

HÖRMANN SCHÖRGHUBER

PORTAL 49

MUSEUMS

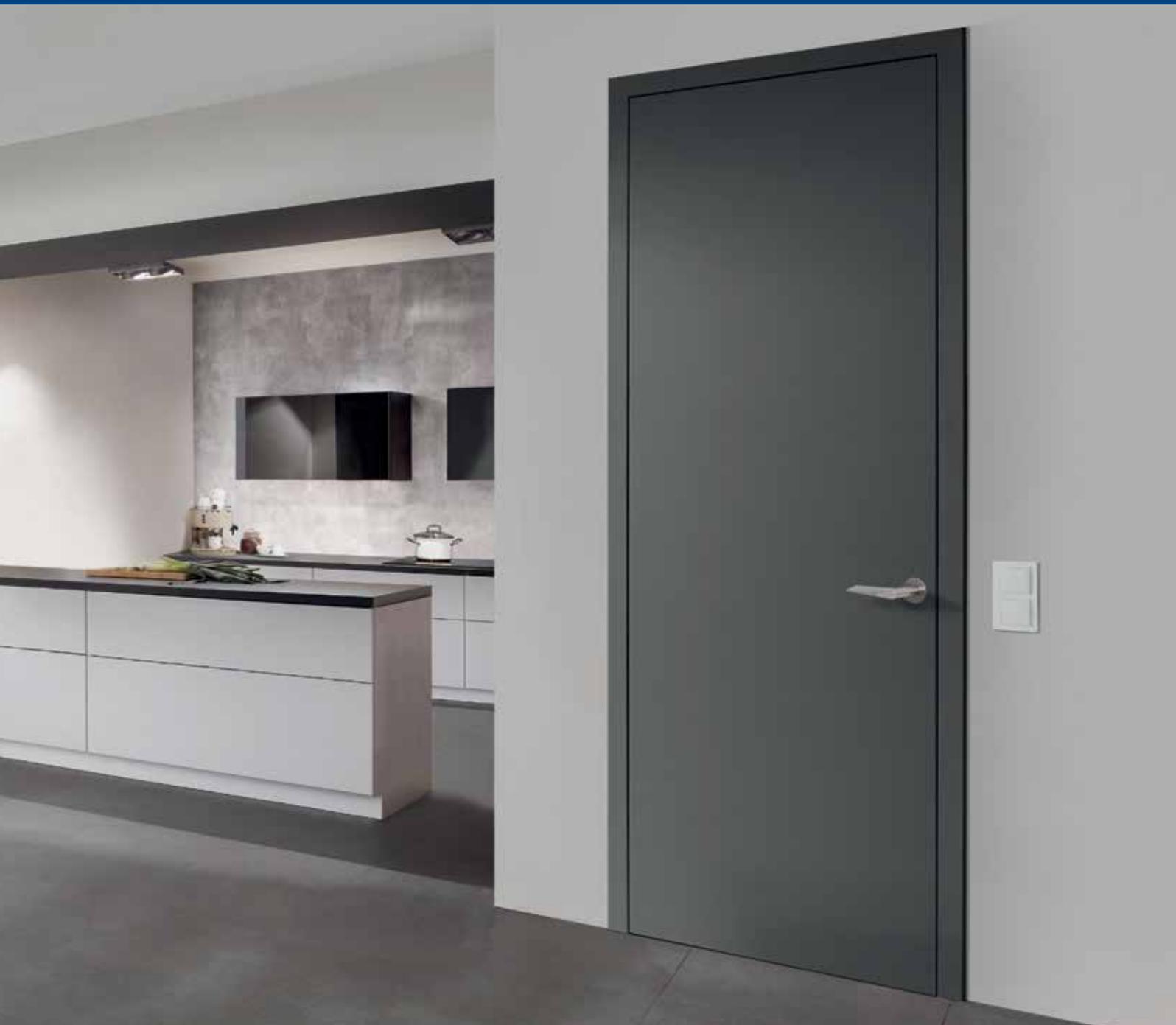
INFORMATION FOR ARCHITECTS FROM HÖRMANN AND SCHÖRGHUBER

DAVID CHIPPERFIELD, HABERMANN.DECKER.ARCHITEKTEN, UMARCHITEKT, WÖRNER TRAXLER RICHTER



JAMES-SIMON-GALERIE

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Dear Readers,

When it comes to museums, the discussion often quickly turns to the basics. If the architecturally spectacular shell dominates the content to be exhibited, the curators will generally not be happy. But if the construction is too modest, city leaders will protest. As they are the ones granting the necessary public funds, they also expect the corresponding positive impact. After all, the signature architecture of museums and similar public buildings, executed by world-famous architecture brands, are now considered one of the most effective marketing tools in the globalised battle among metropolises fighting for the title of cultural capital. Berlin's "20th Century Museum" by Herzog & de Meuron, now also known as the "barn", is certain to be the new highlight in this campaign. But for this issue of PORTAL, we didn't ask the opinion of architects, instead turning to renowned curators and gallery owners. And the question of how the project will turn out, what the museum will ultimately look like and what the final budget will be is currently a complete unknown. The only thing that is for sure is that a museum in Berlin is going to cost a pretty penny. David Chipperfield's new entrance building to the museum island

was also much more expensive than initially planned. But it actually gives the world-renowned ensemble an appropriate entrance – which can also be found in this PORTAL – making it comparable to the Propylaea of the Acropolis. Two projects deep in rural Germany are proof that big names aren't always a must. Somewhere in East Westphalia, a museum was erected for an often overlooked German expressionist painter, achieving a similarly iconic effect with a much more modest effort and entirely different means. And in Fürth, a museum was built that celebrates the historical cultural achievements of the local Jewish population – a museum that manages to have a prominent appearance while blending in with its urban surroundings. In Regensburg, a true work of art emerged. After all, building a modest museum for the Bavarian "Mia san mia" (we are who we are) sentiment sounds like an impossible conflict of goals. Our final selection, the "Museum of Bavarian History" proves just how versatile contemporary museum construction actually is – off the beaten path in terms of architecture.

We hope you enjoy this issue.

Christoph Hörmann

Thomas J. Hörmann

Martin J. Hörmann

Personally liable general partners

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MUSEUMS "EFFECTS"**



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JAMES SIMON GALLERY IN BERLIN**



**HALL OF FAME:
MUSEUM OF BAVARIAN HISTORY IN REGENSBURG**



**POSTHUMOUS FAME:
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**COMPANY
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Published by
Hörmann KG Verkaufsgesellschaft
Upheider Weg 94–98
33803 Steinhagen, Germany
Telephone: +49 5204 915-167
Fax: +49 5204 915-341
E-mail: pr@hoermann.com
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Architect's Mind GmbH & Co. KG
www.architectsmind.de
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Printing
Hans Gieselmann Druck und
Medienhaus GmbH & Co. KG
Ackerstraße 54
33649 Bielefeld, Germany

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Cover photo: Stephan Falk



Groundbreaking on 3 December 2019: The 20th Century Museum by Herzog & de Meuron is planned for completion in 2026.

ABOUT THE TOPIC: MUSEUMS

EFFECTS

GLOBALISED COMPETITION

The planned “20th Century Museum” in Berlin is under fire and polarises opinions, mainly due to its architecture and uncertain construction costs. This time, however, PORTAL turned to curators and gallery owners: What effects will this megaproject have on the art scene? Does it block public budgets in Berlin – already poor enough as it is – or are private funds flowing in specifically for this reason?

The “20th Century Museum” by Herzog & de Meuron is set to be a new spectacle in Berlin. With construction costs getting out of hand and a somewhat unclear theme for curators, the mega project has come under criticism from all sides. A key argument in favour of building the museum, referred to as the “barn”, is that three major international collectors have threatened to pull their promised loans (and exhibit them elsewhere) if a suitable architectural framework is not finally built to present their collection of works. Stefan Braunfels – much-praised architect of the “Pinakothek der Moderne” modern art museum in Munich – criticises Herzog & de Meuron for disrespecting the two Berlin architectural icons in the immediate vicinity. His accusation is that the “barn” purposefully overshadows both Scharoun’s Philharmonie concert hall and Mies’ New National Gallery, taking away from their urban context. This is a unanimous point of criticism for the Swiss draft, in view of the urban planning competition that was called for but never realised, as well as the accusation of a poverty of concept, to some reminiscent of a highly refined version of an Aldi supermarket. The architects spun this argument around, calling their draft a “primitive hut”, that is the primal theme of all architecture. At the same time, they pointed out that this wasn’t the actual final draft anyway. It’s more of a side note in the books that the construction costs have now increased from the initially approved 200 million euros to 364 million, now to 450 million, and that Berlin was eyeing a figure of over 600 million at

the beginning of the year – perhaps they are expecting an Elbphilharmonie effect. Let it be understood: This effect is not meant to refer to the costs. In the affluent city of Hamburg, the construction costs ended up around 866 million euros, 11.24 times the originally planned 77 million euros. Much more, it refers to the hopes to achieve an indisputable marketing success and crowd-pleaser such as the Hamburg concert hall, whose cost explosion has now been forgotten entirely. After all, Berlin considers itself to be battling metropolises across the world to secure a spot in the ranks of cultural tourism, and the city does not want to fall behind. Up to now, Berlin was “poor but sexy”, advertising itself with a lively cultural “scene” across genres. But the city is becoming more and more expensive, and it seems the next evolutionary step is due. This is why PORTAL didn’t ask architects or city planners for their opinion on the “20th Century Museum,” instead turning to gallery owners and curators in Berlin and in the countryside. We wanted to know: “In your personal opinion and with your professional experience, do you think that there is no longer any alternative for these kinds of buildings?” We were also keen to hear: “What effect do they have on the local scene of galleries and artists? Does the local cultural landscape – in Berlin and elsewhere in Germany – benefit across the board from the appeal and an increase in international exposure? Or, does it suffer because it steals the audience’s attention?” But above all, it remains to be seen whether the construction costs for the 20th Century Museum will have an impact on the government-financed culture budget. In Berlin especially, ongoing operations at public cultural institutions are chronically underfunded. Will the “barn” freeze budgets or – just the opposite – encourage new private money to flow into cultural work? Keep reading to hear the very different positions of the experts interviewed by PORTAL:

Arne Linde
Owner of ASPN Galerie

studied cultural studies and German language and literature at the University of Leipzig from 1994 to 2001 and subsequently worked as a freelance journalist and author. Many of her texts dealt with the topics of art and culture. She also did press work for artists and galleries. In 2005, she opened Galerie ASPN at the old cotton mill site in Leipzig, which she has headed along with Carolin Nitsche since 2014. The gallery represents young, contemporary artists. Its programme is rounded off by collaborative projects. www.aspngalerie.de

