www.joi-design.com



Individually designed walls, unusual furniture in retro designs and a bathtub on the balcony: the 25hours hotel in Vienna, designed by Dreimeta, doesn't have much in common with an ordinary hotel – the model is instead the worlds of the funfair and circus. (left)

Photo: Steve Herud www.steveherud.com

The end of the star categories?

It is clear that stars are becoming less meaningful to hotel businesses. In the luxury sector this development is owed to the fact that the accommodation no longer meets the "compliance" rules of the large companies. For many other concepts, such as that of the "25hour" hotel chain, sorting these hotels into stars proves almost impossible: these hotels are designed in such a way that certain areas only have a 2-star rating, while others are clearly situated in a much higher class. Trend hotels, such as Michelberger in Berlin, East in Hamburg or Roomers in Frankfurt, also defy this type of categorisation.

Multi-functional lounges

Independent of price category, today's hotels are no longer striving to impress guests with pomp. Rather, the focus is far more on creating a comfortable atmosphere. This means the lobby is now more a living room than a place of representation. In addition, hotel operators are putting increased value on the multifunctionality of the spaces. Lobby, bar and restaurant, for example, are increasingly melting together.

Target-group specific concepts

Hotels no longer represent "everybody's darling", but rather position themselves towards a specific target group: for example, Harry's Home Hotels offer visible areas in front of the actual rooms, in which you can store your fancy snowboard in winter and your hip mountain bike in summer. Ushuaia Ibiza Beach Hotel is somewhere that you only book when you want to sleep in the day and go out at night. The Dolce and Maritim hotel chains concentrate on large conferences and congresses, and Leuchtturm (a former lighthouse) in Dagebüll is, meanwhile, a romantic honeymoon suite. Le Méridien is dedicated to art and culture, while the W hotels concentrate on a young, wealthy audience with a passion for fashion. It can be assumed that these trends will also continue to be lived out by the smaller operators and the large chains will instead develop additional brands in order to keep pace. Marriott, Hilton, InterContinental and Sheraton, in contrast, still count among the classic hotels. They are hardly able to respond immediately to new trends; that would mean spending billions to renovate thousands of hotels. Instead they generally stick with a renovation interval of around fifteen years – which I personally find rather relaxing.

NHOW MUSIK & LIFESTYLE HOTEL IN BERLIN

Aside from the scandals surrounding the Berlin-Brandenburg airport, probably the most emotionally charged discussion in Berlin is about the Mediaspree investor project. Although the plans have existed since the 1990s, they have only just started to be gradually implemented. One of the completed projects is the nhow Musik & Lifestyle Hotel on the Osthafen, designed by nps tchoban voss

For a long time, Berlin was an attractive city for artists around the world, enticed by cheap rents and a flourishing cultural landscape. But now in the cultural sector it has become all about the successful players; the subculture has fallen by the wayside. Critics see a reason for this in Berlin's marketing strategies for the existing wastelands. The area marketed as Mediaspree is one of the most prominent areas. Although public use of the river bank has been guaranteed, many Berliners are suspicious about how regional art and small media companies are to find a place here, and how demanding architectural concepts will be guaranteed. Currently there is a range of office and residential buildings, with several hotels in the planning. One of these is the nhow Musik & Lifestyle Hotel. It's located on a prominent location in the immediate proximity to the converted early 20th-century warehouses, in which media giants such as Universal and MTV now have their headquarters. In contrast to the surrounding administration buildings of Viacom, which is typified by a typical Berlin perforated facade, nhow has a significantly more striking exterior. Although the building has a large number of closed-off surfaces, the windows are distributed playfully across the facade – mainly as small square openings; only now and then do they connect together into small banks of windows. Only the basement is completely surrounded in glass. The design came from Berlin architects nps tchoban voss. Except for the continuous ground floor, they planned the structure in a three-part ridged structure. This creates enough room for two generous, wood-covered

terraces. The design is spectacular with a three-storey, 21-metre cantilevered building structure that enthrones the building. You can also find the square windows here – at least, on the long sides. The structure opens up towards the River Spree with a fully glazed front. The building doesn't just stand out from its base through the cantilevering. The closed-off parts of the facade are clad with highly reflective aluminium. An interplay between the moving surface of the River Spree and the reflective view of the structure cause a confusing effect on the facade and terrace when the light is right. As straightforward as the exterior ultimately looks, it reveals little about its inner workings. As the name of the hotel suggests: the concept of the building is completely and fully aimed at guests from the music business and its peripheries. And that's how it looks inside: here, pop reigns. Karim Rashid is responsible for this, with his flamboyant and organic style. Wherever you look, forms and colours are tumbling over each other. The pink-coloured reception desk wanders extravagantly through the foyer; the psychedelic wall hangings draw your attention. The ground-floor gallery is in stark contrast, left in an almost raw state. The highlights are – in full accordance with the theme of the hotel – the two sound studios, which meet international standards and are directly connected to the exquisite suites. Musicians could almost practise their next hit from the bed.



NHOW MUSIK & LIFESTYLE HOTEL IN BERLIN

A specification for the Mediaspree complex is free access to the river for all residents. Therefore a promenade separates the hotel from the Spree. (previous page)

The aluminium-cladded building structure juts out 21 metres over the clinker-brick main building. It is a reference to the cranes that once stood on the Osthafen. (top)
Guest book? - That's so last year! In the nhow hotel the guests immortalise themselves on the wall behind the reception desk. It's only a matter of time until the space on the door also needs to be used. (below left)

If the curtains aren't drawn to keep out the all-too dazzling light, the guests in the restaurant have a wonderful view over the River Spree and Oberbaum Bridge.



