

**HÖRMANN**

# PORTAL 23

PORTAL 23  
OCTOBER 2011

INFORMATION FOR ARCHITECTS  
FROM HÖRMANN



## **New Beginnings**

Clarke und Kuhn, Allmann Sattler Wappner  
MHM architects, Stopfel Architekten



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## Dear Readers,

Conventionally, the turn of the year or spring are deemed suitable times for a new beginning. PORTAL, however, is choosing a less common approach by banking on autumn. After all, buildings are completed independent of conventions, such as the Aufbau Haus in Berlin, which opened in August. The unconventional idea of two entrepreneurs who were keen to invest created a new attraction on the Moritzplatz, a place in the Berlin district of Kreuzberg, which had become slightly neglected following the construction of the Berlin wall. This urban development success encouraged us to pursue similar projects. In Bielefeld, we discovered the former Luftwaffenbekleidungsamt (air force quartermaster's store) from 1938, which continued to be used by the British army until the 1990s and was therefore little known to the local residents. It was not until the opening of the Lenkwerk, a forum for automotive and motorcycle culture, that Bielefeld residents started to flock to the premises. The Dornier Museum in Friedrichshafen had a similar effect. Situated on an abandoned industrial park between the city centre and the airport, the flamboyant new museum building is becoming an economic factor for the remote city near Lake Constance. The city of Hamburg, however, is experiencing strong economic growth, which at the same time leads to the demolition of many inner city buildings to make room for new construction efforts. The former postal service property on Drehbahn street is a classic German office building (Kontorhaus) that was preserved as a historic monument. Following extensive renovations, a young IT company is breathing new life into the historic walls.

Christoph Hörmann

Martin J. Hörmann

Thomas J. Hörmann

# PORTAL INTERVIEW

## with Matthias Koch

**With the purchase of the Aufbau publishing house in 2008, Matthias Koch for the first time invested in the creative sector. The conversion of the former Bechsteinhaus on the Moritzplatz in Berlin into a centre for culture and creativity was another step in this direction. PORTAL spoke to the entrepreneur and patron about the special concept of the Aufbau Haus and its ramifications on the urban environment.**

**PORTAL:** You have been thinking about a cultural and creative centre for quite some time. What exactly did you have in mind?

**MATTHIAS KOCH:** A centre that artists do not have to leave as long as they are working and exhibiting their work. The rent for the artists' living space and the presentation areas (gallery and theatre) should not be subsidised by third parties, the centre should rather sustain itself. Our aim was to make the centre a cultural focus for neighbours, artists, theatregoers, creative individuals and many who initially drop in out of curiosity or by chance.

**PORTAL:** What did you find so fascinating about the somewhat neglected Moritzplatz?

**MATTHIAS KOCH:** The development possibilities of its centralised location between the Mitte and Kreuzberg districts, between the newspaper and museum quarters and the eastern part of Oranienstrasse with galleries, bookstores and restaurants, as well as the good public transport connections provided by the subway station and the bus stop. The Moritzplatz has always been highly frequented, there just never was a reason to linger. We have changed that.

**PORTAL:** What is the basis of your commitment towards the city beyond your personal goals?

**MATTHIAS KOCH:** As a local entrepreneur I can only achieve my aims if my immediate environment is thriving and if the political conditions are conducive. In addition, I feel obligated to give something back to the society in which I am living comfortably.

**PORTAL:** Local authorities surely show great interest in such initiatives. How did the city of Berlin support you?

**MATTHIAS KOCH:** We received exemplary support by district and senate politicians and the Liegenschaftsfonds (estate fund) has implemented the plans very professionally.

