

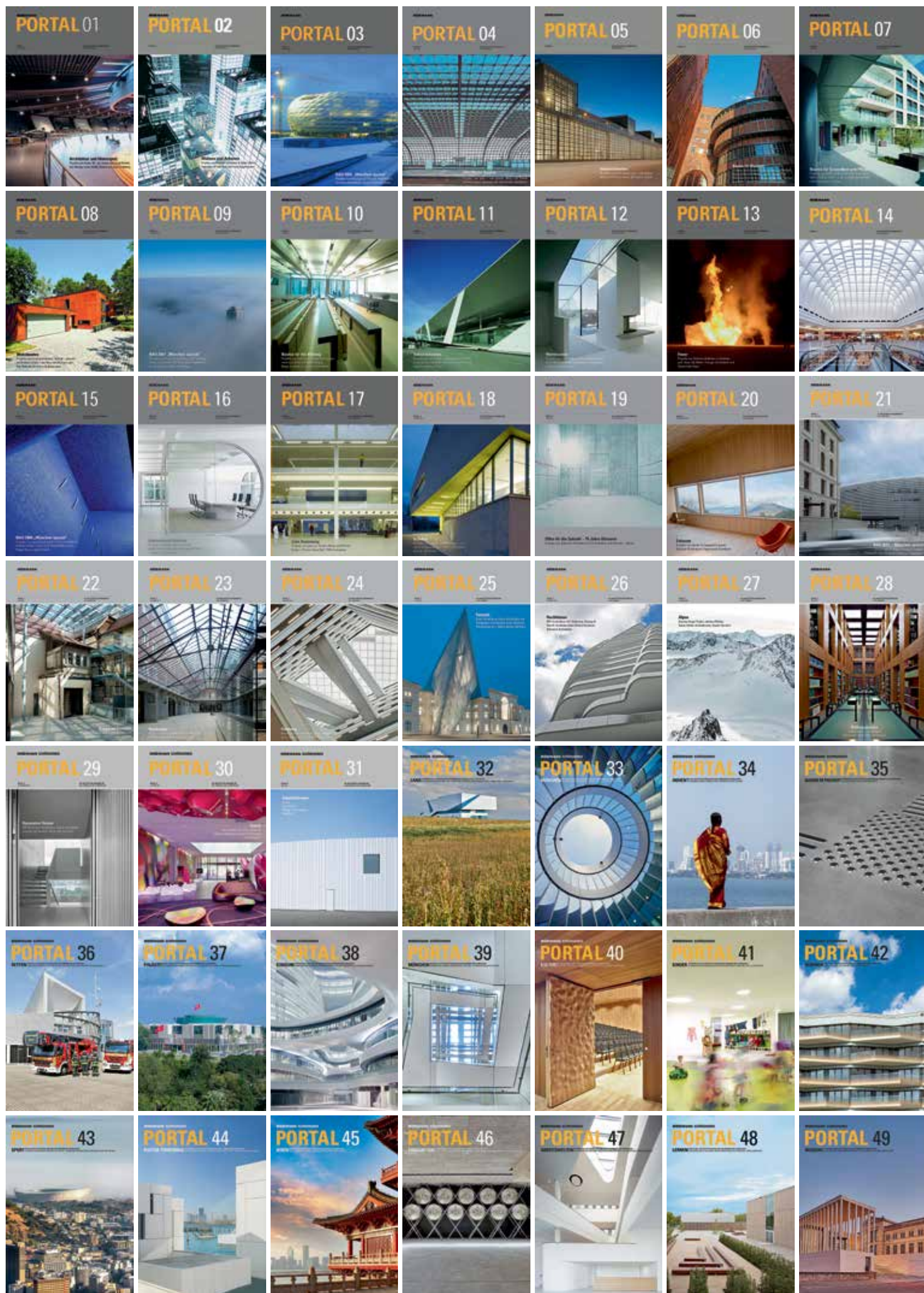
HÖRMANN SCHÖRGHUBER

PORTAL 50

AN EDITION TO CELEBRATE

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Martin J., Thomas J. and Christoph Hörmann back then...

Dear Readers,

For biologists, a generation spans 25 to 30 years, while for sociologists this figure is 15 years at the most. Because it only takes this long for technological, economic, cultural and political conditions to change so drastically that this also has serious effects on the people living and working during this period. With this anniversary issue, our architectural journal PORTAL has been published 50 times. And there is no doubt whatsoever that the world has changed radically since the first issue was released in 2004. In the hustle and bustle of everyday life, this may go unnoticed at first. But if you stop for a moment, you will notice everything that has changed. This is why we are taking this anniversary issue as an opportunity to look back on 50 issues of PORTAL and 17 years of architectural development that we have accompanied ever since the first issue. Analytically, critically and very rarely a little sentimentally. One thing's for sure: Architects designing, planning and building in the year 2021 are doing it under much different circumstances than they did just following the recent turn of the millennium. With digitalisation and

globalisation, until now it has been purely man-made drivers that have continued to speed up our world and lives. The climate crisis is now also applying pressure to change that no one can escape. But with the pandemic, the year 2020 brought a completely new (yet age-old) factor into play, forcing us to change our private lives and our working world at a speed that we likely would never have thought possible before. Maybe sociology will have to change its definition of a generation again soon. Perhaps it will no longer be 15 years that change the world fundamentally, but just ten or seven. And maybe a working life will no longer be determined by a single generation change, as it was in the times of our grandparents, but by three or four. No matter what happens: PORTAL will continue documenting the ever more exciting developments in architecture for you. We hope you enjoy reading this issue of PORTAL – and stay healthy no matter what may come.



...and – in reverse order – now.

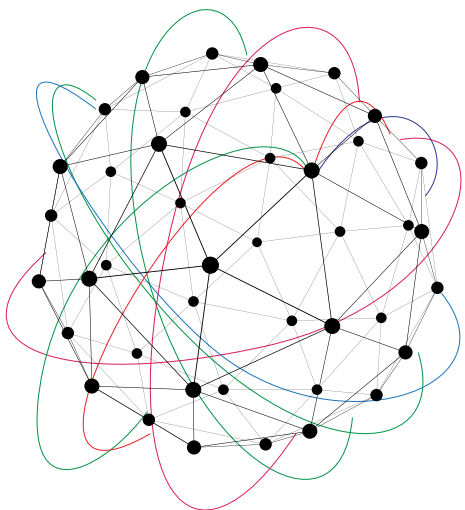
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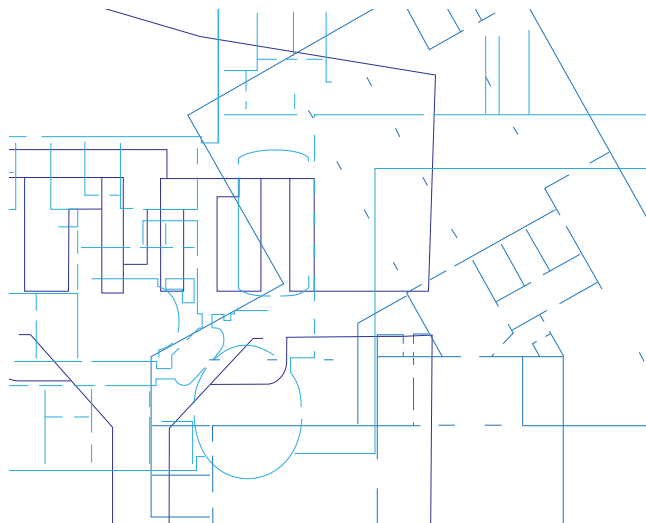
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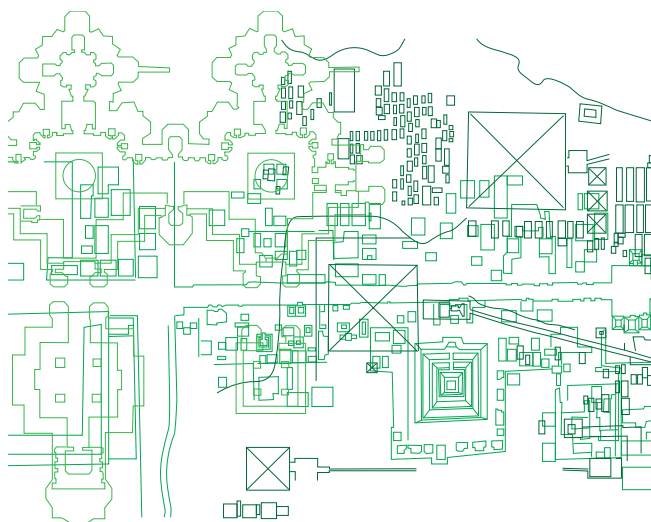
**ABOUT THE TOPIC: PORTAL ANNIVERSARY
"AT A DISTANCE"**



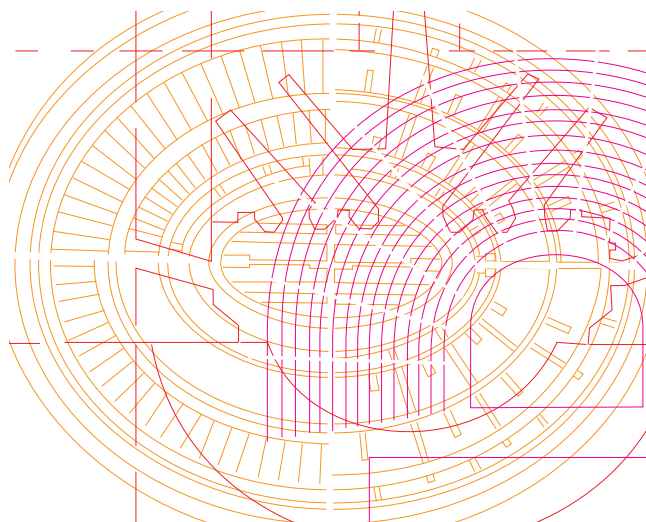
**SPECTACLE
BETWEEN HUBRIS AND NEMESIS**



**INTERNATIONAL
BETWEEN IDENTITY AND GLOBALISATION**



**"CATHEDRALS"
THE OLD AND NEW ROLE OF CULTURAL BUILDINGS**



**COMPANY
HÖRMANN & SCHÖRGHUBER**



**TECHNOLOGY
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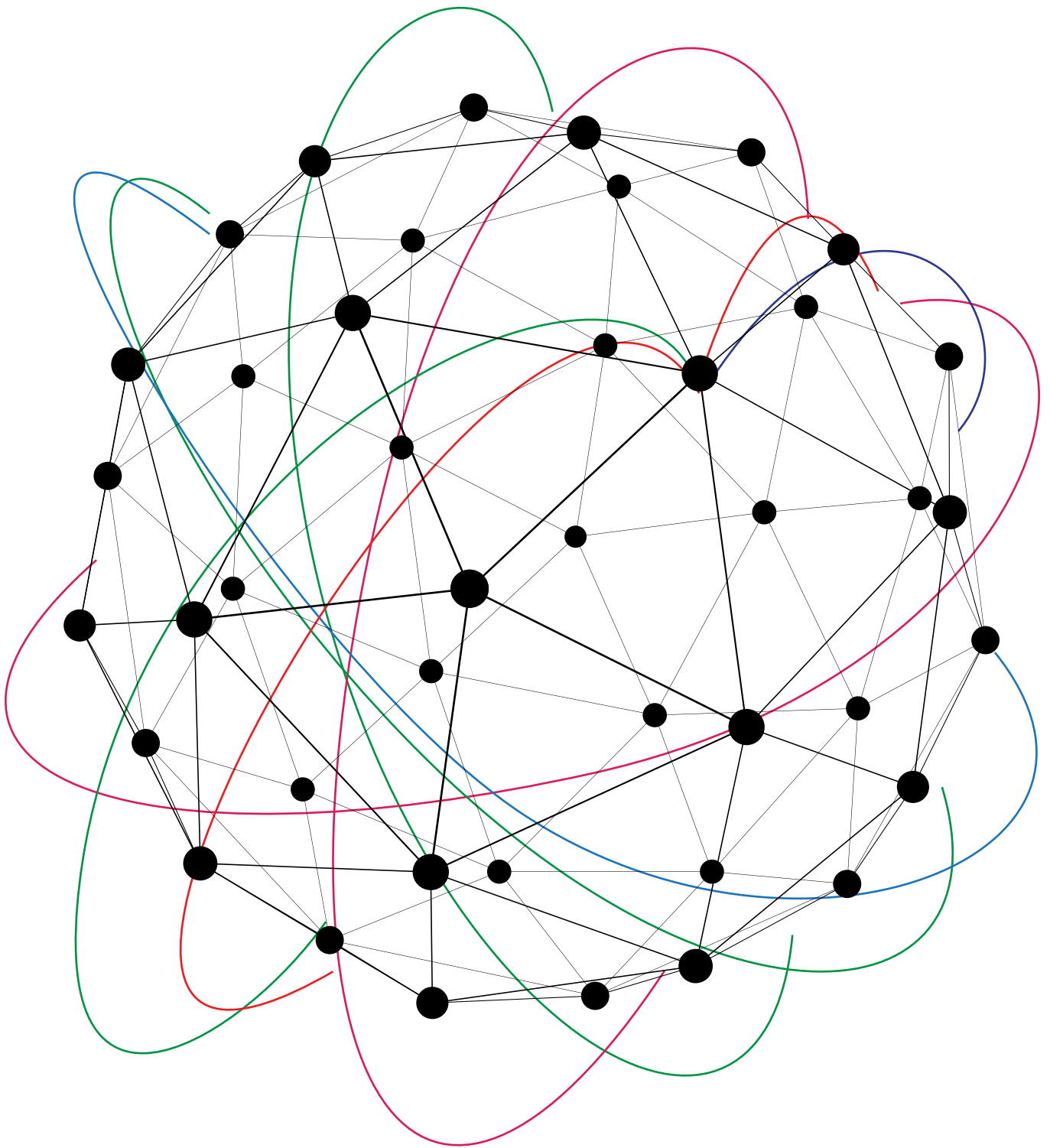
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Globalisation: International trade agreements, the Internet and increasing mobility are bringing the world closer together.

