

HÖRMANN SCHÖRGHUBER

PORTAL 51

APARTMENT TOWERS

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Dear Readers,

In the former West Germany, “functionalism” in the construction industry was to blame. While in the East, it was the prefabricated concrete slabs. Whatever the reason, it is still very much the case that Germans simply don’t like living in high-rise buildings. When the large housing estates were built in West Germany in the 1960s and 1970s, the focus was very much on cost efficiency, with little attention given to quality or design. They turned out to be the absolute opposite of the German ideal for a home. After all, those who can afford it have always preferred to live in a single-family house – or in an elegant period apartment in the sought-after neighbourhoods of the big cities. East Germany’s prefab estates were more carefully thought out in terms of urban planning, but that did not change the fact that they quickly became the second choice after reunification. In PORTAL 51, we will show some current examples of “modern living in high-rise buildings”. If it works throughout the rest of the world, why shouldn’t it be a success here in Germany? In Frankfurt, investors are confident that they will be able to attract international clientele with projects that would be equally at home in the Persian Gulf, New York or Beijing. The projects include luxury towers aimed at the most discerning clientele, who do not want to live on the outskirts of the city, but would rather settle downtown. These luxury towers have recently experienced a real renaissance on the River Main. We feature two such current projects. In this issue of

PORTAL, our local contributor Rainer Schulze notes that it took almost 30 years before the residential towers could be brought out of the shadows once again. However, the recent hype in the luxury sector has already been succeeded by a degree of stagnation. It is yet unclear whether the boom will pick up again. In Munich, an abandoned rail yard was left for years to become an overgrown wasteland until it was transformed into a landscaped park, making it extremely attractive for a new development to be built in the immediate vicinity. However, the project developers did not dare to go really high and allowed the adjacent tower to be used as a hotel and office space. The situation is very different in Saxony, however, where the local housing cooperative Lipsia is fighting the decline of the huge Leipzig-Grünau district. Here it built a new residential tower right amongst the renovated and unrenovated prefabricated buildings, offering high-quality accommodation and concierge services at rents typical of new buildings in the area. Almost anything can be rented out in Munich. Luxury apartments in Frankfurt remain – until now at least – a very safe investment. Nevertheless, the successful Leipzig model proves that it is possible to create new living space even on the outskirts of the city and in high-rise buildings that offers both high quality and affordable prices.

We hope you enjoy this issue.

Christoph Hörmann

Thomas J. Hörmann

Martin J. Hörmann

Personally liable general partners

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"A GREAT PROSPECT"**



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OMNITURM IN FRANKFURT**



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Cover photo: Stephan Falk



The Frankfurt skyline – the metropolis on the River Main is home to Germany's ten tallest buildings

ABOUT THE TOPIC: APARTMENT TOWERS

A GREAT PROSPECT

A REVIVAL OF HIGH-RISE LIVING

In Frankfurt, residential towers are no longer perceived as cheap housing for the poor. However, the hype surrounding high-rise living may have already faded: Demand for exclusive apartments with a view is slowly declining.

“You can stack the rich, but you have to flatten the poor.” The origins of this macabre saying are unclear. This quote sums up a fundamental fact of high-rise residential buildings: The use of residential towers in social housing has unfortunately failed, yet this type of construction still lends itself to exclusive accommodation.

Social issues

Lessons learned from the high-rise housing developments of the post-war era show that a concentration of subsidised housing with very little social mix was ill-conceived from an urban planning and sociological point of view. Where there is a concentration of social housing, this leads to increased segregation. Filling a high-rise building with social housing creates a neighbourhood that is too homogeneous, compounding the problems, concerns and hardships of its residents. The situation is quite different at the other end of the price segment. High-rise apartments offer luxury living with a view, and are highly sought-after, provided that the fittings and architecture meet high standards. Wealthy residents also seem happy with the anonymity they provide. High-rise living, which many still associate with the anonymous satellite towns of the 1970s and their precarious social conditions, has experienced a renaissance in recent years as a high-end proposition.

In the beginning, the situation was quite different. As was the case in many West German cities, Frankfurt's first high-density, high-rise residential developments offering affordable housing were built in the sixties and seventies. There was an acute housing shortage, and a solution was urgently needed. A large number of high-rise residential buildings were built in outlying districts such

as in the Mainfeld estate in Niederrad, in the Engelsruhe neighbourhood in Unterliederbach, on Ben-Gurion-Ring in Nieder-Eschbach, in Frankfurter Berg and Atzelberg in Seckbach, to name just a few. The architecture was designed to be practical and in keeping with the style of the time – grey-brown punctuated facades and a lot of exposed aggregate concrete; only the balconies added a touch of colour. Nowadays, these housing estates do not have a good reputation. Many of them are considered to be deprived, problematic areas and are emblematic of inhumane urban planning. To this day, attempts are still being made to tackle the problems arising from these estates. In the case of the Mainfeld housing estate, the owner – the municipal housing company ABG – came up with the daring plan a few years back to demolish the unsightly towers and replace them with new low-rise buildings. The outcome of the urban planning competition, won by Jo Franzke, was impressive. Franzke based his design on the principle of “living by the river”, which the city had already pursued in the redevelopment of the Westhafen harbour, the slaughterhouse on Deutschherrnufer and the Wesel shipyard. However, the residents protested against the demolition because they did not believe that they would be able to find a new, better and equally affordable apartment in the neighbourhood. The project was no longer politically feasible and had to be abandoned. In the end, ABG decided to renovate the towers.