ARNE LINDE
OWNER OF ASPN GALERIE

“As a student, I saw an exhibition by Louise Bourgeois that totally awed me. But I have to think hard about where that was. At the same time, I know right away what the Guggenheim Museum in Bilbao looks like, who built it and how I entered it for the first time ever, marvelling at it. The exhibition at the time? That I’d have to think about. In the world of art, recent years have seen a shift towards the spectacular. These days, it’s event after event – Hieronymus Bosch as a multimedia experience, blockbuster exhibits by ‘big’ names and biennials flanked by city marketing all across the world. Art appears to more and more often need to have a mass appeal. As a gallery owner, I believe in the relevance of art. Giving it a space to resonate – in stone, glass, steel or concrete – demonstrates the conviction that art plays an elementary role as an essential service in our social fabric, cities and discourses. Spectacular constructions and events draw attention and inspire people to visit exhibits, to become fascinated, irritated, flabbergasted and seduced, and to partake in modern controversies. This is a powerful argument to create spectacular constructions and integrate art into a ‘shell’ that bolsters the claim that this is about something valuable and important! But the tendency to make a grand gesture and focus on visitor numbers also poses the risk of putting the discussion of artistic contents on the back burner. After all, work at galleries as well as at museums and other institutions relies on art not only to fill physical space. It also has to be given space and the means and opportunities for discourse, communication and academic interpretation. Whenever I think about what I expect of (new) museum buildings, the rallying cry of protestors against increasingly speculative developments on the housing market comes to mind: ‘Die Häuser denen, die drin wohnen’ – homes should belong to those who live in them. These homes are where art lives, and they should give art its deserved space. Many, I’d even go as far as to say: very many guests are then welcome, of course.”



Photo: Stefan Fischer

DR. GUDRUN PAMME-VOGELSANG
OWNER OF GALERIE PAMME-VOGELSANG

“The architecture of the planned ‘20th Century Museum’ is referred to as a ‘barn’ – a term packed with criticism but that also reflects the original forms of functional architecture. Looking at medieval cathedral architecture, Martin Warnke realised that construction should be understood as an integration task for society as a whole¹. Does this hold true for the ‘barn’? What crops are harvested here? In a society based on division of labour, planning hasn’t been done as a collective for a long time. Instead, it is the ideas and wishes of the individual that produce ‘spectacular architecture’ believing this to be the only means to survive global competition. Public museums also submit to this belief. Whether this pressure for modern future-oriented architecture promotes the genuine tasks of museums to ‘collect, protect, research and convey’ is questionable. Serious museum work requires time and space for reflection. It needs space for people to perform these tasks, places for visitors where they will return time and again to search for answers to their personal questions in life. To become a place like this, a new museum needs convincing concepts that lay the foundation for the architecture. Berlin is taking the opposite approach, erecting shells of museums without viable, sustainable concepts behind them. For example, the Humboldt Forum, residing in an impressive reactionary architecture. At the “20th Century Museum”, which will outshine its hitherto historic architectural surroundings, the architectural shell is supposedly oriented to the future. But that’s it – because the sensationalist audience simply heads to the next attraction. ‘Spectacular architecture’ isn’t going to stop the decline in visitors to Berlin museums. The fact that the current name of the “20th Century Museum” is still just a working title once more reveals the fatal lack of a well-thought out overall concept. But how is it possible to develop an internal essence starting with a brilliant shell? By contrast, the project is already stripping other artistic spaces of their few resources. The result is fewer cleverly curated exhibits, fewer funds for acquisitions and fewer capacities for research and

¹ Martin Warnke, *Bau und Überbau, Soziologie der mittelalterlichen Architektur nach Schriftquellen*, Frankfurt/Main, 1976

Gudrun Pamme-Vogelsang
Owner of Galerie Pamme-Vogelsang

studied art history, classic archeology and medieval history at the University of Bonn. During her time as the managing director of ConCulture, association of art history research in Bonn, she wrote her dissertation on the topic of marriages of mediaeval rulers represented in art. Gudrun Pamme-Vogelsang has worked as a freelance art historian, curator, author and lecturer since 1998. She opened her "Galerie Pamme-Vogelsang" in Cologne in 2008. She also joined the advisory board for fine arts at GEDOK Köln in 2015. www.pamme-vogelsang.de



Photo: Galerie Pamme-Vogelsang



The form of the primal hut – a modern interpretation by Herzog & de Meuron architects.



The 20th Century Museum will emerge between Scharoun's Philharmonie concert hall and van der Rohe's New National Gallery, right next to St. Matthew Church.

David Riedel

Artistic director of Museum Peter August Böckstiegel

David Riedel, M. A., studied art history and Danish philology in Munster and Paris. After volunteering at skulptur projekte münster 07 as a student in 2005 to 2007, he joined the Baden-Baden State Art Gallery as an academic volunteer from 2008 to 2010, with exhibit projects on the relationship between art and design as well as self-portraits in the 20th century. He then worked as a member of the academic staff for Kunsthalle Bielefeld and was the co-curator for the Picasso 1905 in Paris exhibit. In May 2012, he joined Museum Peter August Böckstiegel in Werther (Westphalia) as the artistic director. In this role, he published the catalogue of works of Peter August Böckstiegel as well as additional contributions to contemporary art and modernism in Westphalia.
www.museumpub.de



Photo: Museum Peter August Böckstiegel



Photo: KLEMM'S

Sebastian Klemm Owner of KLEMM'S

studied political science and economics in Heidelberg and London, writing his thesis on the topic of instruments of European cultural policy against the backdrop of forming a European identity. Sebastian Klemm remained in the area of culture, studying culture and media management in Berlin. The topic of his thesis there was "Gentrification by the Arts – case Berlin Mitte/Nord". After starting in journalism and public relations for various cultural institutes, in 2008 he joined forces with Silva Bonsiepe to open KLEMM'S gallery in Berlin.
www.klemms-berlin.com

communication. This makes a relevant discourse about Berlin's art treasures impossible both nationally and internationally."

SEBASTIAN KLEMM OWNER OF KLEMM'S

"Spectacular architecture as a nucleus – you could call it 'signature starchitecture' – is a topic that more and more often has been brought to the public's attention over the past two decades. It's a way for city and location marketing to create incentives both for locals and tourists and place a focus on cultural aspects. Ultimately, I think the ends are justified, even though the journey may often be filled with obstacles. Theoretically, the hoped for appeal is there and there are several positive examples with international perspectives. It's a powerful sign when a city, a community, invests in 'culture' and places the spotlight on it. What we've been seeing is that visitors to the city generally perceive these developments and related discussions to be positive, as long as the projects are realised masterfully. Often, international audiences especially spend several days in the city, meaning their focus isn't limited to one or two key experiences. Instead, visitors are looking at what's available and need an incentive to continue coming back. For the local scene – production facilities, gatherings of stakeholders and communication of artistic work at galleries and artistic-run spaces in the city – these kinds of projects probably aren't so significant in day-to-day 'business'. It's more the 'bigger picture of Berlin' that has changed for the long term over the past three to five years – a development that is sure to keep on for now. The city is simply getting more expensive and there are much different hurdles to overcome these days, but also other potentials to be recognised – thanks to the influx and settlement of people that ideally not only 'consume' the culture and art, but can also buy it too. It is important for this kind of opening to be planned including follow-up costs for programming etc., that institutional budgets can also be adapted to the changes mentioned above and that this is reflected in the purchasing budget and project funds.

Jochen Hempel

Owner of Galerie Jochen Hempel

completed an apprenticeship as a merchandise displayer in Leipzig after graduating from high school. In 1992, he founded Dogenhaus Galerie, also in Leipzig, expanding to Berlin one year later. In 1998, he closed this location again, opening it once more several years later under the name Galerie Jochen Hempel. While the gallery in Leipzig is still around today, Hempel's time in Berlin ended in 2018. In 2020, he instead opened a branch in Vienna. www.jochenhempel.com



Photo: Enrico Meyer

And if the will and the determination are there, it's also easier to raise additional 'private means'.

DAVID RIEDEL ARTISTIC DIRECTOR OF MUSEUM PETER AUGUST BÖCKSTIEGEL

"Surely, Berlin needs a place where the treasures of the modern collection of the National Gallery can be put on permanent display in sufficient space under the best museum conditions. And of course, such a place demands for appealing architecture, maybe even a building reaching the attractiveness level of the Elbphilharmonie in Hamburg. Back in 2014, the city also opted for an attractive, striking architecture for Museum Peter August Bockstiegel before launching an architectural competition. The museum is purposely designed as a dialogue: between a historical house of artists, a farmhouse continuously transformed by the artist born there, and a modern museum architecture. Both houses reinforce each other in their architectural expressiveness and uniqueness. Developed for the location as a 'foundling in the meadow' by habermann.decker.architekten from Lemgo, it has been met with a lot of approval from visitors since its completion, even though there were initially concerns about whether an excessively modern building was too different from the historical house. For Peter-August-Bockstiegel-Stiftung foundation, modern architecture and the quality of its form and materials as well as the aesthetic standards show that the legacy of artist Peter August Bockstiegel is appreciated and valued. This allows the museum to do its part in representing the value of culture in the Gütersloh district, which initiated and supported the construction of the museum, also having an impact on the Westphalia region and beyond, very close to architectural icons Kunsthalle Bielefeld, built by Philip Johnson, and the Marta Herford museum by Frank O. Gehry. The museum and its architecture can represent the value that a society attributes to art and culture, and they can also benefit other, possibly smaller and less well

known institutions. However, it's a serious problem that, like in Berlin, museums that may seem less prominent or popular at first glance are given little funding, to the extent that even their infrastructure is being damaged in some cases, causing research and communication work to suffer, and a solution to this issue should have a higher priority in my opinion."

JOCHEN HEMPEL OWNER OF GALERIE HEMPEL

"Prestigious buildings such as the upcoming 20th Century Museum are crucial for cities in order to hold ground against international museum competition. From my standpoint, Berlin has lost a great deal of its charm of being a vital metropolis characterised by art over the past ten years. Berlin has also lost its art show – several times in fact. To continue attracting an international audience for contemporary art to Berlin, the city needs an absolutely high level in museums and galleries. I believe that Berlin's art scene is fundamentally moving away from galleries and more towards museums and collecting institutes. In this context, both public and an increasing number of private collections, which have either opened or have the prospect of opening new high-quality spaces, play a crucial role. From experience, aesthetics are always embedded in the situation: art and architecture go hand in hand."



CLASSIC

JAMES SIMON GALLERY IN BERLIN
BY DAVID CHIPPERFIELD





New infrastructure for a unique ensemble of museums.

