

**HÖRMANN**

# PORTAL 24

**INFORMATION FOR ARCHITECTS**  
FROM HÖRMANN



## **Hamburg**

Henning Larsen Architects, Böge Lindner  
K2 Architekten, Bothe Richter Teherani



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04



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## Dear Readers,

You have long been accustomed to the publication of a city portrait of Munich every two years on the occasion of the Baumesse (building trade fair) that takes place in the Bavarian capital in January. This time we are taking advantage of the year without a trade fair to visit Germany's clandestine capital in the North. Currently, Hamburg is much talked about as the venue of Europe's largest construction site, the HafenCity. In late autumn 2011, the new building of the Spiegel Group was completed as a constructional equivalent to the Elbphilharmonie. The distinguished glass cube on a stone plinth is located at a prominent location at the northern entrance to the HafenCity. The mighty edifice was designed by the Danish architecture firm of Henning Larsen. Further to the east, the Überseehafen (overseas harbour) has considerably taken shape. The increasingly dense infrastructure is perfectly suited for the 25hours Hotel Company that already operates its second hotel in the city. Even though it is located within a hybrid perimeter block development, the building is distinguished by its sensationally unconventional interior design. The 25hours Hotel at Überseeallee 5 is already among the city's most popular hotels. Yet the Hanseatic city is not only growing along the banks of the Elbe. In the city centre, many post-war buildings are being replaced by modern office buildings. The first element of the rejuvenation of the Rödingsmarkt district was designed by the Hamburg architect firm of Bothe Richter Teherani and consists of a massive solitaire building whose windows resemble monitors inserted into the metal facade. A distinguished feature is its large opening on the water side, while the street side is rather more closed off. We hope you enjoy this exploratory tour of Hamburg.

Cover photo: The new cafeteria of the Spiegel building,  
Noshe / DER SPIEGEL

Christoph Hörmann

Martin J. Hörmann

Thomas J. Hörmann



# PORTAL ON LOCATION in Hamburg

Hamburg is not only growing in the HafenCity. Construction is also taking place in other parts of the city where old buildings are being renovated and new ones constructed. PORTAL takes you on a stroll through the city and shows you a selection of buildings in which Hörmann is involved. In addition, PORTAL presents you with tips for going out, relaxing and sightseeing near the featured buildings that should be entertaining not only to “Quiddjes” (newcomers) but also to long-established “Hamburgers”.



Foto: Fototrix; Illustration: Michael Karol  
Quelle: HafenCity Hamburg GmbH

## 08 Residential home in the HafenCity

Am Kaiserkai 12  
Ingenhoven Architects,  
Düsseldorf

### The PORTAL tip

Meßmer MOMENTUM  
TeeLounge, Am Kaiserkai 10

## 09 Unilever high rise

Strandkai 1  
Behnisch und Partner, Stuttgart

### The PORTAL tip

There are benches near the water in front of the building.

## 10 Emporio high rise

Dammtorwall 15  
Marcovic Ronai Voss, Hamburg

### The PORTAL tip

Park Café Schöne Aussichten,  
entrance via the Gorch Fock  
bank

## 11 Office building Hamburg

Drehbahn 47  
MHM architects, Vienna

### The PORTAL tip

Streits movie theatre,  
Jungfernstieg 38



## HAFENCITY HAMBURG

1997	First announcement of the HafenCity project
2000	Adoption of the master plan by the senate
2003	Start of construction in the quarters Am Sandtorkai / Dalmannkai
2007	Start of construction of the central "Überseequartier" (oversea quarter) district
2007	Start of construction of the new U4 subway line
2009	Completion of the first quarter of the HafenCity
2010	Publication of the master plan for the eastern HafenCity

Following a planning phase of approximately 13 years, the new city district currently has 1700 residents. A total of 8400 jobs were created on the 157-hectare former harbour premises in which 300 companies have already settled.



**Office building WB57**  
Willy-Brandt-Strasse 57

Gnosa Architekten, Hamburg

**The Portal tip**  
AIT-ArchitekturSalon Hamburg,  
Bei den Mühlen 70



**Elbphilharmonie**  
Am Kaiserkai 73

Herzog & de Meuron, Basel,  
Switzerland

**The Portal tip**  
Elbphilharmonie pavilion, Großer  
Grasbrook / Magellan terraces



**Katharinenschule**  
Am Dalmannkai 18

Spengler Wiescholek Architekten  
and Stadtplaner, Hamburg

**The Portal tip**  
Wandrahm Coffee & Tea,  
Am Kaiserkai 13



**Coffee Plaza**  
Am Sandtorpark 4

Richard Meier & Partners Architects,  
New York

**The Portal tip**  
HafenCity InfoCenter,  
Am Sandtorkai 30



**25hours Hotel**  
Überseeallee 5

Böge Lindner K2 Architekten, Hamburg

**The Portal tip**  
Maritimes Museum und Austernbar  
(Maritime museum and oyster bar)  
Kaispeicher B, Koreastrasse 1



**Spiegel building**  
Ericusspitze 1

Henning Larsen Architects, Copenhagen

**The Portal tip**  
Restaurant and Café Schönes Leben,  
Alter Wandrahm 15

**12 Metropolis Haus**  
Dammthorstrasse 29–32  
Florian Fischötter, Hamburg

**The PORTAL tip**  
Ristorante Opera,  
Dammthorstrasse 7

**13 Office building ADA 1**  
An der Alster 1  
J. Mayer H. Architects, Berlin

**The PORTAL tip**  
Sagners Café Restaurant,  
Barcastrasse 8



**Office building at Rödingsmarkt**  
Rödingsmarkt 16

Bothe Richter Teherani, Hamburg

**The Portal tip**  
T1 Breizh-Haus der Bretagne,  
Deichstrasse 39

## PORTAL INTERVIEW

### with Klaus Troldborg of Henning Larsen Architects

**The Spiegel building on Ericusspitze is often considered to be the counterpart to the Elbphilharmonie Concert Hall. In point of fact, the northernmost building of HafenCity with its suspended glass facade and the “window to the city” stands out from the buildings surrounding it, creating a clear landmark in reply to Hamburg’s currently most prominent building. PORTAL spoke to Klaus Troldborg of Henning Larsen Architects about the architectural concept and the impressive atrium.**

**PORTAL:** The outcome of the competition for the new Spiegel headquarters was eagerly anticipated in Hamburg. What did you feel when you found out that you were chosen to design this important building as a foreign architecture firm?