Concept: Landscaped “spatial city”

Most, but not all, postwar high-rise residential developments were in the affordable segment. In 1977, however, the city undertook an experiment in Sachsenhäuser Berg that was unusual for its time. Based on designs by Günther Balsler, the Sonnenring was created – a curved residential complex with 300 owner-occupied apartments. A whole chapter could be devoted to the Nordweststadt residential area designed by Walter Schwagenscheidt and Tassilo Sittmann. Based on the “spatial city” concept incorporating lots of green spaces, many different types of housing were built including row houses, apartment buildings and high-rises. Thanks to the social mix of its residents, this satellite town enjoys a much



Photo: Claus Graubner

Together with the Westside by Meyer Schmitz-Morkramer, the ...

better reputation than other large housing estates. Overall, however, Frankfurt's initial experience with the high-rise residential building was negative. It was not considered prestigious to live in a high-rise building; on the contrary, towers had an image problem and were perceived as cheap housing for the poor. It took almost 30 years for these high-rise residential buildings to emerge from the shadows.

Inner-city living

Vertical living for people with high aspirations is a relatively recent phenomenon in Frankfurt: It was not until 2001 that the city once again ventured to build a residential tower. On a site in the northern part of the city centre, the 66-metre-high "Skylight" was built based on a design by Richard Rogers, who later won the Pritzker Prize. The 80 condominiums in the building sold well. The experiment was a success, and so was the plan to promote the city centre as a place to live. Whereas the old large residential estates were still on the periphery, residential towers in central locations now acquired a whole new significance. The monofunctional city centre, previously just a place to work and shop, had been rediscovered as an attractive place to live.

With that, the spell was broken. Once again, there were more high-rise residential projects being planned in Frankfurt, as indeed you would expect in any major international skyscraper metropolis. Space is also a factor here: Based on the size of the area covered by the city, Frankfurt is tiny. Spanning a total of 250 square kilometres, the city trails far behind in 43rd place in a comparison of German cities. As the population has grown by nearly 100,000 in ten years, the space available for development is rapidly running out. There is only limited scope for further densification, so more is being built vertically.

This may be efficient in terms of use of land, but the land costs for high-rise buildings are immense. If a site is considered a potential location for a high-rise building, there are virtually no limits to the amounts investors are willing to speculate. The complex development, building regulations and fire protection requirements above the high-rise

threshold also result in extremely high construction costs. Added to this are high-specification fittings and furnishings and a range of services that go beyond the amenities of normal residential buildings. With everything from a dog washing area in the basement to a wine cellar, a sports car ramp and a sky bar at dizzying heights, there is plenty on offer for the residents. A concierge service that organises shirt laundering and takes delivery of packages comes as standard. The idea that this type of development will create the affordable living space so urgently needed in large cities is an illusion.

Defined category for apartment towers

The development of the skyline in Frankfurt is controlled by high-rise framework plans – urban development models in which locations for new high-rise buildings are specified. Clustering high-rise buildings has proven effective in limiting the fragmentation of the skyline, as well as negative side effects such as gentrification and environmental impacts, shadows and draughts. Towers standing shoulder to shoulder create an impressive urban crown when viewed from a distance. Most high-rise buildings are therefore concentrated in the city's exhibition and banking district. For decades, only office and hotel towers were allocated sites in the high-rise framework plans. The reason that residential towers now also fall into a defined category is also due to the fact that this type of construction now appears to be profitable. Rents of 40 euros per square metre are no longer the preserve of the office segment, but can also be achieved in the residential market.

Eyecatching from a distance

Skyscrapers do not blend into the background. The design of the new apartment towers must stand out because the towers themselves stand out above the city. For this reason, the high-rise framework plans require that architectural competitions or competing expert procedures are conducted for any buildings that exceed a certain height. But not all apartment towers are eye-catching from a distance.



Photo: Meixner Schlüter Wendt

... Axis by Meixner Schlüter Wendt forms a kind of gateway to Europaviertel.



The Henninger Tower by Meixner Schlüter Wendt.



It is modelled on the former Henninger brewery silo.



A vision of the future: FOUR by UNStudio and Eden Tower by Magnus Kaminiarz and Helmut Jahn.

In its downtown concept, the city is focusing on smaller apartment towers of up to 40 metres in height. And in the Europaviertel development area, 60-metre towers were also erected to dominate the urban landscape. If you approach the district from the west through the former freight station area, you will pass through a kind of gateway formed by two high-rises – the Axis and the Westside Tower. From the outside, the Axis apartment tower, designed by Meixner Schlüter Wendt in 2016, looks like a hybrid between a high-rise and a perimeter development. The northern facade faces Europaallee and looms over the street at full height. To the south, however, the building tapers off and matches the height of the surrounding, lower buildings in the neighbouring Gallus district. The Westside Tower (2016, Meyer Schmitz-Morkramer) is less striking and, like the residential towers Praedium (2015, Dietz Joppien) and Solid (2020, KSP), appears less conspicuous in the centre of the Europaviertel. By contrast, the elegant Grand Tower (2020, Magnus Kaminiarz) stands out with its curved balconies, marking the eastern gateway to the elongated Europaviertel district – at around 180 metres, it is Germany's tallest apartment tower. (You can read more about this from p. 28.) Location is almost more critical for apartment towers than it is for office buildings. In 2014, the “small” TaunusTurm tower (Gruber Kleine-Kraneburg) was built in the heart of the banking district. At 70 metres, it acts as a kind of annex to the taller office tower of the same name. The apartments and also the entrance are deliberately oriented towards the Wallanlage, a ribbon of park that surrounds the city centre. The Omniturm (BIG), completed in 2019, is also part of this cluster and is a high-rise mixed-use tower offering residential and office space. It is easy to distinguish the apartments, they are located about half way up, where several overhanging floors create the impression that the skyscraper is “swinging its hips”. (You can read more about this from p. 12.)

