

HÖRMANN

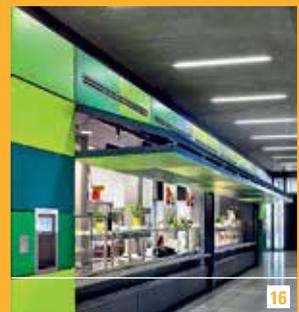
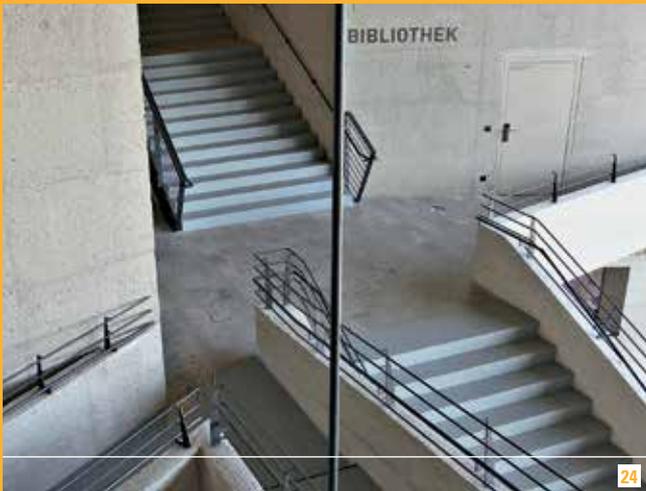
PORTAL 28

INFORMATION FOR ARCHITECTS
FROM HÖRMANN



Educational institutions

yi Architects; v-architekten;
Max Dudler; Peter Böhm Architekten





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Dear Readers,

Germany has a reputation for having high technical standards. Well educated professionals are required to maintain, or even better, improve these standards. Since the PISA survey in 2000, we know that the field of education cannot be neglected. Since then, many reforms concerning education have seen the light of day. Consequences in architecture are unavoidable with the viral spread of new forms of media. Even if, as temples of knowledge, libraries still assume the role of representative buildings, the way their interiors are organised no longer compares with that of traditional houses. You can learn more about "Islands in the data stream" by reading our author's Stefan Staehle's piece on page 4. Both libraries presented in this issue perfectly illustrate how architecture was adapted to this evolution. In the context of history, the compact cube in Stuttgart's city centre, just as the building in Essen, point to the direction in which the digital transfer of knowledge is leading us. The Egyptian Art Museum in Munich also takes advantage of the most modern technology for visitor guidance and to present its exhibits. Of course, it is inconceivable to print this issue without mentioning a school. A modern school campus, designed to embrace light, emerged on a plot of land in the heart of Oberursel. In this issue, art in architecture focuses on a duo like no other. The Riklin brothers from St. Gallen, Frank and Patrik, put in motion the most sophisticated marketing ideas imaginable at their studio for special works. You are sure to find something quite surprising in this issue. After having read it, you will think twice before even hurting a fly.

We hope this issue takes our readers on a fun packed educational journey!

Christoph Hörmann

Martin J. Hörmann

Thomas J. Hörmann

Cover photo: The reading room
at the Folkwang library in Essen, D
Photographer: Stefan Müller, Berlin, D

LIBRARIES

ISLANDS IN THE DATA STREAM

Digitisation has not only become part of our daily lives, it also has an effect on our built environment. In a time in which we increasingly handle information in a digitised manner, one especially puts forth the question of the library's right to exist. And risks to forget that its social function goes far beyond the collection, provision and transmission of knowledge.

“There is no practical obstacle whatever now to the creation of an efficient index to all human knowledge, ideas and achievements, to the creation, that is, of a complete planetary memory for all mankind.” This is what British author and science-fiction pioneer H.G. Wells stated in 1938. 60 years would have to go by before his vision of a complete “World Brain” would see the light of day, that is before affordable personal computers and the global network that they would make up through the World Wide Web would provide its foundations.

H.G. Well's “World Brain” is now reality — computers, tablets and smart phones all grant us access to digital streams of data. Still, it is not only the lion's share of the daily information made available that reaches us this way, — the circulation of the German weekly “Der Spiegel” is at 910,000, whereas the weekly's website reaches 173,000,000 (!) hits a month in comparison. Through the digitisation of already available, physically bound knowledge banks by public libraries and archives, a large migratory flow to the digital domain is taking place in front of our very own eyes. For the time being the pinnacle of this evolution has been marked by Google's announcement to scan and index more than 15 million books by 2015, corresponding to about 4.5 billion written pages, subsequently making them accessible via their search engine.

Moving from the physical to the digital domain renders information more mobile and globally accessible. New opportunities, that only recently seemed out of reach, are opening up for the users to acquire knowledge. At the same time these processes are putting the existence of places into question, where knowledge is stored and retained nowadays, that is archives and libraries. Debates on the spatial repercussions of digitisation are preoccupying architects and papers across the country for some time now: libraries have a limited lifespan, one can read. They have to embrace digital offers and be more service orientated. In a manner of speaking, however, they are actually a hopeless case. One of history's losers, doomed to the same fate as the printed book.

Let us be clear, the great extinction of the libraries has failed to materialise. Every year, about 200 million people visit one of the 8000 libraries in Germany and borrow 470 million items during their visits. New spectacular buildings, such as the Jacob-und-Wilhelm-Grimm-Zentrum in Berlin by Max Dudler or the Cottbus University Library by Herzog de Meurons make it clear: it appears that even in times of digitised knowledge the desire still exists for real, tangible places that give people access to knowledge and let them live it. The process of organizing and cataloguing makes up the core functions of each and



LIBRARIES

Islands in the data stream



Photo credits: 600GLE / Connie Zhou

Largely unnoticed by public perception, Google's data centres were created with areas where the digital world is physically present in an impressive manner (on the previous and this page).

every library and is the prerequisite to a reasonable use of knowledge possible for us users. This is a task that cannot be appreciated highly enough, given its societal relevance in the face of exponentially increasing amounts of data.

To this day the library is a success story that has proven itself to be extremely resilient in the face of progress and societal upheaval. French architect Étienne-Louis Boullée wrote in 1785, that it is “the most precious monument of a nation” and in doing so expressed an especially high regard for this genre of construction. The library became a symbol of enlightenment and an emblematic structure of modern architecture. Whether you look at Henri Labrouste's Sainte-Geneviève library, Ivan Leonidov's concept for the Lenin Institute in Moscow or Le Corbusier's Mundaneum, it is clear that these works always united the desire to combine progress and history in order to preserve societal knowledge and pass it on to future generations. Even if their existence is not, in principle, challenged today, digitisation will still take its toll on libraries. Toyo Ito's Media library in the Japanese city of Sendai and the Rolex Learning Center by architectural duo SANAA in Lausanne foreshadow future design themes with themes displaying organic transparency. The occult castles of books of the past have become transparent. As a contemporary expression of the culture of knowledge, libraries have been transformed from storage rooms

of information into hubs of global knowledge — in addition to books, visitors can see an interplay of various communication and media formats.

In the course of all of this the transformation of technical media not only changed the presentation of the room, but also the way in which we think of it, perceive it and design it. The traditional concept of space that was always connected to one specific data medium must be rearranged in the face of current developments. At the same time, the increasing individualization of user interests expands the space of the traditional coexistence between reading room and book storage. A differentiated spatial sequence, characterized above all by transitional zones between different activities, quiet zones and zones for interaction, will shape the way in which space is organised in the libraries of the future.

