HÖRMANN

PORTAL22

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INFORMATION FOR ARCHITECTS
FROM HÖRMANN

Construction projects for already existing properties

Staab Architekten, Ahlbrecht Felix Scheidt
Kasprusch, Berschneider + Berschneider, Space4

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EDITORIAL

Dear reader,

Construction projects with already existing properties are multi-faceted. They offer an extensive field of activity for architects, which has long since become part of their everyday work. The projects range from constructional additions to conversions to the preservation of monuments and historic buildings. Each architect discovers a new way of harmoniously combining old and new structures. Whether the answer is the deliberate creation of modern architecture as daringly implemented by the architects Ahlbrecht Felix Scheidt Kasprusch for the city archive of Essen, or architecture dominated by an at first glance barely distinguishable conversion as seen at the Oldtimermuseum (Vintage car museum) by the architects Berschneider + Berschneider in Neumarkt/Oberpfalz, Germany – both interpretations have their own validity. However, two other companies had a rather more difficult task of adding new structures to densely developed locations. Staab Architekten mastered this challenge in the Lower Saxony city of Dannenberg with a reddish building ensemble that matches the already existing property without denying its construction era. The Stuttgart company Büro Space4, however, used an elevated glass roof to combine the seven residential and commercial buildings of the Humpis quarter in Ravensburg, dating back to the Middle Ages, into a museum ensemble.
The architectural workshop of Pitz&Hoh has gained renown by focussing on the restoration of classical modernity buildings. However, almost no one realises the great monumental preservation effort this line of work requires. PORTAL talked to Helge Pitz about construction projects with already existing properties.

We hope you enjoy looking at, reading and leafing through this magazine!

Christoph Hörmann Martin J. Hörmann Thomas J. Hörmann

PORTAL IN DIALOGUE
with Helge Pitz

Pitz & Hoh, Architektur und Denkmalpflege was established 1992 in Berlin by architect Helge Pitz in conjunction with the art and architecture historian Dr. Christine Hoh-Slodczyk. The aim of the company was, in addition to the focus on new buildings, to also create optimal conditions for the research and restoration of historic buildings. PORTAL asked Helge Pitz about construction projects with already existing properties.

PORTAL: Construction projects with already existing properties are no longer unusual for architects. The range of projects included in this new area of activity involves conversions and extensions as well as care of monuments and historic buildings. Your company has recognised this development early on, allowing you to gain experience over the course of many years that now gives you a competitive edge. What was your first project involving already existing properties?
HELGE PITZ: During the time when many new buildings were being erected — in the 1970s and 1980s — we were already active in the restoration of historic buildings from the Classic Modernity era, which abound in Berlin especially — for example the four large urban residential quarters Siemensstadt, Onkel Toms Hütte, Hufeisensiedlung and Weiße Stadt.

PORTAL: The increasing public interest in building processes in recent times was also felt by you in Magdeburg. The public greatly resisted the implementation of the expansion of the Lukasklause, for which you won a competition at the Internationale Bauausstellung (IBA-international building exhibition) 2008. How did you handle this criticism?
HELGE PITZ: Our basic approach to handling historic buildings – thorough historic research of the building, monumental preservation evaluation of the building structure, careful preservation of the monuments, and adding new uses in a contemporary style – was met with great approval by the preservation of monuments authority in Magdeburg and was conveyed to the citizens on this basis. I do not necessarily see the fact that there are always people who think differently as criticism.

PORTAL: Was the construction of the tower of the Lukasklause an exception or have you found that there are generally protests against modern architecture?
HELGE PITZ: The "Tower construction" of the Lukasklause (in conjunction with Maske und Suhren) is a deliberate addition to the existing ensemble and clearly presents the different construction eras. We have not found that people are in principle opposed to modern architecture. If a bicyclist is performing his morning exercise near the bank of the Elbe and finds his "familiar" backdrop changed, he is welcome to comment on that – as reported by the press of Magdeburg. That is his right in our democracy.

PORTAL: Why do so many people have problems with modern architecture?

PORTRAIT

Helge Pitz

1959	Graduated with a degree in structural engineering from Trier, Germany
1959—1975	Various architectural firms
1975—1978	Associate office of von Beulwitz, Bonn, Pitz
1978—1991	Architectural workshop Pitz-Brenne
1991—2002	Helge Pitz architectural office
since 1992	Pitz & Hoh GmbH
1994—1995	Visiting professor at the TU München (Technical University Munich), Germany
2005—2006	Professorship at HAW Hamburg. Subject area: Care of monuments, building surveys, construction projects with already existing properties.
2007	Professorship at FH Potsdam

www.pitz-hoh.de

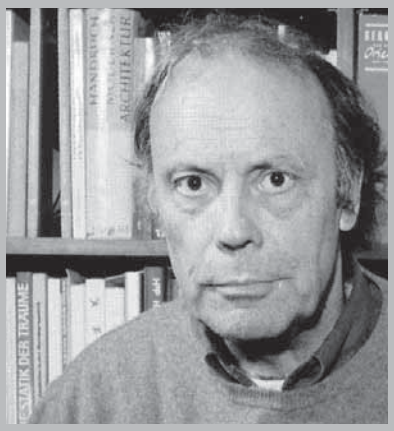


Photo: Pitz & Hoh, Berlin

The west side of the Einstein tower in Potsdam had considerable rust damage (left), which was repaired within the course of the renovation (right).

Photos: Wolfgang Reuss, Berlin

Villa Schminke, built by Hans Scharoun in 1932/33 in Löbau, Germany, was used as a youth centre during the GDR era (left). The original plastering of the former residential home was largely preserved (right).