Local connection

The Henninger Tower (2017, Meixner Schlüter Wendt) defies the cluster rule completely. Located south of the River Main,

it is set apart from all the other skyscrapers and, with a height of 140 metres, is a landmark of the Sachsenhausen district. It was built in 2017 as a residential tower. Before that, a grain silo belonging to the Henninger brewery stood in its place for almost 60 years. The silo was so deeply rooted in the city's memory that the architects of the residential tower chose to imitate its shape. Reflecting the design of the former brewery silo, they also placed a round barrel-shaped structure on top of the tower housing four apartments, a tower restaurant and a viewing platform. Unlike in the past, however, the restaurant at the top does not rotate on its own axis. The design of the new Henninger Tower fits in well in Frankfurt.: It resembles its predecessor, has a strong local connection and is unlike anything else. The latest addition to the skyline is the One Forty West Tower (2021, Cyrus Moser) housing a hotel and apartments. However, its location on the former university campus in Bockenheim is controversial. The towers of the high-rise project Four (2024, UNStudio) are still under construction. This development is located on the edge of the banking district and also features two residential towers. It will be exciting to see whether the combination of high-quality and subsidised apartments is successful. The city now requires developers to include a share of affordable housing on the same site, which they must commit to in exchange for development permits.

Risks of repurposing

The increased returns in residential construction have meant that some buildings are now being converted. For example, former office buildings that can no longer find tenants are now being considered for conversion, especially in sought-after locations such as the Westend. However, the first of such projects – Lyoner 19 (2010, Stefan Forster) – was located in the Niederrad business district. This type of project requires a cautious approach if the fabric of the building is such that it makes the conversion difficult. For example, the conversion of an old high-rise office building into the Onyx apartment tower (Braun & Schlockermann und Partner) in the Westend district was delayed because construction costs got out of hand and complaints from

Rainer Schulze

born in 1978 in Bielefeld, Germany studied philosophy and German language and literature in Bonn, Mainz and Dumfries in Scotland, after completing his compulsory alternative service in Norway. During this time, he completed various internships at newspapers such as the Wiesbadener Kurier as well as at the local broadcaster SWR. In 2003, he completed an internship at the Rhein-Main-Zeitung newspaper, where he subsequently worked as a freelance writer. From 2006 to 2008, he completed a traineeship at the FAZ newspaper and has since been editor of the regional Rhein-Main-Zeitung newspaper published by the FAZ newspaper, where he is responsible for urban planning and architecture. In recognition of his work, Rainer Schulze received the German Association of Architects (BDA) Award for Building Culture 2014/15 as well as the German-Polish Tadeusz Mazowiecki Journalist Award 2017. www.faz.net



Photo: Wolfgang Elmes

neighbours about construction noise hampered progress. The developer of 160 Park View (KSP) at Grüneburgpark is facing similar problems. A poor building structure and the coronavirus pandemic are hampering the project and it is now running way behind schedule.

Demand met?

The contribution that exclusive apartment towers make in terms of easing the pressure on Frankfurt's overheated housing market is negligible; they remain a niche product. The problems facing the housing market, where there is a shortage of affordable rental accommodation for the rapidly growing population, cannot be solved with residential towers alone.

For a long time, however, demand for luxury high-rise apartments was surprisingly stable. Many owner-occupiers purchased apartments in the high price segment. Yet as supply has increased, demand has recently declined. It appears that Frankfurt's relatively small market cannot cope with an influx of several hundred apartments all at once. The Grand Tower, for example, sold very well despite the enormous asking prices of up to 19000 euros per square metre. However, it was mainly foreign investors who seized the opportunity and are now finding it difficult to rent out the 400 apartments. The tower is not fully occupied and many windows remain dark in the evening.

Is this a sign that demand has been met?

There is every reason to be sceptical about whether high-rise living will actually become sought-after by a wider clientele in the long term, and whether the majority of apartments will be bought by owner-occupiers and not just by capital investors looking for a secure form of investment. Several high-rise residential projects that were actually about to be realised have already been abandoned: The old Union-Investment office tower on the banks of the River Main will not be converted into the Riverpark apartment tower after all – despite its location on the banks of the river being ideal for residential development. Similarly, the Porsche Design Tower in Europaviertel will not materialise either. The attempt to embrace the “branded living” trend

in Frankfurt failed in its rather secluded location next to the Emser bridge.

The planning department has already indicated that the development of further apartment towers is not a top priority. After all, what good are these towers if they are half empty? Instead, urban planners want to focus more on mixed-use developments, i.e. a functional mix of residential and office space – as in the Omniturm. But in any case, it remains uncertain how the skyline will evolve in the future. As the new coalition government in Frankfurt has already indicated, the city intends to proceed cautiously in approving the construction of new towers. Work has begun on a new high-rise framework plan, but it is far from complete.

Green construction

The fact that residential towers need something special or unique to set them apart appears to be holding true. This can be a prime location or historical significance, as in the case of the Henninger Tower. Or, as with the Grand Tower, a striking architectural design. The concept of the almost completed Eden Tower (2022, Magnus Kaminiarz and Helmut Jahn) might also succeed in providing something unique. The facade of the 100-metre tower in Europaviertel will be partially covered in vegetation, helping to improve the microclimate. Almost 200000 particularly hardy plants were selected to withstand the elements. Mats filled with mineral wool, on which the plants can take root, are attached to the facade. The plants receive water and nutrients via a hose system. Even if the contribution to the microclimate is somewhat symbolic, this project could be an indication of how the skyline could develop in the face of climate change.

In fact, the city plans to establish this trend as the norm in the future: Frankfurt has made a commitment to green construction. The coalition in the City Hall seeks to require developers and architects to green new towers, turning the skyline into a “green silhouette”. Critics, however, object that with the same amount of effort, it is possible to achieve a much greater impact at ground level – for example, by planting large trees along roads or covering flat roofs with vegetation. After all, the effort required to green high-rise buildings is immense.

UPLOAD

OMNITURM IN FRANKFURT
BY BIG





The narrow balconies form the offset of the structure.

If a new tower bears the Latin word “Omni” in its name, then this is a worthy aspiration. The Frankfurt Omniturm wants to be everything for everyone – but only if they can afford it.