Creative thoughts and theoretical considerations in the field of media aside, there is also another reason why the design of libraries has moved into the focus of debates today. In today's contemporary urban environment, the interests of the public space collide with an ever-increasing pressure to privatize and establish social control mechanisms. When considering the fact that shopping mall walkways increasingly are turning into monitored zones, the library appears to offer its patrons a sheltered retreat. French philosopher Michel Foucault

LIBRARIES

Islands in the data stream

The machine is at the centre of the surreal architecture of Google's data centres. These facilities consumed more than 2.26 billion kilowatt-hours of electricity in 2010. This is roughly equivalent to the electricity consumption of a town with 200,000 inhabitants (see this and following page).



designates these special zones as “heterotopias,” that is spaces in which usual societal rules are overridden and rules proper to this space govern it. When considering this, libraries therefore constitute inclusive areas, that is areas where contemplation and creative opposition are possible and where knowledge faces no constraints. It is in these particular areas that the ideal of societal participation manifests itself.

H.G. Wells' belief in scientific blessings turned into a colossal feeling of disillusionment by the end of his life. In his eyes, the modern world's increasing complexity and opaqueness made intellectual progress impossible. Perhaps he would change his mind today. Despite this immeasurable flow of data on a global scale, places still exist where thought, contemplation and leisure are possible.

BIO

Stefan Staehle

born in Singen am Hohentwiel in 1984. Studied architecture and urban planning at the University of Stuttgart. During his studies, he founded the SPATIALforces architectural collective with three partners. Following employment in various architecture firms in Vienna and Stuttgart, he works now as a freelance architecture journalist in Stuttgart. On the side, he conducts research on modern spatial production at large as well as the German Werkbund's reception of Nietzsche from 1907 to 1914 in particular. www.leaerostat.tumblr.com



CITY LIBRARY IN STUTTGART

In the middle of the chaotic urban expansion area, the new library towers behind Stuttgart's central railway station, clearly visible and unaffected by the course of time by its archaic design. South Korean architect Eun Young Yi designed a special building with a clear artistic form for this location where traditional media meets the digital world.

Architect Eun Young Yi does not spare any superlatives when he starts speaking about the historical architectural models of the building he designed: The Pantheon in Rome and the fantastic designs of French Revolution architect Étienne-Louis Boullée – the French National Library and the Newton Cenotaph – they were all the force behind Stuttgart's new library, where the needs of digital knowledge production merge with the book, the traditional medium, to form the library of the 21st century. One look at the situation in urban development makes it clear, only a strong architectural icon could have the strength to stand against the powerful office and shopping complexes sprouting in the immediate area of the A1 building site of the Stuttgart 21 project. The cubic structure with an edge length of over 40 meters has the special task of becoming a shining cultural attraction for miles around as the future centre of the new district. Considering these ambitious requirements, one must give a lot of credit to the designers since a clear and reduced design approach was used in place of colourful and spectacular event architecture. Intrinsic values count in this house. The facade with a tight grid of concrete and glass blocks makes it look hermetic and introverted from the outside. Passing through one of the four entrances to the interior of the cube, vast depths of space are revealed to the visitor.

The central areas of the city library are made up of three axial-symmetric main rooms, differentiated in design. These are: the forum in the basement, a cubic space in the entry level designated as the "heart" and the reading room, which stretches from the fifth to the ninth floor as an inverted step pyramid. These three volumes represent the ideals of a modern library: information, communication and contemplation. They underline the powerful and timeless ideals of architecture through their principle geometric variations.

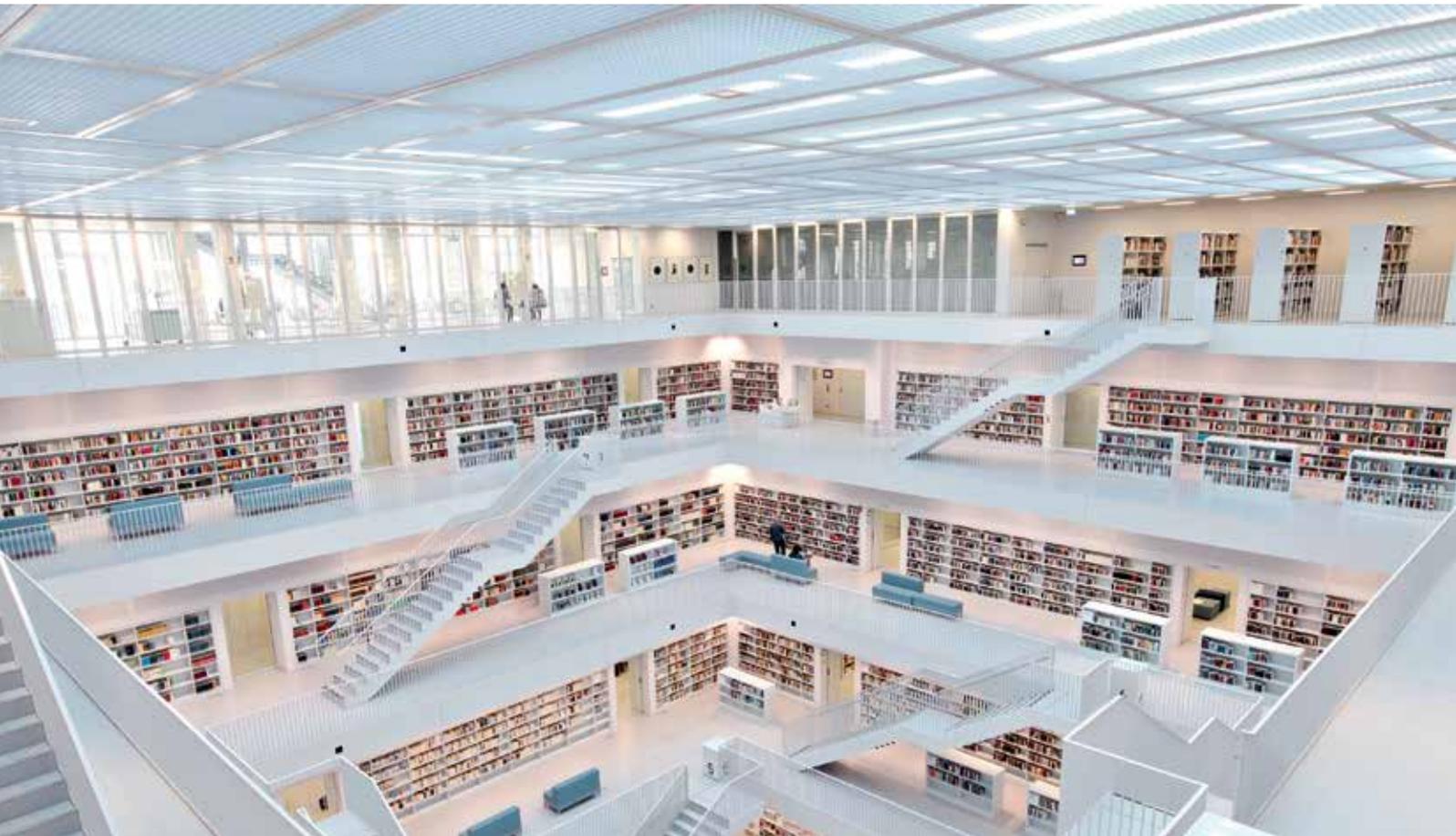
The functional areas form a group around these central rooms. A ring of areas for work and interaction lies in turn around these functional areas. The borders are blurred. Special areas such as the cafeteria, group rooms and the art library are only separated by transparent glass walls from the other functions. This concentric arrangement of the functions is connected in the surrounding galleries of the inner facade level. Here, the library provides patrons with the opportunity to take a look at the constantly transforming environment in close proximity to their study places. At the same time they offer a refreshing contrast to the monochrome interior design. Its grey and blue tones are broken up only by the vivid colours of the books. This is an effective combination that illustrates the importance of the physical information medium in front of 200 computer-based workstations.