The now lobby is colourful, that's for sure. The organically formed reception desk is an eye-catcher. But designer Karim Rashid didn't leave it there; he also covered walls and ceilings with brash colours for accents. (top)
The buffet table is also constructed as an organically formed piece of furniture. Hard to believe: the simple chairs were also made to Karim Rashid's design. (below)

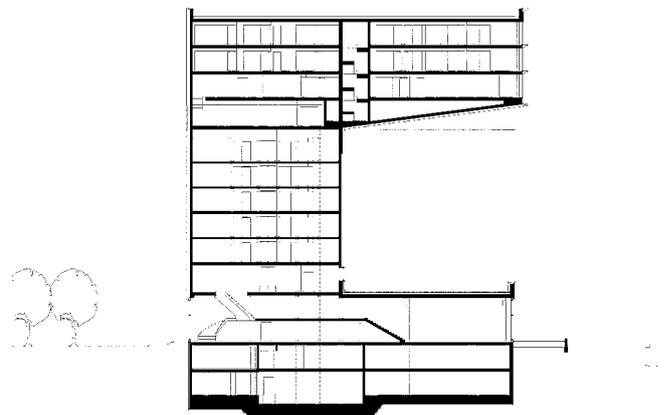
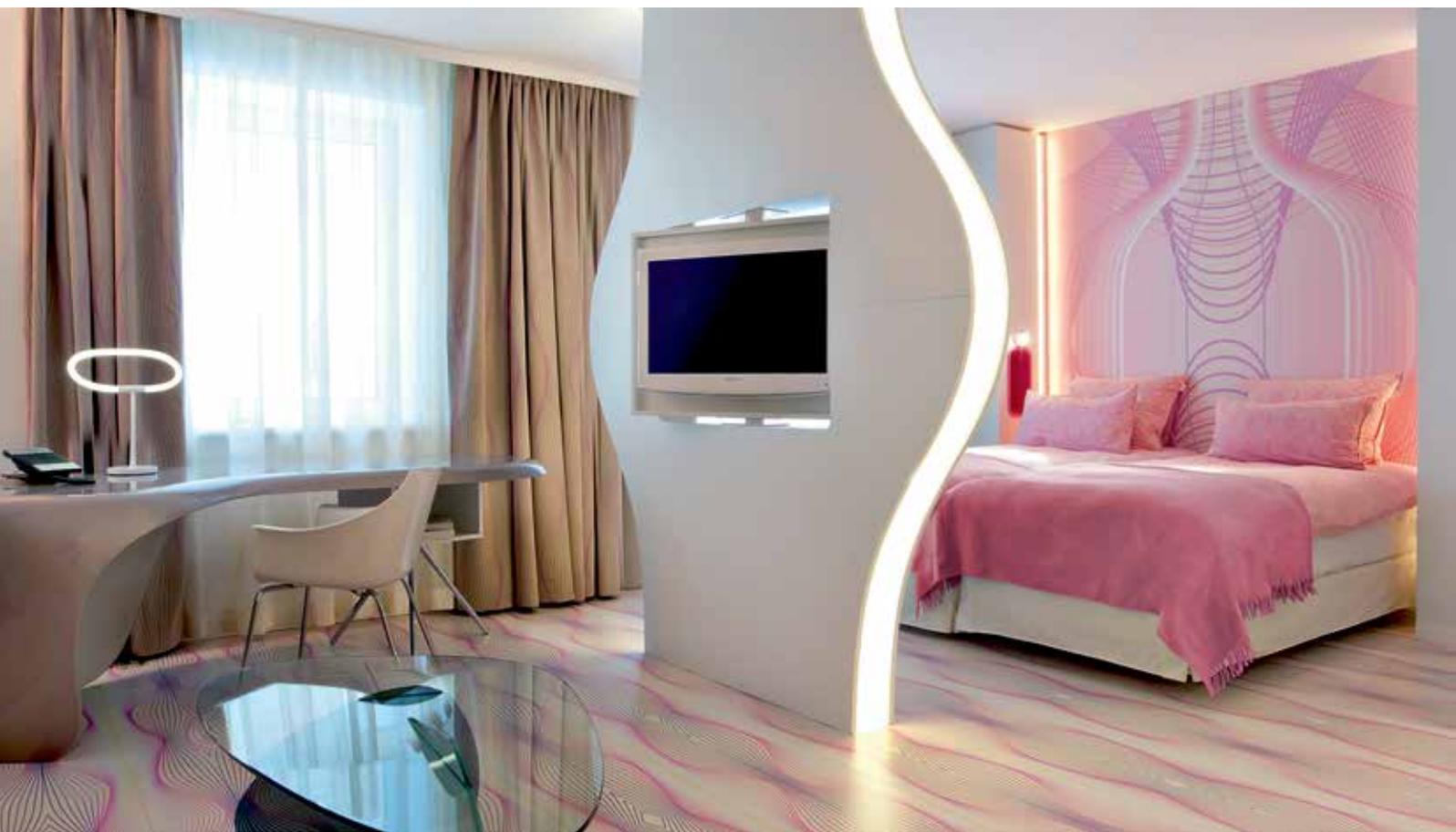


NHOW MUSIK & LIFESTYLE HOTEL IN BERLIN

Extravagant forms and colours also surface in the hotel rooms. There are rooms in three different colours: in the west tower blue dominates, while in the east tower it's pink. Somewhat more moderate are the elegant grey tones of the upper tower. (top)

