HÖRMANN

PORTAL 12

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INFORMATION FOR ARCHITECTS
FROM HÖRMANN

Residential buildings

Projects from kanngießer jauck architekten; Titus Bernhard Architekten; Spiekermann Architekten and Grunwald & Partner

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Cover illustration:
House L. in Landsberg
Photo: Titus Bernhard Architekten

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

Dear Readers,

Volumes could be (and have been) written about the not always harmonious cooperation between architects and builder-owners. Recently, an architect told us about the construction of a house for her parents. When she took the contract, she made it clear from the beginning that she would be the only one making decisions about the design of the house.
Yet not everyone enjoys this type of standing before owners. Hence the wishes of the client are a factor that needs to be taken into account in building every home. Nearly 90 years ago, Hermann Muthesius already gave a precise description of the conflicts that result from such situations: "Builders have curious, peculiar, even impossible requests. If the architect were to carry them out, it could be calamitous for the builder." However: "It is not only valid that the builder express his wishes in the greatest detail, but indispensable. The more elaborate his own image of his plans is, the easier and more productive the architect's work can become."
In this edition of PORTAL we will be featuring exclusively builder-owners who were one-hundred-percent clear about their goals — and architects who made them into good architecture. This collaboration was without a doubt quite easy in the case of the residential and office houses by kanngießer jauck architekten in Gotha: When the architect is also simultaneously the owner, the job can run more smoothly than usual. Ines M. Jauck confirmed this in her interview.

Spiekermann Architekten also worked with spirited owners on the Börger house in Rheda-Wiedenbrück: "Extravagant, individual and exceptional" read their briefing for the new construction. The fact that the building authority would rather have seen a traditional timber frame construction in its place lends an added spark to the story.
At the end of the construction, however, any scepticism was quelled: The quality of the architecture spoke for itself. A no less gutsy, though not as conspicuous, solution for the city landscape was realised by Titus Bernhard Architekten with House L. on the steep stone bank of the Lech river in Landsberg. The house disappears almost completely into the slope; an extremely delicate glass construction remains visible whose implementation is heavily indebted to the skills of the builder-owner, a structural engineer.
A small piece of the owners' style can always be found in one construction element for which our company has a soft spot: The entrance door is the showpiece for every home; it expresses the individuality of the house's inhabitants to a greater extent than most structures. Reinhard Gall explains how this happens and the historical transformation of entrance doors in his article on the following pages.
Have fun reading!

Martin J. Hörmann

Thomas J. Hörmann

Christoph Hörmann

BARRICADE AND SHOWPIECE: THE HISTORICAL EVOLUTION OF THE ENTRANCE DOOR

Entrance doors are among the most versatile components of every home: They should draw in visitors and keep unwanted intruders at bay. In earlier times, they were a symbol for the home owner's status; today they are more representative of his or her individual taste. The following excursion into the history of the entrance door demonstrates that the space for individual design has increased consistently over the past decades — and also needs to be taken seriously by architects and manufacturers in the future.

In some ways, the entrance door can be seen as an architectural double agent: First, it should guard against unwanted visitors. We meet this need with solid constructions and sophisticated technology. Burglar-proof devices are as much a requirement as protection from heat, noise and dust. The primary task of an entrance door in this sense is to take on a valve-like function: it is positioned in the most important opening of the house; owners, inhabitants and visitors, the cat and the baby carriage cross over its threshold; sofas and milk bottles are transported through its frame.
In older upper-class houses, main entrances can still often be seen accompanied by stairs and canopies. They were designed as a celebration of the entrance to those homes. Persons who crossed the portal had a certain social status — the side entrance was reserved for servants or sometimes enabled a discreet, quick and silent exit from the house. Today, that amount of effort is no longer necessary and back doors have become more seldom. Nevertheless, owners and users still perceive an entrance door as something more than a purely functional element. Its representative character has been preserved.

Life outside the door in the late 19th century
At the end of the 19th century, industrialisation created massive changes in residential patterns. An enormous demographic shift occurred with large-scale migration from the countryside to the cities. Thousands of people lived in the city centres in cramped conditions; entire families shared single rooms. In Berlin those who did not have apartments built small provisional huts in the inner courtyards of the large residential buildings. Building entrances and courtyards became everyday living quarters, playgrounds for children and meeting spaces for adults. During that time, entrance doors, unlike today, did not constitute boundaries between individual areas and the public sphere, but merely separated the building's interior from its exterior. Life took place on both sides. The protective function of the doors was also different; most of the entrance doors had a lever on the outside and no fixed knob as they do today.
The entrance was usually accentuated by architectural elements such as stairs, semi-columns and architraves. Doors of the 19th century usually exhibited a strict symmetry, and friezes divided their surface into smaller sections, since the infill materials — glass as well as solid timber — still did not permit use on larger surfaces.
In exchange for this limitation, the doors did possess a large variety of surface layouts, profiling and adornment. Decorative elements were in fact a focal point, but still allowed the construction design of the door to remain visible. The entire structure could be comprehended at a glance from both inside and out.

Standardised, rationalised, tidied up: the 1920s
After World War I, attention was directed toward reducing housing shortage. At the same time, demands to put social concepts into practice came to the fore. Quality of life became one of the most important issues among the avant-garde.
For the architects of the Bauhaus generation, industrial production was considered the primary means to guarantee this quality: "Costs for the 'apartment ration'

RAINER GAL
Born in 1956 in Stuttgart

1978—1982	studied interior design at the Stuttgart University of Applied Sciences
1982—1984	assistant in the degree programme for interior design, Stuttgart University of Applied Sciences
1984—1989	product developer for the company Olymp in Stuttgart
seit 1989	design consultant at the regional carpentry association "Landesfachverband Schreinerhandwerk", in Baden-Württemberg, Stuttgart