ABOUT THE TOPIC: PORTAL ANNIVERSARY

AT A DISTANCE

LOOKING BACK AT 50 ISSUES OF PORTAL

by Dr. Dietmar Danner

In one-and-a-half decades and 50 issues, PORTAL has documented the development of German and international architecture. This anniversary issue is the perfect occasion for a review and analysis by multiple authors.

Children, how time flies! 50 issues of Portal – that’s equivalent to 17 years of life, just about to Angela Merkel’s time as chancellor and to in some cases dramatic changes in the cultural sector. 17 years ago, the streets were still filled with Golf Mk4s – we’ve now reached number 8. And generation 2021 cars have little more in common with their 17-year-old predecessors than the four rubber tyres they are standing on. During this period, construction technology did not see rapid development on the same scale as the technical innovation of the automotive industry – certainly not on such a broad basis. To organise this abundance of possibilities, we created three categories, which various authors shine a light on in the following.

The penchant for architectural spectacle

At our request, they all took a few steps back and looked at the development of around one-and-a-half decades of architecture from the resulting distance, realising that building owners had developed a fair amount of hubris during this time. The “noughties” following the turn of the millennium also saw a second wave of cathedral-like cultural buildings. During this time, the hub of development shifted entirely to the Middle and Far East. At the end of the 20th century, the focus was primarily on building en masse, whereas today the spotlight has turned to architectural class. But the unrestrained, blatant penchant for architectural spectacle wasn’t a phenomenon in nouveau riche regions that used it to show off their post-colonial confidence. Germany was also affected. Anyone who thinks that construction budgets are only overflowing in Asia is mistaken. In Germany, there is also a tendency to spend

one or two billion more than planned to finish an ambitious project. It’s the increases in costs and delays in construction that make the difference. Those of us who have been around long enough may still remember: Hamburg’s Elbphilharmonie, published in PORTAL 40, was originally supposed to be built for just 77 million, ultimately costing an official 866 million euros. That’s 11.24 times the original price, and years of delays on top of that. At least the architects Herzog & de Meuron stayed on board for an entire decade. And in the end, this project of Hanseatic hubris was spared the nemesis. After all, its sheer success proved the building and its designers right. Criticism has fallen silent, and taxpayers are thrilled with their city’s new landmark.

One billion-euro project after the other

The architects at gmp unfortunately cannot say the same (yet): Berlin airport BER started at 1.9 billion euros. Compared with Hamburg, costs for BER only increased relatively moderately, just breaking the 7 billion mark, including financing costs. That’s only a factor of 3.75. Starting in 2006, five years of construction were originally planned, ultimately turning into 14. In the meantime, the architects have disembarked and developments in air traffic during the COVID-19 pandemic will make it difficult for the construction to succeed for many years to come. The project moving the Stuttgart main station underground began at 2.6 billion and is now expected to end at 8.2 billion, as of the end of 2020 at least. Only 3.15 times more than the original calculation, this figure almost seems like it’s on target. But there’s another billion-euro project just around the corner in this Swabian metropolis. The planned renovation and expansion of the Stuttgart State Opera, the ageing “Littmann-Bau” building, is already expected to cost one billion euros. And not a single line has been drawn yet.

Construction in democracies

In 50 issues of PORTAL, one thing in particular has become very clear: Germany’s international reputation as a haven of reliable cost planning, dependable organisation and legendary



Finally! On 31 October 2020 the “Willy Brandt” Berlin-Brandenburg airport opens after 14 chaotic years of construction.

engineering has suffered tremendously. Nowadays the worst case scenario has to be expected, at least when the country is the building owner. Internationally, the inability to complete major public projects halfway on time and even roughly within the planned budget is considered a typical German vice. Defending Germany as a location, Meinhard von Gerkan said in an interview with the FAZ, “Of course construction projects in China can be realised faster and perhaps also within budget. But this should not be compared to democratic societies, where environmental and noise concerns are given greater consideration and projects are allowed to be legally reviewed. This costs time, and I don’t want to do away with that.” Von Gerkan calls instead for a “streamlining” of planning law and considers “safety requirements” to be “overfraught”. According to him, they “don’t always have to be ensured with even more complicated, error-prone technology. Often, simple structural solutions suffice, like they used to...”. But above all, “politics must become more honest”. Calculating major state projects favourably at the beginning so that parliaments will approve them is just as bad as setting opening dates too optimistically “preferably depending on election dates”. And the 86-year-old architect with more than six decades of experience in major projects around the globe and in all forms of government recalls that the new Munich airport was similarly delayed and more expensive when it opened as BER: “But no one ever talks about that.”

Emergence of completely new professions

But at least completely new professions have emerged surrounding these large-scale projects. In many of them, German experts now enjoy world renown. “Scaring off” sand lizards is one of these special skills that has replaced simply collecting and resettling endangered species at construction sites whenever this approach is too expensive or not possible. “Scaring off” means prompting animals to more or less voluntarily relocate themselves, and to establish conditions on site that make living there unattractive enough to them. Ultimately, it

could be considered similar to the well-known discipline of lease termination, which real estate speculators still use to replace long-term residents with affordable rents with more profitable customers. The specialists appointed for this obviously come from entirely different branches.

Architecture still free of identity politics

But in all seriousness: As complex and non-transparent the reasons for the cost increases and construction delays may be to taxpayers, they have shaped the past one-and-a-half decades and were also reflected in the 50 issues of PORTAL. And there is nothing to suggest that this will change drastically in the coming years. By contrast, the socio-political developments surrounding the issues of equality, anti-discrimination and racism remained almost entirely without spectacular public debate in the architectural scene. Where the debate in business and the cultural sector is becoming increasingly intense and often focussed irreconcilably around marginalized groups, architecture has so far largely been “left out”. Just a stray e-mail from an architectural firm looking for staff, but “No Arabs please” (for a project in China according to them) briefly sparked outrage. And in 2020, furniture manufacturer Cassina drew on the currently popular narrative of “appropriation” in an exhibition it sponsored at the “Fondation Louis Vuitton” in Paris. There, the LC 1 to 4 furniture (first produced by Swiss business woman Heidi Weber, now by Cassina) were declared to be the sole designs of Corbusier staff member Charlotte Perriand, merely hijacked by the great master. Art historian and Corbusier specialist Harold von Kursk had already defended the 91-year-old feminist and furniture manufacturer Heidi Weber, who was also Corbusier’s last client, commissioning him to build the “Heidi Weber Museum - Centre Le Corbusier” on Lake Zurich, against the city of Zurich once. As the new municipal owner of the Corbusier Pavilion, the latter had the original commissioner simply removed from the museum name.



Extravagant and controversial: The new Stuttgart central station will be largely built underground.



Photo: ZHdK / Wikipedia CC BY-SA 2.0

Le Corbusier's last building: the Pavillon Corbusier has housed the Museum für Gestaltung Zürich since 2019.

Doing historical justice

Von Kursk argued against this in Perriand vs. Corbusier, telling his version of a “rewriting of design history that is based in nothing more than the feeling that the contribution of many women often working in subordinate functions in large offices managed by men has been marginalised in art and design history” (FAZ, 9 December 2020). He does not see any scientific evidence for this, and suspects a banal fight for the valuable exploitation rights. However this controversy ends, it could be the start of a debate on identity politics in the world of architecture. Von Kursk also considers “doing historical justice” to be rewarding. And as architecture has mainly been dominated by men in the past, there are numerous places to start.

Low interest rates and high rents

If there's been one main topic in the mass media with regard to construction in recent years, it's the insanity of German rent increases, and the less than successful political attempts to regulate them. Increasing demands on the square metres available per person, a growing number of single households, government regulations that tend to make construction more expensive and the unabated movement of people to metropolises have resulted in horrendous rents in cities and permanent stagnation in rural areas. In some university towns, sectional doors were quickly replaced with brickwork and prefabricated garages were converted into student flats – for €20 per square metre before utilities. In light of negative interest rates on savings accounts and almost non-existent mortgage rates especially, investors have been forced to convert their capital into “concrete gold” since the most recent financial crisis. Real estate prices are going up and up, and logically rent prices are increasing along with them. Whether the low interest rate policy of the European Central Bank will one day turn into a real estate bubble remains to be seen. For now, architects and the construction industry are pleased with the uninterrupted residential construction boom.

Architecture in globalisation

As little as architecture has been affected by the political topic of globalisation to date, it is still at the centre of the international issues of PORTAL. Architecture has long been international, and not just since the 2000s. As the flows of finance and goods were still trickling around the world 90 years ago, modern architecture had already started its triumph. Beginning in the 1920s, international style conquered cities across the globe with the principles of functionalism. First in Europe and the U.S., then across the globe. And even where regional tendencies continued, it was modernism that began to dominate the constructed image of cities everywhere. With globalisation really taking off with the end of the Cold War and numerous NGOs (such as the most famous ATTAC) highlighting the negative sides of the globalised flows of goods and finance since the turn of the millennium, development in architecture was completely different for a long time.

New focal points in the east

The mostly unchallenged import of the construction style of the colonial powers was followed by an ambitious attempt to install a contemporary modernism in these countries. Oscar Niemeyer's city of Brasilia became a success to the same extent that Corbusier's buildings in Chandigarh failed miserably in the face of Indian reality and are only suited for chic coffee-table books. Even the rapid rise of the Gulf states, China or the South-East Asian tiger economies was not initially associated with any independent architectural development. On the contrary. These regions developed into a dreamland for European, American and Japanese architectural firms. Projects became possible whose sheer dimensions transcended all benchmarks. We featured many of these in PORTAL. Many offices have been run over with the widespread Wild West (East) methods or experienced firsthand that competition entries that were submitted unsuccessfully in China were then realised two years later in the same (or similar) way in Shanghai. In line with the Chinese saying: “Plagiarism is the highest form of praise.”



Many Indians have still not made friends with Le Corbusier's parliament building in Chandigarh.

Emancipation and quality standards

Our authors from the United Arab Emirates, India, Vietnam and China have recognised quite contrasting developments in their respective countries, which, however, are also influenced by completely different starting conditions. When the United Arab Emirates appeared on the map of the architectural world, there was no architectural tradition to build on. In the first phase of the boom, a little urbanised region attempted Levantine and Ottoman models that were more or less entangled with Western modernism. In his contribution to this issue of *PORTAL*, our local author establishes that Abu Dhabi and Dubai are now guided by the top of the international world of architecture, only accepting the best of the best in terms of construction technology, having left the phase of pure swank behind themselves as it had become known worldwide in the form of the tourist trap of the 7-star Burj al Arab Jumeirah hotel. To him, Jean Nouvel's Louvre Museum in Abu Dhabi – published in *PORTAL* 44 – is symptomatic of this totally new phase of quality. In Vietnam, it's the opposite. Young local offices are increasingly emancipating themselves, looking to find their own way based on Vietnam's rich cultural heritage. Designed in the local context, planned on a low budget and realised with locally available materials, more and more Vietnamese buildings of a very unique and high quality are emerging.

The new definition of the Middle

In China, an unprecedented development has reached a turning point. The former Asian hegemonic power, which for thousands of years saw itself as the "Middle Kingdom" (and the rest of the world as a mere "border"), had in the meantime reverted to the rank of a developing country. China is now redefining the global geometry, and with it the orientation of architecture, the old way. Examples can be found in numerous issues of *PORTAL* – a development that still lies ahead for its neighbour India. A culturally extremely rich, but also extremely diverse nation was still looking for its own architectural path during the past decade and a half. There's no question that it will find

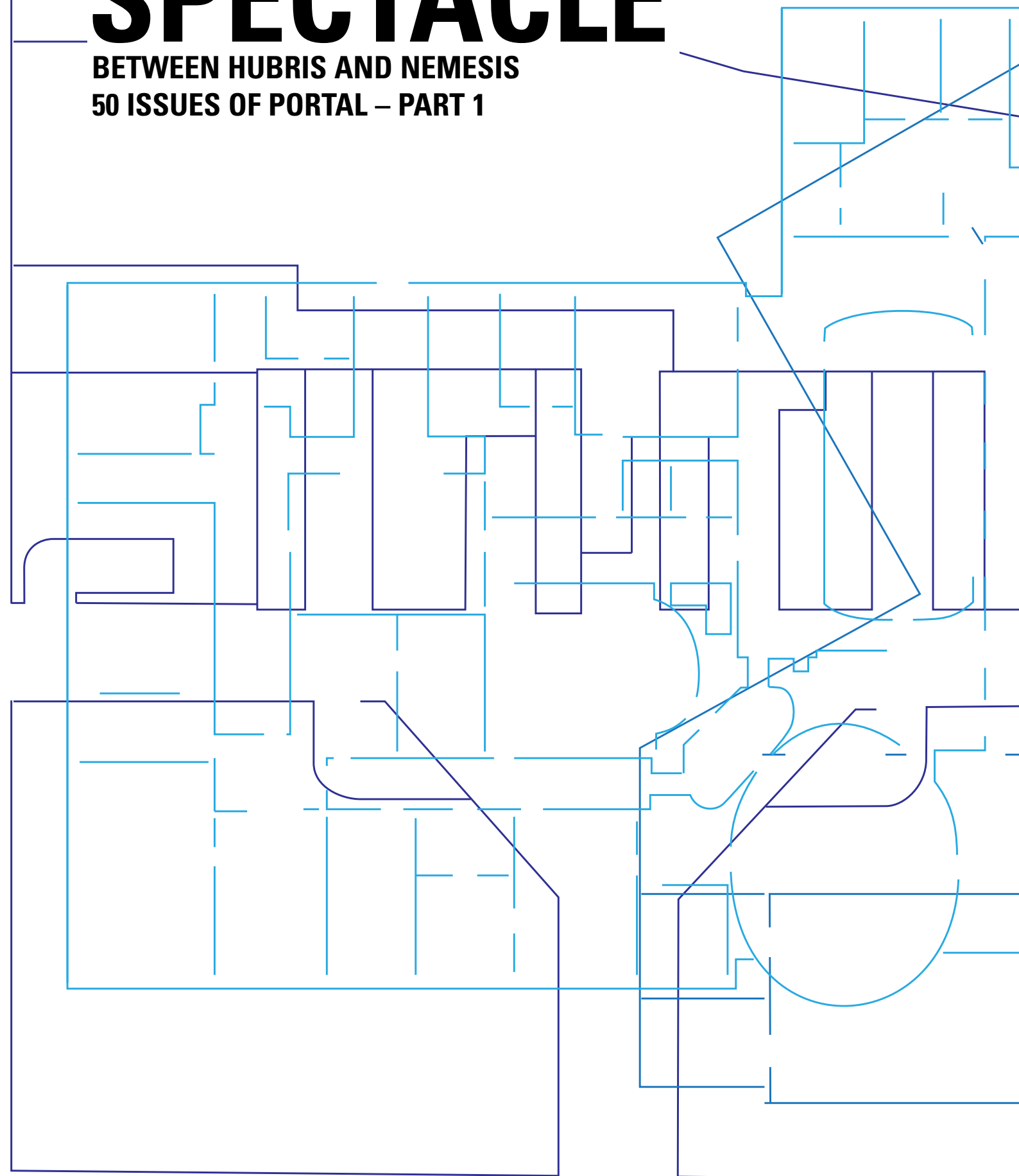
what it's seeking. Examples were published in *PORTAL* 34, such as the interview with Sumitra Ravindranath and C.N. Raghavendran, or the report about the new Mumbai airport.

