

HÖRMANN SCHÖRGHUBER

PORTAL 40

CULTURE

INFORMATION FOR ARCHITECTS FROM HÖRMANN AND SCHÖRGHUBER

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Dear Readers,

In this edition of PORTAL, we will present four new, excellent examples for one single architectural task. But this time, they couldn't be any more different. In the 21st century, the architectural aim of giving culture the right structural framework can be interpreted and achieved in many different ways, as the definition of culture has now changed to an extent unimaginable just 30 years ago.

In this issue, you will find four very different, yet exemplary projects. Leading the way is a philharmonic hall that is set to become the pride of Hamburg with its spectacular architecture. The musical offering may not reach the majority of the population, but the entire current season is already sold out.

As a classic counter-example of publicly supported culture, we have documented the Klubhaus St. Pauli, a private concert hall for pop music located at the centre of Hamburg's nightclub district that has to defend itself among fierce competition – one reason why they opted for a bespoke design using unique architectural elements.

The third project we picked out for you is a public concert hall in Bochum that refuses to be a spectacle, remaining modest, yet still (or thus) a perfect example for building culture. It's not meant to be a landmark, set new benchmarks, or become a tourist magnet. It's simply good architecture.

Finally, Grimm World in Kassel is a museum focussed on a topic that could hardly be more popular, yet intentionally dispenses with popular forms, offering visitors an even deeper meaning.

But are these extremely different examples for contemporary cultural buildings related, or are they simply the expression of an ever more heterogeneous world? Our author Falk Jaeger thinks so, and in his introduction he writes about the ever faster paced development of the cultural concept and the changing architecture.

We hope you enjoy reading this edition of PORTAL.

Christoph Hörmann

Thomas J. Hörmann

Martin J. Hörmann

Personally liable general partners

ON THE TOPIC: CULTURE
"AMBITIOUS: ARCHITECTURE ENNOBLES TRIVIAL CULTURE"



HIGH CULTURE: ELBPILHARMONIE HAMBURG



BUILDING CULTURE: MUSIC FORUM IN BOCHUM



LANGUAGE CULTURE: GRIMM WORLD IN KASSEL



POP CULTURE: KLUBHAUS ST. PAULI IN HAMBURG



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London's Tate Modern is located on the Thames in the former Bankside Power Station, redeveloped by Herzog & de Meuron in 2000.

ON THE TOPIC: CULTURE

AMBITIOUS

ARCHITECTURE ENNOBLES TRIVIAL CULTURE

by Falk Jaeger

Culture is an extremely broad term. Today, the concept even encompasses sports, football in particular. In his analysis of current and dominant architecture, Dr Falk Jaeger explains why eye-catching cultural buildings aren't bound to high culture per se.

The virtual world is more and more often taking over communication, but also shopping, life organisation and entertainment. Many even think that cultural activities may soon shift entirely to the Internet. But humans still feel the need for personal exchange, face to face, and to experience places and spaces with all their senses. And so, culture in its many forms is playing an ever more important role in real life.

Attractive and spectacular

As the culture sector is more related to free time rather than to work life, that is, it is linked to the time during which you can choose what to do with your life, the most successful locations and offers are those that attract people, those that are simply spectacular. And they are most successful when their content and architecture are equally fascinating. Centre Pompidou in Paris is a prime example of this. Today, when the sight of a structure is so impressive that it is just unforgettable, this is referred to as 'signature architecture'. The significance of excellent architecture for culture today is evident from the many institutions that have relocated to new, extravagant buildings and seen major increases in visitors as a result. The Tate Modern on the Thames in London, for example, has drawn the public's attention after being transformed from a power station by Basel-based architects Herzog und de Meuron. The reconstruction of the Guggenheim Museum in Bilbao by star American architect Frank O. Gehry placed the Basque city on the cultural map in 1997, giving the city such a boost that this is now even referred to as the "Bilbao effect". So, when a city tries to promote its development with an emblematic structure, it is

operating on the Bilbao effect. Another example – the German Oceanographic Museum in Stralsund, which took third place in visitor statistics after seeing their attendance rise to 1.2 million following construction of the Ozeaneum – a huge benefit to the Hanseatic city. That's because the Ozeaneum, designed by Behnisch Architekten, is such a spectacle with an extremely high recognition value, featuring a magnificent shape, a picturesque location on the harbour and a very popular exhibition.

Success of libraries

Considering the extensive knowledge provided by the Internet, the success of new university, city and national libraries comes as a surprise. Stuttgart's new city library, the state and university library in Dresden, Saxony, the library at Humboldt University of Berlin, and the Jacob and Wilhelm Grimm Centre, can all boast superb architectural experiences. But all libraries have one thing in common: they are well frequented, and in many cases even overcrowded. The fact that many young people now use only the Internet to research and publish does not seem to be doing them any harm. They still desire contact with classmates, use of the available workstations and infrastructure of the library and spend much of their day there. The library is becoming an urban institution.

Changing usage patterns are not a phenomenon limited to Germany. Seattle with its Public Library by Rem Koolhaas, Birmingham with its new city library by Mecanoo or Århus with Scandinavia's largest library Dokk1 by Schmidt Hammer Lassen are each located in new, exciting buildings that are not just space for books with reading halls, but urban district centres with many other uses, with restaurants and studios, with various entertainment programmes and events. As with these temples of learning, concert halls are also following the trend of multi-functionality. These buildings are becoming social meeting points with relaxing qualities, even for those without concert tickets. The architectonic attraction is crucial to informal visitors. An impressive example is the CKK Jordanki event centre in Torun, Poland. Spanish architect Fernando Menis designed the building as a brick cave with expressive



Photo: Miniatur Wunderland

Architecture of some form: Miniatur Wunderland in Hamburg.

forms. Also in crystalline forms, but twinkling in a glassy silver, the Casa da Música by Rem Koolhaas, enthroned in Porto like an over-dimensioned diamond at a most prominent location at Jardim da Rotunda da Boavista.

“Culture from below”

The fact that many industrial facilities have the makings to be a cultural monument because they feature architectural qualities, have long characterised the city and/or are the last witnesses of past eras, such as those of the heavy industry or mining, is undisputable – even if only since half a century. It is also just as common knowledge that it would simply be too expensive to keep them in a condition and give them a new purpose. Then, these industrial dinosaurs are cleared away and the premises used to other ends. But sometimes it is possible after all to find apt uses that cover expensive renovations. Often the result is a combination of a high architectural attraction and a unique aura, making them destined for cultural use. And it was “culture from below” that first committed itself to industrial structures. It was also the time when the definition of culture expanded from the “high culture” of state theatres, concert halls and art and history museums to include everyday culture, pop culture, football culture, off theatre and more. The “Fabrik” in Hamburg-Altona is an early example for the adaptation of an industrial monument by youth culture. Established in 1971 in a former ammunition factory, it is now a successful and even legendary alternative centre for all types of informal activities. In 1977, the three-aisle timber “basilica” surrounded by brick-paved walls burnt down. Rebuilt two years later under the direction of Volkwin Marg and with a great deal of collective dedication, the mythic Fabrik has come back to life as a place of city culture that has even found its way into international travel guides. In Dresden, an old thermal power station located right at the edge of the city centre was recently converted. The impressive ensemble of the Kraftwerk Mitte with the powerful boiler house featuring a crown of four high chimneys from the time of “energy cathedrals”

somehow survived bombings of the war nearly unscathed. After operation was discontinued in 1994, the huge boiler house found neither a new purpose nor an investor. Dresden isn’t London (Battersea Power Station, Tate Modern), nor Cottbus (Kunstmuseum Dieselkraftwerk museum of art), and so the heritage-protected boiler house, the “battleship of modernism”, was demolished in 2006.

Association work, industrial culture and commerce

But the other buildings were kept, and architect Jörg Friedrich made it his mission to complement the industrial ensemble with a new structure continuing the genius loci with its shell made of rusting corten steel, leaving behind a primitive heavily industrial impression. Today, the ensemble is called the “Kulturkraftwerk” and it includes the “Theater Junge Generation” youth theatre as well as a puppet theatre. Constituting a common foyer, the former machinery hall features cracked walls and steel beams with faded inscriptions and the old factory clock. High culture in expensively renovated industrial monuments, however, is not the rule, but rather the exception. All over the country, there are objects for which no use can be found as a cultural institution and which are therefore upgraded for a wide variety of purposes, often with very little effort. The “Wagenhallen” in Stuttgart is home to an art society and many artists – from painting to music, theatre, performance, architecture and design, as well as the host to a range of events categorised as “culture from below”. The hall wants to maintain this hybrid feel, even after it completes its current renovations. Somewhere between association work, industrial culture and commerce you will find the “Meilenwerk” in Berlin Moabit, a centre for classic cars where owners can store, exhibit and repair their four-wheeled treasures. There are restoration workshops, classic car clubhouses and restaurants. The once largest tramway depot in Europe was given an architectural makeover by Dinse Feest Zurl Architekten and is now visited by a major audience.

