

HÖRMANN SCHÖRGHUBER

PORTAL 47

WORLDS OF WORK

INFORMATION FOR ARCHITECTS FROM HÖRMANN AND SCHÖRGHUBER

E2A PIET ECKERT UND WIM ECKERT ARCHITEKTEN, HENN ARCHITEKTEN, HPP ARCHITEKTEN, STEIMLE ARCHITEKTEN





Left: Automatic sliding door AD100-X Thermo, right:
escape route sliding door system in combination
with aluminium tubular frame parts AS 30 / FR

Perfectly combined fire-rated and escape door for barrier-free passage

- ONLY FROM HÖRMANN: Tested system solution as an escape route sliding door system combination with aluminium tubular frame parts AS 30 / FR, AS 90 / FR
- Barrier-free day-to-day operation with open fire-rated doors and a virtually parallel profile view with the side elements of the automatic sliding door
- Reliable fire protection with open sliding door leaves and closed fire-rated doors with escape route / anti-panic function



EDITORIAL



Dear Readers,

The concept is quite simple: a decrease in supply results in higher prices. When it comes to the increasingly scarce specialised personnel, it's no longer just about wages. "Money isn't everything" – so goes the saying. It's becoming more and more about demands. "Generation Z", the performers of the coming decade, is no longer looking for a job – after all, there seem to be enough of those to go around right now. Instead, they are looking for "feel-good places". At least that's how our author Philipp Riederle refers to them in his opening essay of this issue, attempting to outline the demands of the coming generation of workers to guide companies and architects, especially in planning sustainable office buildings. Building owners want employees that are comfortable at their workplace and deliver maximum performance. The "how" of it falls in the responsibility of others – first and foremost architects and interior designers. The sure "one size fits all" formula no longer exists – and the projects in this issue of PORTAL are the proof. After all, employee demands are as diverse as their industries. The needs of physicists and

newspaper editors differ greatly, while accountants have different expectations from marketing specialists. L'Oréal in Düsseldorf mostly employs fashion-conscious marketing and sales experts – a fact clearly reflected in the building. Topics handled by the editorial staff at left-leaning daily "taz" could hardly be any further from the global market leader's creams and shampoos. Emerging from and deeply rooted in the green-left-leaning Berlin-Kreuzberg biotope, the "taz" pursues other ways of life and philosophies – and the editors wouldn't know where to begin with the shabby chic interior of the cosmetics company. This didn't make the task any easier for the team of architects. Besides countless directives and standards, plus the customers' expectations in terms of budget, function and public perception, architects now also have to take the demands of young employees into account – different in every project, in every industry. In this issue of PORTAL we attempt to give some suggestions – enjoy the read!

A handwritten signature in black ink, appearing to read "christoph hörmann".

Christoph Hörmann

A handwritten signature in black ink, appearing to read "Thomas J. Hörmann".

Thomas J. Hörmann

A handwritten signature in black ink, appearing to read "Martin J. Hörmann".

Martin J. Hörmann

Personally liable general partners

**ABOUT THE TOPIC: WORLDS OF WORK
"DEMANDS"**



**FREE FROM HIERARCHIES:
"TAZ" PUBLISHING HOUSE IN BERLIN**



**CARED FOR:
L'ORÉAL HEADQUARTERS IN DÜSSELDORF**



**COOL:
SÜDWESTSTROM IN TÜBINGEN**



**PRECISE:
ATTOCUBE IN HAAR**



**COMPANY
HÖRMANN & SCHÖRGHUBER**



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Cover photo: Andreas Muhs



Spoiled brats? Generation Z needs a bit of fun at work – and rewards it with higher efficiency.

ABOUT THE TOPIC: WORLDS OF WORK

DEMANDS

SUCCESS FACTORS BUILDING NEW WORLDS OF WORK

by Philipp Riederle

Young talents are the future of companies. Their demands on modern workplaces? Functionality, flexibility, and well-being. Philipp Riederle explains why the demands of his generation reflect the performance requirements of tomorrow, and what that means for architects designing modern worlds of work.

We are demanding. At least this seems to be the bottom line the media report on younger generations. Referred to as digital natives, Gen Y and Gen Z grew up with smartphones and the Internet, using technology as a matter of course. At least we receive praise for that: We master digital technologies in our sleep, are enthusiastic, confident, innovative... These things are all good for our employers, but we also demand exciting tasks rich in variety. We want to see meaning in our work, to have a say and help shape the path forward. We expect maximum flexibility and the freedom to choose when and where we work – maybe at home, maybe at a café around the corner. And when we do come to the office, we want to feel comfortable. Working shouldn't be the opposite of living!

New spaces

All in all, this is a lot to take in, and could lead you to the widespread conclusion that our generation is spoiled with its totally excessive demands. Some companies may see it this way but still be willing to accommodate the younger generation, after all they are all facing the same shortage of skilled workers. 900,000 open posts, 60,000 vacant trainee positions in Germany right now – no company can or should ignore these figures. So, they grind their teeth, give them more freedom, set up fitness rooms or at least breakout spaces with a football table, and think they are cool. And taking this kind of approach, it's no wonder that the results are only half-baked, callous solutions. After all, they've missed the entire point: comfort zones aren't extras or the icing on the cake to score points in terms of employer branding – they play a significant

role in employee performance and company success. Assuming you understand the actual reasoning and don't simply reject these demands as exaggerated reveries. Digital transformation and the pressing development of new business models require new space – in the heads of the entrepreneurs and in architecture.

Demanding tasks

"New work" is the latest keyword flexible, digital working is subsumed under. It's obvious that in times of radical economic change working itself has to and does become new and different. Precisely these changes, and not just the pipe dreams of Generation Y or Z, are what leave no stone standing in many companies. Architects can feel free to take this literally. The needs of younger generations, meaning all future employees and employers, are the result of economic changes. Owing to digitalisation and automation, repetitive tasks and routine processes are more and more being completed by machines, meaning many jobs no longer have to be done by people. Despite all the complaints about a shortage of skilled workers, one mustn't forget that in five to ten years, about half of the careers that exist today are expected to be extinct, at least in their current form. A majority of them will change, some new ones will emerge, and many jobs will be eliminated completely. Finding answers to the question of what will happen to people whose jobs will no longer exist is a huge challenge for society. Those designing modern working worlds have the demanding and exciting task of setting their sights on those who will still be working in the future. There will still be tasks requiring characteristics (that are as of yet) exclusive to humans: creativity and emotion, innovation, analytical thinking and the art to shape interpersonal interactions constructively – once written off as soft skills. These properties will become more desperately needed than simplified access to knowledge and digital structures, putting the power structure between corporations, SMEs and lone wolves into perspective. Today, changes take place faster than ever. Truly every company, even analogue and traditional ones, must consider itself a technology company and place a focus on research and development.



Photo: Airbnb

It may look like a holiday, but it isn't: At the Airbnb headquarters, an airstream acts as a meeting room.

The "fun factor"

Many employees are expected to find solutions for complex problems, innovate and develop revolutionary ideas. These are things that cannot simply be achieved through routine processes. They require a new understanding of work as a concept and thus new workspaces. This is why the old-fashioned equation of "new work" with telecommuting and working from home falls much too short. Those who can perform certain tasks more efficiently from home should be able to do so, and having permission isn't some grandiose bonus – it serves the company, which thrives on performance and not on having employees present. But the greatest opportunity offered by office architecture lies in establishing an environment where employees can work better than at home. The office is where colleagues meet. Today, this is more important than ever, as urgently needed ideas are the result of exchange with others. Either on purpose in the meeting room, or by chance while talking in the cafeteria or even during a football match on the "feel-good floor". These rooms with a "fun factor" are transformed into crucial workspaces where teams come together and casually express ideas. And yes, ideally they will also have fun there – and enjoy their job. But there will also be moments of intense teamwork. One important keyword is: "projects". For the company, this means that new, possibly short-lived teams with various interfaces to other (external) teams or experts are continuously coming together. Communication is essential. Relevant for office design? Definitely!

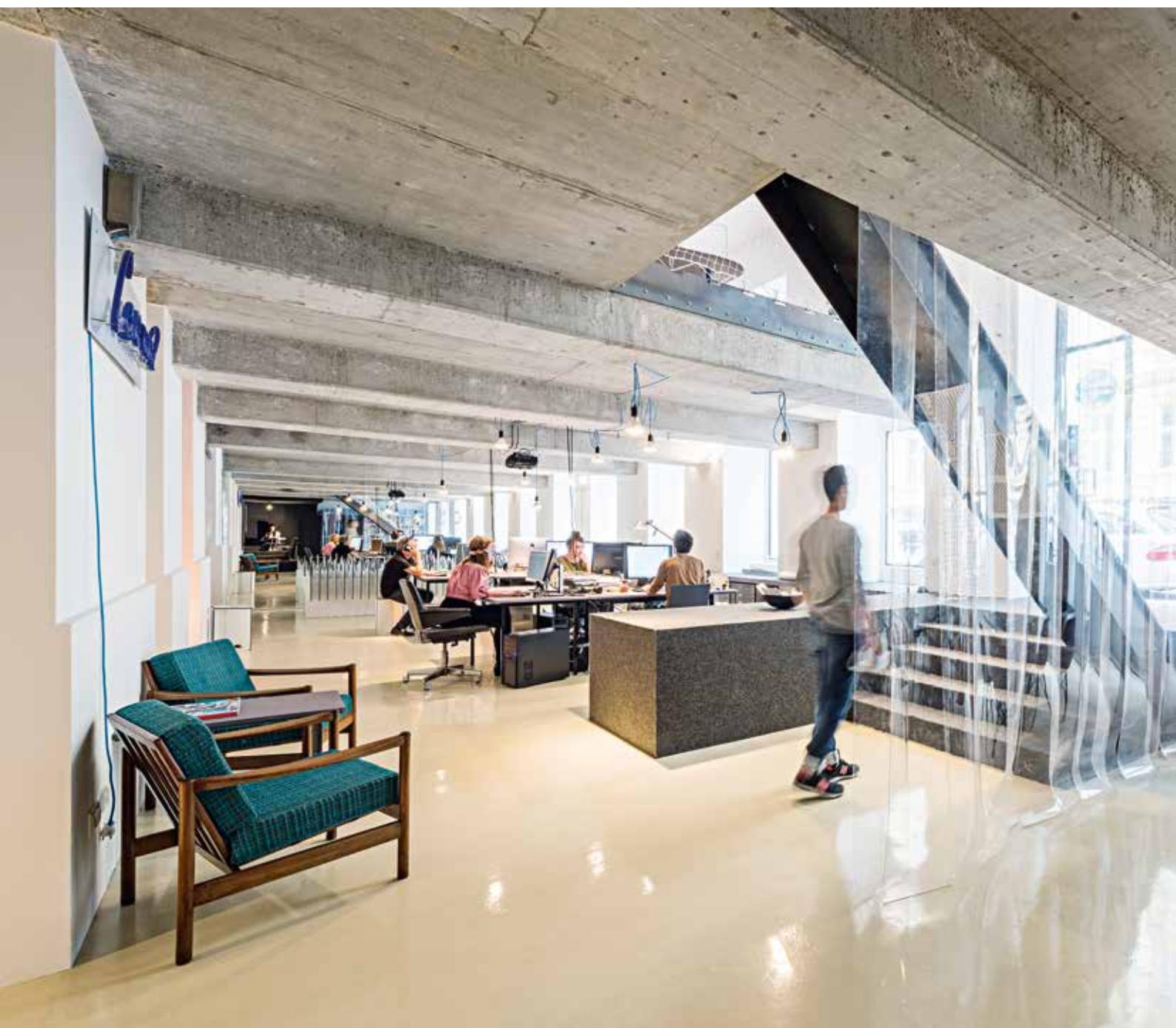
Go for a jog or take a power nap?

