

HÖRMANN SCHÖRGHUBER

PORTAL 44

CULTURE TOURISM

INFORMATION FOR ARCHITECTS FROM HÖRMANN AND SCHÖRGHUBER

DREI ARCHITEKTEN, KSP JÜRGEN ENGEL WITH LANGHOF, JEAN NOUVEL, STÖRMER MURPHY AND PARTNERS





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Dear Readers,

Did you know that as architects you are part of the “experience economy” and create “resonance oases”? Perhaps you always guessed it anyway - but would have described it quite differently. Because the vocabulary just mentioned is not part of classic architectural vocabulary. They were borrowed from the specialist jargons of sociology and tourism management. And they only describe the effects of successful architecture on people's perceptions and the scientific basis of the so-called Bilbao effect. This issue of PORTAL deals with the latest projects in booming cultural tourism, which takes place especially in the big metropolitan cities – therefore where architecture is most dense. And our author, Felizitas Romeiß-Stracke, quotes in her essay at the beginning of this magazine the sociologist Hartmut Rosa and his thesis that man needs the direct experience of a stimulating environment to feel a “resonance”. Where this resonance is lacking, the world falls silent for the individual and even creates a basic existential fear. Bad architecture does not produce resonance, but good architecture becomes a resonance amplifier. And the fact that people

travel in droves to spectacular resonance amplifiers like Bilbao or Berlin, but also Venice or Barcelona, can be seen in the rapidly growing air traffic and countless new hotel projects. Architecture has always set out to create dignified environments, positively experienced spaces and valuable, urban structures – but often fails because of short-term construction constraints. If you follow the theses of the sociologist Hartmut Rosa, then this proves the actual effectiveness of good architecture on the well-being of humans and thus entire societies. It emphasises the tremendous responsibility of the architects, and it shows that investing in a well-designed environment is not the icing on the cake and expendable, but is rewarding in the long-term, and is an excellent investment in a functioning society. And not just in Bilbao or Berlin, but also in Bottrop, Balingen, or Braunlage – or wherever you are at home and run your office.

We hope you enjoy reading this issue of PORTAL.

Christoph Hörmann

Thomas J. Hörmann

Martin J. Hörmann

Personally liable general partners

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"RESONANCE – CITY, CULTURE – AND ARCHITECTURE"**



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THE LOUVRE IN ABU DHABI**



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Icons of tourism architecture: The Guggenheim Museum in Bilbao.

ON THE TOPIC: CULTURE TOURISM

RESONANCE

CITY, CULTURE – AND ARCHITECTURE

by Felizitas Romeiß-Stracke

Tourism and architecture often go hand-in-hand. Once the so-called Bilbao effect was scientifically proven, clever urban leaders have been paying attention to image-enhancing architecture in their cities – if they can afford it. Felizitas Romeiß-Stracke knows exactly why cities and people profit equally from outstanding architecture.

“We also need a Bilbao right now,” sighed the mayor of a mid-sized city struggling with major problems, as he studied the budget for next year. He meant, of course, the Guggenheim Museum in Bilbao built by Frank Gehry in 1997, achieving a meteoric rise and putting the industrial city, whose decline seemed unstoppable, firmly on the tourist map and bringing the city economic growth and an improved image. For twenty years now, the “Bilbao effect” has been occupying ambitious city and regional politicians. Elaborate cultural buildings, preferably designed by a star architect, bring in tourists and therefore provide jobs, tax revenues and a better image. Recent examples include new museums on the Arabian Peninsula, such as Jean Nouvel’s Louvre in Abu Dhabi and I.M. Pei’s Doha Museum of the Islamic Arts, which seeks to reduce reliance on oil through more tourism.

Outstanding architecture

But even here in Germany, we rely on this effect. The Elbphilharmonie in Hamburg by Herzog and de Meuron has given tourism in the Hanseatic city a new lease of life. Another, less spectacular, but very good example of the multiplier effect of high-quality cultural buildings is the small, architecturally outstanding concert hall designed by Peter Haimel in Blaibach; a village community in the Bavarian Forest. Before there were practically no reasonably acceptable accommodation options, but an interesting hotel industry has since developed.

Global growth

City tourism has been one of the strongest growth segments in the tourism industry for years. Thanks to low-cost airlines and package deals, the crowds are now even tormenting some places to such an extent that they are beginning to defend themselves against “overtourism”: in Barcelona, Venice, Amsterdam, Dubrovnik, and Mallorca. However: Once you’ve opened Pandora’s box, it’s difficult to close it again. It remains to be seen whether the reduction of hotel beds in Palma de Mallorca, which is currently being pursued by the mayor, from 80,000 to 63,000, will be of any use, let alone be enforceable. And there seems to be no end to growth in sight: The UNWTO, the United Nations World Tourism Organization, predicts global tourism growth of 6 to 10 percent annually over the next ten years. This is how more and more new hotels emerge. You might be surprised at the willingness of investors to take a risk. Tourist demand is, after all, certainly volatile. Political events, assassinations and strikes can lead to sudden declines in tourist numbers. Even if it has been proven that tourists forget the dangers quite quickly, the market is by no means secure. Providers such as Airbnb, who represent a strong competition for hotels, are another factor.

Originality

Hotels have long needed to offer more than a bed, shower, television and breakfast. The architecture outside and inside, and the entire ambience with its accessories, are part of the market position. Originality counts, and one often wonders whether the lifestyle of the targeted clientele has really determined the interior design in terms of furnishings, decoration and lighting, or whether it is more the determined desire to be especially unusual in terms of design. Often, the fact that cleaning and care must be reasonably economical to accomplish is not sufficiently taken into account. A bathroom like the one in Roomers Frankfurt all in black - as appealing as it may seem - is quite susceptible to water stains and probably brings the cleaning staff to despair. Elaborate spas are almost the norm in the higher class hotels.



Photo: Edward Beierl

A special feature in the province: Peter Haimel creates architectural accentuation with the concert hall in Blaubach.

An infinity pool and rooftop bar are special extras. The aim is also to lure the locals, to offer the guests something like an authentic social experience. The half-life of the furnishings is, however, becoming shorter and shorter, not only because something new has to be provided at regular intervals, but also because design objects in the hotel industry quickly wear out due to the frequently changing users. Last but not least, the service also plays an important role. But the most savings can be made in personnel. That is why the range of hotels increasingly straddles the gap between high-end service and automation almost without service.

Emotional amplifier

That was the status quo. To assess how things will continue, it is useful to look at some sociological and psychological aspects. First, a social-psychological banality: A city trip is a great opportunity to do something special together, as a couple, as a family, as a group of friends, or as a club. The city, and especially the city centre, provides the itinerary. People stroll through the city, look at the buildings, listen to a street musician, drink a latte macchiato at a café in the square. They are together, but are not as fixated on each other as on a beach holiday. Possible problems in group dynamics can be wonderfully bypassed by sightseeing and shopping. As a rule, the whole thing does not last longer than two or three days, then everyone can go their separate ways. And the direct conversation about the experience, the common “wow” or “woah”, is an important emotional amplifier. There are, of course, international tourists, for whom visiting (European) cities is part of their tour. Rarely does the tight sightseeing program give them the time to really get involved with the architecture. They take photos at the time and at home they look at where they actually were.

Resonance and loss of resonance

For architects, the following explanatory approach is more interesting. It is true that the immediate, i.e. the physical-sensory experience of the built environment – be it a beautiful historic old town, an exciting museum, the dignified

or extravagant lobby of a hotel – always puts people in a sensual, emotional state. Even if they cannot articulate it directly, people do feel something like resonance. The Jena sociology professor Hartmut Rosa represents the thesis that humans definitely need this resonance for their psychophysical constitution. By this he means bodily-psychologically vibrating world relations, “which allow and make it possible for the subjects to be carried in an answering, accommodating world or even to feel secure”.¹ Where this resonance is lacking, the world falls silent for the individual. The person does not feel alive. Rosa even goes so far as seeing a “fundamental existential fear”² today in the fear of a widespread loss of resonance, of the silence of the world.

Analogue experiences

The “silence of the world” is particularly noticeable in the many “non-places” where our lives increasingly take place - architectures and ambiances that all look similar throughout the world: Office buildings, airports, motorways, new residential areas with the same blocks and window embrasures, where the eye simply skims over. Last but not least, the two-dimensionality of digital media enhances the loss of resonance. Resonance needs analogue experiences! The question of whether virtual reality can achieve this has not yet been answered. Today, however, more and more people are making use of the opportunity to experience resonance by staring at their tablet or mobile phone, even in rooms with high resonance potential, and disconnect themselves from the environment. Certainly, the rapid increase of mental illnesses such as burnout and depression is also due to widespread resonance deficits. To achieve a balance, people are looking for “resonance oases” (Rosa). Here, the inhabitants of the modern world catch up with the psychologically vibrating world relations, the analogue experiences, that are missing in everyday life. They go into “rooms” where they can see, walk, sit, smell, touch, hear