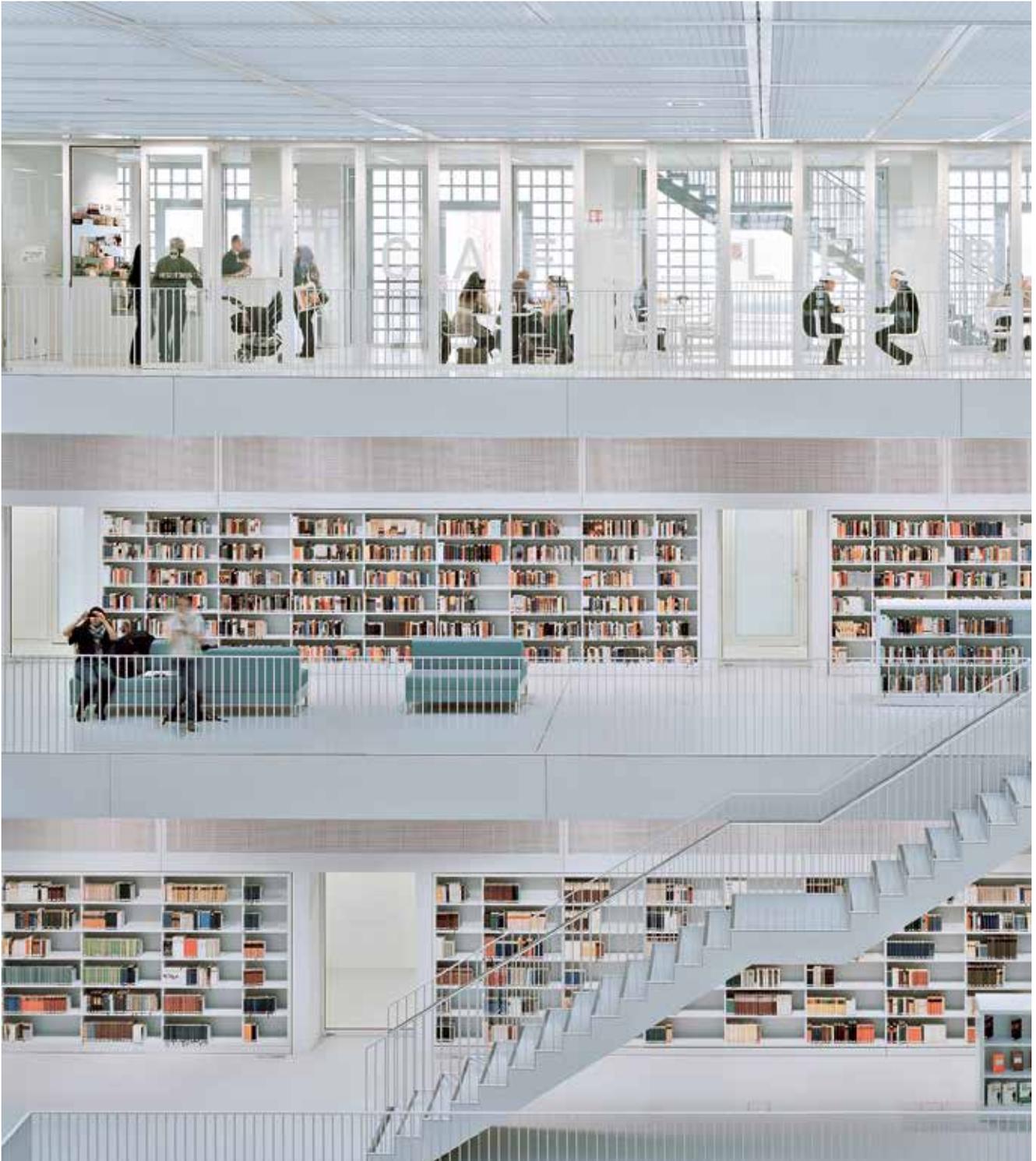
CITY LIBRARY IN STUTT GART

The reading room in the surrounding galleries offers a special spatial experience. The design, cradled in grey and blue tones, is highlighted by the colours of the books (above).

T30 automatic sliding doors separate the library rooms from the staircase. They combine comfort and transparency with the fire protection requirements (bottom left). Access to the administrative offices is provided via T30 fire-protection doors, which do justice to the sophisticated architecture through their flush design (bottom right).



The library offers its patrons a vast spatial arrangement. Special areas such as the cafeteria, art library and group work areas are visible through transparent glass walls.