But work is changing for each and every one of us. If the only thing that's left are demanding tasks, it's logical that workplace demands will also grow. Solving difficult problems requires concentration. Spaces for quiet, undisturbed work are essential and must not be a privilege left to the boss. At the same time, jobs require creativity in general, and not just in the classically creative professions. Good, out-of-the-ordinary ideas come everywhere but at your desk. Either you send your employees home for inspiration, or, you give them other

"spaces" nearby. In office buildings, on the company campus. Those who enjoy taking a jog at lunchtime should be able to – and to shower afterwards. Those with small children should be able to bring them to the company day care centre with a good conscience. Those looking to drink a coffee with colleagues can do so at the all-day café right on site – and return to their desks with new perspectives and solutions. Last but not least: Those who are expected to deliver peak performance need breaks that are truly relaxing. This means: No quick lunches in an overcrowded canteen, but maybe cooking and eating with colleagues followed by a power nap in the "chill" room. This type of break will likely take longer, but why should one waste time in a post-food coma at one's desk? After all, we don't want to get paid to sit around unproductive, we want time and space for a real break to recharge and then give it our all. Creating an overall concept that meets all the needs and digital work methods described here could be a challenge that gets architects going. The offices at Sipgate in Düsseldorf are one example, designed as a place for communication, but also offering rooms for concentration separated by glass doors that guarantee quiet while providing transparency. Meeting rooms are equipped with everything teams need to work efficiently and effectively, but informal exchange in an inhouse restaurant or team room that employees are allowed to design themselves is equally important. They can feel at ease here, meaning they can do their job well here too.

Open space offices – the bullpen

Of course you can argue that this kind of layout isn't possible everywhere and in every case. Those who understand deep down what an ideal modern work environment looks like won't always have the opportunity to build one. When the goal is to make high demands for modern working worlds compatible with the narrow boundaries of real working conditions, start-ups set a good example. Many start-ups come into being in garages and spare rooms. Often, they are more like a playground for "half-grown" adults with growing stacks of pizza boxes, beer crates, hammocks and a few desks. And yet (or for this very reason) they have cool ideas, are



Those looking to design contemporary offices have to work in a contemporary office: The architects from Caramel in their new home.



Photo: Mark Seelen

Coherent colour concept, flexible options for use: The Danone Waters headquarters from de Winder Architekten.



Photo: Sipgate

Guaranteed peace, yet transparently open: The Sipgate headquarters.

communication-friendly and draw young talents. They have something charming, compelling, alternative about them. But the success of these start-ups could mislead you to believe that young employees are not in any way demanding in terms of their workplace, but in fact are extremely modest. Young people, though, are most notably realists. When given the chance to join an upcoming start-up right in the beginning, they are willing to accept a limitation or two with regard to their work environment. Coming to the conclusion that a loud open space office is the perfect work environment for everyone under 40 would be fatal! Open office spaces are often like bullpens, with some people coordinating, others talking on the phone, and others yet pounding on their keyboards like madmen. It's not a hip environment, but a disruptive one. Of course, the room may and should indicate a certain level of openness, after all it is intended to foster communication and exchange. One expression of this: transparency in bright rooms flooded with light, featuring glass outwards and inwards. However, this should not be realised at the expense of privacy. When space is tight, architects are forced to find clever solutions.

Think bigger

Flexibility is the key word. Coworking spaces can serve as a model, leasing workstations to freelancers or start-ups. No matter whether a single desk, a separate office, a meeting room or an event space – options tailored to the situation are available for every task, every company size and type. This concept can also be applied to spaces within a company. The idea is to offer choices. Your own desk – most young employees still want one – may be in the open space office, but you can retreat to a quiet room to concentrate on your work in silence. There are functional zones with clear rules that apply to everyone: The quiet room is silent, while the project team can meet up and brainstorm in the “jabber room”. A special soundproof call room is used for important customer calls. It may even be possible to take it a step further and think even bigger in terms of coworking spaces: Why not partner with other companies and rent offices? Or create space in the



Photo: Cornelius Diemer

Shared space: Coworking at Ahoy Berlin.

Philipp Riederle

born in Munich, Germany, in 1994

launched his first podcast "My iPhone and Me..." at the age of 13 – so successfully that he founded his first company only two years later. Over the years, his focus has changed to observing his generation from a sociological standpoint, resulting in his two books "Who we are and what we want" (2013) and "How we work and what we demand" (2017). In numerous presentations, he has explained to major enterprises his generation, perceived so differently, and ultimately the future of all businesses. In August 2018, Riederle joined the "Digital Economy" advisory board of the Ministry of Economic Affairs, Innovation, Digitalisation and Energy of the State of North Rhine-Westphalia. Philipp Riederle is also working towards an academic degree, studying "Sociology, politics & economics" at Zeppelin University in Friedrichshafen.

www.philippiederle.de



Photo: Christoph Kaufmann

office for freelancers – strengthening their ties to the company while fostering exchange with employees. The willingness to open up to the outside world alone can suddenly open up new possibilities: Cafeterias can also be shared with other companies or freelancers. Young employees are demanding with good reason, but they are also often open to creative solutions, to compromises even, provided they are reasonable and make sense in their eyes. It's worthwhile to involve these employees in the search for architectural solutions. On the one hand because it is still important to consider the specific needs of individual industries, professions and companies, of course. On the other because the ideas and suggestions put forth by young employees can provide inspiration for a work environment, enabling successful working under the conditions of digital transformation.

Fit for the future

The fact that it's the younger generations actively demanding these terms is simply because they grew up in today's digital world. Younger generations have always been a seismograph for developments concerning society as a whole. Solutions based on them don't go down in value as soon as an employee turns 40, they make a lasting contribution to the company's future viability. First and foremost, it is a company's job to allow new forms of working. When the space allows for it but the boss is against it, such a modern and generous office concept is simply pointless. But more and more companies are ready to open up to new working models and others will follow suit simply because changing conditions necessitate it. So it's the grand task of good architecture to make these new freedoms fostering creative, innovative productivity a visible reality. If they manage to transform the workplace into a true "feel-good" place, employees will be able to perform in a good, sustainable and valued way, forming the crucial foundation for company viability.

FREE FROM HIERARCHIES

**"TAZ" PUBLISHING HOUSE IN BERLIN BY
E2A PIET ECKERT UND WIM ECKERT
ARCHITEKTEN**







A Berlin of stone? Not if the new "taz" publishing house can help it.

Ideological employers are complex. While normal companies may not believe everything they preach to the public, companies with true concerns see this differently. And when the left-leaning newspaper "taz" needs a new office building, this presents an especially difficult architectural challenge.

A proven architectural design method among branded products is "storytelling". Spaces should convey what the product and company stand for. No one actually cares that the story is usually just made up. Employees know it, customers suspect (but would prefer to be lied to about their skin creams). But things get more complicated in cases like those of the Catholic church, or the "taz". Both employees and customers (that is the believers or the newspaper readers) trust the substance of the story and have an allergic reaction to lies and inconsistencies. The Catholics have a written foundation that has been in place for 2000 years. By contrast, the ideological left/green leaning setting that has flourished for 40 years at "taz" is both heterogeneous and belligerent, and its beliefs are ever-changing. The paper's architectural self-portrayal is a tough nut that had to be cracked when it decided to find room for around 250 employees in a new location owned by the publication.

Showcase project

Leaving Kreuzberg's biotope was difficult to imagine. This is why they constructed a remarkable new building on the abandoned space of a flower wholesaler by the end of 2018, just a few steps away from the old location and in view of its frenemy, the "Bild" newspaper. After all, "taz" isn't just any old company. Under ever more difficult journalistic conditions, it is a media showcase project of admirable independence, one that readers and followers believe in. It's only natural that the method of church building was suited for designing the "taz" building, considering the analogies. Just as traditional

Christian semantics are over the top in a house of God, drawing on common symbols familiar to believers, E2A Piet Eckert und Wim Eckert Architekten trusted the taz' obvious ability to "interpret" the draft by using their trusted imagery as signifiers. The chronically underfinanced "taz" media project carried by almost 19,000 partners definitely does not have money to waste. This is the reason net-like statics were selected, requiring as few components as possible whose surfaces do just fine without finishing. Instead of posh offices, the atmosphere is more 'rough workshop'. Bold efficiency is written all over the building.

Iconographic

Described by the architects as a "hierarchy-free system," the statics consist of elements "where all parts have to deliver the same performance and only achieve stability together". The founding generation of the "taz" couldn't have put it better themselves – back then, everyone was paid the same salary, from the office messenger to the editor in chief. And the sophisticated, iconographic facade was simply a reminder of early Soviet constructivism. But it's a bit lavish for the smokers' balcony. Inside, the red floor dominates as the sole colour. It's justifiable to ask whether blue, black or brown were even taken into consideration. The custom-developed cafeteria furniture labelled with the "taz" paw print is vaguely reminiscent of Bauhaus forms, and those looking to secure themselves a souvenir after visiting the press are welcome at the "taz" memorabilia shop. (No, it's not a subsidiary of Manufactum!) This shop peddles ideological keepsakes that reflect the founding principles of the "taz" community as much as the entire office building does.



Surprising: Shrines reminiscing of deceased editors are spread across the meeting room.



The raw support structure is visible everywhere in the building.



The panorama office offers space for events, as well as for yoga and table tennis matches.



The public canteen feeds more than just the editors at lunchtime.



The canteen can be divided into different rooms. "taz" events also take place here.



Shelves separate the open offices into different workspaces.

Schörghuber expertise: Acoustic-rated and composite timber doors

The fact that the “taz” doesn’t have much to go around but still wants to stand for a certain level of quality is reflected in its publishing house. No pageantry, no swank – the newspaper requested an open workshop. Though there’s lots of free space, doors were still a must. However, they had to match the architectural concept, which is based on the rawness of a workshop: exposed, unfinished concrete. Many of the doors and steel frames are coated in various matching grey colours depending on their function. The T90 fire-rated door, for example, is darker than the doors without function.

The acoustic-rated doors and composite timber doors featuring a two-millimetre-thick aluminium cover also have a grey tint. Several of the doors are painted in different colours on the hinge and opposite hinge sides – some in a surprising Traffic blue. All the doors have concealed hinges and closers, locks with low-noise latch and a premium coating. The only exception: Two composite timber doors have a timber frame and VX hinges as well as an HPL surface coating.



The building has an elegant appeal despite its workshop character. The simple Schörghuber doors play a part.



The subtle grey of the doors matches the raw concrete walls.



Several doors are painted in a bold blue on one side.