Co-author works including: "Haustüren aus Holz" (Wooden Entrance Doors), "Möbelgestaltung" (Furniture Design), "Terrassen, Wege, Gartenmöbel" (Terraces, Pathways, Garden Furniture) (published 2003/04 by DVA)

should be cut; the poor economic situation required sameness, standardisation, a unity of form, which ruled out any form of social stratification. This called for industrial production procedures, standardised steel concrete elements, assembly-line manufacture at the construction site, Fordism, Taylorism [...]"[1]
As one of many exhibitions, in 1927 the Weißenhof estate was featured as an example of the new architecture.
In the same year, the "Frankfurt kitchen" was introduced, which still functions as a prototype for many modern kitchens. Work sequences were analysed and standardised solutions were sought for all living areas, including in the private sphere. The orientation on standards, which we take for granted today, goes back to the ideas from that time. Doors, stairs, windows and fittings were all standardised. Even the handle height of 1050 millimetres we use today is a result of this process.
At the turn of the century, new door materials were already being used alongside wood. In 1906 Alfred Wilm discovered age-hardenable aluminium alloys, namely Duralumin, used in vehicle and aircraft construction, thus laying the foundation for the use of aluminium in the building industry. Yet it still took some decades before aluminium profiles were used on a large scale. While early profiles lacked insulation, they have long since been replaced by heat insulating compound profiles.
In an era of critical ideas at the beginning of the 20th century, many superficial elements were left behind.
In 1924, Bruno Taut wrote in his book "Die neue Wohnung. Die Frau als Schöpferin" (The New Apartment. Woman as Creator): "even the worst junk furniture still has a basic underlying structure. [...] ornaments, canopies above couches, tassels, fringe, etc. are easy to remove and the remaining excrescences are sawed off by the carpenter. It is astonishing how smooth and clean the lines of the furniture become, especially when they are helped along with a partial or entire coat of paint afterwards."
The amount of decoration and variety of profiles was also reduced on doors at the beginning of the 20th century; the focus was again placed on the essential construction elements, frieze and filling.
Doors from the 1930s display additional design-related developments. Laminated materials such as plywood were now available for infills. This reduced the complexity of the frame construction; the number of friezes was decreased; the infills could cover more surface area and became

From the portal to the entrance door: door from the late 18th century in Breslau (left), 19th century door on Amrum Island (centre) and door from the 1930s in Karlsruhe (right).

Photos: Rainer Gall (2), Jakob Schoof (1)

Notes:
1) Kristina Hartmann: Alltagskultur, Alltagsleben, Wohnkultur, Geschichte des Wohnens, volume 4, p. 246. DVA
2) Doubled door: on a basic structure of boards or a frame construction, a second layer usually made of boards is applied. This layer can be arranged largely independently from the basic structure. On the earliest doubled doors from the 16th and 17th centuries, the presence of this hidden structure can usually be seen on the arrangement of nails or screws, which is no longer possible on later doors.

Photos: Jakob Schoof

From purely functional to playful and back again: entrance door by Mies van der Rohe in the Stuttgart Weißenhof estate (left), entrance door from the 1980s (centre) and Hörmann entrance door style 75 TC from 2007 (right)

design elements in their own right. On some doors, the friezes became narrow bars, used as a motif with a vertical or horizontal repetition, or to create an optical intensity by establishing an extreme relationship between their height and width.

Leaving a mark on the basic structure

Almost one half of all apartments inhabited in Germany today were built between 1949 and 1978.
The great demand for new residential space after the Second World War also required efficient door manufacturing. The concepts developed in the 1920s for architecture, standardization and uniformity had left a definitive mark. At the same time, many attitudes changed during the 1950s: The private sphere took on a greater significance; it was thought that the single family should live in peaceful tranquillity; individuality replaced earlier ideals of the social community. These ideas found their expression in architecture through an increased tendency toward single-family houses. As houses and apartments increasingly became places of retreat and expressions of individuality, the desire to allow others to get a glimpse inside them decreased. Apertures for light in doors became less appealing, and were replaced by graphic designs on doubled[2] doors. At the same time, entrance doors were more and more integrated in door sets which could reach a regal width.
In relation to design, the visible parts became increasingly detached from the base structure. The placement of boards and plates occurred in arbitrary geometric patterns; their dimensions had little to do with static relevance. While on the frame-type doors all design elements were united by the outer friezes, this enclosure also disappeared on the new doubled doors.
Sheet steel, glass and plastic were used for surfaces, along with polymer-bound materials such as Varicor and Corian.
While new residential areas were still relatively manageable in size during the post-war period, in the 1960s and 70s satellite towns were built for many thousands of inhabitants. In addition to the entrance door, the apartment door became an additional closing component. The door served multiple functions: whereas the entrance door separated the semi-private stairwell from the building exterior, the apartment door acted as an inlet to the privacy of one's own living quarters. Consequently, the outer doors could contain glass sections, which however were relatively seldom on apartment doors.

3) Flush door: door with smooth door leaf for interior construction. Flush doors have a wooden, metal or plastic construction frame along their entire circumference as well as cladding on both sides, e.g. made of plywood, plastic or metal. The hollow space is filled with different materials depending on the application of the door.
4) Ralf Hebecker: "Corporate Design des Teufels", in: "SimpleText", FH Köln, 1999, p. 30

Locked up and hidden away: doors from 1979 to the present

The past 20 years before the most recent turn of the century witnessed the construction of around 20 percent of the apartments inhabited today in Germany. Activity in the construction industry was experiencing quiet times; the market seemed to have reached a point of saturation. Communication technology, on the other hand, had made strong inroads into the building industry. As territorial borders had lost much of their significance and long distances got shorter, the idea of "home" as a place of retreat gained momentum. Electronic security and door communication systems replaced the common "spyholes" of earlier times. The most widespread construction category today is the flush door[3].

Entrance doors on the market today feature an enormous diversity of design, which is aided by the fact that flush doors are easy to individualise using various types of embellishments — resulting in extreme cases in a randomisation of designs.

While the relationship between structure and design is visually apparent on infill doors, and on doubled doors the base structure might still come across through subtle hints, i.e. coloured, false profiles; such links are completely absent on flush doors. The base structure — whether made of wood, or a combination with steel inserts, insulated or even with sheet steel inserts for bullet-proof doors — is fully covered on both sides with plates. Anyone who looks at the door has no idea of what lies beneath the visible surface. For laypersons it has become nearly impossible to estimate the value of a door. An extensive consultation is necessary to convey to the owner the precise "intelligence" incorporated in a modern entrance door.

Doors for energy and social contacts

Discussions concerning the environment and energy use have resulted in sustainable solutions for home construction. Low-energy and even "passive houses" have relinquished their "exotic" status and now represent new standards for state-of-the-art technology. In office buildings, double facades can potentially be used to reduce the usage of the air conditioning systems. The basic idea of double facades provides an impulse for new entrance doors and their inclusion in the building blueprint. On this type of facade, the outer facade layer has the task of diverting weather conditions such as rain and wind pressure. The inner facade provides thermal insulation. In the same way, a double door — two doors placed one after the other like an air trap — can act as a lock and increase the tightness of the building shell. Here the outer element protects from weather strains and buffers against extreme temperature differences; the inner element provides thermal insulation and prevents break ins. The intermediate space can be used as a storage area for packages, toys and baby carriages. In earlier times, many entrance doors remained unlocked; the milk man or the baker could come in to set their goods inside the house. Double doors could promote a renaissance of such practices — not to mention the energy savings they bring.