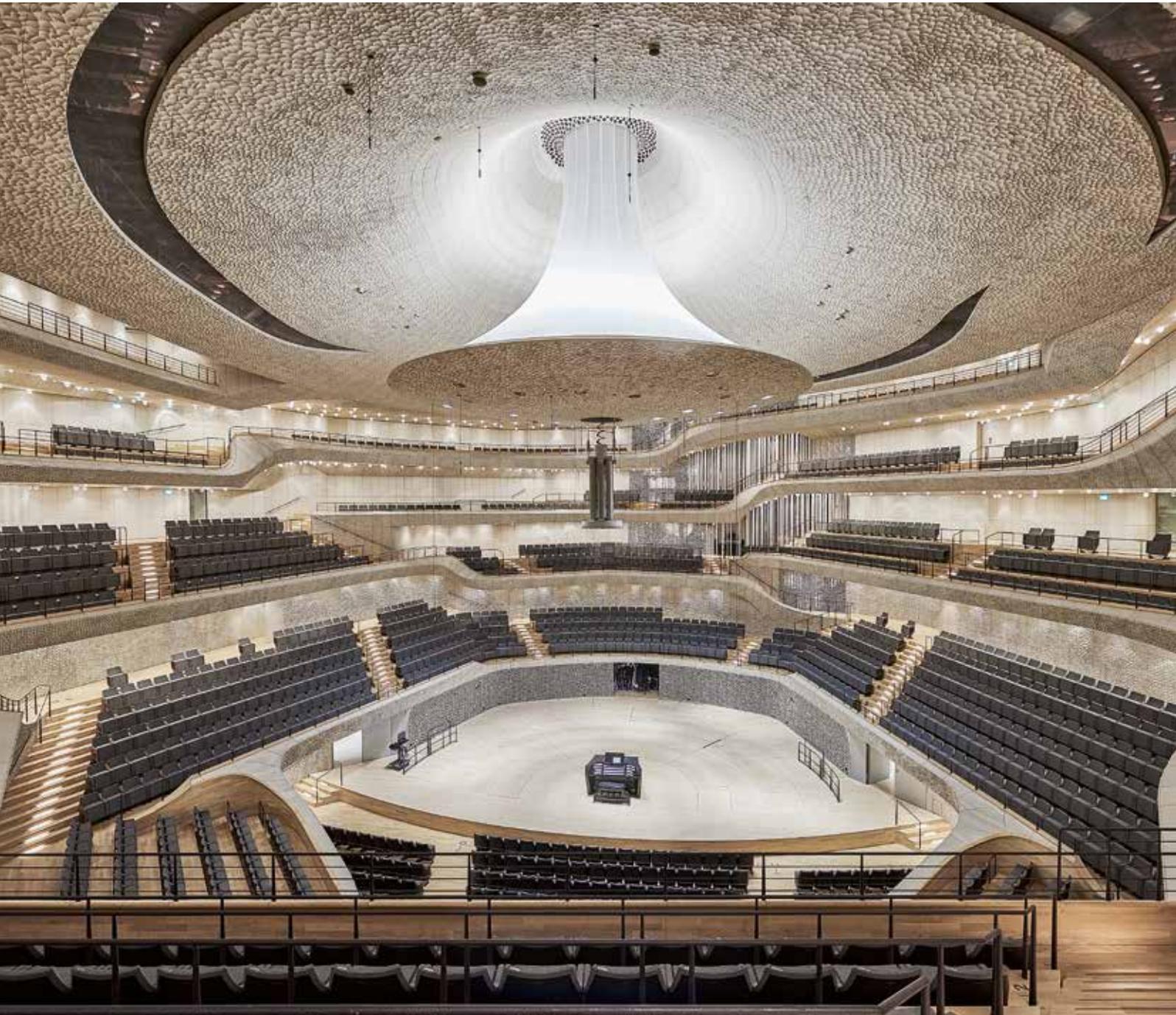
^{1,2}Hartmut Rosa, “Resonanz. Eine Theorie der Weltbeziehung [A theory of world relationship]”, Suhrkamp publishers 2016

Photos: Stephan Falk



Photo: The Fontenay

Hotel and tourist attraction: The reception in Hamburg's newest luxury hotel "The Fontenay" (more on page 20) ...

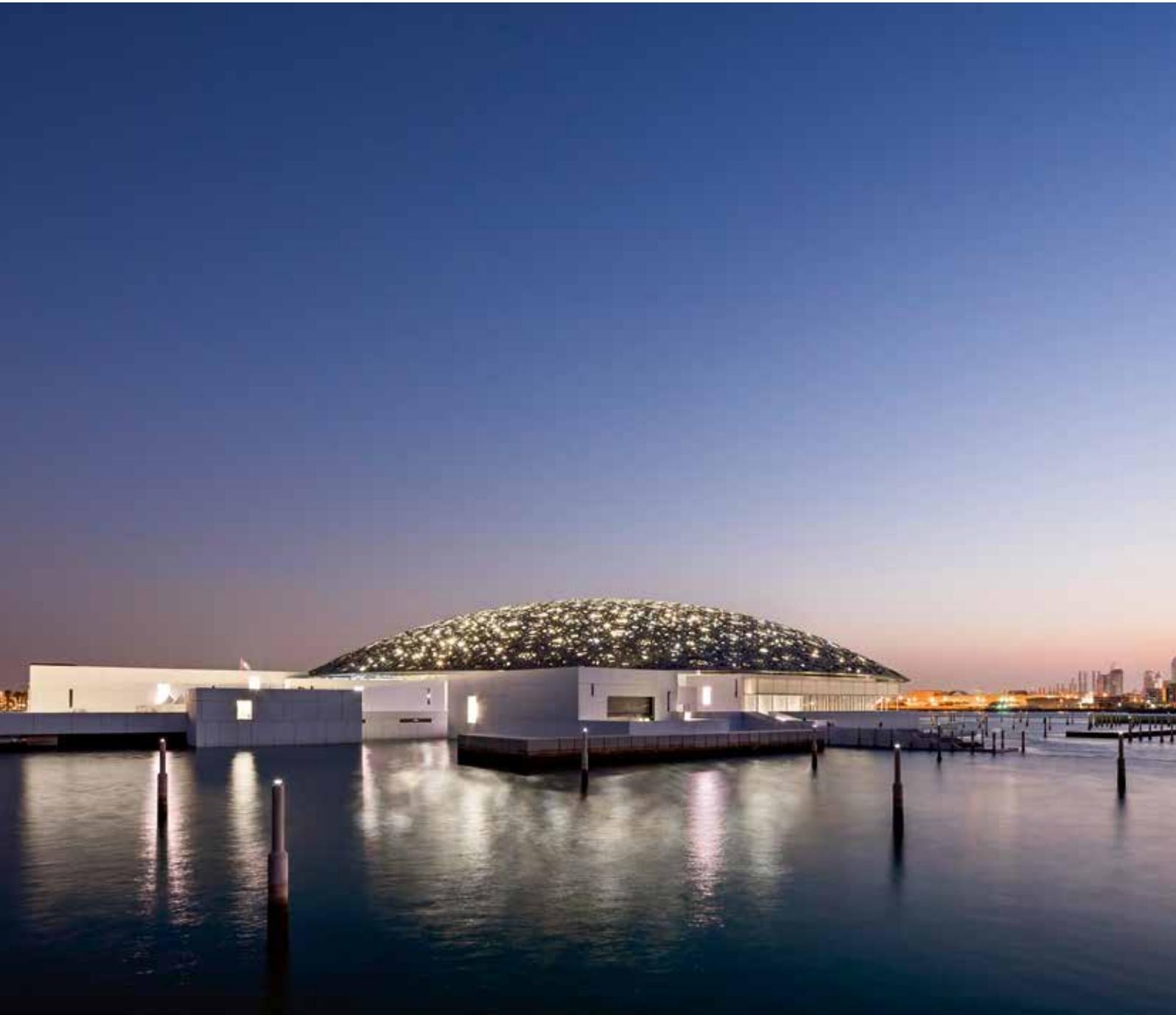


... and the Large Hall of the Elbphilharmonie. If you want to see it from the inside, you have to take a tour – concert tickets are hard to come by.



Photo: Bulgari

There's hardly a guest of the luxury hotel Bulgari in Dubai who does not make his way to Abu Dhabi for a visit ...



... to the Louvre, which was created following the plans of French architect Jean Nouvel. Read more about this project from page 12.

Author: Prof. Dr. Felizitas Romeiß-Stracke

born in 1945 in Naumburg an der Saale, Germany
Studied from 1965 to 1969 sociology, economics and psychology at the University of Munich. This was followed by a one-year post graduate course at the University of Liverpool, before she worked as a research assistant at the University of Munich from 1970 to 1977. In 1977, she founded the Office for Social and Leisure Research BSF (trend research, strategy consulting, project development for leisure and tourism), from which the Tourism Architecture platform (research and networking on building culture in tourism) was created in 2007. In addition, Felizitas Romeiß-Stracke taught the subject of "Destination Management" as a professor at the Munich University of Applied Sciences in Tourism, was a contract professor at the University of Bolzano and had lectureships at the Technical University of Munich and the MCI Innsbruck. In addition, she volunteers in various architecture and tourism-related organisations.
www.prof-dr-romeiss-stracke.de



Photo: Gabriela Monroy

– and experience themselves: People go “forest bathing” in nature, go to spas for massages, go to climbing walls for bouldering, go to museums to take a stroll and look around, and to concert halls to be touched by music. An “experience economy” has long been established that manages and markets these resonance oases, and it is constantly growing. Many architects are actors of this economy of experience, even if only a few would consciously position themselves that way.

Space for self-portrayal

Let’s stick to museums. The architecture of the particularly spectacular buildings offers a resonance space to move through – often without even looking at the works of art themselves. You can download the “flatware”, as pictures are typically referred to in jargon, onto your tablet. But walking through halls, climbing a gallery, looking up at a dome – these are sensory, physical experiences that can only be had here. Last but not least, museums are also spaces of self-representation, so-called “third places” (in addition to the private and public space), in which you might see people with similar interests and be seen by them, which in turn generates social resonance. One or two star architects have rightly made the bold claim that they did not think of their museum as a showroom, but as a walk-in sculpture.

Resonance experience

Concert halls are already resonance spaces in their construction. The competition for the best acoustics literally symbolises the longing of our society for resonance. To put it bluntly, even for some music lovers this hype about the audibility of a played C note in the second to last row may

not be completely comprehensible. But the arguments in the media after the opening concert in the Elbphilharmonie about whether everything really sounded as expected were certainly controversial! But perfect acoustics are not everything. The architecture of a concert hall should also enhance the resonant experience of listening together, feeling the energies released in the orchestra’s sound, and enhancing the visual pleasure as the eyes wander the walls of the hall. And wandering during the break with a glass in hand through a foyer that makes an architectural statement (maybe provocative or “simply beautiful”) also reinforces the resonance experience. The shared experience of listening is probably an important motive for the many concerts in arenas or open-air in urban spaces.

Loss of resonance

Unfortunately the loss of resonance in the everyday life of Western (capitalist) societies is likely to accelerate. Resonance oases with an architecture that allows or generates resonance are becoming increasingly important. This requires a lot of sensitivity and skill from the architects, but also an awareness among building owners and investors. Something is slowly growing, as signalled by the discussion about “beauty” in the professional world - a term that was downgraded ten years ago in the architectural discussion and moved into the realm of kitsch. But in the long run it cannot be good for signature buildings and the resonance oases to compensate for the silent everyday world. In actual fact, everything built for humans should create resonance.



CULTURE DOME

THE LOUVRE IN ABU DHABI BY JEAN NOUVEL





French loans in Abu Dhabi.

Just like Starbucks can be found in every corner of the world, internationalised museum brands such as “Guggenheim” at least seem to be ubiquitous. Now, the Louvre has also taken to merchandising and has given the brand name and loaned items to Abu Dhabi for three decades for one billion euros. Jean Nouvel supplied the right museum.

On the south coast of the Persian Gulf, the various sheikdoms and emirates have long been running a race to win international recognition that could outlast the drying up of oil and gas sources. Be it sports events or cultural highlights – money is no object. With the opening of a Louvre branch in a building by Jean Nouvel, the boom has now reached a temporary high point, which is primarily about attracting tourists. Where the fossil materials are drying up, tourism should be tapped as a renewable source of energy for the economy. The fact that Nouvel designed the Louvre in Abu Dhabi seems logical, given his experience with the globalised interpretation of Arab culture. Since his legendary Institut du Monde Arabe in Paris, he is considered to have a perfect understanding of Arab culture.