Location: Friedrichstraße 21, Berlin, DE

Building owner: taz, die tageszeitung. Verlagsgenossenschaft eG, Berlin, DE

Architect: E2A Piet Eckert und Wim Eckert Architekten, Zürich, CH

Construction engineer: Schnetzer Puskas International AG, Basel, CH

Facade planning: Emmer Pfenninger Partner, Münchenstein, CH

Technical building equipment: EBP, Ernst Basler und Partner, Berlin, DE /

PHA-Planungsbüro, Volkmarsen, DE

Gross floor area: 7820 m²

Net floor area: 7105 m²

Net area: 5417 m²

Gross volume: 29,629 m³

Costs: around €21 million

Completion: 2018

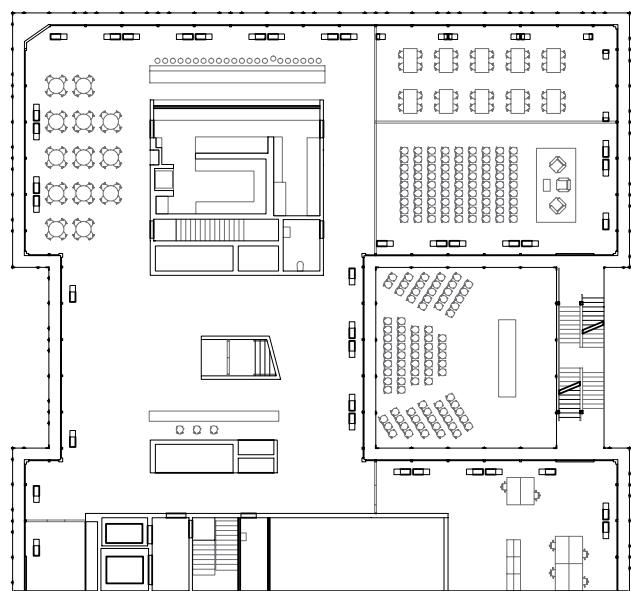
Photos: Stephan Falk, Berlin, DE / Rory Gardiner, London, GB / Yasu Kojima, Berlin, DE / Andreas Muhs, Berlin, DE

Processor: Baierl & Demmelhuber Innenausbau, Töging, Germany

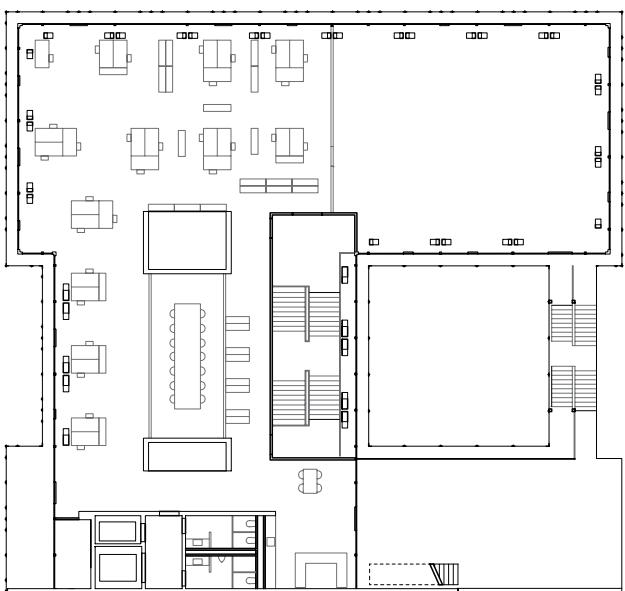
Schörghuber products: T90 fire-rated door, acoustic-rated doors

Rw,P = 37 dB, composite timber doors, timber lining frames without decorative rebate

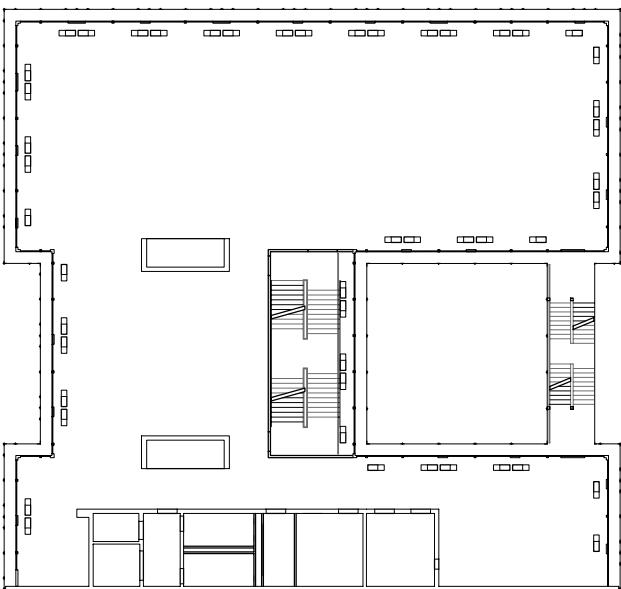
Hörmann products: 2-part steel profile frames with bracket clamp fastening for retrofitting



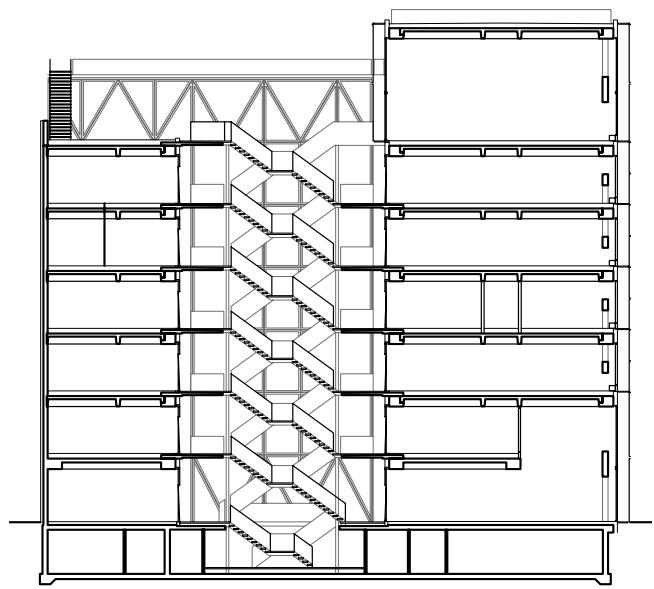
Floor plan of the ground floor



Floor plan for the sixth floor



Standard floor layout



Section

CARED FOR

L'ORÉAL HEADQUARTERS IN DÜSSELDORF BY HPP ARCHITEKTEN







The entrance area at the German L'Oréal headquarters.

What a wonderful life popular employers have. Especially when employers put in as much effort into workplace design as is the case with the new high-rise project by Düsseldorf's HPP Architekten.

Poor little capital city: Düsseldorf is lacking a bit of pretty much everything. Right now, they don't have enough staff or space to provide current employees with suitable offices. But what's causing employers trouble is to the benefit of employees, who feel more cared for architecturally than ever. With the old L'Oréal headquarters running out of space and going out of style, the company opted to relocate into an approved but not yet built high-rise project based on plans by HPP Architekten – just a few hundred metres away. After all, if the new office is suddenly a few more stops away from the old office, you risk losing staff. It's just as dangerous to change trusted office routines. Employees must see the new one as an improvement over the old.

Coherent design

In the case of L'Oréal, they left their individual offices, moving into an open space – and were forced to do away with several much loved traditions. The success of this operation can surely be attributed to the architecture, interior design and all the effort put into the project. Employees of the corporation are now situated in an emblematic high-rise in a prominent location. The contemporary facade with horizontally displaced stories is a good fit for the company, which is also active in the world of fashion. And because HPP also won the interior design competition, it had the opportunity to provide a coherent design in and out. The foyer is worthy of the L'Oréal name, while customers are trained in how to use their countless products on the academy floor above, with the restaurant and cafeteria another floor above that. The uniform storeys of offices are stacked on top of them, rounded off by the conference and event level on the 15th floor. Think tanks

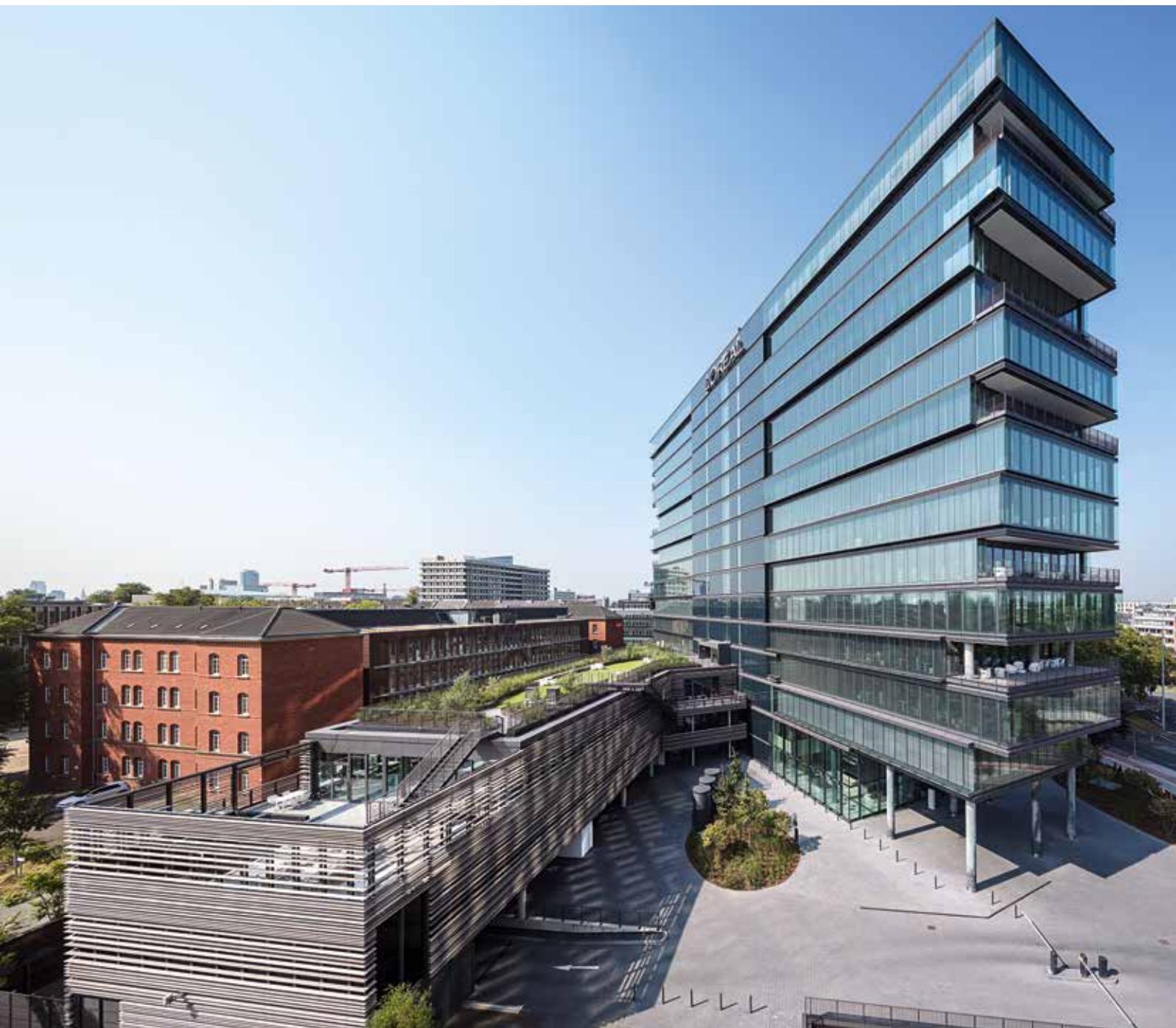
and meeting rooms, phone booths and silent rooms – the landing zone at the beginning of each floor offers (just about) everything that belongs in a modern office nowadays. It's up to each individual to decide whether they want to work alone or in teams, sitting or standing – hammocks are still reserved for Google offices. The employees lost their printers and water bottles – in exchange for a clean, ecological conscience. But the free water carbonator replaces around 90,000 PET bottles a year, and now that there are only two printers per floor, the company is using a lot less paper.