An entrance door, as we learned in the 20th century, is a thoroughly designed and developed product. But what would happen if the user were to become involved in its design? "Variety does not mean arbitrariness. And variety seldom leads directly to ruin. [...] variety [can] become the guiding principle for design. And even if it aggravates corporate designers when others besides themselves — perhaps even amateurs — have ideas for communication solutions (e.g. a hand-made calligraphy sign pointing out the way to the cafeteria ...) it is time to a) recognise, b) value and c) incorporate this potential."[4]

Do-it-yourself design on entrance doors has long been a reality: wreaths and garlands even grace newer doors. Other personalised touches come in every shape and size. Homemade signs announce the surname of the inhabitants. These individual design elements attest to the desire of the residents to make a statement: "I live here". A future challenge for architects and manufacturers could be to give a space to this desire to create, to plan and manufacture doors that integrate the potential for change as a design motif, instead of providing ready-made ornaments that will be outdated in a few years.

PORTAL IN DIALOGUE WITH INES M. JAUCK

The relationship between architect and owner is not always easy. Above all in the area of private domestic construction, a special sensitivity is required on the part of architects for the wishes of the future residents. But what is the planning and construction process like when the planner and owner is one and the same person? PORTAL spoke with Ines M. Jauck about her experience as an architect designing her own home.

PORTAL: Truthfully: What was the cooperation like between architect and owner for this building? Was it always harmonious?
INES M. JAUCK: Extremely harmonious. Expectations regarding design and function were clearly defined and didn't need to be expressed in any complicated manner. In that respect, there were no communication deficits. Internal differences between the owners, for example, as to the size of the workshop for the husband or the utility room for the wife had already been resolved long before construction started. Fortunately, we didn't have that type of stress.
PORTAL: What stood in the architect briefing for the blueprint? What were your most important requirements for the new house?
INES M. JAUCK: Basically three things: 1.) Functionality is the most important. Then everything else falls in line. 2.) Then sustainability, in relation to cost-effectiveness and energy efficiency, and also the materials that are used. 3.) Third is maintaining the limit on set costs. The financial constraints we set were non-negotiable. We always pay special attention to this factor, because elevated construction costs that don't involve higher standards lead to discontent on the part of owners.
PORTAL: Were there any specific details that you wanted to see implemented in your own house, but that you wouldn't have insisted on when planning the house for a different customer?
INES M. JAUCK: No, there weren't any special factors involved in our own house. In the end, we did what we always do. Our basic guideline for planning is to create highly individualised buildings. For us, that means working out the specific demands for the building through an intensive dialogue with the client and implementing them in their full complexity in the structure. Consequently, individualising one's home equates to an uncompromising implementation of the thoughts involved in planning. Perhaps that is what is special about building one's own home.
PORTAL: Would you hire yourself for your next construction project? If not, what other architect would you like to have build your home for you?
INES M. JAUCK: Yes.
PORTAL: Many architects no longer plan single-family houses because they say that the jobs aren't lucrative. Would you have built the house in Gotha even if you weren't the owner?
INES M. JAUCK: Principally we work for every owner; it doesn't matter if he comes to us wanting a balcony, a garage or a 100-million euro property. The question of whether a design is "lucrative" or not is a matter of our work and not the owner. Besides, large construction projects don't necessarily bring big profits.
PORTAL: How would you describe the "perfect owner"? What qualities should he or she have? And how close were you to that image during this project?

INES M. JAUCK
Born in 1973 in Suhl/Thuringia

1992—1998	studied architecture at the Bauhaus University in Weimar
1998—2001	architect at ETV Bau- und Verwaltungsgesellschaft Eisenach GmbH
2000—2003	studied business studies at the Academy for Adminstration and Economics, Thuringia (Thüringische Verwaltungs- und Wirtschafts-Akademie)
2003	founded the architecture firm kanngießer jauck architekten GbR in Erfurt together with Tom Kanngießer
2007	relocation of offices to Gotha

www.kj-architekten.de

INES M. JAUCK: Our perfect owner should have his or her own opinion. It is very unpleasant when the owner asks 100 friends for their opinion and in the end cannot make his own decision out of sheer uncertainty. Trust is also extremely important. In the area of domestic construction, we enter pretty far into the private sphere of the owner; this makes trust essential. The more we know, the better we can react in our planning, which brings us back to the individuality of the design.
PORTAL: Does one work harder as an architect when planning one's own home? Or is the approach more relaxed, since you don't expect any problems from the owner?
INES M. JAUCK: The planning effort was the same as for any other construction projects. But we were in fact a bit more relaxed with the execution of the project. Not in relation to quality, but we do still have some unfinished details... unfortunately.

PORTAL: What does the house in Gotha mean to you now that it is done? Is it primarily a living space for you and your family, tailored to your individual needs, or also in part the realization of your architectural ideals?
INES M. JAUCK: Both. What kind of architects would we be if we couldn't combine our individual needs with our architectural ideals? There is nothing forced or fake on our home. It is a reflection of us: straight-forward and open.

The dwelling in Gotha opens up like a telescope to the south. The living and dining room area was designed as an open space as conceived by the owners.

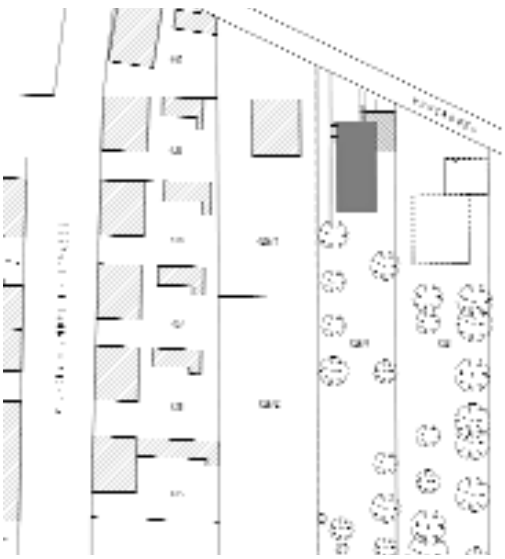
Photos: Stephan Falk / baubild / Hörmann KG

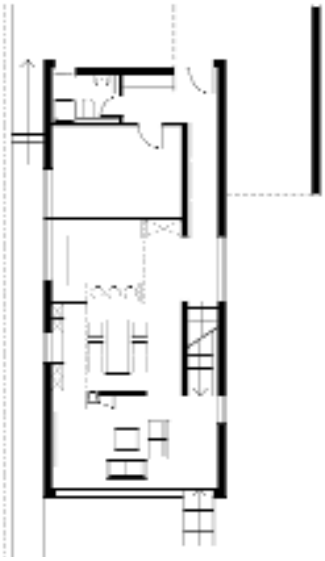
Residence in Gotha

At the base of the nature preserve Seeberg, with a view of the mountain range of the Thuringian Forest, architects Ines M. Jauck and Tom Kanngießer chose the idyllically situated town of Siebleben at the outskirts of Gotha as the construction site for their home. Located not far from the town centre, they planned and built their white "living-scope", integrating the office spaces of their architecture firm in the basement level.