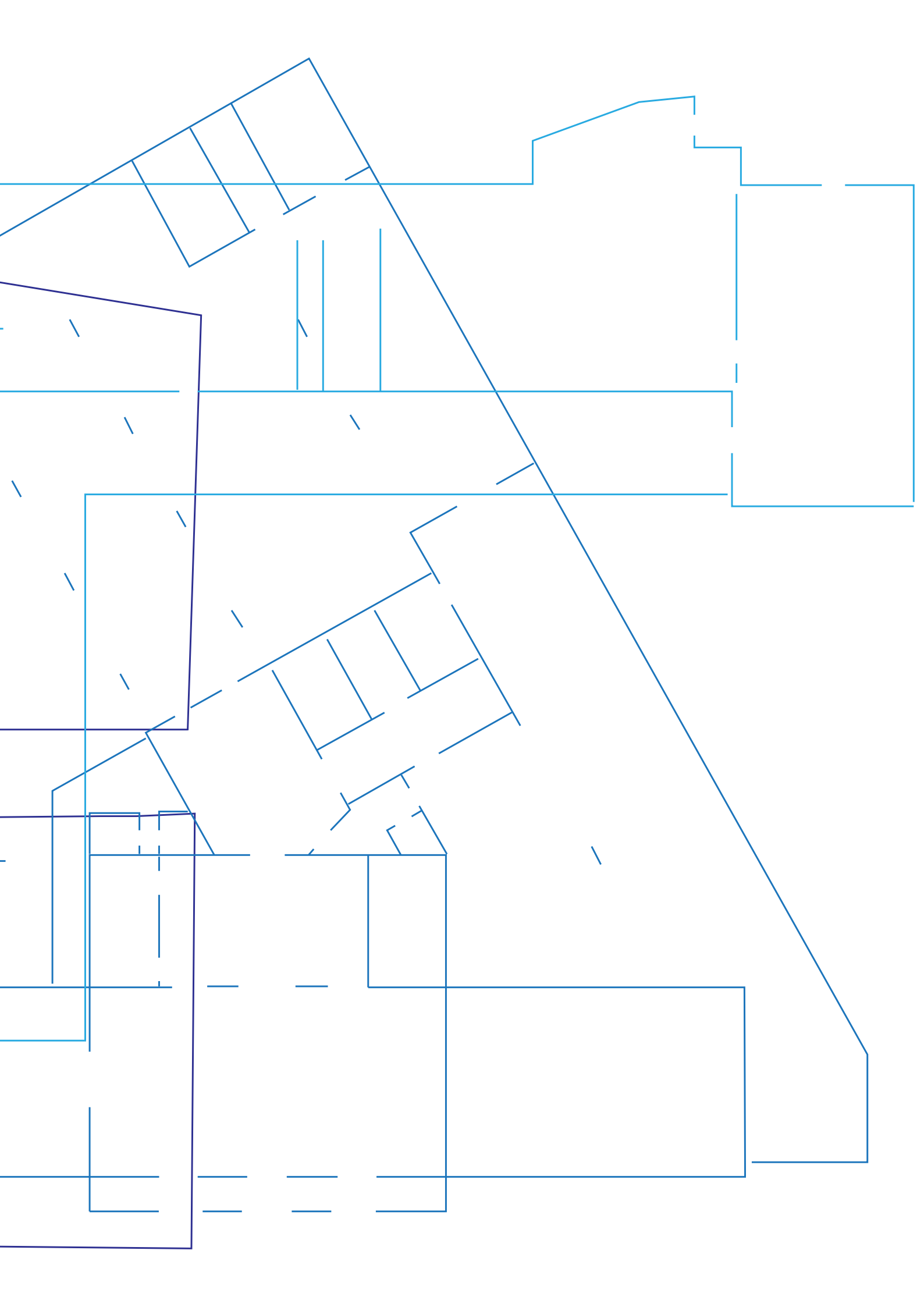
The *PORTAL* as a compendium

50 issues of *PORTAL* in 17 years have become a benchmark of German and global architecture and a reliable compendium of structural and technical development. This only becomes really clear when looked at from a distance. The anniversary issue of *PORTAL* is a welcome occasion.

SPECTACLE

BETWEEN HUBRIS AND NEMESIS
50 ISSUES OF PORTAL – PART 1





The years following the recent turn of the millennium turned out to be a high time for architectural hubris. And quite a few of the diligently published projects have been captured by the nemesis of their builders once again. Part 1 of a look back at 50 issues of PORTAL.

Hubris has described human overconfidence since ancient times. In Greek mythology, Nemesis is the goddess of divine retribution. Hubris and nemesis are welcome side effects of any kind of self-expression. And architecture has always been a perfect medium for self-presentation. How fortunate: Otherwise, the world would have missed out on many a building with merit, and the metropolises would have fewer sights worth seeing. Self-expression is certainly one of the essential functions of buildings with architectural pretension – quite often, it is even their only function.

Need for admiration

Little has changed since a pre-antique ruler first laid (or rather, had others lay) one stone on top of another in order to make his own claim clear to his subjects. What has changed is merely the sheer number of self-promoters and the host of failed attempts to present their claim in an architecturally advantageous light. With the end of feudal rule and its still manageable number of potential builders and the beginning of the bourgeois era came the first huge “growth spurt”: Anyone who remembers the medieval city skylines of Regensburg or San Gimignano will recognise evidence of the competing families’ need for admiration in the skylines cast by the towers. The fact that most of these early skyscrapers have long since fallen into disrepair or at least have been cut off by the authorities should make you wonder.



Photo: bluejayphoto / iStock



An early example of the bourgeois need for admiration: the towers of San Gimignano's rival families.



Stuttgart's Porsche Museum by Delugan Meissl.

Contexts of purpose

With the recent turn of the millennium, the amount of self-promoting buildings has once again grown exponentially. Ever since "tourism experts" and "city managers" discovered the advertising value of eye-catching architecture, even Swabian industrial villages and East Westphalian mid-sized centres have afforded "their" star architect. From now on, architectural artifacts will be seen and calculated in terms of economic or social contexts of purpose. And since the monetary benefit of economised architecture seems to be measurable, the target group of potential building owners has also grown rapidly.

Symbol or monument

This is good for building culture – provided the architectural work domesticates the builder's unbridled urge for self-presentation and the client's subject is at least nearly as enduring as its structural expression. However, precisely this has become a problem for many clients whose products have turned out to be much more zeitgeisty than expected. A religious building can serve its purpose for millennia, a national state palace can be a symbol for centuries. But when the product an architectural monument is built for has an all too short half-life, it becomes problematic, and the building becomes a monument to hubris.

Parallel universes

One example after another of a generally widespread hubris can be found in the past 50 issues of PORTAL. The automotive industry in particular has basked in the glow of its successes. Porsche celebrates itself with a museum designed by Delugan Meissl and was only beaten out by Ben van Berkel's Mercedes-Benz Museum in terms of visitor favourites among Stuttgart museums. Competitor Volkswagen wasn't even satisfied with just one building. Under the management of Ferdinand Piëch, the company took its first step into the urban dimension. His "Autostadt" was meant not only to be a museum, but a communication



The Mercedes-Benz Museum in Stuttgart by UNStudio Ben van Berkel.



platform between the VW Group brands and old, new and future customers. And in keeping with the motto “mia san mia,” BMW went even further, building not a museum, not a city, but a new “BMW Welt” world designed by Coop Himmelb(l)au. These parallel universes are highly successful without a shadow of a doubt. After all, their sophisticated architectures are frequented by millions and are usually the most visited attractions in their respective regions.

Architectural turning points

Still, it will be interesting to see whether this self-aggrandisement of an industry with extremely short-lived products ultimately turns out to be classic hubris. When the first projects appeared in the PORTAL, the automobile (with internal combustion engine) was still the means of transport for the masses without any alternative. Politics is now calling for a change to batteries, and the proud German car companies are running out of breath chasing this technological development. Ancient goddess Nemesis may already be waiting in the wings to ensure that justice is done. The places of worship of automotive sanctuaries could turn into memorials of a lost era or (to keep with the automotive metaphor) into architectural turning points of a leading German industry that “turned the corner” at the last moment.

Iconographic building

But it wasn’t just the car manufacturers prone to hubris. The last remaining company of the heavy industry in Western Germany, ThyssenKrupp, erected two iconographic buildings as monuments – its Q1 headquarters in Essen (JSWD Architekten) and the ThyssenKrupp test tower by Rottweil (Werner Sobek und Helmut Jahn) – only to announce the sale of its highly profitable lift division shortly afterwards to save the notoriously cash-strapped steel group.



Photo: Stephan Falk

BMW Welt opened in 2007. The plans come from...



Photo: Stephan Falk

... Austrian architectural firm Coop Himmelb(l)au.



Photo: Christian Richters

JSWD Architekten designed ThyssenKrupp's Forum Q2 in cooperation with architectural firm Chaix & Morel et Associés.



Photo: BMW Group

The extroverted form of the BMW world.



Author: Dr.-Ing. Dietmar Danner

A trained daily newspaper editor; he studied architecture and wrote his PhD on the topic of taste development in architecture. He worked as an editor for various design and architectural magazines for 25 years – most of which he spent as the editor-in-chief/publishing director of AIT and xia. In 2013, he founded the communication agency Architect's Mind; he organises congresses and workshops all around the world and publishes successful architecture journals. www.architectsmind.de

Springer universe

The Axel Springer SE publishing group is virtually a prototype for another, once proud industry. For decades, the German and international publishing industry, including print shops, was brimming with hubris, and then had to pay dearly for its analogue pride in the new digital times. Axel Springer SE, however, is a different story – according to its 2018 annual report, the group now generates 70.6 percent of its revenues not from the rustling newsprint of BILD and Welt newspapers, but from a wide range of digital products. Most recently, 84.3 percent of its adjusted EBITDA (profit) can be traced back to this conversion. Anyone who has looked for a job on “Stepstone” and a flat in the city where the new job is on “Immowelt” may check “idealo.de” to see where they can get the furniture they are missing at the cheapest price, meaning they are browsing Springer’s digital universe. Whether they subscribe to a daily at their new home is more than doubtful.

Capitalist symbolic structure

Springer’s “historic” architectural hubris includes the eponymous high-rise in Berlin. Designed by Melchiorre Bega and Gino Franzi from Milan in collaboration with Franz-Heinrich Sobotka and Gustav Müller from Berlin, the tower was architecturally unremarkable. Placed right near the Wall, it showed the socialist brothers in the East which side the bread is buttered on, with its provocative facade shimmering gold. At the opening of the tower, publisher Axel Caesar Springer said that, “In this world, it’s not worth constructing tall buildings for newspapers unless you have an idea that is bigger than all of us ourselves.” What he meant was the reunification of Germany, which Springer never lost sight of. And as we all know, in the end, the publisher was right. Built highly symbolically right next to the border strip, the new Springer building remains faithful to a classic utilitarian approach. After all, the 13-storey building by Rem Koolhaas follows a purpose-oriented ethic. According to this code, an action (in this case construction) is morally correct if the

total benefit it generates increases the well-being of all those involved. And in this case, the sphere of “those involved” was deliberately broadly defined. In addition to the owners of the publishing house and the customers, it explicitly includes the employees and even the entire city of Berlin.

Communication machine

Springer wants to give the metropolis a spectacular internal space (which he has clearly managed to do) that doesn’t just build over the historical dividing line of the Wall, but that keeps its memory alive with numerous details. Employees here are supposed to have a communication machine open in almost all directions at their disposal, something Koolhaas’s Dutch colleague Herman Hertzberger already demonstrated in the analogue 1970s with the Centraal Beheer in Apeldoorn. And Springer’s self-imposed claim could hardly be greater: to erect a building that does justice to new digital forms of communication and the changing ways of working, celebrating them with almost cathedral-like effort.