If you squint your eyes slightly and maybe even wear headphones, you might actually believe (at least for a very brief moment) that you’re in New York – or in any other truly cosmopolitan city. However, walk just 100 metres further on down the street and this impression quickly fades. It is only at the corner of Grosse Gallusstraße and Neue Mainzer Landstraße that the high-rises are as close together as in downtown Manhattan. The Frankfurt Omniturm could, after all, just as easily stand in any other high-priced, major location in the world. The plaza and the building’s kink, widely dubbed the “hip swing”, would also be fit for purpose in Shanghai, Singapore or the Persian Gulf.

Vying for attention

The Bjarke Ingels Group – BIG for short – is, after all, one of those companies that can be relied on to create architectural landmarks all over the world. This means buildings that are easy to market. In Frankfurt, they first stacked the floors on top of each other using a more conventional approach, before shifting a few floors sideways from floor 15 onwards. From floor 23, the storeys are returned to their original stacked arrangement. In terms of design, this sideways shift clearly defines the section of the high-rise occupied by apartments. In functional terms, the cantilevers serve as balconies. As balconies are not needed in the offices that are also housed in the building, this design makes perfect sense. In a very contemporary way, it makes the tower unique. While the first skyscrapers adhered to the old order in terms of design, the next generation dazzled with spectacularly decorated spires, often crowned by radio masts. Subsequently, modernism brought with it the trend for minimalist boxes, which have for some time now

been superseded by more exhibitionist creations vying for attention. There are daring sculptures, tangled twists, unusual openings that are difficult to figure out – and now, the latest innovation, the Frankfurt skyscraper with a hip swing.

Urban living

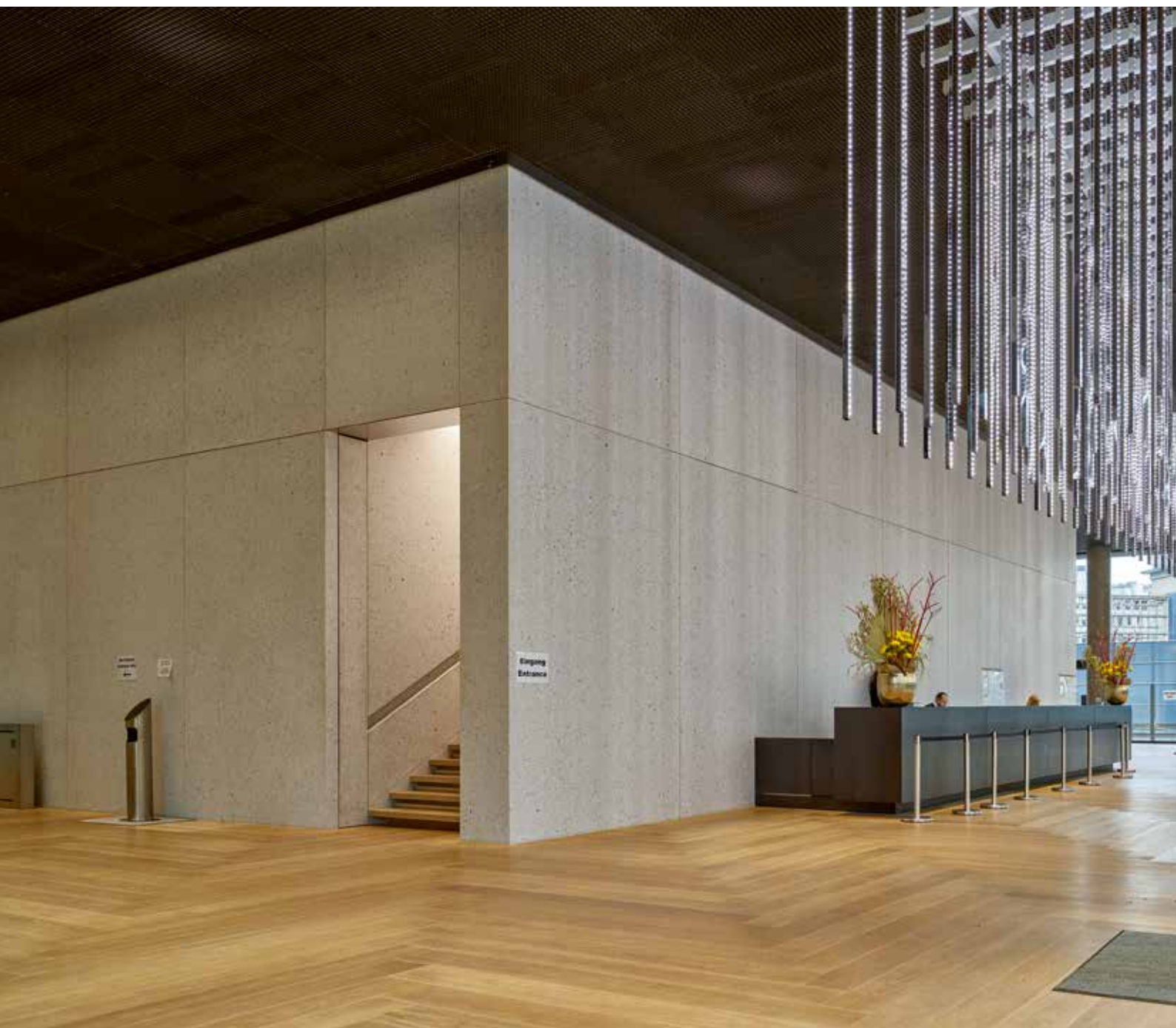
Compared to other towers around the world, at 185 metres high, it is mid-range at best. However, in Frankfurt it is one of the tallest. Most importantly, it is the first in the city to be marketed as a mixed-use development. The tower houses offices, co-working spaces, apartments and public spaces – and is therefore following an international trend. At 30 euros per square metre, the apartments do not exactly fall into the affordable housing category, but they do offer the spectacular views that the targeted high-income clientele is accustomed to elsewhere. With Frankfurt’s museums, theatres, restaurants and parks located close by, the convenient location of the tower is promoted as a main reason for living in the city’s banking district.

