

HÖRMANN SCHÖRGHUBER

PORTAL 36

RESCUE INFORMATION FOR ARCHITECTS FROM HÖRMANN AND SCHÖRGHUBER
AUBRY LIEUTIER ARCHITECTES, GAJ ARCHITECTEN, STATE CONSTRUCTION DEPARTMENT FREIBURG, THELEN ARCHITEKTEN





FIRE AND RESCUE SERVICE IN MOLSHEIM, FR

“Blood red surfaces can be seen where the steely skin features its functional opening – a dramatic effect that actually only reflects the classic corporate colour of fire brigades. Aubry-Lieutier masterfully plays with the images of the international fire service aesthetics, never overshooting the mark.”



FIRE STATION AND RESCUE SERVICE IN FRIMMERSDORF-NEURATH, DE

“The architect used Hörmann industrial doors with a chequered structure which is extremely striking – above all in the context of the extraordinarily detailed brick facade with plastered sections. And those who are curious can see the red fire engines behind the doors through the transparent fields.”

BRANDWEER IN ALMERE, NL

“Dutch architecture is clearly different. It is frequently rumoured to be less than conventional – but on closer inspection, the offbeat construction of Germany’s neighbouring country has deep historical roots.”



FEDERAL AGENCY FOR TECHNICAL RELIEF IN KENZINGEN, DE

“With primarily local tradesmen, Katrin Bert has succeeded in innovatively applying the timber traditions of the Black Forest and achieving a model sustainable building in a minimum of time. 150 cubic metres of timber from regional forests were used in the facade as well as interior and exterior constructions.”

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HÖRMANN AND SCHÖRGHUBER IN DIALOGUE

Cover photo: Fire station in Bünde, DE
Photographer: Johannes Hüsich, Karlsruhe, DE

EDITORIAL



Dear Readers,

When it matters, they are always on the scene. And when we need them most, they save our lives, our belongings, or maybe just our cat gone astray in a neighbourhood tree. In all these situations, we are extremely glad they exist, and that they arrived so quickly to the scene of the accident. It's the thousands of aids, full-time staff and volunteers at fire brigades, agencies for technical relief, mountain rescue services or even the lifeguard association who are there to make sure we can pursue our careers and hobbies carefree. This is something that is highly valued by the general population. There is no other job that steadily enjoys this level of respect. But what means can be used to make the function of a building evidently architectonic? What exactly reveals the purpose of the structure? In this issue of PORTAL, we address these topics and share some remarkable, contemporary buildings for rescue services. We start with the fire and rescue service in Molsheim, France. The dramatic concept plays with the contrast of anthracite-coloured facades and doors in radiant red. The architects of the Brandweer in Almere, Netherlands, also play with this signal colour. In contrast to the first project, here the facade is red, while the doors are transparent. Doors play an important role in design in Grevenbroich, too. Here, the architects chose a chequered pattern of transparent and solid fields. The last project marches to a somewhat different tune: The building of the Federal Agency for Technical Relief in Kenzingen convinces with a design that combines traditional and modern architecture.

Christoph Hörmann

Thomas J. Hörmann

Martin J. Hörmann

Personally liable general partners

FORGING AN IDENTITY

Fire brigades are factors that forge identities in the social structure of communities. And the associated fire stations move between the two ends of the spectrum, between ambitious architecture on the one hand, and new forms of participatory construction on the other. A comparison between two exemplary fire brigades that each serve a different end of the spectrum.





FORGING AN IDENTITY

Ambitious architecture: The fire station in Bünde by Randall Stout. (previous page)

Professionals with their vehicles: the full-time fire fighters from Bünde. (top)

Dynamic architecture for dynamic function. (next page)

Fire fighters have it good. According to the latest studies, the average German trusts them more than other emergency medical staff, far surpassing the industry of car dealers, who have the lowest status among all professions. The full-time fire fighters from Bünde, Germany, are professional civil servants – and can be found in their architecturally sophisticated fire station around the clock. The volunteer fire fighters in South-Western Germany are actually masons, tool makers, or tax officers (who knows, maybe one of them is even a car dealer?), and they more or less built their fire station themselves. The professionals in Bünde need less than one minute to leave the hall with their vehicles following an alarm – even though they don't believe the flashing fire house functions optimally. The Southern Germans first leave their workplaces, drive to the fire station and then depart with their fire engines. This always takes longer than one minute. And yet, they are the centre of the rural community and an integral part of the social life therein. There is rarely a shortage of technical equipment. When the local councillors have requests from brigade commanders for what they need, this necessity is never put into question. When it comes to structural equipment, decision-making is less clear-cut. The variety in fire station architecture is now enormous. It ranges from ambitious architectural masterpieces that characterise entire cities and are considered a marketing opportunity by mayors, to general contractor solutions through to the do-it-yourself stations of village fire brigades. For architects, a fire station has always been a gratifying matter. Very few other buildings are loaded with such emotional significance, with social emblematics and with complex function. A fire station stands for dynamics and for accelerated processes. It is the abrupt change from complete calm to a state of maximum alert that makes fire stations so unique.

From 0 to 60 in 30 seconds – no other property speeds up its functionality quicker. At the same time, this stimulus also poses a risk to architecture. In which phase of its functional existence does a fire station best fulfil its intended role most clearly? If you take the time of the greatest action as the measurement for function, it is obvious to restructure the



building artificially and turn the abrupt outburst of function into a public multidimensional event. In this case, the result is fire stations like the operational fire brigade designed by Zaha Hadid for Vitra in Weil am Rhein, Germany. The fire station, mutated into a heritage building, helped Hadid achieve his final breakthrough in the Champions League of architects who actually construct buildings and don't just focus on concepts – in addition to helping the company Vitra gain further recognition for its architectonic expertise. The use value as a fire station did not play a role in this comprehensive architectonic yield. In this case, function was subordinate to design. Though here, it is implied in a modern way that the shape is just an expression of function and thus basically is forced to meet the demands placed on it. The Vitra fire station has proven that this assumption is pure fiction. The fire station in Bünde stands fully in the tradition of Weil am Rhein – formally as a work of a student of Frank Gehry's, as well as in critique of the fire fighters whose judgment is based primarily on practice. It was realised in 2001 by Randall Stout who died young last year, an architect from Los Angeles who erected several public buildings in the Bünde region. The sculptural form of the station makes functional compromises inevitable. Be it the window that can no longer be opened and crosses paths with the curved exterior wall, or the interior pathways that latently counteract the urge to enter the vehicles as quickly as possible. From the top (and only the top) perspective, the station appears to be a windmill – or a shape stimulated in every direction. It features expansive symbolism for the variety and spacious area of application of the fire brigades and rescue vehicles stored within. At least, that is how the users interpret the shape of their abode. The professional firemen, the voluntary fire brigade and also the vehicles of the casualty doctors and the paramedics each have their own windmill vane functioning as a wing that meet in the middle. Randall Stout himself simply wanted to represent the collaboration between the different departments spatially. In Bünde, an attempt was made to derive the cubature from the organisational form and the movement function. This makes it a model example



FORGING AN IDENTITY

Participatory construction in Bochingen: The fire fighters are a social nucleus of the village. (below)

Pictures: Johannes Hüsich, Karlsruhe, DE



Author: Dr.-Ing. Dietmar Danner

A trained daily newspaper editor; he studied architecture and wrote his PhD on the topic of taste development in architecture. He worked as an editor for various design and architectural magazines for 25 years – most of which he spent as the editor-in-chief/publishing director of AIT and xia. Conferences and workshops took him to India time and again. In 2013, he founded the communication agency Architect's Mind; he organises congresses and workshops all around the world and publishes successful architecture journals.

www.architectsmind.de



Picture Christina Dragoi, Stuttgart, DE

for a popular architectonic approach at the beginning of the 21st century. It is also the result of the loss of the typological characteristics of a fire station and the urge to replace them with new forms. In contrast, in the heyday of the construction of public fire stations, there were functional elements that at the same time stood for the building type. By placing the large-sized doors in rows, the vehicles could move out virtually simultaneously. At the same time, the tower was the buildings' landmark, their training wall, it was equipped with an alarm siren and served to observe the city below and to detect sources of fire in good time. It was also essential to hang up and dry the hoses wet from use. Finally, the pole that the fire fighters used to reach the fire hall directly from the top story where the rehabilitation rooms were located became the structural symbol for the dynamics of the fire brigade. Where there isn't time to take the stairs, speed is key. But fires are no longer detected from the lookout, and modern hoses land in the hose dryer. For this reason, the fire station's tower is no longer considered an identifying feature of the building type, which just about anyone could recognise until now. In almost all cases it has disappeared, but what has remained is the placement of the doors behind whose glass infills the flashing emergency vehicles are located. And where this alone isn't enough to express the air of a fire station, colour coding comes into play. It is logical to paint the fire station in the traditional colour. This is why newly constructed and freshly renovated fire stations start off with the signal red – before they then, like a chameleon, change to a slightly embarrassing pastel pink under the effects of the sun's UV light, which tend to fade the colours. While the fire station in Bünde stands tall and wants to be perceived as great architecture, the station in Bochingen is as far away from this claim as possible. It isn't architecture, but the result of a village community. The building, constructed in the 1970s, was completely renovated inside, and then outside, by the volunteers. Here, it really pays off that the voluntary troops are more than just rescue services. Among them are representatives of a wide variety of professions – but always practice-oriented men (or women) of action.