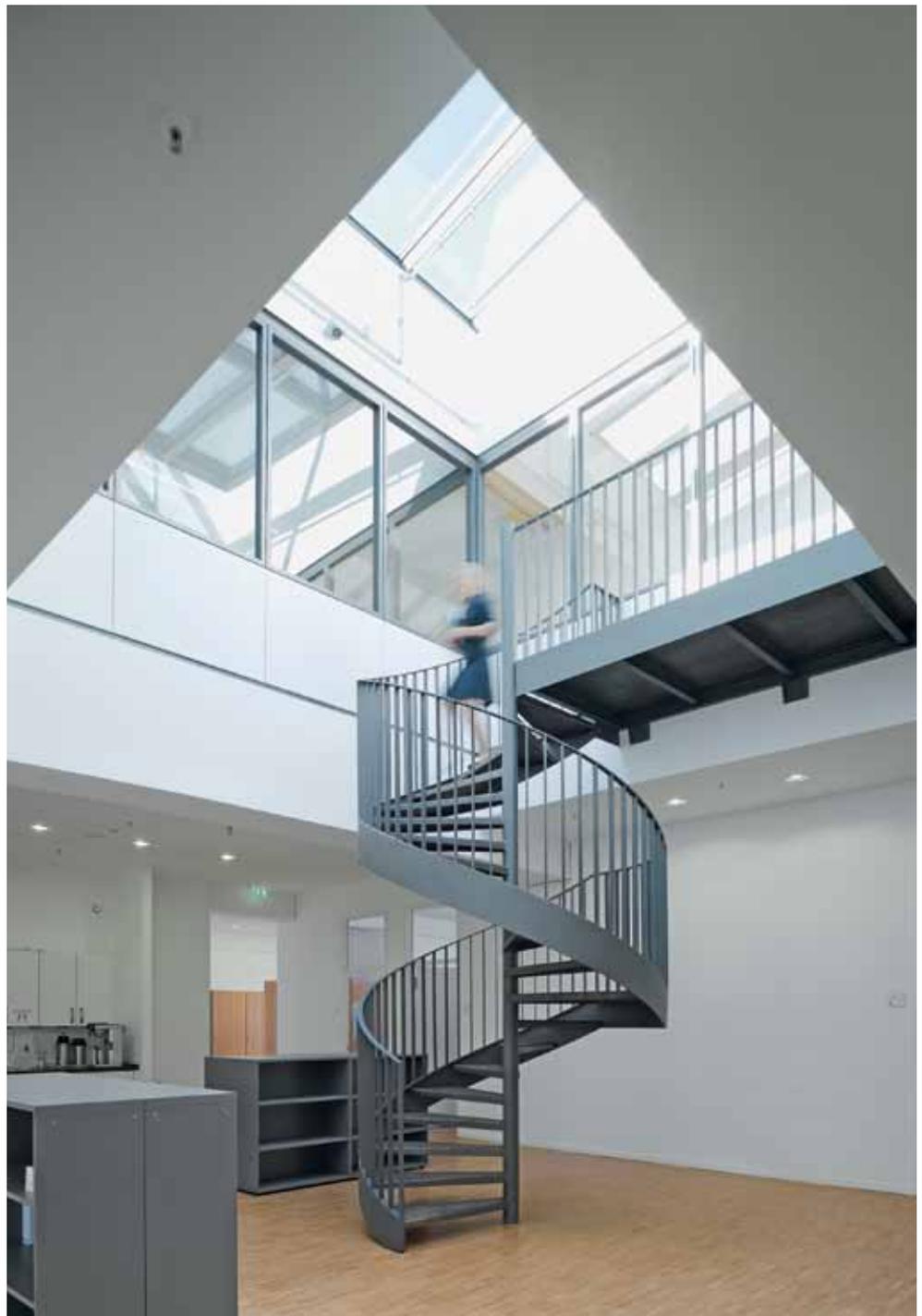
**PORTAL:** The 17,500 square metres of floor space of the Aufbau Haus were already fully rented soon after its completion. What do you attribute this success to?

**MATTHIAS KOCH:** More than half of the floor space was already rented before we applied for the building permit and commissioned the structural work. In projects of this size, this is unavoidable due to the inherent risks. The concept is sound, the architectural implementation is impressive and the initial rent is low. In addition, "Modulor" and "Aufbau" as anchor tenants attract other tenants.



Photos: baubild/Stephen Falk/Hörmann AG

Matthias Koch browsing in the bookstore of the Aufbau Haus.



The editorial offices of the Aufbau publishing house are located on the two top floors of the cultural and creative centre.

## PORTRAIT

**Matthias Koch**  
Born 1943 in Dresden

After doing his A-levels in the city of Göttingen, he studied Romance and German philology and subsequently taught German, French and literature at a grammar school and a comprehensive school. As the managing director of a family-owned business, he manages the assets of private investors. In 2008, he bought the Aufbau publishing house and one year later the Bechsteinhaus on the Moritzplatz, which was converted by a partner company into today's Aufbau Haus. In addition, he is the chairman of the board of trustees of the Kommunikationsaufbau charitable fund.

[www.aufbauhaus.de](http://www.aufbauhaus.de)



Photo: Milena Schüssler

**PORTAL:** Was there an architectural competition or was the contract directly awarded to the Berlin-based architecture firm of Clarke und Kuhn?

**MATTHIAS KOCH:** There were other drafts, but we found the one presented by Clarke und Kuhn the most persuasive; we have already implemented other projects with them such as the three generation home in Alt-Stralau, Berlin.

**PORTAL:** What considerations were at the core of the renovation and redesign of the former Ertex fabric factory built in the 1970s? To what degree were you able to integrate the old building structures?

**MATTHIAS KOCH:** The existing building was gutted and equipped with a new facade and new staircases. We only complemented and did not demolish anything. The factory hall character was kept intact. We did not want the required transparency to be provided by an ordinary glass facade, the building materials should remain as visible as possible.

**PORTAL:** The lack of colours is very noticeable. Is the predominant grey a reference to the preferred colour of creative professionals? How does the neighbourhood react to that?

**MATTHIAS KOCH:** Most architecture fans are enthusiastic about the horizontally extending characteristic structure of the grey concrete facade. It is still missing the white logos of the anchor tenants as well as the logos of the other tenants in the entrance area. The greenery on the many terraces, lift shafts and staircases will add a touch of colour. Most reactions are positive; however, some neighbours wanted to know whether the facade is yet to receive a colour coating.

**PORTAL:** Could you envision the concept of the Aufbau Haus as it has been implemented in Berlin or slightly altered as a future model for other large cities, such as Hamburg and Cologne?

**MATTHIAS KOCH:** I can definitely see that. However, the Aufbau publishing house and its associate companies will remain in Berlin. The unique combination of publishing house, theatre, gallery and creative industry found in the Aufbau Haus will probably remain one-of-a-kind.