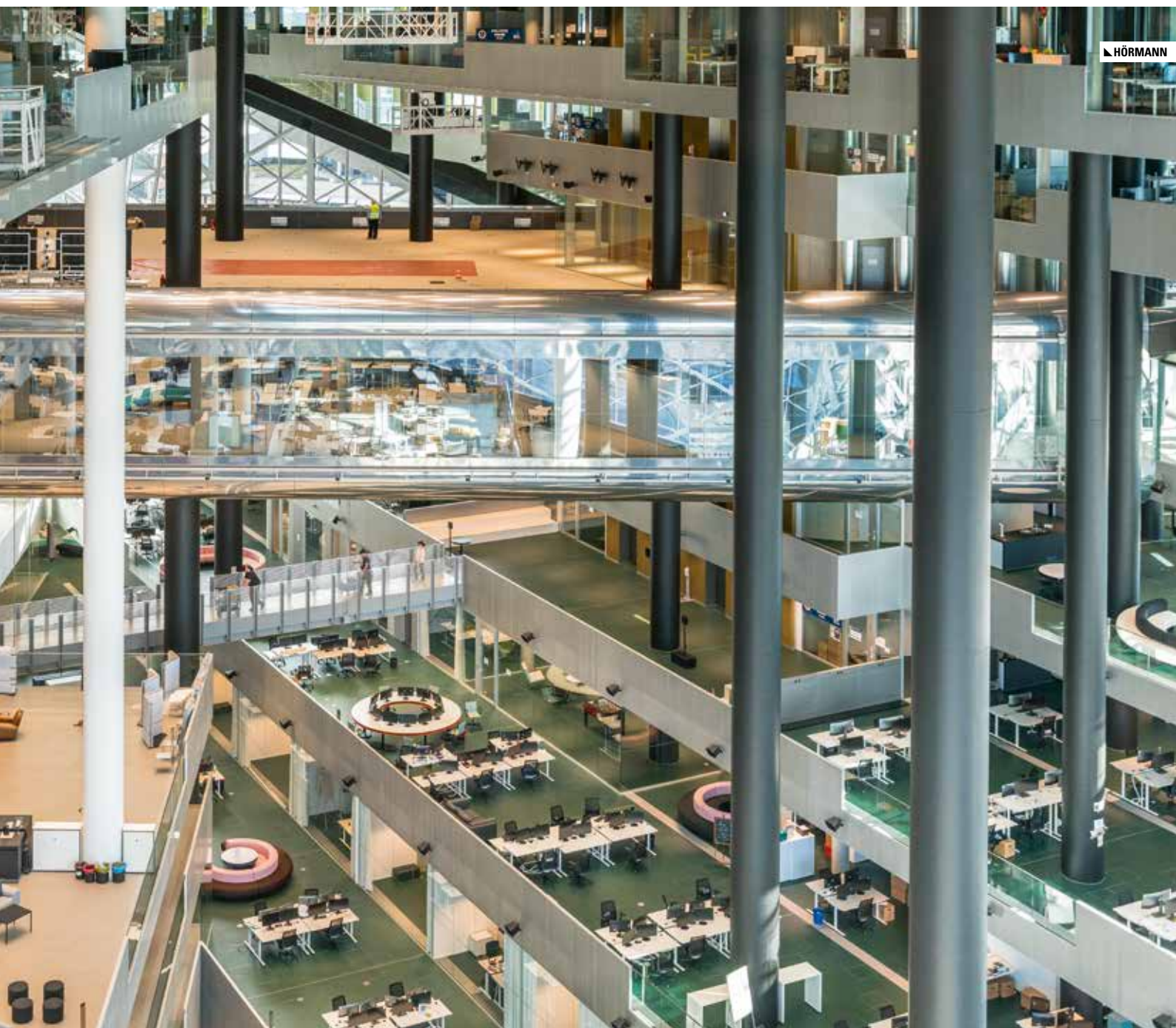
Threatening nemesis

That this very claim and its architectural self-expression is a speculation became clear even during its completion. The COVID-19 pandemic turned the buzzword of the “non-territorial office” into a reality whose dimension completely redefines the principle building type “office building”. There was a major delay in employees moving into the new publishing house building. And even the proud office towers in the cities of London and Frankfurt were so empty at times thanks to people working from home that this type of construction also seemed to be facing a nemesis.



Photos: Laurian Ghintoiu / OMA

OMA's Axel Springer Campus stands opposite the Axel Springer high-rise.

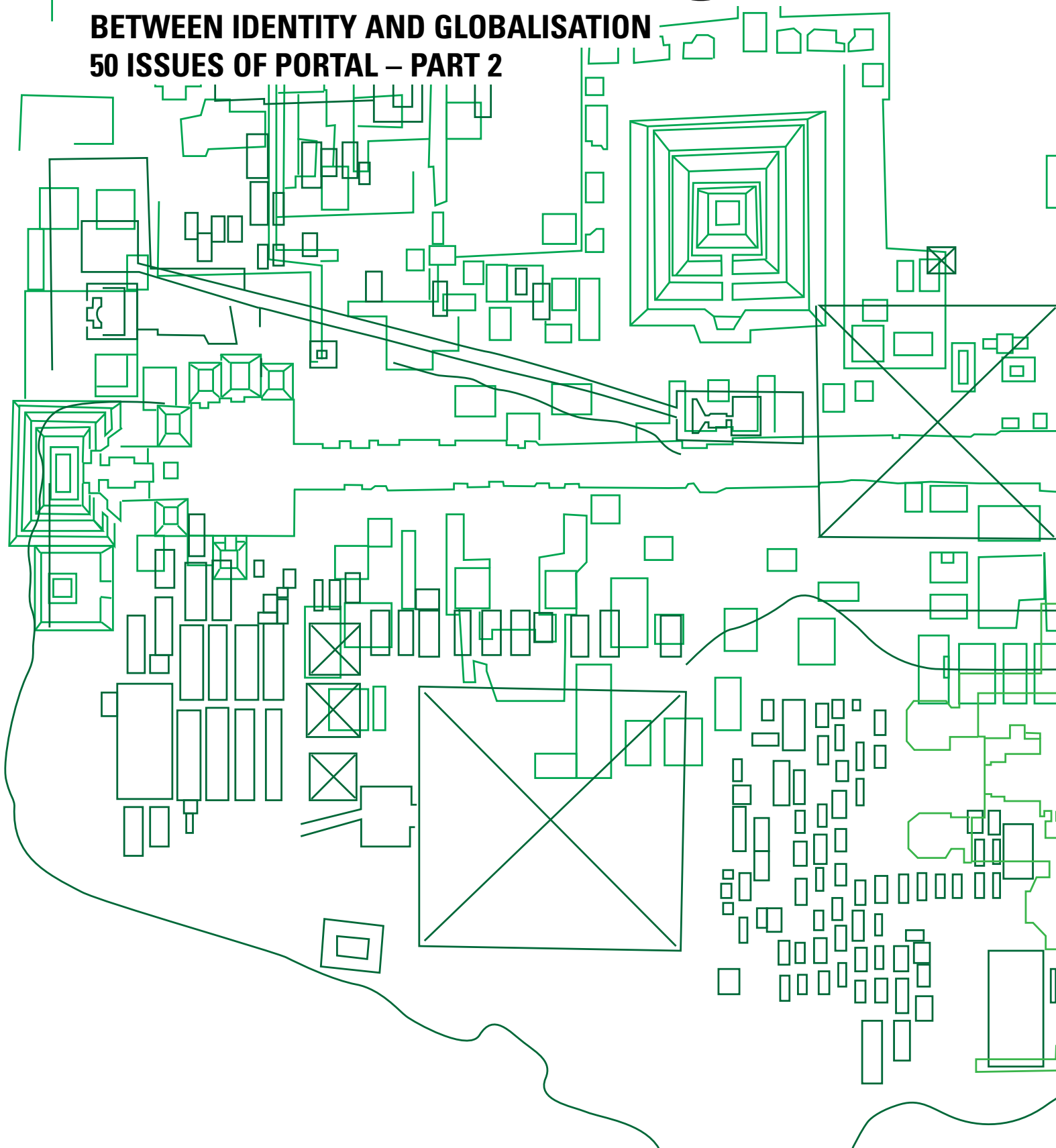


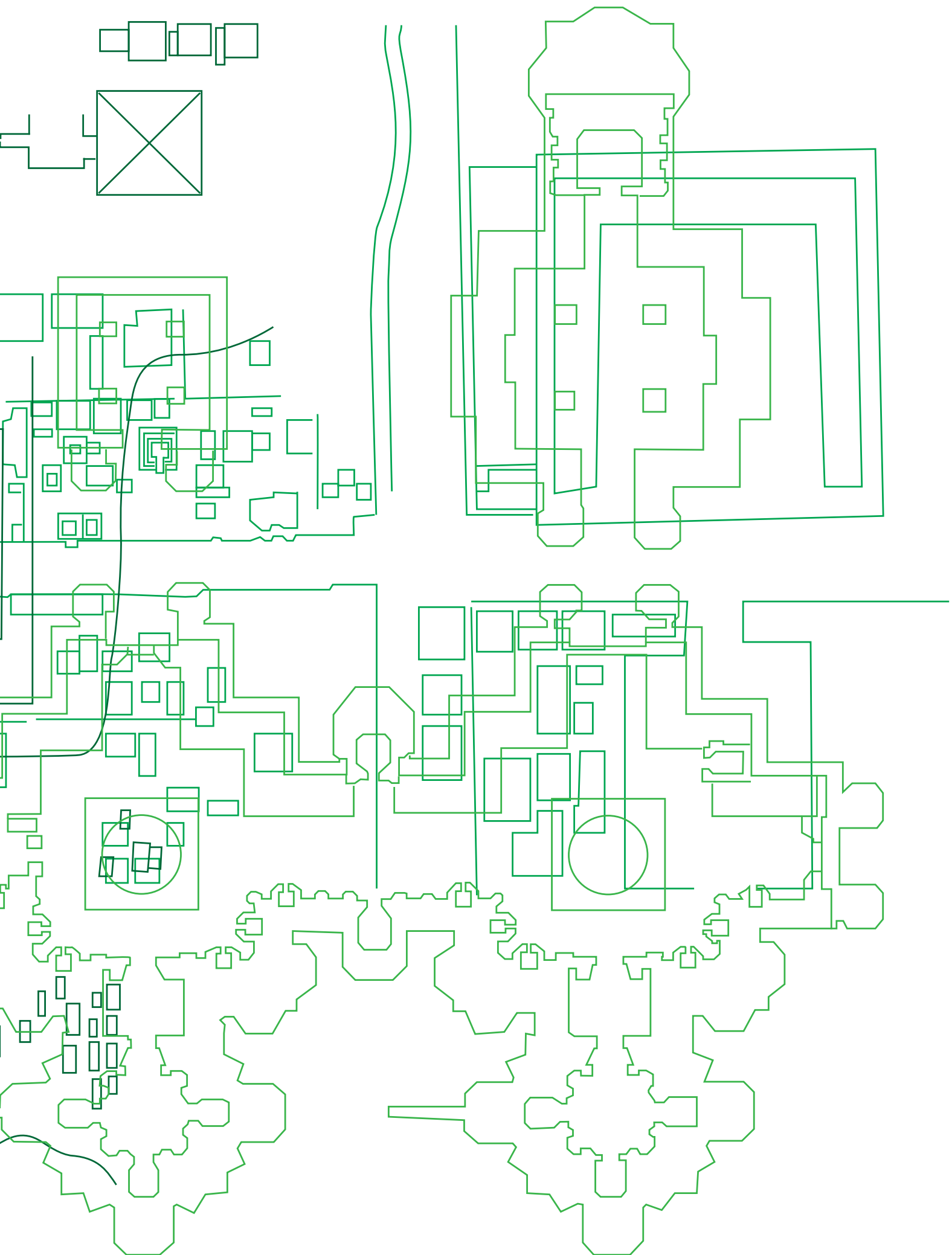
Visual contact between the different editorial offices: The layout of the Axel Springer Campus can be used flexibly.

INTERNATIONAL

BETWEEN IDENTITY AND GLOBALISATION

50 ISSUES OF PORTAL – PART 2







Simple, white cubatures and a dome reminiscent of Arabic ornamentation: the architecture of Jean Nouvel's Louvre is outstanding.

For many years, architecture in the Near, Middle and Far East was dominated by Western influences. No wonder: Many native architects studied in America or Europe. And many award-winning buildings were designed by architects from the West. We ask four local architects how architecture has developed in these countries in recent years.

UAE: RICHARD WAGNER

"When it comes to architecture, the United Arab Emirates has made an international name for itself over the past 20 years, primarily through its two major cities Dubai and Abu Dhabi. Both cities are relying on proven urbanisation methods from the 20th century as well as the best technologies of the 21st century. Their goal: To develop into internationally prosperous global metropolises. But there are differences after all.

Unbridled growth

When the building boom began, Dubai had just 850,000 residents. Initially, a "critical mass" of buildings was created to provide sufficient living and working space for a new generation of young, motivated international expatriates. Rules? Barely any. Buildings sprouted like weeds from the desert sand. Prestigious buildings such as the famous 7-star Burj Al Arab Jumeirah hotel were built to attract tourists. Residential and office towers taller than New York's skyline, villa neighbourhoods more expansive than Houston's suburbs and mega shopping malls that would seem massive even in China were popping up all over. The city's population quickly grew to today's around 3 million. At the beginning of the boom, construction activities were mainly driven by the investors' desire for profit. They could almost do anything they wanted. Approvals were issued quickly and without red tape. There

were few building regulations, and environmental impact assessments and lengthy public participation processes were not an issue. The result: quality shortcomings.

Round two

During the great economic crisis between 2009 and 2012, the coverage of Dubai in the West was presented in a more negative light. Overeager journalists pounced on the supposed misplanning of the United Arab Emirates like hyenas, writing them off as a passing fad. But with the announcement of Dubai as the venue for EXPO 2020, none of this was an issue anymore. The years of crisis now seemed more like a breather and orientation phase. It was time for the second round of development – now with a greater focus on sustainability. Companies began to reactivate abandoned construction sites, replan or completely redesign unfinished development areas, improve infrastructural links and fill construction gaps. Whereas previously an attempt was made to build on their own historically influenced regional identity, now a general openness to more modern, contemporary architecture was spreading. Instead of Ottoman arched arcades and simple geometric patterns from the Levant, straight lines, projected ceilings and an eclectic selection of modern materials for building envelopes and interiors were now the order of the day.

Increased demands

While Dubai has always been much more focused on speed, entertainment and outer appearance, the capital Abu Dhabi has taken a more moderate approach and initially watched its neighbouring emirate very closely. It is a well-known fact that the emirate of Abu Dhabi is far richer, and so it felt no immediate pressure in terms of time or success to compete directly with Dubai. By establishing the Urban Planning Council and introducing Estidama, a localised version of the LEED certification system, sustainability is now receiving much more attention here. In 2009, the emirate demonstrated its skill by building a Formula 1 racetrack, the most expensive and



Author: Richard Wagner

Born in 1979 in Berlin, Germany, has always been interested in an unconventional, multidisciplinary approach to design as an architect and sustainability enthusiast, and particularly values a synthesis of craftsmanship, architectural obsession with detail and digital experimentation. He moved to the United Arab Emirates more than 15 years ago and has been running the office Wanders Wagner Architects with an international team of young creative minds with his partner Dominic Wanders since 2014. Originally from East Berlin, the years of the German reunification in the capital city left their mark on him. He began studying architecture at Bauhaus University in Weimar in 1999, followed by the AUB in Beirut in 2000, then to SCI-Arc in LA in 2002 until graduating in 2005 and finally to Vrije Universiteit in Amsterdam from 2009-2011, where he completed a master's degree in environmental sciences.

www.wanderswagner.com



▲ HÖRMANN

In its non-systematics, it is reminiscent of an Arabian medina with the typical broken light.