The design aspects are based more on the standard of their own single family homes. Here the focus is definitely on the building's functionality – or better, its multifunctionality. A 'real' village fire station is (at least) an equipment room, party zone, canteen kitchen, an organisational office for rowdy village celebrations and, above all, the centre of social life all in one. And working together on a fire station like in Bochingen isn't only an expression of communal village life, but also the cement that holds it together. In this sense, the self-built fire hall fulfils some of the major criteria of participatory construction. A nearly forgotten movement in architecture of modernism, which emerged in the 1970s and 80s with the aim to observe users not as a passive object of architecture, but rather, as an autonomous object. Not only serving them architectonically, but much rather at least integrating, activating or even motivating them to take action – and anchoring construction in the consciousness of the population in a totally new way. In this sense, the professional fire brigade in Bünde was served quite traditionally with good intentions. The voluntary fire brigade in Bochingen simply served itself.

FIRE AND RESCUE SERVICE IN MOLSCHEIM

Can architecture have a dramatic effect? Yes – if suited to the task of the building. And in the case of the Molsheim fire station, this structural drama is paired with an immensely controlled design. After all, fire fighters aren't Rambo's – they are highly qualified specialists in lifesaving who don't take any unnecessary risks. So here, controlled drama is suited to the structure.





FIRE AND RESCUE SERVICE IN MOLSHEIM

The grand fire station in Molsheim with its dramatic drill tower. (previous page)
The vehicle hall features red Hörmann industrial sectional doors with glazings to let in more daylight. (below)

Molsheim? That sounds familiar. The little town with a population of 9221 definitely did not become known on a world-wide scale due to its beautiful Jesuit church, but as the birthplace of super sports car Bugatti. Herein lies the company that offers the Veyron, the most fascinating and extravagant vehicle ever conceived. In the same place, an impressive example for the possibly most sensible architectural machine can be found. With their fire station, the architects from Aubry-Lieutier celebrate an elegant machine aesthetic which is both formally appropriate and socially uncontroversial. The sharp cubature of the building is surrounded by metal panels painted marine blue, its drill tower dramatically stretching into the Alsace sky. Red Hörmann industrial sectional doors can be seen where the skin features its opening – a dramatic effect that actually only reflects the classic corporate colour of fire brigades. Aubry-Lieutier masterfully plays with the images of the international fire service aesthetics, never overshooting the mark. The actual function of a fire brigade is at no point subjected to the arbitrary constraints of a deliberate enactment. Function remains the priority, its efficiency not restricted but never becoming an end in itself. Entering the

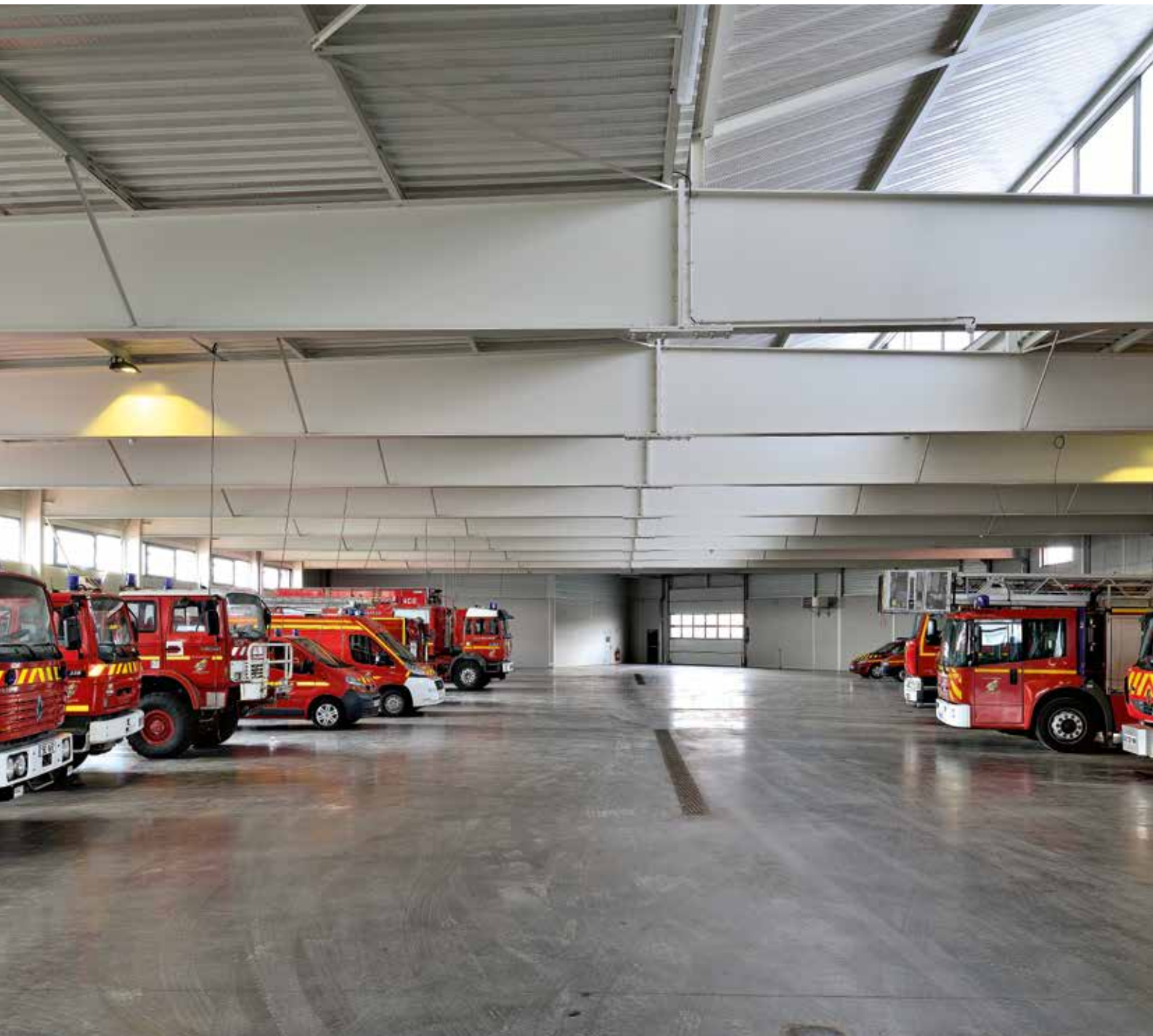
building immediately reveals that interior pathways are adapted to how a brigade works, and that the rehabilitation rooms including canteen were all placed in the top storey. The functional zones are connected via an “emergency axis”. And where an absence of supports is necessary, wide-reaching steel girders come into play. Otherwise, brickwork and concrete dominate as structural materials. In the courtyard, the atmosphere changes abruptly. Instead of cool metal, here natural timber dominates. This zone is intended as a refuge and rehabilitation area for the fire fighters. And for this reason, the design here is no longer directed towards the public image of a highly efficient rescue organisation ready to jump in at all times, but rather towards the needs of people who just require rest after dramatic assignments that are often emotionally straining. The fire brigade in Molsheim features two completely different architectonic characters – but is never contradictory, but a remarkably successful example of contemporary architecture.



The Molsheim fire and rescue service should not only present an “efficient tool” to the fire fighters, but also offer its users convenience and comfort. The building represents efficiency, commitment and dedication. It is a machine that saves lives.”