Deliberate heterogeneity

Custom-made furniture, sophisticated acoustics with panels and varying surfaces make for an atmosphere that can easily be called "cosy". The interior design uses its deliberate heterogeneity to work against the corporate design wasteland often found elsewhere. And as the workplace layout no longer displays any visible hierarchy, the teams were given rooms for group decision-making and tailored spaces. The "style" of the various entrance areas was left to the employees of that floor – provided they stay within the scope of the carefully planned "modern style" and "vintage look" settings. Was it worth it? Those responsible, at least, say yes. After all, the relocation boosted efficiency – and above all, no staff were lost.



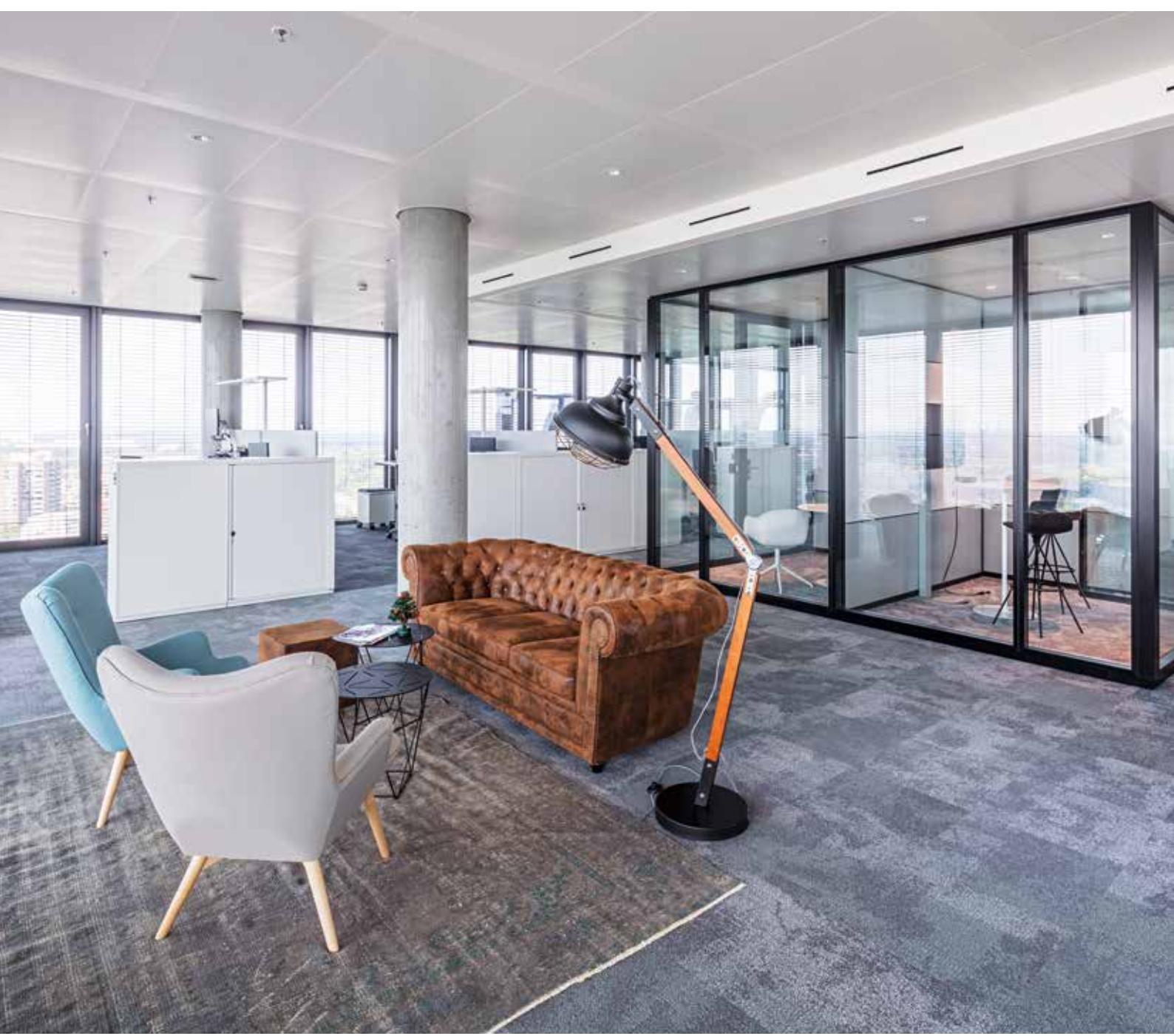
The lavish foyer characterised by modern elegance.



The canteen and hairdresser academy are located in the lower part of the building.



Employees can work without interruption in the silent area, where speaking is forbidden.



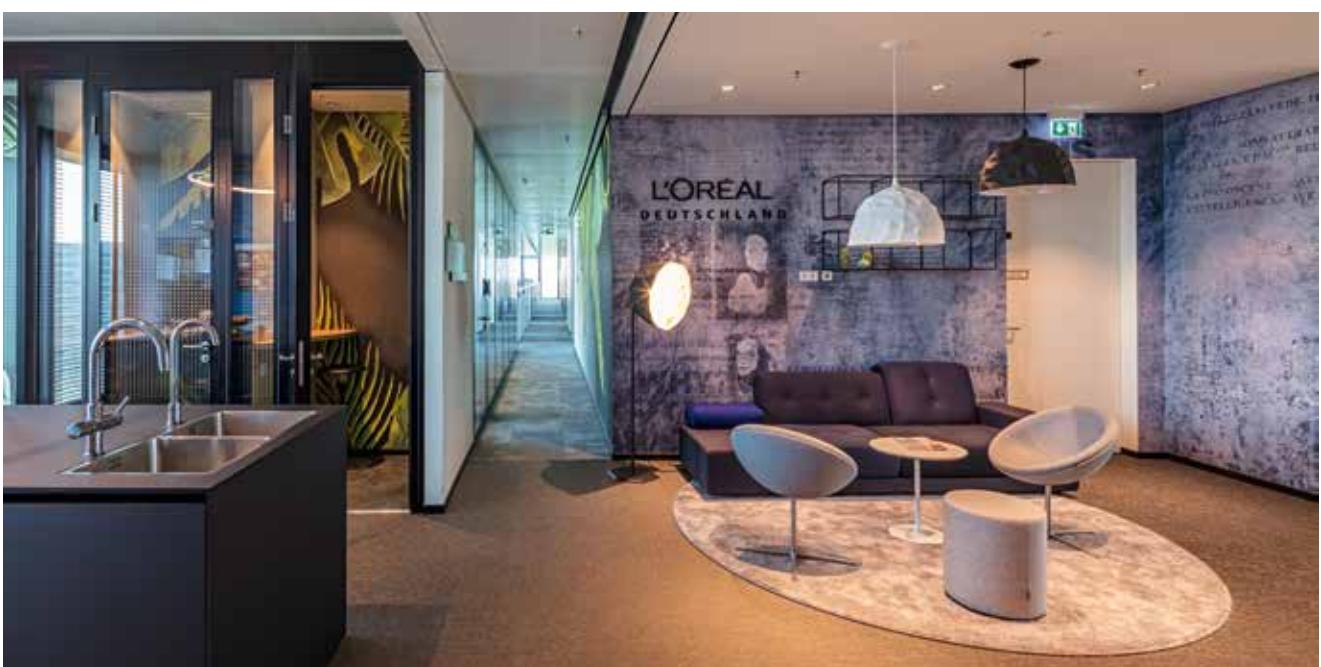
Furniture and lights provide interior design accents.



The open offices are characterised by cosiness.



Workstations are situated at the all-glass facades. Meeting points are set up at the core.



No two meeting points are identical, as the employees were able to design them – to a certain extent.

Hörmann expertise: Block frames

The concept of the L'Oréal headquarters is based on motion. Assigned workstations? Only when necessary. High team interaction? The goal. Spaces characterised by movement and exchange require robust doors. Hörmann steel doors are just the right answer, fitted in the halls of storeys 3 to 15. The fire-retarding T30 STS steel doors feature a block frame. As the frames are backfilled with mineral wool at the factory, they do not require mortar, enabling faster and cleaner fitting. Anti-panic locks

ensure barrier-free escape routes, and a retractable bottom seal provides protection against smoke in case of fire. Aluminium tubular frame parts with T30 approval for outdoors are also installed in the ground floor of the building. These generally feature large glass surfaces. But for a level, high-quality door appearance, they were equipped with aluminium panels. This also increases the already excellent thermal insulation to a UD-value of 1.1 W/(m²·K).



The T30 STS steel doors feature a mortar-free block frame.



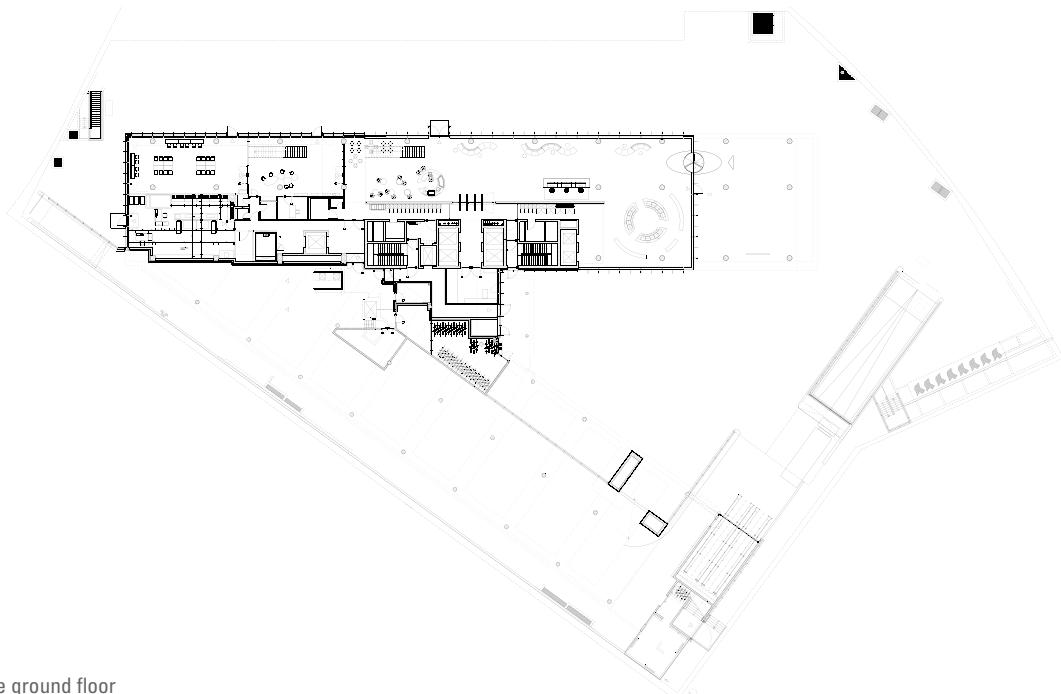
STS doors – fitted with block frames.