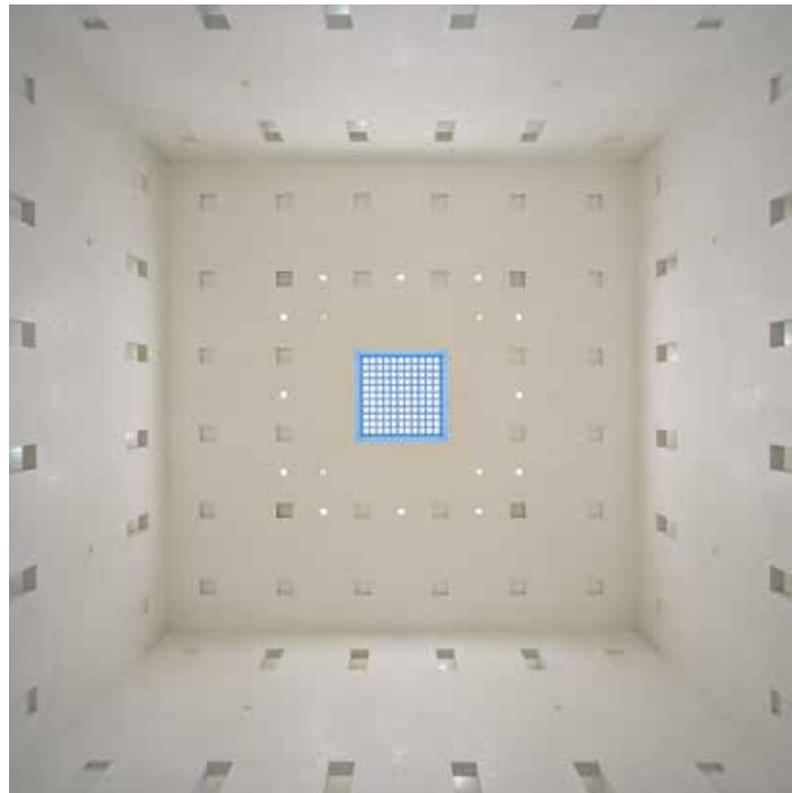


CITY LIBRARY IN STUTTGART

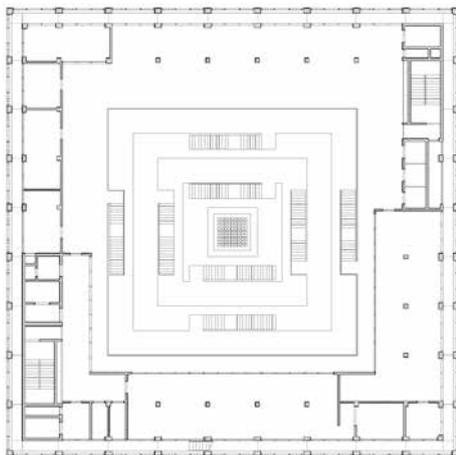
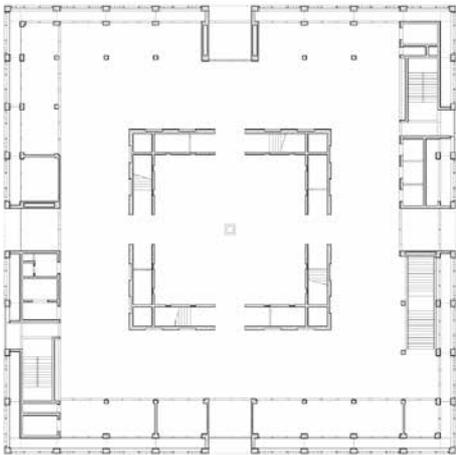
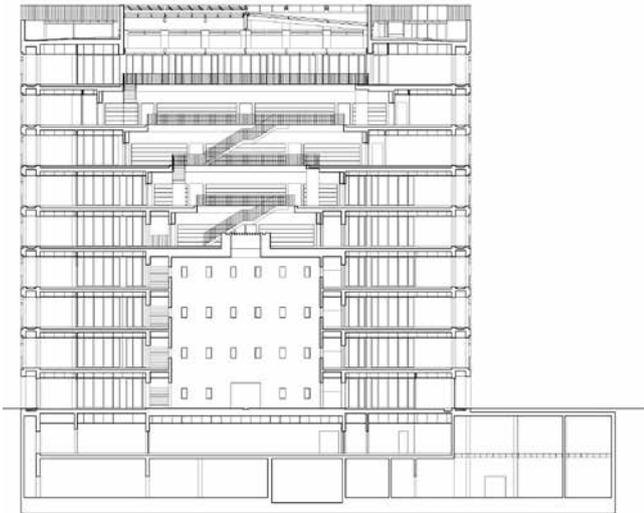
Layout (top left)

The "heart" of the new library is at the centre of the ground floor level (top right). It is an empty hall, towering four stories high with an edge length of 14 metres.

At night, the cube shines over a long distance in blue and white tones (below).



Section (top), ground floor plan (middle),
floor plan for 8th floor (bottom)



PROJECT DATA

BUILDING OWNER

Stuttgart, the state capital
Department of the Lord Mayor.
Stuttgart, D

DESIGN

Yi Architects, Cologne, D

SUPPORT STRUCTURE PLANNING

Boll und Partner, Stuttgart, D

LOCATION

Mailänder Platz 1, Stuttgart, D

PHOTOS

Brigida González, Stuttgart, D
Christina Dragoi, Stuttgart, D

HÖRMANN PRODUCTS

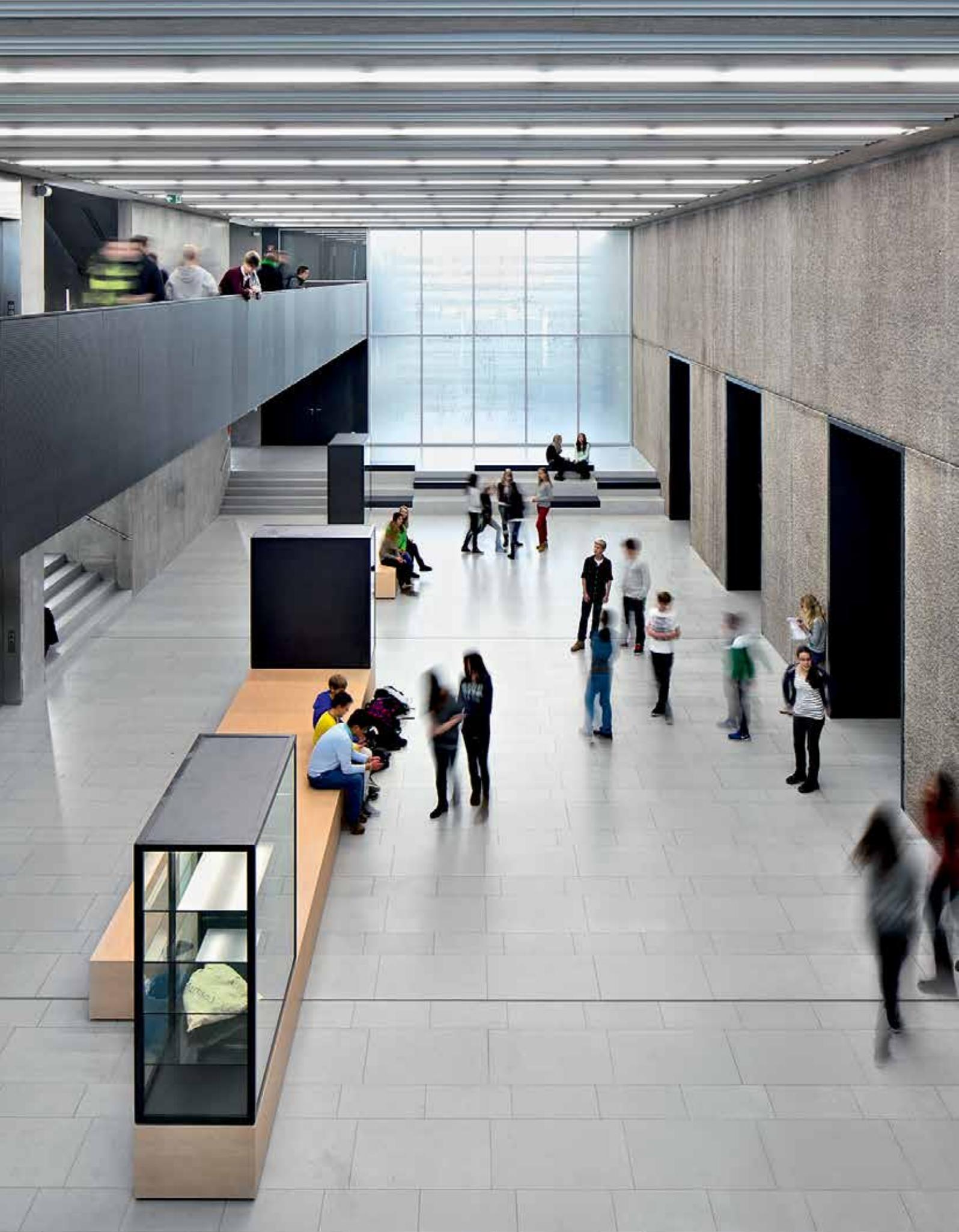
T30 aluminium fire-rated and smoke-tight doors HE311 // T30 automatic sliding doors // Aluminium smoke-tight doors // Flush-fitting T30 fire-rated doors STS // Fire sliding doors with wicket doors // T90 steel fire-rated doors H16 // T30 steel fire-rated doors H3 // Steel doors D55 and D45

GRAMMAR SCHOOL IN OBERURSEL

On a narrow plot of land in Oberursel's centre near Frankfurt, the existing school was converted through multiple stages of extensions becoming a modern school complex. v-architekten from Cologne managed to meet the increasingly sophisticated educational requirements for the school by creating a loosened structure using only a few, but quality materials.