PORTRAIT

Dr. phil. Christine Hoh-Slodczyk

1977	Doctorate in art history from LMU, Munich, Germany
1977—1986	Research and teaching posts at LMU and TU Munich, Germany
1986—1992	Head of inventory at the Berlin Denkmalamt (state office for the preservation of historical monuments), Germany
1992—2009	Pitz & Hoh GmbH
Since 1987	Professorship at TU Berlin, subject area art history — architecture and care of monuments and historic buildings
2002—2003	Associate professorship at the University of Kassel, Architectural history and design
2009	Consultant for Pitz & Hoh GmbH

www.pitz-hoh.de

Photo: Pitz & Hoh, Berlin

HELGE PITZ: I believe that it is a question of how it is conveyed. The modern architectural style of the new entrance hall to the Lutherhaus – a concrete structure that respects the existing building and creates a visible dialogue between its function and history – not only received full support but also gained the architecture award of the state of Sachsen-Anhalt 2004.

PORTAL: Construction projects with already existing properties, especially preservation of monuments often also means holding back as an architect. The architectural effort is appreciated less than in new buildings. Does this upset you?

HELGE PITZ: Doubtlessly architects also have a serving function in projects with already existing properties. Yet they do not have to hold back. On the contrary – if they take the demands and opportunities of a historic building seriously, then the demands on architects and their skills are comprehensive and challenging and can be great fun. Actually we practically always carry out construction in historic settings whether in the city or with individual historic buildings.

Entrance hall of the Lutherhaus in Wittenberg: View of the west pediment and the foundation of the Lutherturm.

PORTAL: When it comes to the preservation of monuments there is not always a general consensus about which useful status is worth preserving in the end. What criteria do you base your decision on?
HELGE PITZ: Preserving a historic building without using it is harmful to the building – it disintegrates. Therefore – almost! – any use of a building or a historic monument should be possible. We have found that a historic monument and its use are not "enemies", neither are old and new. If a historic building has been researched thoroughly, there is practically always an opportunity of reconciling a desired use with the historic monument or to develop the use that is best suited to the historic building.

PORTAL: Following the destruction of World War II, the building gaps were quickly filled up in the 1950s and 1960s. Now these buildings are getting on in years and many of them are worth preserving from an architectural point of view. Is it possible to preserve this heritage?
HELGE PITZ: Unfortunately, many of these buildings have been torn down already. But we are not allowed to be selective about history. It is important and feasible to recognise, accept and preserve this heritage as part of our history. One example: Several years ago, we conducted a comprehensive architectural history survey of the entire Victoria area in Berlin, better known as the Kranzler Eck, Based on this survey, the Bilka department store, whose quality was barely recognisable at the time, was properly renovated and remains a positive example to this day.

PORTAL: Do you believe that the architecture of the late 20th and the 21st century will also be important enough to subsequent generations that they will support its preservation as strongly as our generation does?
HELGE PITZ: If the higher education institutions fulfil their mission and young people are educated about their historic and architectural responsibility and learn to respect the high-quality architecture of the 20th and 21st century, they will act as committed and as responsible as our generation.

PORTAL: What is your opinion of reconstruction projects, for example the Frauenkirche in Dresden or the Berliner Schloss?
HELGE PITZ: We reject reconstruction tasks in general. There may be exceptions that need to be investigated very carefully. For example, the Frauenkirche was wanted by the residents of Dresden and had a high symbolic value for the population. However, this does not apply to the Berliner Schloss. Why can't a new historic chapter begin at this important venue and the future be launched with a new building?

Conversion and expansion of the Lukasklause Magdeburg, today used as a museum and meeting centre of the Otto Guericke Association.

TEXTILVERLAG DANNENBERG

The family-owned business Nya Nordiska has always made unconventional decisions. For the expansion of its headquarters, the company initiated an architecture competition that was won by Staab Architekten of Berlin. The shimmering red ensemble of buildings that now peeks out among the in part historic older buildings is evidence of the courage of the company owners and the skill of the architects.

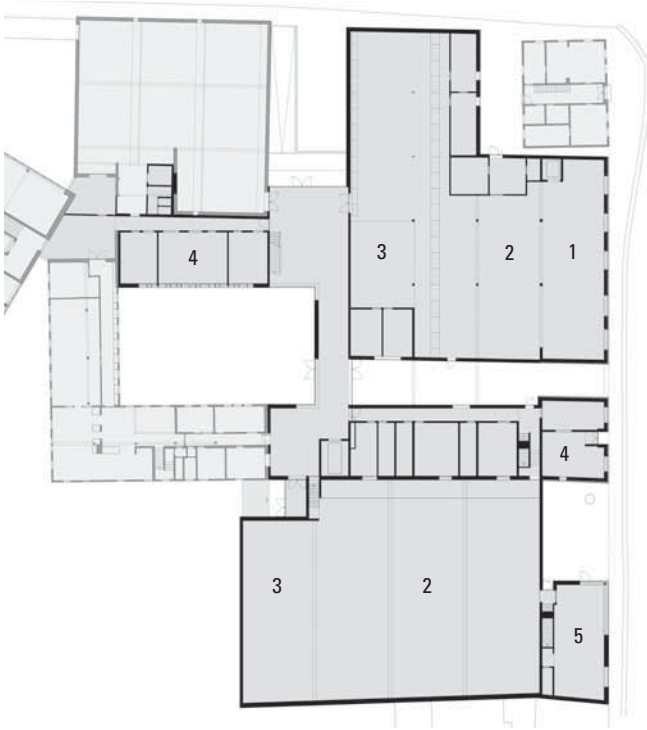
In 1964, when Heinz Röntgen settled in Dannenberg, which was located within the inner-German border zone at the time, to found the Nya Nordiska fabric company, many of his peers shook their heads in disbelief. The unusual name is derived from his passion for Scandinavian design, on which based the decorative and furniture fabric designs of his company. Committed to excellent design, the company management in 2008 initiated an architectural competition to increase the construction density of the company premises. The major challenge for the winners, Staab Architekten of Berlin, was to continue the firm incorporation of the company in the core of the small town of Dannenberg with its diverse and intricate structure. The new buildings had to be integrated into the existing group of buildings consisting of two old half-timbered buildings, an elongated office building located behind and two large warehouses. The two old half-timbered buildings were partially gutted and renovated, while additional office and presentation rooms as well as production halls for the new business sector of curtain fastening systems were cleverly woven into the existing structures. The previous buildings are now combined into a single unit with surprisingly well functioning logistics and a highly aesthetic appearance. New shed roofs with individually adjusted geometric designs are reminiscent of the gradually developed structure of the town centre, adjust to the different heights of the existing buildings and guarantee optimised illumination environments inside.