# AUFBAU HAUS IN BERLIN

**A centre for creative professionals was established on the Moritzplatz in Berlin with a unique and unprecedented concept. Based on the desire to make use of two inner-city buildings in a neglected location, two entrepreneurs and the architects Clarke und Kuhn were able to initiate a new beginning that provided a valuable impetus to the Kreuzberg district of Berlin.**

It may be a coincidence that exactly 50 years after the construction of the Berlin wall, the Moritzplatz located in its shadow in West Berlin is slowly regaining its importance. Two very different businessmen with a common vision are among its pioneers. Fallow land and neglected residential estates with low occupancy rates have always been of interest to creative professionals. This is what convinced investor Matthias Koch and Andreas Krüger, owner of "Modulor", the well-known creative materials supplier, popular among German model builders and architects, that their concept of a creative centre was bound to succeed. When the former Bechsteinhaus at the corner of Prinzenstrasse/Oranienstrasse was up for sale, they did not hesitate to purchase it. The typical 1970s commercial building with its facade of exposed aggregate concrete and an all-round row of windows with reddish glass has changed owners several times in its approximately 40 years of existence. One of these owners was the world-famous piano manufacturer Bechstein, whose name continued to be used for the building. The Berlin architects Clarke und Kuhn were commissioned with the conversion of the Bechsteinhaus and recommended degutting and extending it. Andreas Krüger was in need of a lot of space for his business concept of "Planet modulor", a new type of network of small and medium-sized businesses from the commercial, trade, art and culture sectors. Matthias Koch planned to move the Aufbau publishing house, which he had previously saved from insolvency, to the

two top floors. He also planned space in the building for the "Aufbau Kreuzberg" theatre, the "Prince Charles Club", a gallery and bookstore. Clarke und Kuhn were able to masterfully combine the two different spatial concepts into a single design. They positioned a slim wing, which was reduced to its structural framework and extends along the Prinzenstraße in front of the old building. This wing creates a transition to the Moritzplatz via a head building, clearly defining the main building structure and its purpose. Resembling an oversized shelf, this space allows the creative professionals to present themselves across six floors both towards the street and the city terrace situated between the two buildings. "Wildfang", the kindergarten on the roof of the building, ensures that the concept endures for more than just a single generation. The carefully planned educational room concept was implemented by Janson Danziger of thinkbuild architecture. His colour scheme was inspired by the Bauhaus school, in particular the colour theory of Johannes Itten. The room colours were intended to create a connection to nature, which is severely limited due to the type of spatial situation in the building. The quality and quantity of the illumination was particularly important for the extended rectangle with its high ceiling and few windows. Based on a good idea, great commitment and a connecting new building, the planners and initiators were able to recreate the attractiveness of an almost forgotten location in the heart of Berlin.



## AUFBAU HAUS IN BERLIN

Access galleries lead across the “city terraces”. They link the studios and small workshops in the slim annex to the existing building (previous page).

The extension traverses the building corner at the Moritzplatz with a prominent head building, creating a generous entrance situation (top).

The extensive sales area of Planet Modulor commences immediately in the entrance area (bottom).

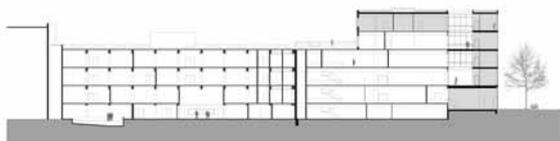


The roof floor offered enough space for a kindergarten (top), while the basement is excellently suited for the "Aufbau Kreuzberg" theatre and the "Prince Charles Club" (bottom).



# AUFBAU HAUS IN BERLIN

Blueprint: Layout of the ground floor, layout of the 3rd floor, longitudinal section, cross-section (left from top to bottom), site plan (right top) Aufbau publishing house reception (right bottom)



Daylight from above provides a pleasant working atmosphere for the Aufbau staff.



## PROJECT DATA

### OWNER

Entwicklungsgesellschaft mbH, Berlin, Germany

### DRAFT

Clarke und Kuhn, freie Architekten BDA, Berlin, Germany  
Thinkbuild architecture, Jason Danzinger, Berlin, Germany

### SUPPORT STRUCTURE PLANNING

Marzahn & Retzsch, Berlin, Germany

### ILLUMINATION PLANNING

studio dinnebier, Berlin, Germany

### LOCATION

Prinzenstraße 85, Berlin-Kreuzberg, Germany

### PHOTOS

baubild/Stephan Falk/Hörmann KG, Berlin, Germany

### HÖRMANN PRODUCTS

Classic HG-A industrial rolling grille, single and double-leaf T30 aluminium fire-rated doors HE 311 and HE 321, single and double-leaf T30 steel fire-rated doors H3

# DORNIER MUSEUM FRIEDRICHSHAFEN

**As a tribute to the great airplane builder Claude Dornier, his son Silvius initiated the construction of the Dornier museum in Friedrichshafen, which was completed in 2009 by the Munich architect firm of Allmann Sattler Wappner. Located in the immediate vicinity of the airport, the museum enriches the city near Lake Constance with a new cultural highlight.**