Arabian Medina

And Nouvel remained faithful to his method: Ornamentation derived from Islamic tradition shaped the technoid facade in Paris 30 years ago, whose adjustable, mechanical lenses selected the sunlight. Although static, but in effect just as impressive, is now the 180-meter-wide dome that generously spans the actual museum on the manmade island in Abu Dhabi. The nearly 8000 “stars” of steel, which were built up in different layers, make a construction that is clearly to be decoded as a local, formal tradition. Through the gaps, sunlight

drips onto the museum landscape below during the day, and at night artificial light shines into the Arabian sky. Rather than a traditional enfilade of showrooms set one behind the other, this museum offers a juxtaposition of seemingly randomly scattered buildings and boxes, interspersed with the labyrinth-like paths and streets of an Arabian medina - but exaggerated with the finest materials that can be used in a museum. Nouvel's project is certainly spectacular – and that's why it will probably have the well-known “Bilbao effect” for the time being.

New perspectives

Whether it succeeds in attracting droves of culturally interested educated middle class tourists in future to the Gulf, in addition to the previous shopping and beach tourists, remains to be seen. Hamburg is much more than just the Elbphilharmonie, and Bilbao offers not only the Guggenheim but also a Basque hinterland as an impressive cultural landscape. There is nothing similar in the Persian Gulf. The Gulf Louvre relies on loans from French museums for its exhibitions. Its own presentable collection has yet to be built up. And the question of whether it is possible to build a deeply bourgeois museum culture in an autocratic region that is lacking in citizens is not the only worthwhile point of discussion. The conception of these franchise museums has yet to find its way. The Louvre Abu Dhabi answers that “a new perspective on art history in a globalised world” should be offered – in other words, no less than the reinterpretation of art history. At the moment, the museum's works are more like “Ripley's Believe It or Not” – the curiosity showcase presenting the most bizarre exhibits of human existence at 32 tourist hotspots around the world. Certainly comparable, the exhibition concept of the Louvre Abu Dhabi is based on the rules of global event and tourism culture. The remarkable architecture of Jean Nouvel, on the other hand, could also exist as a completely empty exhibition hall.



The intersecting polygons form the dome and are reminiscent of Arabic ornamentation.



The dome spans a museum city. In its non-systematics, it is reminiscent of an Arabian medina with the typical broken light.



Hörmann expertise: Roller shutters and sliding doors

Behind the scenes of the Louvre people diligently work on services to art. In order to guarantee smooth processes in logistics, multi-purpose sliding doors, rolling shutters and a spiral door are fitted. The single-leaf sliding door in the open state saves space in front of the wall and keeps a large passage clear. The spiral door displays steel sections, distinguished by high stability and high opening and closing speeds. The door sections are wound without contact into a spiral, so that they are additionally protected against damage.



Multi-purpose sliding doors like these ones are also fitted in the Louvre.



The compact construction of the Decotherm rolling shutter makes it ideal for fitting situations with limited space.



Here you can see an example of a spiral door. If a door should open quickly in outdoor areas, these doors are the right choice.

Location: Saadiyat Island, Abu Dhabi, AE

Building owner: Tourism Development & Investment Company (TDIC), Abu Dhabi, AE

Architect: Jean Nouvel, Paris, FR

Execution planning: Pascall+Watson, London, GB

Construction manager: KEO International Consultants, Abu Dhabi, AE

Support structure planning: BuroHappold Engineering, Abu Dhabi, AE/
Arup, London, GB

Weight of dome: 7500 t

Dome diameter: 180 m

Gross floor area: 24,000 m²

Exhibition space: 8800 m²

Construction costs: €600 million

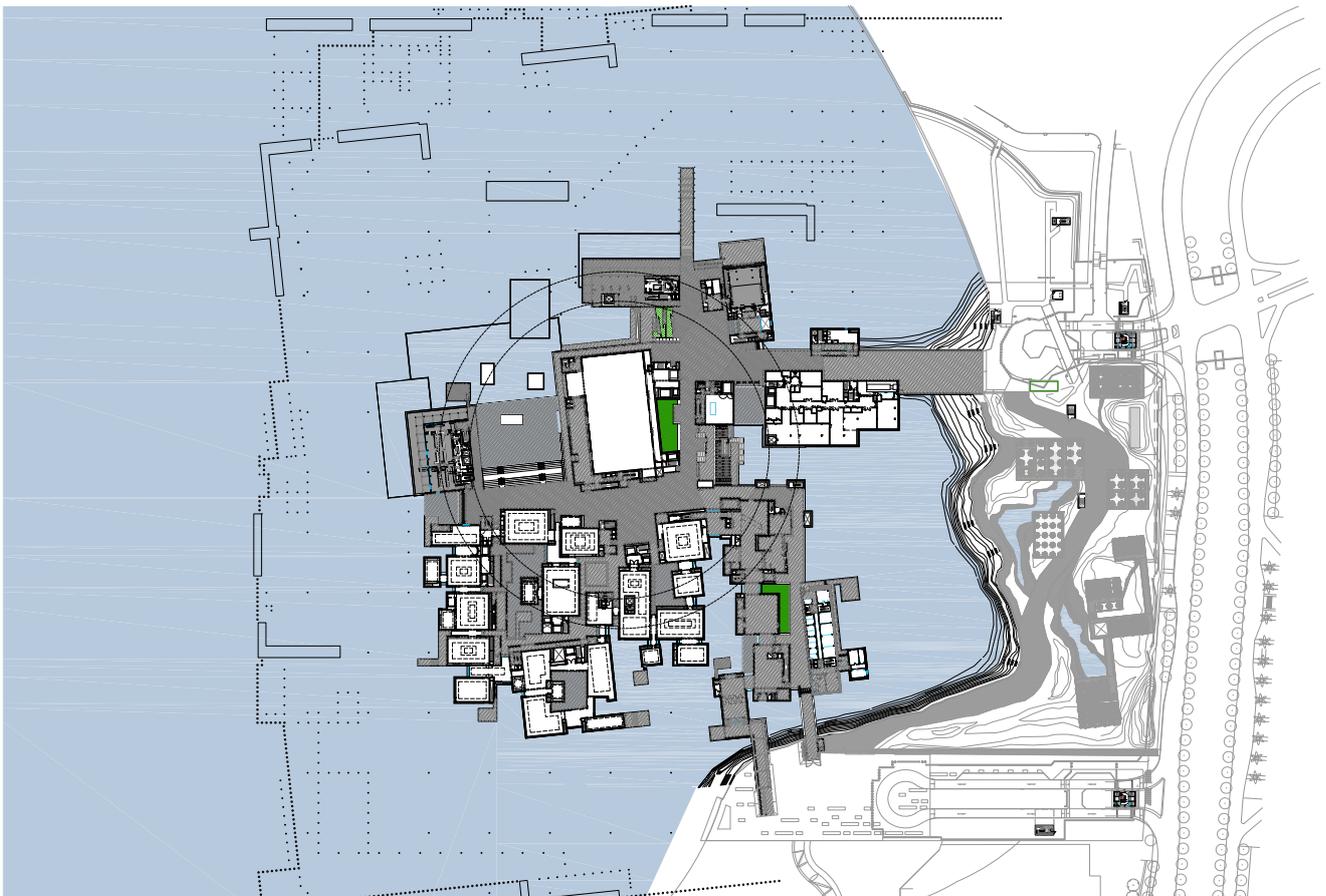
Name rights: €450 million

Completion: 2017

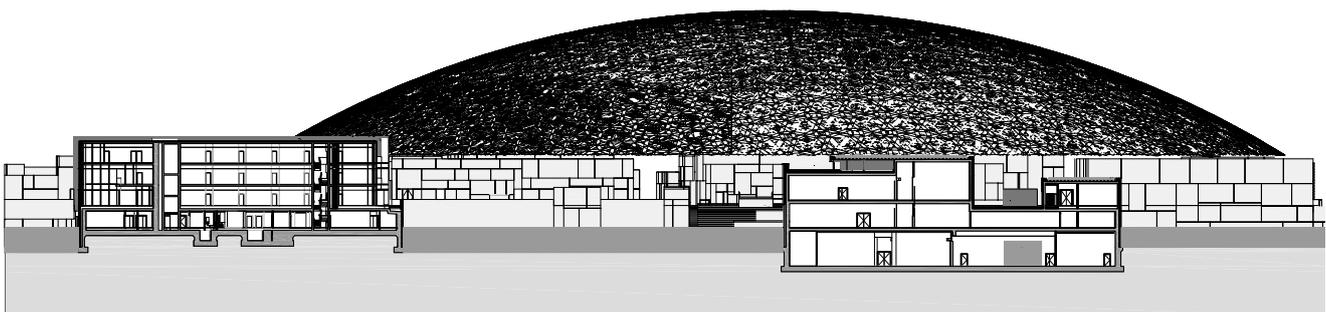
Photos: Boegly Grazia, Paris, France

Hörmann fabricator: Arabtec / San Jose Constructora / Oger, Abu Dhabi, AE

Hörmann products: 5 MZ multi-purpose sliding doors, 2 DD Decotherm S rolling shutters, 1 HS 7030 PU 42 spiral door



Floor plan of the ground floor



Section

HOTEL CULTURE

**"THE FONTENAY" HOTEL IN HAMBURG
BY STÖRMER MURPHY AND PARTNERS**







Dynamic: the curving facade of "The Fontenay".

If Hamburg's Hafencity is considered an investor playground and the Elbphilharmonie the culmination of international architectural art, then the Outer Alster is the stark opposite. The feel is classy, in a dignified way. And with "The Fontenay" hotel, a complement to the Elbphilharmonie was created in many ways.

If you look out the windows of the new hotel "The Fontenay" on the western shore of the Outer Alster, you can catch a glimpse of the big and traditional old style of Hamburg between the trees. On the shores of the lake, patrician villas line up, there is a noble art gallery, classy restaurants attract people with lakeside patios, and rowing and sailing clubs train upcoming Hanseatic talent. As a 5-star-superior hotel, "The Fontenay" complements this urban ensemble – and embarks on entirely new paths in terms of architecture. The building already affords the utmost luxury in its urban development gesture – it does not want to harmonise with the neighbouring buildings on the block. Between classicist town palaces, Richard Meier's neo-modern office building for the shipping company Rickmers, and the heavily guarded US Consulate General, the winding building now clearly stands back from the property line with the look of a self-assured architectural solitaire.