**KLAUS TROLDORG:** The Spiegel is a well-known icon of the international press that stands for quality at various levels, including architecture and design. We are therefore very proud that Henning Larsen Architects was given the opportunity to design a new building for the publishing house. The building lot at the Ericusspitze is especially well-suited for creating a modern and dynamic work environment for the Spiegel employees.

**PORTAL:** HafenCity in Hamburg is considered to be Europe’s largest urban development project. What do architects in Denmark think of HafenCity?

**KLAUS TROLDORG:** In many European cities old harbour premises are currently being converted and integrated as new city districts into the growing cities. As a result, Hamburg is undergoing a significant change. New,

distinguished buildings will dominate the image of the city in the future. On a European scale, HafenCity is a successful project as it already contains a felicitous mix of various uses while the public areas with access to the water are also very well received. However, in some areas it is lacking a uniform or cohesive architectural style. In my opinion, the Spiegel building contributes to the positive development of the location by offering, in addition to a modern and attractive work environment, appealing outdoor premises that vitalise the urban space.

**PORTAL:** Even though the topographies of the two countries are very similar, Germany and Denmark are two different countries. Do you believe that this is also expressed in their architectural styles?

**KLAUS TROLDORG:** I believe that the architectural style is closer related to the individual architectural firm than its country of origin. For example, Henning Larsen Architects does not apply one uniform style to all its projects. We believe that the solution for each new project must be developed from its specific requirements and possibilities.



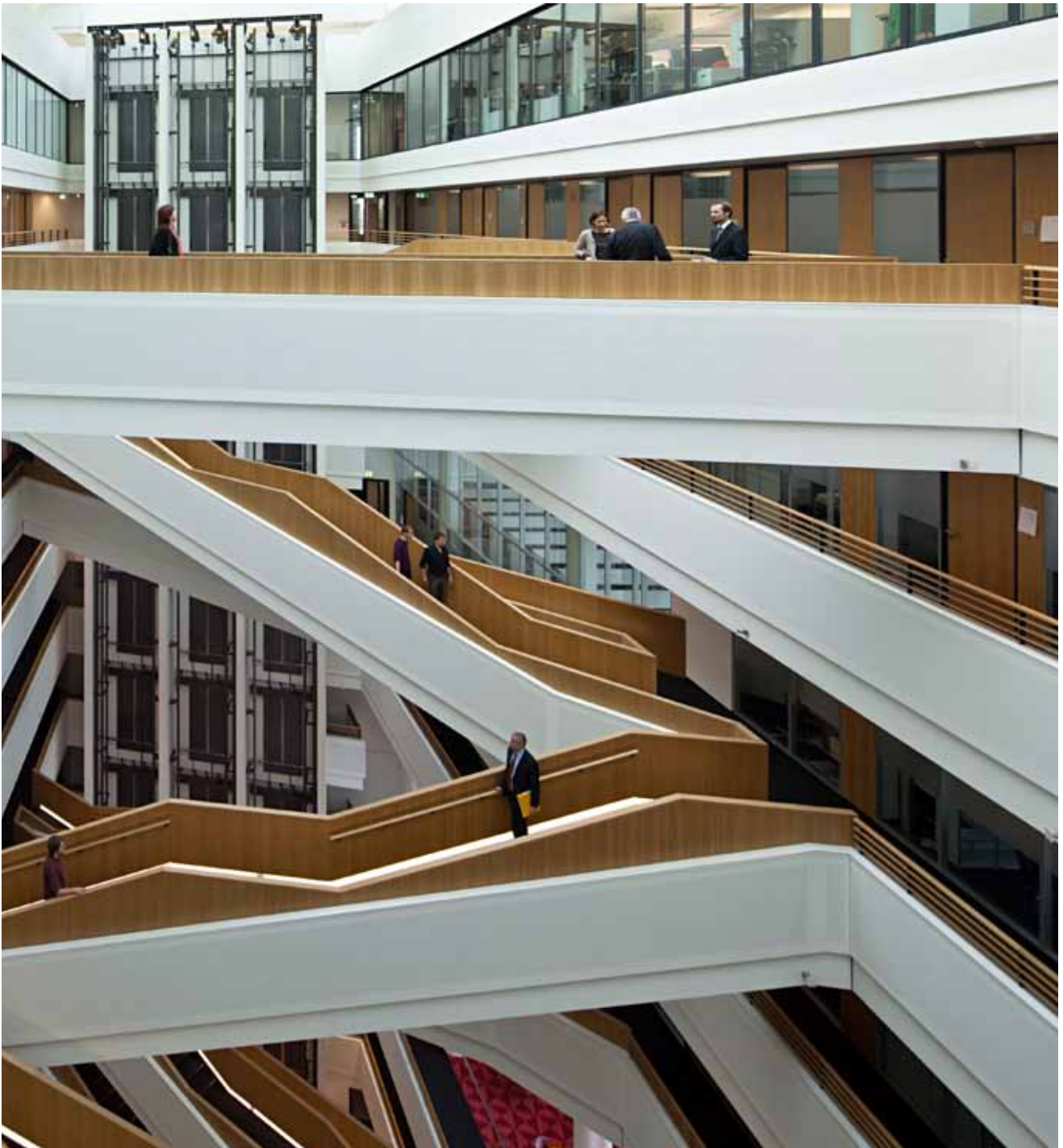


Photo: Cordelia Ewerth

## PORTAL INTERVIEW

with Klaus Troldborg of Henning Larsen Architects



Photo: Cordelia Ewerth

The bridges and stairs offer opportunities for spontaneous communications (previous page). Glazed offices additionally illuminate the atrium, creating visual contacts (left).

**PORTAL:** The most dominant building material of northern Germany is clinker brick. With the exception of the plinth, you opted for a glass facade for the Spiegel building. Why?

**KLAUS TROLDORG:** Henning Larsen Architects always works with the dominant local context. In this case, the transition between Speicherstadt and HafenCity at the Ericusspitze inspired our facade design. We wanted to represent this transition in the architecture by creating a reference to Speicherstadt in the heavy, brick-clad plinth section. This is juxtaposed by the filigree, smooth glass facade that symbolises the newly constructed city district. The surrounding buildings of both Speicherstadt and HafenCity are reflected in this facade, which creates an interesting interplay with the interior.