Thierry Aubry

The vehicle hall is designed without supports. (below)



FIRE AND RESCUE SERVICE IN MOLSHEIM

The courtyard consciously features a totally different design. Here, the fire fighters recover from their assignments. (below)



Location: 30, Route Ecospace, 67120 Molsheim, FR

Owner: S.D.I.S. du Bas-Rhin, Strasbourg, FR

Architect: Aubry Lieutier Architectes, Rosheim, FR

Construction company: Dicker, Andlau, FR

NFA: 4000 m²

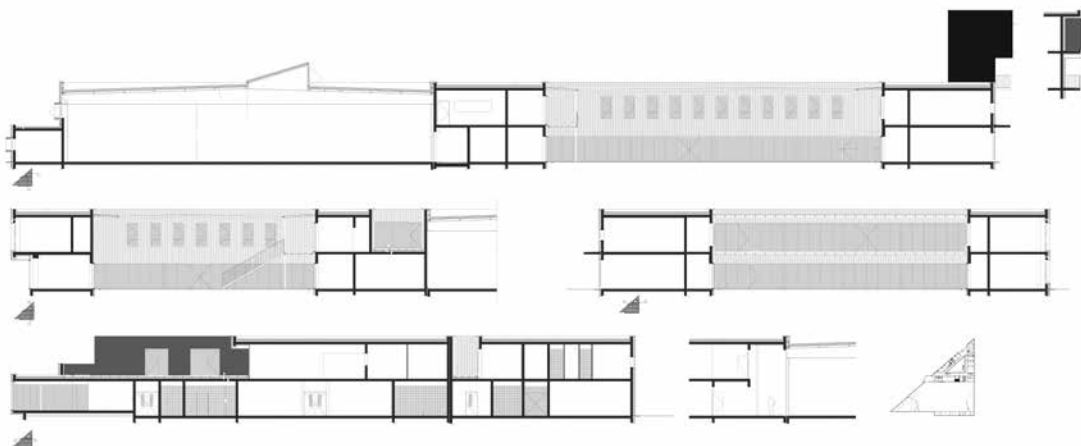
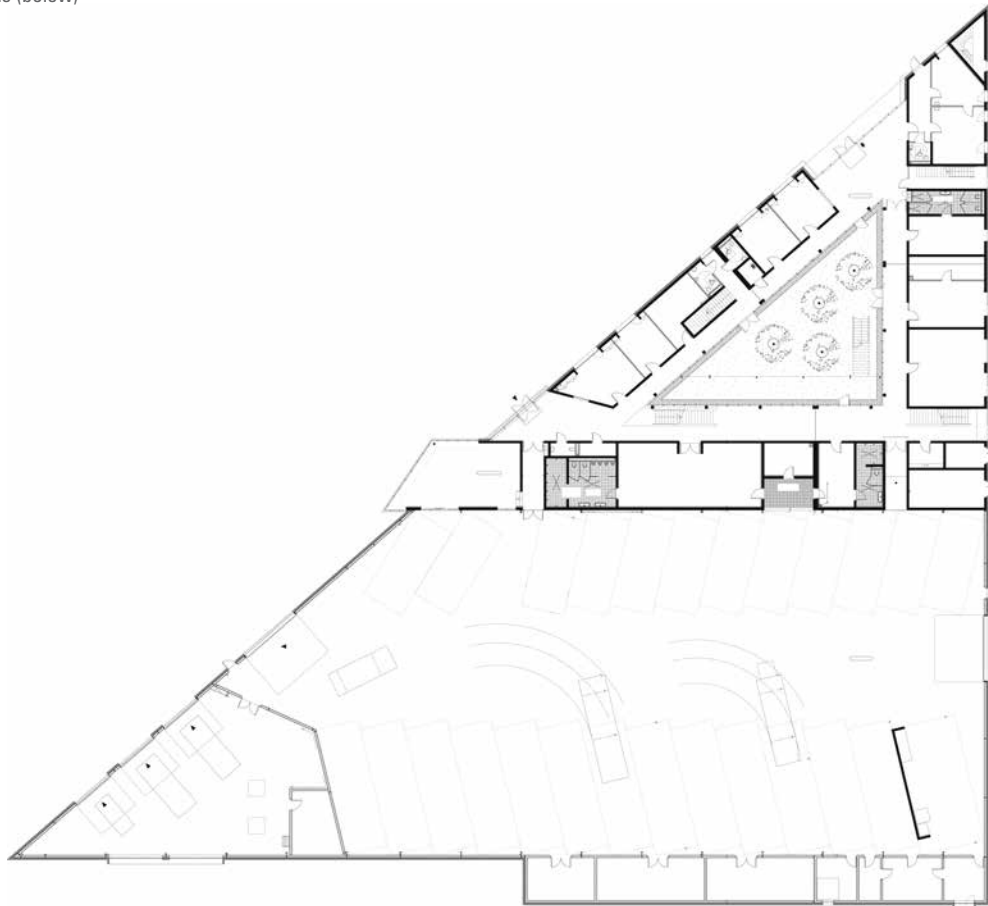
Costs: €4.975 million

Completion: 2013

Pictures: Christophe Bourgeois, Strasbourg, FR

Hörmann products: 5 industrial sectional doors SPU 40

Floor plan (above)
Cross-sections (below)



BRANDWEER IN ALMERE

For centuries, the Dutch have supposedly had something against curtains in their windows. It doesn't matter whether this aversion, which obviously still exists, can be traced back to an alleged historical tax or to a Calvinist outlook on life: it also has an effect on the architecture of fire stations. The Brandweer fire station in Almere by GAJ Architecten definitely features a maximum of transparency.





BRANDWEER IN ALMERE

The glazed Hörmann industrial sectional doors enable the transparency desired by the owner. (previous page)

The more private areas of the fire station feature a metal facade. (below)

Dutch architecture is clearly different. It is frequently rumoured to be less than conventional – but on closer inspection, the offbeat construction of Germany's neighbouring country has deep historical roots. With its maximum transparency, the Almere fire station is most certainly a successful example of this in terms of architecture. Established just 40 years ago, the city of Almere is very young, and was constructed on drained portions of Lake IJssel. But the short history of the city does not prevent its citizens from maintaining old Dutch traditions. As GAJ Architecten from Arnheim secured the order to build a new "Brandweer", the request was made right from the start to make it as transparent as possible. The fire fighters all work full-time, and they demanded the openness and transparency that the Dutch are used to in their own apartments from this public building. Passers-by should be able to see exactly what the fire fighters in the vehicle hall and in their offices are doing from the pavement. For this reason, the architects created a glass enclosure, using Hörmann ALR F42 Thermo industrial sectional doors that enable a high level of thermal insulation with their aluminium profiles with thermal break. The openness thus did not have to be interrupted at any relevant point in the building. This also applies to the interior: the modern

offices have glass partition walls, and those sitting at their desks can watch their colleagues in the vehicle hall servicing their fire engines. The Dutch call this work philosophy "het nieuwe werken" that places a spotlight on communication and comfortable workplaces. The required efficiency automatically ensues. Transparency is only avoided where it doesn't make sense from a functional perspective – or in private areas. Toilets and dormitories dispense with glass walls, and the chief has a screened office. The architects also decided against glass walls where the vehicles are washed. Presumably, it would have been too much work always having to remove the sprays of water from the glass. When selecting the building materials, the architects opted for timber. The closed facades were clad with metal elements. And inside is much more cheerful and unconventional than is standard in this type of buildings in Germany. The furniture and lights are certainly contemporary and cosy with the best Dutch touch.



“Both the transparency from the inside outwards and the transparency within the building symbolise and improve the way the Almere fire brigade works.”

J. J. G. (Jeroen) Soer

The glazed Hörmann industrial sectional doors emphasise the architectonic approach of maximum transparency and thermal insulation thanks to aluminium profiles with thermal breaks. Traffic lights control the entrances and exits. (below)



BRANDWEER IN ALMERE

For the fire fighters inside the building, the transparency of the Hörmann industrial sectional doors and the associated natural light entering the hall represent a significant upgrade to the workplace. (top left)
The offices are also open and visible. (top right)
The Brandweer of the city of Almere, first established in the 1970s. (below)