Not every school building is given the chance to start a new life at the age **of one hundred**. Since being founded in 1913, the grammar school in Oberursel went through many design changes and experienced numerous educational reforms that influenced them. With the completion of the campus-like new building in 2012, it is now even on the road to become a "School of the Future", already carrying the title of "autonomous school". Schools of the future are a core concern of liberal education policy. A school of the future is to individually support students through more creative autonomy. Still, an expanded and newly arranged spatial arrangement is a prerequisite to reaching this goal. The individual years will have rooms "activated" for them according to their level of development. Spatially, these will constitute clusters of years together with the classrooms. The grammar school in Oberursel attaches great importance to musical and bilingual education. Special string and wind lessons are already offered in the fifth grade. Subjects such as history, geography and biology are taught parallel in English. The Hochtaunus district, as host of the grammar school, invested more than 57 million euros in the expansion as part of the economic stimulus package II. Extensions for two grades as well as a three-part sport hall under the playground have already been put into operation for the 2011/12 school year. The completion of the complex building project and the execution of increasingly sophisticated educational requirements for schools match the idea of a "school as

a city within a city". Each "house" is made up of several grade clusters. The connection corridors and foyers are to be perceived as streets and squares, the auditorium is the city hall and the school yard to the marketplace. The architects underline these functional relationships with a special material concept. The "houses" give off an intimate ambiance thanks to HPL and wood veneer wall panels with linoleum floors. The hallways and foyers, serving as public areas, are equipped with concrete surfaces and concrete blocks that make them robust. The "City Hall's" design is arranged representatively, corresponding to its key importance. A folded timber structure that optimizes the acoustics contributes to this. The central design concept of v-architekten was to create a protected courtyard, which forms the new centre of the grammar school (as a counterweight to the auditorium, which is the cultural centre). All of the entrances to the "class houses", the foyers of the auditorium and the gymnasium can be accessed from here. The loosely structured new building reacts to the heterogeneous nature of the local urban development: A three-storey block shields the playground on the busy Berliner Straße. At the same time the "class houses" take on the structure of the adjacent buildings on the quieter Zeppelinstraße. The semi-open courtyards between them allow for class to take place outdoors. The auditorium and its stage make up the southern end of the schoolyard.

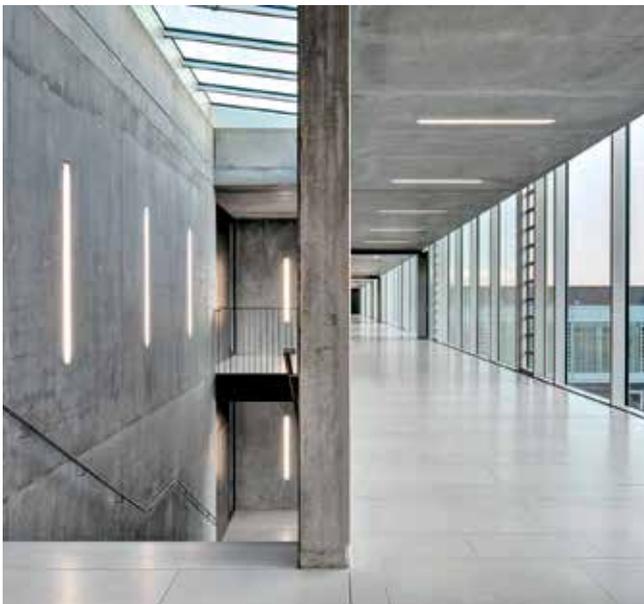


GRAMMAR SCHOOL IN OBERURSEL

The foyer area in front of the auditorium, which acts as a cafeteria for the school on a daily basis (previous page)

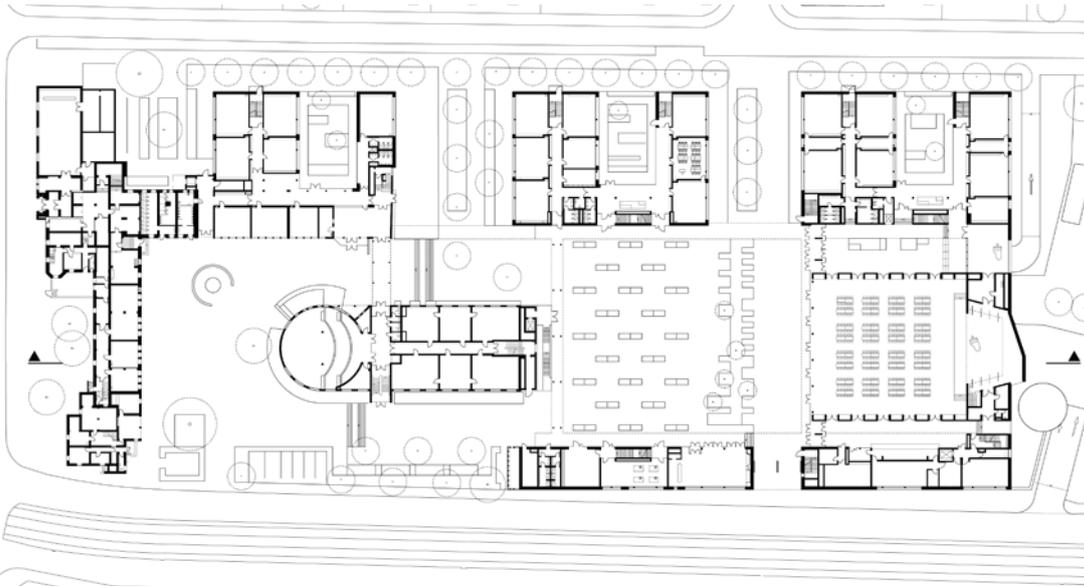
A practice room next to the stage provides students with the possibility of early musical education (above).

Asymmetric glazed corridors connect the class houses (bottom left). Common rooms in front of the specialised classrooms (bottom right)



Ground floor plan (above)

The designed schoolyard. A mix of transparency and visual connections characterize the entire school complex (bottom).



PROJECT DATA

BUILDING OWNER

Hochtaunuskreis

DESIGN

v-architekten, Cologne, D

SUPPORT STRUCTURE PLANNING

Schüßler Plan, Frankfurt, D

LOCATION

Oberursel, Hochtaunuskreis, D

PHOTOS

Constantin Meyer Photographie,
Cologne, D

HÖRMANN PRODUCTS

T30 fire-rated doors H3 // T30 steel
fire-rated and smoke-tight doors HL310,
HL320 // T30 aluminium fire-rated
and smoke-tight doors HE311, HE321

FOLKWANG LIBRARY IN ESSEN

The construction of a building, given a historic context, is always a challenging task. In regards to urban development, the Folkwang library by Max Dudler is committed to the surroundings. The facade, on the other hand, is a contemporary development based on classical stone shells in buildings. A virtually “light-footed” design, while on the inside the library is massive and traditionally furnished.

With 190,000 notes, books, recordings, magazines and other media, North Rhine-Westphalia's Folkwang University of the Arts has the largest musicological collection in Germany. This collection was previously stored in several places.

The collection is being brought together at a single place now. This does not only apply to the contents. There is also something being completed and united in terms of urban development. The new building fills in a gap in the baroque ensemble of the Werden abbey, that was left by the demolition of a hospital building from the 19th century. As is the case with many historical buildings, the Benedictine abbey from the 8th century can look back on an eventful history. After its economic and political heyday in the Middle Ages, the monastery was expanded to become a royal residence for princes, reconstructed in the baroque style in the 18th century, and subsequently passed into the possession of Prussia. The new owners later converted the building into a penal institution that remained until the end of Nazi rule. The headquarters of the Folkwang University of the Arts has been located in the former monastery buildings since 1945. This is where the university trains and educates students in different branches of classical music. The remnants of an old supporting wall made out of quarry stone serve the new building of the library. A rectangle and a triangle join the base of the ground layout. Towering above all of this is a four-storey building with a large atrium and a centrally located reading room. The shelves and

reading niches are arranged around it. Additional study cabinets and separate media cells that are sound-proof are located on the ground floor. The Max Dudler architectural firm from Berlin won the invitational design competition in 2007. A classical natural stone facade was further developed in a special manner, presenting the library's unique shell. This was designed together with architectural photographer Stefan Müller. Large-format close-ups of a quarry were directly applied to the glass panes of the facade with UV-curable ink through a special printing process. Inspired by the number “twelve”, which bears significant meaning in music, twelve repetitive sequences were brought together, creating a harmonious composition. The sculptural patterns of unhewn stone produce a three-dimensional effect on the glass surface. At the same time, the translucency of the facade triggers even more unusual images when the shadows of people passing by are seen behind the seemingly massive shell. Of course, the building's cladding also fulfils its functional purposes: letting in filtered light that serves those reading and working inside while illuminating the interior without letting direct light in that would damage precious media.

