

HÖRMANN SCHÖRGHUBER

PORTAL 37

PALACES INFORMATION FOR ARCHITECTS FROM HÖRMANN AND SCHÖRGHUBER
GMP ARCHITEKTEN VON GERKAN, MARG UND PARTNER, LAB32 ARCHITECTEN, MVM + STARKE, STAAB ARCHITEKTEN





CULTURAL PALACE: RICHARD WAGNER MUSEUM IN BAYREUTH, GERMANY

“Volker Staab opted to arouse maximum attention for the content and to scale back the architecture – maintaining the required distance to Wahnfried with the new building.”



RESIDENTIAL PALACE: VILLA IN REEUWIJK, NETHERLANDS

“The watercraft floats on its own channel, including lock, directly into the house. And both entrances are secured by two Hörmann garage doors that are completely integrated into the architecture when closed.”

BRAND PALACE: STABILO IN HEROLDSBERG, GERMANY

“If the building for a coloured pen manufacturer is to be drafted as part of the brand architecture, there are only two paths to be taken. Either you ignore their core competence, or you dare to dive head first into the bright world of the Schwan-Stabilo products.”



PARLIAMENT PALACE: VIETNAMESE NATIONAL ASSEMBLY IN HANOI, VIETNAM

“Where there are no references, there is a great risk of resorting to current architecture trends across the world. But the Hamburg-based company rejected all trendy (for the office completely alien) “isms”. Instead, Meinhard von Gerkan concentrated on the defining elements circles and squares.”

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HÖRMANN AND SCHÖRGHUBER IN DIALOGUE

Cover photo: Parliament palace: Vietnamese National Assembly in Hanoi,
Vietnam
Photographer: Christian Gahl, Berlin, DE

EDITORIAL



Dear Readers,

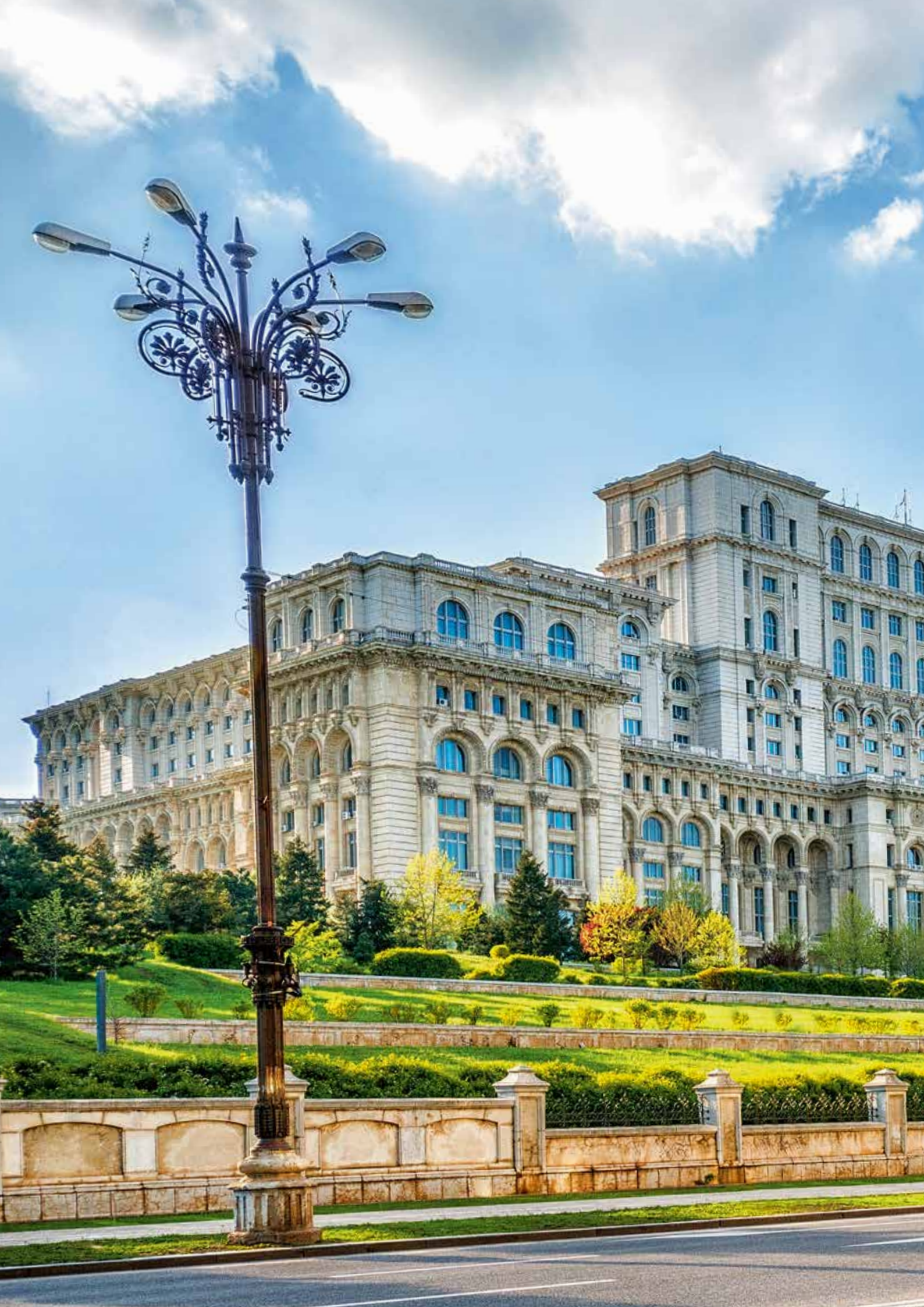
In 1834, when Georg Büchner demanded “Peace to the shacks! War on the palaces!” Germany was a very different place. Back then, palaces were reserved for only the ruling feudal lords and democracy, freedom of speech and human rights were only demands. Today, “palaces” have become democratic, pluralistic and for everyone. And they are no longer reserved for the topic of “living”. In this edition of PORTAL, we present the Richard Wagner Museum in Bayreuth, a special location for a complex topic and a real palace of culture. We visited the new parliament in Vietnam – which has clearly become a national palace for a proud nation. The head office of Schwan-Stabilo is a perfect example of a brand palace, and of course there is the civil palace version – the residence on a Dutch lake. All of this shows how much society and construction have changed since Büchner’s demand. Not that Germany is now free of shacks. But there’s no longer a reason to call for war against palaces. Due to a lack in demand, “palaces” have basically died out in Central Europe as a real building type – and new palaces from various autocrats are the exception that prove the rule. But the same demand hidden behind this word still applies. The call for a confident, unique architectonic statement. In this PORTAL, we present four impressive examples – and are excited to be able to contribute to these buildings with our products.

Christoph Hörmann

Thomas J. Hörmann

Martin J. Hörmann

Personally liable general partners



REPRESENTATIVE ARCHITECTURE BETWEEN DISTINCTION AND SOCIAL REALISM

Palaces are commonly associated with architecturally luxurious, impressive buildings. They tell stories of power and wealth. But also of hubris and oppression in places where a political and economic imbalance prevails among the population. Is this type of building even built today? Prof. Frank R. Werner transports the term “palace” to the present.



REPRESENTATIVE ARCHITECTURE BETWEEN DISTINCTION AND SOCIAL REALISM

After the Pentagon near Washington, Ceausescu's Palace of the Parliament in Bucharest is considered the second largest administrative building in the world. (previous page)

Robert Venturi coined the term decorative shed. His 'primitive hut of postmodernism' is the "Vanna Venturi House" in Philadelphia (1964), where the packaging and content don't have much in common. (following page, top and bottom)

Photo: Octavian Floren Babusi, iStock/m-louis, Flickr CC BY-SA 2.0

Among Marc Chagall's oeuvre is a drawing relatively untypical for him from the year 1917. It shows a stout farmer clad in red as a Bolshevik, bracing the model of a small palace or representative villa over his green hair to hurl it angrily onto the ground. The sheet is titled "Peace to the shacks! War on the palaces!". As for many other European revolutionaries, palaces and palace-like villas were, by virtue of their expression, symbols of oppression, symbols of unsocial and thus feudal systems to be eliminated by force.

From the revolutionary year of 1918 up to present day, palaces have only been built sporadically, including, however, monstrous buildings such as Hitler's New Reich Chancellery in Berlin (1934-1943), now gone, Ceausescu's Palace of the Parliament in Bucharest (1983-1989) or Erdogan's presidential palace in Ankara (2011-2014). The press has reprimanded the former two as "palace of insanity" and "palace of swank". Palaces still bear the stigma of petrified hubris and oppression. In the wake of this type of stigmatisation, villas as miniature palaces, however, have survived all upheavals and paradigm shifts virtually free of harm. Under the pretext of social-revolutionary motives, the Bauhaus had nolens volens already rejected villas as a building type. But as the irony of fate would have it, many buildings exemplary of classic modernism are in reality purist, but luxurious villa complexes. This is why today, villas of all provenances are seeing more appreciation than ever.