Sports as a cultural feat

A former locomotive hall in Gießen, a bus depot at Berlin's Osthafen, a package centre at the eastern train station or the Phoenix-Halle in Dortmund are just a few more prominent examples of how historical buildings have been adapted for all types of cultural activities beyond high culture, closely interwoven with association work, sports and commerce. Cologne also has a remarkable connection between sports and protection of historic monuments. Here, a former customs and warehouse hall at the Rheinauhafen was purchased by a club supported by the NOK National Olympic Committee, the DSB German Sports Confederation and many other sports associations. Remodelled for use as the German Sports & Olympic Museum, the complex opened in November of 1999. This was the first time sports were honoured as a cultural feat with their own cultural building in Germany. It took 14 more years for the foundation to be laid for a representative new structure for a sports museum. The German Football Association (DFB), the sports association with the most members in the world, used the earnings from the 2006 World Cup to finance its own museum. Designed by HPP Architekten Düsseldorf, the museum was erected in the heart of German football country, North Rhine Westphalia, in Dortmund, where football is considered part of everyday culture more than anywhere else in the nation, right across from the main train station. Its objective is clear: presented in a sophisticated building, here football is stylised as a cultural feat. The newly established museum does not have a large collection and barely features any originals. And Gerd Müller's trainer from the 1974 World Cup and Mario Götze's from 2014 are just simple sports footwear after all. But this is what makes it an unconventional museum, with football being imagined using orchestrated means at this "central memorial site". As a result, the scenography of renowned Berlin-based exhibition designer Triad plays an essential role. The DFB museum presents more of a house of emotions with an entertainment and event character, and less of Germany's most important sport as an aspect of cultural history. Football is not addressed as an amateur sport or a socio-political and macrosocial

Photo: Malgorzata Replinska / CKK Jordanki

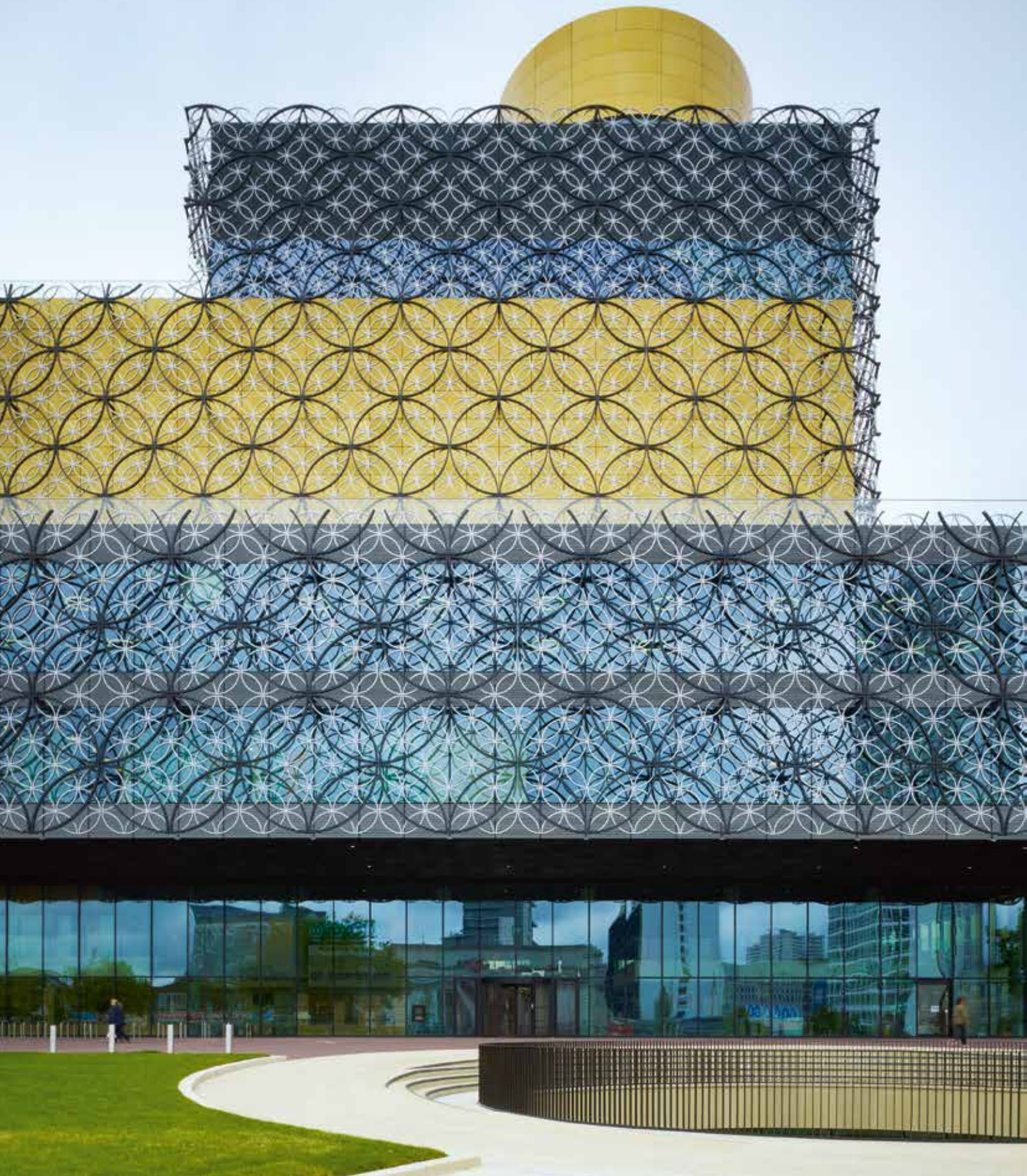


Like being in a cave: the CKK Jordanki in Torun by Fernando Menis.

Photo: Marktzeit



The "Fabrik" in Hamburg was renovated by gmp following a fire.



It is the largest library in the United Kingdom: the Library of Birmingham, designed by Dutch Mecanoo and opened in 2013.

Author: Dr Falk Jaeger

born in Ottweiler/Saarland, Germany, in 1950 studied architecture and art history in Braunschweig, Stuttgart and Tübingen. Since 1976, he has worked as a freelance architectural critic for the daily and trade press within and outside Germany, as well as for radio and television. He's been on the university scene ever since 1983, first as a research assistant at the Institute of Architecture at TU Berlin, then as a lecturer for architecture critique at TU Braunschweig. In 1993, he earned his Ph.D. from TU Hannover with a dissertation on the Dominican monastery in Esslingen. From 1993, he first taught at universities, later working as an adjunct professor of architectural theory and architecture critique at TU Dresden. In addition, from 2001 to 2002, Falk Jaeger acted as chief editor of "bauzeitung" architectural magazine. Since 2002, he has lived in Berlin, working as a publicist, critic, curator and juror, in addition to teaching at various universities. He is a columnist at the "wettbewerbe aktuell" magazine for contests and the "momentum" Internet portal. Since 2007, he has been the editor and chief author of the monographic book series Jovis Portfolio, published in Berlin's Jovis Verlag, which portrays extraordinary architects.



Photo: Fotostudio Geyer

phenomenon. In its first year, 200,000 visitors paid their dues, mostly football fans who otherwise may never find their way to a museum.

Diversity

By the way, the top spot in visitor statistics is now taken by another "museum" outside of high culture: in 2016, the 'Miniatur Wunderland' model train museum in Hamburg's Speicherstadt district saw 1.3 million visitors, surpassing the leading Dresden Castle for the first time ever. Just a stone's throw away, the Elbphilharmonie (Elbe Philharmonic Hall) in Hamburg is proof that it is possible to transform an elite concert hall into a popular attraction with peripheral use and a neighbourhood concept – after all, only a fraction of daily visitors come to experience a concert in one of the two halls. But all of them will have the feeling of having visited a world-famous cultural temple. Another prominent location in Hamburg – the Reeperbahn red light district – may not be known as a cultural centre, apart from the popular Schmidt Theatre built in 2006. Recently constructed next door, the Klubhaus St. Pauli is in no way a football clubhouse, but rather a space for different entertainment establishments, including the Schmidtchen, another stage of Schmidt Theatre. The investors hoped to offer the established clubs and event organisers inexpensive leases to achieve a certain "diversity". The Kiez culture in its best form, and a bit further away from the grubby image of the "sinful sailor's mile", leaning more towards a versatile entertainment district for a wider clientele. To link the Klubhaus to the nightlife of the Reeperbahn, it was made to look like a media facade simply demanding attention. The architects at akyol kamps : bbp architekten together with UrbanScreen won the advertised competition. A stroke of luck, because of course they aimed to develop a symbiosis between their architecture and the LED video installation. They call the result "mediatecture" – a complex, differentiated spatial layer that gives the building a unique character with an advertising appeal. However, the question remains as to whether the operator will for the long term curate the facade

in the proper spirit, and whether the share of advertisement, self-representation of the Klubhaus and light-art programmes will remain equal.

Ambitious cultural buildings

Those in Germany interested in the opening of new cultural temples could go for a Bahncard 100 for ticket-free travel. Pierre Boulez Saal by Frank Gehry in Berlin, Palais Barberini Potsdam, Musikforum Halle, Hansemuseum Lübeck, Staatsoperette Dresden, museums in Braunschweig, Freiburg, Penzberg, soon the city library in Heidenheim, the Kulturpalast Philharmonic Hall Dresden – this is an incomplete list of architecturally sophisticated cultural buildings opened within just one year. Only the high culture buildings enjoy coverage in the leading press. But don't forget the many private, civic or commercial construction activities in the wide field between high culture and commerce, earlier dismissed as "trivial culture" which still represent the expansion of our definition of culture.

HIGH CULTURE

ELBPHILHARMONIE HAMBURG
BY HERZOG & DE MEURON







The plaza leads visitors to the Large and Small Halls, while the arched facade brings them to the terrace.

Virtually everything has already been said or written about the Elbphilharmonie in Hamburg. Budget analysis and architectural critics have returned their opposing verdicts, and in the end history will decide the significance of the masterpiece designed by Herzog & de Meuron. But for now it is up to the citizens.

Renegotiations, construction freezes and exploding costs – since 11 January, these are all things of the past. A project is now complete that has promised to be nothing less than world-class from the outset. The acoustics? The best on Earth. The architecture? Hamburg’s new landmark. The urban effect? At the same level as Joern Utzon’s Sydney Opera House. Hamburg was hoping for the Bilbao effect of spectacular architecture, constructing one of the most expensive buildings in the world according to the *Handelsblatt*, costing 866 million euros. And their hopes seem to come true. Even weeks after its opening, long lines formed in front of the main entrance.

Rush of visitors

An older woman from Hamburg patiently stands among groups of tourists from the south, waiting to get a free access card for the escalator, referred to as the “tube”. After all, the plaza between the historical “Kaispeicher A” in the lower stories and the concert halls above has to be managed properly. Otherwise, the rush of visitors would end in chaos. During the several-minute ride through the curved tunnel upwards, she reports that she comes here every day. She is so proud of this building. She enjoys the global admiration Hamburg is now getting. And the enormous costs? The pensioner tells us about her visit to the St. Peter’s Basilica in Rome. She says, “there, no one asks what it cost anymore,” confidently putting an end to any other debate. The reply that this signature building at the Vatican (and its costs) was one of the reasons for the reformation and subsequent

religious wars is lost in the wind sweeping over the open space. Exceptional architecture seems to prevail no matter what – and the older lady enjoys the effect of spectacular constructions and novel detailed solutions that wouldn’t begin to fit in a list here. Admittedly, a terrace at a height of 37 meters tells more about the city and its harbour than any tour in a bus. The nearly physical experience that goes along with the structure explains why the citizens of Hamburg have so eagerly followed this project, refraining from giving the architectural masterpiece the axe for economic reasons. And in the same moment, it becomes clear why the home to the philharmonic orchestra, which is actually quite elite from a cultural perspective, has become fit for the masses.