The tubular frame parts feature an additional aluminium panel for a flush appearance.

Location: Johannstraße 1, Düsseldorf, DE
Building owner: die developer Projektentwicklung, Düsseldorf, DE
Occupant: L'Oréal Deutschland, Düsseldorf, DE
Architect / interior designer: HPP Architekten, Düsseldorf, DE
Support structure planning: NAI Nagaraj Ingenieure, Hamburg, DE
Gross floor area: 38,000 m²
Net floor area: 22,000 m²
Completion: 2018

Photos: Stephan Falk, Berlin, DE / Ralph Richter, Düsseldorf, DE
Hörmann products: Multi-function doors H3, H16, D65; aluminium tubular frame parts for outside application HE 311 – EI2 30, HE 321 – EI2 30; T30 steel doors STS



Floor plan of the ground floor



Layout



COOL

SÜDWESTSTROM IN TÜBINGEN BY STEIMLE ARCHITEKTEN





With the shades closed, the cube looks downright monolithic.

Spectacularly unspectacular, the new SüdWestStrom administrative building is located on the outskirts of Tübingen city centre. An architectural sculpture that denies current trends in office design and creates ideal workspaces with the means of architecture alone.

Good architecture is about more than just quality. What was created based on a long-distance effect doesn't have to meet all expectations from up close – and it also says nothing about whether a building functions specifically for the reason it was designed. In Südwestdeutschen Stromhandels GmbH, SüdWestStrom for short, Steimle Architekten found a client whose functional requirements were rather straight-forward, ultimately allowing for a work of architectural art. Since 1999, the Tübingen-based power supplier has bundled the interests of various utilities into a liberalised energy market. SüdWestStrom purchases energy for its shareholders, invoices network charges and develops concepts for virtual power plants. As end customers, electricity users are totally unaware the company even exists, placing their trust in their local municipal utilities.

Sculpture & statement

This is why customer traffic is negligible, and the external appearance of the company, at least from a purely economic point of view, could have been managed without architectural means. That SüdWestStrom still didn't create an investment project is striking, and the new building was designed as a true contribution to building culture. Though the block was carved with rough, yet exact cuts, its surfaces are extremely versatile. More sculpture than office building, more statement than function, the new SüdWestStrom cube is located at the edge of Tübingen city centre, complementing the existing ensemble of municipal utilities consisting of administration buildings, silos, gas tanks, and all kinds of big pipes. Only the passage to the municipal utilities customer centre presents a

functional connection. The six-storey building has no back or front, dominating its environment with an air of confidence. In the area where the main entrance should be, the equilateral cube was opened with a gallant cut. The window openings are both bold and consistent, cut out of the more than 60-centimetre-thick wall, revealing just how massive the structure is. The steel concrete wall, thermal insulation and rear ventilation are followed by an 11.5-centimetre-thick loading shell made of almost white waterstruck bricks. Owing to the production process, each brick is unique, resulting in an overall surface that appears homogeneous from a distance, yet highly individual and full of tact from up close. Ultimately, the building transforms into a sculpture when the sunshades are let down, concealing the windows.

Cold, yet cool

Inside, the offices can be used as individual, group or open spaces. In any case, the rather traditionally organised SüdWestStrom administration placed virtually no complex requirements on spatial organisation. All the fun furniture accessories that would be considered "state of the art" elsewhere won't be found – or missed – here. In this way, the interior design is simply a continuation of the exterior: light coloured floors, white walls, white stringers and white acoustic ceilings give rise to nearly monochrome offices. Dressed in a summery colourful attire, staff give the homogeneous building splashes of colour. The cold, yet cool concept of the SüdWestStrom office building most certainly cannot be applied for just any user. That such architecture is still possible leaves the observer with a feeling of satisfaction.



Monochrome appearance: Only the carpet stands in contrast to the white room.



"Privacy" for employees: The glazing features – hardly surprising – white screens.



White is the defining colour of the interior. Splashes of colour like blue screens and acoustic protection make for subtle accents.

Schörghuber expertise: Premium-coated special doors

Steimle Architekten designed an extremely elegant administration building for power supplier SüdWestStrom. In their draft, the architects made sure to work with as few materials as possible and forego any details that seemed complicated, aiming for a homogeneous, elegant appearance. Walls and doors were given a uniform look. In some cases, the wall surfaces were drawn over the frame, integrating the doors into the wall to the fullest extent possible. Predominantly premium-coated fire-rated doors as well as composite timber

doors, in some cases with acoustic insulation function, solid timber frames, self-locking locks and low-noise latches were used. What stands out is the relatively generous width, not necessarily needed in an administrative building, but natural for design reasons. Several of the doors are held by four hinges due to their heavy weight. A recess door, concealed doors as well as doors and timber frames with invisible moisture protection deserve special mention.



Doors and frames flush with the wall provide for an unobtrusive appearance.



Normally open: the space-saving recess door.



The doors with transom panel and solid timber block frame also fit the homogeneous overall look.



Several doors have excess width.

Location: Eisenhutstraße 6, Tübingen, DE

Building owner: Südwestdeutsche Stromhandels GmbH, Tübingen, DE

Architect: Steimle Architekten, Stuttgart, DE

Support structure planning: Schneck Schaal Braun, Tübingen, DE

Gross floor area: 3050 m²

Gross volume: 11,220 m³

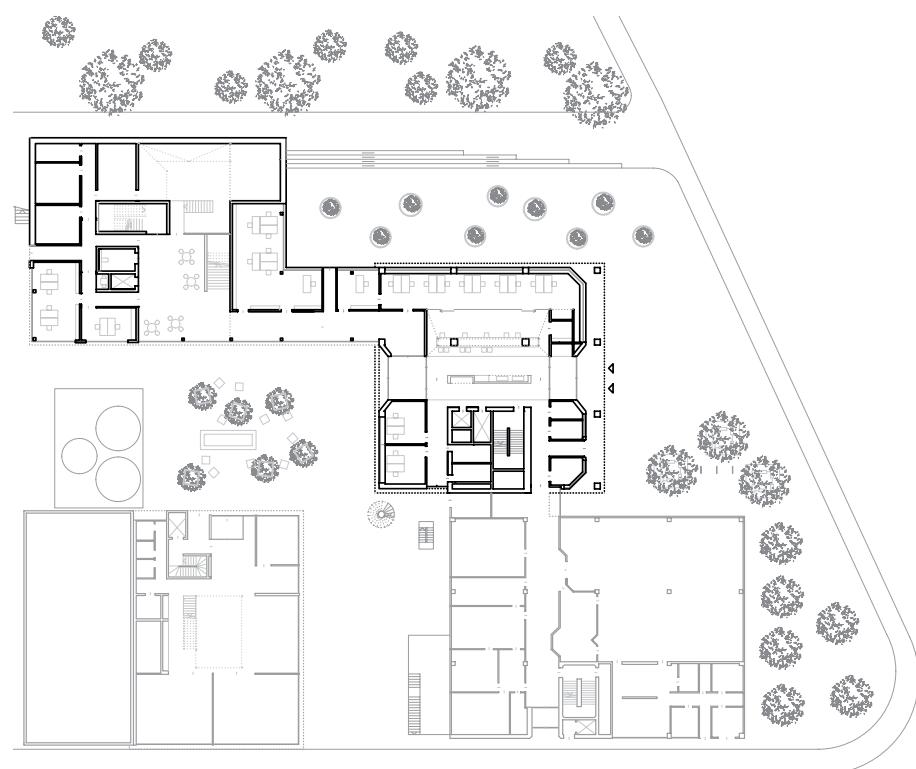
Completion: 2017

Photos: Brigida Gonzales, Stuttgart, DE / Andreas Muhs, Berlin, DE

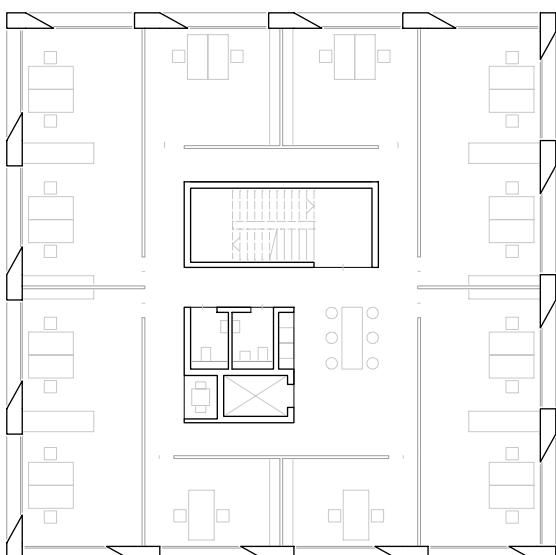
Processor: K. Westermann, Denkendorf, DE

Schörghuber products: T30 fire-rated doors with acoustic insulation function

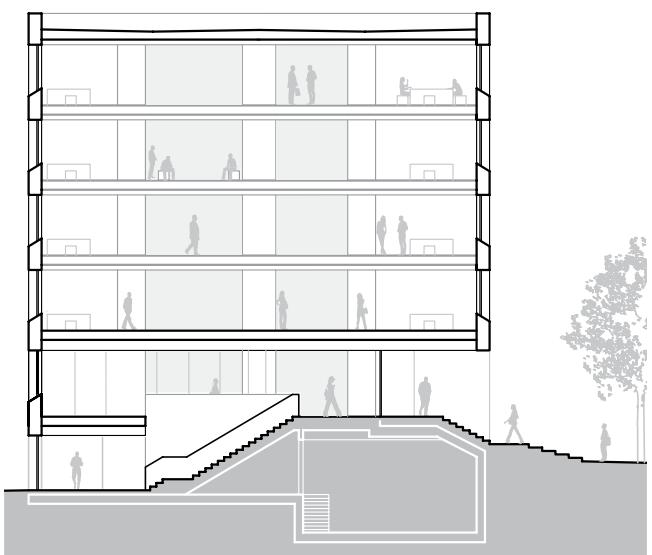
Rw,P = 32, 37 or 42 dB, composite timber doors, single- and double-leaf, acoustic-rated doors Rw,P = 37 dB, T30 fire-rated doors with transom panel, T30 fire-rated and smoke-tight doors, composite timber doors, concealed doors, recess door with T30 fire/smoke protection and acoustic insulation function Rw,P = 32 dB and dimensions 1490 × 3170 mm, solid timber frames, rebate frames, doors and rebate frames in some cases with integrated concealed moisture protection, surface finish of door leaf and frame: premium coating in RAL 9016 Traffic white



Floor plan of the ground floor



Standard floor layout



Section

SCHÖRGHUBER EXPERTISE: FLUSH-FITTING SPECIAL DOORS

Steven Potrykus from Schörghuber on flush-fitting doors

The goal in designing the new SüdWestStrom building was to create subtle elegance. One way to achieve this was fitting doors and frames flush in the wall.

What requirements did this project present?

The architects placed an emphasis on flush-fitting doors that were in some cases integrated into the wall cladding as so-called concealed doors. On top of that, a premium colour coating was used. Wherever possible, mortice locks for administrative buildings with acoustic insulation and an adjustable stainless steel lock plate were installed in the frame.