The construction of one's own home is always a special challenge for an architect. Who better to realise their own wishes and expectations? The architect couple Ines M. Jauck and Tom Kanngießer were able to fulfil this dream. After their studies at the Bauhaus University in Weimar, in 2003 they founded the architecture firm of kanngießer jauck architekten in Erfurt. With their specialisation in private domestic construction and generational living it was no big stretch to design their own home. Four years after they established their firm, in spring 2007, it had been accomplished: the couple moved into the new building in Gotha, which also houses the offices of their architecture firm.
The house is located only a few kilometres to the west of their former city of residence. Here in Siebleben, the largest suburb of Gotha, the architects purchased a property whose extremely long and narrow layout inspired the special form of their dwelling: a long, two-storey structure with glass facade along the entire south side extends like a telescope toward the garden populated by an old stock of trees. The northern face overlooking the street, on the other hand, is relatively closed; only long, narrow windows along the upper and right edges of the building allow daylight into the interior. Charcoal coloured facade elements made of fibre cement plates lend structure to the northern facade and accentuate the entrance of the otherwise white plaster-coated structure. The red entrance door creates an additional visual accent. The new building stands in clear contrast to its surroundings. Situated in the midst of a relatively built up location with a decidedly rural atmosphere, the building draws attention with its clear and straightforward form. The white "living-scope", as the architects like to call it, is meant to stand out from the gabled roofs of the neighbouring homes as a clear sign of the current time. An additional goal of the architects was to personalise the house as much as possible: "We wanted it to be a reflection of our personalities", says Ines M. Jauck of the building's design, "straightforward and open".
The clean, direct form is continued in the interior: few materials and colours, like the white stucco walls, the charcoal-coloured floor tiles in the ground floor and basement, as well as the cherry parquet flooring in the second level underline the matter-of-fact, functional character of the abode. The ground floor and upper level are reserved for the family. The offices of the architecture firm are located in the basement and can be accessed through a separate entrance on the west side of the home. The slight incline allows a continuous row of windows, providing ample lighting for the offices. The centre of the house is the open living and dining area on the main level, with a full glass facade facing the fruit trees in the garden. A two-storey airspace connects the ground and second floor where the bedrooms are located. From the balcony on this level, the inhabitants have a panoramic view of the "Inselberg", one of the highest mountains of the Thuringian Forest, as well as Friedenstein Castle in the centre of Gotha, the largest early baroque palace and grounds in Germany.

The new building stands in clear contrast to the gabled roofs of the neighbouring houses. The red entrance door from Hörmann creates a colourful accent on the otherwise relatively closed north face (above). Site plan, ground level layout, second level layout (below)





OWNER
Ines M. Jauck and Tom Kanngießer,
Gotha, Germany

DESIGN
kanngießer jauck architekten,
Gotha, Germany

LOCATION
Högernweg 19, Gotha, Germany

PHOTOS
Stephan Falk / baubild / Hörmann KG

HÖRMANN PRODUCTS
TopPrestige entrance door style 860 TP
TopComfort entrance door 860 TC

The offices are located in the basement of the house.
The incline provides ample lighting for the basement level (above).
The two-storey living and dining room area was designed as an open space (below left).
The second-storey balcony provides a view of the Thuringian Forest and the Seeberg in the background (below right).

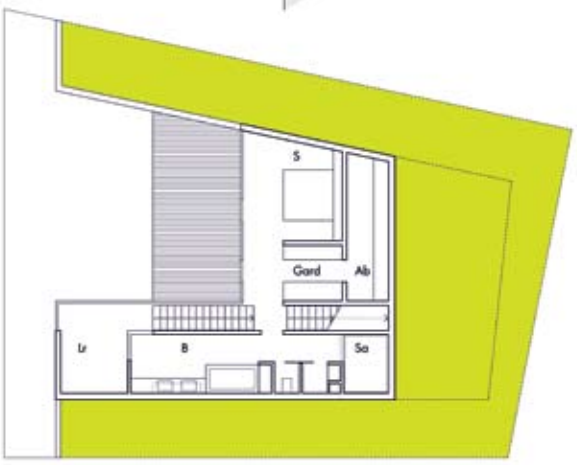
House L. in Landsberg

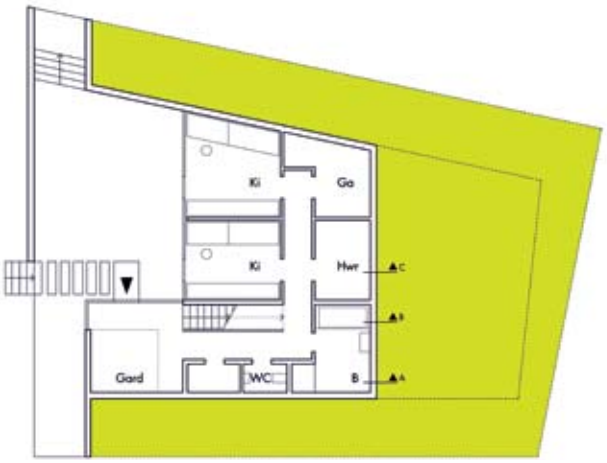
Near the historic centre of Landsberg am Lech, situated on a slope or, more precisely, on a hillside, the L. family erected their new home. The design from Titus Bernhard Architekten transformed the limitations imposed by the location into advantages: from all three storeys of their home, the owners enjoy a clear view of the city centre, without any sacrifices to their privacy.