The T30 fire-retarding, smoke-tight and acoustically insulated hall entrance doors of type 6N from Schörghuber lead to one of the "music halls", the event rooms of the hotel. (below left)

Cross-section (below right)



Floor plan for the tenth floor (top)
 Floor plan for the sixth floor (centre)
 Floor plan for the ground floor (below)



PROJECT DATA

OWNER

NDC Nippon Development Corporation,
 Berlin, Germany

ARCHITECTURAL DESIGN

nps tchoban voss, Berlin, Germany

INTERIOR DESIGN

Karim Rashid, New York, US

SUPPORT STRUCTURE PLANNING

Ingenieurbüro für Bauwesen
 Dr.-Ing. Klemens Pelle, Dortmund,
 Germany

LOCATION

Stralauer Allee 3, Berlin, Germany

PHOTOS

Andreas Muhs, Berlin, Germany
 nhow Musik & Lifestyle Hotel, Berlin,
 Germany

SCHÖRGHUBER PRODUCTS

T30 fire-retarding wooden doors / T90
 fire-proof, smoke-tight,
 acoustic-rated,
 Types "1N", "3N", "4N", "6N", "13N",
 "24N", "50-1"

Doors specifically for wet rooms,
 Type "3N-NT"

T30 fire-retarding, smoke-tight,
 acoustic-rated wooden sliding doors,
 Type "3N-ST"

DAS STUE IN BERLIN, GERMANY

There's a large range of 5-star hotels in Berlin, and the market is competitive. Luxury and diverse service packages alone don't gain the operators any customers here. Individuality is thus also in demand in this sector. The owners of the "Das Stue" hotel have taken this aspect on board and made it the heart of their concept. Many details reference the location and history of the building.

"Stue" is Danish for "living room". The name raises certain questions: why does a hotel in the middle of Berlin have a Danish name? And even more so, when the owner consortium is made up of families from Spain, Andorra and Panama? Well, there are two answers. One, the hotel is located in the former Danish embassy, which was erected at the end of the 1930s by Johann Emil Schaudt – who is most notable for his KaDeWe department store. But the choice of name becomes even more clear when you look a little closer at the concept of the hotel. It is intended to revive the old institution of the salon, offering safe havens in which stressed guests can relax, make contacts and enjoy themselves. What sounds now like a conservative gentlemen's culture is transformed in the 21st century. This is achieved through many "public" rooms and a range of artworks – among others, one of the owners displays some works from renowned photographers such as F.C. Gundlach – but especially through the architecture. In close cooperation with the heritage preservation office, the office of Axthelm Architekten, from Potsdam, first renovated the imposing, dynamically curved building, with its natural stone slab facade. The centrepiece of the old building is the central entrance hall completely clad with travertine. Here guests are greeted by a crocodile with a wide-opened mouth – not a live one, of course, but one cast in bronze, staged to great effect in a light installation. This piece of art is not the only one of this kind in the hotel: all over the building there is reference to the Berlin Zoo, which neighbours the hotel.

From the entrance area the guest gets a view through the building in its entire depth and, with a bit of luck, at the other end can see the animals wandering around the African enclosure. Axthelm Architekten supplemented the old building with a basement, out of which another sculptural multi-storeyed building arises. This extension is clad with 7-cm thick photo concrete slabs, whose ornamental pattern was designed based on historical records. At the back of the building, your attention is grabbed by a top storey newly inserted on the old building, which sets itself apart here through its materiality from the white-plastered existing building. Designer Patricia Urquiola is responsible for the interior design. She chose a mixture of retro furniture and myriad individual design elements for the public areas. Although the Spaniard indulged in a sense of playfulness here, the 80 rooms present themselves as timelessly elegant. In contrast, her design for the "Cinco" fine dining restaurant, run by two-star chef Paco Perez, is spectacular. Here Urquiola combined a range of copper kettles with Tom Dixon's "Copper Shade" hanging lamps to create an impressive ceiling installation, under which the guests can enjoy, among other things, a 22-course menu. Other prestigious experts supplement what's on offer at Das Stue: Till Harter is responsible for running the bar, and guests can relax in the Susanne Kaufmann spa.