Max Dudler himself describes the crystalline structure as a “jewel box”: a precious studded case (the shell) protects the far more valuable content, that is the media treasure of the library. As with the tables and chairs, the pillars and bookshelves, clad in cherry, were chosen or designed by Max Dudler.



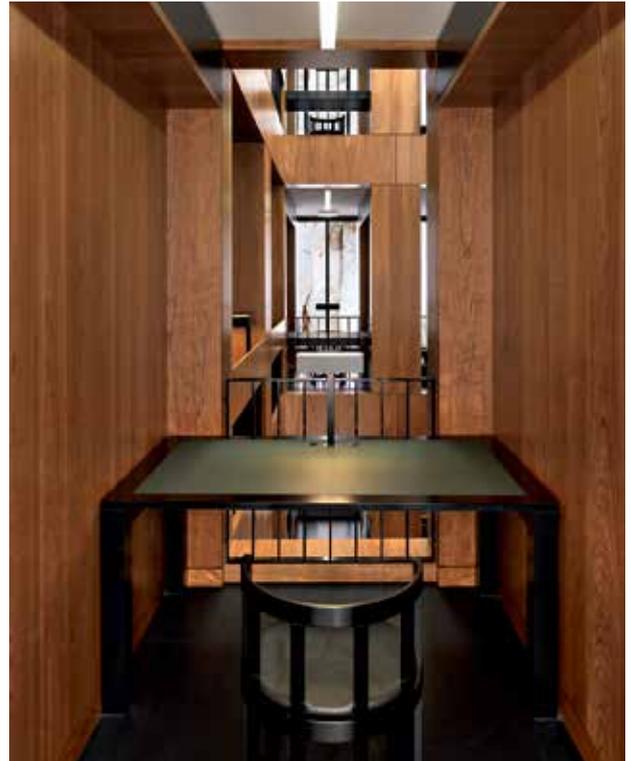
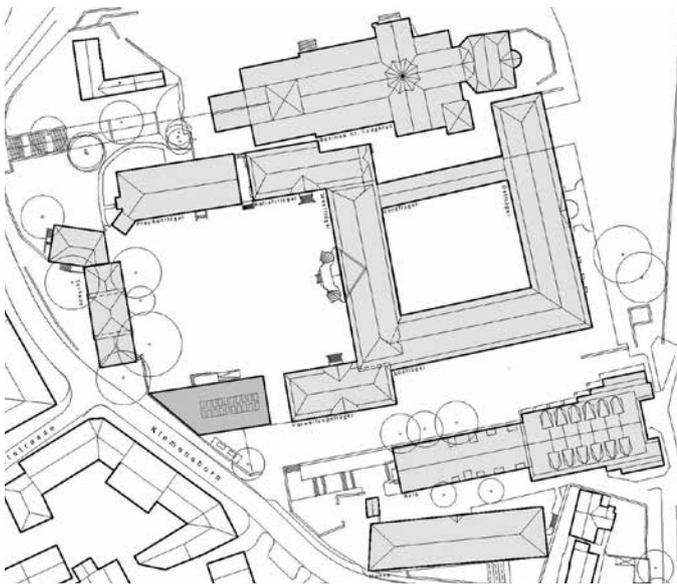
FOLKWANG LIBRARY IN ESSEN

The photographs, printed 1:1 based on stone from a quarry near Regensburg, give the smooth post-and-beam facade surprising spatial depth (previous page).

The new construction tops off the baroque ensemble (top left).

Individual work places with a view of the large reading room (top right).

Main facade to the main courtyard. At night the library glows with warm light, the printed panes take on the appearance of thinly cut stone slabs (below).



THE UNIVERSITY OF TELEVISION AND FILM AND THE MUSEUM OF EGYPTIAN ART IN MUNICH

With the construction of the Museum of Egyptian Art and the University of Television and Film Munich, Peter Böhm Architekten created a building that integrates into its environment through a sort of formal modesty. At the same time, the wings of the University combined with the underground museum construction make for a confident counterpart to the magnificent building that is the old Pinakothek.

Maxvorstadt is a centrally located district of Munich that is marked by art, culture and education. It was here in 1825 that the first planned expansion of Munich saw the light of day. It was based on designs by architects Leo von Klenze and Friedrich von Gärtner. Numerous buildings like the old and new Pinakothek, the Academy of Fine Arts as well as the Brandhorst Museum prove that this quarter fosters culture. Since 1970, the Museum of Egyptian Art has been housed at the Court Garden section of the Munich Residenz located near Maxvorstadt. In recent years it had become clear that the location, which had always been seen as temporary, could no longer support the increasing numbers of visitors. Lack of infrastructure, non-existing accessibility, lack of space because of new acquisitions and donations were all increasingly becoming a problem — a new building was vital. In 2004, the Free State of Bavaria organised a concept competition for the Museum of Egyptian Art combined with a design competition for the University of Television and Film Munich (HFF). Peter Böhm Architekten from Cologne was selected as the winner, after suggesting to unite both institutions in one building. Its new location at the heart of Munich's art area between the Pinakothek museums and the antiques museum at Königsplatz provides the appropriate setting for the Museum of Egyptian Art. There is not a single museum building outside of Egypt that is solely devoted to ancient Egyptian exhibits. The building's architecture should

take advantage of this special situation.