To properly present the history of air and space travel, the architects opted for a hangar building design, which displays the historic airplanes in their "natural setting". A steel skeleton construction supports the projecting hall roof. The outer skin consists of translucent polycarbonate sheets, which, together with the curved entrance portal, shape the characteristic appearance of the museum building. The full-length sheets segment the curvature of the facade. The required sun screen is provided by additional dot screen coating on the south side. Inside, the honeycomb structure of the material creates a uniform diffused illumination. The transparent window and door openings are clearly defined in contrast to the milky shimmering surface, which is translucent but not transparent. With their wide profiles they resemble picture frames that present selected sections of the surroundings and transport them inside the room. After sundown, the adjustable light installation by artist James Turrell makes the brightly illuminated museum visible from a long distance. The round tour begins at the inserted "museum box". Based on 400 small exhibits, models and original films, 80 years of airplane construction by the Dornier company are presented in their historical contexts, telling the story of Claude Dornier's life. The flying boat "Do X" received international acclaim when it was the first wide-bodied aircraft to cross the Atlantic in 1930.

On its ten-month maiden flight it travelled from Berlin via Africa and South America to New York, where it landed in August 1931 on the Hudson River to the cheers of flight enthusiasts. Until 24 May 2012, this transatlantic flight will be featured in a special exhibition which presents the Airbus 380 in the context of the "Do X". The architects paid special attention to the energy concept – a surface heating and cooling system was integrated into the floor panel of the hangar. Air intake openings in the wall-floor connection along the northern and southern facade as well as ventilation openings in the ceiling regulate the hall's natural ventilation. The design also includes the efficient use of environmentally friendly energy sources at the site. A geothermal field with 81 borehole heat exchangers underneath the building minimises mechanical cooling in the summer. This cuts the CO2 emissions to half those of conventional systems. While the original historical airplanes and models can be admired in the main museum hall, the screaming engines of starting and landing jets can be heard outside. No later than at this point do visitors realise realise that the past has seamlessly merged with the present. Of course, visitors can arrive by plane to attend the many cultural events offered by the museum. Visitors wishing to travel with their own jet planes can find the route co-ordinates on the museum's website. Unofficially, Friedrichshafen is already dubbed the "City of the Skies".



## DORNIER MUSEUM FRIEDRICHSHAFEN

Light artist James Turrell designed the nightly illumination concept of the facades.

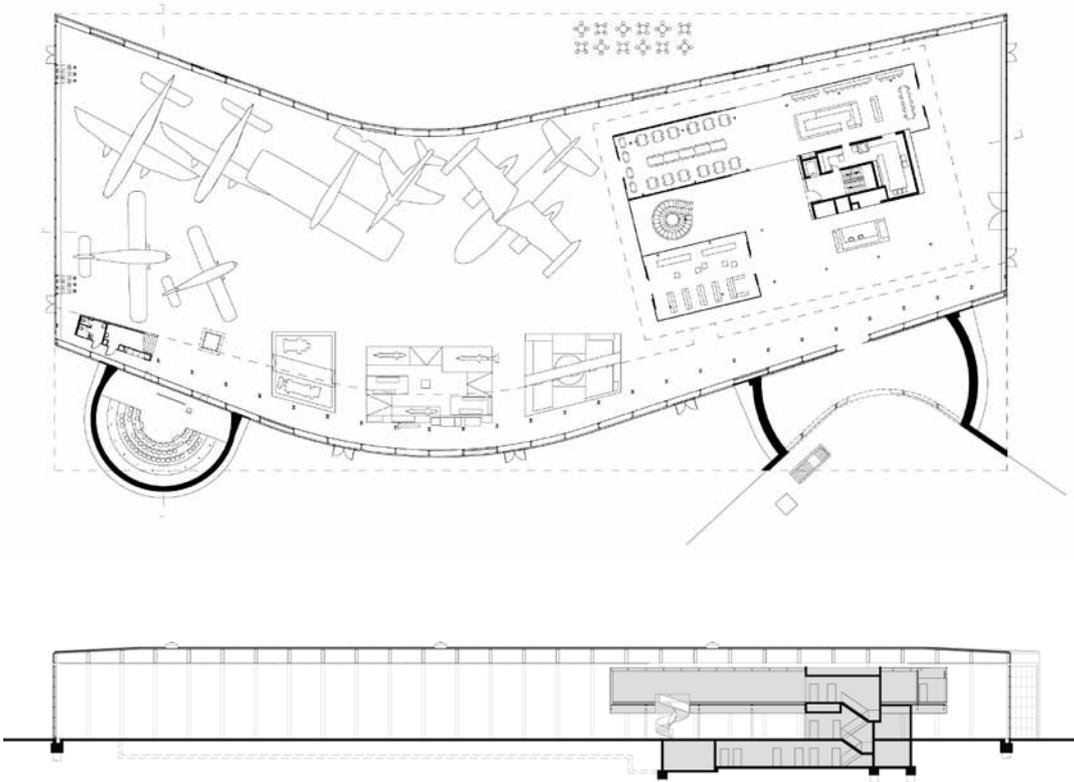




The generous foyer with a view of the inserted two-floor "museum box" containing exhibition spaces, offices and a restaurant