Location: Veluwsekant 52 Almere, NL

Owner: City of Almere, NL

Architect: GAJ Architecten, Arnhem, NL

Construction engineer: Engineering firm Goudstikker-de Vries, Assen, NL

Gross floor area: 1300 m²

Gross volume: 5400 m³

Construction costs: €2,250,000

Completion: August 2014

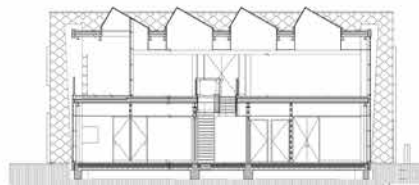
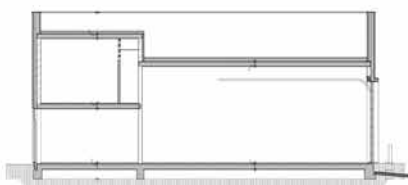
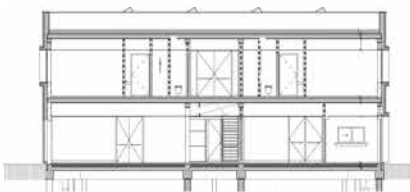
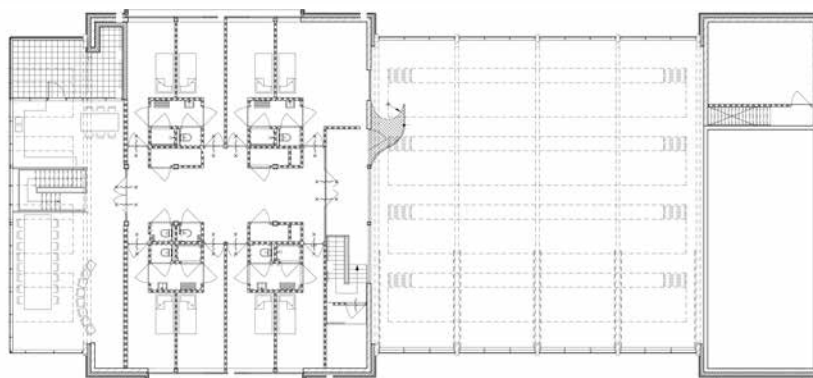
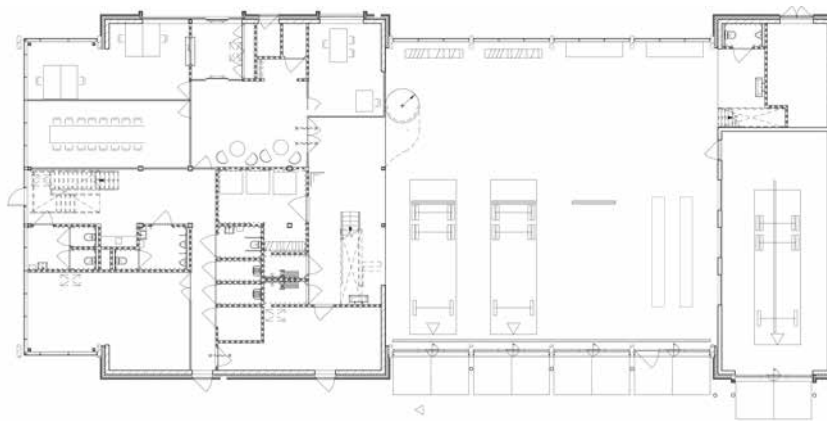
Pictures: Andreas Muhs, Berlin, Germany

Hörmann products: 5 industrial sectional doors ALR F 42 Thermo with Duratec glazing, traffic lights in red/green for regulating the entrance and exit

Floor plan for the top floor (top)

Floor plan for the ground floor (centre)

Cross-sections (below)



FIRE STATION AND RESCUE SERVICE IN FRIMMERSDORF-NEURATH

Fire stations don't have to be red and have a tower. In his project, architect Hans-Jörg Thelen proves that this traditional iconography can also be broadened significantly. Using Hörmann industrial sectional doors, he integrated them into a striking chequered structure. The message for passers-by is clear – this is a fire station – only the means are all new and unused.





FIRE STATION AND RESCUE SERVICE IN FRIMMERSDORF-NEURATH

This is a fire station. The Hörmann sectional doors assume the signal effect, which a fire station tower once had. (previous page)
Inside, fire station red appears once more on the doors from Schörghuber as well as the lockers. (bottom left and right)

Everyone has images of fire stations stored in their architectural memories. They always have a tower, and they are generally red, too. And when this isn't the case, recently architectural features are used to make the exterior more "dynamic", seemingly corresponding to the image of a racing fire engine. The building in Frimmersdorf-Neurath falling between the cities of Cologne, Düsseldorf and Mönchengladbach, consciously rejects both methods. It dispenses with stale symbols and artificially formal excitement. It stands sober and confident, still conveying drivers on the street its function in a clear, unequivocal manner. The architect used Hörmann industrial sectional doors with a chequered structure. This custom design is extremely striking – above all in the context of the extraordinarily detailed brick facade with plastered sections. And those who are curious can see the red fire engines behind the doors through the transparent fields, which are extremely scratch resistant thanks to their special Duratec surface coating. A door shifted slightly forwards also makes reference to the typical structure of fire stations in the German state of North Rhine-Westphalia. In addition to the volunteers, there is also a full-time rescue service that is

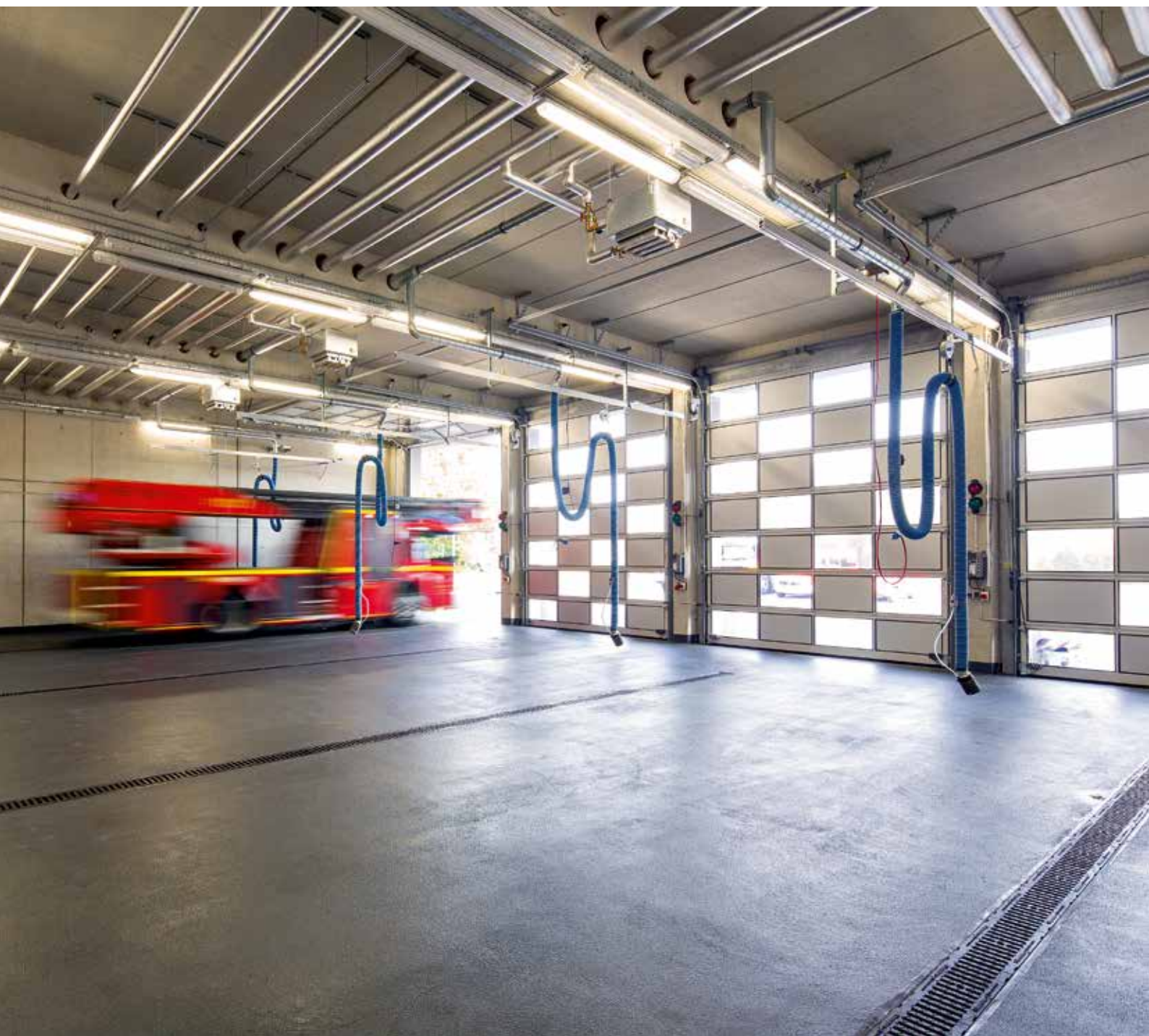
manned around the clock. This special feature was made evident with the large doors, as well. Inside, the separation of the rescue units is continued. On the south side, the functional and social rooms feature a joint access point, a generous, ceiling-high opening – from here, allocated separately across two storeys each. Here, the architect once again drew on iconic symbolism even in the details – for the fire fighters, they are a major part of their identity. Flame red lockers store their private clothing, and the individual rooms are connected by Schörghuber doors in a somewhat muted red, which ensure structural fire protection. All surfaces feature materials that are not only extremely resistant, but that also age in a positive way. And this once again closes the circle, as the facade with the characterising doors is extremely resistant to aging in its clean simplicity – which can't be said of every short-lived architectural movement in past decades.



“With the chequered structure of the doors, we achieve a fair balance between transparency and privacy. At the same time, this structure joins the individual doors into a facade structure with a homogenous design.