Identification

The friendly Hamburg native has only seen the highly praised Great Hall in the upper stories with its seating reminiscent of a vineyard as part of a tour. And the acoustics, resulting from 10,000 custom-milled boards, don’t matter to her either. After all, they do nothing for her hearing aid or her taste in music. She will never stay in one of the 250 rooms of the luxury hotel, and she couldn’t even begin to imagine living in one of the apartments at the philharmonic hall. She may occasionally come to visit the Kaispeicher below it. Because here, there are not only functional rooms and storeys belonging to the car park, but the “music communication area” for visitors of all age groups. It’s no question that the Elbphilharmonie is a piece of global architecture. And it’s just as indisputable that it only reaches a fragment of the public with its original cultural functions. But it still acts as an identifying object for the city, as an example of pop culture, because it obviously makes the residents of Hamburg proud much longer than a Champions League title of their HSV ever could.



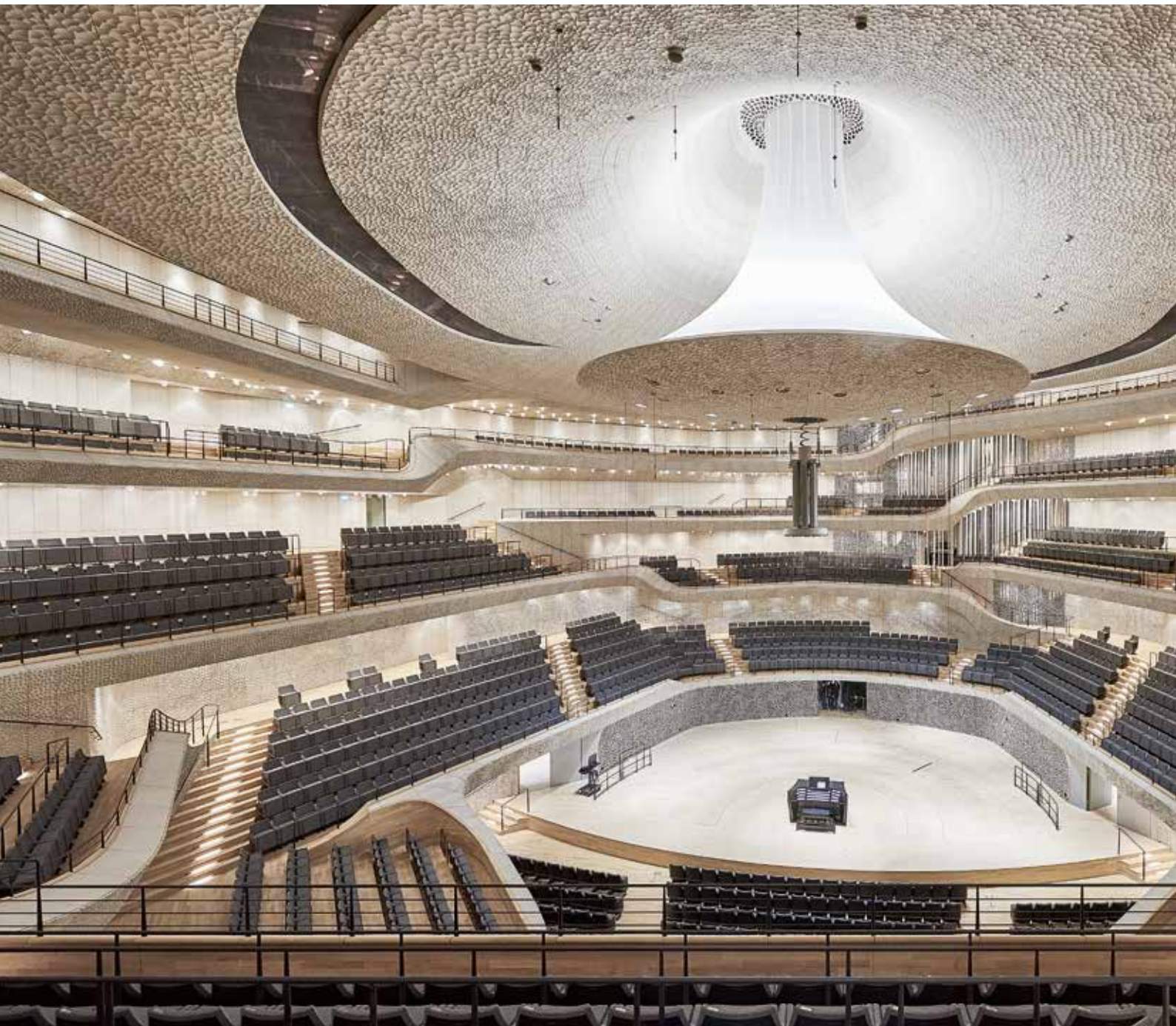
The intricate interior of the foyer results from the geometrically shaped exterior of the Large Hall.



The Small Hall seats around 550 visitors.



Performers meet backstage at the café.



The Large Hall of the Elbphilharmonie: Snatching one of the around 2100 seats here is difficult. All the events in the first season are sold out.



Magnificent view of Hamburg from one of the hotel rooms...



...and a balcony accessible to the public.



Acoustically effective: the "white shell" of the Large Hall made of specially milled gypsum boards.

Hörmann expertise: Tubular frame parts and fixed glazings

A combination of glazed tubular frame parts and fixed glazing can be seen in multiple locations in the Elbphilharmonie. Often, these are special solutions in perfect harmony with the architecture. The floor plan of the small studio for the Large Hall, for example, is a trapezoid that turns into an irregular hexagon with glazed tubular frame parts. The office of "Communication and Marketing" management is partly bordered by the organically formed exterior wall. Here, too, access to the office is using a hollow profiled section door combined with a fixed glazing element – in this case, a custom Hörmann solution made to

fit the slanted wall in the form of a parallelogram. Many other places feature similar glazed tubular frame parts as they allow a great amount of light into the building while ensuring excellent fire and smoke protection properties. The fixed glazing elements had to meet especially tough requirements in the orchestra's warm-up rooms. To prevent sound from escaping, two panes of soundproof glass spaced at 10 centimetres are fitted into a Hörmann element.



Tubular frame parts border the studio.



Warm-up room with fixed double glazing.



Custom-made: Fixed glazing in the corner office.



Fully glazed tubular frame parts provide a glimpse into the hotel spa.



Maximum transparency, including in the backstage reception area.

Schörghuber expertise: Acoustic-rated doors

Over 700 Schörghuber doors are featured in the Elbphilharmonie. It should be no surprise that the majority of them serve acoustic insulation purposes. Concert halls are prone to many noises that have to stay in specific spaces – for instance, if possible no concert sounds should leave the room. Schörghuber acoustic-rated doors come to the rescue here in both the Small and Large Halls. In the case of the Small Hall, these are fitted with a sophisticated surface that is specially milled to absorb sound that even matches the wall covering. Acoustic insulation also plays a major role in the

hotel. All the guest rooms are equipped with Schörghuber acoustic-rated doors. Add to that many doors that have to meet special requirements. For example, niche doors divide the halls in the backstage area into fire-rated sections. In the hallways along the exterior facade, this is accomplished by ceiling-high fire-rated doors with wicket door, which additionally provide an escape route. The fire-rated doors leading to the different staircases of the concert halls are also ceiling-high.



The Small Hall as well as the Schörghuber doors are lined with specially milled oak boards.



Double-leaf door to the stairway.



Double-leaf fire-rated and smoke-tight doors in the Large Hall.



Space-saving niche doors lead to the hall.



Super-format door with wicket door.



Benjamin Koren on the acoustics in the Elbphilharmonie

Benjamin Koren is the managing director of One to One, and was responsible for the acoustic design in the Elbphilharmonie, planned by Japanese acoustician Yasuhisa Toyota. In his interview, he explains the complex challenge.

What is the greatest challenge in planning the acoustics of a concert hall?

I suppose the greatest challenge in planning acoustics and a concert hall in general is that all aspects, such as the acoustics, architecture, light, scenography and the haptics of the surfaces have to harmonise. And though hearing may be the main focus at a concert, all of the senses together play a major role in a true concert experience.

How are the surfaces of the Large and Small Halls designed? What are the differences?

The surface geometries of the two halls are similar in that they both feature an irregular geometric pattern that does not repeat. They have different scales: in the Large Hall, the surface cells are 3 cm deep and 8 cm in diameter on average, while they are around 5 cm deep with a diameter of around 20 cm in the Small Hall. The difference comes from the size and spatial geometry of the halls.

What effects do these surfaces have on the acoustics?

The undulating surfaces, in both the Large and Small Halls, cause the sound to be scattered. In contrast to smooth surfaces, where the angle of reflection of the sound is identical to the angle of incidence, the acoustic panels uniformly scatter the sound in all directions. As a result, audience members are really surrounded by sound.

What role does the surface density, and thus the weight, play in achieving the best possible effect?

Acoustics are a form of kinetic energy. Mass is required to be able to reflect this energy. This is why the acoustic panels are quite heavy. Gypsum fibreboard, the material used to make the panels in the Large Hall, has a density of 1500 kg/m². The material thickness was calculated such that

each panel weighs between 35 and 200 kg. If I understand correctly, the entire inner acoustic shell of the Large Hall – including the base construction – weights around 1600 tonnes, making it about as heavy as 300 elephants.

Under these circumstances, what requirements do doors have to meet in spaces optimized in terms of acoustics?

Doors must not be resonating bodies, so they cannot vibrate. This means they already have a very high dead weight. Add to that the acoustic surfaces in the Elbphilharmonie. The door hinges in particular have to be able to support high loads.

Why do the doors in the Small Hall feature a sound-scattering surface, while those the Large Hall don't?