Blueprints: Ground floor layout, longitudinal section (top)  
view inside the interior of the "museum box" (bottom)



## PROJECT DATA

### OWNER

Dornier Stiftung für Luft- und Raumfahrt,  
Munich, Germany

### DRAFT + IMPLEMENTATION

Allmann Sattler Wappner Architekten,  
Munich, Germany

### STEEL CONSTRUCTION

Friedrich Bühler GmbH & Co. KG,  
Altensteig, Germany

### SUPPORT STRUCTURE PLANNING

Werner Sobek Ingenieure, Stuttgart,  
Germany

### LOCATION

Claude-Dornier-Platz 1, Friedrichshafen,  
Germany

### PHOTOS

Jens Passoth, Berlin, Germany

### HÖRMANN PRODUCTS

Basic HG-A rolling grille,  
single-leaf T30 steel fire-rated door H3D



## OFFICE BUILDING IN HAMBURG

**Many of the German office buildings (Kontorhaus) of the 1920s have already been renovated. The former postal service property on Drehbahn street, which is distinguished by a generously proportioned glazed inner courtyard with a historic garage, was completely refurbished and once again serves as a modern office building. An up-and-coming IT company made the building its new home.**

After the restructuring of the financial and judicial system as well as the postal service after the foundation of the German Reich in 1871 there was an increased need for public administration buildings in the city of Hamburg. The former bastions, which had been converted into a circle of boulevards, provided sufficient space for this endeavour. In due time, the new prestigious Oberpostdirektion (regional post directorate) at the Stephansplatz was complemented with other buildings in peripheral streets such as the Remisenwerkstatt (depot) on Drehbahn street. The government building officer C. Teucke, who was in charge of key postal service building in Hamburg during the 1920s, designed the clinker brick building with a roofed inner courtyard that extends deep into the plot, in two construction phases (between 1924 and 1930). The simple, vertically accentuated punctuated facade, which is framed by two lateral projections, adapts to the narrow street space. The inner courtyard is dominated by high hinged doors that led to the vehicle fleet and workshops. The sturdy building had gone through many owners until its new owner Strabag decided to generally renovate it two years ago. As the building was included in the Hamburg registry of recognised monuments, all changes had to be co-ordinated with the monuments authority. The greatest externally visible alteration was the addition of two extra floors. Inside, two lift shafts and an emergency staircase were added, in addition to an underground garage beneath the inner courtyard. For the underground space, the foundations had to be

rebuilt in some areas. The garage's new steel concrete roof provided a new floor surface for the inner courtyard. Unconventionally, cars access the garage from Drehbahn street via the former yard entrance through the inner courtyard into a transfer cabin lift that takes them to the basement level. The heavy arched hinged doors, which were renovated as historic artefacts, flank the courtyard that is paved in natural stone. The doors from two bays were missing, but the owner opted not to reconstruct them. It was intended to keep the former workshop areas and the inner courtyard available for public use. During the planning phase, the owner expected to rent each of the standard floors, which were renovated according to the latest technical developments, to four independent tenants with 400 square metres each. Subsequently, the ground floor features separate entrance areas with independent lift systems. Three of the four original staircases were kept as emergency exits leading to the side door openings towards the street. The owner did not have to worry about finding tenants. The computer game developer Bigpoint rented the entire premises. As a result, the public use of the ground floor has been privatised and the light historic roof construction is only available to company staff. Surrounded by many new buildings in the area and next to its prominent neighbours, the Side Hotel on one side and the Judicial Authority building by Fritz Schumacher on the other, the old postal service building looks rejuvenated.

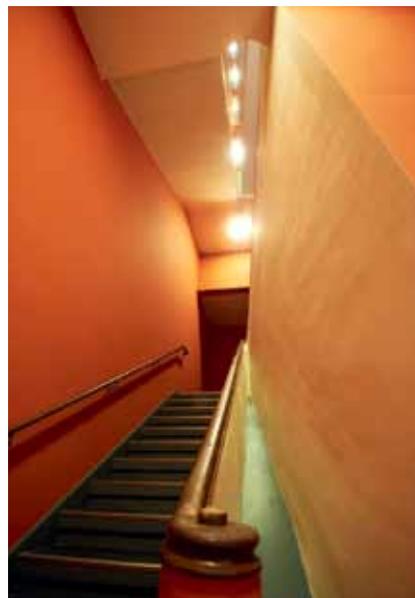


## OFFICE BUILDING IN HAMBURG

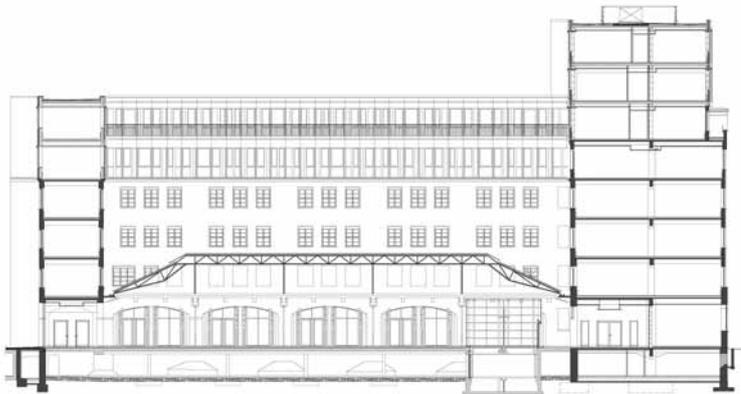
The former postal service property is framed by the prominent clinker brick building of the Judicial Authority and the Side Hotel (previous page).