The emotional proximity to Scandinavia was probably the reason for the choice of warm red for the folded aluminium facade skin, which from a distance strongly evokes the image of Swedish log houses. The colour also excellently harmonises with the shades of grey of the half-timbered houses and the light shades of red of the brick buildings on the company premises. A great passion for design and devotion to details are manifested in the delicate profiles that subdivide the horizontal window hinges and the interplay with the deep reveals. Similarly, the roof edge, pedestal and drainage solutions are also perfectly minimalistic. A glimpse inside the new production hall for curtain fastening systems reveals the focus on function – the free view of the sheds, the suspended illumination and the visibly extended supply lines are the only indication of an industrial building – the careful finishing rather implies a cultural establishment instead. The successful intermeshing of old and new buildings increased the vicinity of the design department, sewing section and warehouses, which are centrally arranged around an inner courtyard. The white walls and the floors coated in black industrial screed create a perfect frame for the company's coloured fabric patterns. An previous thorough situation and requirement analysis for a multi-faceted commercial building was consistently implemented. This resulted in a new architecture that combines functionality, beauty and economy in line with the basic principles of architecture.

The fabric samples are suspended in a long row in the hallway of the design department in the new section (previous side).
Site map: A Old headquarters of 1976, B Warehouses of 1997, C Historic half-timbered houses (top)
The floor plan and site map show the complete interweaving of old and new buildings Floor plan: 1 Pattern department, 2 Production, 3 Workshops, 4 Offices, 5 Sales (centre and bottom)

The various roof inclinations and the shed roofs are matched to the existing buildings (top view)

Old and new buildings are grouped around a central inner courtyard. From the premises of the design department decorated in simple black, one has a view of the red facade with the deep window reveals (bottom).



Made of variably folded anodised aluminium sheets, the facade is intended to resemble pleated fabric. The sales showroom and the visitors' reception are positioned next to the street.

A new entrance situation was created between the old and new structures. The dark red aluminium skin appears warm and inviting, the sophisticated design represents the industrial precision and great emphasis on design of the textiles editeur.

Office rooms of the design department with sample display area (top)
The office rooms of the design department are located in the upper floor of the new building. The shape of the shed roof is revealed on the ceiling (bottom).

PROJECT DATA

OWNER
NYA Nordiska Verwaltungs GmbH
An der Ratswiesen, Dannenberg, Germany

DESIGN
Staab Architekten, Berlin, Germany

SUPPORT STRUCTURE PLANNING
ifb frohloff staffa kühl ecker, Berlin, Germany
Dr.-Ing. Peter Martens + Dipl.-Ing. Frank Puller Ingenieurgesellschaft mbH, Braunschweig, Germany

ILLUMINATION CONCEPT
LKL Licht Kunst Licht AG, Berlin, Germany

PROJECT MANAGEMENT
Ralf Pohlmann Architekt, Waddeweitz, Germany

LOCATION
An der Ratswiesen, Dannenberg, Germany

PHOTOS
baubild/Stephan Falk/Hörmann KG
Marcus Ebener, Berlin, Germany

HÖRMANN PRODUCTS
Single and double-leaf fire doors T30, steel sheet H3,
FSN folding door, on site cladding