Anything in particular you had to consider?

Two types of flush-fitting doors were used for this project. Some of them have visible timber or rebate frames and some

of them have completely concealed timber frames. The timber rebate frame selected has an overall profile dimension of 54 mm, while the door leaf with a thickness of 70 mm with jamb rebate is flush-fitted on the opposite hinge side over the timber rebate frame. The wall cladding was then connected to the timber rebate frame on the opposite hinge side, concealing the frame entirely and making the wall cladding and door leaf flush on the opposite hinge side.

What has to be considered from a technical standpoint when designing concealed doors?

Correct selection and fastening of the door sets as well as matching on-site wall claddings to our door sets with the objective of having the same surface quality.

What special doors were fitted and why?

As we cater to the requests of our customers, virtually all of our products are special. For the SüdWestStrom project in Tübingen, the architects planned with a T30 smoke-tight



Recess doors “disappear” in the wall, offering a maximum passage width. These doors close automatically in case of a fire.



Steven Potrykus, Schörghuber sales

recess door with double wall measuring 1490 mm wide by 3170 mm high which is generally held open with a magnet, only closing in the case of a fire. This recess door was placed in a specially designed wall recess without protruding into the hallway.

What are the benefits of a recess door?

When open, the door set disappears into the wall recess, making the door set as inconspicuous as possible.

How did Schörghuber support the architects in their planning?

The majority of communication took place via the processor, Westermann. In close, intense collaboration, we realised the architects' request to integrate the doors into the wall claddings.

How do you achieve moisture protection in timber door sets?

This is achieved with our rebate frame with moisture protection at the bottom edge of the frame and a concealed PUR band at the bottom edge of the door leaf. This door set was used in the handicapped lavatory.

Why does this building have "overwide" doors?

Overwide doors were used due to the desired fitting situation and the required clear passage of 90° when the doors are open. These "special sizes" are no problem for Schörghuber, as we can supply all special dimensions as part of our tested and approved range of sizes thanks to our complex production systems.

How can acoustic insulation be ensured in such large doors?

With a door leaf structure in a special design with sizes that have undergone acoustic insulation testing as complete door sets.



Photos: Andreas Muhs

All doors are set flush in the wall.

PRECISE

ATTOCUBE IN HAAR BY HENN ARCHITEKTEN







Simple, elegant and sensational: the attocube foyer.

Companies focused on nanotechnologies need just the right room conditions for manufacturing high-tech products – and office and lab spaces tailored for engineering them. And when employees of this type of company include a number of physicists, as is the case at attocube systems AG, the guiding theme of office design is most definitely precision.

Since it was founded in 2001, the Munich-based company has only seen one direction: straight up. At the end of 2018, the firm finally moved into its new, future-oriented building – the NanoFactory. On a rather small and especially unfavourably shaped property, Henn Architekten realised a building meeting the demands of attocube and its staff especially. 150 employees moved in, though there is room for 300. After all, things are expected to keep going up. The business generates major revenue in a range comparable to the tip of a pin, developing and producing products for applications in the nano and subnano range – which is where the company name “atto” comes from. This unit prefix stands for 10^{-18} and does away with never ending series of decimal points. For those who have forgotten: a nanometre is a billionth of a metre.

Most in-demand

The nano drives and displacement sensors from attocube can position even the smallest of surface structures precisely for examination. All of this also works in an ultrahigh vacuum, in high magnetic fields and at cryogenic temperatures of negative 200 degrees Celsius. These conditions are mainly needed in university and basic research laboratories, which is why the new offices in Haar are mostly occupied by physicists and representatives of related sciences. By contrast, precision mechanics such as dental technicians or goldsmiths dominate in production – after all, they are specialists in sophisticated, ultra-precise work processes. Both groups of professions have one thing in common: They are in the highest of demand,

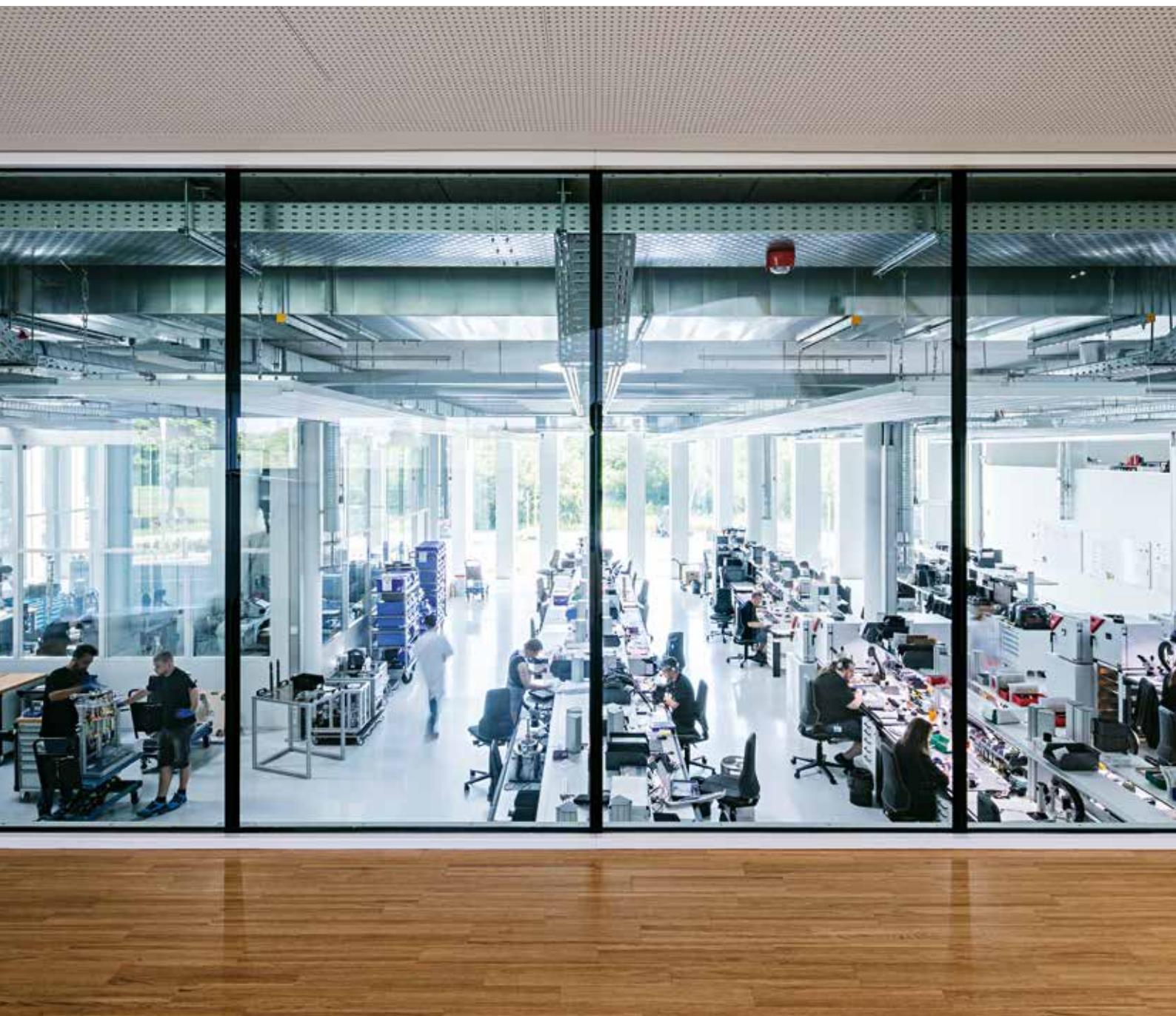
much sought after, and so they can expect a comfortable work environment. attocube was founded in central Munich in a location convenient for employees but with a workflow in need of great improvement and incapable of expanding. The new site in Haar is – at least it feels that way – still part of Munich somehow, has a train stop right at its doorstep and spoils employees to compensate for their commute to work with everything a contemporary office building can offer these sought-after specialists.

Complex entry

The nanotechnologists may be unable to imagine the rough measure of achievable precision on construction sites – Henn Architekten still attempted to make the aesthetic of precision come alive. The all-round facade strips swing back and forth, divided by vertical metal sections. The generous ground floor with foyer and production takes up virtually the entire usable space offered by the property. But across from the train stop, the building is sort of indented, providing room for an entrance area, café and all. The offset of the triangular atria of the floors make for a complex staircase providing access to each of the storeys. This quite simple device ensures that the individual areas are not perceived to be separated, but instead as deliberately linked for everyone to see. And because we are still talking about a company run by scientists, the interior design is free of any trendy decorations. By contrast, it relies solely on the effect of shapes and materials to create an employee-friendly atmosphere.



The company canteen features a classical setup.



High-tech: The production area ensures precision down to the nanometre.

Schörghuber expertise: Special doors with various functions

attocube develops and produces drive and measurement technology for ultra-demanding nanotechnology applications. Production forms the heart of the newly constructed NanoFactory in Munich – but a large part of the building is also dedicated to the development labs and administrative offices. Schörghuber supplied 120 doors for these areas, mainly single-leaf doors with a wide range of functions, all with a white HPL surface and matching flush-closing plastic edge and stainless steel VLX hinges with securing pin. Fire-rated doors with steel frame, in some cases featuring glazing cut-outs,

acoustic-rated doors as well as damp and wet room doors were also provided. With the exception of the doors with glazing cut-out, all these doors are very similar to create a homogeneous overall appearance. In addition to the single-leaf doors, Schörghuber also supplied a sliding door without special requirements. Several of the fire-rated doors are equipped with an electric door strike. The architects also chose to fit one of the composite timber doors with concealed hinges.



The fire-rated doors in the administrative area are in some cases solid (image left), while others feature a narrow glazing cut-out (image right).



Functional doors, such as the fire-rated door (image left) have to disappear into the architecture just like standard office doors (image right).