The actual renaissance of the villa as a "miniature palace" and its associated reassessment as a means of expression, however, did not begin until the final third of the past century. The cause was the triumph of postmodernism experienced briefly across the world. In Germany, these were more trivial to provincial variants that took hold. Decorative, playful variants compared to which Robert Venturi's 'primitive hut of postmodernism', the currently for-sale "Vanna Venturi House" in Philadelphia (1964), almost appears like a new objective prototype. Created years before the breakthrough of postmodernism, this palace-like 'decorated shed' violates all rules of good taste and design. An overwide, monumental front gable wall with a central entrance, implied portal

arch, broken gable and backset median risalit feign a great building depth, but at the very least a voluminous space. But a glance from the side exposes the building as a fake – the theatrical gable hides an ordinary, box-like house just a few metres deep. Inside, the interplay between "complexity and contradiction" continues. Here, Venturi's old mother hit her head on the wall when entering her house because the actual entrance is hidden to the side of the entrée. When going upstairs, the steps upwards narrow to such an extent that the staircase can't actually be passed through. And the upstairs has another staircase that doesn't actually lead to anything. With this building that pretends to be a palace but is actually just a 'decorated shed', Venturi subjects all the rules of classical architecture to critical review. What appears playful, almost amateurish is in reality a very serious attempt to break down the expressiveness of representation architecture, freed of all restrictions, to the simple, wooden American home. A good decade before the proclamation of postmodernism and its first buildings arose, this over 50-year-old prototype of a palace or villa architecture ironically called into question did not lose any provocative freshness. Today, however, postmodern architecture has widely been forgotten. A carefully selected group of architects, however, continues to search for their salvation in confirming the "cast-iron" foundations of architectural history. This group operates free of any ironic implications. Ungers' student Hans Kollhoff, who worked as an intelligent, powerful teacher at the ETH Zurich for many years, has long promoted, in theory and in practice, a renaissance of the tectonics that have been gradually destroyed by modernism and postmodernism. But when architects from Kollhoff's sphere provide their well-off clients with neoclassical villas including veritable Palladian porticos, it's about much more than just a longing for tectonics. This is where distinction comes into play. "Distinction architects" have arisen everywhere, including in Germany, that are (basically) no longer the cause for excitement. In a neoliberal society, they are virtually accepted as a matter of course. Publisher Bernd Lunkewitz had prominent British eclectic Quinlan Terry erect a Neopalladian villa based on the



REPRESENTATIVE ARCHITECTURE BETWEEN DISTINCTION AND SOCIAL REALISM

Completed in 1931 by Le Corbusier, Villa Savoye, near Paris, is considered an icon of modernism. (right)
With his renovation of the "Ernst Lück" VEB Obertrikotagen knitwear material warehouse at Krampnitzsee, Arno Brandhuber has proclaimed the anti-villa. (bottom)

Photo (right): Smallbones (Wikipedia)
Foto (bottom): Future Documentation/EO for Brandhuber+Emde, Burlon, Berlin, Germany



Author: Prof. Dipl.-Ing. Frank R. Werner

was born in Worms am Rhein, Germany, in 1944. He studied painting, philosophy and, finally, architecture at the universities of Mainz, Hanover and Stuttgart, followed by an academic career as assistant and lecturer. Later, he worked as a professor at the University of Wuppertal and then at the Stuttgart State Academy of Art and Design. In 1993, he accepted a chair as a tenured university professor and head of the Institute for Architectural History and Architectural Theory at the University of Wuppertal. There, Werner was also the managing director of the Institute for Environmental Design as well as the dean of the architecture faculty. As a guest professor, he has taught in cities including Los Angeles, Barcelona, Vienna, Mendrisio and Milan. In 2011, Werner retired. He incorporated his expertise into numerous committees, research associations and other institutions. He is a member of the German Werkbund work federation of architects, artists and builders and an honorary member of the Association of German Architects. Werner lives in Schöppingen, Germany.

frwerner@uni-wuppertal.de

prototype of the “Rotonda” right in the middle of Frankfurt’s Louisa park in 1996. Compared with Venturi’s “Vanna Venturi House”, this Frankfurt “Rotonda” appears strangely pale and lifeless. This structure which was programmatically based on distinction and discretion did not raise public interest until now, when it was put up for sale. In Great Britain, no one is excited by such variants of contemporary neoclassicism anymore. Just as people buy “period furniture” for luxury for reasons of distinction, people specifically choose “period architecture” for the exterior of their homes which promises both distinction and discretion. What has remained beyond postmodern gimmickry? At first glance, a much more relaxed handling of historical examples and a diffuse, sometimes downright eerie, because distant from reality, longing for reconstruction. What has remained at second glance is above all the rediscovery of ornaments. Even the discovery of completely new ornaments. The controversially discussed “Parametricism as Style”, supported in theory by Patrik Schumacher’s writings, has opened Pandora’s box and in practice resulted in an abundance of new computer-generated ornaments. In Germany, this isn’t difficult to see in the villas of Jürgen Mayer H. and similarly operating architects which seem to be cast into the landscape. Their constructions occasionally appear as monumental three-dimensional ornaments themselves, where the ornament can even become the constituent static structure of the respective building. Using 3D printers, the calculated ornaments are now relatively easy to produce. The Gründerzeit architects towards the end of the 19th century, enamoured by shapes, would have never dared to dream of this.

Arno Brandlhuber, who is also interested in extracting novel historicalities from the architectonic “objet trouvé” and the resulting connotations, takes a completely different approach. Brandlhuber purchased an unsightly former knitwear factory from GDR times at Berlin’s Krampnitzsee, but then decided to maintain it. In the gutted old building, he asked friends to knock new facade openings. The cavernous interior, widened randomly, was energetically optimised with a multi-zone system. The shell structure carved out using these radical



Photo: University of Wuppertal, Germany

measures was given the typical GDR grey plaster. The new flat roof allows rain to drain via a monstrous water spout made of concrete that projects from the corner of the house. The result has nothing at all to do with conventional aesthetic concepts. Instead, it is reminiscent of Gordon Matta-Clark’s “Cuttings”. Brandlhuber’s transformation of a faceless old building into a symbolic “anti-villa” ostentatiously presents its wounds. An unremarkable old building has been misshapen, overwritten and “alienated” by removing and damaging parts. And the familiar old building has resurged as fascinating “uncanny architecture”. The result: a completely new type of architectonic realism, which is miles from the appearance of conventional villa structures. Palaces may have largely disappeared, but villas remain a topic for discussion as their miniature editions. What they want to express and can express de facto – this is where ways part. In a time when all contradictions begin to wear off under the motto “anything goes”, this surely isn’t the worst thing that could happen.



CULTURAL PALACE: RICHARD WAGNER MUSEUM IN BAYREUTH

Germany has likely never seen a “more difficult” construction site in literal terms. Wagner’s Wahnfried villa in Bayreuth is one of the most legendary, yet contaminated locations. Directly next door, Volker Staab and hg merz placed a new temple for Wagnerians – and for all those interested in the complex cultural, historic and political connections with the great artist.



CULTURAL PALACE: RICHARD WAGNER MUSEUM IN BAYREUTH

The new building by Staab Architekten is integrated inconspicuously between Wahnfried house and the gardener's house. (previous page)
The new building is located on a piece of land purchased in 1930. This leaves the symmetry of the garden unchanged. According to Volker Staab, Wahnfried house is the actual exhibit. His new building – just an onlooker. (bottom)
The exhibit design comes from Stuttgart-based scenographer hg merz. (following page)

Richard Wagner was a free spirit who paid much attention to trifles, a bon vivant and bourgeois, a part of world culture and anti-Semite. This fruited not only a genius work, but also historically difficult terrain. The US army used Siegfried Wagner's house as an officer's club and supposedly as a brothel – which seems like a conscious desecration of the problematic national holy site. Damaged in war, the Wahnfried house was rebuilt in the 70s, but without critical reconstruction. This didn't change until the new building was erected. Volker Staab opted to arouse maximum attention for the content and to scale back the architecture – maintaining the required distance to Wahnfried with the new building. The pavilion is located right at the border to the neighbouring property. It couldn't be any closer to the "Master's" house without bursting its aura. Approaching the building on the original alley, one doesn't notice the new building until much later, as a great portion of the utilised space is located underground. The house itself stands in the tradition of Mies van der Rohe's Farnsworth House. The facade is nearly decomposed, the awning featuring a subtle design, and the interior scaled back to the extent possible. This also applies to the many Schörghuber doors integrated inconspicuously into

the interior design everywhere in the building, but that support the important task of fire and smoke protection. The ground floor features the foyer, special exhibits and service zones. The permanent exhibit on festival performances begins in the lower storey. It continues underground to the Wahnfried villa, which was partially designed as a cult and holy site for the "Master" by hg merz. Almost nothing of the original equipment at all survived British firebombing. The "imperfections" were marked consistently: white covers drape the pieces of furniture that are not original. The exhibit in Siegfried Wagner's house was dedicated to national-socialist errors. And they are no longer just implied, but clearly formulated. After all, this is where meetings between Winifred Wagner and Adolf Hitler took place. His decision to support Franco in the Spanish Civil War is also said to have been made here. Clearly, the terrain was contaminated to the maximum. But with their modest, perfectly detailed work, Staab and Merz aided in carving visitors a way through the history and reception of Wagner's life.