**PORTAL:** A modern media headquarters is not a conventional office building. What are the differences?

**KLAUS TROLDORG:** The Spiegel management was very keen on ensuring privacy for the individual offices to enable the greatest possible concentration during work hours. However, one of our main architectural aims is to create meeting points and locations where people interact, which is clearly apparent in the new Spiegel building as



## PORTRAIT

### Klaus Troldborg

Born in 1964,, resides in Munich, Germany

Until 1991 enrolled in architecture at the Royal Danish Academy of Fine Arts in Copenhagen  
1991 – 1996 employed by various companies in Berlin and Copenhagen  
Since 1996 a member of Henning Larsen Architects, Copenhagen

#### Select projects

Currently: Siemens corporate headquarters (in the planning stage), Munich, Germany

Spiegel building in Hamburg, Germany

Financial Plaza, Riyadh, Saudi Arabia

Massar Children's Discovery Centre, Damascus, Syria

[www.henninglarsen.com](http://www.henninglarsen.com)



Photo: Agnete Schlichtkrull

well. This is why the atrium serves as a large meeting and communication space. It can be used for informal meetings that result in a better and more intense exchange of ideas, which can inspire the work of individuals.

**PORTAL:** What do you want to express with the large “window to the city” in the northern facade?

**KLAUS TROLDORG:** On each floor, there are two or three-story high rooms that partially face the “window to the city”. This allows the city to be viewed from the atrium while it also provides a space for encounters that are of key importance for both the business and a positive work atmosphere.

**PORTAL:** To what extent did your company have an influence on the interior design of the building?

**KLAUS TROLDORG:** Henning Larsen Architects was commissioned with choosing the materials and the design for the entire Spiegel building. A very distinctive feature on the interior is our design of the atrium with its 13 bridges and stairs that create both horizontal and vertical dynamic connections between the floors. At the same time, the atrium with its adjacent three-storey café / lounge section

is part of the prominent “window to the city”. This visually connects all levels while the stairs and bridges that criss-cross the open space become “short cuts” and thus meeting points.

**PORTAL:** The building has been awarded with the highest level of the prestigious “HafenCity Ecolabel” in gold.

How important is environmentally-friendly construction in Denmark?

**KLAUS TROLDORG:** The “HafenCity Ecolabel” in gold defines sustainability in a comprehensive way – it not only considers energy and water consumption but also social sustainability and the sensible use of materials. These are also important aspects of construction in Denmark. Many of the sustainable solutions are closely connected to the architecture and therefore strongly influence the architectural and aesthetic expression of buildings.

# SPIEGEL BUILDING IN HAMBURG

**The media sector of Hamburg is closely associated with the Spiegel Group. With the new building on an upscale lot of land at the northern entrance to HafenCity, the publishing house was able to bring together all its divisions that were previously scattered all over the city. The Danish architectural firm Henning Larsen designed a transparent structure on a solid plinth with a prominent tip and a striking “window to the city”.**

**There was a general sigh of relief in Hamburg** when the Spiegel Group announced that it was not going to move to Berlin. The necessity for a move was due to the Group’s expansion – the old headquarters, a remarkable high rise by architect Werner Kallmorgen built in 1968 had already become too small in the 1980s, which is why additional space was rented in the vicinity. However, the desire to bring together all divisions and the 1100 employees at one single location finally resulted in the new building by the Copenhagen architectural firm Henning Larsen Architects. The importance of the project can be seen by its location on the Ericusspitze promontory – the plot that is surrounded by water on two sides once served as an important part of the city rampart that was erected during the Thirty Years’ War based on Dutch prototypes and today demarks the eastern entrance to HafenCity. Located in the visual range of the old Spiegel building the new construction, which has been complemented by a small office building that can be let, was intended as a constructional equivalent to the Elbphilharmonie. However, the sober-minded Danes do not aim at sensationalism – their design was not intended to be boastful but to primarily serve its purpose as a modern media headquarters. The unpretentious appearance is suitable for a publishing house whose approach is based on the motto of its founder Rudolf Augstein – “Say it as it is”. Consequently, the monumental triangular building with its 13 floors and 30,000 square metres of gross floor area gives a modest impression on the outside with a triple-glazed facade that

is only accentuated on the side facing the Deichtorplatz by a recessed “window to the city”. Originally, this area was reserved for a media wall, projecting the latest news of “Spiegel TV” and other programmes into the urban space. However, the giant screen was not implemented to avoid shading of the building’s interior. The brick cladding of the flood-protected building plinth is reminiscent of the local construction tradition. Inside, a similarly triangular atrium extends to the top floor, terminating in a glass ceiling that allows a great amount of daylight to enter the building. This vast open space is crossed by a large number of bridges and stairs and surrounded by open galleries. To increase the daylight yield, the walls separating the offices from the galleries are glazed. The offices themselves have a pure and sober style and permit a view of the harbour, Speicherstadt and the city, just like those of the old building. The remarkable public socialising areas are open to all with the most attractive one being the three-floor high “snack bar” near the “window to the city”. It was equipped with elements of the legendary Spiegel cafeteria created by designer Verner Panton – the colourful wall lamps, fabric prisms and suspended lamps revive the “Sixties” in the new building. Its contemporary equivalent is the new staff canteen designed by Ippolito Fleitz on the ground floor – the futuristic, almost surreal atmosphere is created by thousands of matte shimmering sound-absorbing aluminium ceiling plates, large yellow light reflectors and jointless white terrazzo floors.







## SPIEGEL BUILDING IN HAMBURG

Bridges and stairs cross the 13-floor open space (previous page).  
Opening up with a large window to the city, the Spiegel building rests on a solid plinth of brick that protects it from floods.





With a height of three floors, the snack bar features elements of the legendary Spiegel snack bar of the old headquarters (top).  
Seating in front of the central lift on the ground floor of the hall (bottom).



## SPIEGEL BUILDING IN HAMBURG

Small meeting points on the floor levels (top).  
The stairways of the technical sections are vividly coloured (bottom left).  
Entrance to the cafeteria (bottom right).