HAUS DER GESCHICHTE (HOUSE OF HISTORY) IN ESSEN

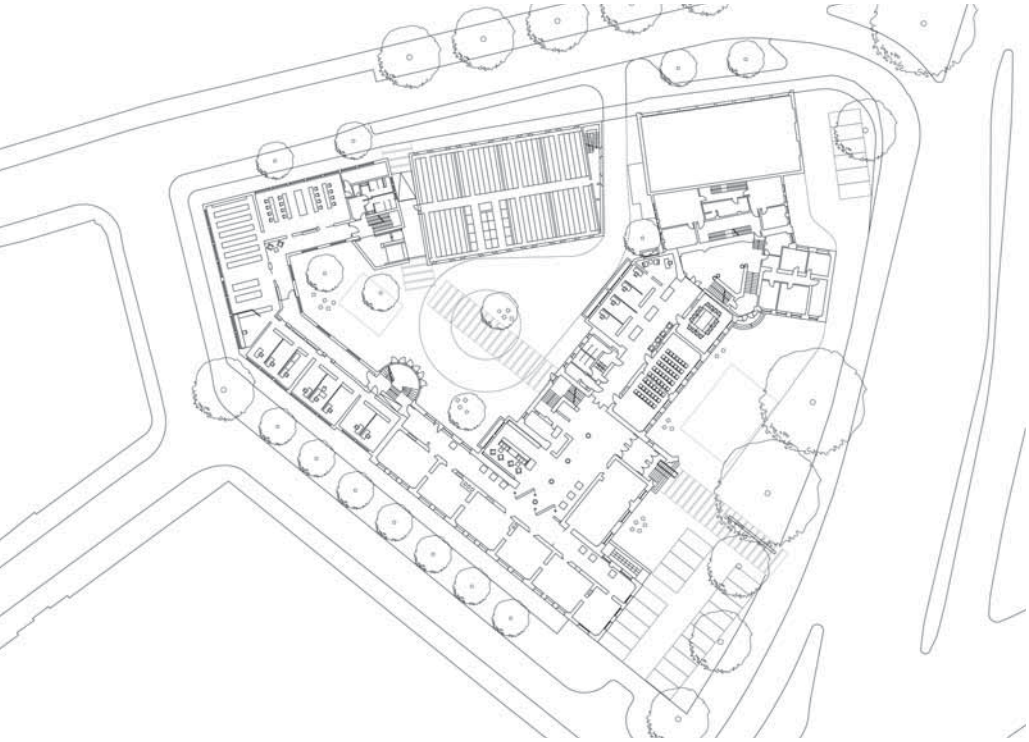
As the cultural capital of the year 2010, Essen has quite a few cultural attractions for residents and visitors – in addition to the Folkwang museum or the conversion of the Zollverein mine into a design centre, the list of cultural buildings also includes the expansion and conversion of the Luisenschule into the Haus der Geschichte by the architects Ahlbrecht Felix Scheidt Kasprusch.

Several years ago, the city archives located in the Rabbi's house of the Old Synagogue had reached their spatial capacity and the search began for a suitable building to house the incessantly growing volume of archive materials. The city of Essen decided to convert the empty buildings of the Luisenschule into the Haus der Geschichte (House of history) and to close the adjacent building gap with a new storage building for the city archives.
With its red-brown Corten steel facade, the new building is a tribute to the steel manufacturing tradition of the former Krupp factories of Essen. Archived treasures are kept in a type of vault whose ongoing corrosion simultaneously symbolises the passing of time. The storage building is connected to the neighbouring building from the 1950s via a glazed joint. Behind the rusty facade, movable high shelves for the archive materials are found across four storeys. The architects deliberately did not include an air conditioning system and developed a natural ventilation system instead. Narrow, lateral incisions in the ventilated facade reduce the direct solarisation and prevent the heating up of the building. The different positioning of these incisions in relation to the computer-controlled tilting window leaves allows optimal air circulation. The interior walls and ceilings are covered in a special highly hydraulic lime plaster to regulate the humidity.

An intelligent building management system controls the supply of heat and fresh air for each storey ensuring a constant room climate. This is required to preserve documents, the oldest of which date back to the 13th century. They did not always receive such careful treatment in the past. For many centuries they were kept at the homes of the respective city secretaries who passed them on to each other. When the Prussians occupied the city in the year 1802, they ordered all city documents to be gathered in a side room of the town hall. There they remained in total disarray until committed civil servants organised them 50 years later, creating the basis of the city archives. The museum for the history of Essen has moved into the listed Luisenschule building. The restored historic hall with its impressive cross arris vault was converted into the foyer. Conceived as a three-wing compound in the year 1903, the castle-like building complex was completed in 1906 as a “Schule for Höhere Töchter” (a secondary school for girls). Today, the interconnected former classrooms and the wide hallway are used as exhibition areas for the museum. The spacious premises that were complemented by a school section and the sports hall in the 1950s, easily accommodates all administrative departments, a public library as well as seminar rooms and workshops. Situated around the redesigned inner courtyard, the buildings from three different eras create attractive interactivity.

Steel elements in various stages of corrosion in conjunction with the slanted ventilation openings create a lively facade that deliberately distinguishes itself from the old building (previous page and this page).

Floor plan of the ground floor (top)
View of the historic hall of the former Luisenschule (bottom)



PROJECT DATA

OWNER
City of Essen – Real estate management, Germany

DESIGN, PLANNING AND IMPLEMENTATION
Ahlbrecht Felix Scheidt Kasprusch, Essen/Berlin, Germany

SUPPORT STRUCTURE PLANNING
Ingenieurbüro Schülke und Wiesmann, Dortmund, Germany

LOCATION
Bismarckstr. 10, Essen, D

PHOTOS
Deimel + Wittmar Fotografie, Essen, Germany

SCHÖRGHUBER PRODUCTS
Single and double-leaf T30 timber smoke protection doors with special coating

MAYBACH MUSEUM IN NEUMARKT/OBERPFALZ

The premises of the former Express factory in Neumarkt/Oberpfalz provided the married couple Anna and Dr. Helmut Hofmann with the suitable location for its impressive collection of historic Maybach vehicles. In co-operation with the architects Berschneider + Berschneider they converted the former bicycle factory into a museum that combines old industrial flair with modern architecture.