Indeed, the entrances for the musicians to the stage in the Small Hall are all covered with this acoustic shell, while those in the Large Hall are not – one of the few places where the pattern is interrupted. There are a few concealed doors in the upper rows of the Large Hall. The doors for the performers on both sides of the stage, however, are not acoustically relevant as they are virtually parallel to the front edge of the stage, while those in the Small Hall are located on the wall to the side and are therefore extremely important for reflection purposes. Another important reason: Equipped with heavy gypsum fibreboards, the doors would have been very difficult to open and would also wear relatively quickly. Imagine, it's just about time for the soprano or tenor to come on stage for the fourth movement, and they can't get the door open! This is why the architects used the same subtle fibreglass membrane for the musicians' doors in the Large Hall, which by the way also hide speakers right next to the stage.

Location: Platz der Deutschen Einheit 1, 20457 Hamburg, Germany

Owner: Freie und Hansestadt Hamburg, Germany

General planner: Arbeitsgemeinschaft Herzog & de Meuron, Basel, Switzerland

and Höhler + Partner Architekten und Ingenieure, Hamburg, Germany

Acoustics concept: Nagata Acoustics, Tokyo, Japan

Gross floor area: 125,512 m²

Construction costs: €865.65 million

Completion: 2016

Photos: Stephan Falk, Berlin, Germany

Schörghuber products: fire-rated/smoke-tight/acoustic-rated doors $R_w,P = 48$ and 50 dB, type 50-1.00, fire-rated/smoke-right/acoustic-rated niche doors

$R_w,P = 37$ dB, type 5, 6, fire-rated super format wicket doors, type 16, 26, T90 fire-rated doors, type 8, 3-90, 24, T90 fire-rated/acoustic-rated doors $R_w,P = 42$ and 48 dB, type 80-1.00, fire-rated/smoke-right/acoustic-rated/break-in-resistant doors RC 2, $R_w,P = 42$ dB, type 6, wet-room/acoustic-rated/solid core doors, fire-rated/smoke-right/acoustic-rated doors $R_w,P = 32/37/42$ dB, fire-rated external doors type 35, sliding doors, solid timber frames, wooden rebate frames

Hörmann products: T30/T90 aluminium fire-rated and smoke-tight elements, F30/F90 aluminium fixed glazing, T30 steel fire-rated and smoke-tight elements, F30 steel fixed glazing, T30 automatic sliding door, steel block frames, type Finline, 2-part steel frames, steel sports hall frame, type Finline, sliding door steel frames, steel block frames



Perspectives with a look inside.

BUILDING CULTURE

**MUSIC FORUM IN BOCHUM
BY BEZ + KOCK ARCHITEKTEN**





ANNELIESE BROST MUSIKFORUM RUHR



St. Mary's church stands out not only due to its colour.

Stuttgart-based architects Bez + Kock wanted to create anything but an “elite concert hall in the classical sense”. Instead, they conceived a model public space for both popular and art music. Just off the legendary Bochum “Bermuda Triangle” party district – but without the risk of getting lost.

Bochum is not Hamburg, and the local symphonists did not get a philharmonic hall with global ambitions, but instead a music forum on a more German scale. It is not only home to the local orchestra, but also a school of music and stage for the regional music scene. The surrounding area gives it the roots it needs. After all, the concert hall is near the Bochum Bermuda Triangle, a legendary pub and party district.

Delicate architecture

The Hamburg concert hall and its Bochum counterpart have one thing in common: Both of them were about taking an existing structure and making something new out of it. In Bochum, this was the former St. Mary's church. Not an architectural jewel, but still a dominant component of the city. Bez + Kock used the church interior as a new foyer, arranging the concert hall rooms on either side. They were also moved back quite a bit from the edge of the street. The old church alone stands out naturally. A smooth connection provides space between what is old and new. With their draft, Bez + Kock did not create an architectural crescendo, instead sticking to quieter chamber music. The architects dispensed with extravagance on both the interior and exterior. For them, just a few materials used with a guiding theme and perfectly thought-out details were enough to design an extremely delicate piece of architecture. They gave the neo-historic church with its neo-Gothic multiformity typical for its time pronounced modest additions, but with varying typical local materiality.

The clinker brickwork of the church was invoked for the facing formwork of the additions, but also evolved and transformed into something new. While the old brickwork on the church facade remained untouched, the new clinkers were given a white coat of lime. The beauty of this extensive brickwork remains widely undisturbed, and a row of closely staggered, vertical window openings form a type of overstorey at the top – a style that is traditionally only found on naves.

Special atmosphere

And as much as the church remained untouched on the outside – on the inside it underwent a complete transformation, adapted to its new function as the foyer to the music forum. Light terrazzo on the floors and walls join the surfaces, and artificial light reflected in mirrors dematerialises the church ceiling. The festivity of the once holy interior is preserved in the building's new profane use. It gives the entrance to the concert hall a special atmosphere without making it seem elite. And the other materials used underscore this. They aren't overly elegant, but used superbly and precisely crafted. Copper is used in all places requiring metal. The functional fixtures in the foyer, as well as the rear walls of the concert hall and the acoustic screen, are made of American Cherry. Light Stucco lustro rounds off the range of materials used. The down-to-earth North-western German style also means that the small music forum clearly differs from the large Elbe Philharmonic Hall in one not so unimportant point. In place of the official 866 million euros spent on the Elbe, a mere 40 million sufficed between the Ruhr and Emscher rivers.



The former nave is now the foyer of the music forum.



Old and new are visible on the inside.



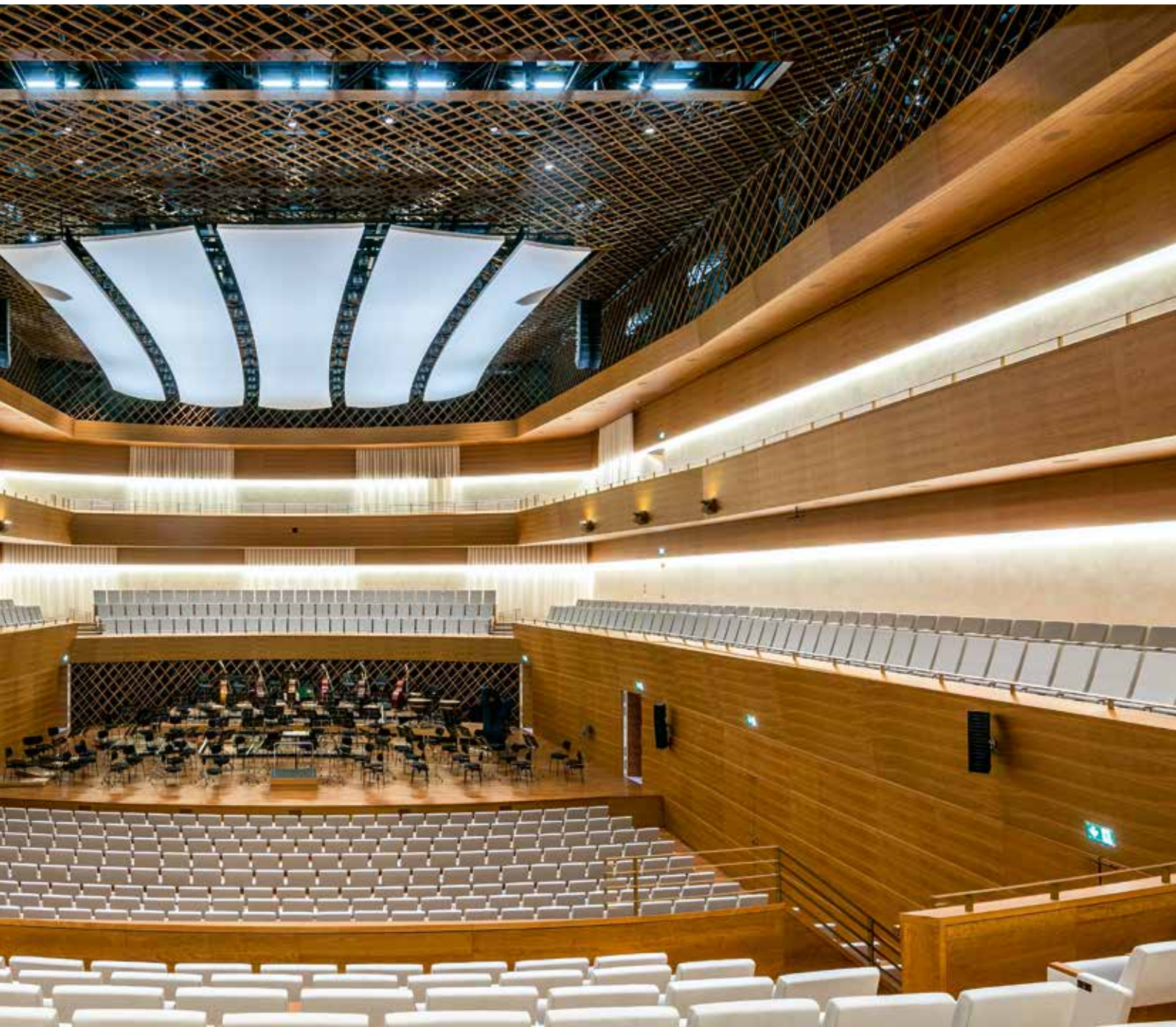
Modest interior: Only the gold-plated capitals act as small highlights.



The concert hall offers seats to 962 listeners.



The main entrance for concert guests is located in the former choir room of the church.



Schörghuber expertise: Multi-function doors

They provide protection against acoustic emissions, fire and smoke: Schörghuber doors with multi-function equipment form gateways to the concert halls. The entrance doors to the concert halls feature different surfaces depending on the side: to create a homogeneous look inside, the door leaves are coated with the same materials as the surface of the walls in the respective hall, and on the outside they feature a premium white coating. In addition, the models are flush-closing, so they can be integrated inconspicuously into the wall. To ensure as many people access

at the same time as possible, they feature two leaves with widths of up to three metres. Compensator closers make passage convenient. Bronze door handles constitute a connecting element. Concealed hinges and closers cultivate the elegant, puristic look conveyed by the doors. Another special feature: The musicians' entrance to the stage features a flush-fitting glazing cut-out that give a glimpse onto the stage.



White walls and light natural stone appear inviting together with the generous double-leaf doors. In the hall, the colours are a bit warmer.



The passage width of the doors leading to the large hall measures up to three metres.



The musicians' door provides a glimpse into what's happening on stage.