High investment

Architect Jan Störmer, who has excellent connections in the Hanseatic city, thought about the special form of three interlinked circles when resting under the shady trees of the park-like grounds. This rather untypical

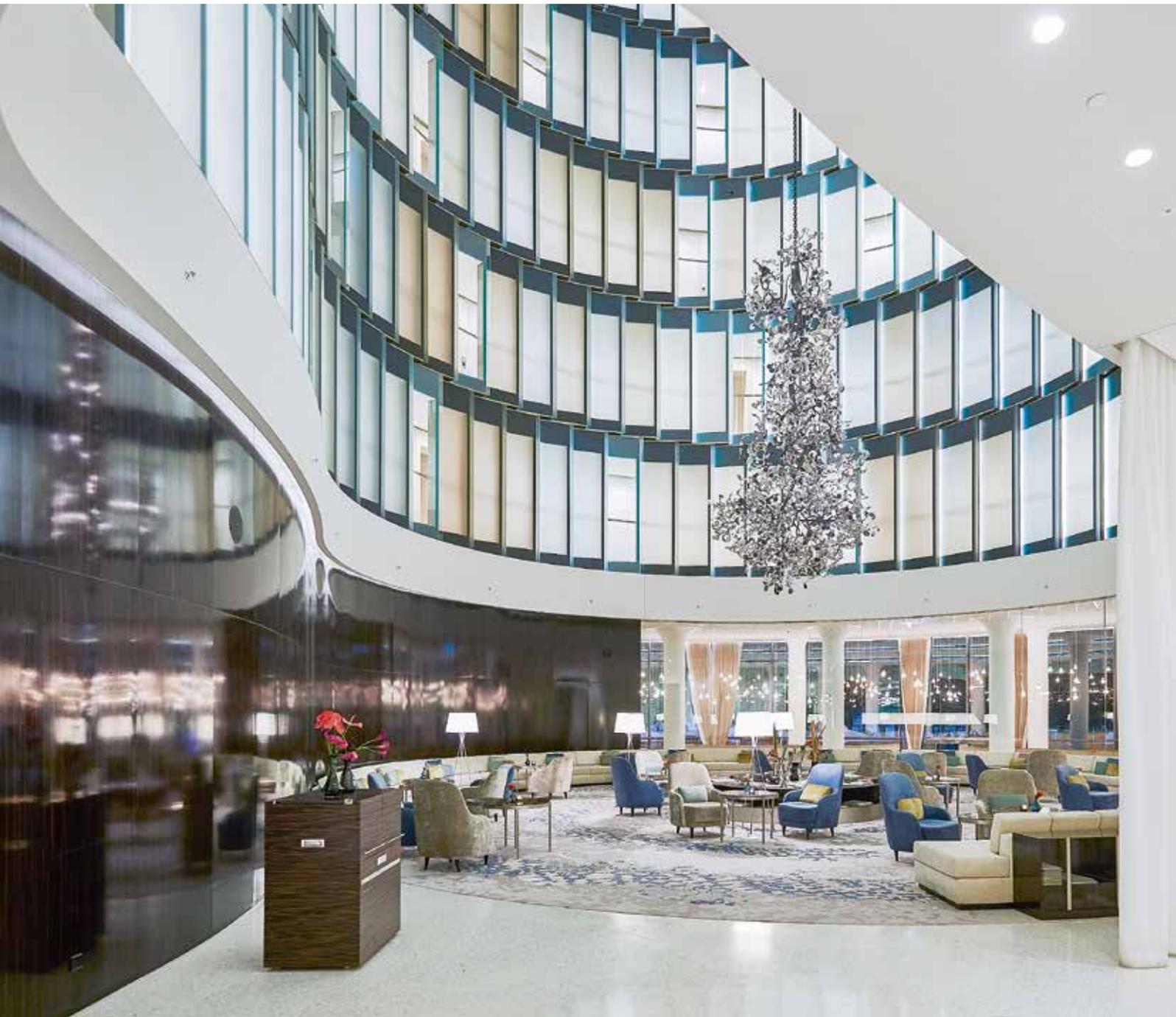
layout, not only for hotels, offers above all the advantage that there is no "front" and no "back". All windows allow a sweeping view over the Alster or the city centre. This is clear progress, because if Störmer had stuck to the traditional way of building on the edge of the block, then there would be very little "front" - and quite a bit of "back". This was made possible by the generous size of the plot and modest space utilisation. Large lawn areas and old trees of the city of Hamburg's first botanical garden at the time were preserved. The Hamburg logistics entrepreneur Klaus-Michael Kühne initiated the construction of the 130-room building and therefore makes his contribution to the alleged billion, which is currently being spent in Hamburg on new hotels.

World language

Cultural tourists, who are also attracted by events in the Elbphilharmonie, are just as much a target group of the hotel as solvent international business travellers or families. They all should feel comfortable here, which is why Jan Störmer also wanted to find an architectural "world language" in his design. Interior design was not set to exchangeable 5-star splendour, but celebrated cool elegance. The very unusual spatial geometries resulting from the basic concept were exhaustively exploited. After all, many pieces of furniture had to be specially designed and adapted to the architectural curvatures. The hotel wants to astonish its guests architecturally in as many places as possible. This succeeds – and not only due to the impressive, 27 metre high lobby. Whether "The Fontenay" – which owes its name to a merchant and owner of the site at the time who immigrated from the USA in 1801 – will really rise to become the champion amongst the luxury hotels, will be decided by the guests. It has certainly been given the architectural prerequisites.



Guests do not check in while standing at a reception desk, but seated individually at tables.



A unique room experience awaits guests in the lobby. The corridors along the atrium on the upper floors close off the rooms.



All rooms and suites feature a generously sized balcony.



The wood for the parquet floors comes from the forests of the Fontenay Abbey in France.



The hotel bar can be found on the 6th floor. The spiral staircase leading to the fine dining restaurant “Lakeside” is certainly an eye-catcher.



The Outer Alster is always in view: The 6th floor spa allows guests to swim and relax whilst enjoying the view.



Breakfast is served in the “Parkview” restaurant on the ground floor.



The private dining room is adjacent to the “Lakeside” restaurant.

Hörmann expertise: fire-rated and smoke-tight door sets

The doors of “The Fontenay” hotel are characterised not only by high-quality function, but also by their equally high-quality look. This is why the architects opted for Hörmann glazed aluminium fire-rated and smoke-tight door sets in the hotel corridors. They separate the fire protection sections from each other, but at the same time provide generous transparency. The T30 and T90 sheet steel and stainless steel doors are also by Hörmann. Some of these doors have a double-leaf design so they can be fully opened when a larger clear passage width is needed.

The frequently used entrances to the kitchen and the in-house pastry shop of the ground-floor “Parkview” restaurant consist of stainless steel doors. They are partially equipped with glazing cut-outs, thus preventing accidents as people can be seen coming from the other direction. The entrance gate to the underground garage is also from Hörmann. It is complemented by a matching side door for pedestrian access to the garage, resulting in a harmonious overall appearance.



Double-leaf sheet steel door.



Glazed tubular frame parts let the light inside.



Stainless steel door with glazing cut-out.



The access to the underground garage is closed by a Hörmann gate with expanded metal.

Location: Fontenay 10, Hamburg, Germany

Building owner: Kühne Immobilien GmbH, Hamburg, Germany

Architect: Störmer Murphy and Partners, Hamburg, Germany

Interior architect: Matteo Thun & Partners (draft) / Aukett + Heese (implementation)

Support structure planning: Ingenieurbüro Dr. Binnewies, Hamburg, Germany

Landscape architect: WES LandschaftsArchitektur, Hamburg, Germany

Lighting planner: Hamburg Design, Hamburg, Germany

Acoustic planning: Krebs+Kiefer Ingenieure, Hamburg, Germany

Facade technician: priedemann fassadenberatung, Großbeeren, Germany

Gross floor space: 29.820 m²

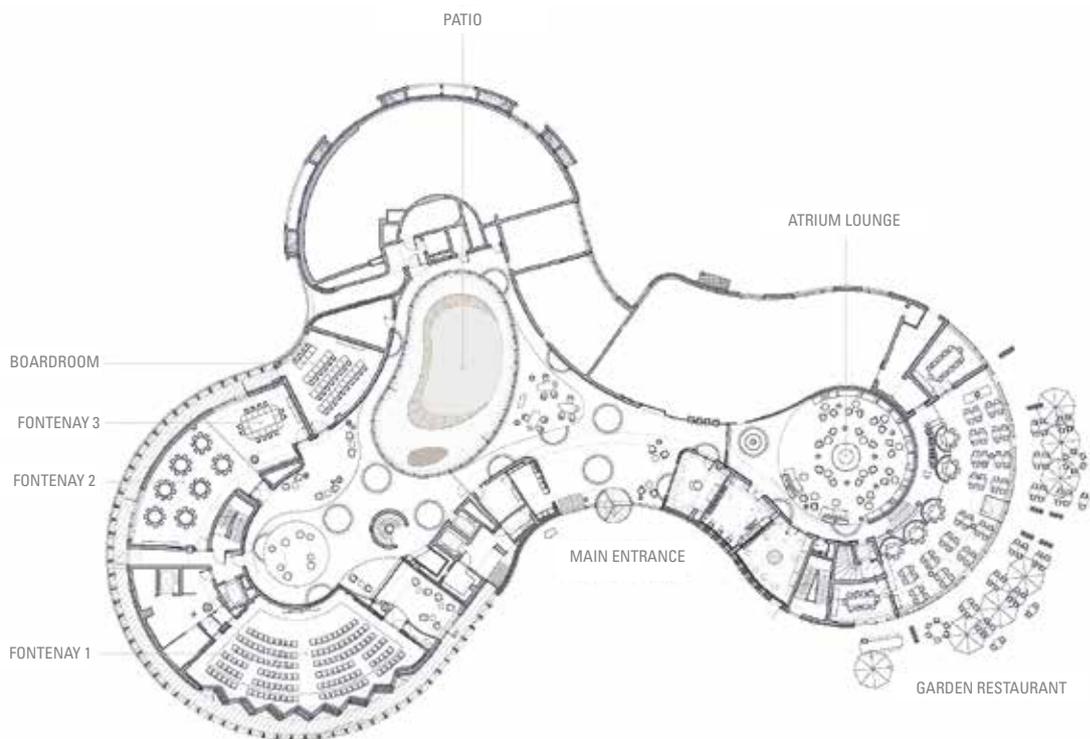
Utilised space: 2294 m²

Completion: 2018

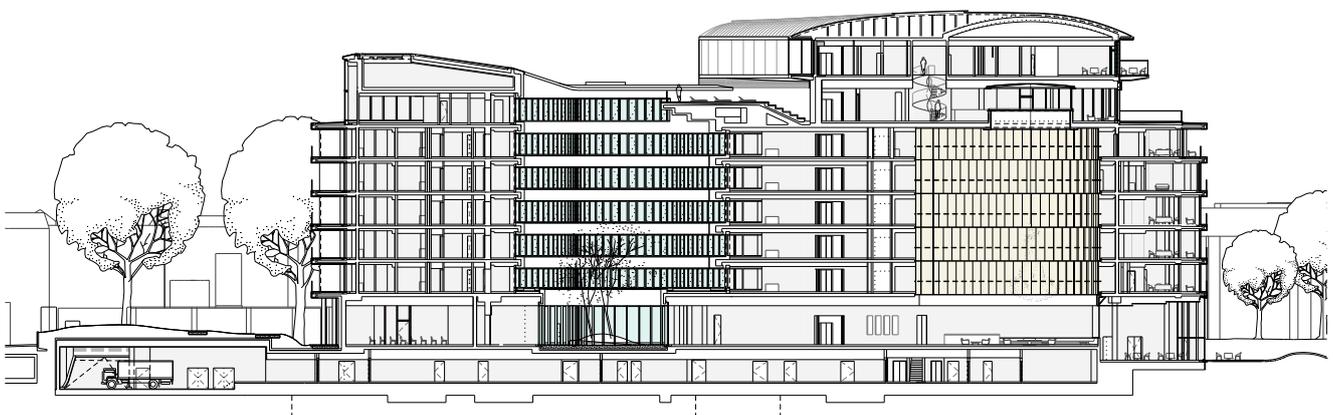
Photos: Falk, Berlin, Germany / The Fontenay, Hamburg, Germany

Fabricator: Robert Seidel, Schenefeld, Germany

Hörmann products: Steel doors STU (T90, T30, MZ), multi-function doors H3, H16, RS55, D65, aluminium fire-rated and smoke-tight door sets HE, industrial sectional door SPU F42



Floor plan



Section



CULT HOTEL

MOTEL ONE IN THE UPPER WEST IN BERLIN
BY LANGHOF AND KSP JÜRGEN ENGEL ARCHITECTS





The sight of a loose stack is deceiving: the Langhof facade.