To this day, the name "Maybach" connotes top-class automobiles, exceptional comfort and technical quality coupled with individual design. While the success story already started at the beginning of the 20th century, the reputation of the Maybach as a luxury brand was not established until the presentation of the W3 model at the Berlin car fair in 1921. In honour of this reputation, the Hofmanns in 2009 opened a museum for historic Maybach vehicles in Neumarkt/Oberpfalz, Germany.
From 1884, the building housing the luxury limousines was for a long time the venue of the first bicycle factory on the European mainland. The flourishing business, which mainly produced bicycles, mopeds and motorcycles, survived both World Wars, but was pushed out of the market in the late 1950s with the advent of cars. The industrial premises that had grown over the course of 75 years in the heart of Neumarkt, lay idle for half a century until the Hofmanns adopted it and in co-operation with the architects Berschneider + Berschneider of Pilsach converted the so-called Express factory into a new home for the Hofmann collection of highly polished Maybach limousines. In the northern part of the premises lies the prestigious office building that was typical of the Wilhelminian era. The two former production halls, which now serve as exhibition areas, are arranged at a right angle to it. In the southern part of the premises, the newly built foyer extends as a central access platform between the two halls, creating a sheltered inner courtyard. In contrast to the clearly-structured concrete body of the foyer, the design of the other building parts particularly emphasised the preservation and restoration of the existing historic industrial architecture. To restore the original character of the rooms, all fixtures and fittings of the recent past and all traces of wear of the past few decades were carefully removed. The old, worn asphalt tiles were deliberately preserved and continued in the asphalt cover of the inner courtyard, which subtly evokes the topic of automobiles. The solid cast pillars were also preserved in various rooms as static witnesses of their eras. This way, the combination of old industrial architecture and modern exhibition design creates the appropriate setting for the precious vintage cars. Generous spaces between the old and the new structures provide insights and create decorous room situations that are highlighted by the interplay of daylight and artificial illumination. In addition to the deliberately chosen dark graphite wall surfaces, which optimally emphasise the glistening polish and chrome parts of the luxury vehicles, large-scale photographs on the walls feature the history of both the Maybach company and the city of Neumarkt. The factory hall to the east contains the express exhibition that recalls and documents the premises' former use.

The simple former production hall is especially suited for presenting the highlights of the Hofmann's collection of Maybach (previous page).
The newly constructed foyer serves as the central access platform and connects the two former factory halls (top).
The prestigious portal in the office building takes visitors to the inner courtyard(bottom left).
Floor plan (bottom right)

The exhibition design with the specially developed display cases and the large-scale pictures matches the rhythm of the visible bearing structure of the factory hall (top).
In the eastern factory building, bicycles and motorcycles of the Express bicycle factory are presented. The flush-closing steel fire door elegantly fits into the grey wall (bottom).

PROJECT DATA

OWNER
Dr. Helmut Hofmann, Neumarkt/Oberpfalz, Germany

DESIGN
Berschneider + Berschneider, Neumarkt in der Oberpfalz, Germany

LOCATION
Holzgartenstraße 8, Neumarkt/Oberpfalz, Germany

PHOTOS
Berschneider + Berschneider, Neumarkt in der Oberpfalz, Germany/Erich Spahn, Amberg, Germany