Designed by gmp Architekten: Vietnam's National Assembly Building.

highest quality of its kind. This project was completed in less than a year, without having to compromise in terms of quality.

Increased demands

Over time, this new demand for high-quality architecture caught on in the United Arab Emirates – from planning to the individual building components, quality increased significantly. Investors and builders learned their lesson, now choosing materials and products much more carefully, weighing their options and creating more value. They now saw themselves in direct competition with large, international projects and wanted to have an architectural icon or two of their own built by a star architect. Opened in 2017, the Louvre Museum in Abu Dhabi is one of the most outstanding examples of this new generation of modern architecture.

Increasing the attraction

The United Arab Emirates is currently experiencing an interesting change, a kind of cleansing process. Although it may seem like Dubai's period of intensive growth is finally over, the country is once again strategically planning and working on large residential complexes and infrastructure projects. One focus: the energy industry, where solar systems and gas turbines are currently being developed. But nuclear and coal-fired power plants are also being built to provide sufficient energy for future urban development and water desalination needs.

A fusion of different worlds

The United Arab Emirates is setting a good deal of hope on the start of a new era of investment and the influx of young people from all over the world who no longer find favourable conditions in their home countries in terms of jobs and leisure. In an increasingly connected world, the attractiveness of these modern and dynamic superlative cities is strongly influenced by their image in social media. The spotlight is focussing more and more on who can offer what. Who has the more impressive skyline, the coolest job, the widest range of leisure activities? In these areas, Dubai has set the bar

pretty high. Although they are guided by the growth markets in Asia and generally feel a strong connection to the Orient with regard to their orientation and development, they don't disregard the values of the Occident. If the experiment is a success, an extraordinarily open fusion of different worlds will take shape here."

VIETNAM: DUC TRAN CONG

"Since the beginning of the 21st century, many foreign architects have come to Vietnam and won almost all the important invitations to tender, which, after the colonial period, the war, the subsequent division of the country as well as the Soviet influences, acted as a fourth wave of outside influence on Vietnamese architecture. None of the prestigious buildings in recent history, whether state-owned or privately commissioned, have been designed by local firms. This is reflected in the architectural language, which is overwhelmingly international in character, even if regional references can be recognised in the basic ideas of these designs. It's the young architects especially who find it important to establish these connections. Though they often study abroad, they become aware of their cultural heritage far away from home. After graduating, they return to Vietnam and want to link the cultural identity of their country with modern architecture.

Positive development

gmp Architekten, which I work for in Hanoi, became active in Vietnam very early on. As early as 2002, the office participated in the first international invitation to tender for the construction of the Parliament and Congress Centre. This resulted in the two projects "National Conference Centre in Hanoi" from 2006 and the project "Vietnamese National Assembly in Hanoi" completed in 2015 and described in PORTAL 37. Since then, our office has won several international competitions in Vietnam. Some buildings have already been completed, others are in the planning stage. I dare to say that with these projects gmp Architekten has made a positive contribution to architectural development of the past 20 years.



Author: Duc Tran Cong

Born in Munich, Germany, in 1977 first studied architecture at HAWK in Holzminden, followed by International Business Management at Kingston University in London. After two years of practical experience as an architect, in 2007 he joined the internationally renowned firm gmp Architekten, where he currently works as Project and Office Manager in Hanoi, Vietnam. www.gmp.de



The regular rhythm of posts and the indented atria in the upper storeys structure the National Assembly Building in Vietnam.



Magnificently illuminated: The roof of Mumbai Airport appears to be floating on a layer of light.

Local references

We – like other large offices – work closely with local architects to implement these major projects. In this way, regional offices gain valuable experience with complex large-scale projects and can then use this experience in their own projects. It benefits their own projects, which often have a significant connection to Vietnamese building culture. Among others, this includes the offices of VNCC, CDC and TWOG. But I was also inspired by the projects of local architects such as 1+1>2 by Hoàng Thúc Hào, Vo Trong Nghia Architects or HPA by Doan Thanh Ha, who focus intensively on the local context. Their greatest challenge is planning projects with very limited budgets and only with materials available locally. One example is the special quality of social housing architecture, made up of an experimental approach to traditional building methods and “poor” materials. But creative work with the limited local resources often produces sustainable, rewarding solutions.”

INDIA: LARA DE ROOIJ

“Like the country itself, Indian architecture has developed in many ways over the past 20 years. I would like to highlight two currents: First, architects like Benny Kuriakose, Anupama Kundoo and Dean D'Cruz are following in the footsteps of Charles Correa and BV Doshi. They design their drafts in the traditional context, drawing on local construction materials and applying regional building techniques. On the other hand, a strongly globalised architectural language has developed that makes reference to the location, shows its function – as good architecture should – and is up-to-date in terms of technology. But it also has to respond to the ever-growing population in India, which is why the urban space is being forced to densify at the expense of traditional aesthetic. The typical bungalows from the colonial period with their extensive gardens are being replaced with modern residential buildings, often with a large number of apartments. The result is modern townships and business centres, frequently characterised by sustainably planned high-rises.

Modern India

Globalisation has also resulted in rapid development of the infrastructure. New underground lines, entire airports, but also shopping malls and entertainment spaces are popping up. All of these building typologies paint a modern picture of India. One classic example is the star-shaped Terminal 2 of the inner-city Chhatrapati Shivaji International Airport, designed by SOM. Although the building's dimensions naturally do not correspond to the predominantly small-scale nature of the surrounding development at all, the architects manage to integrate regional patterns and motifs into their design, creating an organic synthesis to the location despite the different scales, highly technical function and busy atmosphere.

Densification and luxury

Another prime example is Future Towers in Pune, designed by Dutch architectural firm MVRDV. Around 1,000 flats, ranging in size from 45 to 450 square metres, offer space for a colourful cross-section of the population. The Antilia high-rise in Mumbai, said to be the most sophisticated and expensive residential building in the world, takes an entirely different approach. Designed by Perkins&Will, the building is 173 metres high and yet it still only has 27 storeys with a living space of 37,000 square metres. The reason: The rooms are supposed to give off an especially generous feeling with their unusual height. Only one family lives here, that of businessman Mukesh Ambani.”

Defining technology

I would also like to mention the CII-Sohrabji Godrej Green Business Centre in Hyderabad designed by Karan Grover and Associates in 2004. This was the first LEED-certified building in India. The British embassy in New Delhi is also LEED-certified. This building was designed and built by Charles Correa in 1990. Recently, however, Morphogenesis restructured the building from the ground up, not only bringing it up to the latest technical standards, but also giving it a more flexible structure.



Author: Lara de Rooij

Born in Amsterdam, Netherlands, in 1978 studied architecture at the University of Delft. After finishing her degree in 2004, she first worked on international projects in several offices – including in India. Ultimately, she founded LMC Architects in Mumbai in 2007. Besides her job as an architect, she also gives lectures at the Kamla Raheja Vidyanidhi Institute for Architecture and Environmental Studies, Sir JJ College of Architecture and Nirmala Niketan College, all located in Mumbai.
www.LMCarchitects.com



Light and airy, bathed in sunlight – those are the impressions of Mumbai Airport when standing on the top level. This is where passengers check in.



Photo: Hufton and Crow

Parametric forms create the future-oriented character of Galaxy SOHO in Beijing by Zaha Hadid.

Modern technology is a defining element of the designs in many buildings. This can be seen especially in business centres such as the Bandra Kurla Complex in Mumbai, which is characterised by buildings like “The Capital” and “ONE BKC”.

CHINA: HENRIK WINGS

“China’s architecture in the past two decades has experienced a huge leap in development. In fact, until about 15 years ago, the majority of projects were developed primarily based on commercial aspects. In the course of rapid urbanisation and economic development, quantity was often more important than quality. There was also quite a range of architectural design limits, often strongly encouraged by the personal preferences of the decision-makers. China also still saw itself as a developing country that needed to modernise quickly and efficiently. Grown historical structures with cultural substance had to make way for new buildings. Apart from some prestigious large-scale projects, these were mainly faceless-looking buildings largely shaped by local design institutes – often not very complex and with neglected functional and spatial qualities. In addition, expertise was simply lacking. A local cultural-historical reference in the architecture often expressed itself only as formalism or pastiche, sometimes with a grotesque tendency towards kitsch. However, it should also be mentioned in this context that this still ongoing modernisation process, especially against the background of the short time span in which it is taking place, is truly unique in this form in world history.

New self-understanding

In the course of progressive development, a social rethinking and learning process began about 10-15 years ago, also affecting an expanded architectural discourse. China became aware of its own identity again through its growing importance in economics and politics, developing a new self-image. Partly inspired by European city models, the potential of integrating historically grown architectural substance as an identity-creating element that can also function successfully

commercially was more and more often being recognised. Two successful examples of this are the car-free shopping and nightlife districts of Xintiandi in Shanghai and Taikoo Li in Chengdu.

Between local history and progression

Today, a much broader and more substantial canon exists in Chinese architectural language with its own cultural reference. But the range is still wide, spanning from new interpretations of traditional construction methods, materialities and local-historical typologies, as we find in the buildings of Wang Shu, to timeless, modern elegance, which Neri&Hu, for example, skilfully link with the respective architectural or traditional context. In addition, there is still a strong desire for uniqueness that does not close its mind to the innovative and progressive new directions within the global architectural discourse, but rather specifically encourages them. Galaxy SOHO by Zaha Hadid, Steven Holl’s MoMA in Beijing or Shanghai Tower by Gensler are examples that have left an influential mark.”



Author: Henrik Wings

Born in 1977 in Erfurt, Germany
studied architecture at Bauhaus University in Weimar. After graduating in 2004, he moved to China, where he worked for various architectural firms for over fifteen years, most recently for American office Gensler as Design Director. In early 2020, he returned to Germany, founding Henrik Wings Architects, an architectural firm collaborating at an international level.
www.wings-architects.com