The inner courtyard, which maintained its workshop character, is intended for special purpose use by the tenants (top). A glazed industrial sectional door separates the inner courtyard from the street (bottom left).

One of the old staircases that were maintained as emergency staircases (bottom right).



Blueprints: North-south longitudinal section (top)  
ground floor layout (bottom)



## PROJECT DATA

### OWNER

SEB Asset Management,  
Frankfurt am Main, Germany

### BUILDER-OWNER

Strabag Projektentwicklung GmbH  
Hamburg Division, Germany

### GENERAL CONTRACTOR

Ed. Züblin AG, Direktion Nord, Germany

### DRAFT

MHM architects, Vienna, Austria

### IMPLEMENTATION PLANNING

agn Leusmann, Hamburg, Germany

### SUPPORT STRUCTURE PLANNING

LSM Ingenieure, Hanover, Germany

### LOCATION

Drehbahn 47 — 48, Hamburg, Germany

### PHOTOS

baubild/Stephan Falk/Hörmann KG,  
Berlin, Germany

### HÖRMANN PRODUCTS

ALR 40 industrial sectional doors

# LENKWERK IN BIELEFELD

**The last building complex of an extensive WWII industrial estate on the outskirts of Bielefeld has now also been put to new use. A courageous investor renovated the very run-down two-floor brick buildings, setting up a forum for automobile and motorcycle culture that not only appeals to fans, but the entire local population as well.**

In Germany, more than 60 years after the end of the war, there remain building complexes for military use that continued to peacefully serve their purpose until the 1990s, such as the Luftwaffenbekleidungsamt (air force quartermaster's store) in Bielefeld, which was constructed in 1938 outside the city gates. More than 1200 people worked there at the time. The simple brick architecture consisted primarily of halls connected to multi-storey compact office buildings. Until 1992, the Richmond Barracks were used by the British Army as a supply depot for the British Army of the Rhine (BOAR). After it was abandoned, not all buildings were put to immediate follow-up use. The Bielefeld University of Applied Sciences moved into the south-western wing. The ample room structure offered the ideal setting for the students. A few public administration offices moved into the premises along "Am Stadtholz" street, yet no one was interested in the north-eastern wing. The many years of abandonment, however, left their mark – parts of the roof had already collapsed, allowing rainwater to enter unimpeded. The fact that the hall with the surrounding star-shaped building blocks surrounding it in the shape of a star was preserved is due to monument protection regulations that prohibited its demolition. It required a great deal of imagination to envision a functioning architectural structure emerging out of the ruined building. Driven by a grand idea, investor Franz Christoph

Borchard was courageous enough to purchase and completely refurbish the building, or what was left of it. He transformed the former administrative section into a forum for automobile and motorcycle culture, additionally providing store spaces for a museum. The total of six buildings on the 18,000 square metre lot partition, arranged alphabetically from A to F, are especially suited for multi-faceted use. Building sections A and B were rented by the Bielefeld Harley Davidson head office, while the main hall F is now the public, central part of the entire complex. Its size is suitable for the presentation of the classic cars that can not only be seen, but also purchased here. A bistro and a shop invite visitors to linger, perhaps allowing them to ponder a purchase decision. Two car workshops let future owners rest assured that their cars are in good hands. The basement levels of three building sections provide a naturally illuminated and ventilated garage with space for more than 100 collector's vehicles. The architects were asked to renovate the premises in such a way as to preserve its original character. The clinker-clad external brickwork with its light-coloured grooves and window openings and the building structure's proportions remained unchanged. Newly integrated building sections are independent and deliberately remain discernible as additions. Only the timber roof constructions were largely replaced by steel truss girders.



## LENKWERK IN BIELEFELD

The many years of abandonment had left obvious marks – destroyed windows along with dirt and damage due to rain dominate the main hall.



The style of the classic hall bearing structure remained unchanged (top). The sectional doors with the particularly slim aluminium profiles underscore the simple industrial architectural style (bottom left). The bistro with the backlit counter invites visitors to linger in the main hall (bottom right).