In the good old days of the Bonn Republic, the heart of West Berlin was Breitscheidplatz. With the reunification it moved to central Berlin – and Ku’damm, Zoo and Kantstraße were suddenly in the slipstream of urban development. Discerning new buildings should change this again. The Hotel Motel One in the Upper West Tower is one of the jigsaw pieces.

Even the name makes an enormous claim. After all, the “Upper West” is based etymologically on the New York Upper Westside – the district, which is considered a residential district for upper middle class educated citizens. On the other hand, the real toffs and super-new rich live on the other side of Central Park in the Upper East Side. Following a complex planning history, the “Upper West” is now situated directly next to Christoph Mäckler’s “Zoofenster”, in which the hotel “Waldorf Astoria” is located, and opposite Egon Eiermann’s annex to the memorial church. At least structurally, the ensemble by Langhof and KSP Jürgen Engel Architekten is a contradiction to the Waldorf Astoria. It’s elegant and the facade of the tower stands as straight as a butler.

Subtle shifts

On the other hand, the Upper West design seems rather out of balance. The architects envisioned a network structure in their facade. However, what looks like loosely stacked L-shaped blocks from afar (in fact they are matt white facade elements made of metal), is meant to avoid being static at all cost. A minor earthquake – just a gentle 3 on the Richter scale would appear to be enough to cause the building to collapse. Although the blocks are stacked systematically, the subtle

shifts from floor to floor and the over-emphasised joints make it seem almost fragile. The general basis, however, is almost antiquing because the fragile stack stands on a massive pedestal with an almost postmodern-looking cornice. All in all, it is almost ironic of Berlin strictness, and actually it seems to want to spoil the neighbouring hotels of Mäckler, gmp and Jan Kleihues a little. Egon Eiermann, however, is sacrosanct to Langhof and KSP Jürgen Engel Architekten. His 1950s egg-box facade made of prefabricated concrete rectangles is now creatively taken up in a separate part of the building, which is located in front of the tower, and only varied slightly. The bars of the Eiermann squares are at least concave in the Upper West and therefore look as fragile as the tower facade. However, a further subdivision, such as in the memorial church, is dispensed with – which is for the benefit of the underlying commercial spaces. The 6th and 7th floors were also subtly moved inside and give the Eiermann classic the necessary space.

Ambitious culture tourists

Architecturally ambitious culture tourists looking for a room now have the opportunity to enjoy the cultural upper class atmosphere at a normal price. After all, the Upper West is largely occupied by the Motel One hotel chain, which has helped the notion of the budget design hotel to break through. The goal now is to master interchangeability through localisation. Motel One gratefully adopted the genius loci of the legendary Zoo Palast cinema next door – the UFA premiere cinema and, for decades, the venue of the Berlinale – in the interior of the new building. And because everyone wants a bit of nobility, a doorman has been positioned in front of the hotel’s revolving door to the dark lobby, who does not let everyone enter. Although the young man seems to have been socialised as a club doorman, he impresses the family fathers from southern Swabia and East Westphalia who have checked into Motel One with their wives for a weekend in the capital.



The old and new seemingly close together: the "Upper West" and the ruins of the memorial church.



At 118 metres, the "Upper West" is only slightly higher than the "Zoofenster" opposite.



Motel One tries to bring the genius loci ...



... from the Zoo Palast cinema into the building.

Hörmann expertise: Steel and aluminium fire-rated doors

Hörmann fitted numerous sheet steel and steel multi-function doors in the Upper West. Over 600 doors, which are mainly used for fire protection, are distributed throughout the building. All doors have been equipped with the ECO D-330 Magis stainless steel handle. In addition, there are some doors that are architecturally relevant: To allow enough light to flow along the inside of the facade, fire-rated and smoke-tight door sets made of aluminium tubular frames were installed in some areas. Their generous glazing allows the light to enter the inside. Privacy was the reason behind the special solution in Motel One. In order to visually

separate the area in front of the staff and guest lift, a tubular frame part was filled with a ventilation grille. The sections, which are inclined at an angle of about 30 degrees, allow smoke to pass through in the event of fire so that it can be drawn off via the smoke extraction system. However, guests are unable to peek into the staff areas (more on page 34). The corresponding doors on the ground floor are also opaque. Here the tubular frame parts are filled with opaque glass.



Double-leaf steel doors separate the lift area from the guest room corridors.



Light is let in through glazed aluminium tubular frames.



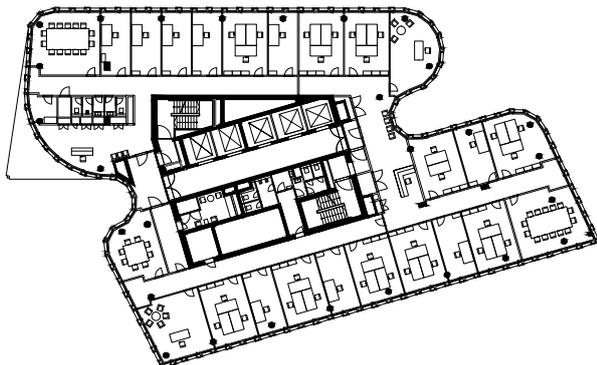
Opaque tubular frame parts provide privacy.



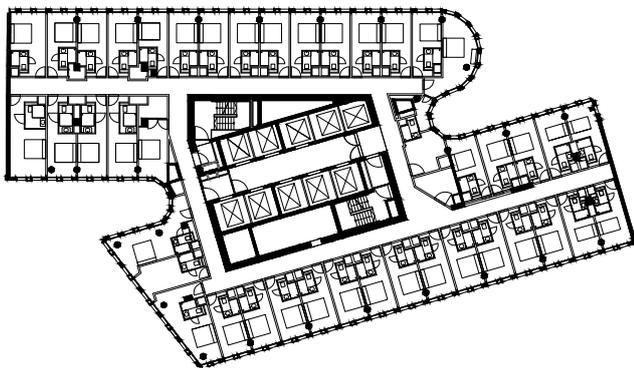
A rarity: Doors in an extra narrow special shape.

Location: Kantstraße 163-165, Berlin, Germany
Owner: STRABAG Real Estate GmbH, Hannover, Germany
Draft: LANGHOF® and KSP Jürgen Engel Architekten, Berlin, Germany
Implementation planning: MHM architects, Vienna, Austria
Use: Hotel, office and retail trade
General contractor: Ed. Züblin, Berlin, Germany
Gross floor area: 66.990 m²
Hotel area: 21.000 m²
Office space: 53.000 m²
Retail area: 5500 m²
Skybar area: 100 m²

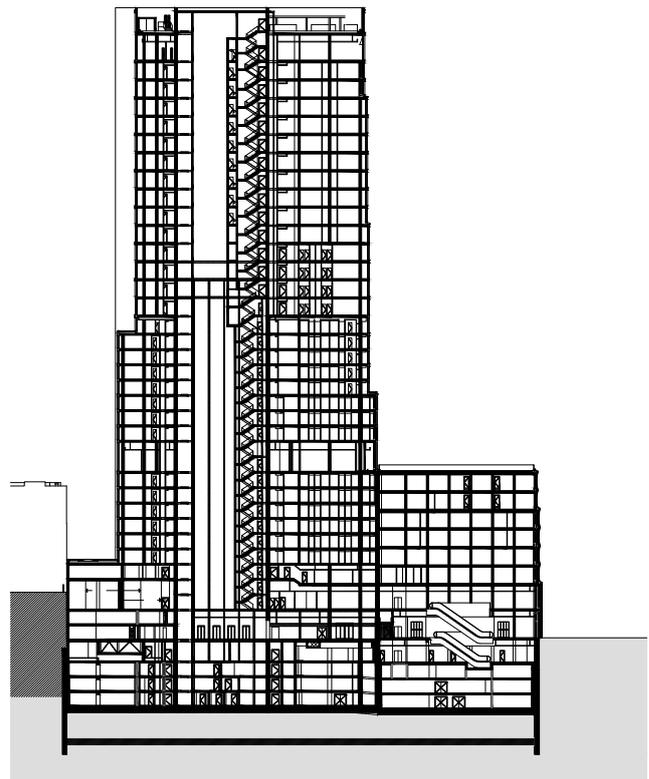
Height: 118 m
Completion: 2017
Photos: Stephan Falk, Berlin, Germany/Hiepler Brunier, Berlin, Germany
Hörmann contact person: Uwe Wurzer, Hörmann regional sales office Berlin, Germany
Hörmann products: STS doors (T30, MZ), aluminium fire-rated and smoke-tight door sets HE 311/HE 321/HE 911, multi-function doors H3, H16, D65



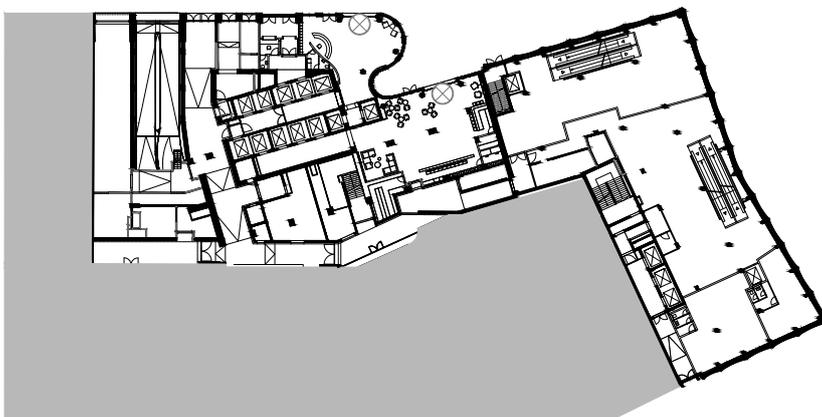
Office standard floor



Hotel standard floor



Section



Skylobby Hotel (10th floor)

Hörmann's Uwe Wurzer on doors and air flows

High-rise buildings give planners special challenges – that's obvious. Uwe Wurzer, construction manager for fire and smoke protection at Hörmann, talks about the effects of the chimney effect on the closing behaviour of doors and about a special door that Hörmann designed together with the architects.