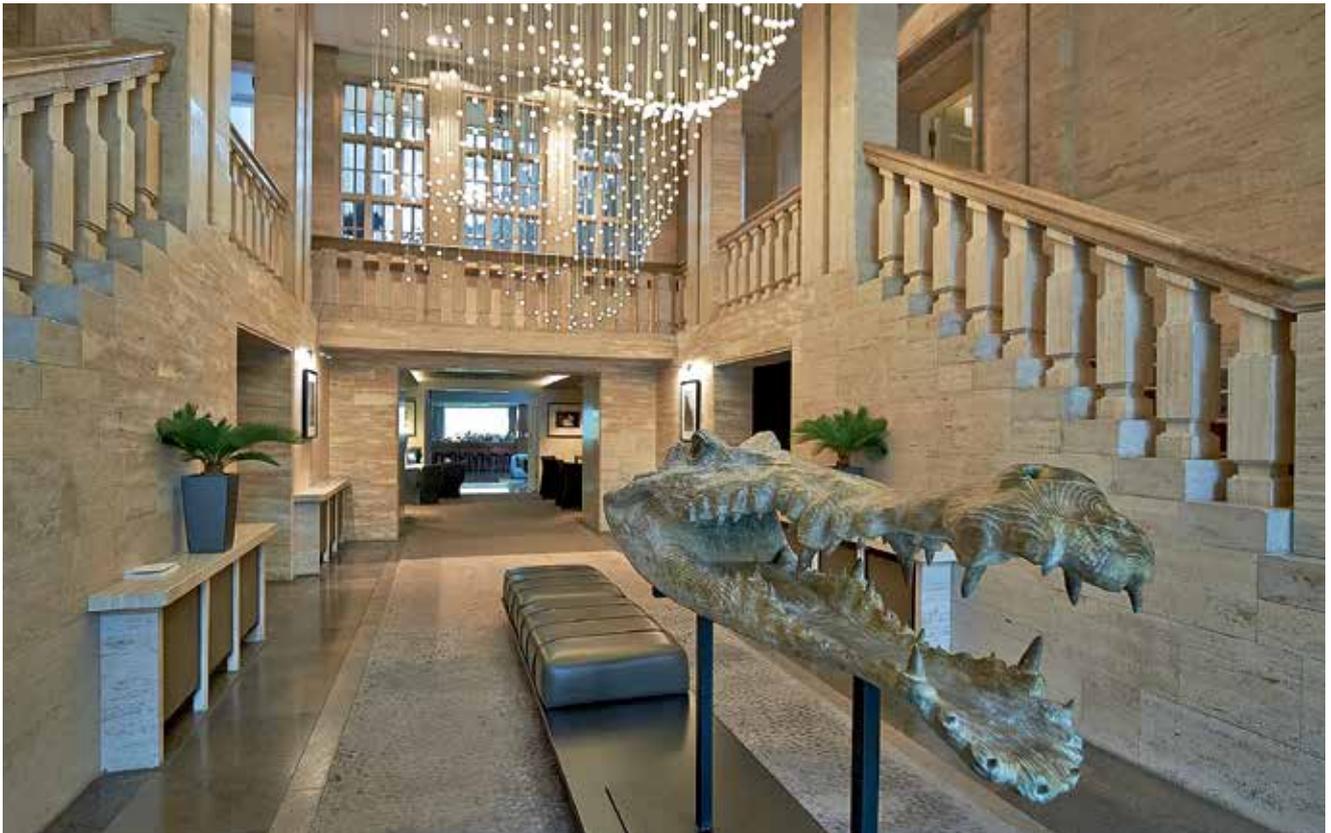


DAS STUE IN BERLIN

The extension to the hotel is located between the old building and the zoo.
The colour of the photo concrete facade is based on the natural stone facade of the existing building. (previous page)
The street facade of the former Danish embassy is curved and bent.
The newly inserted top storey is striking, but is still a subtle part of the overall look. (top)
Guests have a direct view over the African enclosure of the Berlin Zoo from many of the rooms. (below)



In the hotel you can find all sorts of references to the animal world, in line with the neighbouring zoo. In the foyer, a crocodile-head sculpture greets the guests. (top)
Leather-covered wild animals are located in many areas of the hotel, for example in the libraries on the lavish stair landings, which have been filled with books from the Taschen publishing house ... (below left)
... or also in the colourfully furnished lounge on the ground floor. (below right)



DAS STUE IN BERLIN

In contrast to the playful public areas, the suites are elegant and modestly designed. (top) Tom Dixon's "Copper Shade" hanging lamps and the copper kettles that make up the ceiling installation in the fine dining restaurant look like they were made for each other. (below left) Single- and double-leaf T30 fire-rated doors from Hörmann protect the individual parts of the building from fire and smoke, and thanks to the range of RAL colours to choose, integrate into the colour concept of the hotel. (below centre) The double-leaf T30 fire-rated door from Hörmann usually remains open, and will shut automatically in case of a fire. (below right)



Floor plan for the third floor (top)
Floor plan for the ground floor (below)



PROJECT DATA

OWNER

ALAS Immobilien Verwaltungs
GmbH & Co. Dritte KG, Berlin, Germany

DESIGN

Axthelm Architekten, Potsdam, Germany

SUPPORT STRUCTURE PLANNING

Hartwich/Mertens/INGENIEURE. Berlin,
Germany

LOCATION

Drakestraße 1, Berlin, Germany

PHOTOS

Stephan Falk, Berlin, Germany
Das Stue, Berlin, Germany

HÖRMANN PRODUCTS

Single- and double-leaf T30 steel fire-rated
door "H3", smoke-tight

SPREEWALD THERMENHOTEL IN BURG

Around ten years ago the 4a Architekten from Stuttgart won a competition to construct salt-water baths in the Spreewald biosphere reserve with their spectacular design. Now they are supplementing this building with the Spreewald Thermenhotel. Although the building is intended to be independent, the careful selection of materials subtly conveys a creative connection to the thermal baths.

As if the Spreewald (Spree Forest) weren't attraction enough, the thermal baths have now been open for several years to guests who want to do something nice for themselves by enjoying the saltwater that comes from the 1350-metre-deep salt spring. The owners have now decided to expand their services to a hotel that will offer visitors to the thermal baths a pleasant short-term home, as well as serve as a conference hotel for business guests. 4a Architekten also received this contract. They set the hotel at a right angle to the nearby thermal baths, in a north-south alignment. A pillar-mounted private walkway, around sixty metres long, connects the two buildings. This means guests are able to keep their feet dry as they walk to the thermal baths, even in bad weather. The hotel, in contrast to the existing building structure, is more monolithic and polygonal-shaped, clad with anthracite-coloured fibre cement boards. Their gaps, together with the staggered, predominantly square windows, give the facade a certain rhythm. The protruding window reveals, some of which are coloured, work as accents. The building looks as if it is floating due to the first floors that hang out far over the entrance area, as well as the ground floor that is almost completely glass. A long brick wall shows the guests the way from the front of the building to the hotel. This separates the path from another, separate entrance to the conference area. In general, the architects put a lot of emphasis on keeping the individual functions separate.