**“We didn’t want to make a statement on Wagner –
the architecture doesn’t owe commentary.”**

Volker Staab



CULTURAL PALACE: RICHARD WAGNER MUSEUM IN BAYREUTH

In the new building, the timber function doors from Schörghuber are gently withdrawn, integrating inconspicuously into the wall cladding made of the same timber. (top)

Double-leaf recessed doors in the lower story save space, located in the wall, only identifiable by their prominent fittings. In the event of a fire, the doors close to separate the hallway areas. (bottom left)

The door leaves are not only integrated flush into the wall, but also into the colour concept: on one side, they are painted anthracite, and on the other side they are painted white. (bottom centre)

Vistas are ensured by large-scale glazing cut-outs in the Schörghuber door leaves. (bottom right)

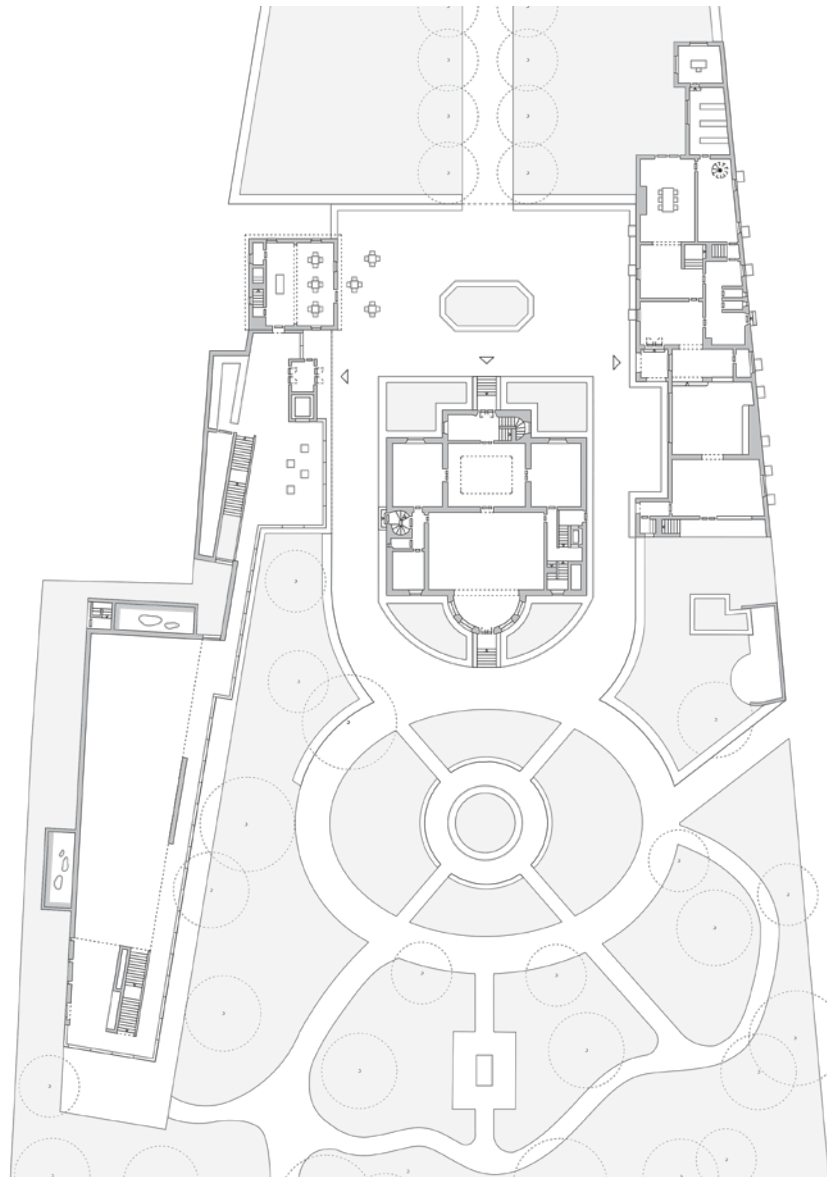
Floor plan of the ground floor (following page, top)

Cross-section (following page, bottom)



Location: Wahnfriedstr. 2, 95444 Bayreuth, Germany
Owner: City of Bayreuth, Germany
Architect: Staab Architekten, Berlin, Germany
Processor: Martin Dudnik Schreinerei, Weidenberg, Germany
Exhibit design: hg merz architekten, Stuttgart, Germany
Completion: 2015
Costs: €20 million
Utilised space: 2,975 m²
Gross floor area: 5,175 m²
Gross volume: 20,770 m³
Lead story photo: Marcus Ebener, Berlin, Germany
Photos: Andreas Muhs, Berlin, Germany

Schörghuber products: T30 fire-rated/smoke-tight/acoustic-rated doors $R_w,P = 32$ dB type 16 with solid timber block and timber profile frame, acoustic-rated doors $R_w,P = 32$ dB type 16, T90 fire-rated/smoke-tight doors type 8, T30 fire-rated/smoke-tight doors type 3 with timber Slimline moulded frame, T30 fire-rated/smoke-tight recessed doors, double-leaf type 26 with solid timber block frame, solid core doors type 3 and type 16 with solid timber block frame, in some cases climatic class 3, T30 fire-rated/smoke-tight doors, double-leaf type 4 with solid timber block frame, acoustic-rated doors $R_w,P = 32$ dB type 16 and type 3 with solid timber block frame, damp room doors type 3
Hörmann products: Two-part steel profile frames with edge recess, sports hall frames type Fineline, steel block frames type Fineline, steel corner frames





BRAND PALACE: STABILO CUBE IN HEROLDSBERG, GERMANY

Expressing the brand in the company architecture: Schwan-Stabilo, a company with international success, took this approach. With its new administration building, it clearly shows its colours – full in contrast: the exterior in modest shades of anthracite, with the interior brightly coloured. mvmarchitekt + starkearchitektur realised a real brand palace.



BRAND PALACE: STABILO CUBE IN HEROLDSBERG, GERMANY

The great number of small window openings makes the colour coding clear from the outside as well. (previous page)

Schörghuber fire-rated doors are implemented as recessed doors in some cases. They are integrated not only into the colour of the wall in the hallway, but also ensure a maximum clear passage width when the door leaf is opened completely. (bottom left)

The white recessed fire-rated doors from Schörghuber are realised as super format doors. In the event of a fire, they close automatically and separate the different building sections. (bottom right)

Like a sculpture, the orange flight of stairs in the atrium connects the different storeys. (following page)

In the 19th century, the German copying pencil revolutionised the office world. The highlighter Stabilo Boss became a cult product, and the fineliner point 88 is particularly popular among architects. As well-known as the writing utensils are, the company's cosmetic products are unknown. When an eyebrow is pencilled over or a lip is contoured somewhere in the world, it is highly likely that the German company is behind the stick – no matter what elegant cosmetic brand put its label on it in the end. Schwan-Stabilo now diversifies its range of products significantly, having taken over some companies in the outdoor sector, for example. Still: Continuity is one of the characteristics of the company, which has been family-owned for 160 years. The architects also opted for continuity with their competition design. The new building's black cube made reference to the white cube shapes of the administration building of the 1990s, continuing and contradicting this style. Traditional department borders have been eliminated. Open zones, communication areas and retreats were created instead. If the building for a coloured pen manufacturer is to be drafted as part of the brand architecture, there are only two paths to be taken: either you ignore their core competence, or you dare to dive head first into the bright

world of the Schwan-Stabilo products. From the outside, the cube is relatively modest with its pixel facade. However, the inside is flashy and bright. The large staircase is illuminated in fluorescent orange, as is usual for the corresponding Boss marker. Green surfaces mark the conference areas, while blue stands for communication zones and red for the brand shop. Schörghuber supplied numerous fire-rated, smoke-tight and acoustic-rated doors which can barely be detected as such, as they are integrated perfectly into this play of colours, continuing the overall concept. Up to now, the colours of Boss markers structured documents – and now an entire building. Costing around 15.5 million euros, the new building was completed and moved into in time for the 160th anniversary of Schwan-Stabilo Schwanhäußer GmbH & Co KG. The brand-shaping possibilities of the architecture were taken full advantage of – at the service of both customers and employees. Because when staff have the brand image in front of them every day, they are better capable of living it.





BRAND PALACE: STABILO CUBE IN HEROLDSBERG, GERMANY

Not to overwhelm users with colours, the offices are in classic white. (left)
The core of the building is green. Red, blue and orange shades complete the colour concept. (right)



**“If the clear, usual shape
of the cube doesn’t raise any questions, the
cube’s ‘colour’ and facade design are unusual and
crucial to the contrast with the environment.”**

Michael Viktor Müller



BRAND PALACE: STABILO CUBE IN HEROLDSBERG, GERMANY

Schörghuber ceiling-high recessed doors are located in the wall to save space. (top left)

The colour concept consistently extends to the walls and floors. (top right)

The double-leaf fire-rated and smoke-tight door from Schörghuber offers more space for transporting bulky objects: if necessary, the fixed leaf can be opened. (bottom left)