What was so special about door planning in the Berlin high-rise "Upper West"?

When Hörmann was awarded the job, we also received the wind report from an external expert dealing with air flows within the building. This assessment of wind conditions in the building was necessary so that the architects could develop a way to consciously direct the airflows.

What kind of air flows can occur in such a building?

A high-rise can be compared to a huge chimney. The chimney effect can be immense – a huge suction can be created due

to different air pressure conditions. In addition, in a building of this size, a smoke-pressure system (RDA) must be installed in order to keep the emergency staircases smoke-free in the event of fire.

What are the specific impacts on doors?

This had an effect on the self-locking feature of doors, as all state-of-the-art overhead door closer systems only work optimally with balanced pressure conditions on both sides.

And that was also the reason why the architects designed a "section door" together with Hörmann?

Precisely. In the lift landing area of the hotel levels, the architects planned a door which, for visual reasons, would prevent the hotel guests from having an unobstructed view of the service area and at the same time allow an undisturbed airflow for the operation of the RDA. They initially planned this door as a sheet steel door leaf with a section grille infill.



Opaque but not airtight: The custom-made product consists of a Hörmann tubular frame part and a mesh insert from Renson.



Photo: Hörmann

Initially? Was it not the final design?

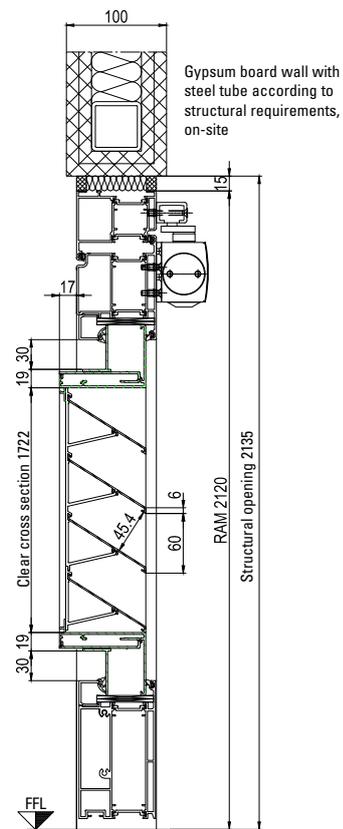
No, because it turned out that such a door can indeed be produced, but that it only allows for a free cross-section of around 35 percent. Due to the increased demands on the free cross-section and to achieve the best possible air flow, this door was then redesigned as a Hörmann aluminium tubular frame part with a mesh insert from Renson.

On what basis was this door produced?

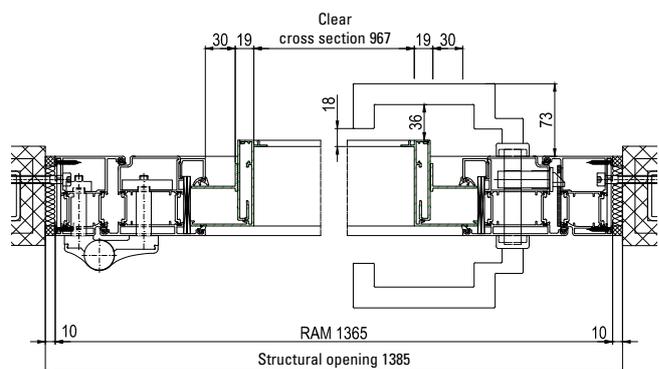
A single-leaf aluminium smoke-tight door set A/RS-100RS-100 with an 80 mm depth and a Renson mesh type 483 was finally chosen. The doors on the 1st and 2nd floors were designed to be suitable for the disabled, which was achieved with a lever height of 850 millimetres and the use of a GEZE TS 5000 EC-Line overhead door closer. The remaining doors from the 3rd to the 18th floor received the “standard” normally open contact OTS GEZE TS 5000. The lever handles were fitted at the standard height of 1050 millimetres.



Tubular frames and sections are precisely matched in colour.



Vertical view



Horizontal view

CULTURE ARENA

THE BLACK SEA ARENA IN SHEKVETILI BY DREI ARCHITEKTEN







The arena stands in a still undeveloped landscape.

Shekvetili lies between Batumi and Poti. There's no shame in not knowing these places. For Georgians, however, the area is the party centre of their Transcaucasian state – and the concert building “Black Sea Arena” in Shekvetili now intends to turn it from a national tourist magnet into an international one.

It is difficult to establish whether Georgia belongs to Europe. Geographically, everything south of the Caucasus Mountains (and thus also Georgia) is clearly situated in Asia. Culturally, however, the Christian Georgians are clearly European. They participate in UEFA, want to become an EU member and they give a good performance in the Eurovision Song Contest. And if they do manage to win, then the chances are not bad that a concert arena on the Black Sea coast built by the Stuttgart office “Drei Architekten” is chosen as a venue instead of a hall in the capital Tbilisi.

Georgia's party hotspot

In Soviet times, the Georgian beaches between Batumi and Poti were something like bathtubs for the socialist brother states. However, since a five-day war between the Georgians and the oversized northern neighbour over two renegade provinces, the Russians prefer to bathe elsewhere – and the Georgians are more likely to stay among themselves – at the moment at any rate. It's the perfect place for western tourists who love opulence and parties. However, a charitable foundation has been working since 2006 to further develop the party region and to promote tourism in a serious way. An open-air concert arena of international standard was needed, and the Stuttgart “Drei Architekten” won the competition. Up to and including the tenders they acted as general planner, during the construction phase as consultants. The result was a two-part arena under a large, connecting

roof. In the west, the actual auditorium now stands for officially 10,000 visitors on ascending seats and an open space in front of the stage. All entertainment zones and ancillary rooms can be found under the seating. The opposite stage building is U-shaped and offers space for changing rooms, a canteen, administration and technology and, of course, the artist entrances. The actual 36 x 18 metre stage is made from mobile elements between the wings of the technical building and is only set up during the concert season. Characteristic of the external appearance of the arena are the all-round and, above all, revolving fibreglass sections in three different shades of green. The colours were carefully chosen because the arena stands completely free in an otherwise rural environment. The green sections – at least during the day – reduce the dominance of the large structure. Depending on the weather – and it can quickly change in this region – they are opened or closed. With the onset of dusk, the sections can then be illuminated by LEDs in any colour combination and enhance the impression on arriving concert audiences.

A surprising change

Originally, the roof was to be closed by means of a mobile membrane suspended from steel cables. Minimum weight and a maximum opening were the result. However, the “Drei Architekten” were surprised to find that the steel construction company and the owner did not adhere to the execution planning and installed a moveable but rigid roof surface instead. The original design of the arena was thereby significantly changed much to the displeasure of the architects. As soon as the building was opened in 2016, the operators worked diligently to develop the Georgian Black Sea coast into a cultural tourist magnet with the help of the largest concert arena in the entire Caucasus. Christina Aguilera sang during the opening in 2016, followed by the Scorpions from Hanover, and now Aerosmith, Katie Melua, Elton John and Robert Plant all know where Shekvetili is. Namely almost exactly between Batumi and Poti.



Under the ascending rows for up to 10,000 visitors, the main foyer is housed with snack bars, retail space and sanitary facilities.



Since the space is column-free and the stands have a reasonable angle of inclination, a clear view is guaranteed from any seat.



The employee canteen is kept very simple.



On the other hand, the seating area of the VIP lounge is a little more sophisticated.

Schörghuber expertise: Fire-rated and smoke-tight doors

In important areas, the planners of the Black Sea Arena rely on quality: All T30 and T90 fire-rated doors in this project were supplied by Schörghuber. The door leaves are provided with a grey HPL laminate and, just like all Schörghuber T30 fire-proof standard doors, they have been designed with the new standard thickness of 50 millimetres instead of 42 millimetres. This new format significantly increases safety in the event of a fire and is offered by Schörghuber without a surcharge. The new thickness ensure greater durability and are robust with a particularly long service life even with

increased user frequency. The door leaves are fitted using two door hinges in dark grey powder-coated steel frames and are equipped with slide rail door closers and handles in stainless steel. In addition, Schörghuber delivered RC2 break-in-resistant doors, some with T30 function. The acoustic-rated doors also come from Schörghuber. These doors have a acoustic rating of $R_w,P=48$ decibels. They have a door leaf thickness of 70 millimetres to achieve this value.



All doors from Schörghuber have fire-rated and smoke-tight equipment.



Fire-rated door in the corridor.



Schörghuber doors also form the entrance ways to the offices.



The wall, floor and door colours are precisely matched.

Location: Shekvetili, Georgia

Building owner: Association ATU, Tiflis, Georgia

Architect: DREI ARCHITEKTEN, Stuttgart, Germany

Gross floor space of arena: 20,700 m²

Support structure planning: Schlaich Bergemann Partner, Stuttgart, Germany

Roof planning: Elita Burji, Tiflis, Georgia

Completion: 2016

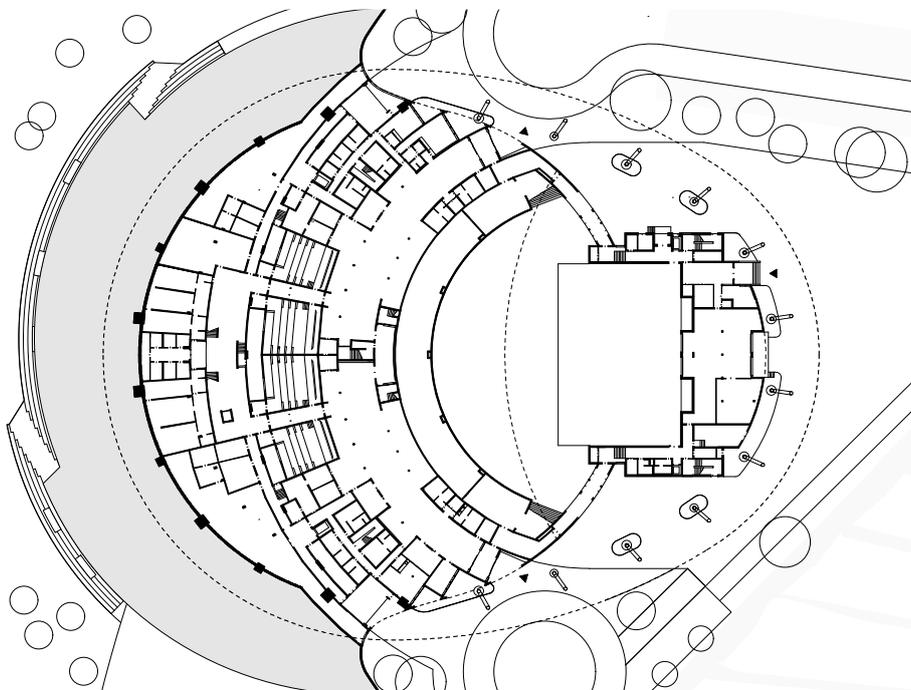
Photos: Zooney Braun, Stuttgart, Germany / Giorgi Shermazanashvili, Tiflis, Georgia