So, for example, the deliveries for the kitchen take place via the basement, as to not disturb restaurant operations. Inside, guests are received in a small lobby. The hallway leads past the administration directly into the centrally located lounge and the two restaurants situated behind it. Those who want to walk to their rooms can do so via the impressive staircase, which leads upwards in a wedge-shaped atrium. The roof glazing used in this area lets natural light into the already-bright ground floor. All of the 83 double rooms are aligned towards west or east. They offer a sweeping view over the surrounding fields and forests, with the streams that are so typical for the Spreewald. A relationship to the surroundings is provided through photographs by Ute Pfudel. Her impressive photographs show designs from nature and traditional crafts of the area, and adorn the rooms as panoramic images. The room furnishings – in addition to the bed – are made from a meandering wooden band, that is also a cupboard, then turns a shelf into a table and finally ends up as a sofa. The bathroom looks like a box, and is accessed by large sliding doors. Strong colours make for striking accents. Where the thermal baths use green tones, the 4a Architekten used red-, orange- and purple-coloured surfaces in the hotel, set off against light-coloured walls.



SPREEWALD THERMENHOTEL IN BURG

The anthracite-coloured facade turns up again in the nearby thermal baths. Coloured window reveals provide accents. (previous page)

The long building structure has a rhombus-shaped floor plan. The guest rooms, which are aligned either to the east or west, can be found on the top storeys. The building looks as if it is floating, thanks to the almost completely glass ground floor. (top)

The reception is designed to be modest and restrained. Outside, a private walkway leads from the first floor over to the thermal baths. (below)



The lounge is found in the centre of the hotel, vibrant with the use of different colours and patterns. Opposite, a flight of stairs leads to the rooms on the top storeys.

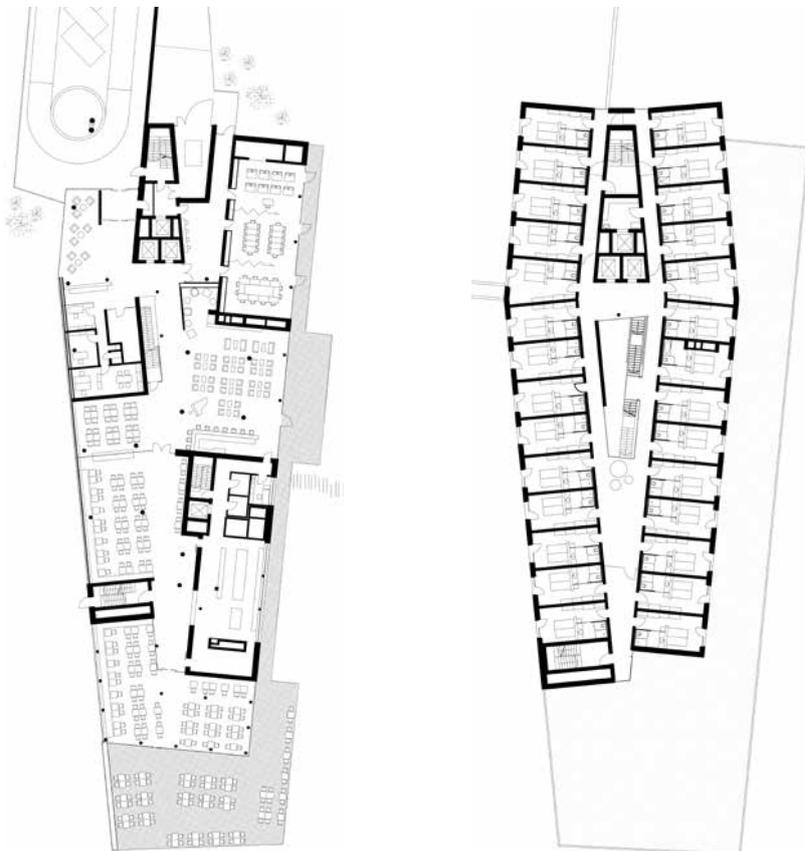
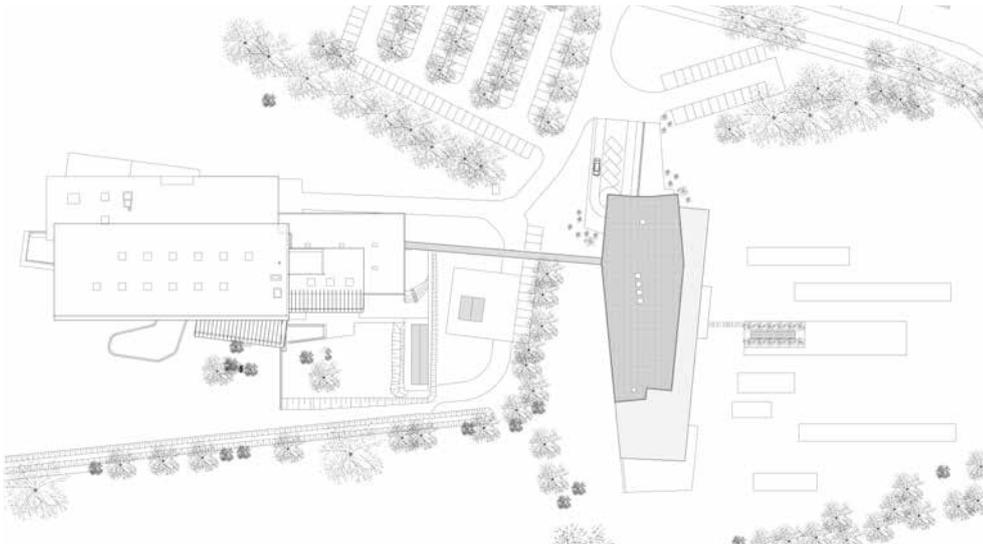