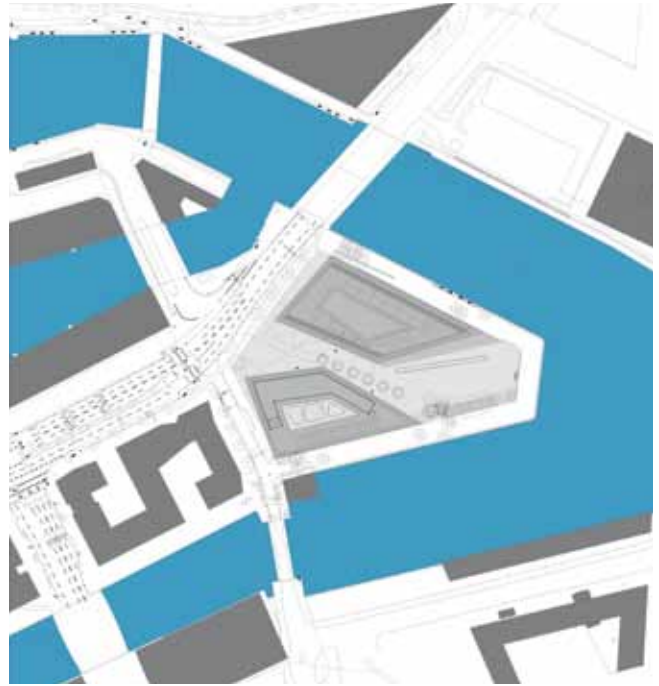
The cafeteria on the ground floor is a new interpretation of the previous cafeteria that was designed by Verner Panton.



## SPIEGEL BUILDING IN HAMBURG

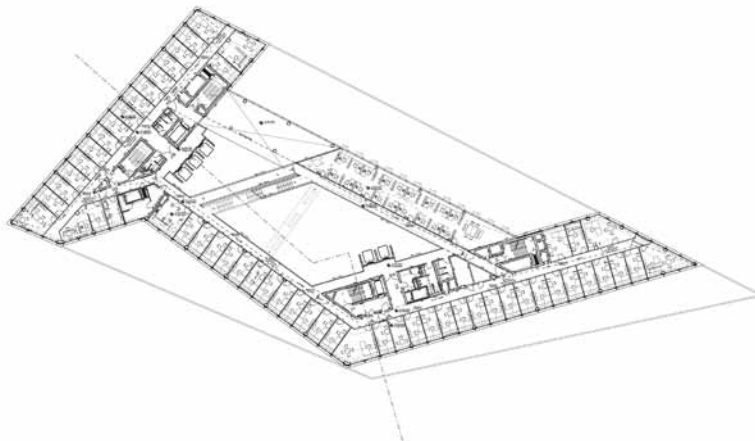
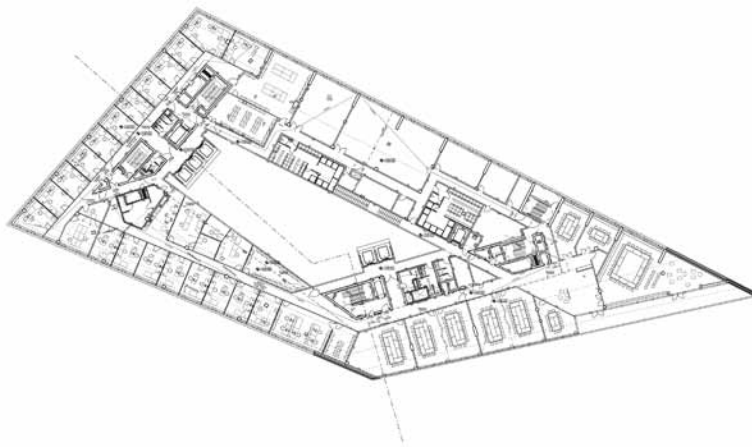
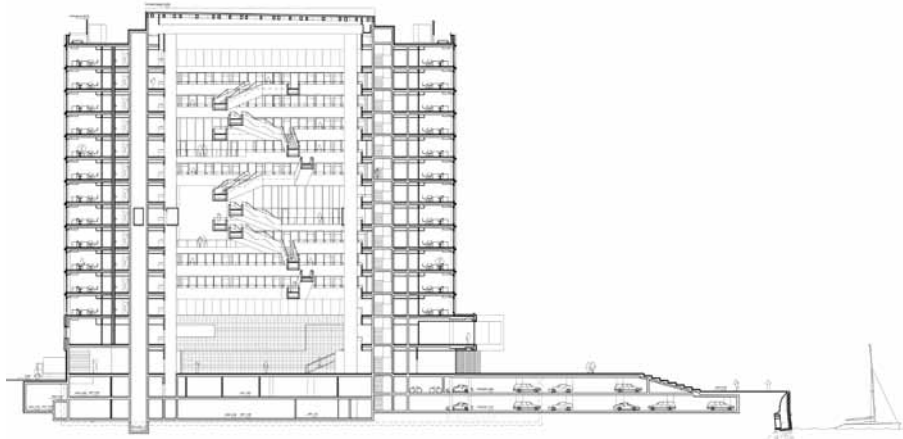
Layout (top).

View from the south to the distinguished top of the new Spiegel building and the second office building which is freely available (bottom).





Layout (top).  
 First floor layout (centre).  
 Standard floor layout (below).



## PROJECT DATA

### BUILDING OWNER

Robert Vogel GmbH & Co. KG

### DESIGN

Henning Larsen Architects,  
 Copenhagen, Denmark

### SUPPORT STRUCTURE PLANNING

Ingenieurbüro Dr. Binnewies, Hamburg

### LOCATION

Ericusspitze 1, Hamburg

### PHOTOS

Noshe/DER SPIEGEL;  
 baubild/Stephan Falk/Hörmann KG:  
 p. 13 bottom, p. 14 bottom, p. 16

### HÖRMANN PRODUCTS

Single and double-leaf T30 aluminium  
 fire-rated doors HE 311  
 Single-leaf T90 aluminium fire-rated  
 doors HE 911  
 Single-leaf T30 aluminium smoke-tight  
 doors A/RS 150  
 Single and double-leaf T30 steel  
 fire-rated doors H3  
 Single-leaf T90 steel fire-rated  
 doors H16  
 Single and double-leaf T30 steel  
 fire-rated doors STS

## 25HOURS HOTEL IN HAMBURG

Ever since the dawn of designer hotels, theme hotels have been more popular than ever. In late summer of 2011, the 25hours Hotel Company opened its second hotel in Hamburg. The location in HafenCity inspired the interior design company Stephen Williams to work with seafaring elements. In contrast to the emotional interior, the external brick facade is in compliance with the design guidelines of HafenCity.