HÖRMANN PRODUCTS
Single and double-leaf steel fire doors T30 STS

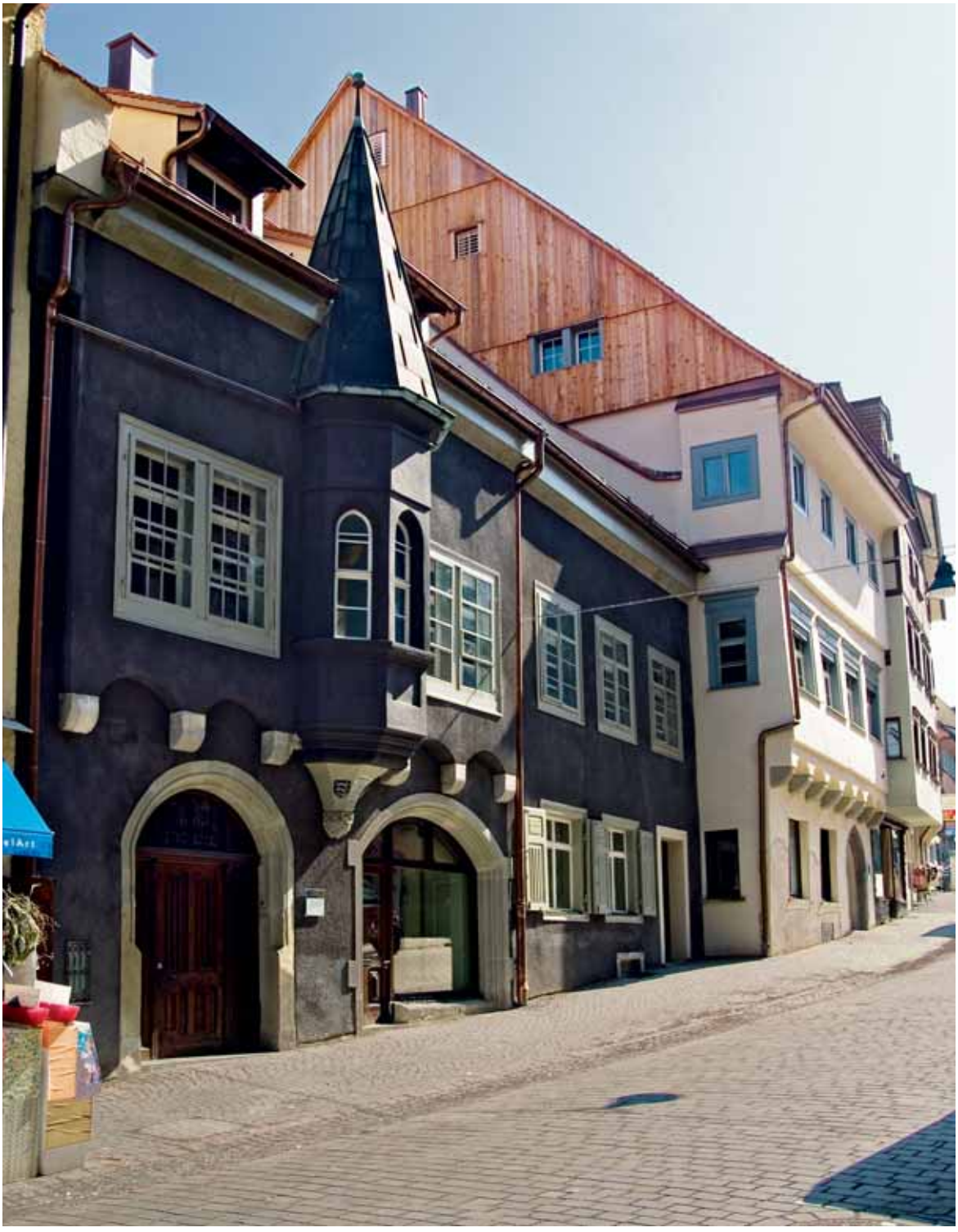
HUMPIS QUARTER IN RAVENSBURG

The city of Ravensburg owes one of southern Germany's best preserved Medieval quarters to two patrician families. To ensure its preservation, the city decided to convert it into a museum. The Stuttgart-based architecture firm Space4 combined the seven buildings under a glass roof, which now extends across the formerly open inner courtyard.

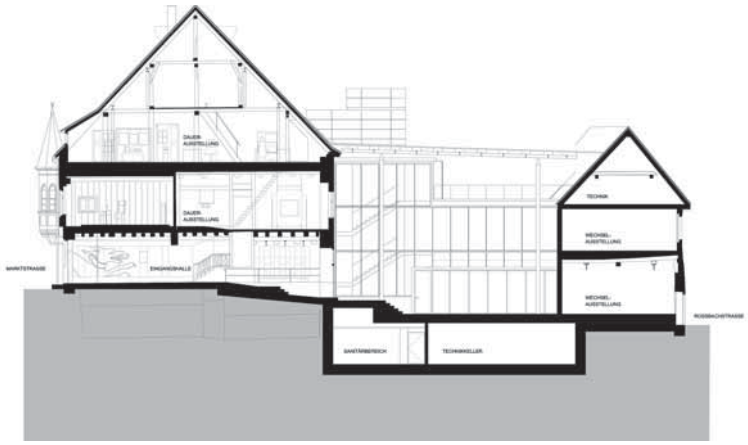
For two hundred years the two international merchant families Humpis and von Neidegg determined the fate of the free imperial city of Ravensburg. The building structures of the large trade companies that were established in the early 15th centuries by the renown merchants in direct vicinity of each other, remain intact to this day and even remained in use until the late 20th century for various purposes. When the city was given the opportunity 15 years ago to take over the two former representative buildings in the Obere Markstrasse including all additions and extensions, it quickly decided to convert the premises into a museum. This undertaking was not free of risk. The architects were faced with the challenge of "reconverting" a used quarter with various alterations and very visible wear into a presentable form in accordance with its importance and to add all functions that are required for the operation of a museum starting from the foyer with handicap accessibility, pay desk, toilets, up to a large room for events. As the rooms inside the buildings were not the right size, it was decided to roof over the interior courtyard. The Space4 architects selected a light, free-standing steel-glass structure resting on four hinged columns and with is height of 11.5 metres also extending across part of the newly shingled roof landscape. This measure was important to the city managers to provide visitors with a round tour of the museum in any type of weather. This way the courtyard becomes a public area with a central role for the museum and the town. A positive side effect is the fact that the preserved raw facades and the single-glazed windows are protected. Additional new buildings were required to house the technical equipment and to create space for the special exhibition. All additions are situated at a distance to the already existing properties, which nevertheless required substantial renovations. The bearing structure in particular had to be reinforced at many points based on the current technological standards. For the benefit of authenticity, "restorative securing" measures were primarily implemented that do not override the original status and that make the traces of historic detectable and comprehensible. After all, the most important exhibit of the museum is its already existing building dating back to the late Middle Ages, whose construction and fittings are of great cultural historical value, providing information about the building and urban history of southern Germany. In addition, some invaluable archaeological findings were made. The citizens of Ravensburg and its surroundings along with visitors now have the rare opportunity of gaining a deep insight into the history of the old commercial town. Even though they have been prepared to be exhibited in a museum, the living conditions of previous eras can nevertheless be vividly experienced.

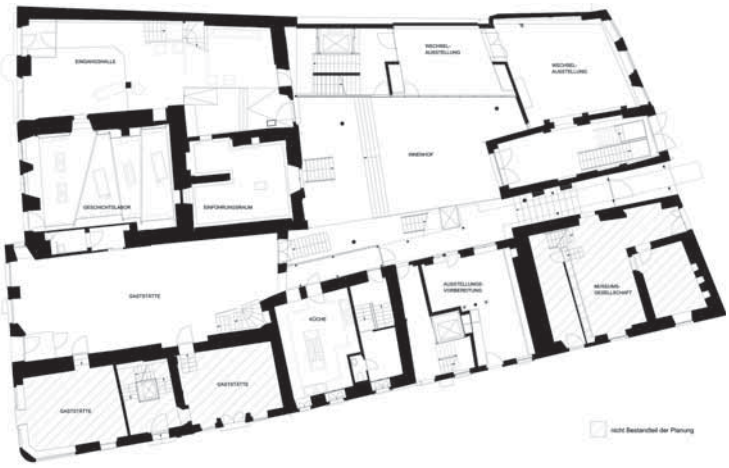
The external access via a glazed outside gallery allows a variety of interactions with the inner courtyard (previous page).
A glass roof protects the formerly open inner courtyard. The area that is now protected from the weather serves as a public forum for the museum and the city.