Mixed use a must

However, this concept of mixed use is not based on cost accounting considerations, but on the specifications laid down by the city. It aims to revitalise the neighbourhood, which is completely dead in the evening once all the office workers have gone home. It was ultimately the consequence of the antiquated CIAM (International Congresses of Modern Architecture) concept from the last century, which called for the urban separation of the functions of living, working, leisure and transport. Mixed-use projects such as the Omniturm are now an elaborate attempt to re-establish those diverse connections in the painstakingly disentangled historic cities that gave rise to attractive metropolises in the first place. In the advertising material produced by the real estate marketers, the picture of an idyllic, almost village-like world is lovingly portrayed, although not everyone is able to live in it. It is much more likely that only cosmopolitan and solvent people will reside in the Omniturm.



The "hip swing" between floors 15 and 23 clearly indicates where the apartments are located in the Omniturm. It juts out up to four metres.



The lobby of the Omniturm is spacious and understated.



The 147 high-quality apartments in the Omniturm range in size from 25 to 150 square metres and they all have phenomenal views.



As if carved out of concrete: the centrally located entrance area.

Hörmann expertise: Glazed tubular frame construction project doors made of robust steel

Many people go in and out of high-rise buildings every day. Consequently, high-frequency doors are subject to significant wear and tear. For this type of application, Hörmann offers robust tubular frame construction project doors made of steel. As with the aluminium models, the door leaves can be fully glazed. At the same time, they meet all fire and smoke protection requirements and would be able to withstand a fire in the Omniturm for at least 30 minutes. The doors are designed with an almost uniform colour concept: Except for the lever handle, the door, frame, hinges and locking devices are all available in a

choice of RAL colours, ensuring that they blend in perfectly with the architect's colour scheme. As with all glass doors, weight plays a crucial role. In this case, two-piece 3D hinges support the door leaf and allow it to be adjusted with little technical effort. In addition to glass door leaves, fixed glass elements can also be designed as tubular frame elements. The steel tubular frame doors selected for the Omniturm construction project have a particularly slim profile, as their design features the S-line. The S-line system has a very subtle and elegant appearance thanks to the delicate frame structure.



The glazed T30 tubular frame construction project doors from Hörmann ensure transparency and allow a lot of light to enter the room.



View from the hallway: The slender S-line profile of the Hörmann glazed doors allows for intriguing views and visual connections.

Location: Große Gallusstraße 16–18, Frankfurt, Germany

Building owner: Commerz Real AG, Wiesbaden, Germany

Architect: BIG, Copenhagen, Denmark

Height: 185 m

Gross floor area: 70000 m²

Offices: 44200 m²

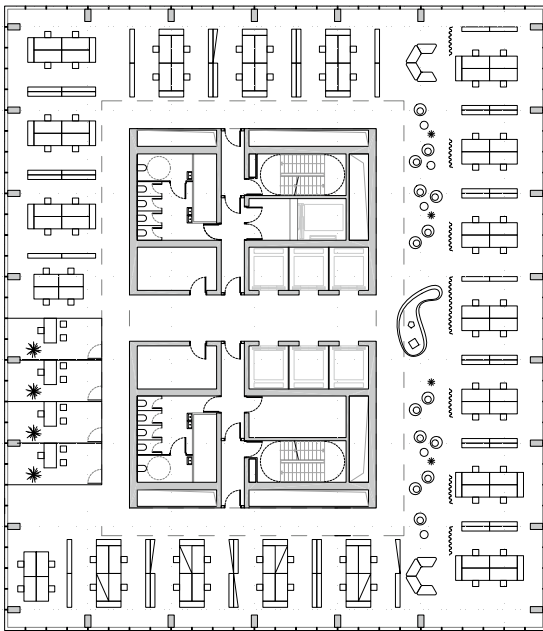
Apartments: 8200 m²

Public areas: 1700 m²

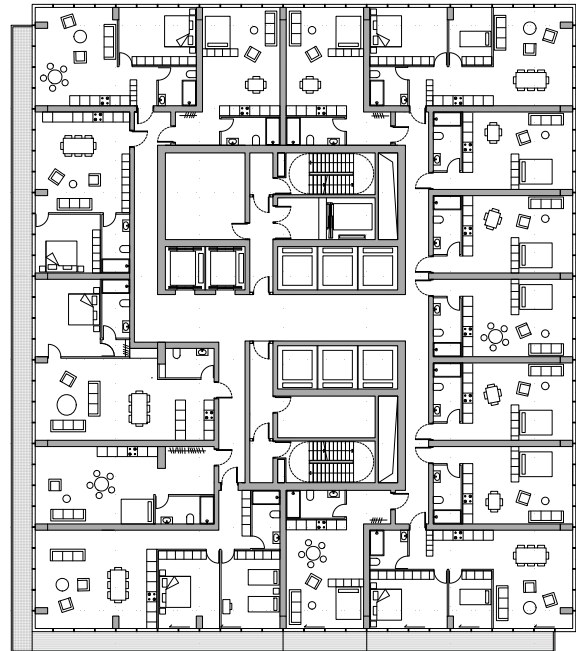
Completion: 2019

Photos: Stephan Falk, Berlin, Germany/Nils Koenning, Berlin, Germany

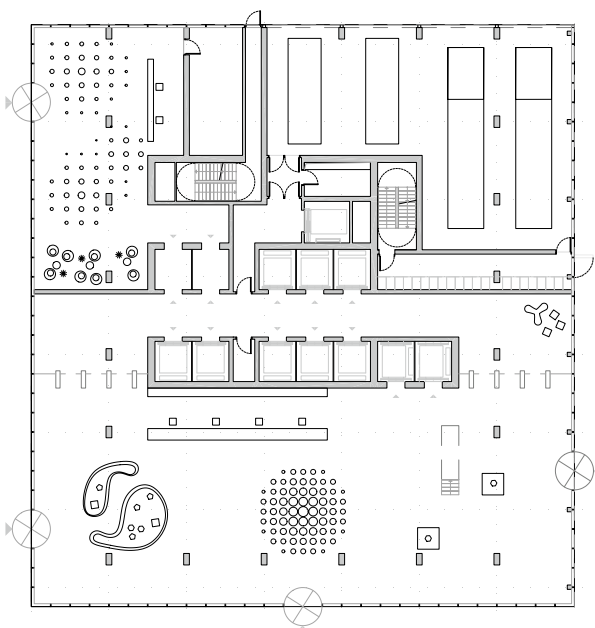
Hörmann products: Steel tubular frame construction project doors HL 310, HL 320, HL 330, SRS 200; T30, T90, MZ steel construction project doors STU, steel construction project doors H3, H16, D65; T30 fire protection sliding doors FS