**The infrastructure of HafenCity** is becoming increasingly dense, turning the former mono-structure into an independent city district. Initially occupying the area on their own, office and residential buildings have long since been complemented by small groceries, markets, pubs, cafés and restaurants. Even a school with a kindergarten has been established. The developing infrastructure is accompanied by increasing numbers of tourists who previously had to find accommodations in the city centre if they wanted to stay longer than a day. The 25hours Hotel in Überseequartier has changed this situation. The 25hour Hotel Company already operates a hotel in Hamburg, which caused quite a stir when it opened in 2005. The concept is based on an unconventional interior design that aims to mainly attract young guests. With a tongue-in-cheek approach, the hotel on Überseeallee tells tales of seafarers, captains and sailors, of freighters, passenger liners, of difficult ocean crossings, wild storms and distant destinations. Not only are the public areas full of insinuations and scenic elements – the rooms brim with seafaring romance as well. Instead of merely going into the room, the guest enters a bunk in which real and fictitious seafarers have left their marks. However, the guests are spared the morning cleansing jump into the Elbe river. The bathrooms offer the desired comfort. Yet the hotel offers enough opportunities for adventures. A rooftop sauna allows guests to enjoy “genuine” sea air while relaxing outdoors, including a magnificent harbour panorama. In

the lounges guests can find computer stations on extended tables as well as comfortable armchairs and couches. A genuine overseas container in the lobby offers room for private meetings. Young people feel right at home. The interior design style resembles that of a shared flat rather than a distinguished upscale hotel. Conventional architectural criteria do not apply. The interior designers from Stephen Williams Associates of Hamburg designed a colourful vivid setting with a focus on the emotional appeal rather than architectural aesthetics. The exterior of the building, however, contrasts with this. The hotel does not stand alone, but is part of a hybrid perimeter block development that was initially only planned for residences, with a wide range of services in the ground floor area. With its current combined use as a hotel, residences and retail trade, the “Virginia” project represents the rare “hybrid” building type. The Hamburg architects Böge Lindner K2 modified the normally closed off block with fractured elements in the corner sections. These openings incorporate the interior courtyard into the urban structure of the HafenCity without forfeiting its value as a quiet refuge. While on the outside the block adopts the urban lines and perspectives of the Überseequartier including its materiality, the energy flow that is bundled by the fractures seems to virtually cause the whitewashed courtyard facade with its ceiling-high glazing to vibrate. The polygonal outdoor areas with selected groves underlines the cheerful impression.







## 25HOURS HOTEL IN HAMBURG

The hotel does not stand alone, but is part of a hybrid perimeter block development that is used primarily for residential purposes (previous page).

The different functions can be identified by looking at the arrangement of the windows along the continuous brick facade.





The hotel does not feature prestigious furnishings. The theme of the foyer is casual comfort (top).  
The room furnishings are based on bunks, the beds used in small ships (bottom).



## 25HOURS HOTEL IN HAMBURG

Layouts (from top to bottom): ground floor, first and fourth floor  
The primarily young guests gladly use the WLAN zones with their casual atmosphere (top right).  
View of the kitchen area – transparency is key in the hotel (bottom right).





Apparently closed off when seen from the outside, the inner courtyard offers surprisingly cheerful curving lines and views to the outside (top).

Generous glazing provides the flats with plenty of daylight. The uniform white sunshades are part of the facade design (bottom).



## PROJECT DATA

### BUILDING OWNER

Überseequartier Beteiligungsgesellschaft GmbH, Hamburg, Germany

### DESIGN

Böge Lindner K2 Architekten, Hamburg  
Stephen Williams Associates, Hamburg  
(interior design)

### SUPPORT STRUCTURE PLANNING

Overground support structure planning:  
Ingenieurbüro Gerhard Abel GmbH & Co. KG, Hamburg

Underground support structure planning:  
OSJ Ingenieure GmbH & Co. KG  
Beratende Ingenieure VBI für Bauwesen, Hamburg

### LOCATION

Überseeallee 5, Hamburg

### PHOTOS

baubild / Stephan Falk / Hörmann KG;  
Klaus Frahm: pp. 20, 23

### HÖRMANN PRODUCTS

Single and double-leaf T30 aluminium fire-rated doors HE 311  
Single-leaf T30 steel fire-rated doors H3  
Single-leaf T60 steel fire-rated doors H6  
Single-leaf T90 steel fire-rated doors H16  
Single and double-leaf T30 steel fire-rated doors STS

# OFFICE BUILDING AT RÖDINGSMARKT IN HAMBURG

**In the old city district of Hamburg more and more post-war buildings are getting replaced by modern office buildings. At Rödingsmarkt, architects Bothe Richter Teherani designed the first building of the newly structured quarter near the Alsterfleet. The compact structure is distinguished by a striking opening over looking the waterside, whilst being closed off towards the street.**

**Even though all attention** is focused on HafenCity, Hamburg has many plots of land near the water further north as well. The loading canals cross the old part of town in an intricate system – in the past they were important life lines through which the goods that were unloaded at the harbour were transported directly to the warehouses of the city’s merchants. Today, only a crane here or there acts as a reminder of the bustle of past business and trade structures which had a huge impact on the looks of the Rödingsmarkt quarter. The buildings of that area are currently undergoing their third renewal. As the first element of the future development of the district, the new building, with house number 16, plays an important role. As an individual building, it must fit into the master plan and also harmonise with its neighbours. The compact cubic shape chosen by Bothe Richter Teherani is covered by an eye-catching facade structure of angular anthracite-brown metal panels. Room-high glazed sections were inserted in these panels and arranged side by side like monitors. Their uniform arrangement adds the required calm to the currently very heterogeneous environment. The square structure features openings and passages of different sizes that allow interaction with the street as well as the water side. This concept is underlined by the large glazed hall that offers different views and vistas and thus acts like a door to the loading canal. This way, the building does not have a hierarchical front side and a less prominent back side like most other buildings. Rather