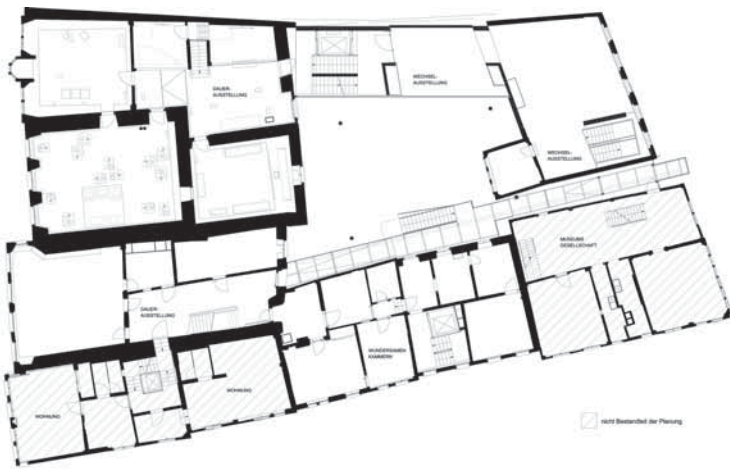
The well-preserved ensemble at the city centre of Ravensburg authentically presents visitors with the late medieval lifestyle of local merchant families.



Plans: Layout, floor plan of the ground floor, floor plan of the upper floor (top)
The interiors of the six preserved buildings were elaborately freed from subsequent additions and largely restored to their original status (bottom).







The additional new building contains all museum-related functions (top).
In this attic room the trade of tanning is vividly demonstrated (bottom).

PROJECT DATA

OWNER
City of Ravensburg, Germany

DESIGN
Space4 Architekten, Stuttgart, Germany

SUPPORT STRUCTURE PLANNING
Wilhelm und Partner, Stuttgart, Germany
BfB Büro für Baukonstruktion, Karlsruhe, Germany

LOCATION
Marktstraße 45, Ravensburg, D

PHOTOS
anja koehler.fotografie, Ravensburg, Germany
Space4, Stuttgart, Germany

SCHÖRGHUBER PRODUCTS
Single and double-leaf T30 timber fire and smoke protection doors
Single-leaf T30 timber fire protection doors with safety equipment

INCREASED ORIENTATION WITH THE ENERGY SAVINGS COMPASS

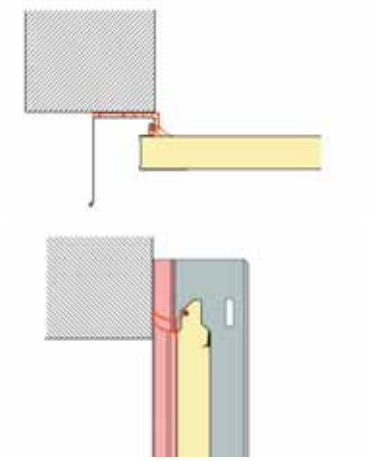
Doors and loading bays offer great energy savings potential for industrial buildings. The Hörmann energy savings compass offers six thematic modules that systematically address all key aspects of energy savings via industrial door systems and loading technology solutions. It not only vividly displays how heat energy can be lost at these locations, but also offers technical solution options – thermal insulation industrial sectional doors installed in front of the dock levellers, for example, save energy by closing the hall outside loading times. Door shelters help minimise draught and thus energy loss during loading and unloading. High-speed doors also contribute to energy savings, as their fast travel speeds allow them to keep the hall only open as long as needed for industrial vehicles to pass through. A calculation module shows the time at which a retrofitted high-speed door is amortised. For your own construction projects, you can very easily calculate the amortisation time using only a few parameters. The energy savings compass can ordered as a CD from the Hörmann sales company and is also available on the Internet at www.hoermann.de/energiesparkompass

EXCLUSIVE SLIDE RAIL DOOR CLOSER AS STANDARD

In future, Hörmann will offer single-leaf multi-function doors with slide rail overhead door closers as standard, without a surcharge or price increase of the fire, smoke, acoustic and break-in resistant doors. The overhead door closer HDC 35 replaces the previous linkage door closer in doors whose size or equipment require a door closer. In addition, the compact form of the HDC 35 improves the multi-function doors – the close-fitting lever not only offers optical advantages, but also reduces the risk of injury and the risk of manipulation of low doors. This is particularly important for school doors. Double-leaf doors can also be fitted with the HDC35 instead of the linkage lock at no surcharge, depending on their nominal size width.

The new overhead door closer HDC 35.

INCREASED THERMAL INSULATION FOR SECTIONAL DOORS



The ThermoFrame (red) provides a thermal break between the the door frame and the brickwork

Due to the increased demand for thermal insulation, Hörmann now offers a thermal break for sectional doors – with the ThermoFrame joint, the door frame is thermally separated from the brickwork, improving the thermal insulation of the entire door. The ThermoFrame disrupts the thermal conduction from the interior via the steel frame into the brickwork, for a DPU door measuring nine square metres applied in refrigeration logistics, this translates into savings of up to 40 per cent. ThermoFrame lowers the thermal insulation value of sectional garage doors by approximately 12.5 per cent. Available as an accessory, the heavy-duty plastic frame also increases the sealing of the door – an additional wide sealing lip creates a second sealing level.