Hans-Jörg Thelen

The transparent fields of the eye-catching Hörmann industrial sectional doors allow daylight into the vehicle hall. The non-transparent fields feature PU infill and an aluminium cover. (below)



FIRE STATION AND RESCUE SERVICE IN FRIMMERSDORF-NEURATH

To ensure the emergency workers are protected from fire spreading in their own building, different fire zones separate the stairway at the Grevenbroich fire station with red T30 fire-rated/smoke-tight doors from Schörghuber. (below)



Location: Frankenstraße, at the corner of Kreisstraße 39, Frimmersdorf-Neurath, DE

Owner: City of Grevenbroich, DE

Architect: Thelen Architekten, Düsseldorf, DE

Gross floor area: 1,320.00 m²

Completion: Early 2015

Pictures: Andreas Wiese, Düsseldorf, DE

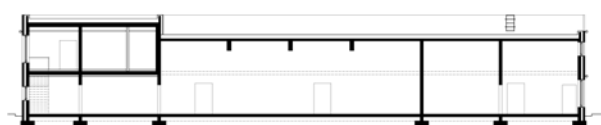
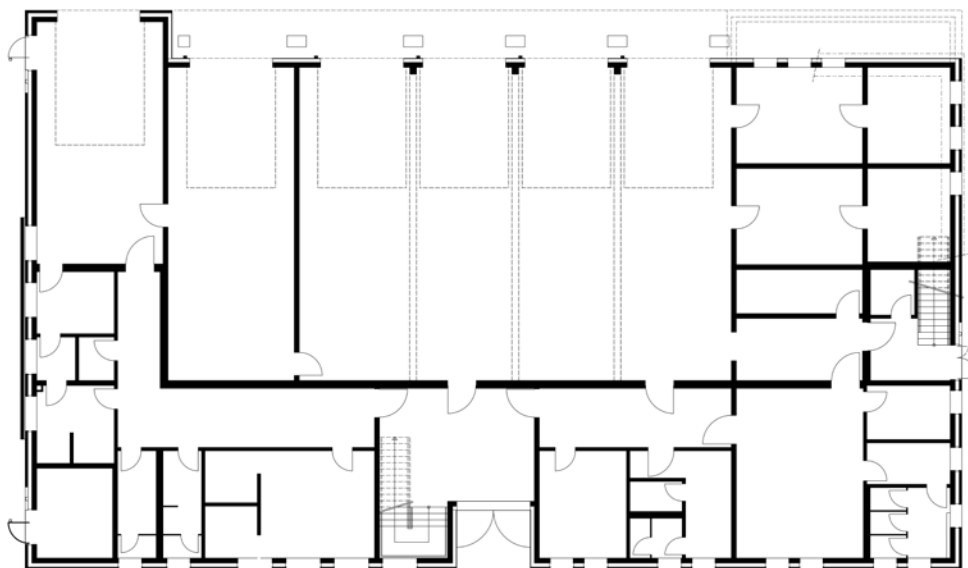
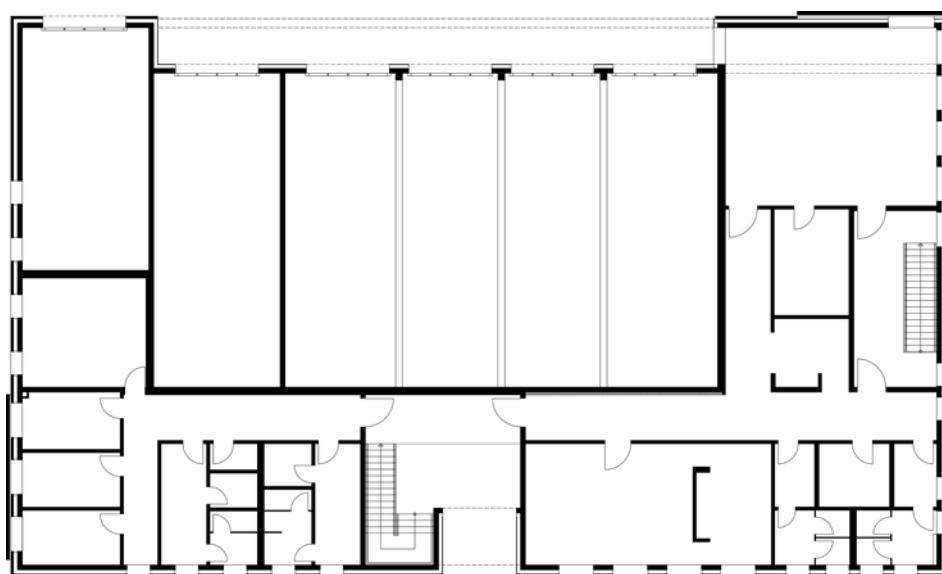
Schörghuber products: T30 fire-rated / smoke-tight doors type 3 with glazing cut-out, T30 fire-rated / smoke-tight doors with climatic class III type 1, in some cases with glazing cut-out, acoustic-rated doors $R_{w,P} = 42$ dB type 13, solid core doors type 1, in some cases with climatic class III

Hörmann products: 6 industrial sectional doors ALR F42 Thermo with Duratec glazing, traffic lights in red/green for regulating the entrance and exit, steel profile frame with additional screw connection for Schörghuber doors

Floor plan for the top floor (top)

Floor plan for the ground floor (centre)

Cross-section (below)



FEDERAL AGENCY FOR TECHNICAL RELIEF IN KENZINGEN

An organisation consisting 99 % of volunteers sometimes needs to be appreciated. In the case of the THW OV Emmendingen, this was achieved with a small, but extremely remarkable piece of architecture. With deep roots in the region and a carefully, well thought-out design, the new building now stands for the successful triad of sustainability, innovation and tradition.





FEDERAL AGENCY FOR TECHNICAL RELIEF IN KENZINGEN

The new building of the Federal Agency for Technical Relief can only be identified as a rescue organisation building by its radio masts. (previous page)
Larch laths mounted with an intentional chaos result in a facade relief. (top right)

Stacks in fine wood quality replace the fitout. (bottom left)

And timber is once again used as a door material: For fire, smoke and moisture protection as well as acoustic insulation, Schörghuber function doors were used. (bottom centre and right)



The Federal Agency for Technical Relief is always on the scene whenever rivers flood or volcanos erupt and people are in need. And the 80,000 men and women of the THW that are organised into many local branches are all volunteers. In the small city of Kenzingen at the edge of the Black Forest, the Freiburg State Construction Department has erected a remarkable small building for them. Its cubature is decidedly modest – but much more carefully planned. With primarily local tradesmen, project manager Katrin Bert has succeeded in innovatively applying the timber traditions of the Black Forest and achieving a model sustainable building in a minimum of time. 150 cubic metres of timber from regional forests were used in the facade as well as interior and exterior constructions. Larch laths mounted with an intentional chaos give the cube an interesting facade relief – inside, the formula “shell construction=fitout” was applied. The 138 cubic metre Swiss pines were stacked in fine wood quality, joined together and connected completely without adhesive or metal parts. Rolf Rombach from nearby Oberharmersbach invented a Beechwood screw thus developing traditional Black Forest timber construction in an extremely innovative way. And the architect from the Freiburg State Construction Department

took complete advantage: in just one week, the prefabricated wall and ceiling elements were erected. Fibreboard insulates the exterior walls and in just a few places there is also gypsum board. Films and vapour retarders were dispensed with completely. The anthracite-coloured T30 fire-rated, smoke-tight and acoustic-rated doors as well as the damp room doors from Schörghuber stand in contrast to the shell construction charm. The building was constructed over a period of 5 months and is oriented towards the “Evaluation System for Sustainable Building”, the guidelines for constructing federal buildings. All of these structural details alone wouldn’t be remarkable if they didn’t join into a piece of architecture that ennobles the good values of the work of the Federal Agency for Technical Relief and at the same time forms a building with deep roots in the region. Native construction was not simply interpreted to be ‘folksy’. Local materials in contemporary architectural traditions were combined by local tradesmen resulting in a regional and modern touch.