For the Parisians, it's the glass pyramid by Ieoh Ming Pei in front of the Louvre – in Berlin, it's the entrance colonnade by Chipperfield on Berlin's Museum Island. In both cases, the aim was to channel the rush of international cultural tourists. But while Pei "only" had to adapt the axial symmetry between the Louvre and Arc de Triomphe, Chipperfield found a "classic" solution for a more complex initial challenge.

Berlin's Museum Island is an impressive collection of distinguished museums whose arrangement, however, doesn't follow a design concept. These solitary buildings are "undirected". Together, the Old Museum, New Museum, Pergamon Museum, Bode-Museum and the Old National Gallery make up one of the most significant museum ensembles in the world and, until now, had a poor visitor infrastructure. This shortcoming was fixed with the James-Simon-Galerie.

Multifaceted draft

The name giver was one of the most important sponsors of Berlin's museums, but the gallery named after him isn't actually a gallery at all. It is primarily the main entrance building with all the necessary service offerings. Visitors can buy tickets and keepsakes here, and the building also accommodates the cloakroom, lockers and toilets. It also provides a space for temporary exhibitions and a lecture theatre – as well as a connection to the neighbouring museums. It would be tough to pack in any more function – yet the architects delivered something entirely different than the functional building originally ordered. While I. M. Pei's glass pyramid in Paris, following harsh preliminary criticism, is now considered a fully logical and the only conceivable solution to act as the entrance to the Louvre, Chipperfield's draft is more complex. The corner torn down

and cleared in 1938 on the branch of the Spree referred to as the "Kupfergraben", located between the Pergamon Museum and the New Museum, was filled with a complex staggered draft that aspires to be many things at once. Its design doesn't want to obstruct the view to the actual museums, thus keeping it lower than the neighbourhood, almost delicate. It not only wants to apply major themes of the island structures, but to reinterpret them, giving them a modern touch – which is why it is continuing the series of colonnades found in Stüler's New Museum. It completes the Berlin Acropolis with a staircase leading up to the portal on the mezzanine floor, which looks like propylaees on one side. And it attempts, if not to continue, then to complement the heterogeneous material palette of the other buildings with a shimmering marble-and-white concrete block with a rough surface on the facades.

An essence of inclusiveness

The result is truly a hybrid building. It may be another solitary architectural feat on the island, but it offers a distinct essence of inclusiveness. It networks, it connects and it fills the open structural flank to the southwestern branch of the river. The first thing that pops out inside is the change in materials. A rugged shimmery cut stone surface is transformed into smooth, flattering concrete. Handrails in bronze, copper braid on the coffee house ceiling, dark, wooden fixtures in the cloakroom and museum shop give off a feeling of saturated, bourgeois prosperity and of timeless permanence, entirely appropriate for this location. It took around three decades, heated public discussion, several draft attempts as a result and 134 million euros to complete this functional building on extremely difficult ground. Some may find the aspiration behind "Berlin's most expensive cloakroom" (as it has been bemoaned), attempting to give the centre of Spree-Athens yet another architectural crown, to be an exaggeration. But there's hardly anywhere else in Berlin where such effort could be justified – and where the ends justified the means.



The pillars of James-Simon-Galerie look quite delicate compared to the massive columns of the Pergamon Museum.



The glass wall between the foyer and the café provides an excellent view of the city.

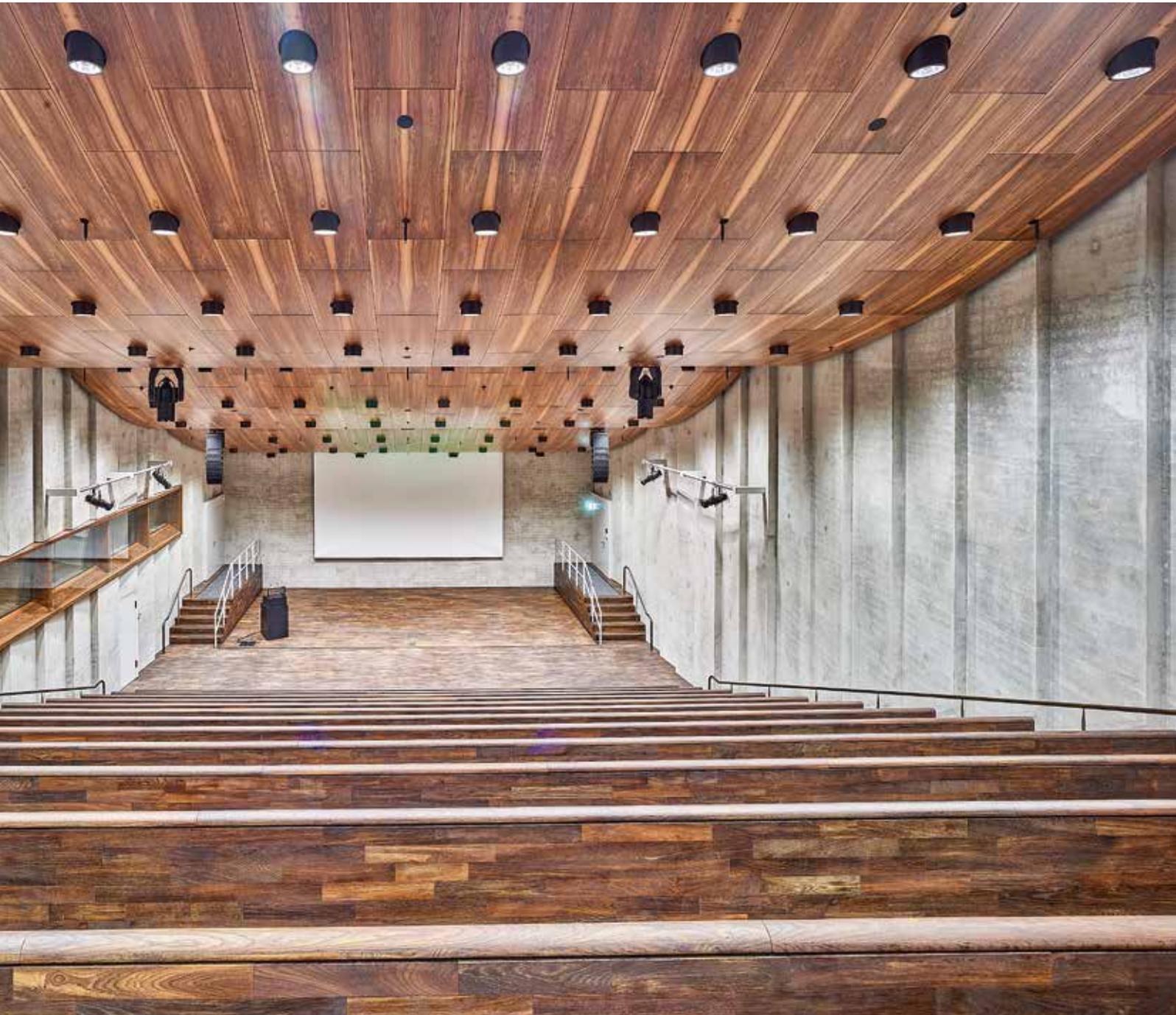


Part of the exhibit: Old Berlin stands on this kind of foundation pile.





Every museum needs an extensively outfitted shop.



The Walnut surface finishes also characterise the lecture theatre at James-Simon-Galerie.

Schörghuber expertise: Doors with a Walnut veneer

Walnut veneer was in until the 1970s. The dark precious wood is one of the most valuable local woods and used to be very popular in furniture making and wall panelling. Law offices, advertising agencies – any business looking to express their success relied on this design element. And this wood is now experiencing a renaissance, including at James-Simon-Galerie, where in some cases entire walls and even the ceilings are made of a Walnut timber veneer. It also applies to a number of Schörghuber

doors that were supplied as part of this project. The fittings and hinges feature a matching dark bronze colour. With a door leaf thickness of 70 millimetres, these doors are quite solid, mainly because they also act as fire-resistant and smoke-tight doors. The circumstances on site resulted in quite the unique situation: there are two spots with two double-leaf doors connected directly to one another. In another spot, the transom panel is used as a frame crosspiece.



The Walnut timber forms a contrast with the raw concrete walls. The T30 fire-rated doors blend seamlessly into the fully panelled walls.



Schörghuber sliding doors with automatic closing technology.



Hörmann supplied multi-function doors and T30/T90 fire-rated and smoke-tight doors.

Location: Bodestraße 1-3, Berlin, Germany

Building owner: Prussian Cultural Heritage Foundation, represented by the Federal Office for Building and Regional Planning, Berlin, Germany