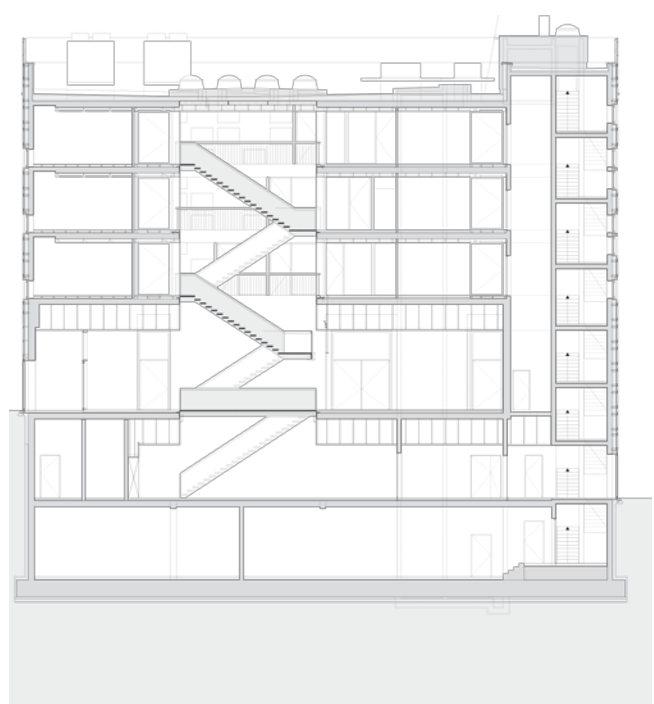
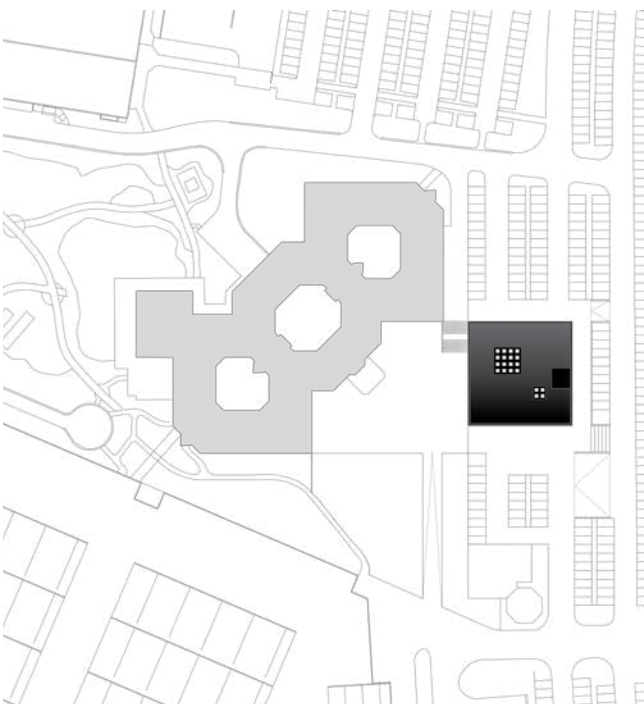
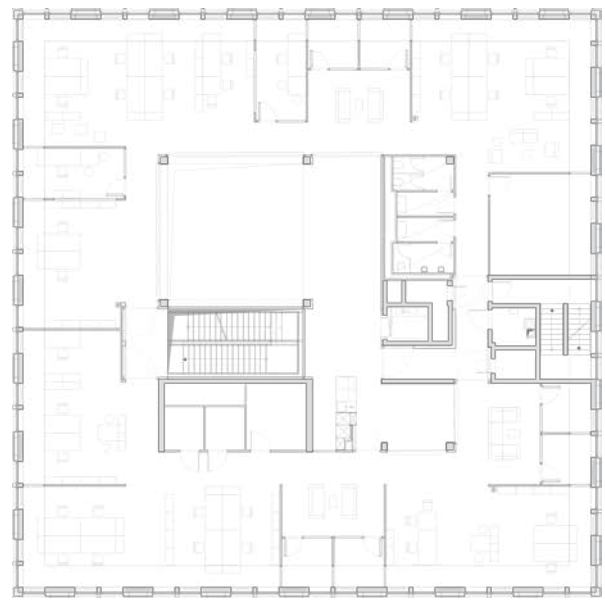
To reach the conference rooms, named after prominent figures, one has to pass through a ceiling-high Schörghuber door that features four hinges instead of two due to its size. (bottom right)



Location: Schwanweg 1, 90562 Heroldsberg, Germany
Owner: Schwanhäußer Grundstückbesitzholding GmbH & Co. KG
Architect: mvmarchitekt + starkearchitektur, Cologne, Germany
Processor: Wolf Holzwerkstätten GmbH, Stein, Germany
Gross floor area: 4,805 m²
Gross volume: 21,594 m³
Photos: Andreas Muhs, Berlin, Germany

Schörghuber products: T30 fire-rated/smoke-tight doors, single-leaf type 3, double-leaf type 4 with rebate frame, T30 fire-rated/smoke-tight/wet room door type 3 NT with PU edge, composite timber and acoustic-rated doors $R_w,P = 32$ dB type 3 with rebate frame, acoustic-rated doors $R_w,P = 42$ dB type 13, T30 fire-rated/smoke-tight recessed doors type 16 with solid timber block frame; T30 fire-rated/smoke-tight doors with transom panel, single-leaf type 5 and double-leaf type 6, with rebate frame, composite timber door type 16 with solid timber block frame, room-high without frame cross-section
Hörmann products: Two-part steel profile frames, powder-coated

Floor plan of the ground floor (top left)
Floor plan of the first floor (top right)
Layout (bottom left)
Cross-section (bottom right)



RESIDENTIAL PALACE: VILLA IN REEUWIJK

Owning a “house on the water” is the epitome and fulfilment of middle-class dreams. Dutch architects from Lab32 realised this for a building owner with not only maximum demands, but also an exact idea of how he wanted to live. The perfect prerequisites for turning a home into a dream home.





RESIDENTIAL PALACE: VILLA IN REEUWIJK

The villa is divided into two sections: the owners' residence and then – a bit secluded – the guest house. The garage is also located here: the front for the car and the rear for the boat. (previous page)

When closed, the garages don't look like garages. The Hörmann doors are practically invisible, disappearing into the facade. (bottom)

The property is surrounded by water – an artificial island. Residents reach the guest house and garage with their cars via a narrow wooden bridge. (following page)

In the Netherlands, the interplay between architecture and landscape has always been special. A nation that extracted the majority of its territory from the sea develops other emotional connections to water and nature. The more than unusual "G-House" in Reeuwijkse Plas is an impressive example. The construction site alone is "typical" Dutch – if the stereotype is permitted. The lake is artificial and the island was made by drainage. It's easy to see – and it isn't a bad thing. The building owner didn't want a dream-like residential idyll in secluded nature, but a premium, controlled minimalistic house. The artificial island position is emphasised by the visible sheet pile walls that appear to have been drawn with a ruler. The private island can only be reached by crossing one of the narrow bridges spanning the great channel. The actual residence is located head-on, while the guest house is to the left. This arrangement and the construction volume weren't completely arbitrary. The location on the water gave rise to many structural restrictions. The landscape architecture is just as minimal as the house. Croppy grass and grey gravelled surfaces alternate. No untamed nature grows wild here, it is strictly controlled. The cubature of the house is reduced, clear

and defined by few materials. Maximised windows create a connection to the water and turn the changing seasons into a perceivable experience. The actual home features additional bedrooms and a pool with wellness area in the basement. The guest house located next door protects the house from the neighbouring land – and upon more careful inspection is actually an extraordinary garage. Facing the "landside" are two traditional car spaces – but facing the lake is a boathouse. The watercraft floats on its own channel, including lock, directly into the house. And both entrances are secured by two Hörmann sectional garage doors that are completely integrated into the architecture when closed. This way, the Hörmann sectional doors don't look like an added ingredient, but rather a homogeneous architectural wall area that can be opened as needed. The control over architecture and nature is perfect. The home transforms into a residential palace.



“Hörmann supplies aesthetic solutions for demanding architecture. The doors stand for high-quality fine mechanics while meeting the architect’s design taste.

Loek Stijnen



RESIDENTIAL PALACE: VILLA IN REEUWIJK

Nearly the entire facade features ceiling-high glazings. Only a few solid surfaces offer protection from prying eyes. The facade arched towards the lake makes for a dynamic spatial impression. (top left)

The open kitchen is connected directly to the living and dining areas. (top right)
The interior features high-quality objects. Generally, the design was kept very modest. Some colour accents make for excitement. (bottom)



Location: Reeuwijk, Netherlands

Owner: Private

Architect: Lab32 architecten, Geulle, Netherlands

Interior designer: Jos van Zijl Interieurarchitect, Mijdrecht, Netherlands

Construction engineer: Geelhoed, Moordrecht, Netherlands

Construction company: Bouwbedrijf Valkenburg B.V.