Location: Eglfinger Weg 2, Haar, DE

Building owner: Wittenstein Immobilien GmbH, Iggersheim, DE

Architect: Henn Architekten, Berlin, DE

Support structure planning: Sailer Stepan und Partner, Munich, DE

Gross floor area: 9175 m²

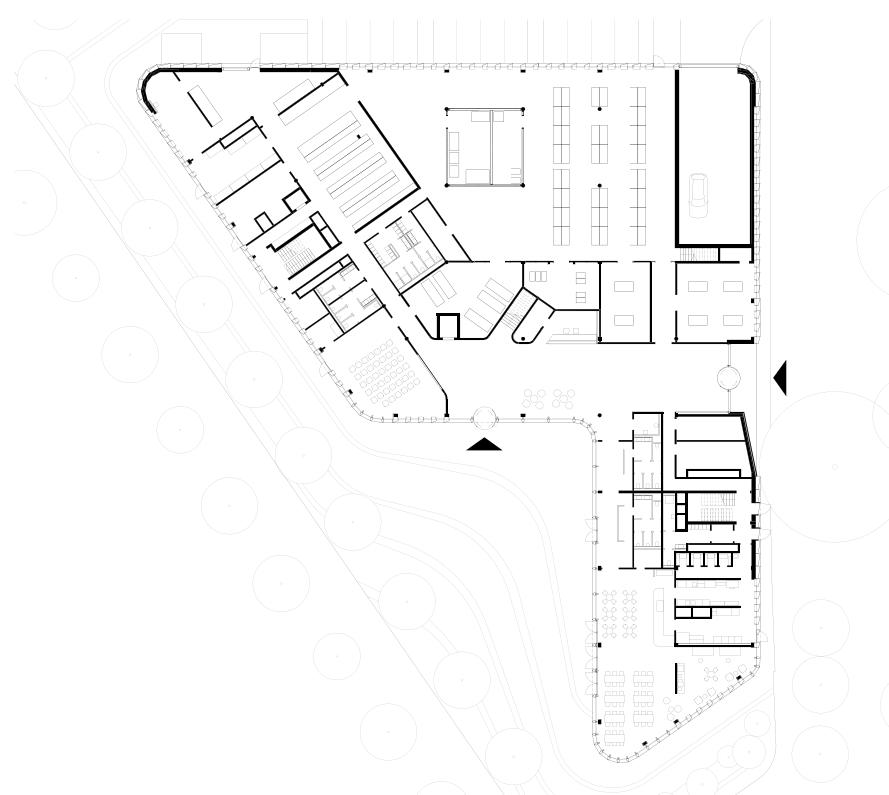
Completion: 2018

Photos: Andreas Muhs, Berlin, Germany

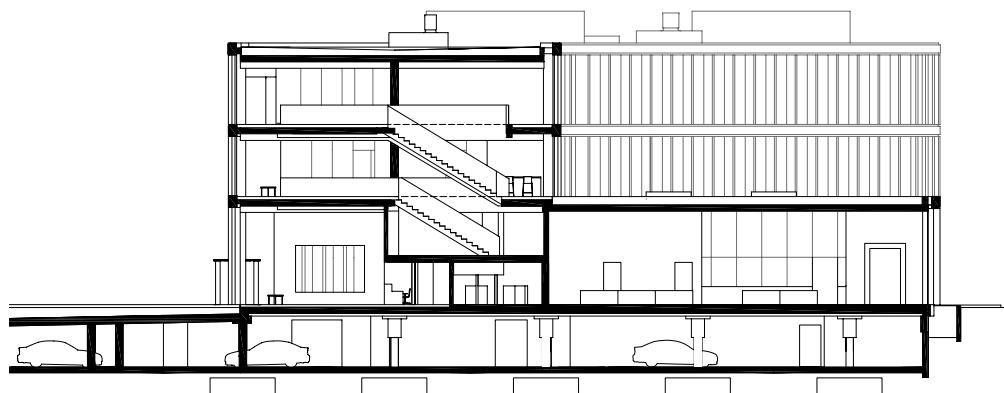
Processor: Baierl & Demmelhuber Innenausbau, Töging, Germany

Schörghuber products: Damp room doors, wet room doors, composite timber doors, acoustic-rated doors $Rw,P = 32$ and 37 dB, acoustic-rated doors $Rw,P = 32$ dB with damp room suitability, T30 fire-rated doors, T30 fire-rated doors with acoustic insulation function $Rw,P = 37$ dB, T90 fire-rated doors with acoustic insulation function $Rw,P = 32$ dB, in some cases with glazing cut-out, T30 fire-rated and smoke-tight doors, in some cases with glazing cut-out, composite timber sliding door, timber rebate frame

Hörmann products: 2-part steel profile frames with bracket clamp fastening for retrofitting



Floor plan of the ground floor



Section

HÖRMANN CORPORATE NEWS



Hörmann offers BIM data for over 100 products.

DIGITAL PLANNING WITH BIM MODELS

Hörmann began providing BIM data in early 2018, and has continued to expand its offering ever since. Currently, BIM data can be used for over 100 products from all product areas. "Our offering has been very well received. After launching the project, demand began to grow, and almost two years later we can now look back at the first projects completed and planned with our BIM data," summarises Knut Haufe, Architects' Programme and BIM

team leader at Hörmann. Digital information is becoming more and more important, and Hörmann is positive that manufacturers of construction products will play a key role in designing the BIM process according to Haufe. This is why several manufacturers of construction products, including Hörmann, founded the trade association "Digital Building Products" in 2017. The goal of the initiative labelled "productsforbim" is to design practice-compliant digital product data and services, exchange information and experiences with one another, link manufacturers

and customers and expand digital value chains. Hörmann has its own BIM team, which assists Hörmann specialist advisors who closely support architects, engineers, construction companies or facility managers in conceptualising and carrying out their projects. "We place an emphasis on practical information and so we are in constant contact with our partners," states Haufe. The BIM models are constantly updated to increase planning quality and ensure reliable use. This allows everyone involved in construction to already view the digital image including



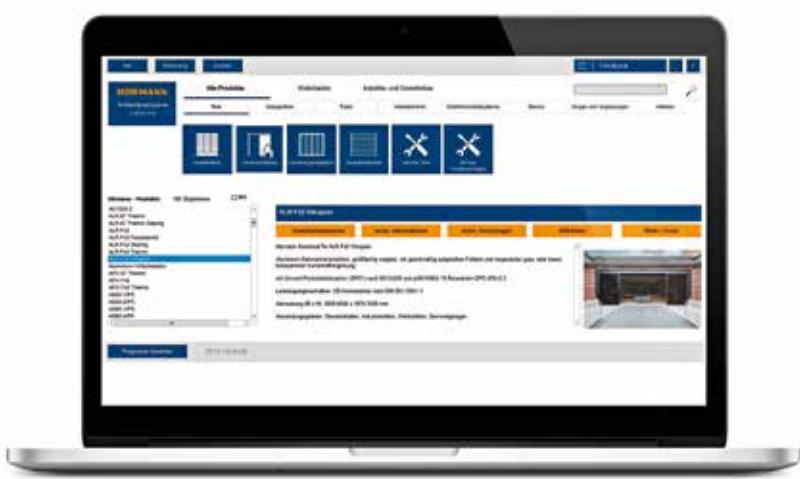
Fresh from the press: The "Basic knowledge of doors" technology manual.

"BASIC KNOWLEDGE OF DOORS"

Doors have a simple task: They are intended to either close structural openings to the outside world or indoors between rooms. But planning and fitting doors is much more complex than that. To provide support and assistance, Hörmann has published its "Basic knowledge of doors" technology manual. This reference provides a clear description of the basics regarding doors. Among other things, it goes into detail on standards and the legal framework, in Europe especially, in addition to providing general information on the structure of a door, door types and frames as well as optional extras

that are in some cases mandated by law. The technical manual offers neutral information while presenting a compact knowledge repository covering all things related to doors as a construction component. Besides text information, the total of 208 pages also feature large-scale images of doors in use or in architecturally high-quality buildings. The "Basic knowledge of doors" technology manual is available from Hörmann free of charge and can be ordered from www.hoermann.de.

all relevant production information and variants of Hörmann products before fitting. The BIM data for the construction components can be used in early planning phases to determine quantities, for example. All BIM objects can also be tailored to the product-specific size ranges, taking dependencies such as the distance back of doors into consideration. The BIM data is currently available from the Hörmann Architects' Programme and is compatible with Revit and Archicad. Plus, custom IFC files can be requested from within the Architects' Programme so the data for Hörmann products can be used in other architect programs. As the planning and realising of construction projects is becoming ever more connected and internationalised, the Hörmann BIM models are available in German, English, French, Spanish, Italian, Russian, Polish and Hungarian. In case of questions, users can contact the Hörmann BIM team free of charge at +49 (0)5204 915-3717 or bim@hoermann.de.



Photos: Hörmann

The BIM data is available from the Hörmann Architects' Programme.

SCHÖRGHUBER CORPORATE NEWS



Schörghuber has expanded its range of damp and wet room doors, now offering a comprehensive programme with numerous design...

SCHÖRGHUBER EXPANDS ITS RANGE OF DAMP AND WET ROOM DOORS

In public spaces with strict hygienic requirements, doors have to withstand direct, long-lasting moisture. To meet these needs, Schörghuber offers a comprehensive range of doors for damp and wet rooms. Architects and processors can choose from a broad spectrum of design and combination options.

Damp room doors

Damp room doors are used in spaces only temporarily subjected to low moisture levels. Made of timber and timber materials, the doors are extremely resistant thanks to their special manufacturing method and HPL coating. As standard, they feature a PUR band on the bottom edge of the door leaf that provides protection against moisture penetration. Furthermore, functions such as fire and smoke protection, acoustic insulation, break-in resistance and radiation protection, as well as climatic classes and accessibility can optionally be combined.

Wet room doors

Schörghuber wet room doors are ideal for areas where spray water is a common occurrence, humidities are temporarily higher or where no fresh air can be let in through windows, allowing water condensate to form briefly. They are also made of timber and timber materials, but are resistant to moisture thanks to their production process and equipment. As standard, the wet room doors feature a robust HPL laminate as well as a concealed plastic edge band for additional protection against moisture.



Sophisticated and generous: Seamless doors do not have a glazing bead.



... and combination options.

Wet room doors plus

The wet room door plus is ideal for use in swimming pools, wellness facilities, public WC and sanitary facilities, laboratories, commercial kitchens and buildings at risk of flooding. As these areas are subject to strict hygiene requirements, they require frequent cleaning with strong cleaning agents, which only this door can withstand continuously. This is why the special door is produced free of timber and timber materials and consists of one-hundred-percent moisture-resistant material, lending it an especially long service life.

SOLID TIMBER FRAME DOORS

In architecture, light is considered one of the most important materials. Designing utility rooms such as hallways, staircases or entrance areas in public buildings can present a particular challenge, as high design and lighting standards as well as construction regulations all have to be considered. Many areas have to be separated physically with special door solutions. Combining function, transparency and design, solid timber hollow profiled section doors from Schörghuber were made specifically for such cases. Made of solid timber profiles and extensive glazing, these door sets are characterised by their large dimensions, a modern, simple

design and various functions as well as optional extras. The true architectural challenge was connecting the panes of 25V-S glazing using thin silicone joints. With the Seamless door type, a special door frame design requires no glazing beads, meaning the transition between the glass and frame is virtually invisible. In addition, the 70 mm frieze width is especially narrow, providing more space for the door glazing. Depending on the fitting situation, all solid timber hollow profiled section doors can be painted or treated with various veneers or HPL laminate.



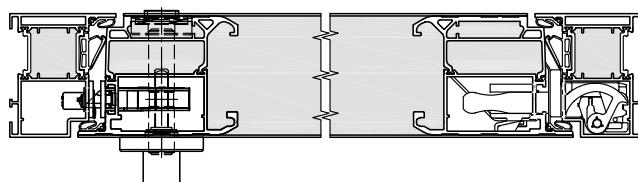
Solid timber hollow profiled section doors from Schörghuber ensure transparency and light.

Photos: Schörghuber

TECHNOLOGY: HÖRMANN ALUMINIUM ENTRANCE DOOR THERMOPLAN HYBRID

Applications: Generous entrance areas are the perfect fit for modern architecture, with the entrance door elegantly blending into the overall look. Besides colour and design, the flush fit is another quality feature of the door. In the ThermoPlan Hybrid entrance door, the door leaf is flush with the frame on both the inside and outside, giving it an especially generous and elegant appearance. Optionally available concealed hinges ensure a smooth look. In many styles, the glazing can be fitted flush with the external sheet. A wide variety of design and colour options are available. The combination of aluminium and stainless steel, only available from Hörmann according to the manufacturer, ensures an especially shape-retaining construction. The ThermoPlan Hybrid also features an excellent thermal insulation value (UD value 0.78 W/(m²·K)) and RC 3 equipment as standard.