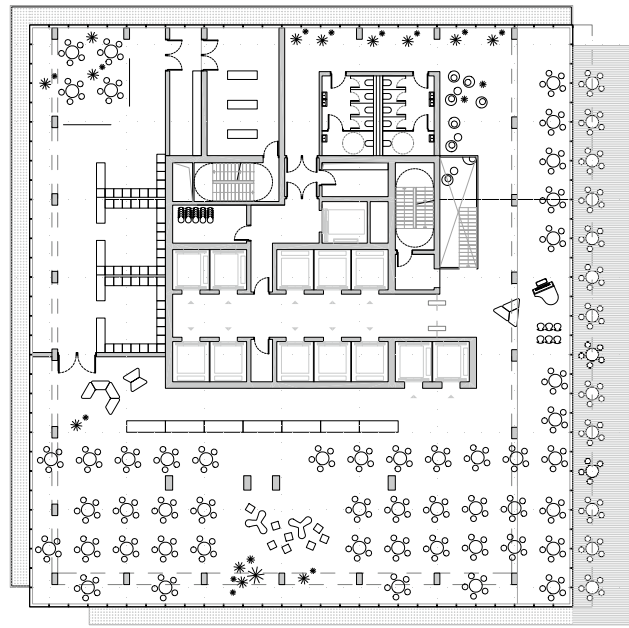
Floor plan of open-plan office



Floor plan of apartments



Floor plan of the ground floor



Floor plan of public floor

UPDATE

NEO IN MUNICH
BY UNSTUDIO







Paths and flower beds on the roof terrace create an impression of the nearby rail tracks.

A horticultural triad of linear structures is characteristic of the NEO residential building in the east of Munich. In its design, UNStudio reflected and created a continuation of the former train tracks that once existed at the location.

Munich's former mayor Christian Ude used to have little positive to say about the area. For him, it was no more than an urban wasteland, or in his words, "an urban wild boar enclosure". This unflattering comparison was quite appropriate: After all, abandoned and overgrown railroad depots provide the ideal habitat for all kinds of wildlife. If this urban wilderness is not completely cleared for the purpose of further development, a natural urban landscape can become a unique selling point for a development project. In any case, this site, now upgraded to a landscaped park, is the perfect gateway to a contemporary residential construction concept for the newly built "Baumkirchen Mitte". Since the former mayor made his unflattering comment, a shiny new development has emerged from the chaos, offering a stunning residential neighbourhood with direct access to nature and a suburban train stop.

Renowned neighbouring buildings

Local architects Meyer Karlsruher celebrated the art of clinker in the design of their building, making reference to the old clay pit in Berg am Laim. Architects Delugan Meissl created an origami effect with the arrangement of the balconies in their dazzling white project, and together with Maisch Wolf's buildings, these multiple curved blocks provide residential courtyards and calm and tranquil zones. All of the buildings are situated directly next to the newly created landscaped park. Its 62000 square metres of natural habitat are accessible to visitors via 640 metres of boardwalks, which prevent the new vegetation from being trampled down by nature enthusiasts. The final construction phase, planned by UNStudio, served to shield the apartment blocks from the remaining suburban train

line. Trains pass by here at frequent intervals between the city centre and the new exhibition centre on a large number of tracks.

An overview of the area

UNStudio designed a streamlined expansive building for their client CA Immo, which contains apartments as well as a hotel and offices. Surprisingly, however, the latter are concentrated in the tower, while the flatter section is reserved for the apartments. From an urban planning point of view, it was felt that the development needed a clearly defined "entrance", which was to be accentuated by the office and hotel tower. As is conventional, the apartments are located closer to the ground level. The apartments are (almost) all south-facing and have a view over the rest of the new development. Stairwells, bathrooms and bedrooms face the train track. The roof garden on the residential wing is particularly worth a mention. Together with the train tracks still in use and the abandoned tracks in the landscaped park, it creates a perfect design triad. The roof garden is planted with grasses and flowers and is designed in such a way as to create an impression of train tracks. This only becomes clear when viewed from the upper floors of the high-rise tower. The linear structures of the paths and plants are not only intended to embrace the genius loci, but also to provide a recreational space with play areas and open-air kitchens. It goes without saying that this is done in a sustainable manner with composting, rainwater harvesting, vegetable gardening and beekeeping.

Living close to nature

From here, the view then stretches unhindered over the extensive development. Towards the city centre, the former "urban wild boar enclosure" is teeming with nature; on the roof, UNStudio's sophisticated artificial sustainability garden design is flourishing – and on the other side of the suburban rail line, you can see more gardening – this time in more conventional gardens. Here, gardeners are busily tending to their small allotments, which border the track. This all creates a wonderful triptych for living close to nature in Berg am Laim.



A triad of man-made green spaces: allotment gardens on the left, the overgrown old railway tracks below – and, providing a synthesis, the NEO rooftop garden.



Mixed use: Part of the space allocation programme is occupied by the modestly designed Tristar Hotel, which extends over the first six floors.



NEO fits in seamlessly with the surrounding buildings designed by architects such as Delugan Meissl, Meyer Karlhuber and Maisch Wolf.



Office space is located on floors 7 to 16.



The apartments are located in the six-storey lower-level block of the development.