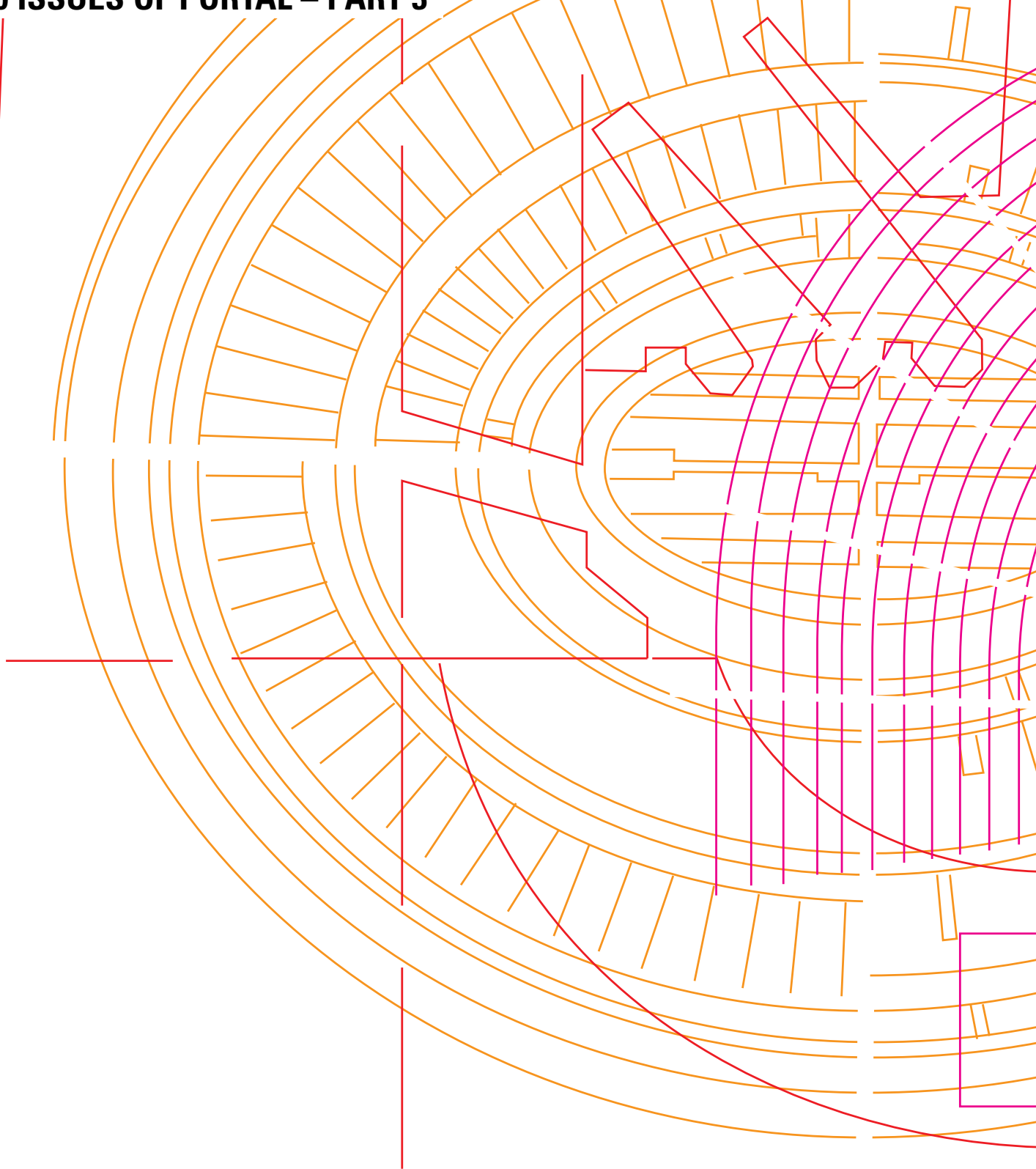


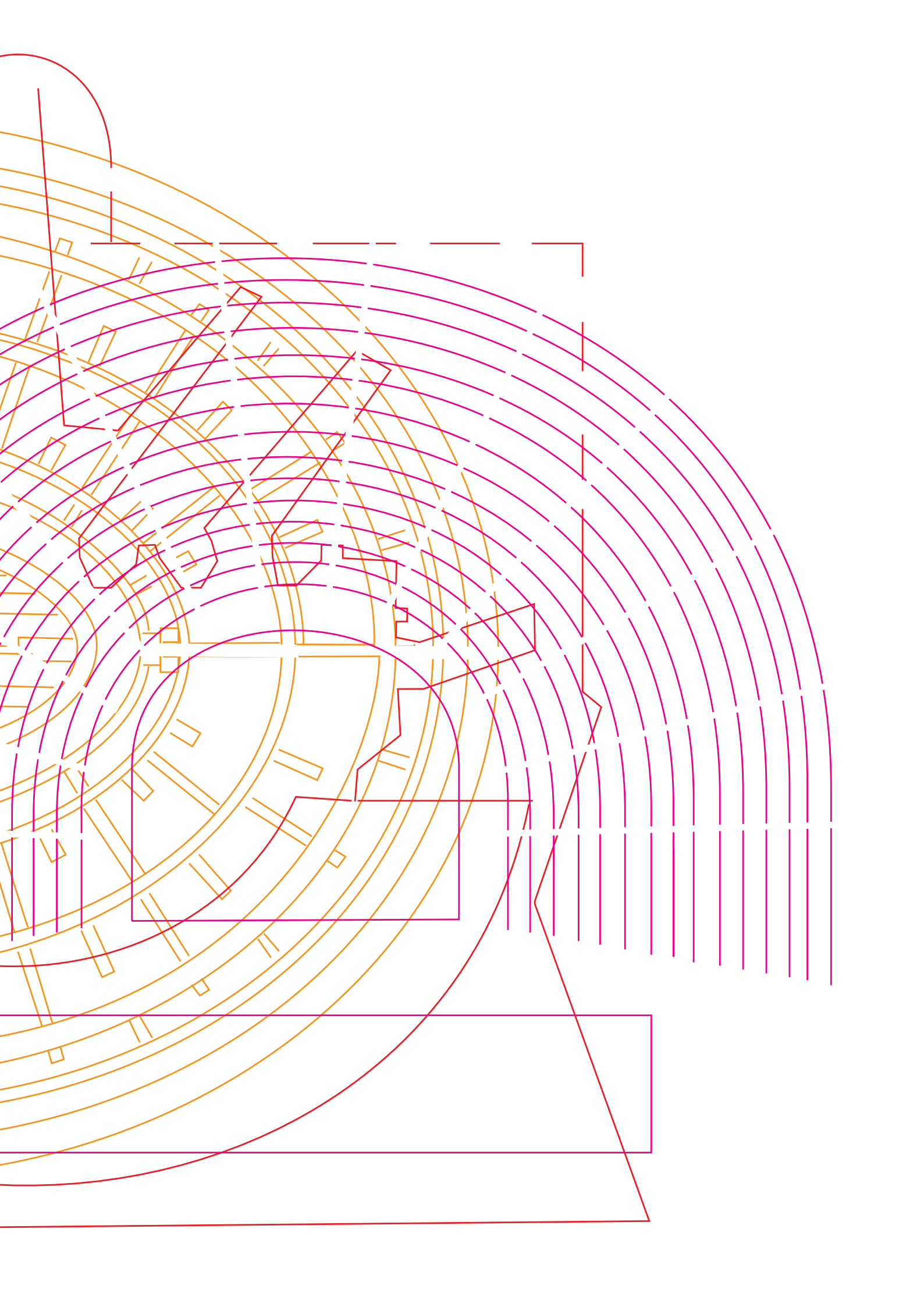
Paramount: Shanghai Tower by Gensler.

“CATHEDRALS”

THE OLD AND NEW ROLE OF CULTURAL BUILDINGS

50 ISSUES OF PORTAL – PART 3



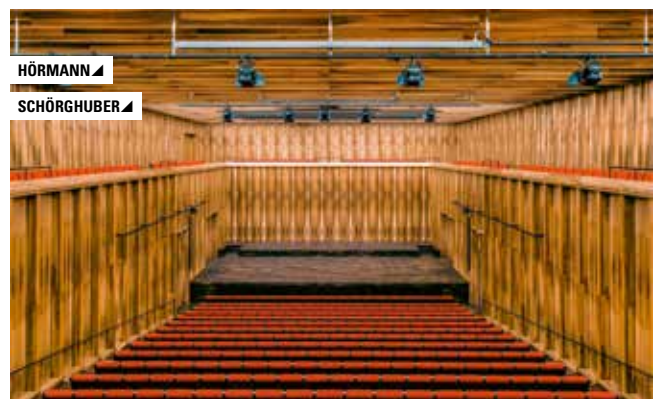


Cultural buildings are the favourite projects of architects. They come closest to architectural art. In the city and in urban society, cultural buildings are taking on new roles. The museum boom is continuing strong. Theatres and operas are getting extensive upgrades. Falk Jaeger gives an overview.

Over 160 cultural centres have been built in China since 1998, parallel to the general building boom, a development that can be compared to some extent with the wave of new theatre construction in Europe after the devastating fire at the Vienna Ringtheater in 1881. One thing all Chinese cities have in common is their desire for a significant public building as a landmark in what otherwise are metropolises that are confusingly resemblant of one another. Identifying features are in demand, radiant city crowns, extravagant creations, the more expressive the better. And it is an attempt to transform the vehemently wealth-seeking middle class, which has emerged virtually from nowhere, into a state-supporting educated class and to establish a cultural tradition, quite in the manner of Western societies. In the Middle East, where societies are being catapulted from Bedouin tents to skyscrapers within just three generations, the approach isn't very different, just with more financing.

First the shell then the content

The examples show the importance that the respective rulers attach to culture and its institutions, an importance that people in Central Europe are not necessarily aware of. One might think that China storming into the future or the Oriental sheikdoms, as today's countries of unlimited possibilities, would consequently have to establish an entire culture in virtual spaces. Instead, and probably for good reasons, theatres, concert halls and museums are being built en masse alongside airports, major railway stations and stadiums,



The chamber music hall of Carmen Würth Forum.

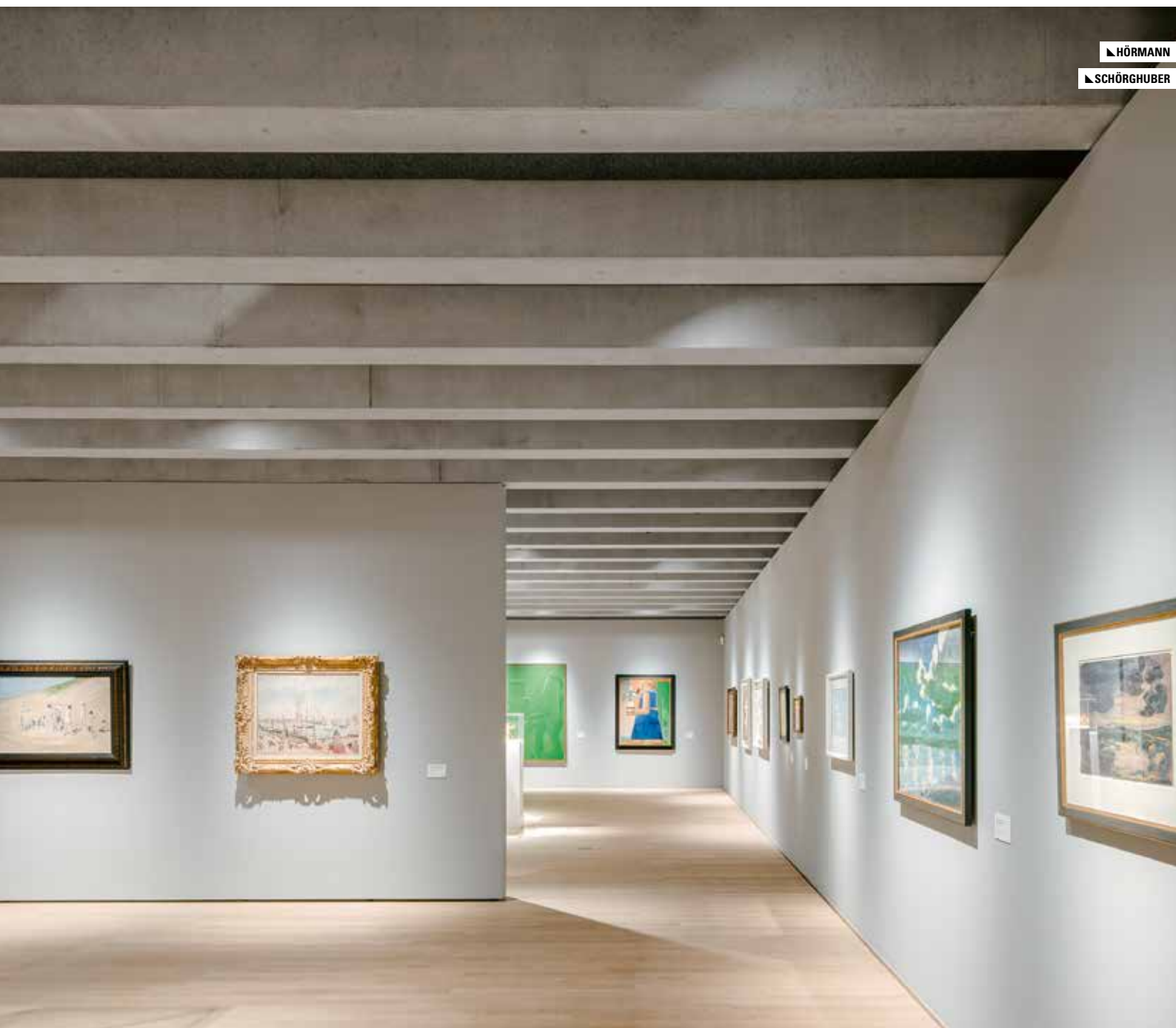


The museum opens up to the landscape via a glazed belvedere.

Photos: Simon Menges



The Carmen Würth Forum in Künzelsau was built in two construction phases between 2006 and 2020 based on plans by David Chipperfield.



The museum is part of the second construction phase and exhibits parts of the Würth art collection.

and subsequently the ensembles, orchestras and museum collections that are supposed to fill these buildings with life are being established.

Constitutive elements

What has to be consciously developed in the metropolises of emerging nations has been a given in Central European city for centuries: cultural bodies and their architectural presence as constituent elements of the city. And to an increasing degree, as culture often enough adopts buildings from other cultural bodies or civilisations, which lose importance. Cathedrals become exhibition halls, libraries and concert halls, factories become theatres. A diesel power station in Cottbus, but also railway stations like Hamburger Bahnhof in Berlin or the Gare d'Orsay in Paris are transformed into museums. At the same time, private patronage is playing a growing role. Large private collectors seek publicity and often build their own museums, most notably Reinhold Würth, who crowned his "collection" of his own museums with the **Carmen Würth Forum** in Künzelsau, designed by David Chipperfield (pictures on pages 38-39). Not only an art museum was built there, but also an event centre with a concert hall, where the orchestra has its headquarters.

Involvement of collectors

In Hamburg, Markovic Ronai Lütjen and Voss transformed a harbour warehouse into the magnificent Maritime Museum of the Peter Tamm Collection. The Museum of Abstract Art, which collector Reinhard Ernst commissioned Japanese architect Fumihiko Maki to design in Wiesbaden, is currently under construction. The Brandhorst Collection in Munich by Sauerbruch Hutton, the Langen Foundation by Tadao Ando, the Georg Schäfer Museum in Schweinfurt by Volker Staab, the small but delicate Museum of Architectural Drawing built by Sergei Tchoban for his collection in Berlin – these are often magnificent buildings by the most renowned architects in which building owners present their own collections.





Just as impressive on the inside: Elbphilharmonie in Hamburg by Herzog & de Meuron was presented in PORTAL 40.

Federalism and cultural diversity

But Germany sees itself as a cultural nation that not only shines with cultural excellence in the capital, as is the case in comparable nation states. This is ensured by the federal system, which assigns the responsibility for culture to the states. What “gymnastics father” Jahn pejoratively described in 1814 as petty statehood, the fragmentation of German lands into various dukedoms and principalities led to fruitful competition in the area of culture. The variety of theatres and opera houses and their distribution in the province is unique. From Flensburg to Meiningen, Hof and Karlsruhe to Passau, there are national and state theatres, but also stages run by municipalities. The concert halls range from lighthouse projects such as **Herzog & de Meuron's Elbphilharmonie** (picture on pages 40 - 41) in the megapolis of Hamburg to the small but fine **Konzerthaus** (pictures on this page) built by Peter Haimerl in the community of Blaibach with its 2000 residents. This award-winning building has even been featured on a postage stamp.

Outstanding architecture

Germany is also a leader in the field of museums, especially in terms of their extent. Architectural gems can be found in the farthest corners of the republic: on the island of Föhr, the Museum Kunst der Westküste by Sunder-Plassmann; in the tri-border region between the Czech Republic and Austria, the Granitzentrum Hauzenberg by Brückner & Brückner; in Swabia the Literaturmuseum der Moderne in Marbach, by David Chipperfield Architects; on Lake Constance the multi-award-winning Kunstmuseum Ravensburg by Lederer Ragnarsdóttir Oei. For visitors to Freiburg in the region of Baden, the Augustinermuseum is a must, which Christoph Mäckler has carefully arranged in several houses of the converted Augustinian monastery, but with its own distinctive architectural language. Larger buildings include the Museum of Fine Arts by Hufnagel Pütz Rafaelian in Leipzig or the **LWL Museum of Art and Culture** (pictures on page 44 - 45) by Volker Staab in Münster. The list could go on and on. What stands



The concert hall in Blaibach shows how much architecture can shape a place.



Wood and exposed concrete define the interior.