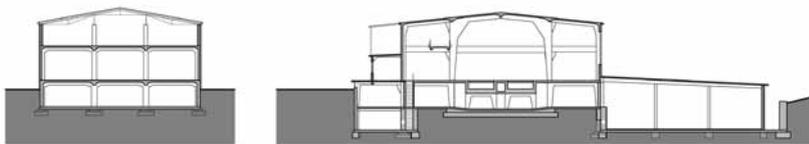
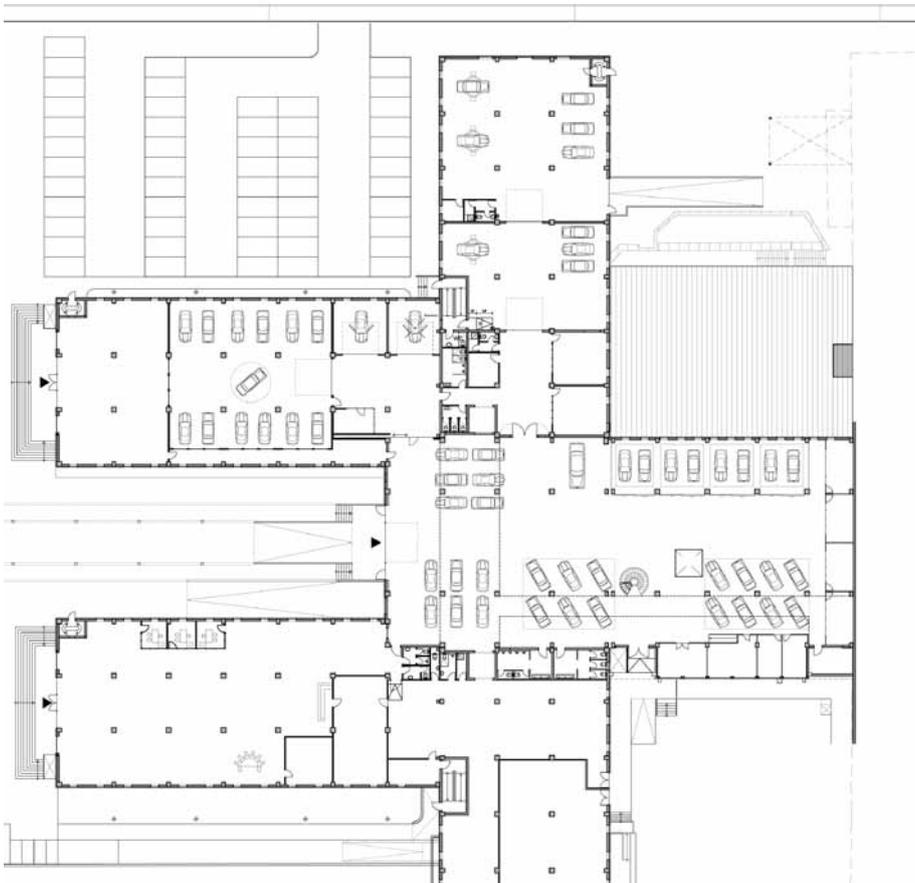


The centrally fitted ALR Vitraplan industrial sectional door fits into the clear structure of the existing architecture (top).

The axial entrance to the main hall remained in place after the renovation, with ramps compensating for height differences (bottom).



Blueprints: Ground floor layout (top),  
section (bottom)



## PROJECT DATA

### OWNER

Borchard GmbH & Co. Bau KG, Bielefeld,  
Germany

### DRAFT

Stopfel Architekten, Bielefeld, Germany

### SUPPORT STRUCTURE PLANNING

Stephan Culemann, Lage, Kreis Lippe,  
Germany

### LOCATION

Am Stadtholz 24 — 26, Bielefeld,  
Germany

### PHOTOS

Hartmuth Klemme, Herford, Germany  
Tomrieth-Photography 2011 (page 26)

### HÖRMANN PRODUCTS

Single and double-leaf T90 fire and  
smoke-tight doors H16, single and  
double-leaf T30 fire and smoke-tight  
doors H3 and H3D, T30 fire sliding door,  
FST industrial sectional doors, ALR  
Vitraplan industrial sectional doors ASR

## SILENCE! UP TO 61 DB ACOUSTIC INSULATION

Frequently, multi-purpose doors must meet a wide variety of extreme functional requirements. Hörmann now offers the HS 75 acoustic-rated door and the T90 fire-rated door H16 S in a version with high acoustic insulation for recording studios, theatres or passages in loud noise manufacturing sites. These single-leaf, thick rebate doors have an acoustic value of up to 61 dB thanks to an extensively modified door design and a threshold rail with seal. In addition, the high acoustic insulation doors offer additional functions such as break-in-resistance as an optional extra. The H16 S T90 version is smoke-tight as standard.

HS 75 acoustic-rated door



## NEW PRODUCT IN THE RANGE OF VISIBILITY WINDOWS



Precisely calibrated track rollers

Hörmann extends its range of visibility windows: the family-owned company now offers the HW-D-Slide sliding window for use in porter offices, hatches, counters, pick-up desks and kiosks. This window lets construction component dealers and metal and dry construction companies respond to tenders with very extensive specifications. In its visibility window range alone, Hörmann supplies numerous styles of fixed glazing with many functions, such as visual shielding or protection from radiation, noise and fire. The ready-to-fit door set consists of a frame and two sequential safety glazings for which Hörmann product management chose very high quality applications – track rollers that are precisely calibrated to the aluminium double track and four stop profiles considerably reduce the typical annoying rattling noise of glass sliding windows.

## EPD FOR INDUSTRIAL SECTIONAL DOORS

Now the proud recipient of its two first environmental product declarations (EPD) for industrial sectional doors, Hörmann continues to enhance its image among architects, planners and auditors as well as specialist dealers. The standardised data on the environmental impact of this product group facilitate and speed up planning and certification of sustainable commercial and industrial buildings. This data is recorded by the ift Rosenheim based on the Product Category Rules (PCR) that apply to all industrial sectional doors on the market. These rules allow planners and architects to compare the environmental impact of construction products.