Location: Marienplatz 1, 44787 Bochum, Germany

Owner: City of Bochum, Germany

Architect: Bez + Kock Architekten, Stuttgart, Germany

Church renovation: Bernhard Mensen, Münster, Germany

Support structure planning: Mathes Beratende Ingenieure, Leipzig, Germany

Technical equipment planning: IB Henne & Walter, Reutlingen, Germany

Gross floor area: 7250 m²

Gross volume: 60,000 m³

Construction costs: €38.9 million

Completion: 2016

Photos: Andreas Muhs, Berlin, Germany

Schörghuber contact person: Christian Mainz, Lippstadt, Germany

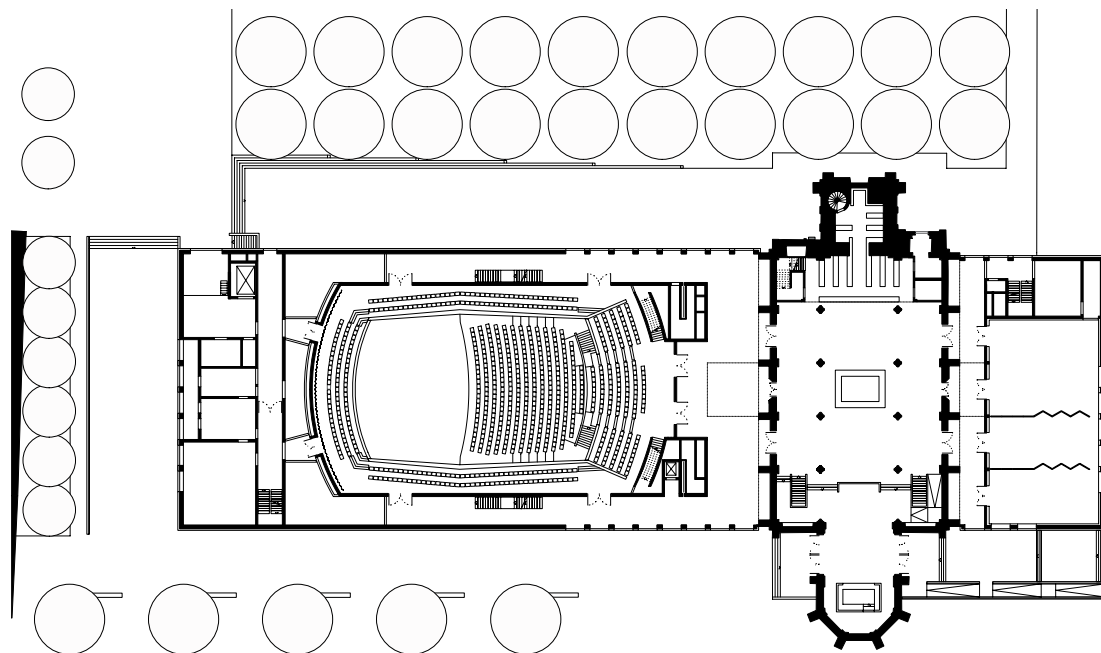
Schörghuber products: T30 fire-rated/smoke-tight/acoustic-rated doors

Rw,P = 42 dB, double-leaf, type 6, acoustic-rated doors Rw,P = 42 dB, double-

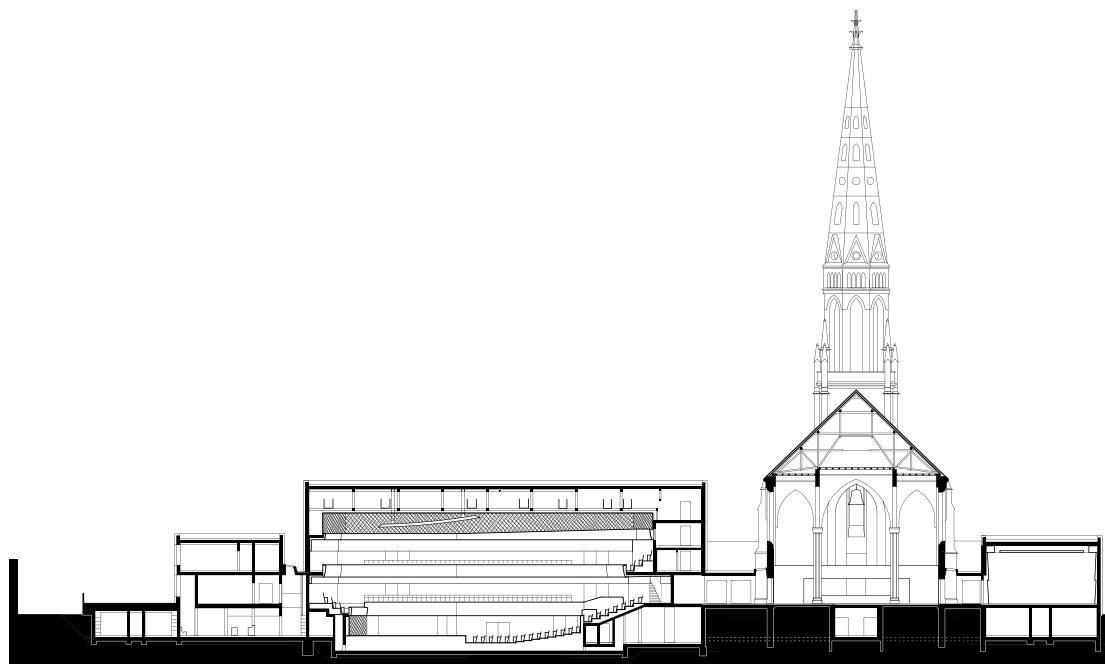
leaf, type 6, T30 fire-rated/smoke-tight/acoustic-rated doors Rw,P = 37 dB,

double-leaf, type 6, fire-rated/smoke-tight/acoustic-rated doors Rw,P = 37 dB,

single-leaf, type 5, solid timber frames



Floor plan of the ground floor

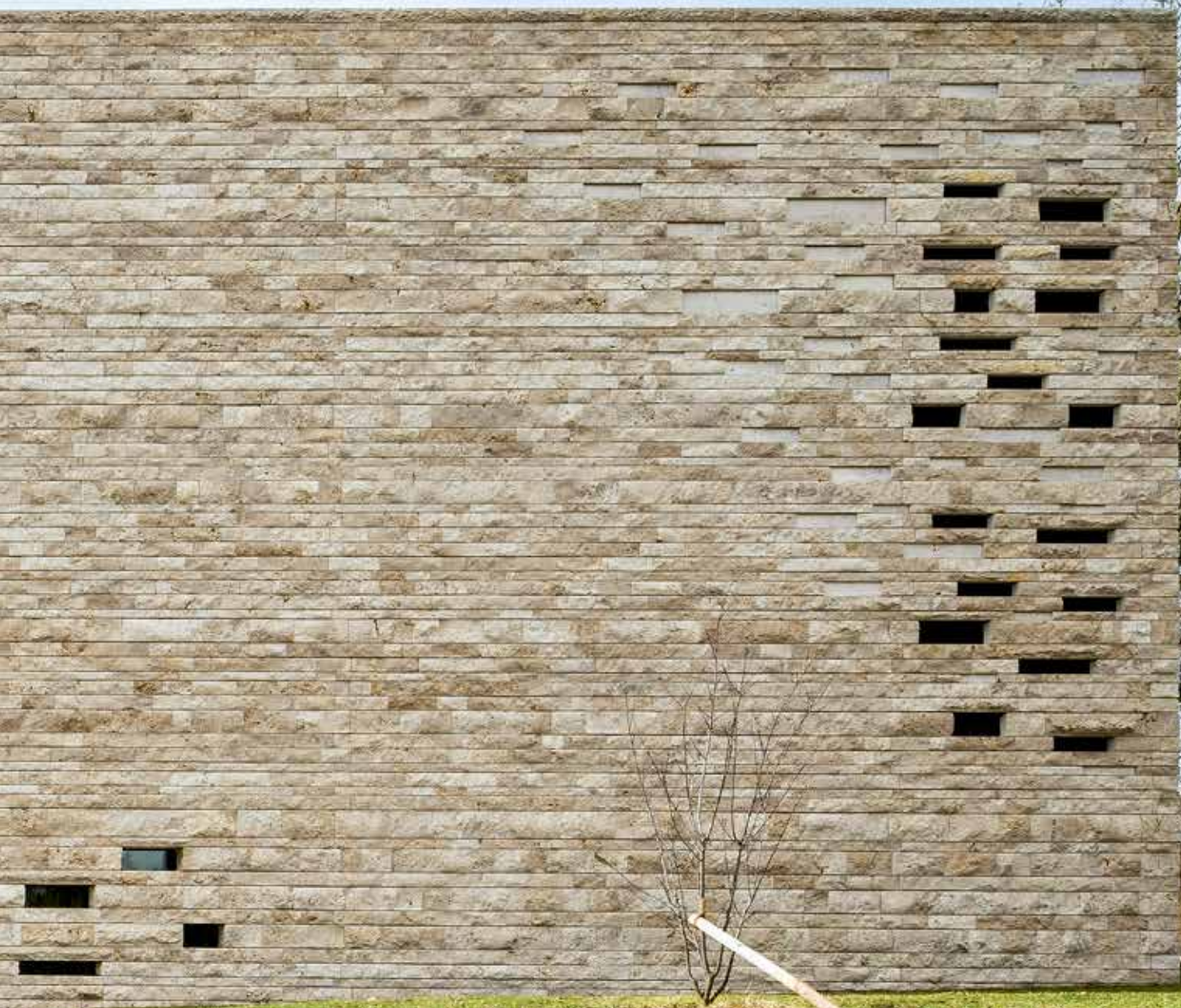


Section

LANGUAGE CULTURE

GRIMM WORLD IN KASSEL BY KADAWITTFELDARCHITEKTUR







Grimm World is located in "Weinberg", German for vineyard, surrounded by greenery. But grapes are no longer grown here.

The Brothers Grimm created Snow White and the German dictionary. A masterpiece designed by kadawittfeldarchitektur, "Grimm World" in Kassel, Germany, joins popular culture with proper linguistics, reaching a wide audience. The creation's success is based on a large-scale architectonic sculpture with flowing spatial sequences.