Completion: 2015

Gross floor area: 650 m²

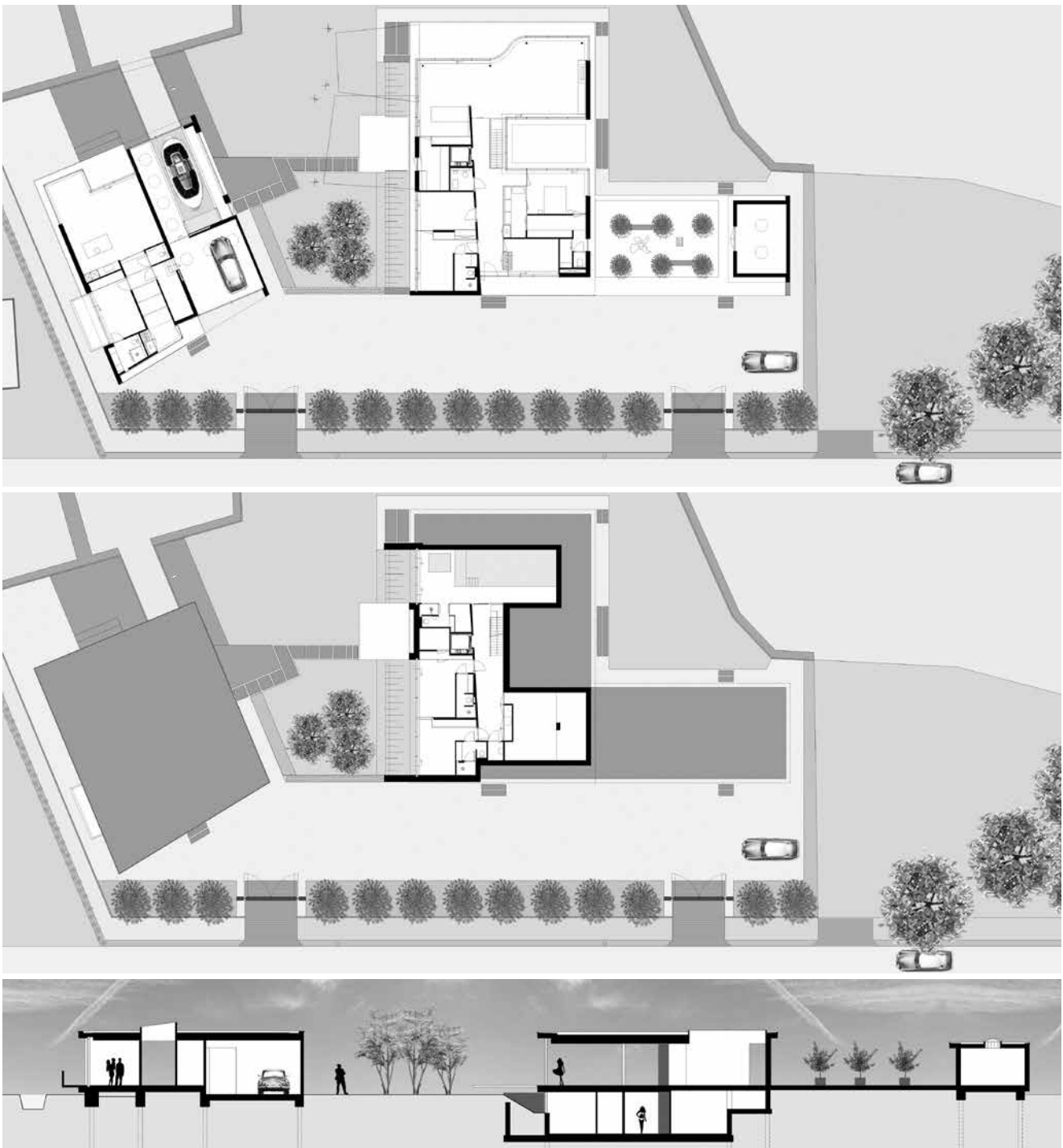
Photos: René de Wit, Breda, Netherlands

Hörmann products: 2 sectional garage doors ALR F42 with on-site cladding

Cladding: Titan zinc facade elements with plastic core

Processor: Sign Display, Zwanenburg, Netherlands

Floor plan of the ground floor (top)
Floor plan of the basement (centre)
Cross-sections (bottom)



PARLIAMENT PALACE: VIETNAMESE NATIONAL ASSEMBLY IN HANOI

Vietnam has more than enough patriotism. But its own architectural identity has only been developing to a limited extent. Difficult prerequisites for office Gerkan, Marg und Partner in setting up a parliament palace as a symbol of this nation. They achieved it by rejecting modern "isms".





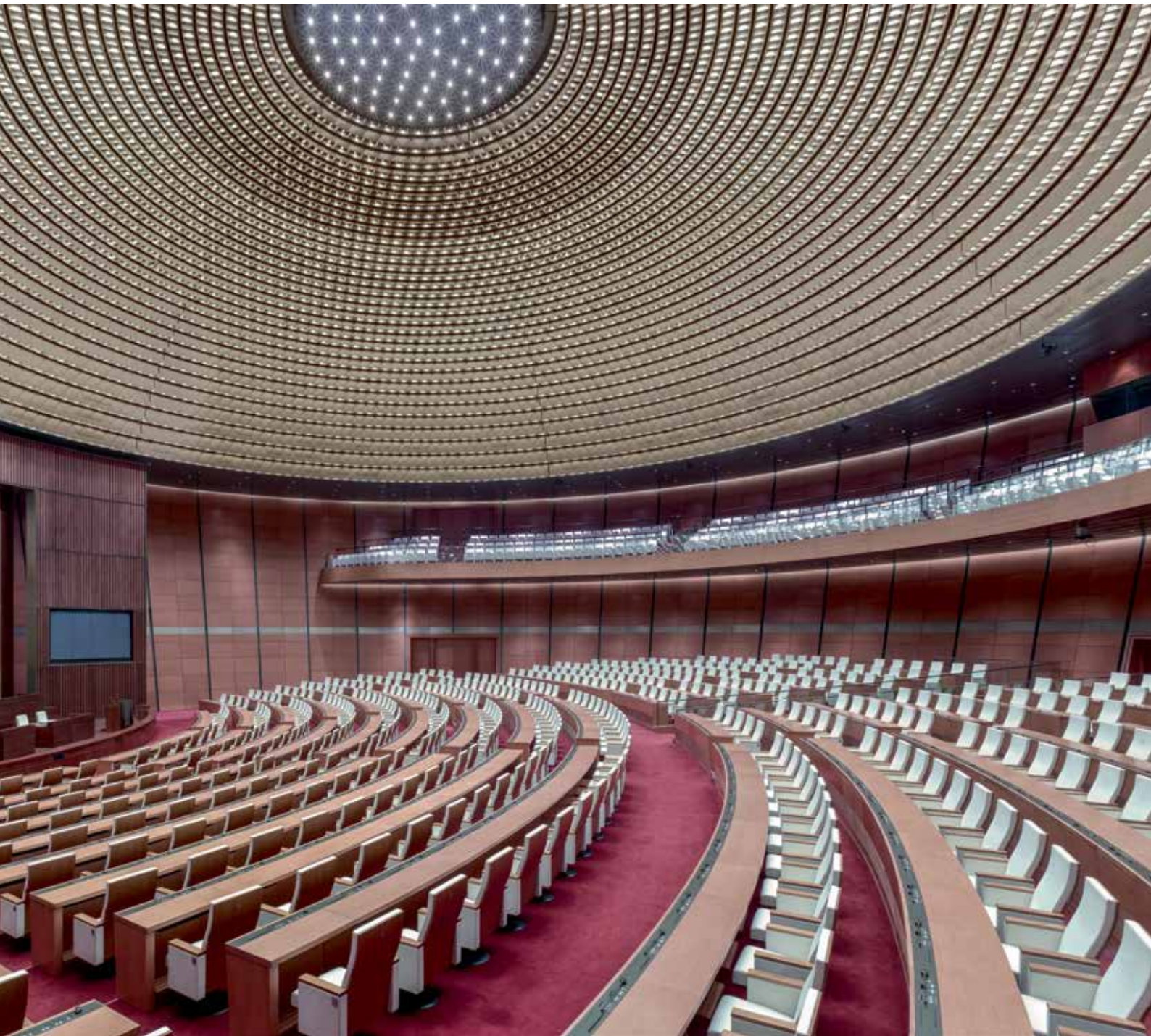
PARLIAMENT PALACE: VIETNAMESE NATIONAL ASSEMBLY IN HANOI

The regular rhythm of posts and the indented atria in the upper storeys structure the National Assembly Building. Its architecture foregoes pomp and pageantry. In sight: The Ho Chi Minh mausoleum. (previous page)
Supported by eight stilts, the plenary hall stands above the foyer. It is clad with translucent jade glass. (left)

The bust of Ho Chi Minh stands above the committee seats and casts a watchful eye over the members of the National Assembly. The effigy of the revolutionary and former president of the Socialist Republic of Vietnam is one of the few socialist symbols in the room.

The ceiling with hundreds of small lights is much more conspicuous. (right)





PARLIAMENT PALACE: VIETNAMESE NATIONAL ASSEMBLY IN HANOI

Public speeches are held in the foyer from time to time. (bottom left)

In the building of the Vietnamese National Assembly, fully glazed steel fire-rated doors with transom lights from Hörmann were used. (bottom right)

Vietnam has always had to protect itself. Primarily against China, most recently against the USA. The result is proud patriotism – which is, however, missing an architectonic form of expression. Visitors to extremely charming Hanoi today rejoice over the overlapping of cultural layers. French colonial architecture is steeped in Asian symbols for socialism and overrun with capitalistic billboards. Decades after the triumph of socialism against the USA, American capitalism ended up winning after all. In the city centre, “Kentucky Fried Chicken” dominates with its stores. So what should Vietnam’s National Assembly look like? At least the construction site is of symbolic importance – located directly across from the Ho Chi Minh mausoleum. But the lithic cooling house is Vietnam’s past. The parliament from gmp stands for the future. Where there are no references, there is a great risk of resorting to current architecture trends across the world. But the Hamburg-based company rejected all trendy (for the office completely alien) “isms”. Instead, Meinhard von Gerkan concentrated on the defining elements circles and squares. The plenary hall is inserted in the comprehensive, square building structure in the shape of a glass-cladded truncated cone. In the second step of the competition this basic system

was maintained – and gmp once again came out on top of the process. Square-shaped elements were taken from the natural stone facade and replaced with green gardens. The office’s window surface was multiplied, making the building even more memorable. Elegant woodwork dominates the surfaces inside. Here, the local reference to Vietnamese symbolism and ornamentation was made. For the technical components of the building, the Vietnamese customers relied on the competence of German manufacturers. Hörmann, for example, supplied fire-rated and smoke-tight doors which were installed in the area of the house of representatives. Consultation was provided by the Vietnamese Hörmann regional sales office. In the reception halls, the genius loci is present in large paintings – and von Gerkan’s building also feature this artistic pathos without suffering any damage. This may be the decisive point: this architecture doesn’t dominate. It becomes the resilient pillar of national pride. The gmp design has become a true palace for the national identity of Vietnam.