Located in the small municipality of Blaibach, this structure was designed by Peter Haimerl.



You wouldn't expect this kind of a concert hall in the Bavarian province.



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 architecture critic for the daily and trade press in and outside Germany, as well as for radio and television. From 1983, he was present at universities, first as a research assistant at the Institute for Architectural History and Urban Studies at TU Berlin, then as an instructor for architectural criticism at TU Braunschweig. In 1993, he earned a doctorate from TU Hannover with a dissertation on the Dominican monastery in Esslingen. From 1993 he taught at TU Dresden, first as a university lecturer and later as an adjunct professor for architectural theory and architectural criticism. Falk Jaeger also acted as editor-in-chief of "bauzeitung" from 2001 to 2002. Since 2002, he has been active as a publicist, critic, curator and panelist based in Berlin, with teaching assignments at various universities. He is a columnist for the magazine "wettbewerbe aktuell" and the Internet portal "momentum". 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.

out is the high quality of museum architecture compared to other building projects. What also stands out is that the museum boom of the 1970s hasn't slowed down as expected. Looking at it this way, the next decade will also entail lots of new construction projects, but also extensive renovations of older buildings. Construction sums will also continue to grow. And not only due to rising building costs, but also to increasing demands on safety and fire protection, on conservation conditions, but also due to the demands of the public, who expect more and more entertainment, shops and gastronomy around the exhibits.

Increased demands

The Berlin Museum of the 20th Century, currently under construction by Herzog & de Meuron, will not be the last major project. Renovations of the New National Gallery at Berlin's Kulturforum and the Pergamon Museum on Museum Island will not be the last extensive renovations approaching the level of a new construction project. Theatres, on the other hand, are just about fully covered. Here, restoration projects are absorbing outrageous construction sums. Hundreds of millions of euros are being spent in Berlin, Stuttgart and Cologne and some expect Frankfurt to exceed the billion-euro mark. So far, the state and city parliaments have not closed their minds to prestige projects and have ignored the grumbling in parts of the city public about highly subsidised, elitist music theatres. There will be more than enough acceptance in future. Maybe some projects will be delayed after the COVID-19 crisis, with its huge budget deficits. No contracting public agency will resist the "constraints" of the new regulations and the increased demands theatre-makers place on equipment and modern workplaces. Culture is quality of life, a "soft locational factor", a *raison d'être* of affluent society. Cultural buildings will continue to be in great demand.





The LWL Museum for Art and Culture exhibits a large collection from the early Middle Ages to contemporary art.



The new building of the LWL Museum in Münster was designed by Staab Architekten and forms a stark contrast to the old building both in terms of style and colour.



Dr. Holger Wack, Damian Hintemann from the Fraunhofer Institute and Thomas Baus from Hörmann (from left to right) developed a fire-proof glass based on hydrogel.

HÖRMANN WINS JOSEPH VON FRAUNHOFER PRIZE

Together with the Fraunhofer Institute for Environmental, Safety, and Energy Technology UMSICHT, Hörmann has developed an innovative fire-proof glazing. The development team – Thomas Baus, factory manager at Hörmann KG Glastechnik, and the two Fraunhofer researchers Dr. Holger Wack and Damian Hintemann – has now received the Joseph von Fraunhofer Prize, which is awarded by Fraunhofer-Gesellschaft annually for outstanding

scientific achievements. The team developed a fire-proof glass that can withstand flame exposure of over 1,000 degrees Celsius for up to 120 minutes depending on the pane structure and is filled with a new type of gel in the pane gap. The processing of this hydrogel is non-toxic, as it doesn't contain any acrylamide, which is normally used in hydrogel-based fire-proof glass. The three researchers have also developed a complete system technology for producing the hydrogel as well as the mixing process for manufacturing the fire-proof pane. This mixing and

metring technology is complemented by the production process developed and patented by Hörmann for the manufacture of fire-proof panes. Compared with conventional hydrogel fire-proof pane production, around 85 percent less process waste is generated. This new development also enables higher automation rates and leaner production processes. Four years passed between the early stages in vitro and the company branch being founded with today's practical application.



The new production location in Sparta, Tennessee, USA, was completed in October 2020.

HÖRMANN OPENS NEW PRODUCTION SITE IN THE US

To be even more flexible and faster on the American market, Hörmann cut the first sod for a new production site in Sparta, Tennessee, in the summer of 2018. In October 2020, construction was completed and the new production site was officially opened. "Our production site in Sparta features state-of-the-art equipment, offering us sufficient growth opportunities for the future. With the newly created production capacities, we are pursuing our goal of being able to supply the American market with our products even more flexibly and quickly in the future," emphasises Camron Rudd, Managing

Director of Hörmann LLC. Over 200 employees produce garage and industrial sectional doors for the American market on a total of 30,200 square metres. Offices, training rooms and space for a product showroom have also been constructed in addition to the production hall. The factory in Sparta is the fourth Hörmann location in the USA, complementing the three factories in the states of Pennsylvania, Washington and Illinois. Besides garage and industrial sectional doors, high-speed doors are also produced in the USA for the American market.

THE ARCHITECTS' DARLING AWARD

Hörmann is a favourite among architects. This was once again the result of a survey of more than 1,900 architects and planners conducted by Heinze Market Research for the "Architects' Darling Award". Hörmann was named most frequently in the category "Doors/door technology", receiving the gold award during an online event. "It is a great honour for us to win in the category 'Doors/door technology'. We are very happy and always work hard to continually convince architects and planners of our products anew," explains Axel Becker, Hörmann Managing Director of Sales and Marketing International, after the winners were announced. Hörmann was also one of the winners in the category "Best construction project consultation", taking home the bronze. "This award is a great confirmation of the work our entire consulting team has done supporting architects and planners in their building projects," states Jörg Egner, Sales Manager Construction Projects for Fire/Smoke Protection and Head of Architecture Consultation at Hörmann. For many years, Hörmann has relied on close and direct exchange with the planning professions.



Jörg Egner and Axel Becker (from left to right) are pleased with the Architects' Darling Award in gold and bronze.



From outside, Schörghuber security doors don't reveal what they're made of. They are available with a resistance class up to RC4.

BURGLAR-PROOF DOORS FROM SCHÖRGHUBER

In buildings with public areas such as banks, museums or sensitive office buildings, increased requirements are critical for security and burglary protection. These kinds of construction projects are usually accompanied by very high demands for design and comfort. In the best case scenario, burglar-proof doors shouldn't reveal what they are made of on the outside. The structural situation can also place maximum requirements on other functions such as fire and smoke

protection or acoustic insulation. The Schörghuber special door programme offers a wide range of doors in different combinations for all these requirements. The ift Rosenheim test institute tests and certifies their burglar protection function in accordance with DIN EN 1627. Schörghuber offers tested burglar-proof doors in resistance classes RC 2, RC 3 and RC 4. In accordance with DIN EN 1627, RC 2 components can withstand a break-in attempt by an opportunist burglar using simple tools such as a screwdriver, pliers and wedges for at least three minutes. Doors with RC 3 security

equipment offer at least five minutes of protection, while components in RC 4 can hold their ground for up to ten minutes. There are numerous construction projects where functions such as acoustic insulation as well as smoke and fire protection also play a major role besides break-in resistance aspects. Schörghuber offers numerous combination and equipment options, concealing all functions inside the door construction and ensuring an attractive door appearance. When realising office buildings, for example, a high level of light is often desired to improve the working atmosphere.



Photos: Schörghuber

Award-winning: Schörghuber special doors are among the favourites of tradesmen.

TWICE THE HONOURS FOR SCHÖRGHUBER

Germany's qualified tradesmen have distinguished special doors from Schörghuber in the categories "Interior and exterior doors" and "Structural fire protection" as part of the ibau "Stein im Brett" award. The "Stein im Brett" award has answered the question of who the trade considers to be the leading manufacturer in the construction industry for the fourth time since 2017. Service portfolios are evaluated in terms of the criteria of quality, price, processability and recommendation. For a representative rating of these points, ibau invites more than 200,000 tradesmen each year to take part in a survey as part of the "Helden am Bau" online

construction platform, supported by Heinze Marktforschung. For the 2020 Award, a total of 2,770 tradesmen and experts chose their favourites from 140 manufacturers and brands in the construction industry, rating them on brand awareness, brand preference and brand acceptance in 13 product categories. Jürgen Ruppel, Managing Director of Schörghuber Spezialtüren KG, is pleased with the awards: "We are proud that the trade that we respect so highly recognises our commitment and our unfailing dedication to quality in this way. We are especially pleased with our ranking considering the fierce competition." More information at www.ibau.de/ibau-steinimbrett



Class RC 3 security door.

Schörghuber burglar-proof doors can be equipped with transom light, glazing cut-out or fixed side elements to meet these needs. This is similar in terms of acoustic insulation requirements in sensitive areas requiring discretion. Here, Schörghuber burglar-proof doors provide increased acoustic insulation up to 50 dB. The single-leaf and double-leaf RC 2 and RC 3 security versions are even available from the fast-track programme from a quantity of 1.



**STEIN
IM BRETT
AWARD**

PREISTRÄGER 2020
In der Kategorie
Türen innen und außen



Schörghuber won in two categories of the ibau "Stein im Brett" award.

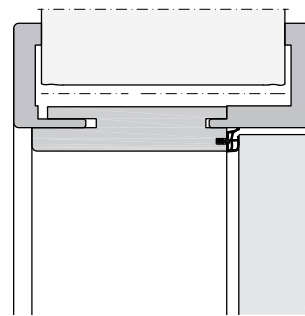
Photo: ibau

TECHNOLOGY: HÖRMANN

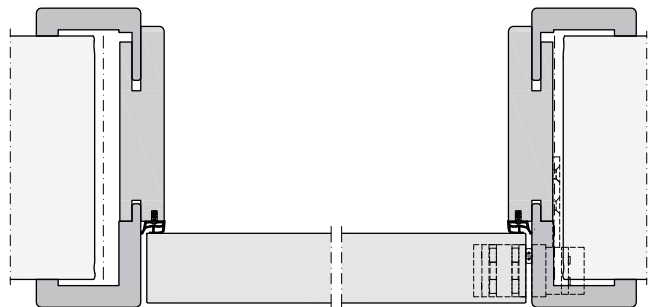
RESIDENTIAL INTERNAL DOOR DESIGNLINE CONCEPTO

Applications: The ceiling-high, flush-fitting DesignLine Concepto residential internal doors complement modern, minimalistic interior design in living spaces. With heights of up to 2485 mm, these doors provide for a generous appearance and are especially elegant thanks to their flush fit with the frame. Matching modern, custom designs can be created by combining the five colours White, Anthracite, Light grey, Dusty grey and Taupe with the three surface finishes Ultramatt, Slate and Linen. All designs are extremely robust thanks to the Duradecor surface finish. Duradecor is particularly impact and abrasion-resistant as well as resistant to cleaning, so that the doors remain permanently beautiful and free from damage. The ultra-matt surface is designed in such a way that fingerprints are not left behind – an often unattractive side effect of matt surfaces. The raised and embossed texture of the Slate surface finish provides for a cosy, comfortable atmosphere. The design of the Linen surface finish features a fine, tactile structure in harmony with both a modern and rustic ambience.

Model: Residential internal door DesignLine Concepto **Version:** Ceiling-high, flush-closing, concealed hinges **Surface finishes:** Duradecor Ultramatt, Slate, Linen **Colour variants:** White, Anthracite, Dusty grey, Light grey, Taupe **Frames:** Profile frame, fascia frame Vario, block frame Vario (all frame variants in Ultramatt surface finish and without horizontal profiles) **Door height:** Max. 2485 mm **Hinge system:** Concealed 3-way adjustable hinges **Door inlays:** Tubular chipboard plate or solid chipboard **Optional extras:** Magnetic catch lock, flush-fitting rose escutcheons Hörmann Planar



Vertical view of door lintel with profile frame



Horizontal view with profile frame



Minimalistic design with room-high residential internal door DesignLine Concepto.



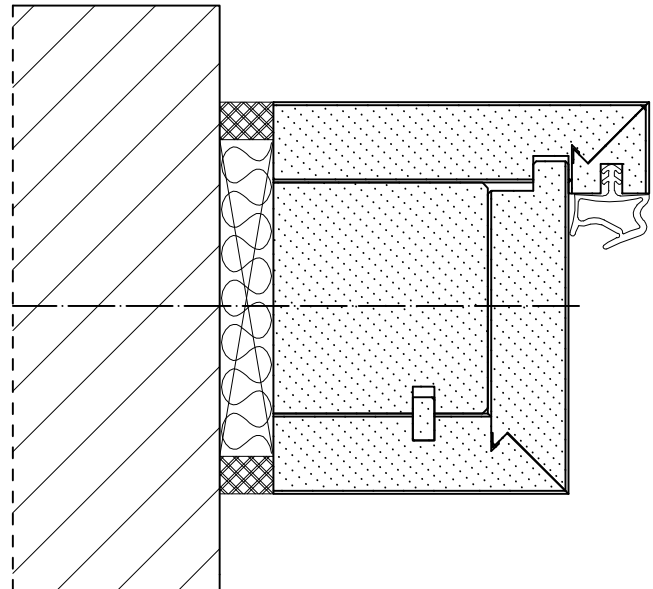
Duradecor surface finish Linen in Anthracite

Photos: Hörmann

TECHNOLOGY: SCHÖRGHUBER DISASSEMBLED REBATE FRAME

Applications: Aesthetics plays an important role in the construction of both public and private buildings. The building elements should also harmonise with the building architecture. To meet these requirements, Schörghuber provides architects and planners with a rebate frame that can be supplied matching the door leaf surface, creating a uniform overall appearance of door and frame. The rebate frame can be equipped with numerous functions such as fire, smoke and burglary protection as well as acoustic insulation and can be used individually depending on the requirements in the building. Schörghuber also delivers the rebate frame disassembled, which presents an advantage for existing buildings or buildings with limited space in particular. In order to be able to comply with what are usually strict time regulations in construction, the building elements must be supplied on time. The Schörghuber fast-track programme ensures the rebate frame is produced and delivered quickly. Using the FormCalc tender and configuration software, available free of charge on the manufacturer's website, architects and planners can order the rebate frame in just a few steps.