The Grimms have long been a popular global brand, even before the time of Disney, but very few are familiar with their immense linguistic significance. Using this discrepancy, kadawittfeld has created a most entertaining building, one that Holzer Kobler, the architects responsible for staging the museum, considered the perfect spatial structure to showcase the complex works of the Grimms to a wider audience. After all, Jacob and Wilhelm Grimm are not only storytellers, but also the fathers of German philology. Their creation of the German dictionary laid the foundation for the cultural unification of a then fragmented nation split up by territories.

A monolithic block of natural stone

Those looking to approach the exhibition building from outside have two options. The option more interesting with regard to urban planning leads from the side of the valley to the historical vineyard, where kadawittfeld has filled an empty property with a monolithic block of natural stone. From the outside, it appears to be a non-functional, but accessible large-scale sculpture. The south side of the building presents visitors with a wide staircase taking them to the museum's rooftop patio. The rear of the building features another staircase leading back down to the actual main entrance. This duality of the architecture is an analogy to the two entrances into the Grimms' works. Within the building, the interior landscape divided into split levels now gives exhibition designers the option to interlock and interweave

both sides, making it clear to visitors that the Grimms were much more than the authors of Snow White. Looking through the central hall from the entrance you can see a large panorama window and onward to Kassel's hilly landscape. Here, the Grimms did their research with support from the local Princely House for around 30 years, accomplishing key parts of their lifework and becoming the pride of Kassel. This pride in a cultural climate in the city that had been around long before the DOCUMENTA resulted in the architectural competition in 2011 and the realisation of the Grimm World exhibition in 2015.

Flowing spatial continuum

The museum attendants can attest to the extreme success of this mixture of pop culture and cultural studies. They have reported a true flood of visitors and how architecture and the museum's concept have managed to bring the works of the Brothers Grimm to life for every visitor. But the curators didn't rely on the characters known by all. They refrained from setting up a popular fairy tale world, instead taking the tougher path. The alphabetical order of the Grimm dictionary provided them with the basic topic for their exhibition. Visitors can now move through the brothers' works from A for "Aerschlein" to Z for "Zettel", with a flowing spatial continuum leading the way. Straight walls are the exception. Virtually all the surfaces feature a uniform design. Visitors are lead through the permanent exhibition without encountering spatial resistance. Hands-on elements allow them to see themselves as part of the Grimm fairy tale pop culture or even a linguistic community. The playful exhibition is anything but boring.



The exhibition is sorted like the Grimms' dictionary: from A to Z.



The foyer of Grimm World with till and museum shop.



Bright colours in the restaurant provide a contrast to the wood panelling.



Dialects are used as allusions to the way of thinking of the Brothers Grimm.



"The 8th dwarf" exhibit shows fairy tales from another perspective.

Schörghuber expertise: Security doors

On the one hand, access to secondary rooms in museums should not stick out. This is why most of the doors and frames in Grimm World feature the same white colour as the walls. On the other hand, subtle highlighting can do no harm. This is why the architects chose a narrow, but contrasting gap between the frame and wall in black for the majority of the doors. RC 3 security doors lead to sensitive areas. Visually, the fire-rated, smoke-tight and break-in-resistant doors do not differ from the normal solid core doors since they are all coated with the same

extremely robust HPL surface. This results in a harmonious appearance without putting an emphasis on the function. The quality of the installed doors is also apparent in their leaves. Almost all the doors feature 70-mm-thick leaves. To compensate for the increased weight, doors with widths over 1400 mm are supported by three hinges.



The emergency exit with a Schörghuber security door is protected by an alarm.



If necessary, the fixed leaf can be opened to extend the passage.



Schörghuber office doors are flush-fitting with the wall. The subtle black gaps highlight the doors – including those to secondary rooms.



Location: Weinbergstraße 21, 34117 Kassel, Germany

Owner: documenta city of Kassel

represented by the office for building construction and housing management (construction and project management for entire project) and the cultural office (project management, museum concept/exhibit design), Kassel, Germany

Architect: kadawittfeldarchitektur, Aachen, Germany

Exhibit conception: hürlimann + lepp, Zürich, Switzerland

Exhibit architecture: Holzer Kobler Architekturen, Zürich, Switzerland

Civil engineer: Bollinger + Grohmann, Frankfurt am Main, Germany

Construction manager: ATELIER 30 Architekten, Kassel, Germany

Light planning: Lichtvision Design & Engineering, Berlin, Germany

Gross floor area: 6000 m²

Gross volume: 24,400 m³

Completion: 2015

Photos: Andreas Muhs, Berlin, Germany

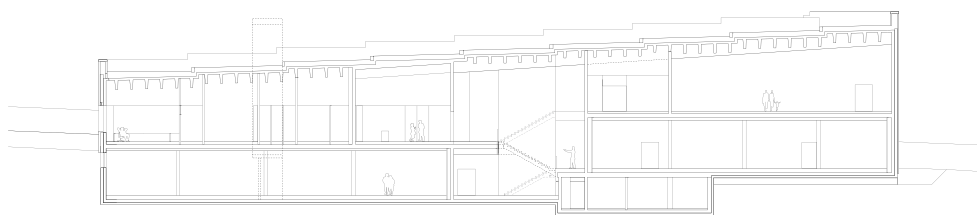
Schörghuber contact person: Ronald Gerstner, Mainhausen, Germany

Schörghuber products: Solid core doors, single-leaf type 16, solid core doors double-leaf type 26, T30 fire-rated/smoke-tight/acoustic-rated doors Rw,P=37 dB single-leaf type 5, T30 fire-rated/smoke-tight doors single-leaf type 16, acoustic-rated doors Rw,P=37 dB and Rw,P=42 dB single-leaf type 5, break-in-resistant security door RC 3 single-leaf type 16, solid core doors single-leaf type 3, solid timber frames

Hörmann products: Steel block frames, type Fineline



Floor plan of the ground floor



Section



Terrace section

POP CULTURE

KLUBHAUS ST. PAULI IN HAMBURG BY AKYOL KAMPS : BBP





ART OF THE CITY

WERT'S

Julia Lisa

Swedish
TAGESSPASS



At night, the facade comes to life. And what it has to show is determined by the market – after all, the 700 m² facade serves as an advertising space from time to time.

The Greeks worshipped their muses as Goddesses of Art – and built them the matching temples. After all, they were supposed to serve as inspiration to the artists. In Hamburg, Klubhaus St. Pauli has become the ideal opposite to the Elbphilharmonie, and not just because of the different muses providing inspiration.

With the Elbphilharmonie in a most prominent location, the citizens of Hamburg have set up a new landmark, financed by tax money. Polyhymnia will be pleased, as she is the muse of song. Within sight of the large concert building, akyol kamps : bbp architekten almost simultaneously erected the small Klubhaus St. Pauli. Here you will also hear song. But on the Reeperbahn, there isn't usually a focus on classical bourgeois high culture. This concert building would be more apt for Erato, the muse of love poetry. But the problem for Erato and the architects: her temple is positioned at Spielbudenplatz, a more than competitive area.

Architecture at the centre of entertainment

After all, what culture is more popular than the entertainment culture on the Reeperbahn? And where do the shop windows and promotional displays have a more intrusive character than between Herbertstraße and Davidwache? The Klubhaus investors wanted a building where they could accommodate several other music clubs next to the Schmidtchen cabaret theatre. And in contrast to the publicly funded high culture, pop culture relies on a return on investment. A culturally ambitious project on this crowded entertainment strip certainly cannot work with the elegant means of an artificial cultural scene, nor can it count on a knowledgeable audience. Architecture at the centre of entertainment must throw itself at the audience. "Komm'se rüber, komm'se rin" – Klubhaus St. Pauli calls to passers-by to join them, in the end using the

same methods as those of times past when touts lured lonely tourists into the establishment with the promise of incredible experiences. In his epochal book "Learning from Las Vegas" from the 1970s, architect Robert Venturi stated that architecture emancipates itself from the content of the building and uses the dominance of symbols over form. Meaning is no longer created with space, but instead with media. And on the Reeperbahn, the sex shops and cabaret theatres advertise their offers with oversized symbols. Especially at night, only those fighting for attention with spectacle can survive. In the Klubhaus, this is the architectural media facade whose alternating imagery vies for attention – and it has nothing to do with the spatial functions behind it.

Facade as a sculpture

The architects designed serially stacked metal cubes. The offsets serve as patios, balconies or roof terraces. A central building opening over two storeys acts as an abyss that sucks in partiers from the street. The metal cubes were decorated with LEDs that can create high-resolution images or shine full-surface in all colours. The chaotic seeming movements of the cubes purposely blur the true functions, and even conceal storey heights. The facade is a pure sculpture. Behind this is a conventional steel concrete construction whose rawness is described by the architects as creating a "loft atmosphere". It meets the requirements for 'heavy-duty' usage by a party crowd – that pours into concerts in surges. As successful as the Elbphilharmonie is, Erato's temple doesn't have to hide from the competitor on the Elbe isle.



The "Schmidtchen" is the epitome of cabaret at St. Pauli.



The "Bahnhof St. Pauli" club is also giving newcomers a chance, regularly hosting an "open stage" night here with an individual programme.



With its cabaret stage, "Kukuun" is the quietest loud club there is.



The interior design at the "Gaga" comes from Querkopf Architekten.

Hörmann expertise: Fire-rated and smoke-tight doors

Public meeting places are subject to special fire protection requirements. Klubhaus St. Pauli is no exception and features fire-rated and smoke-tight tubular frame parts from Hörmann plated with steel at the factory. They not only have to provide protection in the event of a fire, but also have to be robust. After all, things sometimes get rough when running a club. And the colour chosen for the door leaf surface does not vary often: since a focus is placed on not only the sound system but also sophisticated lighting system, the walls and doors are mostly non-reflective, dark colours.



Get your thirst quenched at the "Alte Liebe".



The double-leaf T30 fire-rated and smoke-tight door from Hörmann forms the main entrance to "Bahnhof St. Pauli".



In the background, another T30 fire-rated and smoke-tight door leads to the stairway.



Among all the street art, the door almost has a virgin appearance.