Architect: David Chipperfield Architects, Berlin, Germany

Support structure planning: IGB Ingenieurgruppe Bauen, Berlin, Germany

Construction management: Wenzel + Wenzel Freie Architekten, Berlin, Germany

Exhibition planning: Duncan McCauley, Berlin, Germany

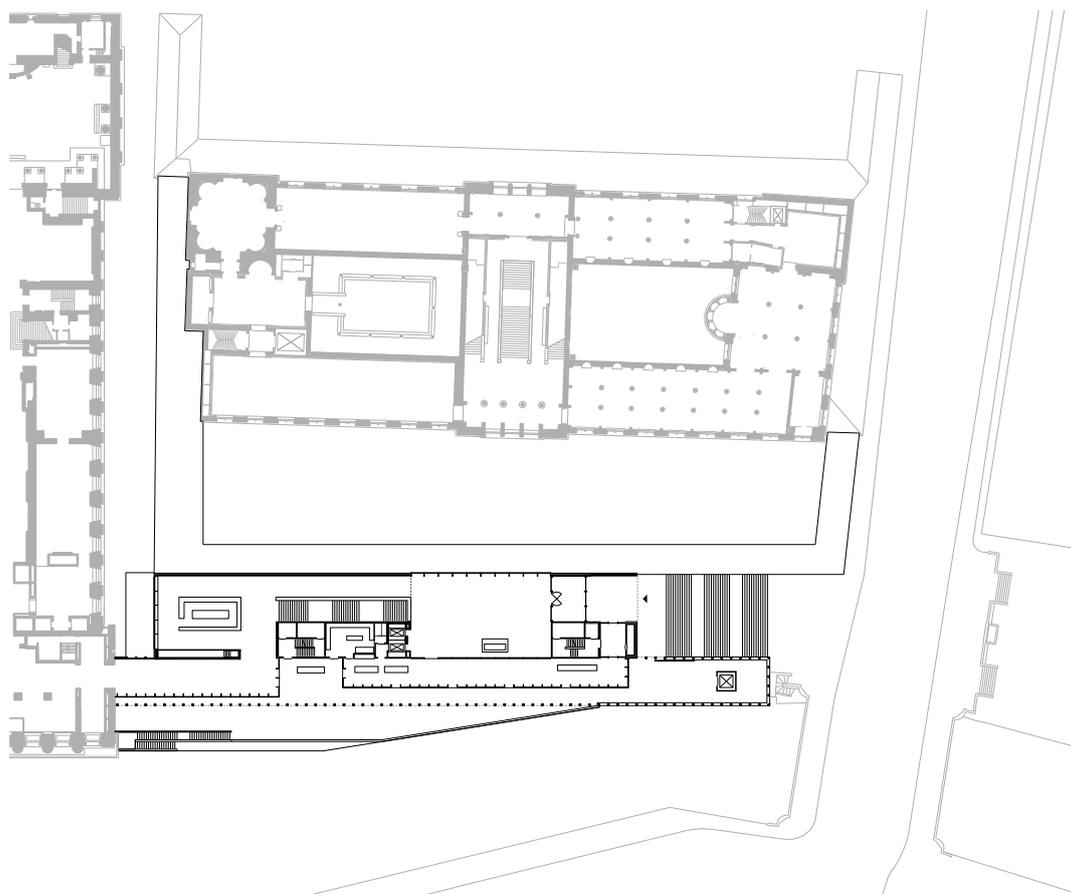
Gross floor area: 10900 m²

Completion: 2018

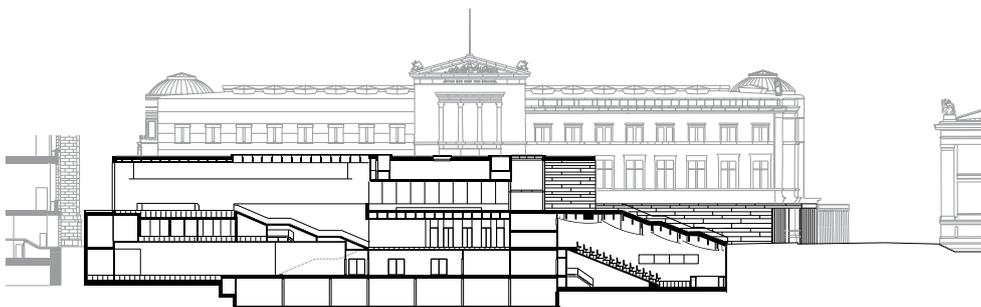
Photos: Stephan Falk, Berlin, Germany

Schörghuber products: T30 fire-rated doors, T30 fire-rated doors with acoustic insulation $R_{w,P} = 32/37/42$ dB, T30 fire-rated doors with break-in resistance RC 2/RC 3, T30 fire-rated doors with smoke protection, acoustic-rated doors with smoke protection, T30 fire-rated doors with transom panel, smoke-tight doors, acoustic insulation $R_{w,P} = 32/37/42$ dB, wet room doors, automatic sliding doors, composite timber doors with transom panel, solid timber frames, premium surface coating in NCS colour

Hörmann products: T30/T90 steel door STS/STU; steel multi-function doors H3, H16; D55, E65, 2-part steel profile frame with bracket clamp fastening



Floor plan of the mezzanine floor



Cross-section

HALL OF FAME

MUSEUM OF BAVARIAN HISTORY IN REGENSBURG

BY WÖRNER TRAXLER RICHTER







The Bavariathek and the Museum of Bavarian History close a gap in the Regensburg cityscape.

The architects' actual task was to give the Bavarian "Mia san mia" feeling a worthy "hall of fame". The true challenge was building in the ultra-sensitive environment of Regensburg's World Heritage site. wörner traxler richter managed both with its Museum of Bavarian History.

Whether footballers or advertisements for wheat bear: Bavarians are deeply convinced that the grass is a bit greener in their Free State, home to Swabians, Franks, Upper Palatines and, of course, Bavarians, than anywhere else. When constructing a museum tasked with displaying the story of Bavarian success, such an unwavering confidence could have easily turned into an urban invasion. Especially when the new building is meshing with the finely woven architectural World Heritage Site of the historical city of Regensburg.

Historical continuity

wörner traxler richter achieved both, cautiously complementing the medieval city with contemporary means along the Danube – all while giving Bavarian history an appropriately confident museum. Its shape represents the essence of Bavarian identity since the House of Wittelsbach: a historic continuity that is not interrupted by a solitary structure, but instead continued through architecture. The irregular floor plan of the museum reflects the Regensburg mesh of alleyways and squares alternating between narrow and wide. For this reason, the museum's main hall is more of a sheltered urban plaza surrounded by building facades quoting typical Regensburg construction details. More of an ensemble than a homogenous building, the museum is covered by an irregularly folded landscape of ceilings that also adapts to the environment. To keep the new building from becoming a conformist historicism, the architects opted

for a facade cladding made of vertical ceramic panels. Sharp enough to stand out from the historical environment, but still conciliatory with the remains of the neighbouring Roman city wall with their stone grey colour.

Homogenous city silhouette

While the horizontal sculpture of the actual museum is consciously elongated with the verticality of the facade, the architects went with the opposite style for the associated Bavariathek. The neighbouring building completes an existing block, featuring a facade made of plaster base boards whose coating was textured with bold horizontal strokes. It looks as though it would outlast centuries, just like the other solid stone residences surrounding it. At least if nobody curiously knocks on the building facade, which would disappoint with its hollow sound. When tourist ships coast up the Danube and dock right at the museum, the passengers experience the world renowned city silhouette as complete and homogenous; after all, the museum fills a previous vacancy at Hunnenplatz. If the excursionists, transformed into museum visitors, take a peek outwards from inside the building, they will peer through the windows covered with ceramic panels to the winding city landscape or the cathedral. And those observing the museum from within the city will recognise through the only visible, but sizeable "display" window the triad of Bavarian being, bold and in alternating illuminated lettering: "Mia san mia", "Ois Chicago" and "Ozapft is". The essence of the Bavarian way of life couldn't have been encapsulated any better. Or is there possibly a resonating echo of self-mockery to be heard?



Horizontal facade: The Bavariathek belongs to the building ensemble, but also stands for itself.



Vertical facade: The shell of the sculptural building structure consists of a ceramic material.



View of St.-Georgen-Platz with the Regensburg cathedral in the background.



Democratic constitution and kingdom, close together.



The history of Bavarian cars: more than just BMW and Audi.



The Bavarian lion is just as typical for this proud state as 2 pints, or a "Maß" of beer.

Schörghuber expertise: Crystal white and ruby red

Architecture long did without colour. Some architects made it their trademark, but the majority refrained from using it. Looking at the surface, the Museum of Bavarian History in Regensburg is also rather subtle in terms of colours: As such, the doors that Schörghuber supplied in the administrative area also bear the architects' favourite colour: crystal white. These are primarily fire-rated and smoke-tight doors with a wide range of equipment features, but also security doors and acoustic-rated doors, with and without burglar protection. Many of them are fitted with Finline frames, featuring an extremely elegant visible

face measuring just 6 millimetres. Yet another feature: Some of the frames are executed without a crosspiece. Instead, the transom panel assumes this function. Also crystal white: the T30 fire-rated and smoke-tight recess doors with floor closers that blend seamlessly into the walls. But not all the products are crystal white. Several routes in the ground floor are entirely ruby red – ceilings, walls, floors – including the doors from Schörghuber.



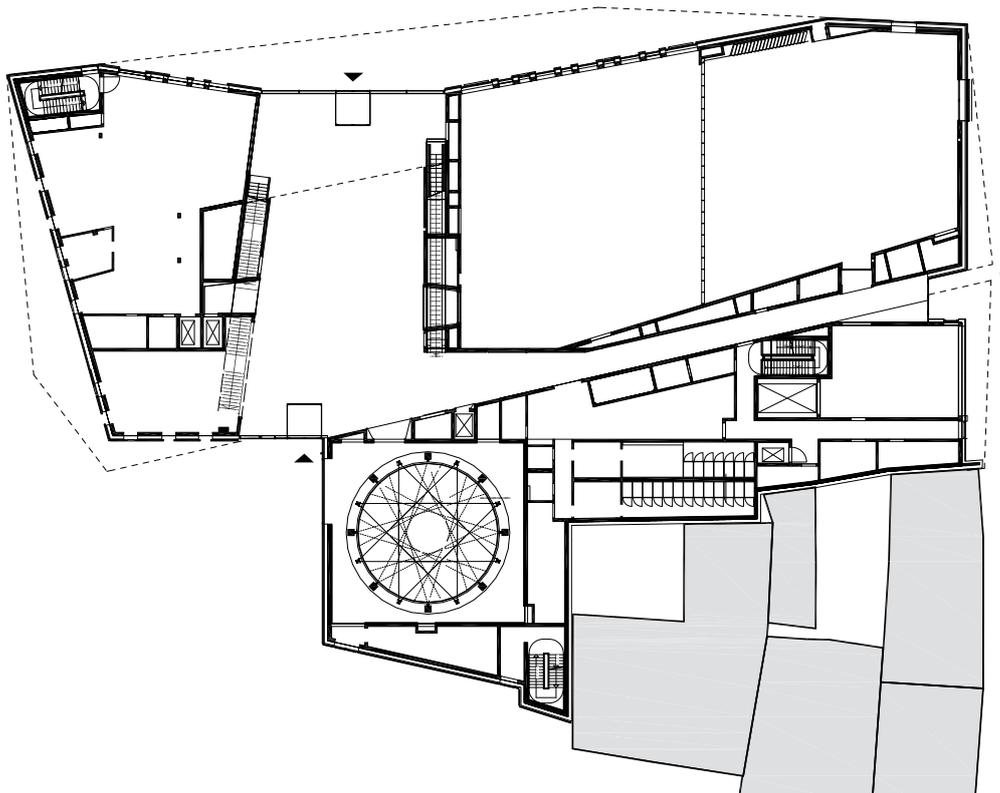
Crystal white: the doors to the administrative area on the second floor of the museum as well as next door in the foyer of the Bavariathek.