SPREEWALD THERMENHOTEL IN BURG

Photos from the Spreewald also create a relationship to the region in the rooms. To create the impression of larger space, the bathrooms are equipped with large sliding elements, instead of doors. (top)
The grey T30 fire-retarding and smoke-tight doors of type 1N and 3N from Schörghuber designate the utility areas. In contrast, the smoke-tight hotel room doors from Schörghuber are coated with an alder veneer and, thanks to their acoustic insulation, provide peace for the rooms. (below)



Layout (top)
 Ground floor (below left)
 Second floor (bottom right)



PROJECT DATA

OWNER

Kanewischer Management AG, Baden-Baden, Germany

DESIGN

4a Architekten, Stuttgart, Germany

SUPPORT STRUCTURE PLANNING

Fischer+Friedrich, Waiblingen, Germany

LOCATION

Ringchausee 152, Burg, Germany

PHOTOS

Stephan Falk, Berlin, Germany

HÖRMANN PRODUCTS

Single- and double-leaf T30
 steel fire-rated door "H3", smoke-tight

SCHÖRGHUBER PRODUCTS

Hotel room door type "13N", smoke-tight,
 acoustic-rated
 Hotel room door type "1N", smoke-tight,
 acoustic-rated
 Construction project door type "16N"
 without specific requirements

HÖRMANN CUSTOMERS RACE AGAINST MICHAEL SCHUMACHER, BRAND AMBASSADOR

In October 2013, a special type of event took place at the "Michael Schumacher Kart & Event Center" in Kerpen: Hörmann invited hundreds of customers, as well as the most successful sales employees, to race against brand ambassador Michael Schumacher. As part of the event the seven-time Formula 1 world champion presented and tested the ThermoCarbon from Hörmann, the thermal insulation world champion for aluminium entrance doors, and summed up as follows: "I like technology that has been designed down to the last detail and is reliable. Security is the most important thing for me, in both my private and working lives."



RECORD FOR THERMAL INSULATION IN ALUMINIUM ENTRANCE DOORS

Hörmann is setting new standards: the new ThermoCarbon entrance door achieves a new record with its thermal insulation value of up to $0.47 \text{ W}/(\text{m}^2\cdot\text{K})$, and is therefore excellently suited to the construction of low-energy houses. In comparison: the minimum requirement of $0.8 \text{ W}/(\text{m}^2\cdot\text{K})$ for entrance doors in low-energy houses is almost doubled. The ThermoCarbon entrance door aluminium door leaf with PU rigid foam and a thickness of 100 mm is, despite its size, easy to handle. The four-fold insulated glazing also contributes to retaining heat and ensuring noise protection. A standard nine-point lock and concealed hinges that practically

cannot be forced open work to impair break-in attempts. From spring 2014, the ThermoCarbon entrance door will be optionally available with RC 2, RC 3 or RC 4 security features. The ThermoSafe aluminium entrance door is also new. With a U-value of up to $0.8 \text{ W}/(\text{m}^2\cdot\text{K})$, it also fulfils the requirements of low-energy houses. A solid 73-mm-thick aluminium door leaf provides this value. The ThermoSafe also has high security features with a standard five-point security lock. In addition, the entrance door will be offered from spring 2014 with optional RC 2 or RC 3 features. Both doors are available in eleven equally-priced preferred colours as well as RAL to choose.





HÖRMANN RECEIVES THE ARCHITECTS' DARLING AWARD

During the "Celler Werktag" conferences, the Architects' Darling Award 2013 from Heinze GmbH was awarded. Around 2000 architects and planners chose their favourites from over 200 manufacturers and brands in the construction industry. Hörmann once again grabbed first place in the doors and garages category. Jörg Egener, Director of Architecture Consultation, was pleased about Hörmann's first-time

bronze prize in the fire protection category: "The two awards mean a lot to us, and show that we are on the right path. However we see potential in even closer cooperation with architects." Stefan Gamm, Director of Marketing Communication, sees the award as a confirmation for all the work: "For us, strong collaboration with architects is of strategic importance. With this in mind, we try to make their work, with the new Architecture Consultation department among others, as easy as possible."

security: the patented anti-lift kit locks the door and thus impairs break-ins, in that it automatically engages in the guide rail stop as soon as the door is closed. This mechanical solution is currently the only one on the market that also functions in a power outage. The soft-start and soft-stop function of the operator provides for smooth and quiet running of the door. For collective garages with more than 100 parking spaces, Hörmann offers the ET 500 in combination with the ITO 400 FU operator, which was specially developed for high use areas. With on-site cladding, the ET 500 can be visually integrated into the facade. Available from summer 2014.