Model: ThermoPlan Hybrid **Versions:** Flush with frame, external sheet made of powder-coated stainless steel **Materials:** Aluminium and stainless steel **Main function:** Entrance door **Security equipment:** RC 3 with 5x security lock, tamper-proof profile cylinder as standard **Thermal insulation:** UD-value 0.78 W/(m²·K), meets all requirements of the energy saving regulation, suitable for low-energy houses **Special equipment:** Concealed hinges, side elements with letter box systems, transom lights, automatic locks (e.g. finger print, code), electronic spyhole **Max. size:** 1250 mm × 2500 mm **Fitting to:** External walls **Fitting:** Through plug and anchor fitting **Colours:** RAL to choose and NCS **Styles:** 12 designs



Horizontal view of ThermoPlan Hybrid with concealed hinges.



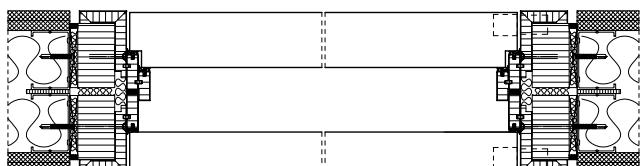
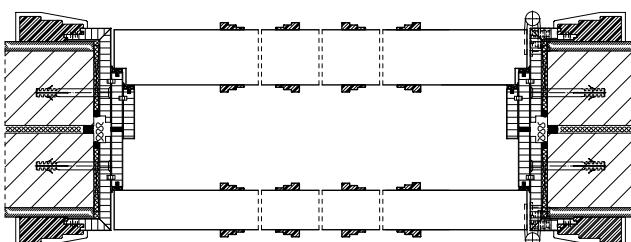
Photos: Hörmann

In combination with fixed glass elements, the flush-fitting ThermoPlan Hybrid entrance door provides for a generous, elegant appearance.

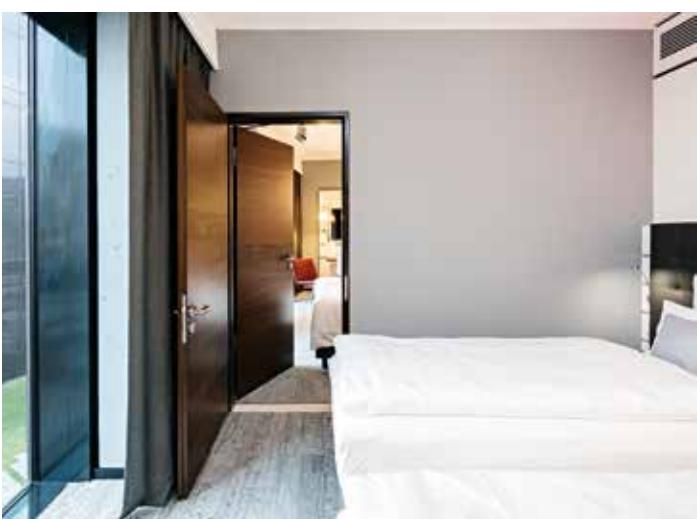
TECHNOLOGY: SCHÖRGHUBER HIGH ACOUSTIC-RATED DOUBLE DOOR SYSTEMS

Applications: In buildings such as hotels, concert halls or recording studios, it is essential to separate the different rooms while enabling access as needed. These properties often have high acoustic insulation requirements that classic door sets are unable to satisfy. To meet these needs, Schörghuber has developed double door systems that ensure extremely high acoustic insulation values up to 60 dB (Rw,P). The double door system consists of two doors in direct succession with a fixed clearance. Thanks to an advanced design, the double door systems from Schörghuber now achieve even higher acoustic insulation values depending on the wall thickness, proven by testing: With a wall thickness of at least 255 mm, doors can be offered with a verified acoustic insulation function of up to 60 dB (Rw,P). With a wall thickness of at least 155 mm, up to 56 dB are possible with test certificate. Besides acoustic insulation, the doors also offer additional functions such as T30 fire protection, smoke protection and break-in resistance, enabling flexible applications for different requirements.

Product: Double door systems with acoustic insulation up to 60 dB **Version:** Single-leaf and double-leaf with 50 and 70 mm door thickness, with transom panel/transom light **Fitting to:** Brickwork, concrete, gas concrete, partition walls **Frames:** Timber corner frames, timber block frames, rebate frames, steel corner frames **Frame hold dimensions (max. width x height):** Single-leaf: 1280 × 2716 mm, double-leaf: 2966 × 2983 mm, with transom panel/transom light max. height 3500 mm **Functions:** Fire protection T30, smoke protection RS, acoustic insulation $R_w, P = 54 \text{ dB}, 56 \text{ dB}$ and 60 dB, break-in resistance RC 2, RC 3, radiation protection **Optional extras:** Concealed hinges, concealed closer, anti-panic locks, electric strikes, magnet and latch contact.



Horizontal views with a wall thickness of at least 255 mm. Left: Solid brickwork. Right: Lightweight construction.



Photos: Schörghuber

With acoustic insulation values of up to 60 dB and functions such as fire and smoke protection as well as break-in resistance, double door systems are ideal for flexible application in construction projects.

ARCHITECTURE AND ART

BASTIAN MUHR



Works from three series: Colored Drawings (2017) / Black Drawings (2017–2018) / Painting on paper (2017).

Like sculptures, paintings should be observed from as many different angles as possible. Only then do many pieces of art reveal their true depth. The works of Bastian Muhr are no exception.

In general, paintings hang on the walls of galleries and museums. A few metres to the left and right – the viewer doesn't have many more options to see the picture from another perspective. But the more graphic a piece becomes, the more of an influence the perspective has on how it is interpreted. Bastian Muhr's drawings almost demand to be observed from every angle. Almost like in a three-dimensional model, the proportions change. In Muhr's abstract, detailed drawings, lines repeated mechanically are the defining element. He doesn't choose a specific shape or even the tool he uses to apply them to the surface. And

though the artist expresses himself in two dimensions, the room also plays a role. His arguably greatest work is only temporary. As part of a show, he created this masterpiece on the stone floor of the Museum der bildenden Künste (museum of fine arts) in Leipzig. 200 square metres of the atrium are covered with a lattice-like diamond-shaped net of white felt pen strokes. Depending on the angle, they elongate or compress the space visually, changing the dynamics. By the way, this isn't Muhr pursuing a dedicated message. "For me, it's more aesthetic questions that can't be answered with words," explains art journalist Sarah Alberti.

Artist: Bastian Muhr

Born in 1981 in Braunschweig, Germany

Grew up in Berlin, studied painting and graphics at the Leipzig Academy of Fine Arts from 2004 to 2010. Next, he studied under master Annette Schröder for three years, followed by a year-and-a-half as an artistic employee for Ingo Meller. Bastian Muhr's artwork has been displayed in multiple solo and group exhibitions and has earned him international prizes. He lives and works in Leipzig.

Galerie Jochen Hempel

Lindenstraße 34

10969 Berlin

www.jochenhempel.com



Photo: Alexander Schmidt / Punctum.



Bastian Muhr, Kante, 2018, atrium of the Museum der bildenden Künste Leipzig.



Photos: VG Bild-Kunst Bonn, 2018

Bastian Muhr took about two weeks for the approximately 200-square-metre drawing at the Museum der bildenden Künste (museum of fine arts) in Leipzig.

RECENTLY IN ... BARKER HEIDE



Sitting at the office for eight hours? Not Birgit Voigtländer. Her place of work wasn't created by architects – but by Mother Nature. The nomadic shepherd is currently tending one of her herds in Barker Heide.

70 hours a week, negligible pay: How enthusiastic do you have to be in this profession?

Really enthusiastic. There's no use in calculating my hourly pay – it's no where near minimum wage. But I enjoy my job. I'm outside a lot with the sheep and dogs. It's my life.

Do you develop relationships with your animals?

Of course you get to know your animals and so you develop relationships with them. The longer you have the animals, the stronger the relationship. That's why it's easier for me to part with a lamb than with a grown sheep. But the lambs that grow on me I keep anyway.

Emotional discussion: How can wolves and sheep coexist?

Those who keep pastures, myself included, need more financial support for our increased efforts owing to the wolves. Anti-wolf fences are actually financed by the state. But the process is slow-going. I submitted the request in March and still haven't received a response. The same goes for compensation for injured sheep. I've lost ten animals, and haven't seen a cent for them yet. This has to improve.

So, politics have some catching up to do?

Politicians definitely are not doing enough. The EU would pay for a so-called grazing animal premium, but Germany is the only member that hasn't made recourse to this premium to date. Shepherd protests in autumn of last year have luckily gotten the subject back off the ground. At the end of June, the Federal Council issued a recommended resolution to the Bundestag to introduce this premium. These 30 euros per sheep and year would be a help to us. Now, the Bundestag "just" has to vote on the matter.



Look at that. Soon there won't be much left of the tall grass.

PREVIEW

Birgit Voigtländer

Born in 1966 in Hamburg, Germany,

After graduating from secondary school, she first attended the Institute for Building Technology followed by a vocational school for social pedagogy in Hamburg, ultimately opting for an alternative lifestyle and moving to a self-sufficient farm in Ostfriesland. She then helped out at Schäferei Seebürg sheep farm in Preten in return for free room and board for about a year. In 1992, Birgit Voigtländer went freelance with 250 ewes in Mecklenburg-Vorpommern. In 1997, she and her now 1000 ewes relocated to Schleswig-Holstein, where she managed operations together with Daniel Kley. In 2000 she completed her certification as an animal husbandry worker with a focus on sheep and has run the company alone since then. She recently began marketing sheep products on her website.

www.schaeferaukrug.de

What role does direct marketing of your products play?

Up to now, a rather minor one, even though we ship our meat Germany-wide. Demand is slowly growing, but most lambs still go straight to the dealer.

Why isn't insulation made of sheep's wool more popular?

Wool has an insulation value of 0.035-0.045 W/mK and can absorb about 30 percent of its weight in moisture. Plus, it's capable of breaking down pollutants such as ozone or formaldehyde. Why it only has a market share of 0.5 percent is a mystery to me.

Sheep are also used for landscape conservation. What advantage do they have over standard lawnmowers?

They leave blossoms alone. Plants produce seeds, which in some cases are also spread across the area by the sheep. Insect diversity doesn't have to suffer due to landscaping. A landscape like Lüneburg Heide would be virtually impossible to maintain without sheep.

You can read the full interview on
www.hoermann.de/portal



A couple of goats also belong to the herd.

Topic of the next issue of PORTAL: Learning

"There is only one thing that is more expensive in the long term than education: no education." These words are attributed to former US President John F. Kennedy. And he was certainly right! Education is the basis of economic success – and for a while it was rather neglected in Germany. And even though the economy isn't crippled by any means, there has now been a rethink and reinvestment in schools, in universities and also in public libraries. We will be dealing with these educational buildings in the next issue of PORTAL, concentrating on architecture that lays the foundation for future knowledge.



Lippstadt comprehensive school by Swiatkowski-Suerkemper Architekten.



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