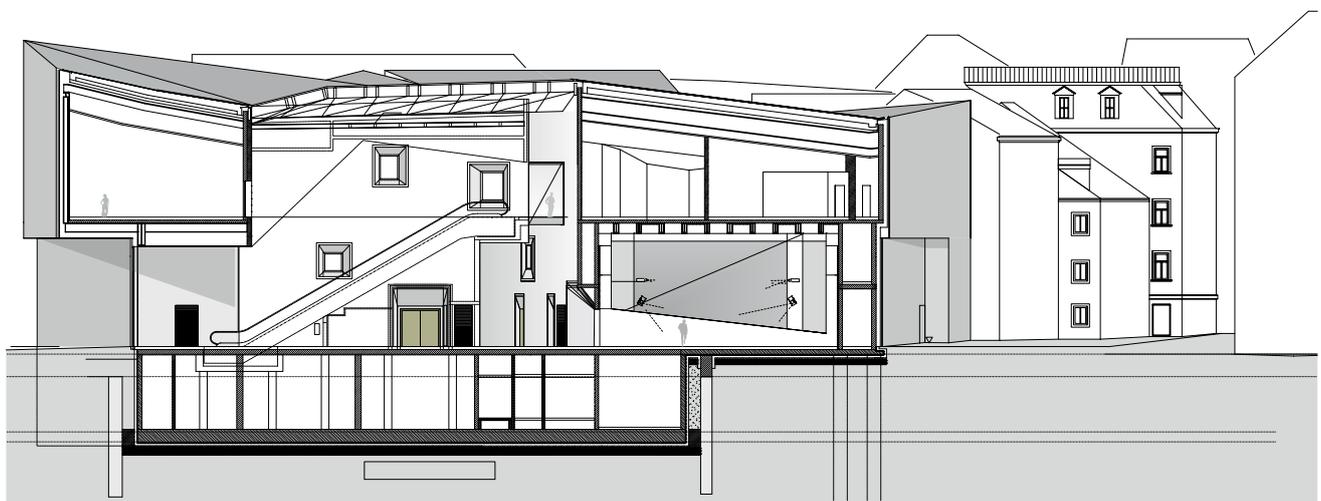
Ruby red: Ceilings, walls, floors – the entire functional area is kept entirely in one colour, including the doors from Schörghuber.

Location: Bajuwarenstraße 2d, Regensburg, Germany
Building owner: State Building Authority, Regensburg, Germany
Architect: wörner traxler richter, Frankfurt, Germany
Gross floor area: 10900 m²
Gross volume: 79,400 m³
Costs: approx. €88 million
Completion: 2019
Photos: Stephan Falk, Berlin, Germany
Processor: Jens Dunkel Glas- und Bauelemente, Burg, Germany
Hörmann products: T30, MZ steel doors STS; steel multi-function doors H3, H16; H16 hatches, D65, R55, 2-part steel profile frame with bracket clamp fastening,

steel profile frames with double rebate, Finline steel frames
Schörghuber products: T30/T90 fire-rated doors, T30/T90 fire-rated doors with acoustic insulation $R_{w,P}$ 32/37/42/47 dB, T30 fire-rated doors with break-in resistance RC 2/RC 3, T30 fire-rated doors combined with F 30 glazing, fire-rated doors with transom panel, T30 fire-rated sliding door, T30 fire-rated smoke-tight recess door, F30 glazings, glazing with acoustic insulation $R_{w,P}$ = 37 dB, burglar-proof doors RC 2/RC 3, acoustic-rated doors $R_{w,P}$ = 37/50 dB, damp room doors, wet room doors, composite timber doors, solid wooden frames, surface finishes: HPL composite in Anthracite, Crystal white, Ruby red



Floor plan of the ground floor



Cross-section

POSTHUMOUS FAME

MUSEUM PETER AUGUST BÖCKSTIEGEL IN WERTHER
HABERMANN.DECKER.ARCHITEKTEN







Folds in the facade and ceiling make the square monolith appear more complex than it actually is.

Werther is home to the world-famous caramel candies – and a painter who certainly also deserved to be as popular. At least Peter August Böckstiegel has now been granted his well-deserved posthumous fame with a worthy museum.

From Bielefeld, it's just eleven kilometres uphill, and you've reached another world. Below lie the East Westphalian industrial areas between Halle, Bielefeld, Steinhagen and Gütersloh. Above, it's suddenly rather rural. Between cows and pasture fences, located on a dreamy country road is a monothematic museum founding, almost unexpected, in the high grass of an orchard. And it looks as though it has always been there. It owes its being to East Westphalian pride, the Gütersloh district and donations from local sponsors and industry. For this region, the museum is typical yet atypical.

Appropriate

As a place where modern art is exhibited, its rather modest appearance is atypical. After all, when it comes to museums, the East Westphalians are known to love the big names. Bielefeld is home to Philip Johnson's Kunsthalle art gallery, while in Herford you will find Frank O. Gehry's Marta, a museum for modern art that most certainly cannot be accused of formal restraint or particular modesty. But the museum proves that a great performance doesn't always require the globalised architectural brands. In 2014, Lemgo firm habermann.decker.architekten came out on top as the winner of the museum construction competition, realising a building that can best be described with the adjective "appropriate". In this respect, the building is very typical for a region whose residents cling to the cliché of being rather reserved and disliking large words. The Böckstiegel Museum presents the works of the painter from Arodde, a town belonging to Werther, who was in fact born next door. As part of the small museum complex, the modest house from the Böckstiegel smallholder family is still just a few metres away. The artist

ran his final studio here, until his death in 1951. But while expressionist contemporaries such as Nolde, Kirchner or Schmidt-Rottluff are considered master German painters, Peter August Böckstiegel falls under the radar of the general public, better known only by renowned art experts – outside of East Westphalia at least. From an art history perspective, his mostly rural-country subjects are considered "Rhine expressionism" – and those looking out of the carefully placed windows in the museum founding will still see the scenes that the painter captured in his expressive paintings, prints and sculptures.

Sacred atmosphere

Fully clad with shell limestone, the monolith accommodates the standard spaces, such as exhibit room, museum learning space, lecture hall, café, shop, vault and warehouse. Though the ground floor is a simple square, its folds and deep recesses make it appear much more complex. The actual exhibit room below the tent-line folded ceiling conveys a downright sacred atmosphere, elevating the museum quality. And the few fixtures made of oak don't distract from the exhibited Böckstiegel works or the changing temporary exhibits of other artists. "Werther's Original" caramel sweets, originally called "Werthers Echte", were cooked up by a local confectioner, but they are now produced in the neighbouring city of Halle. In the town of Werther, there is no longer anything to remind of the world famous treat. Painter Böckstiegel may not have grown as popular as the sweets, but East Westphalia remembers him with a most worthy piece of architecture, an excellent fit for the artist and his home.



In the café, guests can enjoy a culinary pleasure during their visit.



The sloping diagonal surfaces interacting with one another almost give the room a sacred quality.

Schörghuber expertise: Fire-rated and composite timber doors

Thanks to its square shape and the homogenous facade made of shell limestone, Museum Peter August Böckstiegel gives off a very monolithic feel. With the help of two simple design elements, habermann.decker. architekten transform a solid block into a true gem: On the one hand, they fold the part of the facade inward, and on the other they set colour accents with timber door and window frames. Both the folds and the colour scheme are reflected on the inside in the form of panelled walls. Schörghuber acoustic-rated doors blend into these surfaces seamlessly. This integrity

is well thought-out down to the last detail, such as the bronze fittings and hinges the architects opted for in these areas. The white doors are a different story. Here, Schörghuber supplied T30 fire-rated and smoke-tight door with concealed hinges and closers. The lever is also white to integrate the doors into the wall as inconspicuously as possible. The doors vary in their equipment. One fire-rated door has an automatic hinged leaf with sensor strips.



Access is blocked by a type A 220-600 H automatic hydraulic bollard. You will find more information on page 34.



Staged: This single-leaf door from Schörghuber seems to define the space.



The T30 fire-rated and smoke-tight doors blend seamlessly into the wall.

Location: Schloßstraße 111, Werther, Germany

Building owner: Peter-August-Böckstiegel-Stiftung, Werther, Germany

Architect: habermann.decker.architekten, Lemgo, Germany

Support structure planning: Prinz & Pott GmbH, Bielefeld, Germany

Gross floor area: 1134 m²

Gross volume: 4793.43 m³

Costs: €3.4 million

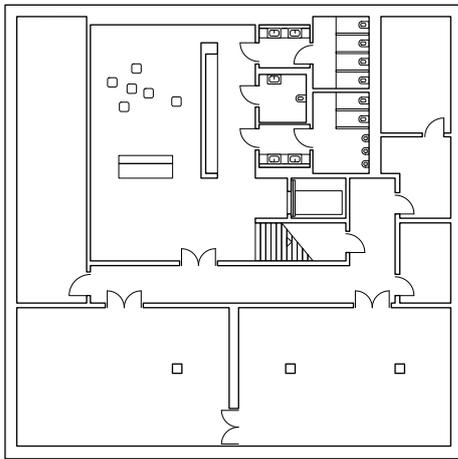
Completion: 2018

Photos: Hartmuth Klemme, Herford, Germany / Olaf Mahlstedt, Hanover, Germany

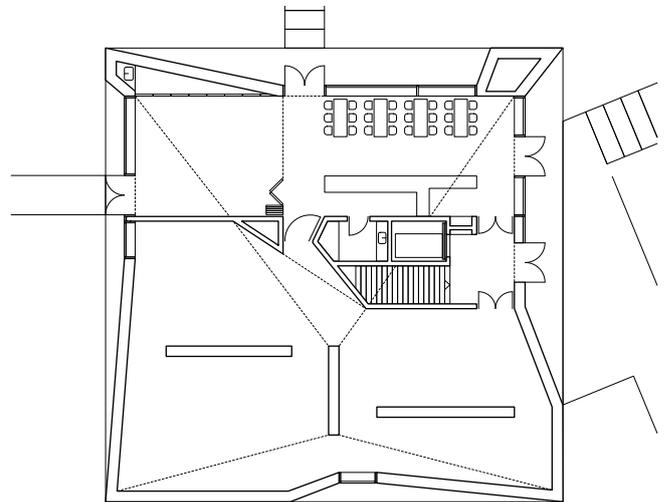
Processor: Akustikbau F. Ewers, Hövelhof-Riege, Germany

Schörghuber products: T30 fire-rated/smoke-tight doors with break-in resistance RC 2, T30 double-leaf fire-rated/smoke-tight doors, T30 fire-rated/smoke-tight doors with break-in resistance RC 2, fire-rated/smoke-tight door with glazing cut-out, composite timber doors, tubular chipboard doors, solid wooden frames, timber block frames, surface finish: Knotted Oak veneer, Natural timber effect matt, Beech crosswise veneer (finish quality for on-site veneer), Schörghuber Diamond white, HPL, frame powder-coated in RAL 9001 Cream white

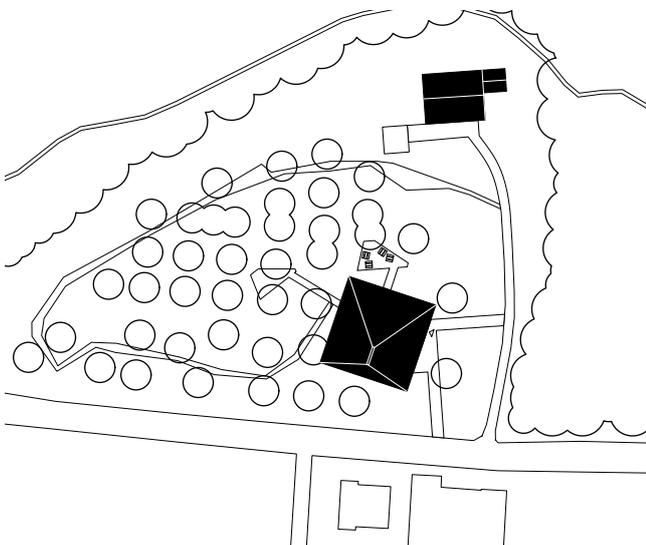
Hörmann products: automatic bollard Security Line type A 220-600 H, 2-part steel profile frame with bracket clamp fastening, 2-part steel corner frame with bracket clamp fastening



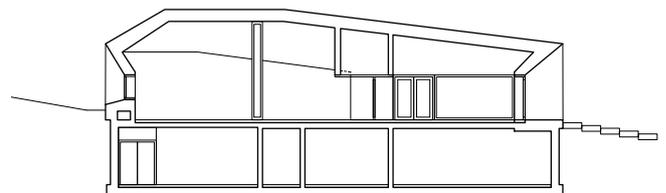
Floor plan of the basement



Floor plan of the ground floor



Layout



Cross-section

HÖRMANN EXPERTISE: VEHICLE BLOCKERS

Jörg Schauer on the Security Line

Hörmann Security Line bollards are mainly used for perimeter protection for vehicles. Museum Peter August Böckstiegel also relies on this system.