LOW-MAINTENANCE, QUIET AND SPACE-SAVING: THE ET 500 COLLECTIVE GARAGE DOOR

Parking space was never more valuable than today. Narrower constructions, low noise level, plus service life, security and a modern design – all of this comes together in the ET 500 collective garage door. Its maximum frame depth is only 450 mm, meaning the space next to the door can be used as further storage space. The non-protruding up-and-over door also proves itself as a space-saver due to a low distance back. Externally, the space required is also minimal: with a fitting behind the opening, it does not swing out and other fitting variants only swing out to a maximum of 40 mm. In contrast to roller garage or sectional doors, which are regulated during opening and closing by a tension spring assembly, the ET 500 works with counter

weight technology. Less wear and gentle door travel are the results. In combination with the new SupraMatic HT operator, designed for up to 100 parking spaces, the ET 500 provides



DOORS FOR THE HIGHEST STRAINS REQUIRE HIGH-QUALITY MATERIALS

Planning construction projects depends not just on a contemporary design concept, but also especially on selecting construction components that can cope with the highest strains. To withstand high use and, for example, impacts and hits, the Schörghuber doors are equipped with a three-sided all-round plastic edge based on polyurethane resin. The 2-component material is cast as a liquid at high pressure and therefore creates an insoluble connection with the door. Because the pores of the PU edge are continually closed, it fulfils the relevant requirements of hygiene regulations and is both dirt-repellent and resistant against solvents. Properties such as fire-protection

and water-tightness ensure that these doors particularly meet the requirements for hospitals, doctors' practices, schools and swimming pools. Not only can the PU plastic edges be used in wooden doors with fire-proof, break-in-proof, smoke-proof, noise-proof and wet room features, they can also be used in the 3N-NT door, which is especially suited for wet rooms and is made of a material based on PU rigid foam. For those doors, the plastic edges are inconspicuously integrated into the door leaf, because they are available in all RAL and NCS colours, as well as four standard colours in the fast-delivery programme. "Schörghuber doors, with the PU edge, withstand high strains for a long time. If you add up the otherwise necessary maintenance costs, a one-time investment in the PU plastic edge is worth it", explains

Jürgen Ruppel, managing director of Schörghuber Spezialtüren KG.

A SOLUTION FOR EVERY REQUIREMENT: SPECIAL DOORS FROM SCHÖRGHUBER

In construction projects, planners are often faced with a range of different requirements that must be met as economically as possible, yet still with high-quality products. It can make planning easier when all the products of a specific type – for example, doors – can be obtained from just one manufacturer. That's why Schörghuber Spezialtüren KG offers high-quality wooden doors for different applications.

Schörghuber has expanded its product range and product versions, to better meet the requirements of planners in the future. Where plate material doors were previously offered only with the high-quality premium paint in spray-paint quality in all RAL and NCS colours, they are now also available more cheaply thanks to the new UV roller paint method in white lacquers RAL 9010 Pure white and RAL 9016 Traffic white. To be able to offer the white lacquer as close to spray-paint quality as possible, the company invested in the newest technological machine generation. In the area of special doors in solid wood, planners will also have more options in the future, in particular to satisfy the economic aspect of the planning: a larger selection of wood ensures that



SCHÖRGHUBER OFFERS QUALITY FROM WOOD, EVEN IN THE WIND AND RAIN

Previously, architects could plan the project interiors with special wooden doors from Schörghuber for different requirements. Now the product range for wooden doors and window elements for use in the building shell has been expanded, in order to be able to offer a uniform range for equipping future projects. The requirements of windows and doors in building facades for schools or industrial buildings are usually higher as for those inside the building, requiring weather-resistant and different equipment. The new 25V-DA and 90V-DA window elements are offered in F30 and F90 and the 35N-A door elements in wooden

T30 fire-rated version. In the future, the elements should also be available with a break-in-resistant function – approval is currently being tested. Multiple design possibilities mean the windows and doors can match all kinds of construction projects. For educational institutions and public buildings, internal transparency plays an important role. In order to satisfy these demands, Schörghuber has developed wooden doors with glazings, which can be planned as either an individual element or in conjunction with all-glass system walls.

the planner now has a little room to play with prices when compiling building components. Planners can now choose between the high-quality solid beech wood programme in combination with a premium paint surface in all RAL and NCS colours, and the cheaper solid pine wood programme, in conjunction with a textured paint surface in all RAL and NCS colours, without losing anything in the features or aesthetics. Alongside special doors for specific fire protection, smoke protection, acoustic insulation, break-in protection and wet-environment requirements, the wooden door manufacturer now

also offers a standard construction project door made of tubular chipboard, which nevertheless meets the highest quality features of the well-known Schörghuber doors with its classification as the highest strain group 4. The RT1 door can be optionally equipped with a particularly robust three-sided cast PU edge, which excels with its resistance to dampness and water, in addition to impact resistance. The door is available in different designs with or without glazing cut out and can be also supplemented with an overhead door closer.

Consultation remains an important factor: Schörghuber distribution partners are available throughout Germany for individual support during construction planning.





» The experts in special wooden doors **Schörghuber hotel doors**

Profit from our expertise when fitting out hotel and gastronomy projects

— We have packed all our knowledge, experience in over 50 years of high-quality manufacturing of special wooden doors and passion for long-term quality into the Schörghuber hotel doors.

They represent the total technical knowledge about what doors and glazings must specifically offer in the fields of hotels and gastronomy. And at the same time, unlimited possibilities for the project-oriented use of form, colour and function, thanks to the large hinge width of the Schörghuber door models.

www.schoerghuber.de

01. Optimal acoustic insulation

Thanks to a multi-layered door leaf structure and the best-possible coordination of door leaf and frame. Can be optionally equipped with fire and smoke protection.

02. Individual surfaces

Depending on the design concept, from HPL-coating to fine veneer, style door character to premium painting, matt to high-gloss. Different surfaces on the hinge and opposite hinge side.

Accessory components

Individual equipment available depending on requirement and request, such as all common access control systems and concealed normally open contacts and hinges.