Landsberg am Lech, approximately 40 kilometres south of Augsburg, is courting new residents. At six locations the small town offers building sites for sale on its Internet page. Yet not one of the sites possesses even a fraction of the proximity to the historic centre like the uniquely situated House L. At an incline of up to 75 percent, the slope projects about 50 metres in height above the riverbed of the Lech. At first it did not occur to anyone to build on this site; as such the parcel on which House L. stands today was not charted for construction purposes. However, the owner, himself a civil engineer, and his architect Titus Bernhard greeted the limitations as a challenge: They convinced the authorities in charge of the preservation of historical building and monuments to accept their concept: seen from the historical centre the house does not appear to be an actual building, but merely a staggered series of glass facades. In their layout they correlate with three L-shaped levels offset from each other, framing the courtyard on the slope. To maximize the facade surfaces and with them the light entering the building, the slanted roof unfolds at a slight angle parallel to the slope. The front face of the concrete main floor and the green roof have protruding self-supporting, vitrine-like glass structures, contributing substantially to the delicate exterior of the house.
They lie on the concrete walls of the next lower level, do not require steel supports and are reinforced by the integrated door elements.
The functional arrangement of the three levels presents a reversal of the normal single-family home: the family's two children live at the bottom-most level, above them their parents, and at the very top is the living space with an open fireplace. A single staircase, like a Jacob's ladder, gives access to all three levels. On the outside, the building appears to be a glass shim inserting itself at a right angle into the hill to form the three levels. A glance back and down the stairs lands precisely on the baroque tower of the nearby town parish church of the Assumption.
The stairs also separate the auxiliary (e.g. sanitary) rooms in the southern wing from the main rooms on the three staggered storeys. While the latter receive their light through the glass facades, the adjoining rooms are lit with overhead lighting. The exclusive orientation of the house to the west necessitates a sun barrier, which also guards against unwanted viewers: the westward-facing living quarters were furnished with ceiling-to-floor curtains after the construction was completed. The room surfaces in the building's interior are bright and mostly in warm tones: white felted walls, unplastered concrete, oak parquet with broad bars in the living space as well as limestone slabs in the bathrooms. A slight, calculated unevenness in the wall cladding highlights the stone structure under the incidence of rim light.
The integration of the house into the slope proved to be a masterful manoeuvre with a number of advantages. Not only did it convince the authorities for historic buildings to permit a modern home of this scale to be built in the historic centre, but also resulted in concrete energy-related benefits. With a low ratio of facade surface to volume, House L. meets standards allowing it to be defined as a passive home.

Seen from the valley, the three-storey house appears to cut into the slope. Shortly after its completion, viewers could see far into the building's interior. Meanwhile curtains protect against unwanted gazes.

Axonometric projection (above)
Layout of the first upper level (centre)
Ground floor layout (below)





From the second-storey living room, one can see far over the rooftops of the historic centre. The transparent structure of the structural glazing facade without metal support members is visible here.

OWNER
Private

DESIGN
Titus Bernhard Architekten,
Augsburg, Germany

STRUCTURAL ENGINEERING
Josef Ludwig, Landsberg,
Germany

LOCATION
Landsberg am Lech, Germany

COMPLETION
2005

PHOTOS
Stefan Krippl, Augsburg /
Titus Bernhard Architekten

HÖRMANN PRODUCTS
Steel corner frames for
flush closing doors

Overhead lighting in the green roof supply the bathrooms with daylight. Individual, strategically placed windows (right in picture) provide a view of the entrance from this angle.

Börger House in Rheda-Wiedenbrück

Progressive-minded owners, a young, experimental architect and a building authority that allowed itself to be persuaded after initial doubts as to the value of modern architecture: the story of the Börger house in Rheda-Wiedenbrück contains all of these ingredients that characterise uncompromisingly modern architecture today — including a happy ending for all participants.

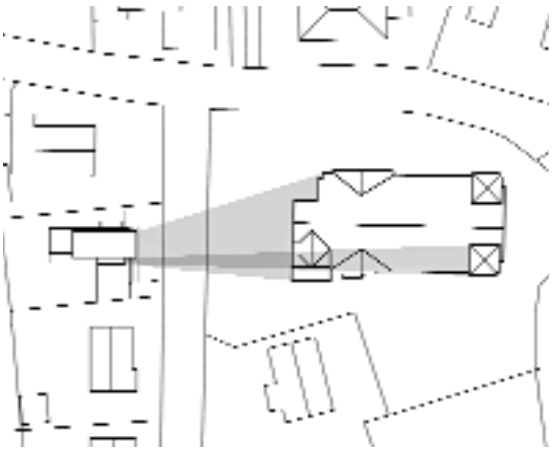
2006 and 1910. Contemporary meets neo-romanesque: for some months now, in the residential area of Rheda, exponents of two radically different architectural epochs and attitudes stand side by side. At first glance, there is little that unites the Börger house and its counterpart across the street, St. Clemens church constructed by Josef Becker. Yet, on closer inspection, one does recognise subtle relationships which Oliver Spiekermann picked up on in the new building: the grey cement cladding of the upper level reflects the colour and structure of the slate covered church roof. The open stairwell, with three facings, to the garden, the street and the sky, is oriented axially on one of the church towers, making it omnipresent for the inhabitants of the home.

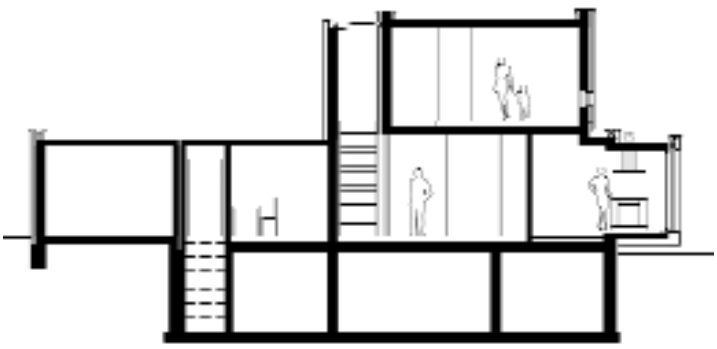
The husband and wife who own the house wanted to build an "extravagant, individual and unique" home, says Oliver Spiekermann, for themselves and their son. The new building should make its time period clear while also offering an alternative to the frequent clinker facades seen in Rheda-Wiedenbrück. Concurrently, the owners did not want to construct a self-referencing cube form, but a multi-layered building with a balanced relationship between privacy and openness.

That also means: the property is not sealed off from the neighbours by walls or hedges; only the house itself screens the garden to a certain extent. "At our first meeting, the building authority did not agree to the construction plans, they were almost shocked", Oliver Spiekermann still remembers. "The statement was: a traditional timber frame construction would go better with the old church." In the end the architect was able to convince the authorities with the argument that a historicising building was no longer appropriate for the year 2006 and that with a modern building a connection to the historic church could be realised as well.