The expansive development of traffic in urban and municipal areas has resulted in major demand for perimeter protection systems. In contrast to the High Security Line, impact loads play a less important role, even though Security Line bollards already offer a high level of safety. Security Line bollards are more and more often used for traffic calming measures at town squares and for public inner-city access roads. Other applications for Security Line bollards include property protection and burglar protection (carports, jewellery shops, company premises). Depending on the specific requirements and situation, customers can choose from automatic, semi-automatic, fixed and removable bollards. Based on the



A type A bollard blocks access to Museum Peter August Böckstiegel.



Jörg Schauer – perimeter protection system consultant at Hörmann

desired combination of products, they can be installed as matching elements, resulting in a harmonious overall system appearance: The untrained eye won't be able to tell which of the products listed has been fitted. Automatic bollards with an electromechanical operator are available for an average use of about 100 cycles per day. Systems featuring automatic bollards with an integrated hydraulic operator are suitable for more intensive use of around 2000 cycles per day. Security Line bollards are available with a cylinder height above ground level of 600 millimetres or 800 millimetres as well as cylinder diameters of 220 millimetres and 275 millimetres. The impact energy with and without destruction of Security Line bollards ranges from 20000 to 400000 Joules. On request, custom-made bollard systems can be adapted to specific ground levels (incline). For an automatic Security Line traffic bollard, the selection of accessories and control devices is an important basis for discussion during product consultation and offer preparation. At the Böckstiegel-Haus Museum, the architect opted to restrict access with a type A 220-600 H automatic hydraulic bollard with a cylinder diameter of 220 millimetres and an exit height of 600 millimetres. Made of brushed V2A steel, this bollard is equipped with an LED ring for improved visibility. It is operated via radio. If a vehicle parks over the bollard while it is extending, it automatically stops and lowers. In the event of a power failure, the system is designed to automatically lower the bollard. Yet another feature: The bollard is fitted with a heater for frost protection so that the system doesn't freeze in winter at sub-zero temperatures.

Nicolai Pohley on the High Security Line



Photos: Hörmann

Nicolai Pohley – perimeter protection system consultant at Hörmann.



The automatic bollards meet security classes M 30 and M 50.



Certified and mobile: Hörmann's bollard-based "OktaBlock" vehicle blocker.

Under the name High Security Line, Hörmann offers certified protection against unauthorised access and thus security against attacks carried out using vehicles.

The events taking place in Berlin opened many eyes to the need for improved protection against attacks. Hörmann High Security Line bollards are best suited to meet such requirements. Available in automatic, semi-automatic, removable, fixed and mobile versions, they have been tested and certified to international crash test standards. In this test, a 7.5 tonne remote-controlled lorry drives into one of these barriers at a speed of 80 km/h. With automatic blockers featuring security classes M 30 and M 50, Hörmann offers not only the standard hydraulic bollards. In 2019, the company also introduced versions with a brushless electromechanical motor. As they do not require any hydraulic oil, these bollards offer the ideal solution in case of strict environmental requirements – and they are easy to service and low-maintenance. Thanks to their identical construction, all stationary systems can be combined. Their control is designed to allow rescue vehicles to pass through blocks quickly and easily in the event of an emergency, while prohibiting access for unauthorised parties and preventing the system against manipulation. To complement the stationary systems, Hörmann recently introduced a mobile, bollard-based vehicle blocker to its range: the "OktaBlock". Compared with other systems for temporary events, this blocker is a certified individual module – tested to the international standards PAS/IWA as well as the technical guideline of the German police. It can be used in a very wide range of applications. Thanks to its axisymmetric construction, the "OktaBlock" prevents attacks from any direction.

TRUE-TO-LIFE

JEWISH MUSEUM IN FÜRTH
BY ARGE GATZ, KUNTZ + MANZ





Inclusive and confident, historically impressive and future-oriented – the new Jewish Museum in Fürth. The team composed of architects Gatz, Kuntz + Manz managed a draft that gives a true-to-life and impressive depiction of Jewish-Franconian culture.

That Fürth didn't really begin to grow until the 19th century and develop into a small city becomes clear when looking at the once small rural town, now mutated into an industrial region: not many typical half-timbered houses, a good number of Wilhelmine era buildings and lots on the scale of industrialisation. Jewish family-owned companies played a major role in the rise of the city. The existing museum was tasked with conveying this story, also the goal of the newly erected exhibition wing in Fürth. No matter the persuasion or denomination people belong to, the "right" life is always experienced on the smallest scale: at the kitchen table, among family, with friends or in clubs. The Jewish museum is dedicated to this microperspective in its historic section of the building. In this former home of a respected family – located opposite the Fürth town hall – Franconian-Jewish life is brought to life right in front of your eyes: in a labyrinth of rooms filled with objects from everyday and religious life, and thanks to an impressive ritual bath in the basement.

Contrasting

The exhibits in the new building aren't dedicated to the details of everyday life, but instead to life overall. In a macroscopic format, the special exhibitions illuminate the theme. Instead of the details of family life, changing presentations show the general way of Jewish culture in Franconia. This contrast is also reflected in the exterior and interior design of the two buildings. In terms of its dimensions, the new addition is identical to the original museum, but it keeps a distance with a metre-wide building gap. This ensemble is connected by the joint new foyer in the ground floor and a connecting bridge



The name "Fürth" can be found in Hebrew in the transition between the old and new buildings.

on the upper floors. On the inside, the new building truly distinguishes itself from the existing one. All surfaces have a very reserved palette of tonal colours. As a true exhibition building, it doesn't intrude, gives the exhibits maximum space and offers the required flexibility for special exhibitions. But the architect's main idea for the museum expansion was the traditional Jewish genizah. After all, Ulrich Manz has worked on the project since 2008 and had time to really become acquainted with the museum's theme. A genizah is a closed, often walled-in space without windows where old, worn-out Torah scrolls and texts are stored. As they contain the word JAHVEH, they cannot simply be discarded. This explains the large form of the new section of the museum, introspective and referencing itself.

References to Jerusalem Limestone

On the exterior, the artwork manages to mediate between half-timbered houses, a baroque residence and a neighbouring Wilhelmine era building with the means of modern architecture. The sophisticated clinker wall made of unevenly set stones appears thoroughly confident, but absolutely modest. The protrusions and recesses create different structures depending on the light and time of day. The ochre-coloured muds used to coat the stones and joints establishes an association with "Jerusalem Limestone", the stone that characterises the heart of the holy city. Together, the old Jewish residence and the remarkable new museum building provide impressive proof that the National Socialists were unable to wipe out Jewish life in Fürth. These structures stand for the history of the important Franconian-Jewish culture and their continuation in the presence and future.



In its dimensions, the Jewish Museum adapts to its surroundings.



The till and café are located a bit towards the back of the building, with direct access to the courtyard.

Schörghuber expertise: Fire-rated and smoke-tight doors

Confident, but modest: the new section of the Jewish Museum in Fürth. The architects play with the appearance of the traditional "Jerusalem Limestone" in the facade alone. By contrast, the interior is more reserved. The numerous doors supplied by Schörghuber are just as straightforward. Most of them are T30 fire-rated and smoke-tight doors with a door leaf thickness of 50 millimetres. Visually, they are almost identical, but they feature different equipment. Some doors are fitted with steel profile frames,

others with steel corner frames. Plus, several doors feature an integrated closer. One of the doors was also equipped with an anti-panic function for break-in resistance. These doors only differ in appearance from those with a glazing cut-out or fixed glass side element. Schörghuber also supplied a double-leaf T90 fire and smoke-tight door that secures the passage to the warehouse in the ground floor, the only door with a leaf thickness of 70 millimetres.



Fixed side elements allow passers-by to glance into the library.



A double-leaf T90 fire-rated and smoke-tight door connects the old and new buildings.



Transparency: Several of the function doors feature glazing cut-outs in both the public and in the private areas of the museum.



Location: Königstraße 89, Fürth, Germany

Building owner: Kulturstiftung Fürth funded by DT Deutsche Stiftungstreuhand AG, Fürth, Germany

Architect (draft): Arge Gatz, Kuntz + Manz (draft), Bamberg, Germany

Architect (execution): umarchitekt, Bamberg, Germany

Civil engineer: ulm-Ingenieurgesellschaft, Erlangen, Germany

Completion: 2018

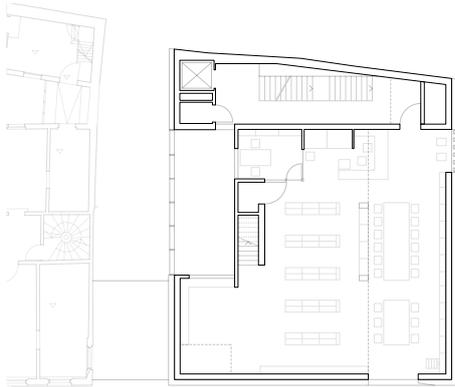
Photos: Andreas Muhs, Berlin, Germany

Processor: Schreinerei Nesor, Burgebrach, Germany

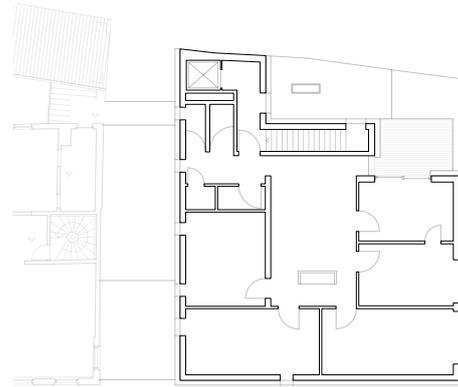
Schörghuber products: T30/T90 fire-rated doors, T30/T90 fire-rated and smoke-tight doors, double-leaf T30 fire-rated door, T30 fire-rated and

smoke-tight doors with acoustic insulation $R_{w,P} = 37$ dB, T30 fire-rated and smoke-tight door with fixed side element, T30 fire-rated solid timber frame door, timber block frames, rebate frames, surface finish: Premium coating in RAL 9001 Cream white, HPL composite in various white/beige tones