Location: Einfangweg 3, 79341 Kenzingen, DE

Owner: Institute for Federal Real Estate, DE

User: THW Emmendingen, local branch in Kenzingen, DE

Planning: Federal Planning Baden-Württemberg, State Construction Department Freiburg, DE – Project management: Katrin Bert

Construction manager: Architekt Conrad + Conrad, Lahr, DE

Gross floor area: 292 m²

Completion: 2015

Pictures: Andreas Muhs, Berlin, DE / Dieter Herzog, Emmendingen, DE

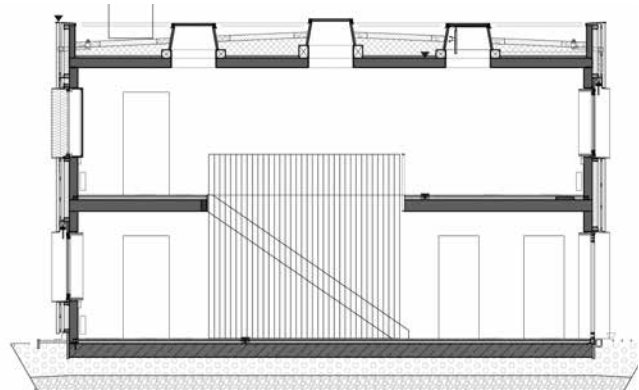
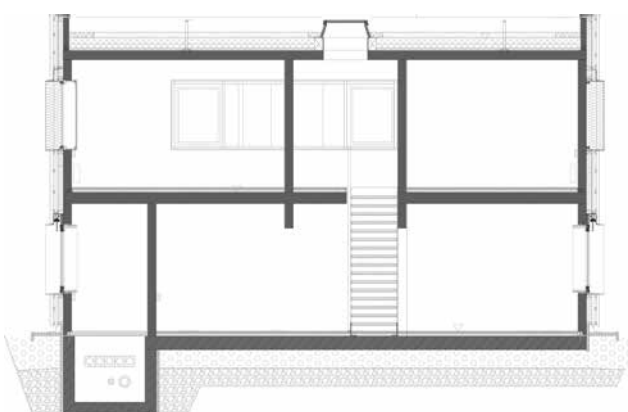
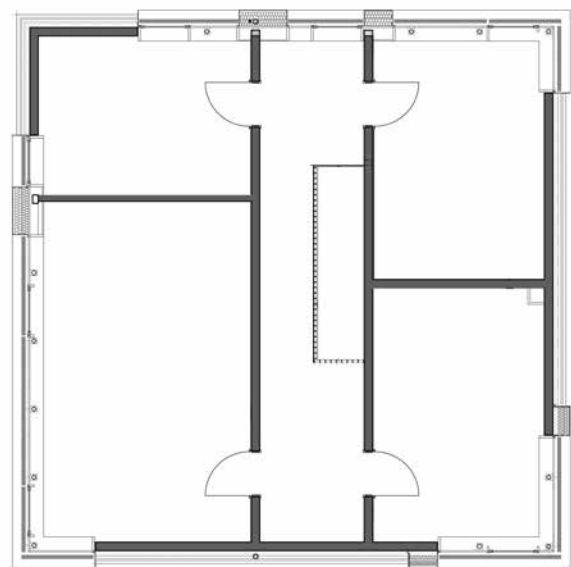
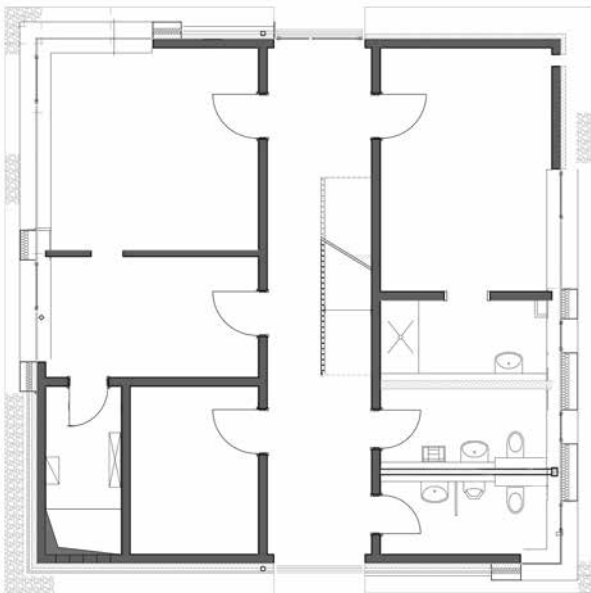
Schörghuber products: T30 fire-rated / smoke-tight / acoustic-rated doors $R_{w,P} = 32$ dB type 1, acoustic rated / damp room doors $R_{w,P} = 32$ dB type 1, acoustic-rated doors $R_{w,P} = 32$ dB type 1, solid core doors type 1

Hörmann products: Two-part steel frames for retrofitting, powder-coated in RAL 7016 Anthracite grey

Floor plan of the ground floor (top left)

Floor plan of the first floor (top right)

Cross-sections (below)



HÖRMANN OPENS NEW TRAINING AND EXHIBITION CENTRE

After just under two years of construction, Hörmann has opened its new training and exhibition centre. The Hörmann Forum at the headquarters in Steinhagen features the company's largest product display to date on an area of over 6000 m². In addition, it offers rooms for various training courses and seminars for Hörmann partners and employees. With the construction of the new training centre, Hörmann is responding to the increasing demand for product-related training options and has created a central platform for the company, its products and Hörmann partners. On three stores and over 2,500 m² of exhibit area, it presents the versatile

range of products the company has to offer. On another 180 m², Hörmann partners can also seek inspiration in the integrated dealer showroom. Light-flooded rooms equipped with state-of-the-art technology provide customers and employees with an optimum learning atmosphere for product-related training. Architects and planners will also have the option to find out more about Hörmann products in the Forum. The new training centre was realised by Wannenmacher Möller Architekten from Bielefeld and features a largely transparent design. A smaller facade section reveals a sand-blasted unplastered concrete surface. Here, in front of the entrance of the Forum, an exterior sculpture was revealed at the opening of the training centre. The sculpture "Großer Kniender" (right side of the picture) comes from German

sculptor Stephan Balkenhol (more on page 40). The 5.70 metre high sculpture weighing almost three tonnes shows a man kneeling in an erect posture with his head held high and an expectant gaze. "The suspense between the monumental scope and the calm act of kneeling is interesting. The figure exudes both self-assurance and humility," states Martin J. Hörmann. As part of the sculpture's revealing, the art catalogue "Stephan Balkenhol. Großer Kniender" (ISBN 978-3-86335-829-7) was released, which documents among other things the origin and background of the sculpture.



The new Hörmann training and exhibition centre at the headquarters in Steinhagen.



Picture: Henrik Hornung

Großer Kniender, 2015, Hörmann Forum in Steinhagen

ARCHITECTS' DARLING AWARD: HÖRMANN WINS IN TWO CATEGORIES IN 2015

During the "2015 Celler Werkstage" conferences, the Architects' Darling Award was awarded. In 24 product categories, 1800 architects and planners chose their favourites from over 200 manufacturers and brands in the construction industry. This makes it one of the largest architect surveys carried out across Germany. As in 2013, Hörmann has once again won gold in the doors category, which is presented

every two years. Jörg Egener, Head of Architecture Consultation at Hörmann, was very pleased with the award: "It's a great honour for us to have won in the doors category once more. We are very happy and always work hard to continually convince architects and planners of our products anew." In addition to this prize, Hörmann received the bronze medal in a second category: "That we were honoured in the area of fire protection simply awed us. This category is so broad and covers more than just structural fire protection," explained Jörg Egener enthusiastically.



Image: Roman Thomas Fotografie

Jörg Kreuder (Heinze), Lisa Modest, Jörg Egener

NEW STRUCTURED SURFACE COLLECTION

Schörghuber introduces the new fine structure surface collection "Stone&Steel" in five different colour variations onto the market. As a powder coating for steel frames or premium paint for timber door leaves and timber frames, the natural stone-like design of the new matt fine structure surfaces draws on current design trends. More and more frequently, architects and planners are choosing a modern, modest style when designing projects by setting industrial-urban accents with grey tones and metallic effects. The so-called industrial look is characterised by an understated design corresponding to the structure and nature of the building. Schörghuber has responded to this trend with a lightly

textured natural stone-like design in the five colour variations "Graphite", "Basalt", "Glimmering iron", "Pyrite" and "White aluminium". The special door manufacturer produces its "Stone&Steel" surface collection in two manufacture processes starting at a quantity of one, both for timber and steel frames as the material. The new surfaces are applied to all timber frames and timber door leaves with a premium paint. A powder coating also making Schörghuber steel frames available in the five new surfaces is particularly suitable for two-part steel frames (with final coating) that are used for retrofitting. To provide architects and planners with a wide variety of options for planning and designing projects, all Schörghuber doors can be combined with all functions – e.g. fire protection, acoustic insulation or anti-

burglary protection – and additionally with steel frames.

DISCRETION, SAFETY AND DESIGN: SCHÖRGHUBER OFFICE DOORS

Doors in offices as well as operations and administration buildings are a major stylistic element for equipping and designing workspaces. This is why Schörghuber has worked with planners and architects to develop door solutions that meet these special requirements. For the employees, a comfortable, quiet working climate is crucial. Office doors should therefore feature an acoustic insulation function of up to 37 dB. In especially sensitive areas, such as executive floors and management offices, door solutions with an increased acoustic rating



The new "Stone&Steel" collection draws on the "industrial look".