Location: Ba Đình Square, Hanoi, Vietnam

Owner: Construction Ministry of the Socialist Republic of Vietnam, Hanoi, Vietnam

Architect: gmp Architekten von Gerkan, Marg und Partner, Hamburg, Germany

Gross floor area: 36,000 m²

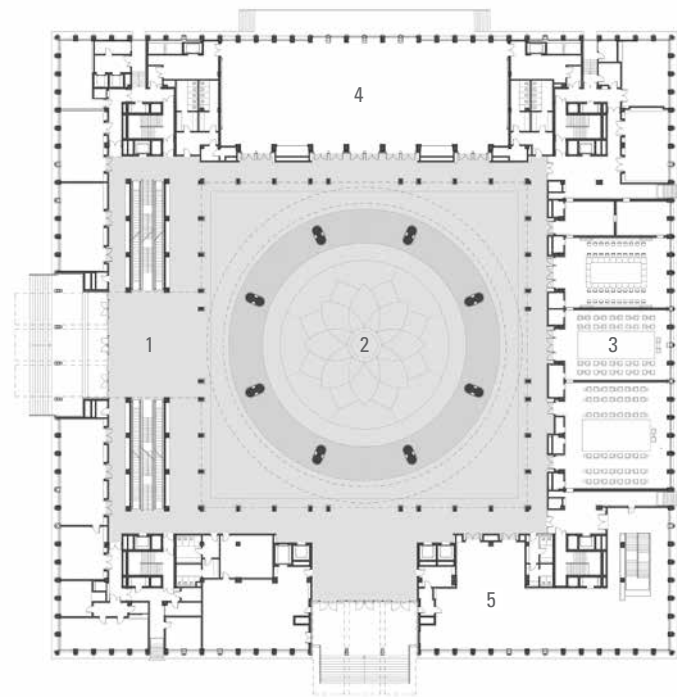
Completion: 2014

Pictures: Christian Gahl, Berlin, Germany

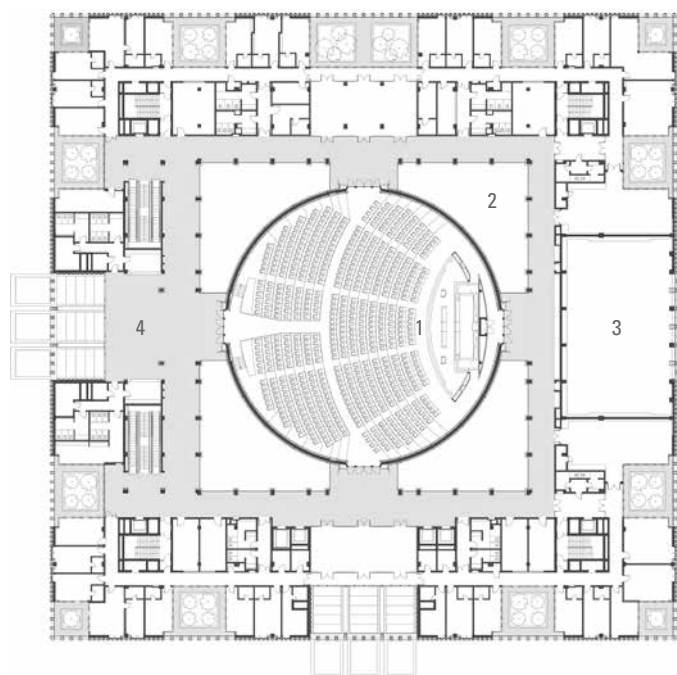
Product pictures: Hörmann KG

Hörmann products: Aluminium box frame parts, steel fire-rated doors

Floor plan level 1 (above)
Floor plan level 3 (bottom)



- 1 Main entrance
- 2 Foyer
- 3 Lobbies
- 4 Banquet hall
- 5 Permanent exhibit: parliament history



- 1 Plenary hall
- 2 Foyer open space
- 3 Standing committee
- 4 Foyer



NEW HÖRMANN INTERNAL DOOR OPERATOR PORTAMATIC

More and more people would like to stay mobile at home as they get older. This requires solutions allowing for this that are also affordable. Opening and closing doors presents a great challenge to people in wheelchairs, for example. With the new PortaMatic developed by Hörmann, internal doors can be opened and closed automatically via a button on the wall, radio hand transmitter or the Hörmann BiSecur APP. An especially lower power consumption averaging less than three euros a year and the less expensive price compared to other door operators make the PortaMatic affordable. The operator is connected to a standard socket. In new buildings, the cable can be laid recessed. Construction projects such as hospitals or office buildings require not only barrier-free access, but also hygiene, as in many cases germs are transferred via door handles. With the PortaMatic internal door operator combined with a non-contact impulse generator, doors can be opened without actuating the lever handle. Simply waving your hand a few centimetres in front of the switch suffices.

The new internal door operator PortaMatic is suitable for both private homes and construction projects.



Photo: Hörmann

In the Bielefeld golf club, individuals with intellectual disabilities and those without disabilities play together.

GOLF UNITES

The inclusion of people with disabilities into social life is still in the early stages in many places. But not at the BGC - Bielefeld Golfclub: Here, sportsmanlike interaction between individuals with intellectual disabilities and those without disabilities are part of the club's routine. Started 15 years ago with voluntary work and supported by the Hörmann Group since 2007, today the project makes an impact beyond club borders. The idea of giving children and adolescents with intellectual disabilities the opportunity to play golf was met with open ears by Hans-Hermann Bunte, deputy headmaster of the Mamre Patmos special education school in Bethel, Germany. And Bradley Kerr, the club's head golf trainer, was

keen on the idea, immediately willing to volunteer and support a group from the special education school. It wasn't long until first successes were seen. After small club tournaments, just two years later an eight-member golf team participated in the "Special Olympics 2003" in Shanghai, the Olympics for individuals with intellectual disabilities. The commitment of the Hörmann Group gave the development a new swing. The BGC has become the NRW golf centre and Bradley Kerr the golf coordinator for the "Special Olympics Germany". As the national coordinator of the German team, he still continues the golf group from Mamre Patmos school, but also team members from other cities.

HÖRMANN INTERNATIONAL

Hörmann is convinced of its future on the international market, manifesting this vision by acquiring Northwest Door in the USA and the new regional sales office in Dubai.

Hörmann has been selling garage and industrial doors in the USA since 2002. The products of the two production sites located there are currently marketed primarily in the east by four of Hörmann's own sales branches. With the acquisition of door manufacturer Northwest Door, Hörmann would now like to tap North Western USA. Northwest Door produces and sells sectional doors made of steel, timber and aluminium for both private and commercial use. The current managing director, Jeff Hohman, will maintain his position, and the doors will continue to be sold under the Northwest Door brand. In Dubai, Christoph Hörmann, together with Darius Khanloo, Managing Director of Hörmann Middle East, inaugurated the regional sales office's new building, ushering in a new era. The significantly larger showroom can present customers with a much greater selection of the Hörmann offering. In addition to doors for residential buildings and fire-rated doors, loading technology systems are also on display.

Photos: Hörmann



Darius Khanloo, Christoph Hörmann



Photo: Schörghuber

The T30 wet room door is particularly suitable for swimming pools and similar facilities.

SCHÖRGHUBER JOINS STRUCTURAL FIRE PROTECTION AND SUITABILITY FOR WET ROOMS

Many public buildings feature areas of use where the doors have to withstand direct, long-lasting moisture. However, frequently a wet room certificate alone is not enough – for example if fire sections are required for structural reasons. In these cases, the doors need to be both water-resistant and fire-retarding to withstand the constant effect of moisture and temporarily

prevent the spread of fire in case of an emergency. Schörghuber solves this problem with its T30 wet room door with separate approval. The special door is produced free of timber and timber materials and consists of one-hundred-percent moisture-resistant material – including on a polyurethane basis. If only the door leaf edge is produced using water-resistant material, as is often the case with most other market solutions, increased user frequency can result in the edge wearing, penetrating moisture, and thus damage beyond repair. Schörghuber's approach to the

T30 wet room door with production free of timber and timber material extends the door's service life and has won them a testing certificate for wet room doors from the ift Rosenheim. The T30 wet room door in single and double-leaf versions meets not only requirements for fire protection and wet rooms, but can also be equipped with smoke protection and acoustic-rated functions as well as climatic class III. It can be combined with aluminium, stainless steel and steel frames from Schörghuber. To increase the resistance of the T30 wet room door, the special door is equipped with an all-round PU edge on three or four sides as standard. It features closed pores, is dirt and water-repellent, especially robust and resistant to chemicals and solvents. Thanks to these properties, it is particularly suitable for use in wet room areas such as swimming pools, spa facilities, WC and sanitary facilities with strict hygiene requirements where doors constantly have to withstand moisture and the effects of cleaning agents. Schörghuber delivers the standard T30 wet room door version within 15 business days plus transport in the fast-track programme.

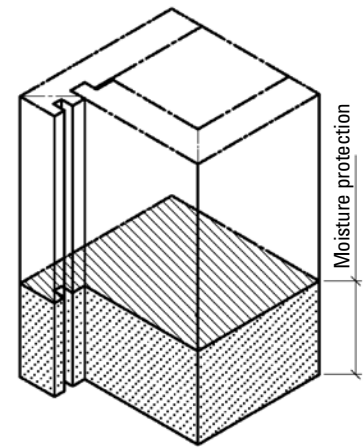


The new CPL surface from Schörghuber features excellent resistance.

NEW CPL SURFACE COLLECTION

At the beginning of 2016, Schörghuber launched a new CPL surface collection for timber door leaves and timber frames. Available in eighteen designs, the surface offers architects and planners a wide variety of design possibilities, is robust and presents a low-cost alternative to HPL, veneered or painted surfaces. CPL (continuous pressed laminates) consist of multiple layers of paper impregnated with melamine resin that are pressed together in a single step under high pressure. Thanks to this special production process, the surface is highly resistant even to heavy loads and can be used in different application areas such as doctors' practices, retirement homes, nurseries, schools and office

and administration buildings. The CPL surface is particularly resistant to impacts, scratches, resistant to wear, extreme temperatures and dirt and is colour-fast. Furthermore, the new collection can also be combined with functions such as fire and smoke protection, acoustic insulation, radiation protection, break-in resistance and bullet-proofing depending on the requirements. Schörghuber supplies six CPL surface designs within eight days in the fast-track programme.