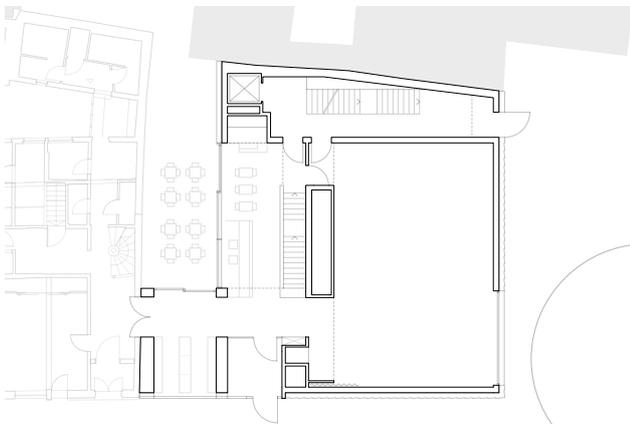
Hörmann products: 2-part steel corner frame with bracket clamp fastening, 2-part steel profile frame with bracket clamp fastening, surface finishes powder-coated in various RAL tones



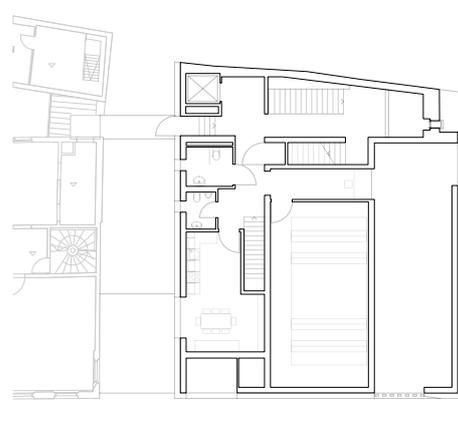
Floor plan for the first floor



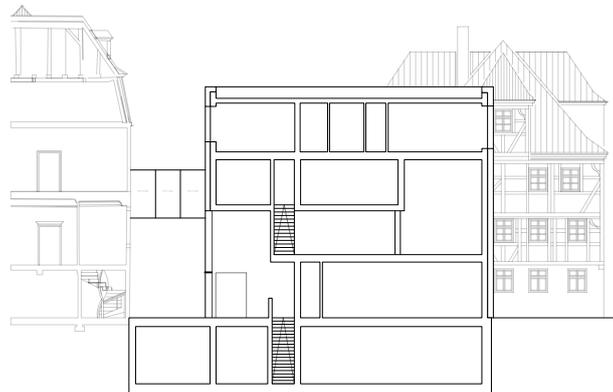
Floor plan for the third floor



Floor plan of the ground floor



Floor plan for the second floor



Cross-section



Headquarters of IT consulting company ORBIS in Saarbrücken.

STRATEGIC PARTNERSHIP WITH ORBIS

The Hörmann Group has a 28 percent interest in IT consulting firm Orbis AG, making Hörmann the largest “anchor” shareholder in the company headquartered in Saarbrücken, with additional German and international locations. The two companies have already been collaborating successfully for over 15 years, acting as partners in IT projects and support. In addition, Orbis will provide Hörmann with consultation on expanding its IT strategy and digitalising processes.

At the same time, Hörmann benefits from best practices from numerous projects and the industry expertise Orbis has to offer. This more intensive collaboration also aims to pool and build up resources as part of both companies' internationalisation strategy. “Orbis has been successfully backing us for years in projects and support. We look forward to an even closer partnership, as many sales and production companies will be equipped with SAP and Microsoft technology in the years to come,” says Martin J. Hörmann, personally liable partner of the Hörmann Group. The co-founders

and chairmen of Orbis AG, Thomas Gard and Stefan Mailänder, will keep a share of more than 15 percent. “We are confident that family-owned company Hörmann taking an interest as the anchor shareholder will pave the way for sustainable development at Orbis,” comments Thomas Gard, Chairman of the Management Board at Orbis AG. Orbis will continue to act as an independent company on the market for IT services.



Stefan Gamm, Desirée Lukowski and Jörg Egener (from left to right) accepted the three awards.

HÖRMANN AWARDED GOLD AND SILVER

The Architects' Darling Award was once again awarded this year during the "Celler Werktag" conferences, and Hörmann was yet again honoured in several categories. Around 2000 architects and planners chose their favourites in 24 product categories from over 200 manufacturers and brands in the construction industry. This makes it one of the largest architect surveys carried out across Germany this year. As part of an awards ceremony, the architects' favourites were announced and honoured in different product areas. After winning several gold awards in the "Gates" category, Hörmann once again took gold in this category this year.

Stefan Gamm, Head of Marketing at Hörmann, is pleased by this repeat win: "It makes us proud to receive an award in this category yet again. We work hard to continue innovating and improving our products." The door manufacturer also once again won silver in the "Automatic doors" and "Fire protection" categories. "We are thrilled that our products have convinced architects in two other areas as well," says Jörg Egener, Head of Architecture Consultation at Hörmann, satisfied.

FESTIVE INAUGURATION OF THE NEW FACTORY IN CHANGSHU

To create additional production and storage capacities, Hörmann has made a further investment in the Chinese market and built the "Hörmann Changshu Door Production Limited" factory near Shanghai. New production halls, warehouses and office buildings are located on an area covering 16700 square metres. Since April 2019, 120 new employees have been producing sheet steel doors in Changshu for the South Asian region. On 8 November 2019, the new Hörmann Changshu factory was officially inaugurated. A total of 210 invited guests took part in the celebration, along with Thomas J. Hörmann and Martin J. Hörmann, personally liable partners of the Hörmann Group. Hörmann already has two factories in the urban centres of Beijing and Tianjin. These sites produce steel doors as well as industrial doors and loading technology for the Asian market. By expanding to a new location in Changshu, Hörmann is pursuing its expansion strategy in the area of steel doors in China for the Southern Chinese market, expecting a positive development in China's strongest economic region by selecting a location in the Shanghai area. Proximity to many customers also ensures shorter transport routes.



Inauguration of the new factory in Changshu.



Proven accessibility: Schörghuber is one of the first manufacturers to launch doors tested and certified for barrier-free access.

DOORS TESTED FOR ACCESSIBILITY

Doors are connecting and, at the same time, room-dividing elements. So that they do not become a barrier, especially in public buildings, legislature requires in DIN 18040 that doors must be easy to recognise, easy to open and close and safe to pass through. To offer architects, dealers and processors planning reliability in this area, Schörghuber was one of the first manufacturers to launch certified door solutions tested for accessibility on the market. They have been tested at the notified testing

and certification body PFB, which is accredited for this testing method, including all components such as door leaf, frame, lever, lock, hinges, door closer and bottom seal, depending on the combination. The tests examined the operating forces and torques of the class 3 doors according to DIN EN 12217 and the opening torque for size 3 in accordance with DIN EN 1154. These provide information about how much force is required to open a door. For fire-rated doors this also applies, for example, against the force of a door closer. The result of the test procedure: All door sets tested by Schörghuber

have reached the required class and size 3 according to these standards and are therefore demonstrably barrier-free according to DIN 18040. As with all Schörghuber products, their configuration is not set in stone, instead allowing for combination, giving users the choice between functions such as fire and smoke protection, acoustic insulation, different frame versions and designs depending on their requirements. Schörghuber sliding doors are an ideal space-saving and elegant solution. Schörghuber also offers its sliding doors without thresholds to meet accessibility requirements. For people



Photos: Schörghuber

Schörghuber will supply the new doors modelled on the originals from the building.

NEW DOORS AT PERGAMON MUSEUM IN LINE WITH HISTORICAL PRESERVATION REQUIREMENTS

The topping out ceremony was held for the northern and centre wings in May 2019, and the interior is set to be completed soon. Schörghuber is also involved, supplying around 100 doors produced based on a historical model. These doors meet all the building inspection approval requirements. Renovations have been ongoing since 2013, and Schörghuber delivered the first sample doors in 2016. Due to historical preservation requirements, they were designed based on hand-drawn sketches from 1928 as well as appraisals. Additional door sets are currently being produced according to these same standards. Without affecting the desired appearance, Schörghuber

equipped these doors with functions such as fire and smoke protection as well as acoustic insulation. In this way, all planning, safety-relevant and historical preservation specifications are met. The original doors and their timber type, surfaces and construction acted as the model for the new constructions. Each individual door set is custom produced tailored to the structural requirements. In some cases, Schörghuber applies old techniques and technologies to ensure a look true to the original. For example, the solid timber frame parts for the door leaf and frame require a special gluing method. The glazing beads and panels are also recreated with the exact same dimensions and shape. When reproducing these old solid timber frames, additional frame bases or special milling call for considerable craftsmanship.



Combining accessibility with design.

with limited vision, Schörghuber can supply barrier-free solutions on the request of the architect or planner with surfaces that contrast with the wall, such as a dark door leaf with a light frame. Besides the size and weight, the number of seals and types of fittings are decisive for doors to be approved as accessible. Thanks to many combination and application options, these doors are suitable wherever accessibility is important: for example in office and administration buildings, hotels, nursing and health care facilities, schools or in private and public residential construction. Door components of other

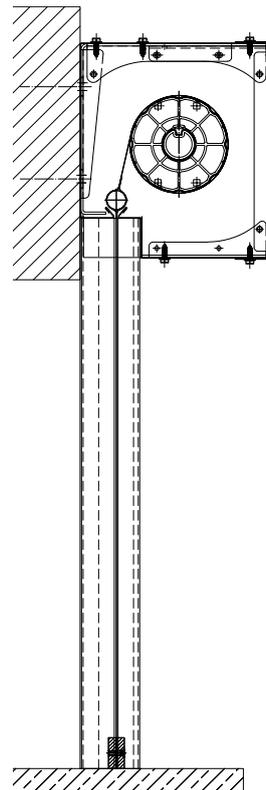
manufacturers have also been tested for accessibility, but often not in combination with other components such as locks or bottom seals. Whether these doors meet the operating force required for barrier-free products when fitted is uncertain and cannot be ensured, unlike with the tested barrier-free doors from Schörghuber. If later testing is carried out and it becomes apparent that the door sets as a whole do not comply with accessibility requirements according to DIN 18040, they may have to be retrofitted or replaced with new

sets entirely, costing both time and money. When it comes to accessible construction, architects, dealers and processors can only rely on door solutions tested as a set, as is the case at Schörghuber.