The fine structure surface finishes are available in 5 colours.



Picture Schörghuber

2015 ARCHITECT@WORK – SCHÖRGHUBER PRESENTS INNOVATIVE DOOR SOLUTIONS

For the third time, Schörghuber has participated in the architect@work architect event in Düsseldorf, Germany. At this trade fair, only manufacturers with products chosen as a unique product innovation by an independent committee may exhibit. From 2–3 December 2015 the special door manufacturer presented two of its innovative door solutions for construction projects: the 16.01 model, a fire-rated door set characterised by its cast PU protective edge on the door leaf and timber frame. This edge guard is particularly resistant to scratches and wear, as well as dirt, and is now available not only for door leaves, but

also for timber frames. With the 25.10 ML model, Schörghuber also presented a door frame consisting of solid timber profiles and glass elements. With this solid timber frame construction, the special door manufacturer has managed to render glazing beads redundant. The door glazing is inserted into a groove in the frame and the door frame consisting of two L-shaped parts is then joined. The result is a virtually invisible, harmonic transition between the glazing and frame.

of up to 50 dB are recommended. In addition to acoustic insulation, discretion plays a major role, which Schörghuber offers with various screening options, such as interior roller blinds or special glass. In areas with increased safety requirements, such as banks or administrative offices, the office doors can also be equipped with break-in-resistant function in the resistance classes RC 2, RC 3 or RC 4. In workspaces with multiple employees, Schörghuber is fitting office doors with access control systems with increasing frequency. These enable the organisation of staff authorisation for accessing individual areas and can be realised in non-contact and thus particularly hygienic variants thanks to transponder systems. As individual elements, the Schörghuber office doors can be used to visually express a company's or organisation's corporate design. In addition to their multifunctionality, the special doors meet the requirements of stress class 4 (extreme) as standard and are thus particularly robust and durable.



Picture Daniel Wieser

Schörghuber office doors join premium design with discretion and safety.

HÖRMANN IN DETAIL

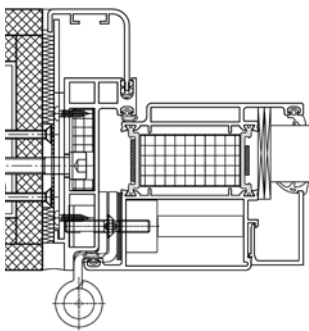
FRAMES WITHOUT FACE

Application areas: The fitting of T30 aluminium fire-rated and smoke-tight elements inside is officially approved with the aluminium frame without face. The narrow frame that can be integrated flush with the wall, as well as the extensive glazing of the fire-rated and smoke-tight doors, results in a fire protection solution that meets the architectural demands for transparency and elegance in construction projects.

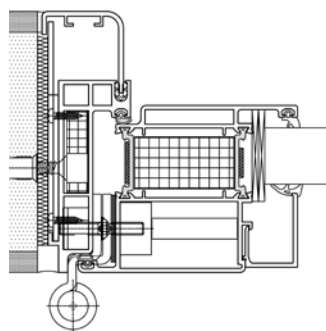
Model: Aluminium frame without face for T30 aluminium fire-rated and smoke-tight door HE 311/321 **Version:** Single-leaf and double-leaf, opening inwards, optionally with transom light **Profile system:** Aluminium **Frame depth:** Interior 4.5 mm, exterior 42.5 mm **Frame rebate depth:** 80 mm **Wall width:** 100 – 200 mm **Max. size:** Single-leaf: 1505 × 2500 mm (3000 mm with transom light), double-leaf: 2950 × 2500 mm (3000 mm with transom light) **Fitting to:** Brickwork, concrete, gas concrete, light blockwork **Fitting:** Screw fixing, plug-and-screw fitting, fitting by welding **Hinge pocket:** Guide roller **Sound-absorbing seal:** Buffer sealing **Optional extras:** Fire protection panels, rails, RC break-in-resistance, acoustic insulation **Surfaces:** Powder-coated

Application areas: With its 6 mm frame depth, the HW-SL steel frame without face for flush fitting ensures a narrow overall appearance and is thus particularly suitable as a sophisticated design element in residential or office buildings. Combined with flush-closing steel or timber doors, this results in a harmonic, flush appearance.

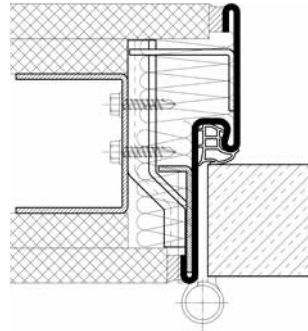
Model: Steel frame HW-SL without face **Version:** 1-part or 2-part steel profile frame without face for flush fitting **Profile system:** Steel **Frame depth:** 6 mm **Frame rebate depth:** From 47.5 mm for on-site, non-rebated door leaves from 40 mm **Wall width:** 100 mm to max. 330 mm **Max. size:** BRM: single-leaf 1250 mm × 2500 mm, double-leaf: 2000 mm × 2500 mm **Fitting to:** Partition walls or brickwork **Fitting:** With trapezoidal anchor, along with wall or retrofitted **Hinge pocket:** Prepared for 2 on-site guide rollers up to 100 kg door leaf weight **Sound-absorbing seal:** Stand. UPVC, grey **Optional extras:** Optionally prepared for 2 on-site concealed hinges up to 80 kg door leaf weight, prepared for integrated overhead door closer, sound-absorbing seals in black or white, alternatively in TPE **Material:** Hot-galvanized sheet metal, 2.0 mm thick **Surfaces:** Primed in an electrophoresis process, Light grey based on RAL 7035, optionally powder-coated based on RAL colours



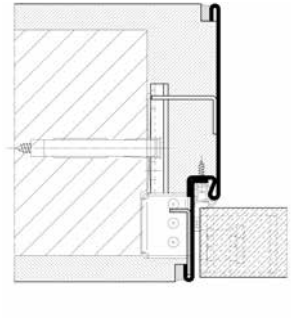
Partition wall



Brickwork



Partition wall



Brickwork



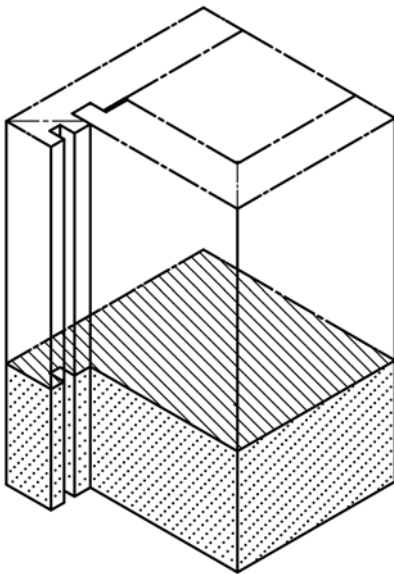
Pictures: Hörmann

SCHÖRGHUBER IN DETAIL

MOISTURE PROTECTION FOR TIMBER FRAMES

Application areas: To protect timber frames from the penetration of moisture, such as mopping or condensation water, Schörghuber equips them with invisible protection against moisture on site. An approximately five-centimetre-high base is produced of moisture-resistant plate material that prevents moisture from entering through the bottom of the frame. As a result, the system protects the material from swelling permanently, ensuring the timber frames have a long service life. The moisture protection is frequently used in classrooms, retirement homes, nurseries, public administration buildings and in kitchens and bathrooms in sophisticated residential construction.

Product: Moisture protection for timber frames **Door thicknesses:** 42 mm, 50 mm, 70 mm **Models:** All door types from the Schörghuber range in single and double-leaf versions **Fitting to:** Solid wall, gas concrete, partition wall, cladded steel and timber supports **Frame:** Timber infill frame, timber block frame, timber rebate frame **Functions:** Fire-proof T30, smoke-tight RS, acoustic-rated SD 32, 37, 42, 45, 50 dB, break-in-resistant RC 2, RC 3, damp room **Optional extras:** Moisture protection, optionally also for bottom edge of the door leaf **Surfaces:** HPL laminate



Pictures: Schörghuber

RECENTLY IN... EISACKTAL

What's special about life in the Eisacktal region?

We here in Eisacktal and the region enjoy a very high quality of life. Both nature and culture have so much to offer that over four million tourists are drawn here annually. In South Tirol, Northern European culture meets Southern European culture. And not just the languages, but the food industry, too, reveal this mixture.

What architectonic discoveries are there to be made around Eisacktal?