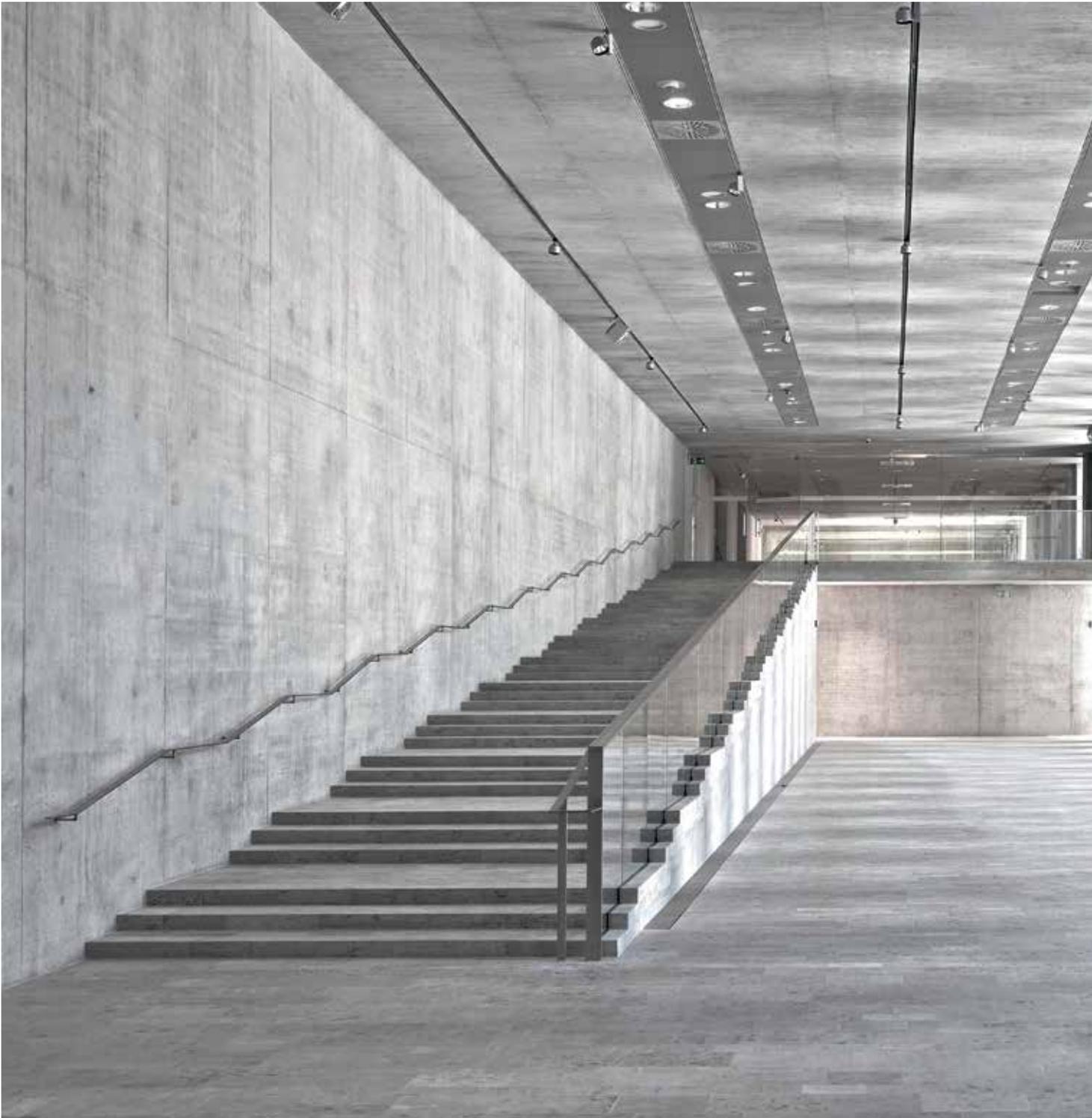
Peter Böhm Architekten placed a modern building with similar dimensions opposite to the old Pinakothek. The large meadow area between the two buildings should possess

a special quality as an urban space in the same spirit of the open spaces created by Klenze. The architects decided to place the University of Television and Film in the visible wing. A towering stone plinth wall, 150 metres long, provides a contrast to the very delicate glass facade on top of it. The foyer, inserted into the structure like a little piazza, interrupts the plinth at the entrance to the university.

The Museum of Egyptian Art is set underneath the square's surface. The only thing to mark the entrance is a mighty portal wall with a small opening at its foot. The visitor climbs down a wide staircase and a sloping ramp, leading even deeper downwards, and enters large, nave-like rooms that captures the atmosphere of old temples and translates it into a language of modern architecture. Above the submerged and elongated atrium, the sculpture rooms receive daylight, a series of powerful, integrated triangular supports creates a special lighting atmosphere. Further on, tall and expansive halls alternate with small intimate themed halls, gaps in between reveal marked exhibits. An extremely successful construction in historic surroundings.



A sweeping staircase leads to the sculpture halls, which are supplied with daylight by an open atrium.



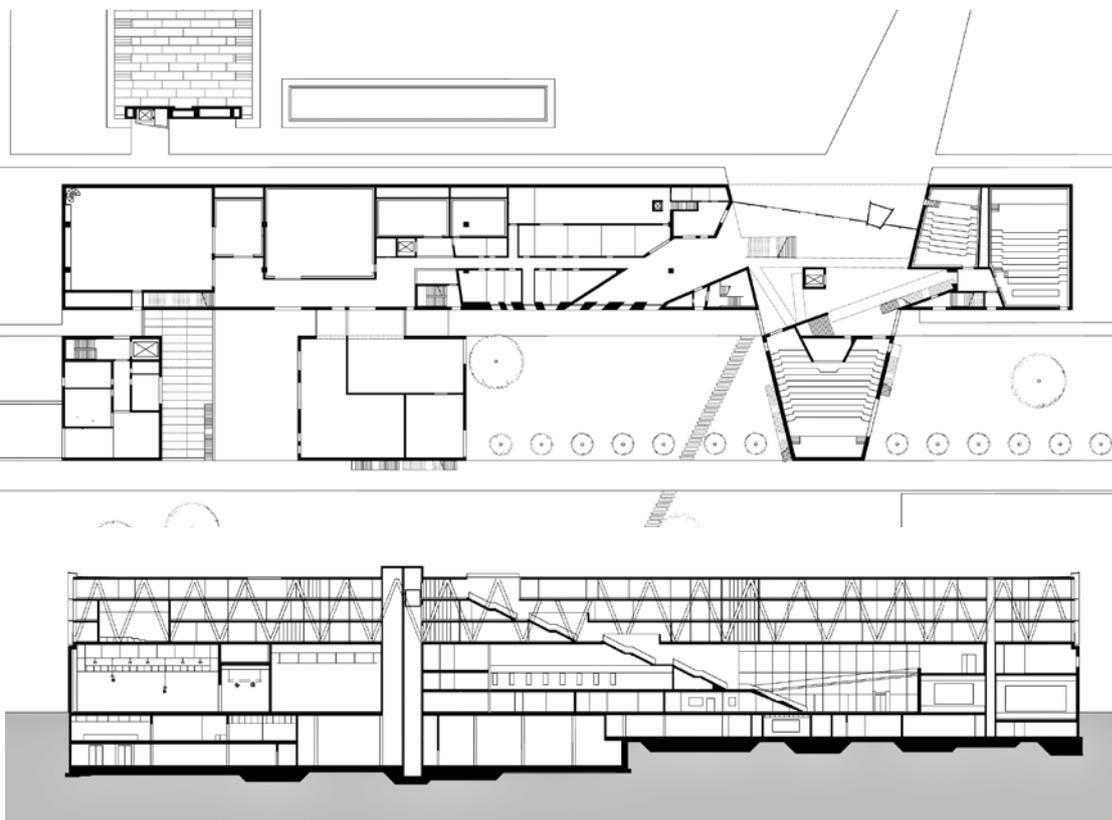
The visitor flow is directed in such a way to permit repeated visual contact with exhibits of particular historic value.



The signal red colour of the seminar room doors accentuates the monochrome interior design (bottom left).
Glazed fire protection doors HE 310 in the stairwell support the transparent architecture (bottom right).



The north facade of the new building is characterized by the glass upper floors, the stone plinth wall as well as the monumental entrance portal to the Museum of Egyptian Art (top).
Ground floor layout, longitudinal section (bottom)



PROJECT DATA

BUILDING OWNER

Munich building authorities 2, Munich, D

DESIGN

Peter Böhm Architekten, Cologne, D

SUPPORT STRUCTURE PLANNING

Seiler Stepan und Partner, Munich, D

LOCATION

Arcisstraße 16, Munich, D

PHOTOS

Dieter Leistner/Artur Images
Stefan Schumacher, Munich, D

HÖRMANN PRODUCTS

Flush-fitting T30 fire-rated doors STS, single and double-leaf // T30 steel fire-rated doors H3, single and double-leaf // T30 steel fire-rated doors H3 WK4 version // T90 steel fire-rated doors H16 // Steel doors D55, single and double-leaf

MINISTER RAMSAUER VISITS HÖRMANN AT THE 2013 BAU EXPOSITION IN MUNICH

A high-ranking visitor to Hörmann: Dr Peter Ramsauer, Federal Minister of Transportation, Building and Urban Development and Japanese Vice-Minister for Engineering Affairs, Shigeru Kikukawa, visited the Hörmann VKG exhibition stand on the opening day of the world's largest construction fair, the BAU 2013, learning about the more than three dozen new products that the German door manufacturer is currently presenting in Munich under the motto "We think green". After Ramsauer officially opened the world's leading trade fair for architecture, materials and systems, which took place for the 20th time, Martin J. Hörmann, personally liable partner of the Hörmann Group, guided him through the Hörmann KG's exhibit during his tour of the exhibition grounds. The presentation of the new marketing campaign with Michael Schumacher was also attracting special attention at the exhibition stand.