Location: Am Spielbudenplatz 21/22, 20359 Hamburg, Germany
Owner: Klubhaus St. Pauli, Hamburg, Germany
Architect: akyol kamps : bbp architekten BDA, Hamburg, Germany
Project development: urban space, Hamburg, Germany
Construction management: Becken Development, Hamburg, Germany
Video planning: URBANSCREEN, Bremen, Germany
Media technology: intermediate engineering, Hamburg, Germany
Light planning: Bartenbach, Aldrans, Austria
General contractor: AUG. PRIEN, Hamburg, Germany
Media facade execution: Multivision LED-Systeme, Marchtrenk, Austria
Gross floor area: approx. 5000 m²

Completion: 2015
Photos: Stephan Falk, Berlin, Germany
Hörmann contact person: Bernd Haubner, Kaltenkirchen, Germany
Hörmann products: steel smoke-tight elements S/RS 100S, S/RS 200S; T30 steel fire-rated and smoke-tight elements HL 310S, HL 320S



Floor plan for the first floor



Floor plan of the ground floor



Facade cross-section

LIGHTACCESS: A SMART SOLUTION FOR OPENING DOORS WITH STATE-OF-THE-ART WEB TECHNOLOGY

There are many different types of smart access systems on the market. All of them have one thing in common: they all require access media, such as a hand transmitter, or the installation of a specific app to work. Start-up 1aim from Berlin has developed LightAccess, which can be used with any Internet-ready smartphone without requiring an app. To date, they are the only company to offer a solution in this form. A LightPass, the access code, can simply be created using the web interface and then be called up using any smartphone with a colour display and Internet access. The

system also allows its users to manage temporary or guest codes. You can send as many access codes as you'd like to friends, family or employees by e-mail, SMS or instant message, then delete them whenever you want. LightPass doesn't require an app to be installed, as the associated link opens in your mobile phone's browser. This software-independent solution is ideal for providing people with temporary access to buildings, such as hotels, holiday homes or private apartments. The keyless solution is also suitable for office buildings or multi-storey car parks where employees require permanent guest access. As a result, no additional media, such as key cards, have to be provided since the smartphone can be used. The start-up company presented this access control system for the first time ever

at BAU 2017 in Munich. Together with Hörmann and Schörghuber, 1aim showed how easy it is to open doors with LightAccess by scanning a code on a smartphone display using a reader. If the scanned information is correct, the doors equipped with a 1aim motor cylinder or any electric strike, motor lock or operator open. This enables especially convenient and fast access for entrance doors in hotels and office buildings in particular.

ABOUT 1AIM:

Berlin-based start-up 1aim was established in 2013 by Torben Friehe and Yann Leretaille and has been aligned internationally ever since. With 20 associates from 15 nations, the young founders develop access systems that allow doors to be opened using mobile telephones. They independently produce both the



The reader is a real eye-catcher.



The LightPass is called up on the smartphone and scanned using a reader.



Martin J. Hörmann (r.) accepts the certificate from Naturstrom CEO Dr. Thomas E. Banning.

HÖRMANN AND SCHÖRGHUBER PURCHASE 100% GREEN ENERGY

Hörmann has purchased green energy from provider Naturstrom since 2012. Back then, the company began with 40% of its overall need. This figure has risen to 70%, and in 2017, the company will go completely green. All German locations belonging to the Hörmann Group, including Schörghuber, will cover all their energy needs with real green energy. “Sustainable use of resources plays a major role today and for future generations,” states Martin J. Hörmann. This was the reason why the company took the leap, switching to sustainable green power. Back then, the long-term goal to keep expanding was already clear

and a contract was initially concluded for three years. According to the criteria of the “GreenPower Label”, Naturstrom reinvests a fixed part of its proceeds into developing renewable energies. The certificate Naturstrom presented to Hörmann attests that the Hörmann Group saves the environment over 36 kilogrammes of atomic waste and more than 36,000 tonnes of CO₂ compared with the German electricity mix. In one year, Hörmann requires the energy gained from approximately 12 state-of-the-art wind power stations.

hardware, such as the reader for the LightPass, and the software, as well as the infrastructure required to operate the systems, meaning all the system’s components work in perfect harmony. This product development philosophy enables 1aim to integrate its products into new buildings but also retrofit existing building infrastructures. The products’ true strength lies in the area of software. “Today’s access systems still work with relatively old software,” states Yann Leretaille, one of the two founders and CTO of 1aim. “With state-of-the-art web technologies, we can fundamentally change how access rights are created and managed.” But 1aim also does all its mechanical engineering in-house. “If you are a true software fan, you have to build your own hardware too,” says co-founder Torben Friehe in summary.



Photos: Hörmann

The access management solution is easy to operate using a laptop or smartphone.



Support for architects and planners: Training sessions, a reference manual for architects and an in-house specifications programme.

FOR ALL THINGS ARCHITECTURE: SCHÖRGHUBER PROVIDES IDEAL SUPPORT FOR PLANNING

Door planning in construction projects is complex: Door solutions for a wide range of applications have to be planned while distinguishing between countless product solutions and versions. Add to that ongoing technical innovations and changes to legal requirements and standards. With different training offers, a reference manual about 800 pages thick and the FormCalc specifications program,

Schörghuber and architects are the ideal partners in planning and equipping projects. "Architects are jacks of all trades when it comes to planning a construction project, and they are responsible for all areas in a building, from the shingles to the foundation. This is why we consider it our task as a manufacturer to provide guidance, giving architects targeted planning aids," explains Robert Klinger, construction project consultant at Schörghuber. To offer planning-relevant information while reinforcing personal contact, Schörghuber regularly hosts training

sessions for architects and planners. A "Wissen kompakt" event is held several times each year in cooperation with Hörmann and Geze, for example, where architect consultants give presentations on current topics. In addition, Schörghuber offers also architectural offices on-site training. The blocks of topics include both a theoretical and practical part, which the architects can define ahead of time depending on their requirements. Schörghuber provides architects and planners with a reference with the most important product information, figures and drawings,



The particularly robust PU edge ensures additional edge protection.

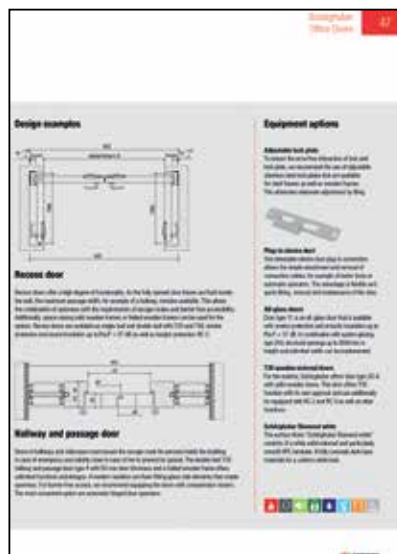
SCHÖRGHUBER PU EDGE: ADDITIONAL EDGE PROTECTION FOR DOOR LEAVES AND WOODEN REBATE FRAMES

When planning construction projects, architects and planners do not just look for an appealing design, but also want heavy-duty construction components. Doors in heavily frequented areas such as hospitals, kindergartens and schools in particular are often damaged by impacts and regular exposure to dirt and moisture. To counteract this for the long term, door leaves and wooden rebate frames can optionally be equipped with edge protection on two, three or four sides on a polyurethane basis, referred to as the PU edge. A two-component material is cast as a liquid at high pressure, creating an insoluble

connection with the door. With its closed-cell surface, the PU edge repels dirt and is resistant to chemicals and solvents, meaning it fulfils all hygiene requirements for construction projects. With high resistance properties, such as scratch and wear resistance, as well as impact resistance, the Schörghuber PU edge has been classified as having the maximum wear class 4 ("E" for extreme) by independent testing institutes. Fire-rated, smoke-tight, acoustic-insulated and break-in-resistant doors can also be equipped with the additional edge protection.

as well as information on structural specifications in the form of the so-called 'Compendium'. This manual gives an overview of the available options in the Schörghuber product portfolio and assists architects with various visualisations. FormCalc is an architects' programme helping to prepare specifications. Architects can use it to configure doors, frames and fittings at the click of a mouse button to create custom texts for invitation of tenders. A plausibility check integrated in the programme already shows during configuration whether the selected combinations are feasible and available.

Photos: Schörghuber

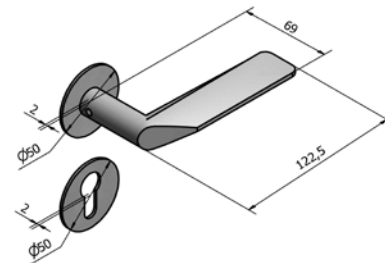
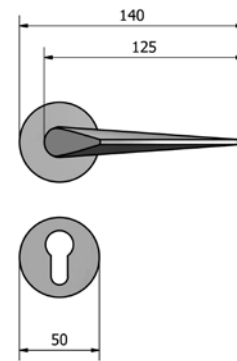


"Fokus Tür" (Focus Door) is a reference for architects and planners with information on Schörghuber's product range.

TECHNOLOGY: HÖRMANN KOMÉ LEVER HANDLE WITH FLUSH-FITTING ROSE ESCUTCHEON

Application areas: With an extended range of lever handles, Hörmann offers architects and planners new options to give construction project doors and above all T30 fire-rated doors an even more individual touch. The flush-closing multi-purpose and T30 steel and stainless steel doors STS, as well as the multi-purpose and T30 thick rebate steel and stainless steel doors STU can be equipped with a "Komé" design lever handle with flush-fitting rose escutcheon. Combining them with flush-closing door leaves makes for a fully flush appearance. In cooperation with Randi, Hörmann has added the symmetrical, straightforward lever handle honoured with the "iF Product Design Award" to its product range. When it comes to this door fitting, a focus was placed not only on a premium architectural design, but also on operating comfort with an ergonomic shape, all while ensuring compliance with functional requirements such as fire protection.

Model: Design lever handle "Komé": design 1073, 1074 and 1079 **Version:** Design lever handle with rose escutcheon flush-fitting with door leaf **Max. size:** No size restrictions **Available for:** All steel and stainless steel doors STS / STU fitted to brickwork, concrete, gas concrete, partition walls and cladded steel supports **Approved for:** MZ multi-purpose door STS / STU, T30 fire-rated door STS / STU **Fitting:** Flush-fitting to door leaf **Material:** Stainless steel **Surfaces:** matt, brushed **Bearing technology:** Slide bearing (OGL) **Cylinder:** Profile cylinder, round cylinder **Other versions:** Komé lever handle with flush-fitting rose escutcheon for steel multi-purpose doors STS / STU; as a panic lever acc. to EN179 in design 1079. Furthermore, Komé lever handles are available with round or oval rose escutcheons surface-mounted to the door leaf for fire-rated and smoke-tight tubular frame parts, multi-function doors OD, function doors and timber internal doors; with brushed matt and raw stainless steel surfaces; with raw brass surface, on request also available in stainless steel, polished brass or with PVD coating.