Right now, everyone is talking about the Brenner Base Tunnel. Measuring 55 kilometres, it will be the second longest tunnel in the world. A true engineering masterpiece. When we speak about modern architecture, that is about buildings, this includes not only numerous single-family homes, but primarily projects that represent modern interpretations of traditional architecture or set a clear contrast to it. For example Franzensfeste from the 19th century: as of recently the existing buildings have been supplemented by some constructions and applications of my colleague Markus Scherer, who has also been published internationally. The agency Südtirol Marketing

recently launched an app, the "Achitektur-App Südtirol" for OS and Android. Here, buildings in the South Tirol area worth visiting are displayed. In addition, a topic can be selected in advance to get an initial impression of the extraordinary modern buildings. I hope the app will be optimised technically and additional buildings added.

How is architecture developing here currently?

As it isn't possible to study architecture in the direct vicinity, Eisacktal sees a wide variety of influences. But wherever the students earned their degrees: when they return, the traditional, regional design plays a substantial role in their architectural style. Be it in their use of forms or material selection.

Where are the works of young artists waiting to be discovered?

The Museion – a museum of modern and contemporary art in Bolzano – is one of the leading art institutions in Italy and the Alp region. Artists native to or born in South Tirol exhibit here, too. Last summer, a comprehensive solo exhibition of designer Martino Gamper was held.



The Villnöss Valley with the Geissler peaks.

Picture Daniel Nejšek



Performance at the Transart.

Picture Lewis West © Justin Nicholas

Interior designer: Bea Mitterhofer

born in Brixen, IT

Though Bea studied in Milan she gained her first professional experience in California. But just a few years later, Bea Mitterhofer returned to her home. There, she works with Raalf Dejaco. What began as an employer-employee relationship became a partnership in 2000. Since 2013, her office operates under the name of beainteriors. Her focus lies on drafts in the areas of hospitality and retail.

www.beainteriors.com

In your opinion, which is the most innovative cultural event in the region?

No contest – the Transart. Originally, it was only held in Bolzano. But over the years, the festival for contemporary culture expanded: from Innsbruck to Rovereto, every year in September a different unusual location is chosen. Mostly, they are industrial buildings where multidisciplinary presentations featuring art and music are presented.

Where do you go when you want to get away from everyday life – aside from your home?

Eisacktal is small. It is much frequented. The entire traffic from Munich via Innsbruck to Italy passes through here. So if I want to relax, I escape to the mountains. There are countless peaks and ridges that continue to impress me over and over. My favourite mountain? The Wilde Kreuzspitze measuring over 3132 metres.

What is your favourite location in the region? What do you show your visitors (who have travelled from afar)?

This is no insiders' tip: Villnöss Valley. It is one of the few valleys in South Tirol that was able to preserve much of its



Picture Anneliese Kompatscher

integrity. No lifts and gondolas ruin the picture. Many old buildings have survived. And at its foot, the Geissler peaks rise up into the sky majestically. There, at the foot of the impressive mountain range at a height of 1680 metres, the Zanser Alm is a worthwhile destination.

In which way does the region inspire you in your daily work?

Here there are traditionally very close bonds between architects and tradesmen. Their advice is asked during drafting rather than at the construction site. A joint solution is sought right from the beginning.

Do you prefer the region in the summer or in the winter?

Actually, I prefer the spring and the autumn. It's this brief period during the off-peak season when the region catches its breath.



Schörghuber T30 wet room doors.

- » T30 wet room doors with their own approval Z-6.20-2106
- » Single-leaf type 3N-NT, double-leaf type 4N-NT
- » Can be combined with aluminium, stainless steel or steel frames
- » A wide variety of versions in individual designs
- » Top edge protection thanks to cast PU edge
- » Free of timber and timber material

» Schörghuber T30 wet room doors: water-resistant, fire-retarding



Schörghuber
Spezialtüren

ARCHITECTURE AND ART

STEPHAN BALKENHOL



Engel, 2007, Burgos Cathedral, ES © Stephan Balkenhol

Raised in Kassel, Germany, Stephan Balkenhol first encountered art at an early age. He was also interested in it outside of his school's art class. It's no surprise, then, that he created his first sculptures at home in his early years, already enthusiastic for the Documenta at the age of fifteen. There, he also got his first job while in school, Balkenhol recounts in an interview, which brought him even closer to great art. His path seemed like destiny – art studies the evident choice. Right from the beginning, the material of timber played the dominant role in his work. Whether small or large sculptures: mortise chisel and mallets in his hands form figures out of a piece of timber – primarily resting people. They are rough, they appear unfinished, but they are painted. "My sculptures do not tell any stories. In them hides something secret. It isn't my task to reveal, but the task of the observer to discover what that may be," says Balkenhol. His works can be recognised. He doesn't



Sempre più ..., 2009, Forum Romanum in Rome, IT (temporary) © Stephan Balkenhol

constantly reinvent himself. In his eyes, that isn't necessary – his timber sculptures are his trademark. And the art scene agrees: for over thirty years, he has seen great international success. He creates about 100 works a year. And almost everything written on them uses the term 'family'. Yes, his sculptures form a large family – more or less related, yet still distinct. And even if he implements his designs as reliefs, drawings or silk screens, Balkenhol remains recognisable. For Hörmann, the artist has now realised the 'Großer Kniender' kneeling statue as cast bronze. The idea behind this figure, however, originated in a different context: for a long time, the draft was on the short list for possible monuments for the Day of German Unity.

Artist: Stephan Balkenhol

born in 1957 in Fritzlar, DE
studied under Ulrich Rückriem from 1976 to 1982 at the "Hochschule für bildende Künste" (college of fine arts) in Hamburg. Following positions as a teacher in Hamburg and Frankfurt, he has worked as a professor for sculpture at the State Academy of Fine Arts in Karlsruhe since 1992. His works can be found in numerous displays across the globe. Balkenhol lives and works in Meisenthal (France), Kassel, Karlsruhe and Berlin.

Galerie Jochen Hempel, Lindenstraße 35, 10969 Berlin, DE
www.jochenhempel.com



Picture: © Henrik Hornung



Monument for Jean Moulin, 2014, train station in Metz © Rémi Villaggi

Topic of the next issue of PORTAL: **Palaces**

The urge to find representation is something profoundly human. This is why it is not bound to a specific building type, to individual people or to corporative building owners. In no way is it reserved for the palaces of absolute rulers or anti-reformationist baroque churches. Large corporations, parliaments of some states and even every single-family home owner draws on representation architecture to convey to the nation or the direct neighbourhood their self-determined entitlement to whatever it may be. Depending on the cultural group and social class, rules may, however, vary. And the boundary between just conscious architecture and a real palace is fluid. In the coming edition of PORTAL, we present palaces from across the world with changing demands, but a constantly high level of architectural quality.



Parliament palace in Bucharest

Photo: © Stefan Jurca / Flickr CC BY 2.0

HÖRMANN AND SCHÖRGHUBER IN DIALOGUE

Constructing with Hörmann or
Schörghuber:

Your project in PORTAL

Every four months PORTAL gives updates on current architecture and the conditions in which it is created. If you would like us to present your work, please send us information on a project you have completed that featured Hörmann or Schörghuber products by e-mail in the form of a brief documentation with plans and informative photos at:

Hörmann KG Verkaufsgesellschaft
Verena Lambers
v.lambers.vkg@hoermann.de

Schörghuber Spezialtüren KG
Caroline Scheungrab
caroline.scheungrab@schoerghuber.de

IMPRINT

EDITOR

Hörmann KG Verkaufsgesellschaft
P.O. Box 1261
DE-33792 Steinhagen
Upheider Weg 94-98
D-33803 Steinhagen, Germany
Telephone: +49 5204 915-167
Fax: +49 5204 915-341
Internet: www.hoermann.com

Schörghuber Spezialtüren KG
P.O. Box 1323
DE-84536 Ampfing
Neuhaus 3
DE-84539 Ampfing
Telephone: +49 8636 503-0
Fax: +49 8636 503-811
Internet: www.schoerghuber.de

EDITORS

Lisa Modest, Verena Lambers (Hörmann KG)

Architect's Mind GmbH
Stuttgart, Deutschland
www.architectsmind.de

Dr. Dietmar Danner
Daniel Najock
Christina Dragoi

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» **White redefined.**

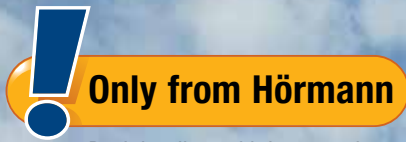
Schörghuber **Diamond White**,
the design surface solution
for a perfect appearance.

New: Schörghuber Diamond White.

- » **Smooth:** Appearance of a high-quality silk matt premium paint in RAL 9016.
- » **Robust:** HPL laminate thickness of 0.8 mm. Multi-layer design with impregnated decorative papers.
- » **Gapless:** Solid white HPL laminate – no dark edges on the door and timber frame.

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