INVISIBLE MOISTURE PROTECTION FOR TIMBER FRAMES

For Schörghuber, timber frames suitable for wet rooms are a reality: timber frames can optionally be equipped with invisible on-site moisture protection. This optional extra allows planners and architects unrestricted use of timber frames in construction projects and sophisticated residential construction and significantly extends the service life of the frames. Regular exposure to sudsy, spray or condensation water at the frame shoe frequently results in penetrating moisture and causes the material to swell. Schörghuber has developed moisture protection for timber frames tailored to these requirements: an approximately five-centimetre-high base is produced of moisture-resistant plate material that prevents moisture from entering through the bottom of the frame. This moisture protection system is invisible on-site and is thus also available for door leaf bottom edges for nearly all timber frames as an optional extra, without losing aesthetics. In this case, moisture protection can be realised in all Schörghuber single-leaf and double-leaf door versions and can be combined with functions such as fire and smoke protection, acoustic insulation and break-in resistance.

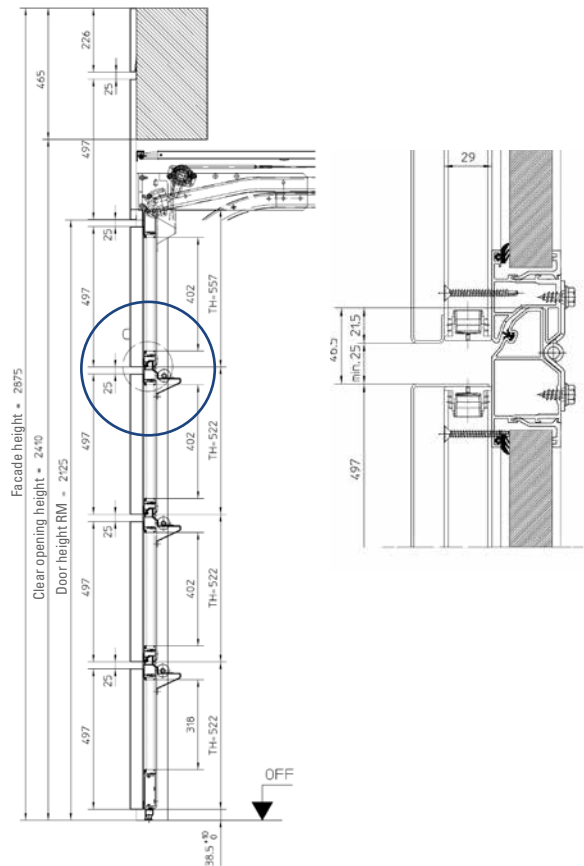


Schörghuber's moisture protection for timber frames cannot be perceived visually.

TECHNOLOGY: HÖRMANN INDUSTRIAL SECTIONAL DOOR ALR F42 FOR ON-SITE CLADDING

Application areas: Hörmann sectional door ALR F42 is particularly suitable for exclusive facade designs, as the garage door is integrated into the house's overall design almost invisibly thanks to flush cladding. Taking the maximum weight into consideration, the door can be cladded with timber, metal, ceramics, plastic or other materials directly on site. With this facade door, architects, planners and building owners have no limits when it comes to realising their concept designs. The door basis for facade cladding is a Hörmann industrial sectional door ALR F42 with an aluminium frame construction and PU sandwich infill. The horizontal profiles are cladded. Optionally, vertical fitting profiles are available to which the facade material can be attached simply and unseen.

Product: industrial sectional door ALR F42 **Version:** with/without base construction for on-site cladding **Profile system:** aluminium extrusions **Fitting dimensions:** clear frame dimensions + 250 mm/grid height + 280 mm **Max. size:** Variable depending on the cladding weight/max. width 7000 mm, max. height 4500 mm **Door leaf thickness:** 42 mm **Fitting:** in the opening **Cladding material:** timber, metal, ceramics, plastic or other materials upon individual consultation **Cladding fitting:** on site to the horizontal aluminium frame profiles; vertical fitting profiles available optionally **Track application:** low headroom track application (L) **Frame:** industrial frame made of galvanized steel **Equipment:** reinforced springs for additional on-site weight, frame covering, closing edge safety device for operator ITO 400 with leading photocell (VL 2), **optional extras recommended** for operator SupraMatic HT: depending on version, different optional extras required **Operator handling:** Hörmann operators SupraMatic HT or ITO 400 (depending on door leaf weight, door size and section heights)



Vertical view ALR F42

Detail

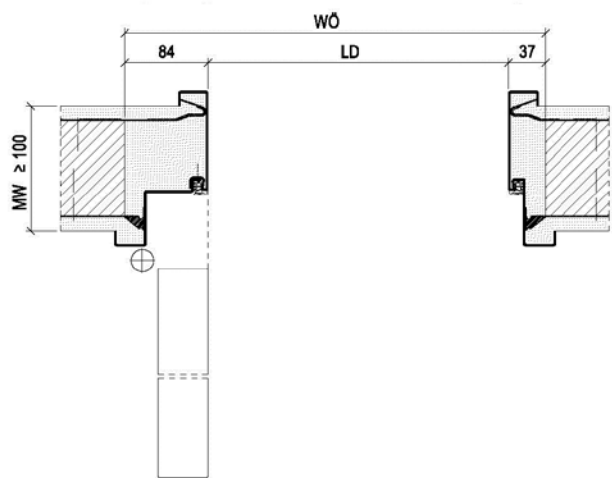
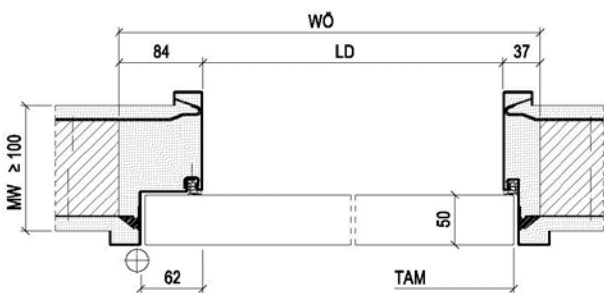


Photos: Hörmann

TECHNOLOGY: SCHÖRGHUBER HOSPITAL STEEL REBATE FRAME

Application areas: Schörghuber hospital steel rebate frame was developed specifically for areas where doors have to ensure a full passage width. This is especially important in health and care facilities to be able to pass through different rooms with patient beds, wheelchairs or large equipment without any issues. The folding geometry of the hospital steel rebate frame was designed so that the door leaf is flush to the frame when opened and does not jut out and reduce the passage width, as with conventional steel frames. In hospitals and retirement homes, for example, the entire width of the frame reveal can be used and damage to the door leaf edge due to collisions prevented.

Product: hospital steel rebate frame **Version:** Single and double-leaf, optionally with transom panel **Depth:** hinge side 32-50 mm, opposite hinge side 32-60 mm **Wall width:** 100-600 mm **Hospital rebate width:** 54 mm for flush door leaf, thickness 42 mm, 62 mm for flush door leaf, thickness 50 mm, 44 mm for rebated door leaf, thickness 70 mm **Fitting to:** Brickwork with grouting lugs, partition walls (along with wall with anchor brackets) **Functions:** fire protection T30, T60, T90, smoke protection RS, acoustic insulation SD 32, 37, 42, 45, break-in-resistance RC 2, RC 3, suitable for wet rooms and damp rooms, composite, tubular chipboard **Nominal size (width x height):** single-leaf 625-2000 x 625-3500 mm (4000 mm with top part), double-leaf 1375-3500 x 625-3500 mm (4000 mm with top part) **Surface:** hot-galvanized, primed, V2A stainless steel, powder-coated **Optional extras:** compensator closer, automatic hinged door operator, electric strike, magnetic and latch contact, alarm contact element, anti-panic locks.



Photos: Leila Winiiger

RECENTLY IN ... HANOI

What's special about the city and life in Hanoi?

Despite its about 4 million inhabitants, Hanoi is actually a surprisingly quiet city. There are many parks and lakes, and just a few high-rise buildings. Only the traffic reminds us that we are in a South Asian metropolis. But this unbelievable flood of motor scooters gives the city a special charm. Hanoi is chaos with charm!

What do you always show visitors?

The Long Bien bridge by Gustav Eiffel is a beautiful structure. It was once the longest bridge in Southeast Asia. And today, it remains special, making it a popular place for wedding pictures. At the same time, it's my favourite construction in Hanoi. The Temple of Literature in Hanoi is one of the city's points of interests most steeped in history, and also the oldest university in Vietnam. The rear part of the temple was completely destroyed in wartime. Happily, the majority of the rest of the buildings did not suffer this fate, with this one-of-a-kind testimony to old Vietnamese architecture still in excellent condition – also thanks to repeated repair work over past decades. The Vietnamese Museum of Ethnology is located outside of the capital of Hanoi. Here, 54 ethnic groups are

presented based on their language group, such as the Kinh, Thai or Mon-Khmer. The grounds surrounding the museum feature traditional homes of the ethnic minorities, such as the Rong house of the ethnic groups in the Tay Nguyen highlands or the Ha Nhi clay house. The architecture and the lifestyle of these minorities is presented on the approximately 27,000 square metre exhibit area.

How is architecture developing in Hanoi currently?

Here, the current motto is "the higher, the better". Due to the increasing property prices, the city is growing in height. Many of the major projects are carried out by foreign architects. Many German offices are also present here. Architecture in public structures is seeing versatile, contemporary development. For residences, however, a focus is placed on maximizing gain. For many building owners, the French colonial style from the 19th century is popular, meaning buildings currently being constructed often have a very classic appearance.



Photo: Keith Yeh/Flickr CC BY 2.0

Long Bien bridge was erected by Gustav Eiffel.



Photo: Marcus Lindstrom/Stock

The Temple of Literature is a complex built as a national academy.

Architect: Tran Cong Duc

born in Hanoi, Vietnam, in 1977.