Schörghuber expertise: Doors for hotel, residential and commercial properties

The building by UNStudio is home to residential apartments, a hotel and also commercial space. Therefore, the products supplied by Schörghuber for this project are suitably diverse. For example, acoustic insulation is an important factor in the hotel and residential areas of the construction. To meet these specific requirements, more than 130 T30 fire-rated doors with a sound insulation value of $R_{w,P} = 42$ dB to 47 dB have been installed in the hotel. In addition, there are 14 double-door systems with $R_{w,P} = 55$ dB, which serve as connecting doors between two hotel rooms and are therefore designed to provide a very high level

of acoustic insulation. The entrance doors of the private apartments also provide acoustic insulation with a value of $R_{w,P} = 42$ dB. These doors are also equipped with break-in resistance equipment in the resistance class RC 2. The interior doors are usually 40 mm thick tubular chipboard doors. For the commercial spaces, the architects opted for composite timber doors with a door leaf thickness of 42 mm, equipped with a Hörmann steel frame and ABS edge to make the doors even more resistant.



Light floods the hallway thanks to generous glazing cut-outs.



A perfect match: The wooden door blends seamlessly into the design concept.



Schörghuber supplies robust and durable doors. Some have rectangular, others round shaped glazing cut-outs.

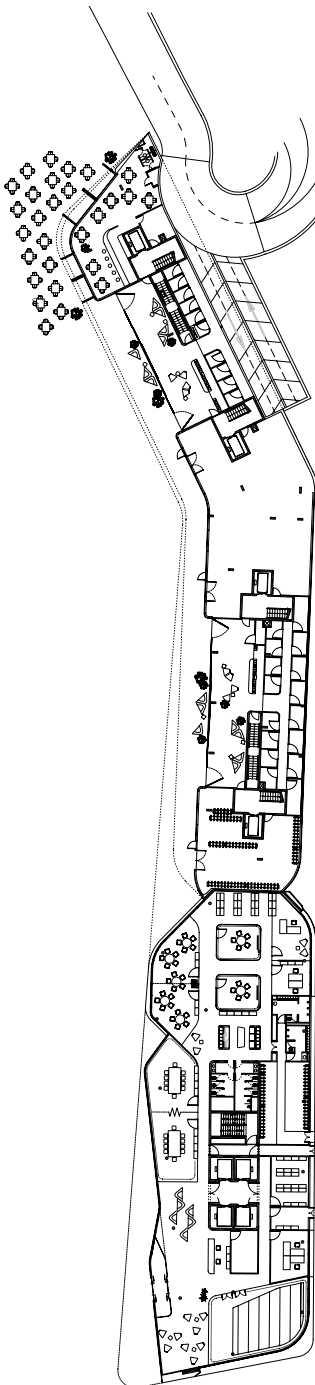


Location: Baumkirchen, Munich, Germany
Building owner: CA Immo Deutschland GmbH, Munich, Germany
Design: UNStudio, Amsterdam, Netherlands
Execution: CL MAP GmbH, Munich, Germany
Gross floor area: 21018 m²
Floor space office / hotel: 14500 m²
Floor space residential: 5500 m²
Completion: 2020
Photos: Stephan Falk, Berlin, Germany

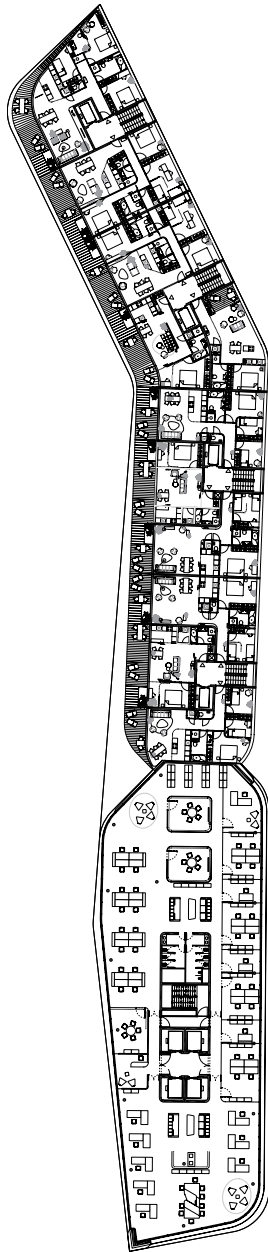
Schörghuber products: Hotel room entrance doors T30 fire protection / acoustic insulation $R_{w,P} = 42$ dB, double-door systems T30 fire protection / acoustic insulation up to $R_{w,P} = 55$ dB, apartment entrance doors acoustic insulation $R_{w,P} = 42$ dB and break-in resistance equipment RC 2 as well as

climatic class III, apartment internal doors tubular chipboard with wooden lining frames rounded and sometimes with glazing cut-out, damp room tubular frame doors with wooden lining frames rounded, composite timber doors, acoustic insulation / wet room door, T30 fire / wet room door with glazing cut-out and automatic turn sash operation, T30 fire-rated door with break-in resistance equipment RC 2, T30 fire-rated door / acoustic-rated door $R_{w,P} = 47$ dB and climatic class III with wooden block frames, T30 fire-rated door / acoustic-rated door $R_{w,P} = 37$ dB

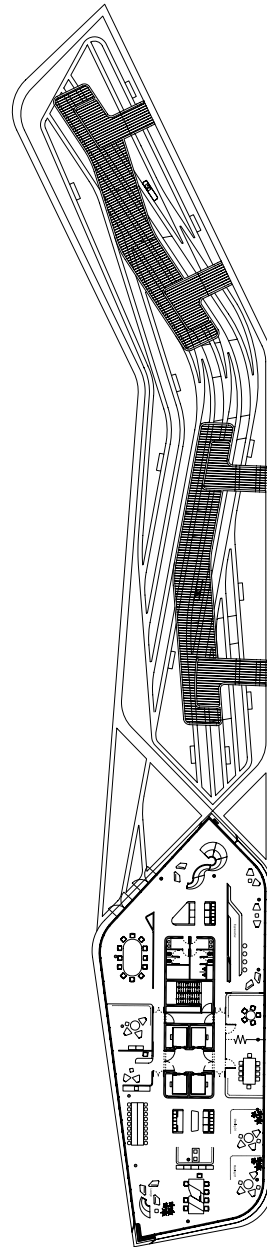
Hörmann products: Steel profile frames, 2-part steel profile frames for retrofitting, 2-part stainless steel profile frames, 2-part special steel frames for double door system