RECENTLY IN ... ROTTERDAM

Photo: Erik Bakker



Rotterdam is – hardly surprisingly – defined by its harbour. It is the largest in Europe and brings an international flair to the city. You sense this especially clearly in the suburbs near the water, in the (former) workers’ quarters. We’re especially fond of one of these: the neighbourhood of Katendrecht. For a long time, this peninsula was a typical naval quarter with a vibrant nightlife that lived up to all the clichés. With the movement of the industrial harbour towards the coast, this part of town became increasingly abandoned – except for the large Asian community of Rotterdam, who had made their home here. For quite some time, Katendrecht has benefited from the urban renewal programme of the neighbouring Kop van Zuid peninsula, on which renowned architects are building imposing skyscrapers. From

there the Rijnhavenbrug – which means “Rhine harbour bridge”, although it’s sometimes called the “whore hopper” by locals, due to the history of the quarter – now leads to Katendrecht and connects the quarter better to the centre of Rotterdam. This offers us at Group A the opportunity to walk relatively quickly after work from our office on the other side of the Meuse River to get a drink and to ring out the evening. We prefer to hang out at Deliplein. Lots of small shops and bars have opened up here in the past few years, and they are enticing lots of young creatives. But in spite of this the quarter has retained its raw charm. A reason for this is doubtlessly that the long-time residents help to shape the quarter themselves. The Deliplein is typical for the city that we love.

Maarten van Bremen
Folkert van Hagen
Adam Visser

Founded the GROUP A architectural office in Rotterdam in 1996. Their office is housed in an old brick-office building from the 1920s, which used to be a wholesaler for steel goods. The thirty-metre-high tower offers a sweeping view across the Rotterdam harbour through to the neighbourhood of Katendrecht. One of the current projects they are working on is also to do with revitalisation – albeit in Amsterdam. There they are renovating the forge of the former NDSM boatyard into a hotel as well as offices for Greenpeace and Pernod Ricard.

www.groupa.nl

Photo: Frans Schouwenburg / flickr



Photo: Gerard Stolk / flickr



ARCHITECTURE AND ART

Rik de Boe

The Belgian artist Rik de Boe specialises in black-and-white charcoal drawings, for which he has been using the same paper format for several years. Many of his works are based on photographic sketches that he makes when travelling to later draw in his studio. His primary interest is space and architecture – for example, he captures windows, roller blinds, interiors and facade cut-outs in highly precise, almost photo-realistic drawings. At the same time his works revolve around fundamental questions of perception – just as if they were snapshots of a continuing exploration of space associated with a permanent change in scale and perspective. The window plays an important role in Rik de Boe’s work, because it is located between interior and exterior, between private and public spheres, and it packages up a multitude of visual movements. But the window is also a border that creates broken situations,

looking in and looking out, image and counter-image combined together. Light and shadow, reflections on the pane, roller blinds and curtains that serve as filters, plus individual decor such as pot plants on the windowsill – this all creates a diffuse transitional zone with a dense atmospheric effect that often brings to mind a film scene or takes us down memory lane. In this sense, Rik de Boe’s sketched picture frames look similar to a camera obscura, the master form for all cameras, which focuses on the outside world as if through a burning glass and therefore becomes the storage location for internal images. Last but not least, related to the human eye, here the window represents a universal metaphor for our perception.

Windows and roller blinds are recurring motives in the drawings of Rik de Boe – as seen in “Raamblind IV” from 2010 (right), “Hanging staghorn fern (Ninove)” from 2013 (below left) or “Blinds (Bolzano 08/2011)” from 2011 (below right). (Charcoal on paper, 76.5 × 53.5 cm)

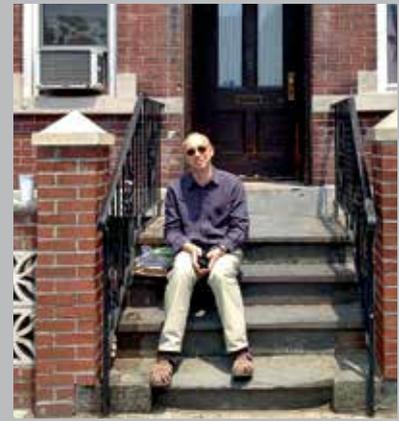


PORTRAIT

Rik de Boe

Born in 1964 in Ninove, Belgium
Studied at the Royal Academy of Fine Arts (KASK) in Ghent, where he has held a position as a guest professor for drawing since 2007. Since 1990 he has been a lecturer for graphics at the RHoK Academie in Brussels. In 1996 he founded, together with Peter Morrens, the artists' initiative "Voorkamer" in Lier. Rik de Boe has shown his works in many solo and group exhibitions domestically and abroad.

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www.rasche-ripken.de



PREVIEW

Topic of the next PORTAL issue:
Industrial structures

Once, industrialisation heralded the “New Construction”, whose revolutionary ideas still characterise architecture today. Form follows function – this principle, which was applied to architecture by the American architect Louis Sullivan in 1896, was a central theme. Nowhere else is this saying more visible today than in industrial buildings. Often enough the design sticks to function, because form only costs money and is thus neglected. But even for these supposedly unglamorous building projects there are some excellent buildings in modern architecture to admire. We want to introduce you to some in PORTAL.



Photo: Christian Schepe / Hörmann KG

Constructing with Hörmann or Schörghuber: Your project in PORTAL

Every four months PORTAL reports on current architecture and the surrounding conditions in which it is created. If you would like, also soon with your projects! Send us information on the buildings in which you have used Hörmann or Schörghuber products – as a brief documentation with plans and informative photos, up to A3 scale, by post or e-mail:

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