HÖRMANN RELIES ON SUSTAINABILITY

As the first manufacturer of steel fire doors, Hörmann systematically focuses on the requirements of sustainable building. For its multi-function doors, the German company offers an Environmental Product Declaration (EPD) from ift Rosenheim. Thus, the basic premises for an ecologic building evaluation are available for all fire, smoke, acoustic rated and burglar proof doors as well as steel entrance doors. The EPD is based on so-called Product Category Rules (PCR), that provide binding key figures for all multi-function doors. Thus Hörmann assumes a pioneering role among steel door manufacturers. In the medium term, it can be expected that this declaration will become commonly applied or maybe even obligatory. Currently the standards bodies of the Bundesbauministerium (Federal Department of Transport, Building and Housing) is developing the new Building Products Directive DIN EN 15804 that explicitly refers to the Environmental Product Declaration. The environmental life cycle assessment of the used materials and components are used as evaluation criteria of the certification system of the Deutsche Gesellschaft für Nachhaltiges Bauen (DGNB – German Sustainable Building Council) The DGNB certificate also evaluates the durability of the products and the avoidance of environmentally harmful products.

READY FOR ALL VISUAL AND FUNCTIONAL REQUIREMENTS

Commercial building owners demand high energy efficiency when planning industrial buildings. With the new spiral high-speed door HS 7030 PU Hörmann now offers a hall door that is distinguished by high thermal insulation values (U value at 25 m≤: 1.95 W/m≤ K) coupled with a high opening speed (up to 2.5 metres per second). It combines the advantages of sectional doors (such as robustness) with the advantages of high-speed doors (such as avoidance of draught through fast door travel). It is very difficult to design a door system with all these features.

But Hörmann redesigned the door leaf from scratch. The door sections are foamed with polyurethane and thus not only offer good acoustic and thermal insulation but also very high rigidity. The exterior also features elegant micro-profiling that gives the door a top-quality appearance. In addition to the PU sections, Hörmann also offers frames with Duratec glazing and perforated sheet infills. The HS 7030 PU is available in all colours based on RAL and up to 7,000 millimetres width and 6,000 millimetres height.

The Environmental Product Declaration.

HÖRMANN SALES EFFORTS FOR ARCHITECTS RECEIVE AWARD

Recently, the sales activities of Hörmann received the gold Architects Partner Award 2010. Hörmann was chosen by 1300 architects surveyed across Germany as the company with the greatest sales expertise in the category “Doors, locking systems and applications”, without a choice of names being provided. Individual employees in different sectors also received awards for their outstanding consulting – for example, Hörmann's Franz Bongard of the Cologne/Bonn sales office received a gold award.

ARCHITECTURE AND ART
SVEN KRONER

Sven Kroner paints extensive landscapes in which it is a pleasure to go for a walk – mountain panoramas, forest lakes, snow and ice landscapes, fields and villages. The generously applied acryl paint is applied with quick, confident brush strokes and matter of fact virtuosity on large-scale canvases. Kroner's landscapes definitely bear reference to the cloudy skies of Jacob van Ruisdael and the horizons of Frans Post, while his landscapes with contemplative views of the sea are equally conscious of their reference to German Romanticism. Almost by reflex one creates a connection to the modern German figurative painting style with its neo-Romantic tendencies – at any rate to Peter Doig. It seems as if in the company of Sven Kroner one can excellently escape urbanity and meander through art history. Raised in the Allgäu region, Sven Kroner favours the mountainous backdrops of his childhood as a source of inspiration and he frequently bases his work on photos of previously visited places. In actuality, the landscape serves as the backdrop for the everyday leisure behaviour of average central European citizens. Kroner draws the traces left by human civilisation in nature, which humans thoughtlessly reside in, use up or simply enjoy.

Follow her eyes, 2008,
acryl on nettle, 171x300 cm (left),
April (Snow picture), 2009,
acryl on nettle, 170x300 cm (right).

PORTRAIT

Sven Kroner
born 1973 in Kempten, Germany
lives and works in Düsseldorf, Germany

1994—2000	Art academy under Prof. Dieter Krieg in Düsseldorf, Germany
1999	Paul-Strecker award for painting, Mainz, Germany
2000	Förderpreis Junge Kunst (young art sponsorship award),Stadtlohn, Germany
2004	Stiftung Kunstfonds Bonn, Germany

Many individual and group exhibitions in Germany and abroad

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PREVIEW/IMPRINT

Topic of the next issue of PORTAL:
Growth

Our economy is globally based on growth. Traffic, administrative and industrial buildings require increasing volumes of space or increased heights. In the densely populated Asian cities in particular, land has become so limited that 300-meter high buildings are frequently found. In Germany, things are slightly different. Our buildings do not necessarily reach into the sky, but we also have many large-scale projects. Portal presents a selection.

Photo: ©iStockphoto.com/Mordolff

HÖRMANN IN DIALOGUE

Building with Hörmann —
Your project in PORTAL

Every four months PORTAL reports on current architecture and the surrounding conditions in which it is created. If you would like, PORTAL can also soon feature your projects! Send us your completed buildings in which Hörmann products were applied – as a short documentation with plans and expressive photographs, measuring no more than A3, via mail or e-mail to:

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HÖRMANN

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