The 7-time Formula 1 world champion has been the brand ambassador for the Hörmann Group since the beginning of the year.

The family-owned company Hörmann, with its worldwide presence expanding, presented numerous sustainable product innovations in the sectors of doors, hinged doors, frames and operators for use in private and commercial properties at the second largest stand at the BAU 2013 with an exhibit area of over 1,300 square metres.

Hörmann was awarded with the VOC quality seal by ift Rosenheim for its low-emission entrance and internal doors for the first time. Hörmann gives further proof of the sustainability of its products with the presentation of new Environmental Product Declarations (EPD). With currently 15 eco-certificates for almost all construction components relevant for planners and architects, Hörmann makes it easier to implement sustainable buildings, for example in accordance with the DGNB standard.

HÖRMANN ACQUIRES DOOR MANUFACTURER HUGA

The Hörmann Group, Europe's leading supplier of doors and hinged doors, purchases the Gütersloh timber door manufacturer HUGA, thus further expanding its product range. HUGA has existed since 1956 and today offers a wide and high-quality product range on the timber residential internal door and special door market. In its second generation, the family run company achieves a turnover of more than 30 million EUR with over 280 employees. In addition to locations in Germany, there are other sales offices in France, Switzerland and England. "For us, the acquisition of HUGA is an interesting opportunity to expand our assortment even more. The company will continue to operate independently in the market, maintaining its strategic direction, since this concept has proven to be successful with other acquisitions. The acquisition will result in synergies in many areas – above all, I am thinking of our company division Schörghuber and the internationalisation of sales," said Martin J. Hörmann, personally liable partner of the Hörmann Group. The special door manufacturer Schörghuber, seated in the Bavarian municipality of Ampfing, has belonged to the Hörmann group since 1988 and is the market leader in Germany for high-quality construction project doors. "German brand quality is still, especially abroad, a seal of quality," said Christoph Hörmann, also one of the Hörmann group's personally liable partners and in charge of international business. "There is a lot of work waiting for us, but we





HÖRMANN ONCE AGAIN RECEIVES THE ARCHITECTS PARTNER AWARD

At the end of February Hörmann once again received the Architects Partner Award (APA) in gold. The award, given by the architecture trade magazines "AIT" and "XIA" since 2009, was presented to the door manufacturer in Cologne, Germany. The results of the architect survey were analysed together with University of Stuttgart-Hohenheim and the chair of Marketing: Hörmann was selected by 2,780 architects and interior designers across Germany as the company with the highest sales expertise in the category "Doors and Hinged Doors, Closing Systems

and Fittings". Stefan Gamm, Director of Marketing Communications at Hörmann, accepted the award: "To receive the Architects Partner Award in gold multiple times is a great honour for us." In their surveys, architects were not provided with answers to choose from. Instead they had to name their preferred brands from memory. Dr Dieter Danner, former editor-in-chief of the architecture trade magazine AIT and initiator of the award explains: "This is the only way to really keep our results so unswayable and meaningful."

are confident that we, together with HUGA, can continue to expand our position in the international market."

HÖRMANN COMPLETES STEEL FRAME ELEMENTS

Effective immediately, Hörmann is offering a complete programme of steel profiles in addition to the already complete range of aluminium products. The steel frame elements are now available as T90 doors and F90 fixed glazings.

Hörmann convinces with its uniform colour concept: with the exception of the door handle, the door, frame, hinges and closing mechanisms are offered in a single colour to choose. The fire and smoke protection doors from Hörmann are equipped according to DIN EN 1154 with a slide rail overhead door closer on the hinge side and are available, if necessary, with an anti-panic function. The new tubular steel frame elements are T90 and F90 fire resistant and optionally smoke-tight and are suitable for installation in masonry, concrete, gas concrete and partition constructions. They are available in both single and double-leaf versions as well as fixed glazing.



ARCHITECTURE AND ART

Frank and Patrik Riklin | Studio for special works

People who meet twin brothers Frank and Patrik Riklin might think they are a little crazy. But on the contrary: with their unconventional campaigns, the two concept artists want to make people think and show that art can be something very diverse that can happen anywhere. The two Swiss nationals are reluctant to be seen as mere entertainers. All the more they question deadlocked systems and present alternative possibilities. With their "Studio for special works", that Riklin brothers founded in 1999, they since operate a "professional playground for adults" and attract attention with unusual art campaigns. They organised "the smallest summit of the world" as an alternative to the G8 summit. At the K6 summit, no powerful heads of state, but rather village leaders from the six smallest, politically autonomous communities of Central

Europe met on mount Kamor to discuss interpersonal matters and not international ones. They also caused an international sensation with their "Zero Star Hotel", located in largely abandoned bomb shelters in Switzerland: the hotel, which finds itself beyond any star category, precisely questions this classification and develops an antithesis to the contemporary obsession with size and luxury. The two artists executed an equally sensational project for a manufacturer of insecticides: together with the residents of Deppendorf, they saved a total of 902 flies from an early death in the wild. A three-day trip, accompanied by "Erika" the fly, was raffled among all the rescuers. Erika was preserved after her death. Her fellow flies were buried in Deppendorf and honoured with a plaque. Unusual actions that show effects!

A selection of unusual projects from the studio for special works:
Saving flies in Deppendorf, 2012 (bottom)

K6 — the smallest summit in the world, 2006 (on the right)
Zero Star Hotel, 2008 (bottom)



PORTRAIT

Frank and Patrik Riklin

born in 1973 in St. Gallen, CH
completed training as architectural draughtsmen as well as a
foundation course at the School of Arts and Craft in St. Gallen.
After the "Studio for special works" was established, Frank Riklin
studied Fine Arts at the University of Art and Design in Zurich in
1999. His twin brother Patrik studied Liberal and Interdisciplinary
Art at the State University of Visual Arts in Frankfurt am Main
and Visual Cultural Studies at the Berlin University of the Arts.
Parallel to this, the brothers Riklin continued to develop their
studio further.

Contact info: Atelier für Sonderaufgaben, Frank and Patrik Riklin,
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PREVIEW

Topic of the next PORTAL issue:
Unique houses

When rationality and effectiveness increase, the desire for more individuality grows. Architecture is no exception to this. In the next portal, we will show that it is possible to stand out from the standard through innovative design. Be it in a luxurious villa, aesthetically designed apartment buildings, or in a representative company building.



Photo credit: Kate Skegg

IMPRINT HÖRMANN IN DIALOGUE

Building with Hörmann Your project in PORTAL

Every four months PORTAL reports on current architecture and the surrounding conditions in which it is created. And if you wish, PORTAL could soon serve as the display case for one of your own projects! Send us information on the buildings you have realised using Hörmann products – as a brief documentation with plans and photos, maximum in A3 scale, by post or e-mail:

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New: steel frame elements now available in T90/F90

- highest transparency
- narrow profile view
- the complete programme in T30 / T90 / RS and in steel / aluminium

T30

F30

T90

F90

RS