Tran Cong Duc studied architecture at the HAWK University of Applied Sciences and Arts Hildesheim/Holzminden/Göttingen and graduated in 2002. He then completed his master's studies in International Management in Construction, also in Holzminden, but in cooperation with Kingston University London in 2004. In Munich, he was employed at the office Ahlers & Dr. Witt Projektplan for two years. Since 2007 he has worked for gmp Architekten von Gerkan, Marg und Partner. First, he worked in Hamburg before returning to his city of birth Hanoi in 2008, where he was responsible for constructing the parliament (p. 30) among other things. Since 2015, he has acted as director to the subsidiary.

www.gmp-architekten.de



Picture: Julia Ackermann

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

For a short time, Hanoi's Zone 9 was the creative centre with around 60 studios, shops and bars. Unfortunately, at some point it was cleared out and the artists had to find a new place where they could unfold. Now, they have found a new home in the Hanoi Creative City.

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

I don't want to highlight a certain event. But the Women's Museum and the Hanoi Creative City are currently the hot addresses for all types of cultural events. The Goethe Institut here is very active hosting many events with German and Vietnamese artists.

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

In Hanoi, there's no such thing as peace and quiet. You have to drive two hours to the surrounding area. There, there are lots of temples and pagodas, such as the Perfume Pagoda, Yen-Tu Temple, or Bai-Dinh Temple, which to some extent can only be

reached on foot or by boat. They are good places to get away from the hustle and bustle, traffic noise, and the smog in the city. The clear air and view of breath-taking landscapes and dream-like mountain temples are a blessing.

In which way does Hanoi inspire you in your work?

Ever since working in Vietnam, I have almost never had to do the same work as on the day before. There are always new challenges facing us architects. An example: Since tradesmen are mostly day labourers, we often have to explain the most simple of tasks with sketches. I don't think anything will change in this approach in the years to come.

How will Hanoi develop in the future?

In the near future, foreign offices will continue to dominate development. However, there are also many Vietnamese who studied architecture abroad and are now returning. Many of them initially work in subsidiaries of large (American or European) offices. However, some of them go freelance after a while and develop their own style. The influence of local offices will grow in the future.



Picture: Rungbachduong/Wikipedia CC BY-SA 3.0

Also an outdoor museum: The Vietnamese Museum of Ethnology.



Picture: Petr Ruzicka/Wikipedia CC BY 2.0

The journey is the destination: the Perfume Pagoda can only be reached by boat.

ARCHITECTURE AND ART

ANDREAS SLOMINSKI



Animal trap, 1986-88, metal, timber 16 cm x 6.5 cm x 7 cm
© Andreas Slominski/Produzentengalerie Hamburg, picture: Peter Sander

Andreas Slominski's work raises questions. For example, you can see a blank white wall. White, except for a single spot. Only the name "Pfaueneier" (peacock eggs) gives it initial meaning. At another location, there are some more spots above some hay bales. You don't really want to go into further detail, even with the name "Sperm of Two Pilots" forcing an association. An explanation? None. The observer marvels and wonders what the background may be. In this moment, the observer has walked right into the artist's trap – the interpretation trap. "Real" traps have been Slominski's claim to fame. He has drafted quite a few. In some cases these are (virtually) commercial constructions and sometimes they are complete self-constructions. And one of Slominski's latest series of work makes reference to this: here, he works with garage doors. One of them boasts "Assholes Garage". You can see it from inside. Another door isn't provocative in this way:



Snail trap, beer, 1986, different materials h = 17 cm, Ø 6.5 cm
© Andreas Slominski/Produzentengalerie Hamburg, picture: Peter Sander

it's hanging at the Hörmann training and exhibition centre and is named after the three owners. What the three doors stand for is obvious. Slominski's work is profound and tells stories. However, for observers, it is rarely apparent, requiring an explanation. In London's Hyde Park, he set up a small ski hill with a slope leading directly to the Serpentine Gallery. There, he removed the wax from the skis of arriving skiers and used it to form a candle. There were no more skiers and hills at the exhibit premiere – just the unremarkable candle. Knowledge of the process is therefore crucial. But Slominski only gives observers access to this insight very rarely. It is enough for them to know that there had to have been a process. The absence of the action resulting in the work makes for immense excitement for which Slominski's work is famous – and infamous.

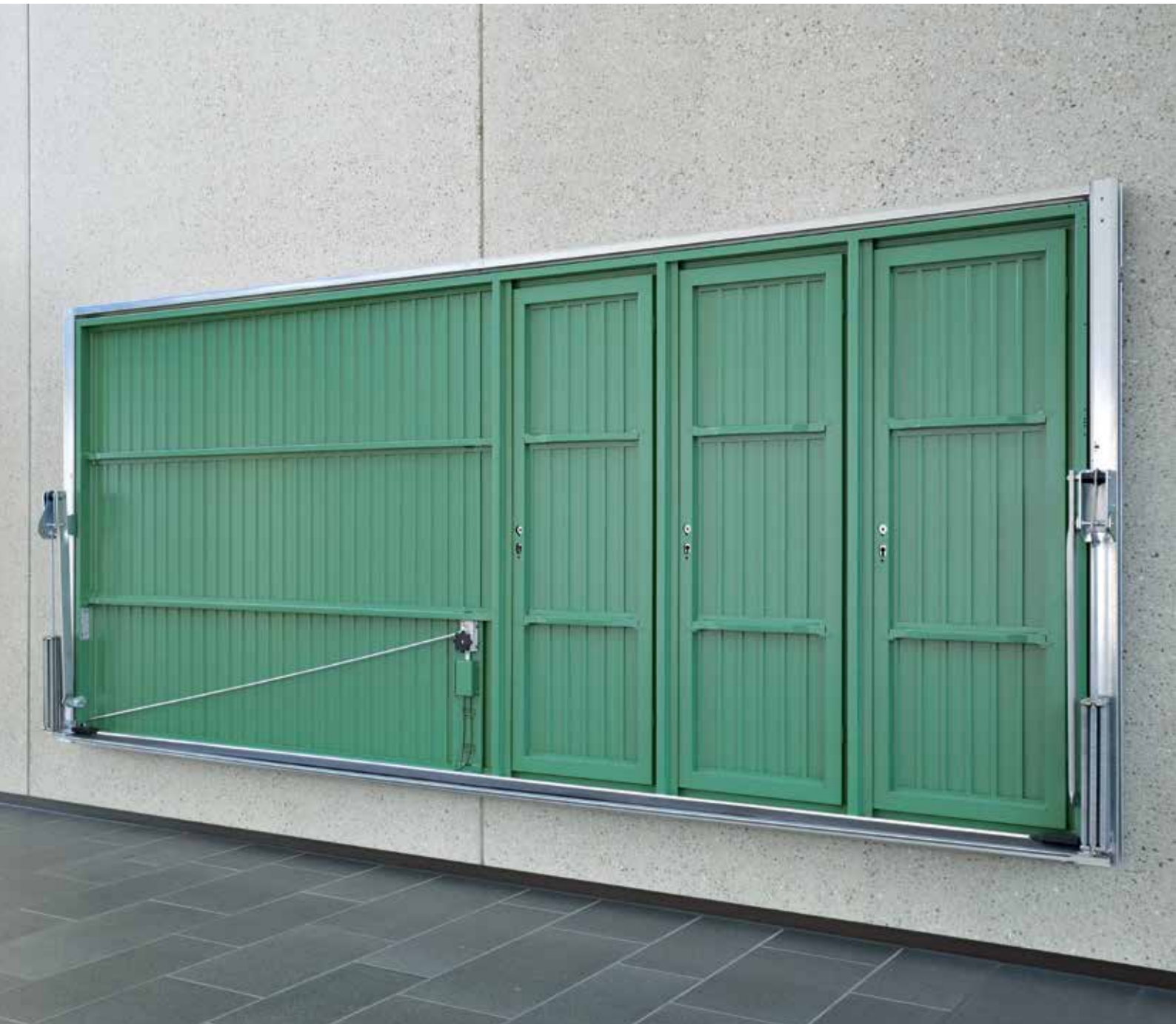
Artist: Andreas Slominski

Born in Meppen, Germany, in 1959.

He studied from 1983 to 1986 at the "Hochschule für bildende Künste" (college of fine arts) in Hamburg. Following a professorship in Karlsruhe, in 2004 he took over the chair for fine arts from Professor Franz Erhard Walther at the Hamburg college. Slominski gained fame with his trap objects. In his latest series of work, he works with garage doors.

Slominski's work has been presented in many renowned institutes in individual exhibits, including the Museum of Modern Art in Frankfurt, the Kunsthaus Zürich and in the Fondazione Prada in Milan. Currently, he is working on an exhibit in Hamburg's Deichtorhallen. Andreas Slominski lives and works in Berlin and Hamburg.

Produzentengalerie Hamburg, Admiralitätstraße 71, 20459 Hamburg,
Germany
www.produzentengalerie.com



G Thomas, Christoph, Martin, 2015, steel, 500 cm x 220 cm/© Andreas Slominski, photo: Hörmann

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

We live in a consumer society. Everything is available in excess. And a lot of things are thrown away – even though they still work or are still edible. This may increase sales in retail trade, but it is still currently undergoing a change: trade via the Internet is making times hard for businesses in city centres. But there is one thing this medium doesn't allow – and strategists are focusing on this point: shopping with all senses. Architecture also plays an important role in the matter. Many major brands present their products in elaborate showrooms. Special events make for a special experience. Not to waste any resources, many brands are also gravitating towards shopping centres. And you have to admit: today, these consumer temples are usually better than their reputation – above all since operators know that they have to be special in order to attract young people back to shops.



Corner shop in the outdoor museum Neuhausen ob Eck.

Photo: Daniel Najock, Stuttgart, Germany

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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