Fabricator: Elita Burji Ltd. GE, Tiflis, Georgia

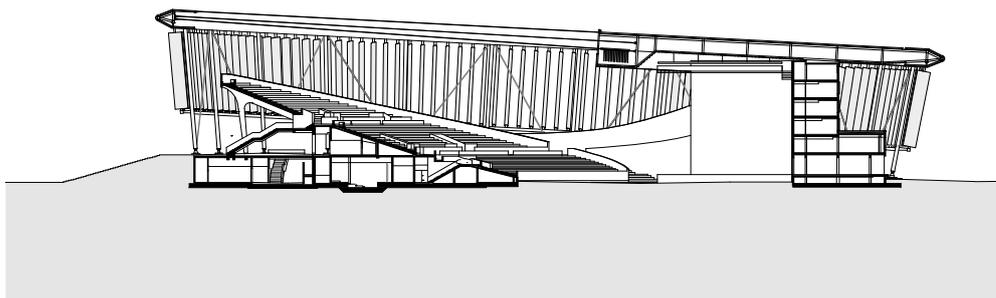
Schörghuber contact person: Matthias Görres (export management), Ampfing, Germany

Schörghuber products: T30 fire-rated / smoke-tight door type 3, break-in-resistant RC 2 security doors type 3, T90 fire-rated / smoke-tight door type 3-90, T30 fire-rated / smoke-tight / break-in-resistant RC2 security doors type 3, acoustic-rated doors $R_{w,P} = 48$ dB type 17, acoustic insulation $R_{w,P} = 42$ dB and break-in-resistant RC 2 security doors type 5, T30 double-leaf fire-rated doors type 4

Hörmann products: 2-part steel frames in bracket clamp fastening for retrofitting, powder-coated.



Floor plan



Longitudinal section



“Digital Building Products” was presented by company representatives of the existing members at an information event.

TRADE ASSOCIATION “DIGITAL BUILDING PRODUCTS” WANTS TO GROW

In collaboration with architects and construction planners, BIM, digital building modelling, is playing an increasingly important role. However, uniform standards and practicable implementation approaches are still lacking in Europe. To actively participate in this project, several manufacturers of construction products founded the trade association “Digital Building Products” in 2017.

The aim of the initiative is to ensure the practical implementation of digital manufacturer information in order to advance the digital processes for designers, fabricators, product manufacturers and building operators. The members to date are the companies dormakaba, Hilti, Hörmann, Jansen Building Systems, Knauf, Schüco, Xella and Forbo Flooring. In the spring, an information event took place at Hörmann in Steinhagen in order to attract more interested manufacturers. The reason behind the trade association is the realisation

that the digital opportunities and challenges can only be developed better together. So it's about a holistic approach, not just individual products. The trade association, which is part of the Bundesverbandes Bausysteme e.V. (Federal Association of Building Systems), wants to design practice-compliant digital product data and services, exchange information and experiences with one another, link manufacturers and customers, and expand digital value chains. The goal is to shape the development from the most classic, not yet consistently



Christoph Hörmann (right) together with Dieter Hermann (left) after signing the contract.

HÖRMANN ACQUIRES HERMANN AUTOMATION

At the beginning of the year, Christoph Hörmann signed the purchase contract to take over Hermann Automation GmbH. For more than 30 years, the company, headquartered in Mengerskirchen, has been specialised in the development, production and sale of high-quality parking space management systems. The product range of the company with nearly 50 employees includes barriers and barrier systems, parking space management systems such as pay stations and systems for vehicle recording. The corresponding service and maintenance activities are also included for these product areas.

The current owner and founder of the company, Mr Dieter Hermann, continues to manage the company as Managing Director. At the BAU 2019, Hörmann will present barriers and barrier systems for the first time, the distribution of which will start in February 2019. "With these products, we are complementing our recently integrated segment of perimeter protection systems in a meaningful way and can strengthen them," says Christoph Hörmann. Since December 2016, Hörmann has held the majority stake in the Italian company Pilomat, which produces perimeter protection systems such as bollards, road blockers, lift barriers and tyre killers.

digitally supported processes, to a consistent BIM method with great success. To achieve this, real product planning data must be created and made available to the user. In doing so, the advantages of their use have to be worked out, so that the users of the planning data can understand and use them well. Clear procedures and rules must be established between the actors involved in planning, construction and operation, as well as between the various trades, on how to use product information. The primary goal of the trade association "Digital Building Products" is to enable those responsible in each case to optimally handle the construction products during planning, execution and management. All participants face the challenges of digitalisation and look together towards standardised product data, easy accessibility and practical design. With the label "productsforbim", the new initiative is consistent with the use of the BIM method, in concrete relation to the real products. The shared experiences are also intended to explore a lot of future new territory for BIM and to foster active participation in the successful development of BIM with the product data of the manufacturers. At the information event on 16 March, the manufacturers' initiative presented its goals and projects to interested companies.



Hermann Automation offers barriers, amongst other products, for multi-storey car parks.

Photos: Hörmann



Sustainable management: Schörghuber is a FSC®- and PEFC™-certified company.

GREEN TARGETS: SCHÖRGHUBER FOCUSES ON SUSTAINABILITY

Sustainability is very important to Schörghuber, which is why the manufacturer, like all subsidiaries of the Hörmann Group based in Germany, has been covering its entire electricity needs with genuine green electricity from the supplier Naturstrom since 2017. This is fed into the German grid entirely from renewable energy sources. This alone leads to a CO₂ saving of 5987 tonnes compared to the German

power mix. Schörghuber saves even more CO₂ by reusing wood left over from the production of doors and frames and uses them for heating and for generating process heat. Every year, the environment is spared about 1900 tons of CO₂. The delivery of PEFC™-certified products is standard at Schörghuber: This guarantees that the raw materials for timber products come from sustainably managed forests. In addition, Schörghuber is also FSC®-certified, which also obliges the manufacturer to support responsible forestry. "Especially in the woodworking industry, careful

handling of resources is crucial. This is one of the reasons why we use timber from sustainable forestry and, if possible, rely on regional materials," explains Managing Director Jürgen Ruppel. Schörghuber's sustainability already begins in production, as proven by a certified energy management system according to DIN EN ISO 50001 and environmental management according to DIN EN ISO 14001, which the manufacturer has established. In doing so, Schörghuber is committed to constantly improving the environmental impacts of its

activities, products and services and to preventing environmental strains as far as possible. To achieve these goals, the manufacturer defines new sustainability measures on an annual basis and undergoes regular checks through internal and external audits. Since 2010, energy saving measures have been planned and implemented on a large scale. Some of these went hand-in-hand with the construction of the new Hall 4 at the Schörghuber headquarters in Ampfing. New, energy-saving technologies, such as hall lighting with LEDs, higher-quality thermal insulation and a filter system with heat recovery function, were consistently implemented here.



Doors that require a particularly robust surface are designed with Durat.

SCHÖRGHUBER REPLACES CPL WITH DURAT

For frequently used doors, an easy-care and robust surface is the main priority. As a cheaper alternative to HPL, Schörghuber has used timber door leaves and timber frames with a CPL surface up until now. This surface collection has now been replaced by Durat, a material originating from the company's own production and development. Durat is produced by a special manufacturing process in which decor, backing and top plate are pressed under high pressure in a single operation. The melamine resin from this process binds the layers almost permanently together and ensures the high resistance of the

surface. Glue can be dispensed with, unlike other suppliers. This process makes Durat particularly easy to maintain and, on average, makes it 48 percent more impact resistant than tested CPL surfaces from well-known manufacturers. For Schörghuber partners there are 25 decors available in the Durat surface, 12 of them within 8 days in the fast-track programme. The offer ranges from white and grey decors to designs in timber look such as larch, oak or maple. All Schörghuber door leaves with a 42, 50 and 70 millimetre door leaf thickness as well as all timber material frames can be coated with the Durat surface and can also be combined with various functions such as fire-rated, smoke-tight and acoustic-rated functions.



Photo: NATURSTROM AG

Clean energy producers are the future.



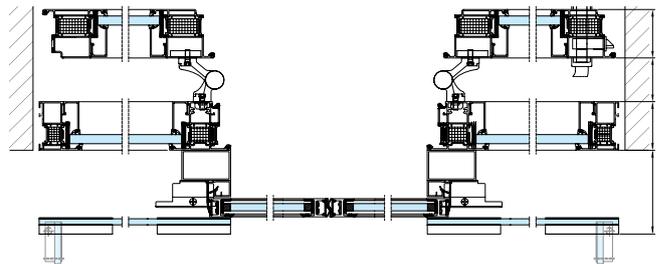
Photos: Schörghuber

A total of 25 decors in the Durat surface finish are available to Schörghuber partners.

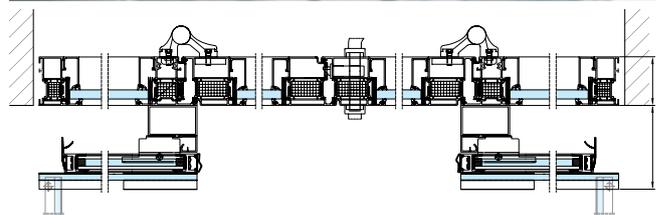
TECHNOLOGY: HÖRMANN APPROVED SLIDING DOOR BOX FRAME PARTS SYSTEM SOLUTION

Application areas: Every public building must meet fire safety and escape route requirements. The approved system combination of automatic sliding door and aluminium box frame part, only available from Hörmann, shows that these aspects are also compatible with accessibility and transparency. The AS 30-X/FR or AS 90-X/FR system solution, consisting of an automatic sliding door and a fire-rated and smoke-tight door assembly from Hörmann, is an approved solution for escape and rescue routes with fire protection requirements. In normal or daily operation, the box frame parts are open and the automatic sliding door acts as an escape route. In the event of danger or during night operation, the sliding door opens automatically and remains open. The box frame parts close automatically and prevent the fire from spreading, but can be opened with the lever handle and the passage can then be used as an escape route in case of emergency.