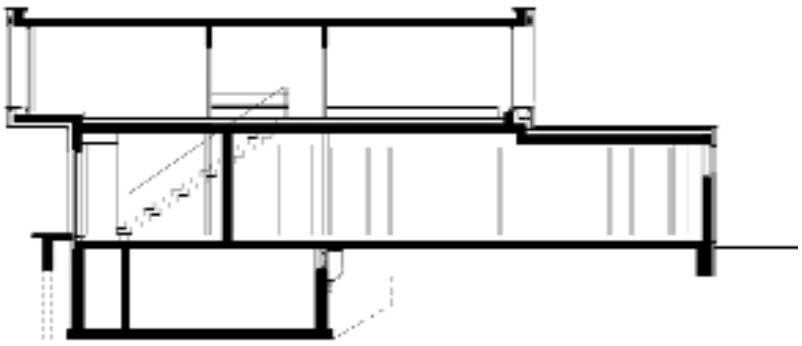
And a tour through the house after its completion made all remaining doubts give way to resounding agreement. The Börger house is a composite of two structures and some attachments that also differ from each other significantly in their materials: an L-shaped ground storey opens up to the garden with its glazed inner flanks. Across from it, an adjoining, cement cladded "kitchen box" establishes contact with the neighbours. To the street, the house is also quite open; however, the glass surfaces here are mainly sand-blasted. The upper level fit on top of the lower one, also cladded with fibre cement, reveals painstaking detail work. None of the 256 facade plates is an exact replica of the others. However, the horizontal joints are continued in meticulous detail across the building corners. Oliver Spiekermann compares this structure aptly with a telescope: With room-wide, floor-to-ceiling glass walls on both ends, the residents have the best view of the church and the surrounding residential area. Openness and varied perspectives also dominate in the interior. Only where they were unavoidable, (in the bedrooms, offices, guest and master bathrooms) were interior walls added. On the ground floor, a single continuous room provides space for living, eating and cooking; the individual areas are only marked by different flooring levels and materials as well as different ceiling heights.

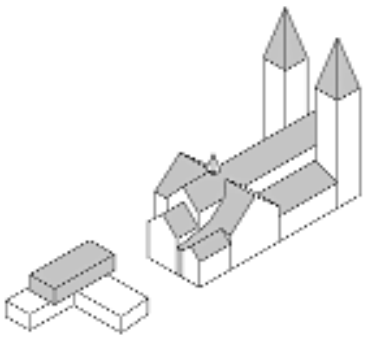
The Börger house seen from the street: like a “telescope“ (Oliver Spiekermann) the bedrooms in the upper storey reach across to the church.
The automatic sectional garage door LPU 40 with L ribbing from Hörmann fits seamlessly into the building’s white and grey colour canon (above).
Layout (below left) cross-section of the stairs and kitchen (below right)





Garden view: the orientation of the house on the St. Clement church is clearly recognisable. A horizontal ledge between the ground and upper storey emphasises the autonomy of the two structures (above).
Longitudinal section (below left)
Axonometric projection with relation to the church (below right)





All 256 facade plates mounted on a wooden base have different formats.
The ground floor and the front face of the upper storey were finished with smooth white stucco (above left).
From the wooden terrace one can see into the entrance area.
The sand-blasted glass panes allow ample daylight to enter, but provide a necessary screen (below left and right).

OWNER
Börger family, Rheda-Wiedenbrück, Germany

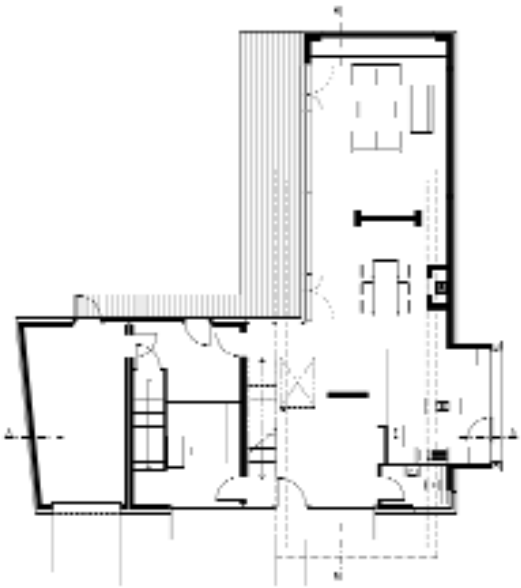
DESIGN
Spiekermann Architekten, Beelen, Germany

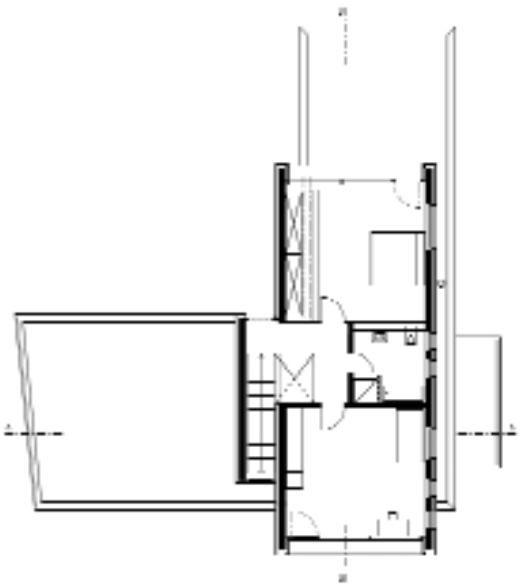
LOCATION
Kolpingstraße 47, Rheda-Wiedenbrück, Germany

PHOTOS
Frank Vinken, Essen, Germany

HÖRMANN PRODUCTS
Sectional garage door LPU 40
L ribbing

Ground floor layout (above left)
Upper floor layout (below left)
Always in view: while ascending the stairs, one of the towers of St. Clemens is the main focal point. The fibre cement cladding of the facades was continued here in the building's interior (right).