the contrary – the otherwise fairly closed off sides of the facade are opened up towards the water with a central open air space that is enclosed on the 6th and 7th floors, at a height of 20 metres, by a two-floor bridge, the so-called “Fleetflügel” (canal wing). The interaction of vastness and narrowness is particularly noticeable here. The facades of the interior courtyard are covered in a uniform vertical structure of stainless steel pilaster strips that continues on the underside of the “Fleetflügel” and the wooden flooring of the outdoor premises. With its high-quality furnishings and sculpture-like plants, this space is ideal for lingering and relaxing while enjoying the view of the Alsterfleet. The building is crowned by a stacked storey on top of an indented intermediate storey, which is designed as a joint and houses the building systems while also providing access to the roof terrace on the “Fleetflügel”. The stacked storey itself opens generously to the south-western direction facing Hamburg’s famous Michel and the future Elbphilharmonie. The panel-style facade elements are also used as design elements on the inside. References to what the architects describe as the “monitor facade” with its slanted reveals are found as fixed installations in the entrance hall, as lift entrances and even inside the lift cabins themselves. Lounge corners and the furniture of the tenants also play with the theme in various ways, impressively underlining the comprehensive design approach of both interior and exterior areas.







## OFFICE BUILDING AT RÖDINGSMARKT IN HAMBURG

The compact building is dominated by the mighty canal door on the water side (previous page).  
Contrary to the external facade, the inner courtyard facade is structured by fine steel pilaster strips that continue in the flooring.



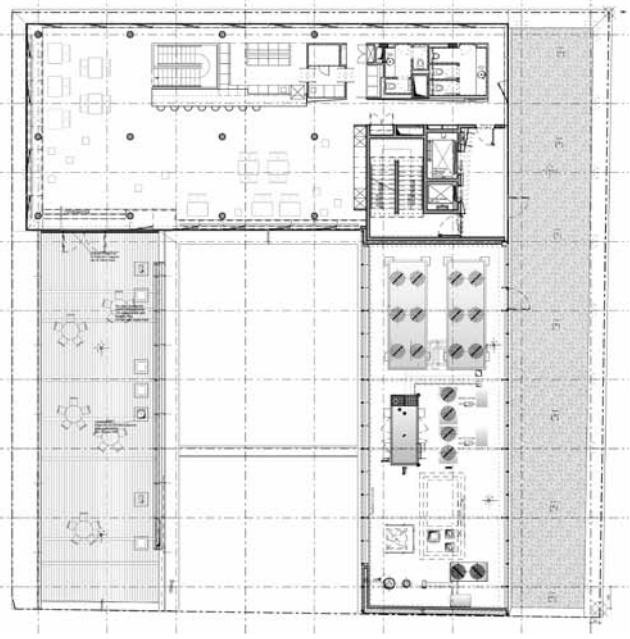
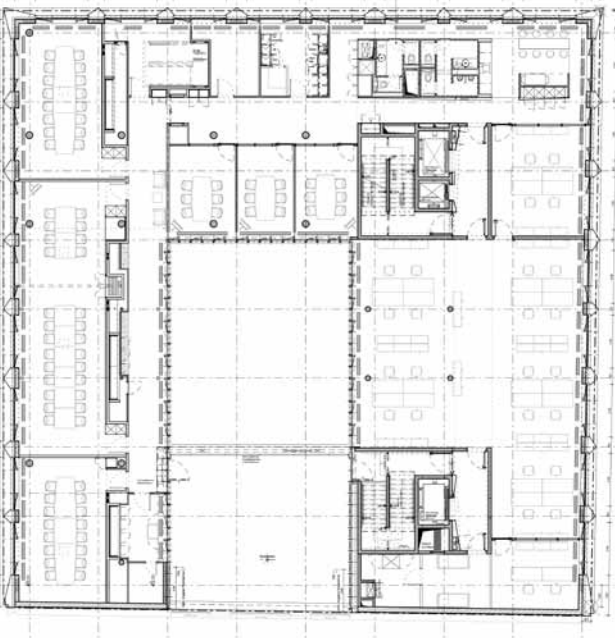
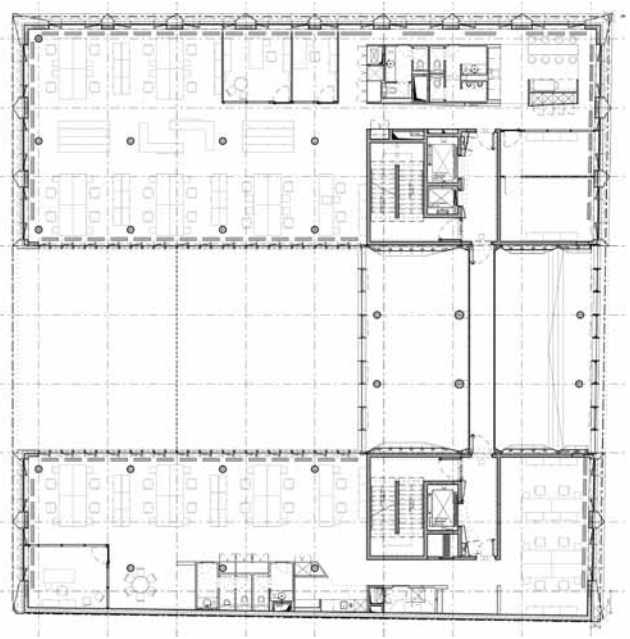
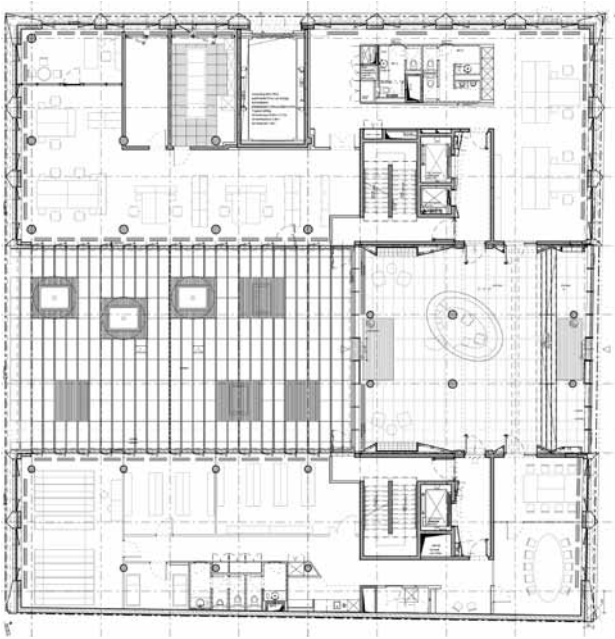


The interior design is part of the overall concept and was designed by the architects (top).  
The bright staircases are accessible from the entrance hall (bottom left).  
A curved reception counter is at the centre of the two-floor entrance hall (bottom right).