Dimensions



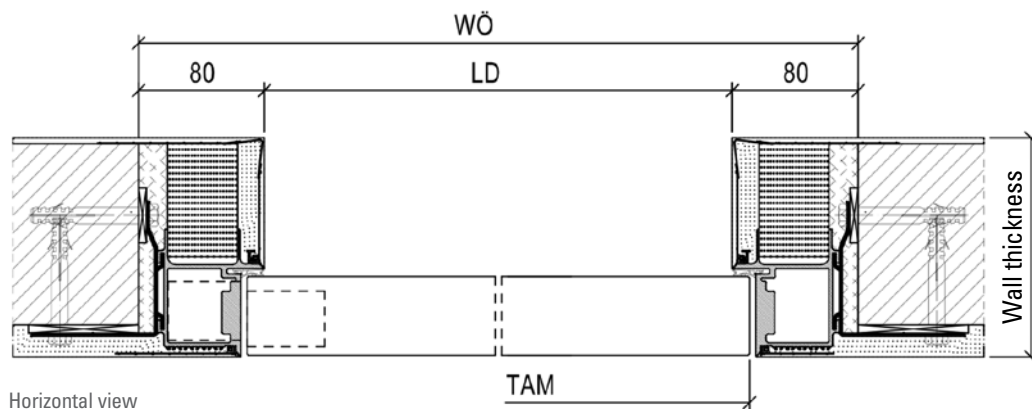
Flush-fitting rose escutcheon, dynamically shaped lever handle: The "Komé" design lever handle.

Photos: Hörmann

TECHNOLOGY: SCHÖRGHUBER "ZEROLINE" ALUMINIUM FRAME

Application area: The "Zeroline" aluminium frame can be fully integrated into the wall while meeting tested functions such as fire and smoke protection as well as acoustic insulation. This concealed frame can be used in virtually any application in a wide range of construction projects and offers architects and planners new options in realising minimalistic architecture. A special aluminium frame profile ensures a frameless look and can be filled, cladded or plastered following fitting, integrating the profile directly into the wall. If plastered, a plaster net that can be clicked into the frame profile ensures that no unpleasant hairline cracks form between the door frame and wall. Combining the profile with a flush-closing door leaf and concealed hinges results in a virtually invisible transition between the door leaf and wall. To perfectly harmonise the appearance, the aluminium profile of the "Zeroline" frame can be painted in the rebate in the wall colour on-site.

Product: Aluminium frame "Zeroline" **Version:** Single and double-leaf, can be combined with 50, 70 and 73 mm door leaf thickness, optionally with transom light **Fitting to:** Brickwork, gas concrete, light blockwork **Functions:** Fire-rated T30, smoke-tight RS, acoustic-insulated $R_{w,P} = 32$ and 37 dB, break-in-resistant RC 2, solid core, tubular core **Frame hold dimensions (width x height):** Single-leaf 50 mm door leaf thickness: 591-1280 x 733 - 2483 mm, single-leaf 70 and 73 mm door leaf thickness: 591-1280 x 608 - 2733 mm, double-leaf 50 mm door leaf thickness: 1341-2466 x 608 - 2483 mm (to 3200 mm with transom light), double-leaf 70 and 73 mm door leaf thickness: 1341-2466 x 608 - 2733 mm (to 3200 mm with transom light) **Optional extras:** Concealed hinges, concealed closers, magnet and latch contact, alarm contact element, electric strike, escape door opener, multiple-point locking



Fully integrated into the wall: the "Zeroline" aluminium frame

ARCHITECTURE AND ART ATI MAIER



In There Is No There There, 2015, tusche, woodstain on paper, 60 × 60 cm



Time Out, 2015, tusche, woodstain on paper, 60 × 60 cm

Confining Ati Maier to painting wouldn't do her justice. Her exhibits also feature sculptures and video installations. They all share a common topic.

A change in perspective plays a major role in the work of the Munich-born artist. Be it in her earlier sculptures or just a bit later in her vividly coloured landscape pictures and surreal videos – it is easy to get lost in her artwork, always finding new associations. She began painting small-format landscapes in the 1990s, primarily on paper. After being exposed to the vastness of the United States on one of her trips, her motives became more space-consuming, with landscapes becoming 'spacescapes'. However, initially the format of the paintings didn't change – after moving to New York, she lacked her own studio. But as that changed,

Maier more and more often used canvas backgrounds. This allowed her not only to enlarge the format, but to also make her works more complex. Maier has named the artists of the Blaue Reiter group as influences. And elements of expressionism and abstract futurism can actually be found in her paintings, which now mostly feature bright, orgiastic galaxies exploding in a big bang. The frequently clear boundaries of the colours bring the geometric shapes into focus – one central distinguishing characteristic of her work. But to believe that this makes Maier's artwork predictable is an enormous mistake.

Artist: Ati Maier

born 1962 in Munich, Germany

Studied art for one year at the School of Visual Art and the State University of New York in 1981, continuing on to the University of Applied Arts Vienna, where she received her Master's degree in 1987. She has showcased her work in numerous solo as well as group exhibitions in both the United States and Germany. At the end of 2016, she supported the protests of the Standing Rock Sioux against an oil pipeline, documenting various actions in four videos she has published on her website www.atimaier.com. Ati Maier lives and works in Brooklyn, New York.

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Photo: The Placeless Place, (video still), Times Square, 2015, c-print, 51 x 71 cm



Photos: Pierogi Gallery (NY), Ati Maier

Milky Way Andromeda, 2015, airbrush, acrylic, tusche on canvas, 40 x 80 cm



Gateway, 2015, tusche, woodstain on paper, 19 x 19 cm / Parallel Universes, 2015, airbrush, acrylic, tusche on paper, 134.6 x 240 cm

RECENTLY IN ... HAMBURG

Eddy Kante is no saint – he has lived life from both sides. The ugly side – with fights, protection rackets, prostitution rings and jail – but also the better side in his years as Udo Lindenberg’s bodyguard, as an actor, author, a legend of the Hamburg Kiez and as part of Olivia Jones’ family.

What’s special about the city of Hamburg?

Hamburg is most definitely characterised by its harbour. No matter whether the focus is on politics, culture or even architecture: the harbour always plays a major role in one way or another. It only takes a few moments at the water to get that feeling of wanderlust – without actually wanting to leave. This ambivalence may best describe Hamburg’s character.

And what role does architecture play in all this?

You can experience Hamburg’s character I just described at the former free port area. Unfortunately today the HafenCity quarter is pushing itself to the fore. The harbour isn’t what it used to be. This transformation has its justified reasons – no



Photo: Pieper / Die Glocke

matter whether I like it or not. But I do like the buildings that can tell a story: for example, the old captains’ houses or the Davidwache police station.

To what extent is architecture changing the “Kiez” district?

Symbolic for the changes to the Reeperbahn is the demolition of the “Esso-Häuser” and the “Kieztankstelle”, to which cult club “Molotow” fell prey, among others. A public participation process, a unique move for Hamburg, gathered ideas as to how the plot should be re-built without losing the Kiez spirit. The “Dancing Towers” are a bit different, too foreign for my taste. But even they have the right to bear the title. Hamburg isn’t a museum, undergoing constant change. This also applies to the Reeperbahn. Only one thing is important: the city should never forget its roots, so the Reeperbahn should also remain “Kiez”.

What does that mean culturally?

To put it crudely, the Reeperbahn is all about sex, drugs and rock 'n' roll. The associated, somewhat grubby image must not be lost. As far as rock 'n' roll is concerned: I like honest,



Photo: kumertus / Stock

“Kieztankstelle” petrol station with the “Esso-Häusern” – a series of Esso homes in a state of disrepair



Photo: Jan-Otto/Stock

Spielbudenplatz with St. Pauli Theatre and Dancing Towers in the background.

Kiez legend: Eddy Kante

born in Hagen, Germany, in 1959 as Frank Uwe Axel Schröder. In school, he was called Eddy. Later, Udo Lindenberg gave him the name “Kante” – German for – “chiselled” due to his well-trained physique, and so his artist name was born. Eddy Kante had a hard childhood characterised by violence and soon went astray. He served two prison sentences. Among others, he has Udo Lindenberg to thank for a more well-ordered life, serving as his bodyguard and “general drudge”, as he called himself, for 33 years. Kante broke with Lindenberg as part of his biography “In meinem Herzen kocht das Blut: Ein Leben auf der Kante”, published by Schwarzkopf & Schwarzkopf in 2014. Today, among other things Eddy Kante offers guided Kiez tours as part of the Olivia Jones family. www.eddykante.de

handmade music. So you’ll often find me in the “Cowboy und Indianer”. The place has only been around for a few years, but it’s a good fit for Kiez and an example of an appropriate change. But what bothers me are all the gambling halls that have nothing to do with the original Reeperbahn.

Who offers better food: “Bullerei” or “Brücke 10”?

I’ve been to the “Bullerei” on one or two occasions. But I prefer more down-to-earth cuisine and would recommend “Freudenhaus”. If you are looking to snack on a fish sandwich, “Kleine Haie, große Fische” is the right place for you, but “Brücke 10” is a solid alternative.

Last but not least: What does your home look like?

As for furniture, I live like any other average Joe. But my walls are adorned with many memories of my previous life – for example, a golden record from Udo Lindenberg or a picture of Ulrich Tukur and me. We took the stage together for “Der Lord von Barmbek”.



Photo: mh-fotos / iStock

Surrounded by old sailing ships and the historical Speicherstadt district: the Hafencity district of Hamburg.

Topic of the next issue of PORTAL: Children

Children are our future. There is nothing more important than protecting them. They should grow up, play, learn and make something of their lives. They are constantly guided not only by their parents, but also architecture. In most cases, their life begins with birth at a hospital. This is followed by their childhood home, later nursery and finally school. And even in their free time, children encounter an environment of construction, be it a mother and child centre, youth centre or recreation parks. From this wide spectrum, as usual we will choose some extraordinary projects to present to you in the next edition of PORTAL.



Photo: AngiePhotos / iStock

For many a nice childhood memory: architecture with LEGO bricks.



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