EPD-STPU-0.3 environmental product declaration





## PROPER PLANNING WITH THE ENERGY SAVINGS COMPASS

Doors and loading areas frequently occupy a large part of the company buildings of logistics companies. They therefore offer great energy saving potential. If new buildings are properly planned or if old loading areas are modernised. The energy savings compass provides technical solution options to prevent heat energy loss through open or insufficiently insulated doors: for example, thermal insulation industrial sectional doors that travel in front of the dock leveller act as energy-saving hall doors when loading is not in progress. Door seal-prevent draughts and thus minimise energy loss. High-speed doors also contribute to energy savings due to their increased opening and closing speeds. The energy savings compass can be ordered as a CD from the Hörmann VKG and is also available on the internet at [www.hoermann.de/energiesparkompass](http://www.hoermann.de/energiesparkompass)

The Hörmann energy savings compass



## NEW INSULATED STEEL EXTERNAL DOORS

Only one thing is certain when it comes to energy saving regulations: requirements for thermal insulation in construction components continue to increase. However, private and commercial builders are also demanding improved thermal insulation due to economic reasons. In order to be able to fulfil this need, Hörmann introduces two new external doors with thermal breaks. The KSI Thermo is primarily intended for owners with high security and insulation demands. The MZ Thermo multi-purpose door has similar design features as the KSI Thermo – both are based on the new ThermoPro entrance door series – and provides exactly the same excellent thermal

insulation. Owners have many design options to pick from with twelve inexpensive preferred colours. The brochure “Doors for Your Home” provides private building owners with an overview of function doors for home use. The new brochure “Function Doors for Construction Projects” is intended for commercial builders and architects and includes information on the new external doors, steel reinforced internal doors and aluminium tubular frame constructions.

## HÖRMANN PRESENTS ITS SIDE SECTIONAL DOOR

In addition to its up-and-over doors, sectional doors and recently launched roller garage door RollMatic, Hörmann also presented its side sectional door HST, a model for special fitting situations. With only 95mm of required headroom, the HST is also a solution for garages with little lintel space. It only needs to be opened partially for quick access to the garage. The new look with vertical divisions will be the main reason for building owners to select this door. Until now, this feature was only provided by up-and-over garage doors.

For the door leaf, the tried and tested sections of the ceiling sectional door were chosen that provide the HST with the thermal insulation values and finger trap protection of an LPU door. However, the tracks, rollers and guide rails were completely redesigned. The latter is not recessed in the floor, but is surface-mounted. The track is easier to clean and water can run off better, which has a positive effect on the service life. With a mechanical guard and additional locking on the lock side, the HST is protected against being simply pushed open or pushed in. It is expected to be available from **spring 2012**.

# ARCHITECTURE AND ART

## Thomas Wrede

Thomas Wrede creates enchanting photographic illusions. In one of his most recent series, "Real Landscapes", he tests the limits of human perception by placing miniature models of houses, cars or trees in sections of real landscape images. The viewer instinctively perceives the image as that of a Utopian place, whose unreality begins to unfold eventually, following a more or less extended moment of irritation. Initially perceived as immeasurably vast, the natural environments reveal themselves upon closer inspection to be details of a puddle, the North Sea beach or a snow drift in front of a house.

This results in ambiguous pictures that blend microscopic and macroscopic views and thus lastingly shatter the belief in photography's privileged relationship to reality. In his various photo series since the late 1990s, Thomas Wrede has focused on our frequently romantic longing for experiencing nature. What is more, he questions the reality content and the messages of today's omnipresent media images that at the same time constitute the visual basis of these longings. Wrede's work thus becomes an allegory of our times in which reality is forgotten in favour of artistic images (Vilém Flusser).



Thomas Wrede, Panorama with Fir Trees, 2004, Lambda Print/Diasec, 120 x 240 cm (left) Thomas Wrede, At the Canyon, 2007, Lambda Print/Diasec, 170 x 240 cm (right)

## PORTRAIT

### Thomas Wrede

Born in 1963 in Letmathe (North-Rhine Westphalia), Germany.  
Wrede lives and works in Münster/Westphalia, Germany.

1985—1991 Studied Fine Arts, Academy of Fine Arts Münster  
1991 Studied under Prof. Dieter Appelt, Berlin  
1992 Master student of Prof. G. Keusen, Academy of Fine Arts Münster  
1998—2005 Professorship for Photography, Academy of Fine Arts  
Münster, many exhibitions in Germany and abroad

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## Topic of the next issue of PORTAL: Hamburg

With just under 800 square kilometres of urban space, the mere 1.7 million residents of the Hanseatic city can claim to live in one of the world's top three cities with the best living and residential quality. This type of recognition attracts investors as companies can be sure to find highly qualified employees. The current construction boom in Hamburg is not only taking place in the Hafencity, attractive new buildings and renovations are also being completed on the banks of the Elbe and in the inner city. Residential districts have to be condensed to meet the demands of the growing city. Portal presents an overview of the Hanseatic city's contemporary architecture along with ideas for a night out for both natives and non-natives of Hamburg.

Working and living near the Museumshafen in Hamburg's Hafencity



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## Building with Hörmann — Your project in PORTAL

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