# OFFICE BUILDING AT RÖDINGSMARKT IN HAMBURG

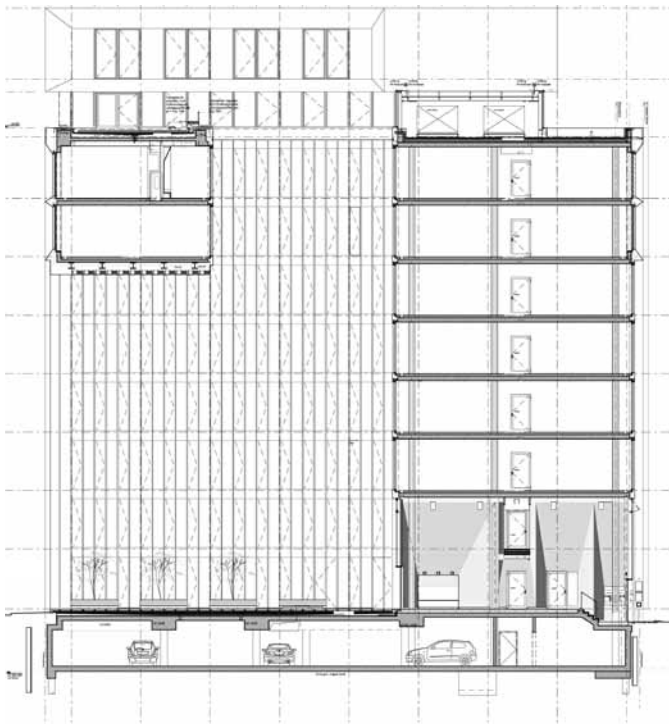
Layouts (from left to right): ground floor, standard floor, 7th floor, stacked storey





Longitudinal section (above)

The intermediate storey, which provides access to the terrace on the roof of the "Fleetflügel", optically separates the stacked storey from the compact structure.



## PROJECT DATA

### OWNER

Cogiton GmbH, Hamburg

### DESIGN + IMPLEMENTATION

BRT Architekten LLP  
Bothe Richter Teherani, Hamburg

### SUPPORT STRUCTURE PLANNING

Rohwer Ingenieure VBI GmbH, Flensburg,  
Germany

### LOCATION

Rödingsmarkt 16, Hamburg

### PHOTOS

Jörg Hempel, Aachen, Germany;  
baubild/Stephan Falk/Hörmann KG:  
p. 27, bottom left

### HÖRMANN PRODUCTS

Single and double-leaf T30 aluminium fire  
rated doors HE 311  
Single-leaf T30 steel fire rated doors H3  
Single-leaf T90 steel fire rated doors H16  
Single and double-leaf T30 steel fire rated  
doors STS

## MANUALLY OPERATED ROLLING SHUTTER

The SB industrial rolling shutter by Hörmann is the only counterbalanced rolling shutter on the market with a tension spring mechanism. The counterbalance allows the use of more cost-effective operators and even manual operation. Like in sectional doors, tension springs counterbalance the weight of the door curtain and transfer their power to the barrel via cables and cable drums. The curtain can be easily moved by hand or by a hand chain. Contrary to other counterbalanced doors, the manually operated SB rolling shutter can be stopped at any height. It is available with a large number of Hörmann curtains – customers can choose between the single-skinned HR 120 A and HR 120 aero curtains, the polyurethane-foamed profiles Decotherm A and Decotherm S and

SB industrial rolling shutter



the HG-L rolling grille. Hörmann offers the SB industrial rolling shutter up to a width and height of four metres. Thanks to the counterbalance, the door does not have to rely on powerful direct drive operators, but can be operated with the newly introduced industrial door operator WA 300 R. It starts and stops gently, allowing the door to travel quietly and smoothly. This increases the service life of the door. At the same time, it does not require a roll-up safety device as the operator is switched off automatically by force limitation in case of increased opening forces, for example if someone holds on to the door curtain.

## A DOOR FOR THE FACADE

In the daily work routine of architects garages are often only seen as insignificant peripheral objects. However, when the aim is to design a new garage that meets the highest aesthetic demands and that fits in harmoniously with an existing group of buildings or the landscape, this rather minor design task becomes more important. This was the case with a garage for six cars in Lower Saxony, Germany, which was implemented by the architectural firm D:4. The request was for a design that would harmoniously complement the main building. The desired design of the new garage was achieved by a stretched out flat building whose appearance ideally matched the local setting. The



The garage doors are flush-fitted into the white timber lagging and thus barely visible.

garage doors were flush fitted into the white timber facade, resulting in a straight-line cubic structure. Due to its flexible cladding, the applied Hörmann ALR 40 aluminium sectional door can be matched to almost any facade covering on-site. For this reason, materials such as plastic, wood, metal, ceramics and others can be used up to a certain weight. This way, the Hörmann sectional door gives architects the greatest possible design freedom in which the only limitation is the maximum thickness of the cladding of 46 millimetres. The gap dimension between the individual elements of at least 20 millimetres determines the design. Hence, the use of this door can make the functional task of designing a garage part of an aesthetic overall concept.





## THE SPECIALISTS ARE HERE: ROLLMATIC WITH SIDE DOORS

In the RollMatic roller garage door the curtain is rolled onto a shaft. This provides additional storage and hanging space under the garage ceiling. In addition, the door offers an ideal solution for special site requirements, for example if a sectional door cannot be fitted due to pipes or beams. Hörmann now also offers matching side doors for quick access to the garage. This provides the garage facade with an attractive and uniform overall appearance. Hörmann offers the side doors with corner frames as standard.