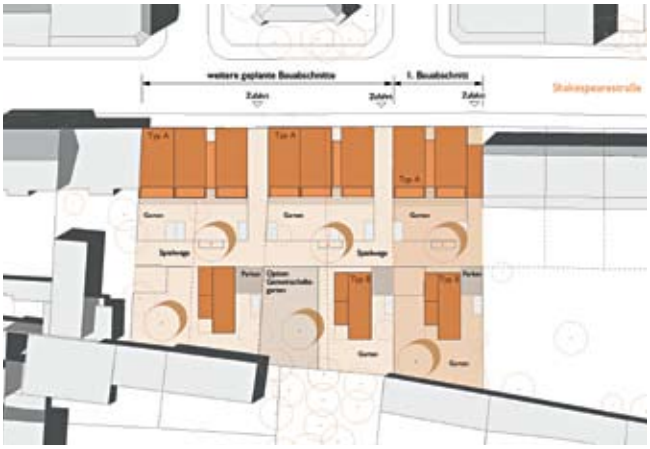


Urban Homes in Leipzig

Moderate land prices and the quality of new free spaces make constructing in the centre of Leipzig appealing again to owners. Private owners receive support from Leipzig's "Self-User Programme". As part of the programme, the architecture firm of Grunwald & Partner erected new urban homes at the southern periphery of the city; with their spacious apartments, balconies, terraces and green spaces they provide an alternative to single-family homes at the city outskirts.

Urban sprawl, vacancies in the city centre, social segregation. To combat impending suburbanisation and its consequences, the city of Leipzig started its "Self-User Programme" in 2001. Its primary function was to support private building initiatives in historic, protected buildings as well as in new urban homes in the downtown.
The main difference to other building programmes is the way the programme is carried out: owners organise their construction projects with a large amount of autonomy while completely forgoing property developers or at least a reduction of their tasks. The projects do not receive financial support; instead the programme focuses on consulting, group moderation, marketing and network building.
The balance sheet of what has been achieved is clear. Within a maximum radius of 4 kilometres around the city centre about 100 urban homes have been built; blueprints exist for approximately 50 further houses. Among the completed projects are the urban homes in Leipzig's Shakespeare Street. Five young families joined the owner group "GbR-Shakespearestraße" and commissioned the architecture firm Grunwald & Partner with the planning and execution of the new buildings at the southern edge of the city largely influenced by Wilhelminian style architecture. A four-storey front building, as well as a two-storey rear building make up the first section of a structure that was to fill in a gap between buildings. According to a building line from 1905, which depicts a closed construction, the new building picks up on the historic building alignment. With an intermediate structure and a thoroughfare, it creates a connection to the neighbouring houses from the Wilhelminian period.
The clear, almost strict grid pattern on the building facade is relaxed by an interplay of window surfaces and wooden elements made of larch. At first glance, the new building appears to present a radical departure from its surroundings. With their distinctive facades, the structures do, however, make reference to their historic environment. In addition to the building layout, the vertical arrangement of the facade, the construction of an elevated ground level, as well as the sandstone coloured plaster surfaces take their cues from the neighbouring buildings.
The two front buildings are separated by a simple, open stairwell. The recessed stairs create a building joint that also accommodates the entrance.
Each of the two four-storey front buildings house two spacious maisonette apartments between 120 and 170 square metres in size situated above and below each other. Important decisions, such as the floor plan, were made in part by the owners themselves. While the lower apartments have ground-level terraces, the upper apartments have generous roof decks on the 3rd storey. The back garden is accessible to all residents and serves as a community space. Here at the back of the property is the free-standing rear building whose proportions vary slightly from those of the front structure, and the "boiler house" that supplies underfloor heating to all five apartments with its geothermal system.
In the future, two additional urban homes in the same style will be built to completely close the remaining gap. Interested owners have already been found.

In the back garden the two front building display only a subtle variance in their facade design. The sandstone coloured plaster on the intermediate structure makes reference to the existing architectural environment (above).
Layout (below left)
Site plan with further planned urban homes (below right)



OWNER
"GbR-Shakespearestraße" group,
Leipzig, Germany

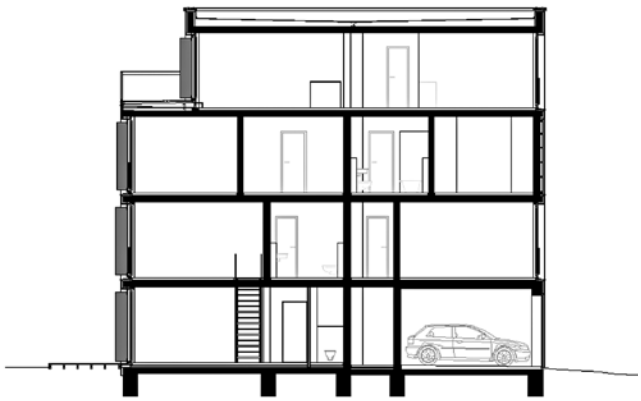
DESIGN
Grunwald & Partner, Leipzig, Germany

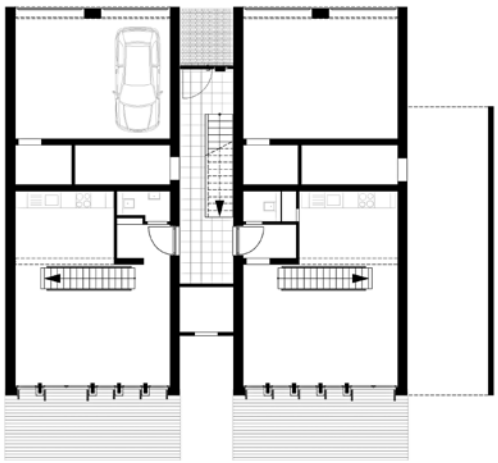
LOCATION
Shakespearestraße 14, Leipzig,
Germany

PHOTOS
Stephan Falk / baubild / Hörmann KG

HÖRMANN PRODUCTS
Up-and-over garage door, style 905
for on-site infill

Free spaces as in the surrounding suburbs: the single-family free-standing back building provides its inhabitants with a balcony, terrace and garden space (above left).
Behind the wooden clad garage doors from Hörmann are the required parking spaces (above right).
Cross-section (below left)
Ground floor layout (below right)





io-homecontrol® : Comfort via remote control

The trend toward intelligent building control can no longer be overlooked. The advantages provided by these systems include:
— Reduced energy consumption through intelligent regulation of heating and ventilation
— Increased comfort through intelligent control. A single button controls e.g. the garage door, the entrance gate as well as additional actuators.
— Greater protection and security from theft, e.g. with targeted lighting control while you are away from home.
The io-homecontrol® technology brings further advantages:

In contrast to cable-bound bus systems, separate connection cables no longer need to be routed due to remote technology. This makes io-homecontrol® especially suitable for construction projects in existing buildings, as well as new ones.
The system stands out from traditional remote solutions through its two-way remote technology. It enables the products to answer to control commands and confirm pending actions. The user is therefore able to see if his or her command has been carried out at any time.
io-homecontrol® uses three remote frequencies in a range from 868 to 870 MHz for reliable transmission.
In addition, the symmetrical 128-bit encoding guarantees utmost security.
Openness is an important factor in the acceptance of an automation system. The io-homecontrol® remote protocol enables the coordinated control of domestic technological products from different manufacturers.
Members of the manufacturers' association are — together with Hörmann — Velux, Somfy, Honeywell and Assa Abloy.
The io-homecontrol® -compatible products from the different application areas can be installed step-by-step — allowing io-homecontrol® to adjust to the needs of the owner and grow with his or her wishes and ideas.
Hörmann offers two control elements for io-homecontrol®:
— The Hörmann display transmitter HSH (left) allows readings on the status of the connected io-homecontrol®-compatible products to be made, as well as the control and operation of these products.
To facilitate everyday tasks for the user, multiple io-homecontrol®-capable applications can be combined into preset scenarios. They can then be activated by pressing a single button.
— With the four-button hand transmitter HSM 4 io, two devices can be operated separately as a standard; for example the garage door and entrance gate. This makes the hand transmitter an ideal companion while driving; leaving the car when entering your property is no longer necessary.
The following Hörmann products can currently be controlled by remote using io-homecontrol®
— The garage door operator SupraMatic P io is suitable for up-and-over and sectional doors, and has an up to 50 percent higher opening speed than conventional operators. It offers especially strong performance with 750 Newton and is equipped to handle approximately 50 door cycles daily.
— The entrance gate operators RotaMatic P io and PL io are appropriate for single and double-leaf doors, as well as particularly wide and heavy hinged gates.
— The sliding entrance gate operator LineaMatic P io moves heavy sliding doors up to maximum widths of eight metres, heights of two metres and weights of up 500 kilograms.
— Entrance doors with io-homecontrol® will be included in the Hörmann product range as of mid year.

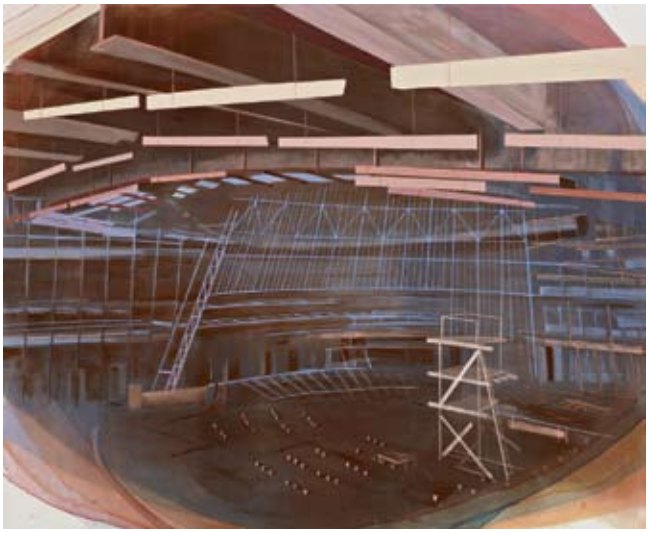
S.30:
The Hörmann display transmitter HSH makes it possible to control all io-homecontrol®-compatible products connected to the system and to read their status.

Top:
An overview of the individual functions of io-homecontrol®. Together with Hörmann, members of the manufacturers' association include four other companies with their products. In the near future, additional manufacturers will join this initiative.

Right:
Garage doors and entrance gates can also be operated from the car at the press of a button using io-homecontrol®.

ARCHITECTURE AND ART
ANGELINA GUALDONI:
REC CENTER / GENERAL ASSEMBLY HALL

In her paintings, the American artist Angelina Gualdoni addresses the continuous cycles of emergence and decay in architecture, the dialogue between architecture and nature and the interplay between utopian visions and reality. In her latest paintings, Angelina Gualdoni has begun to depart from the entropic architecture of the Modern and also from her earlier practice of using photographs as templates. "I am increasingly interested in how a painting acquires a life of its own beyond its symbolic function", she states.
"At the same time, in my work I continue to investigate the ‚recycling' of language and representative spaces." The recycling concept is taken up very directly in "Rec Center": the building originally functioned as a bunker for a munitions arsenal in Missouri and was turned into an environmental learning centre after a university bought the grounds. In her paintings composed of monochrome colour surfaces Angelina Gualdoni depicts the space as a hall void of human visitors, but in no way an abandoned space. A part of the picture is completed in great detail, another only sketched onto the canvas. In this way, the room in the centre appears tightly sealed and carefully constructed; though incomplete at the edges it is still — also in regard to potential future use — open.



Top:
"General Assembly Hall", 2007
Acrylic and oil on canvas
167 x 137 cm

Right:
"Rec Center", 2007
Acrylic and oil on canvas
203 x 152 cm

ANGELINA GUALDONI

Born in 1977

1993—1995	studied at the Washington University, School of Art
1997	Bachelor of Fine Arts, Maryland Institute College of Art, Baltimore
2000	Master of Fine Arts, University of Illinois, Chicago
2001	Arts Council Award for Art
2005	The Henry L. and Natalie E. Freund Teaching Fellowship, Washington University / St. Louis Art Museum
2007	Pollock-Krasner Grant

Solo exhibits:

2002	Demo, Kavi Gupta Gallery (Vedanta Gallery), Chicago
2003	Fringe City, Finesilver Gallery, San Antonio
2004	It Is Happening Again, Kavi Gupta Gallery, Chicago
2005	12 x 12: New Artists/New Work, Museum of Contemporary Art, Chicago
2007	St. Louis Art Museum, St. Louis

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Chicago, IL 60607 USA
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info@kavigupta.com
www.kavigupta.com

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Topic in the Next Issue of PORTAL:
Fire

Fire is both a creative and destructive force in architecture: Without fire we would have neither brick nor steel; no cement and no glass. Without fire humanity would also have been spared from great fire catastrophes which have demanded entire cities in sacrifice. The painful experiences of the past have, finally, given us a set of fire codes that are among the strictest worldwide.
Read about the construction-based solutions that architects make use of today for taming and combating fire in the next edition of PORTAL.

OMA with Heinrich Böll Architekten: Coking plant of the Zollverein colliery, Essen

Photo: Jakob Schoof

HÖRMANN IN DIALOGUE

Building with Hörmann —
Your project in PORTAL

At four-monthly intervals PORTAL reports about current architecture and the framework conditions under which it evolves. And if you so wish, PORTAL could soon serve as the showcase for one of your own projects! Send us information on the buildings you have been involved with using Hörmann products – as a short documentation with plans and photos, maximum A3 scale, to be posted or e-mailed to:

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„The Charles Hotel“, Lenbach Gärten München

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