Model: Escape route sliding door system combination with aluminium box frame parts AS 30 / FR, AS 90 / FR **Version:** Single-leaf and double-leaf **Main functions:** Fire-retarding (T30), fire-proof (T90), smoke-tight, acoustic rating, break-in-resistant, certified as an escape route door, recommended for barrier-free construction, person protection **Automatic sliding door profile system AD 100-X:** Extruded aluminium profile, slim frame **Fire-rated and smoke-tight door assembly profile system:** Extruded aluminium profile **Fitting dimensions:** Min. clear passage dimension: W x H / 900 x 2000 mm, max. clear passage dimension: W x H / 2700 x 2650 mm, min. fitting dimensions: W x H / 1910 x 2250 mm, max. fitting dimensions: W x H / 5500 x 4000 mm **Depth:** In case of danger / night operation: 355 mm normal operation / day operation: 203 mm **Fitting in:** brickwork, concrete, gas concrete, partition wall **Design:** RAL to choose / special colours on request **Operator operation:** program switch function programmes: OFF, automatic, output; permanently open, partial opening **Pulse generator:** Radar movement detector Optional: Button, radar switch, radio switch, key switch, code switch, finger-scan **Opening speed (adjustable):** 10 – 75 cm/s **Closing speed (adjustable):** 10 – 50 cm/s **Hold-open phase (adjustable):** 0 – 180 s **Equipment:** Single-leaf and double-leaf doors with and without side elements/transom light, T30 – T90, smoke-tight, burglar-proof (RC2), acoustic-rated (42dB), certified as an escape route / anti-panic function, maximum passage convenience



The sliding door can be passed through normally in everyday use.



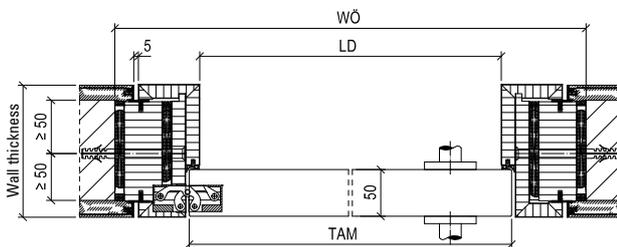
In case of fire, the door leaves close automatically.

Photos: Hörmann

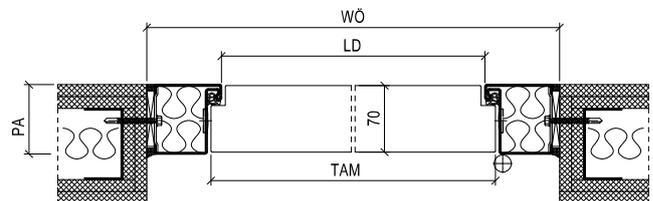
TECHNOLOGY: SCHÖRGHUBER APPROVED BARRIER-FREE DOORS

Application area: Doors are connecting and, at the same time, room-dividing elements. So that they do not become a barrier, especially in public buildings, legislation requires in DIN 18040 that doors must be easy to recognise, easy to open and close and safe to pass through. Schörghuber's barrier-free tested and certified door solutions have been tested as complete sets, i.e. a door leaf, frame, lever handle, lock, hinges, door closer and floor seal. The operating forces of the doors have been tested according to DIN EN 12217. These provide information about how much force is required to open a door. For fire-rated doors this also applies, for example, to the force of a door closer. The result of the test procedure: All door sets tested by Schörghuber have reached the required class 3 according to this standard and are therefore demonstrably barrier-free according to DIN 18040. Thanks to many combination and application options, these doors are suitable wherever accessibility is important: For example in office and administration buildings, hotels, nursing and health care facilities or in private residential construction.

Product: Approved and certified barrier-free door sets **Design:** Single-leaf and double-leaf with 42, 50, 70 or 73 mm door leaf thickness **Fitting in:** brickwork, concrete, gas concrete, partition wall **Functions:** Fire protection T30, T60 and T90, smoke protection RS, acoustic insulation $R_{w,P} = 32$ dB, 37 dB and 42 dB, break-in-resistant RC 2 and RC 3, wet rooms, humid rooms, bullet-proof, solid core, tubular chipboard door rebate dimensions (width x height): Depending on approval max. 1290 x 2472 mm clear passage width (width x height): min. 900 x 2050 mm frames: Timber frames, steel frames, aluminium frames **Optional extras:** Locks with and without anti-panic function, self-locking, multiple-point locking, lever handles in various designs, applied and concealed door closers, automatic hinged door operators



Barrier-free fire-rated door with the "Connect" timber block frame.



Barrier-free acoustic-rated door with mortar-free steel block frame.



Photos: Schörghuber

Barrier-free doors need one thing above all: Space to open. They must also be easy to operate and safe to pass through.

ARCHITECTURE AND ART

MATTHIAS PABSCH



Trace (flux), 2015 , acrylic and artificial resin on aluminium, 72 x 58 x 2.5 cm /
Skiagraphy and Crystal City, 2010, handmade print on baryta paper and polystyrene, 99 x 755 x 177 cm

It is not possible to draw a fine line between architecture and (fine) art. There are too many similarities – sometimes more, sometimes less obvious. This is also the view of the artist Matthias Pabsch, who, especially with his sculptures, refers directly to architecture.

The artist explains his affinity to architecture with the ubiquity of architecture. Even during his studies, he dealt intensively with the (public) space: Around the turn of the millennium, Pabsch even published two books on architecture and urban planning. Space in its different dimensions is also reflected in his creative work: "Reflection on space is the central reference point of my work. It manifests itself in sculptures, installations, photos, paintings and texts," says Pabsch.

The most obvious relation to architecture can be seen in the sculptures. Pabsch quotes with them the geometrically so clear and reduced formal language of the 1960s – an epoch which, unfortunately, often can only win over die-hard architecture-enthusiasts with its beauty. Material, proportion, colour and transparency are the themes he deals with in his works. The other disciplines in which Pabsch displays his spatial effectiveness: His skiagraphs play with the fiction of three-dimensionality through sharpness/blurriness and light/dark. And even in his painting, the artist is not limited to one level. The two-dimensional works from the Trace series are, at first glance, spatially designed, as the images are ground in layers of paint previously applied to a metal support and thus have a pronounced surface structure.

Artist: Matthias Pabsch

Born in 1970 in Hildesheim, Germany
Studied art and architecture alongside art history. He graduated in 2002 with a doctorate from Humboldt University Berlin. This was followed by publications about urban planning and architecture as well as Berlin artists – including architects Karl Friedrich Schinkel, Peter Behrens, Hans Scharoun and several other prominent names. Architecture-related artistic works have been created since the early 1990s and are shown in public spaces as well as in galleries and museums in Germany and abroad. Since 2010, he has worked as Associate Professor at Duke University in Durham, USA, and also teaches at Stanford University and the University of Notre Dame du Lac, both of which are also based in the United States. Matthias Pabsch usually lives and works in Berlin and the Uckermark.

Galerie Pamme-Vogelsang
Hahnenstraße 33
50667 Cologne
www.pamme-vogelsang.de



Photo: Sophie Pabsch



Photos: Matthias Pabsch (opposite page) Falk Weiss (this page)

Plug-in tower (Schöner Wohnen), 2009, washed concrete slabs and glass bricks, 140.5 x 106.5 x 159.5 cm /
Skiagraphy, 2009, handmade print on baryta paper | 126 x 151 x 4.5 cm

RECENTLY IN ... LECH



Photo: Darko Todorovic

Gerold Schneider is a hotelier, architect, creative artist and politician – a broad spectrum of interests, for which a 24-hour day is obviously not enough.

Mr Schneider, be honest: Which of these professions is closest to your heart?

Just as we, as a family, understand our lives, these fields do not exclude each other, they stimulate each other. I say family because this diversity would not be possible without my wife, who supports all these activities. Without our background as architects, the design of the hotel would be different. Without the hotel, our private cultural initiative would not be possible. And the same applies to my other activities.

Have you ever thought of being a hotelier for only a short while? It was not your original profession after all.

I did not plan my path in life, but knew very early what I was interested in, and instinctively followed it. Conversely,

my main subject philosophy was never really my intended occupation, I was much more interested in architecture and what eventually led to the “Allmeinde Commongrounds”.

What does the name of your cultural institution “Allmeinde Commongrounds” mean?

The Allme(i)nde is a form of social economy – a sustainable economy beyond state power and the forces of the free market. The focus is on the idea of community and sustainability, sharing and justice – and not monopoly, exploitation and profit.

You are part of the association Horizon Field, which initiated the Skyspace by James Turrell. What distinguishes the building?

It belongs to the type of artwork that, despite the abundance of its cultural references, hardly needs a prescribed interpretation. Every observer will experience it completely differently – regardless of whether art-historical, aesthetic or even religious references are at the forefront.



Photo: Klaus Wyhmalek

Art is an immanent part of the restaurant in Almhof Schneider.



Photo: Walter Niedermayr “Space acquisitions – Lech 2015/2016”

Temporary space: The Allmeinde offers exhibitions, concerts and much more.

Gerold Schneider

Born in 1966 in Bludenz, AT

Studied philosophy, art and architectural theory in Vienna. In 1996 he established an architecture office together with his wife Katia Polletin. In 1997, he surprisingly returned to the family-run hotel "Almhof Schneider". In 2000, he founded the cultural initiative "Allmeinde Commongrounds", not far from the hotel. In addition to the hotel, architecture and culture, Gerold Schneider also devotes himself to regional politics: In 2015 he was elected municipal representative.

www.almhof.at
www.allmeinde.org
www.skyspace-lech.com

What does Lech have to offer outside of the winter season?

Even if the current combination of ski resort, family-run hotels and a largely intact local structure is quite unique: The issue for the future must be what the place needs for a self-determined life of diversification, so that locals and tourists find the village to be a place for good living beyond winter sport.

And what distinguishes the region's architecture?

It is more the high quality of the building culture than the so-called lighthouse architecture. According to my understanding, "culture" is primarily constituted by a certain saturation, a common understanding. And historical buildings have as much relevance as contemporary ones.

To what extent can you, as a politician, influence local architectural and cultural development?

By trying to develop future perspectives on the key challenges and potentials that go beyond my own business – and then convince others of these perspectives ...



Photo: Maria Muxel

To be completed soon: The Skyspace by James Turrell.

Topic of the next issue of PORTAL: Asia

China and India together with the countries of the Association of Southeast Asian Nations, ASEAN for short, make up more than half of the world's population. There is no question that this region is booming economically, driven above all by the "Middle Kingdom", which has the largest gross domestic product after the USA. What influence does this upswing have on the local architecture? What is the role of European architecture firms, which remain increasingly active on the Asian market? And how does the award of the Pritzker Prize in 2012 to Wang Shu (China) and in 2018 to Balkrishna Doshi (India) affect the self-image of the local architects? These questions will be asked in the upcoming issue of PORTAL and we will show exciting projects from all over Asia.



Photo: Siyujing / Wikipedia

Eye-catcher: The architecture of the Pritzker prizewinner Wang Shu.



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