Quick access to the garage through the matching side doors for the RollMatic roller garage door.



## FIRST CHOICE FOR ARCHITECTS

Architects want Hörmann. This was the result of a survey by Heinze Marktforschung of more than 1800 architects and planners for the first "Architects' Darling Award". The German family-owned business was the most frequently named in the "doors" category. The information service provider Heinze recently handed out the awards at the "Celler Werktag" industry meeting. A total of 20 trophies were awarded during the festive ceremony held at the Celler Kongressunion. The manufacturers received gold, silver and bronze awards in 17 product categories, including bathrooms, floor coverings, windows and heating as well as five cross-sector thematic categories.

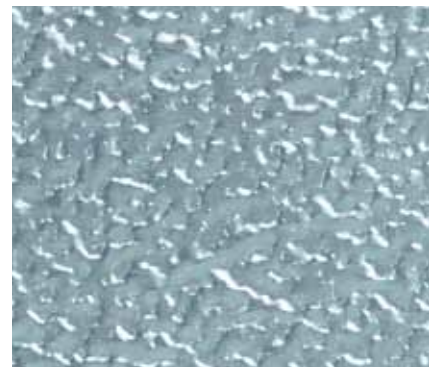
The "Architects' Darling Award", which was awarded on the occasion of Heinze's 50th anniversary, is already the second award received by Hörmann in 2011 for its architectural efforts. In March, Hörmann received the "Architects Partner Award" from the architecture trade magazine AIT. "I am very pleased at this new award," said Axel Becker, sales and marketing manager of the Hörmann sales company. "It is impressive evidence of the positive image our products enjoy among architects".

## VARIETY OF SURFACE FINISHES FOR FIRE SLIDING DOORS

Hörmann offers a great variety of surface finishes for its fire and smoke-tight doors. Hörmann is the only manufacturer also offering the finely structured Pearlgrain surface. The advantage of this finish: the texturing makes the door impervious to dirt and small scratches. This renders the surface finish, which is available at no extra cost, especially suited for production sites or areas with heavy personnel traffic, such as underground garages. Similar to the Pearlgrain surface finish, the smooth sheet steel version is also available with primer

powder coating in a variety of colours based on the RAL colour chart.

The finely structured Pearlgrain surface for fire and smoke-tight sliding doors.



# ARCHITECTURE AND ART

## Stephan Balkenhol

Stephan Balkenhol's roughly hewn and colour-treated wooden sculptures are difficult to miss by anyone who actively observes his surroundings. They show people on wooden posts in the middle of the Elbe river balancing, climbing up the necks of giraffes or simply standing there quietly. Balkenhol mostly hews these figures, which are sometimes oversized and sometimes small as dwarfs – men, women, animals or chimera, directly out of halved or quartered tree trunks using a chisel and a mallet. The base and the trunk form a single unit. The results are realistic despite the rather rough treatment. Upon closer inspection, however, the figures reveal practically nothing

of themselves. They appear ageless, their faces show no traces of emotions – they seem to stare into space. This enigmatic timelessness embodies both personality and anonymity. With his well-known sculptures in public areas, Stephan Balkenhol counteracts the tradition of monuments by enthroning inanimate human nature. The artist does not glorify heroes, but rather celebrates the mediocre, banal and anonymous. Yet this positively distinguishes the figures from commissioned abstract art that often does not appear integrated. Most people without too much knowledge about art are simultaneously pleased and surprised by Balkenhol's sculptures.

Stephan Balkenhol, Balanceakt (balancing act), Axel-Springer building in Berlin, 2009, painted bronze, concrete base, height approx. five metres



Photo: VG Bild-Kunst, Bonn



## PORTRAIT

### Stephan Balkenhol

Born in 1957 in Fritzlar (Hesse), Germany  
Lives and works primarily in Karlsruhe, Berlin and Meisenthal  
(Lorraine region)

1976–82 Studied under Ulrich Rückriem at the Hochschule für  
Bildende Künste Hamburg, 1983 Karl Schmitt-Rottluff scholarship  
1990–91 Teacher at the Städel in Frankfurt, since 1993 Professor  
at the Staatliche Akademie der Bildenden Künste Karlsruhe

Contact:  
Galerie Jochen Hempel  
Spinnereistrasse 7/Halle 4  
04179 Leipzig  
www.jochenhempel.com



Photo: Hpschaefer www.reserv-art.de



Photo: VG Bild-Kunst, Bonn

Stephan Balkenhol, *Trio*, privately  
owned, 2009, painted wood, height  
approx. three metres

## Topic of the next PORTAL issue: **Facades**

With the Columbia Twins of local architect Carsten Roth we say farewell to Hamburg to dedicate the next issue of PORTAL to facades. In line with this we have a look at the office building located between Elbstrasse and Neumühlen. It has an appealing cladding made of reddish shimmering stainless steel sheets. In sunny weather and especially during sunset the large sheets shine like copper – a contemporary interpretation of the brick buildings of the nearby quayside warehouses.



Photo: baubild/Stephan Falk/Hörmann AG



## Building with Hörmann – Your project in PORTAL

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

Hörmann KG Verkaufsgesellschaft, att. Alexander  
Rosenhäger, Upheider Weg 94 – 98, 33803 Steinhagen,  
Germany  
[a.rosenhaeger.vkg@hoermann.de](mailto:a.rosenhaeger.vkg@hoermann.de)

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Hörmann KG Verkaufsgesellschaft  
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Telephone +49 (0) 52 04 / 915 -521  
Fax +49 (0) 52 04 915-341  
Internet: [www.hoermann.com](http://www.hoermann.com)

### **EDITORS**

Alexander Rosenhäger, M.A.  
Dr.-Ing. Dietmar Danner  
Dipl.-Ing. Cornelia Krause  
Dipl.-Ing. Johanna Niescken

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Foto: baubid/Stephan Falk/Hörmann AG



Fire and smoke-protection box frame parts

## Europe's largest fire protection programme



Sustainably produced:  
multi-function doors  
from Hörmann

Hörmann offers architects a unique selection of fire-rated and smoke-tight doors in numerous versions, surfaces and colours. Be it sheet steel, tubular frame or automatic sliding doors: Hörmann's sustainably produced brand quality stands for the highest level of security and reliability.