TECHNOLOGY: HÖRMANN FLEXFIRE

Application areas: In the event of a fire, the FlexFire seals off large openings and is designed specifically for fitting situations that do not have sufficient storage space above or to the side of the opening, such as would be required for a sliding door. Only 0.5 millimetres thick, the textile curtain is particularly suitable for use in objects such as hotels, public buildings, offices or department stores, as well as in industrial buildings. Sophisticated side guides ensure that the textile fire protection curtain remains inconspicuous. If smoke develops in the event of a fire, the FireFlex fire protection curtain closes automatically within a matter of seconds. The textile fire protection curtain is controlled using control unit FSA-FLEXControl. When combined with optical or thermal fire detectors from Hörmann, which monitor the door area, it complies with the requirements of EN 14637. The control unit can also be connected to the building's fire alarm system. Ift Rosenheim has issued an Environmental Product Declaration (EPD) for the Hörmann FlexFire fire protection curtain in accordance with ISO 14025, permitting the use of the fire protection curtain in certified sustainable buildings.

Model: fire protection curtain FlexFire **Fire resistance class:** E30, E60, E90, E120 & Ew20 **Material:** housing and side guides: galvanised steel including optional fabric coating: 0.5 mm thick textile glass filament fabric **Max. size:** 5 x 5 m **Opening and closing speed:** opening approx. 12 s/m, closing approx. 6 s/m **Fitting to:** brickwork, concrete, clad steel supports **Surface finishes:** frame parts in galvanised steel – optionally in RAL, IGP, NCS to choose, fabric in Light grey **Optional extras:** release button under glass or connection of a UPS (uninterruptible power supply) possible



Vertical view



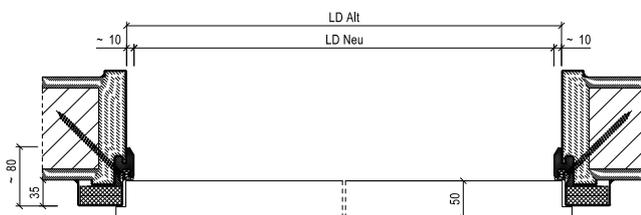
Photos: Hörmann

The FireFlex is designed for fitting situations that do not offer sufficient storage space for a fire-rated door.

TECHNOLOGY: SCHÖRGHUBER STEEL RENOVATION CORNER FRAME

Application areas: During building renovations, the fire and smoke protection requirements placed on doors and frames are often updated. Existing steel frames without requirements are replaced with steel frames with properties such as fire, smoke and burglar protection as well as acoustic insulation. Renovation work should be kept to a minimum, as the buildings often have to remain habitable or there are preservation requirements to comply with. Schörghuber offers a renovation corner frame for these cases. The new renovation frame is fitted and fastened to the existing mortared steel frame. Requirements such as T30 fire protection, smoke protection, acoustic insulation $R_{w,P}=32, 37$ and 42 dB as well as RC 2 burglar protection can be met. The Schörghuber renovation corner frame also offers a loss in clear view of only approx. 20 millimetres in width and 10 millimetres in height, instead of up to 70 millimetres in width and up to 35 millimetres in height as is the case with standard renovation frames. Yet another fitting advantage: Time-consuming backfilling is no longer required. Instead, mortar is injected from a cartridge at different points, saving a great amount of both time and money. As the frame is bolted at an angle, the screw vanishes behind the frame seal for concealed fastening.

Product: steel renovation corner frame **Overall profile dimension:** 80 – 100 mm **Frame depth:** 60 – 90 mm **Frame hold dimension (max. width × height):** single-leaf: 1216 × 2233 mm **Fitting to:** brickwork, concrete **Fitting:** fitting without mortar, frame optionally backfilled with mineral wool, gypsum board or gap filler (with T30, RS, RC 2, the board is fitted at the factory) **Functions:** T30 fire protection, smoke protection and acoustic insulation $R_{w,P}=32, 37$ and 42 dB, burglar protection RC 2, construction project doors without function (composite timber doors) **Version:** single-leaf for 50 mm, 70 mm door leaf thickness **Surface finishes:** galvanised, primed, powder-coated



Horizontal section



Model



Photos: Schörghuber

The steel renovation corner frame is fitted and fastened to the existing mortared steel frame.

ARCHITECTURE AND ART BEIERLE.GOERLICH



The names of the pictures all start the same: "It is said that the tithes of the church were to be given in money." / "It is said that the shoemakers disappeared from Earth after the barn fire." / "It is said that, when the farmer's wife went away, the flowers watched her go."

The photos by beierle.goerlich tell stories. Of the past, the present and the future of a building. The less than trivial protagonist: architect Peter Haimerl.

It's his projects that artist duo Edward Beierle and Jutta Görlich selected as the theme for many of their works. And as unusual as the architect's drafts are, the photos and recordings of and with them are just as unusual. They tell the history of the building, the people who lived in it, how it was used and inhabited. As the photos in some cases are taken before or during the planning process, in some way they are part of Peter Haimerl's drafts. Jutta Görlich, the architect's wife, can be seen in many of the pictures. She pops up as the "woman in black" in these staged photos, her figure acting as a mediator between the past and future.

She can also be seen in the "Verweile doch!" (stay a while) series, which was the result of the Schusterhaus in Riem being converted for the company Euroboden. But she isn't the only protagonist: The building owner, Stefan F. Höglmaier, is also part of the story. Both appear in unusual poses or with objects whose meaning is difficult to decipher at first glance but that always have something to do with the building, its occupants or the transformation process of the architecture. When selecting a theme, beierle.goerlich are usually inspired by stories from the collective memory of the town and of the local historians relating tales from the past. By contrast, the future is fictional – symbolised by animals in this series.

Artist: Edward Beierle

born in Munich, Germany, in 1968, started working as a freelance photo designer with a focus on portraits, photo journalism, people and landscape in 1995, active for magazines and agencies on the international stage. He did his training at the State Academy of Photographic Design in Munich. As a visual artist, he is a member of the artists groups "Jeansgruppe" and "atelierheld" among others, and works with various artists and groups in the areas of photo and video art as well as performance, besides having his own projects.

Artist: Jutta Görlich

born in Straubing in 1971, studied German and history at Ludwig Maximilian University of Munich, followed by the Academy of Fine Arts in Munich, and is part of the team at architectural firm Peter Haimerl. Jutta Görlich is also an art educator, teaching young artists at Wittelsbacher Gymnasium high school in Munich.

www.beierlegoerlich.com



Photo: beierle.goerlich



Photo: beierle.goerlich

"It is said that the animals returned once the house was complete."

RECENTLY IN ... COLOGNE



Photo: Prolusque / CC BY-SA 4.0 Wikimedia Commons

As the host of the ARD programme *Druckfrisch*, Denis Scheck is as popular as he is feared as a literary critic. There's one thing he cannot be denied: He has a well-informed opinion, even on architecture.

You claim that those who don't read can't lead a fulfilled life. Doesn't that apply to all fine arts?

Essentially, yes. Though I'd have to lie if I said that I couldn't imagine a life without ballet... John Cranko and Pina Bausch, you know? I often find the critiques by Wiebke Hüster more exciting than the performances themselves. But Georg Christoph Lichtenberg's insight also applies: When a book and a head collide and a hollow sound is heard, must it always have come from the book?

What is your relationship to architecture – in particular to cultural buildings?

You can't live in Cologne without considering gouging out your eyes every once in a while like Oedipus. Cologne natives

may be the most friendly and likeable people in Germany, but Cologne itself is a daily confrontation with inconceivable ugliness: the train station, the cathedral square, the main street Nordsüdfahrt, the town hall, the simplemindedness and lack of imagination, all of the atrocious functional buildings, the blue rubbish bag that is supposed to be a musical theatre... it's all terrible, tasteless and depressing for the soul – not to mention the corruption. The only thing worse is the self-centred attitude of those born here, living in this delusion that their metropolitan-sized disaster area is the most beautiful city in the world. Even I don't think I could explain it to them.

What is your opinion of literary museums? Which one can you recommend to our readers?

There are really wonderful and very different ways to make literature come to life. One place that really impressed me was the small Günter-Grass-Haus in Lübeck with an innovative virtual reality tour that brought "The Tin Drum" to life. The Gleimhaus in Halberstadt is totally underrated. Of course, in the year of Hölderlin, you just have to check out the tower on the Neckar in Tübingen. And what could be better than



Photo: Reimond Spekking / CC BY-SA 4.0 Wikimedia Commons

The Cologne Cathedral square is getting a face lift; the Cathedral and museum will remain.



Photo: thorstenwulf

Lübeck, not Cologne: the romantic courtyard of the Günter Grass House.

Denis Scheck

born in Stuttgart in 1964, probably had books with him in his cradle. After all, at the age of 13 he already founded his own literature magazine called "Newsland". He later studied German, contemporary history and political science at Tübingen and Düsseldorf Universities, as well as at the University of Texas in Dallas. He then worked as a literary agent, translator and publisher. He has hosted radio show "Büchermarkt" on the Deutschlandfunk station, as well as TV programmes "Kunscht und lesenswert" on Südwestrundfunk, and "Druckfrisch" on "Das Erste" – from 2003 to date. Denis Scheck has received multiple awards for his works.

enjoying a glass of chilled Trollinger, leaning on the pillars of Museum of Modern Literature in Marbach, a building by Chipperfield?

You refer to literature as a visual aid. Can you think of any especially successful descriptions of architecture?

Dickens, Fontane and Kafka come to mind, oh, and James Joyce in "Ulysses". In fact, the Duckberg comics by Carl Barks and "Tintin" by Hergé certainly made an impression on me. Max Frisch mostly proves that it's possible to be a mediocre architect and an excellent author at the same time. Italian Matteo Pericoli taught a course at Columbia University in which he had his students build an architectural model of their favourite texts – I recently read about it in the "New York Times" and was very amazed by the results.

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



Turning a favourite text into a physical reality: "E. B. White, The Door" – Project by Mays Albeik.

An edition to celebrate: 50th issue of PORTAL

Democritus knew: "A life without festivity is a long road without an inn." And there's cause for celebration. We are pleased to announce and celebrate the 50th issue of PORTAL. Whether we will be doing this virtually from home or meeting in person – at the 2021 BAU in Munich, for example – is uncertain at this point. After all, the coronavirus pandemic still has us in its grips. At least for now. Let's stay positive, though, look to the future and forward to the next 50 issues. By the way, you will find those on www.hoermann.de/portal.too.



First issue: The PORTAL made its premiere in January 2004.

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