Product: Rebate frame, disassembled or glued at the factory **External profile dimension:** 54, 73 or 95 mm **Frame depth:** 35 to 250 mm (hinge side) **Dimensions:** Depending on the respective door approval **Fitting in:** Solid or partition walls **Fitting:** Fascia frame and reveal fitting **Functions:** Available with T30 fire protection, smoke protection, acoustic insulation, burglar protection or without function **Version:** Single-leaf, double-leaf for 42 mm, 50 mm, 70 mm and 73 mm door leaf thickness **Surface finishes:** HPL, CPL, veneered, coated



Horizontal view



Photos: Schörghuber

Schörghuber now delivers rebate frames disassembled, making them ideal for construction projects with little space for transport and fitting.

ARCHITECTURE AND ART GERHARD RICHTER



Colours and shapes had to be transferred from the paper template onto glass. Multiple layers of glass were painted to create depth.

Hardly any other building type has more narrative elements than sacred buildings – a particularly welcome challenge for architects and artists, as cultural history shows.

“God is Light, and in Him there is no darkness at all” – so says the Gospel of John. In a way, this verse illustrates why church windows have often been so elaborately designed since the High Middle Ages. At that time, the bond between clergy and artists was still close. Later, “profane” artists also took on such tasks. Marc Chagall for example. Or Henri Matisse. Now Gerhard Richter has taken up this issue – once again. He designed the three choir windows of the apse in Germany’s oldest monastery, Tholey Abbey in Saarland. As a motif, he drew on an image from his book “Patterns”, published in 2011.

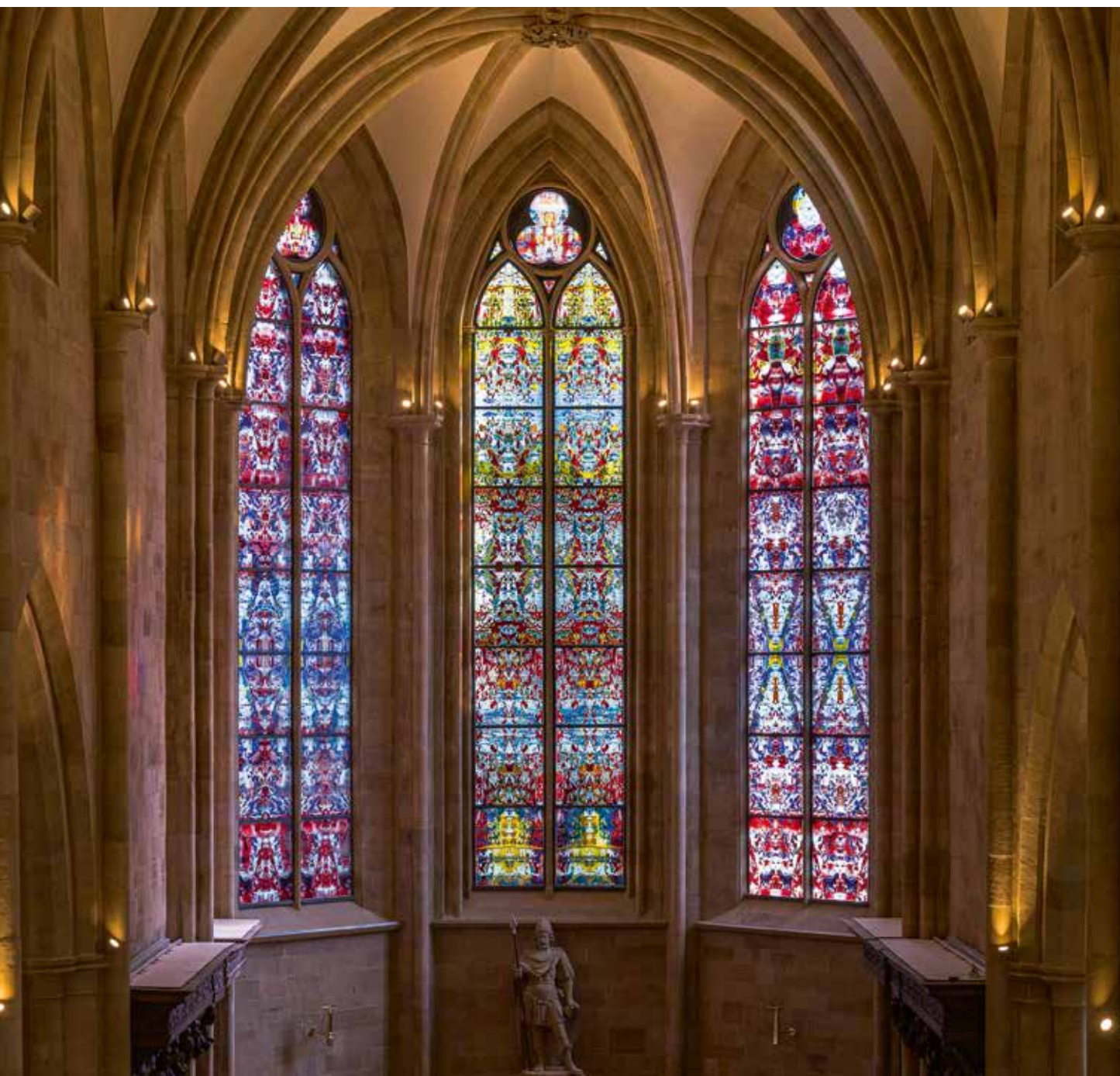
Cut apart, mirrored and pieced back together repeatedly, the result was a kaleidoscopic image of arabesque patterns reminiscent of a colourful Rorschach test. The observer can sit in front of the windows for hours, always discovering, construing and interpreting something new. The windows were manufactured by the renowned Munich glass and mosaic workshops of Gustav van Treeck. The remaining 34 windows come from the same manufacturer. They were designed by a single person – artist Mahbuba Elham Maqsoodi – and speak a much more objective language. What Tholey has to offer here is modern art. Art created by an agnostic and a Muslim. Not a contradiction, as project coordinator Brother Wendelinus Naumann explains in ZEIT newspaper: “We’re the last people still defending universalism.”

Artist: Gerhard Richter

Born in Dresden in 1932, began studying art at the Hochschule für Bildende Künste in his hometown in 1951. From 1957 to 1961, he worked there as a master student. After fleeing to West Germany in 1961, he continued his studies at the Staatliche Kunstakademie Düsseldorf, where he also worked as a professor from 1971 to 1993. Today, Gerhard Richter's works are among the most expensive of any living artist. He completed his body of work with the church windows at Tholey and work number 957.



Photo: Davi Pinzer | Gerhard Richter Archiv Dresden



Photos: Gustav van Treeck | Gerhard Richter 2020 (23112020) (left side) / picture alliance, dpa | Oliver Dietze (right side)

Gerhard Richter's three windows – each 9.30 m high and 1.95 m wide – were inaugurated at Tholey Abbey in September 2020.

RECENTLY IN ... STEINHAGEN



Graphic: Heimatverein Amshausen heritage society

Home? For Hörmann, that's Steinhagen. Founded in Bielefeld, the company has been based here since 1944. We want to know what it's like to live in Steinhagen and so we talked to the local heritage society.

What makes Steinhagen a good place to live?

Steinhagen, located at the beautiful southern slope of Teutoburg Forest, is only a few kilometres away from the cities of Bielefeld and Gütersloh. It has an intact, lively civic and association community with numerous events and an excellent infrastructure.

What tip can you give us in terms of things to do in Steinhagen?

Five nature reserves and the Teutoburg Forest are perfect for outings. The following events are worth a visit: the Köchemarkt cooks market in the spring, the wine market with Heidefest festival in early September, the cultural days and the traditional, non-commercial Christmas market. And we also want to mention that Steinhagen has excellent choices for food.



Photo: Hörmann

Wannenmacher + Möller designed the Hörmann Forum.

How can one explore the Teutoburg Forest from here?

We recommend the two hikes labelled "dream tours" by the German Hiking association: "Quellweg" and "Bergweltenweg". The "Weg für Genießer" and "Schierenweg" routes are also very beautiful. The "Leberblümchenweg" is quite extraordinary. In the spring, you can gaze at thousands upon thousands of blue liverworts, an occurrence unique to northern Germany. By the way, all of this is documented and described on the websites of the municipality of Steinhagen and the Amshausen heritage society.

What's the most appealing modern building in Steinhagen?

For many, the "Steingy" high school in Steinhagen is the most appealing modern building with its rotunda and star-shaped additions. For others, the new building and extension to the historic Schlichte Haus building is noteworthy, while others find the new Hörmann Forum in Amshausen most architecturally appealing with its transparency.



Typical for the region: The liverworts, Steinhäger schnapps...

Photo: Archenzo, Wikipedia CC BY-SA 3.0 (left) — Schwarze und Schlichte (right)

Heimatverein Amshausen heritage society

represented by Hannelore and Friedemann Holzapfel as well as Dieter Graf.

Based in the Amshausen district of the Steinhagen municipality, the association was founded in 1952. A current 260 members are committed to the idea of promoting local history and customs as well as preserving nature. They host a number of regular events, such as hikes, cycling tours, a women's breakfast and a reading group. On top of that, there are seasonal events such as the traditional New Year and Easter hikes, a summer festival, church services held in the local dialect and local cultural offerings to name a few. The association has also issued a comprehensive publication series addressing regional topics.
www.heimatverein-amshausen.de

How else does Hörmann shape Steinhagen?

Hörmann is Steinhagen's largest employer. This international company has also made itself a name as a sponsor in its home town. For example, it has provided a kindergarten with financial support, and the new "Hörmann Sports Centre" is currently being built for Spvg Steinhagen.

Different topic: What does juniper schnapps mean for Steinhagen?

The "Steinhäger" had its heyday between the 1950s and 1980s. Back then, the municipality was home to 27 distilleries. After all, the "Steinhäger" could only be produced here in Steinhagen. The juniper berries were originally harvested on the hillsides of the Teutoburger Forest. This time is meant to be honoured by the juniper heath, long maintained by the Amshausen heritage society. Today, juniper schnapps (commonly known as gin) is a trendy drink and an ingredient in many outstanding cocktails. It's high time for the "Steinhäger" to experience its renaissance.

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



Photo: Hörmann

... and the Hörmann up-and-over garage door style 902 since 1950.

Topic of the next issue: High-rises

There are plenty of high-rises in Germany, but they don't soar as high into the sky as they do elsewhere. We will be looking at Frankfurt among other places. Hardly surprising. The ten highest buildings in Germany are all in Frankfurt am Main. Well, depending on how one defines "high". "Commerzbank Tower", currently the tallest building in the country coming in at 259 metres, doesn't even make it into the top 100 of the world's tallest buildings. In the next issue of PORTAL, we will discuss the new significance of high-rises in Germany.



Photo: Stephan Falk

Omni Tower by BIG in Frankfurt – presented in PORTAL 51.

**TLERWAPPNERMHARCHITECTSSTOPFELARCHITEKTENTHOMASWREDEKLAUSTROldbORGHEN
NINGLARSenARCHITECTSBÖGELINDNERK2ARCHITEKTENSTEPHANBALKENHOLDOMINIKREDING
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BÜRODRKLAPHECKWANNENMACHER+MÖLLERDANIELLIBESKINDMIKLOSGAÁLKLAUS-DIETER
WEISSSKIDMOREOWINGS&MERRILLARCHITEKTURBÜROROLANDROMBACHBENJAMINBERGMANN
BENEDIKTLODERERBAUMSCHLAGERHUTTERJESTICO+WHILESHOLZERKOBLEARCHITEKTURENSTUD
IOVACCHINIARNOLDODERMATTSTEFANSTAEHLEYIARCHITECTSV-ARCHITEKTENMAXDUDLERPETER
BÖHMARCHITEKTENFRANKRIKLINPATRIKRIKLINRUDOLFGRÄFLORENZENARCHITEKTENRAINERROT
HARCHITEKTGRABERUNDSTEIGERASTOC&KEESCHRISTIAANSEMARKBEARAKCARSTENFOCKPETER
JOEHNKNPSTCHOBANVOSSKARIMRASHIDAXTHELMARCHITEKTENPATRICIAURQUIOLA4AARCHITEK
TENGROUPEARIKDEBOESVENHANSENSANAAWESTPHALARCHITEKTENCH2MHILLSELVAGURDOGAN
PETERKRAUSKOPFCHRISTINEHANNEMANNTRINT+KREUDERDNAHOLZERKOBLEARCHITEKTURENP
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BEUTLERWOLFGANGBACHMANNFOSTERANDPARTNERSLAMOTT+LAMOTTLANDAU+KINDELBACHE
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RSULAFUSSCODEUNIQUEDOHLE+LOHSEBERNDGUNNARNITSCHTHEUNGOVERSAUBRYLIEUTIERARC
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TPLANERTANJAPLENKGSPARCHITEKTENROBERTSEIDELMICHAELKÄFERFALKJAEGERBENJAMINKO
RENBEZ+KOCKARCHITEKTENAKYOLKAMPS:BBPATIMAIEREDDYKANTEDIRKE.HAASLUDLOFFLUDLOF
FARCHITEKTENSCHULZUNDSCHULZTRARCHITEKTENLARSRÖSSINGKAUFFMANNTHEILIG&PARTNE
RJOCHENPLOGSTIESBERRYHARALDWENNEMARLAVANIEBERGARCHITECTMARTINKOBEHARALDG
LÖÖCKLERIGORMARKOVH4AGESSERT+RANDECKERBRÜCKNER&BRÜCKNERSTEPHANIESAUERPHILI
PGRÖZINGERGERHARDDELLINGFELIZITASROMEISS-STRACKEJEANNOUVELSTÖRMERMURPHYAND
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RETHOPPESIMONREINHARDARNELINDEGUDRUNPAMME-VOGELANGDAVIDRIEDELSEBASTIANKLE
MMJOCHENHEMPELDAVIDCHIPPERFIELDWÖRNERTRAXLERRICHTERHABERMANNDECKERARCHITEK
TENUMARCHITEKTEDWARDBEIERLEJUTTAGÖRLICHDENISSCHECKRICHARDWAGNERHENRIKWINGS**