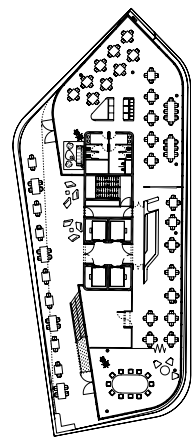
Floor plan level 01



Floor plan level 02



Floor plan level 05



Floor plan tower level 14

SCHÖRGHUBER EXPERTISE: DOUBLE-DOOR SYSTEMS

Jürgen Heckmeier discusses double-door systems

Ensuring the highest standards of acoustic insulation while still allowing passage between two rooms – this is what double-door systems from Schörghuber can do.

What is the difference between a double-door system and a conventional acoustic-rated door?

In addition to the standard acoustic rating categories of $R_{w,P}$ 32, 37 and 42 dB, we can also offer the client higher ratings of $R_{w,P}$ 47, 48 and 50 dB. In high-end residential construction, elements with acoustic insulation of $R_{w,P}$ 47 dB are becoming increasingly common. Doors with an acoustic insulation of $R_{w,P}$ 48 and 50 dB are intended for specialised projects that require absolute discretion or, for example, for music schools, where the violin won't want to be disturbed by the tuba. By using a double-door system, we are able to achieve a much higher level of acoustic insulation. For walls with a thickness of 255 mm or more, we can achieve $R_{w,P}$ 60 dB. At such high acoustic insulation values, even some walls have a problem keeping up.

When is it necessary to use double doors?

Usually, these doors are found in hotels, where the flexibility to combine two rooms into one suite is often needed. However, when these rooms are then booked out separately, it is absolutely vital for the hotel guests that their privacy is maintained and that there is no sound transmission from one room to another through these doors. Having two doors also gives the guest added security. They know that if "their" door is locked, there is no risk of anyone entering from the neighbouring room.

What are the distinguishing features of Schörghuber double-door systems?

We have many years of experience with these double-door systems and are continuously enhancing them. We have also obtained special acoustic certificates for these doors up to $R_{w,P}$ 60 dB. It is particularly tricky if one of the two doors has the T30 requirement in addition to the acoustic insulation. This additional requirement results in quite a challenging situation: The T30 acoustic-rated door is generally self-closing; however, if the opposite acoustic-rated door has already been closed



When using double-door systems, the challenge is to manage negative and positive pressure during opening and closing.



Photos: Schörghuber

Jürgen Heckmeier – Schörghuber technical consultant

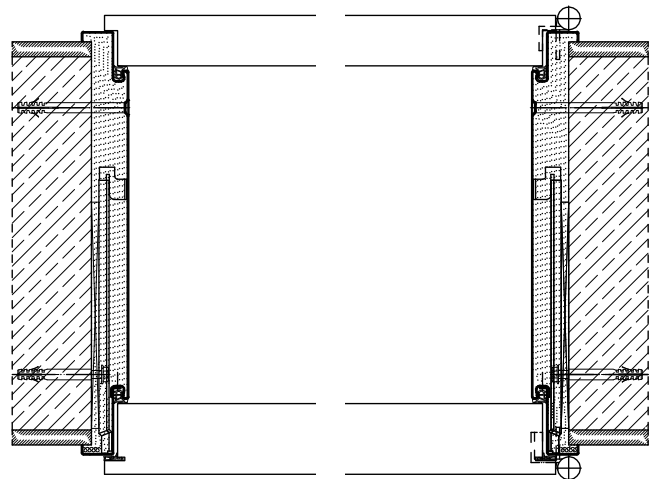
manually, the door closer will no longer be able to close it. The air pocket between the two doors prevents it from doing so. A T30 door that is not closed does not fulfil its basic requirement. As we cannot change the characteristics of the T30 fire-rated door, we have to modify the opposite acoustic-rated door. We can equip it with a ventilation function as well as a delayed releasing, retractable bottom seal. This enables us to reduce the air pocket between the doors, allowing the door closer to close the fire-rated door.

What other challenges do double-door systems present?

In addition to sound and fire protection, very thin walls in a drywall construction can cause the door handles to hit against each other when closing. There are different options for dealing with this: One possibility is to use sports hall pull handles. Another would be to change the lever handle height. In some cases, it is possible to make both doors have the same handing. Whatever the situation, we can always find a solution that is acceptable to both the architect and the client.

What options are available?

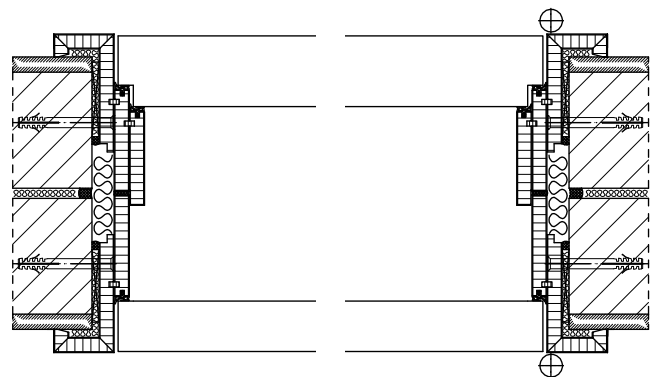
As a rule, acoustic insulation between $R_{w,P} 56$ and 60 dB is required in this case. This can of course be in combination with the requirement for T30, T30/RS and RC (burglar protection). In principle, all types of finish are possible for these doors. Likewise, almost all hotel access control systems can be installed.



Horizontal view 2-part steel profile frame



Schörghuber equips one of the doors with a ventilation function.

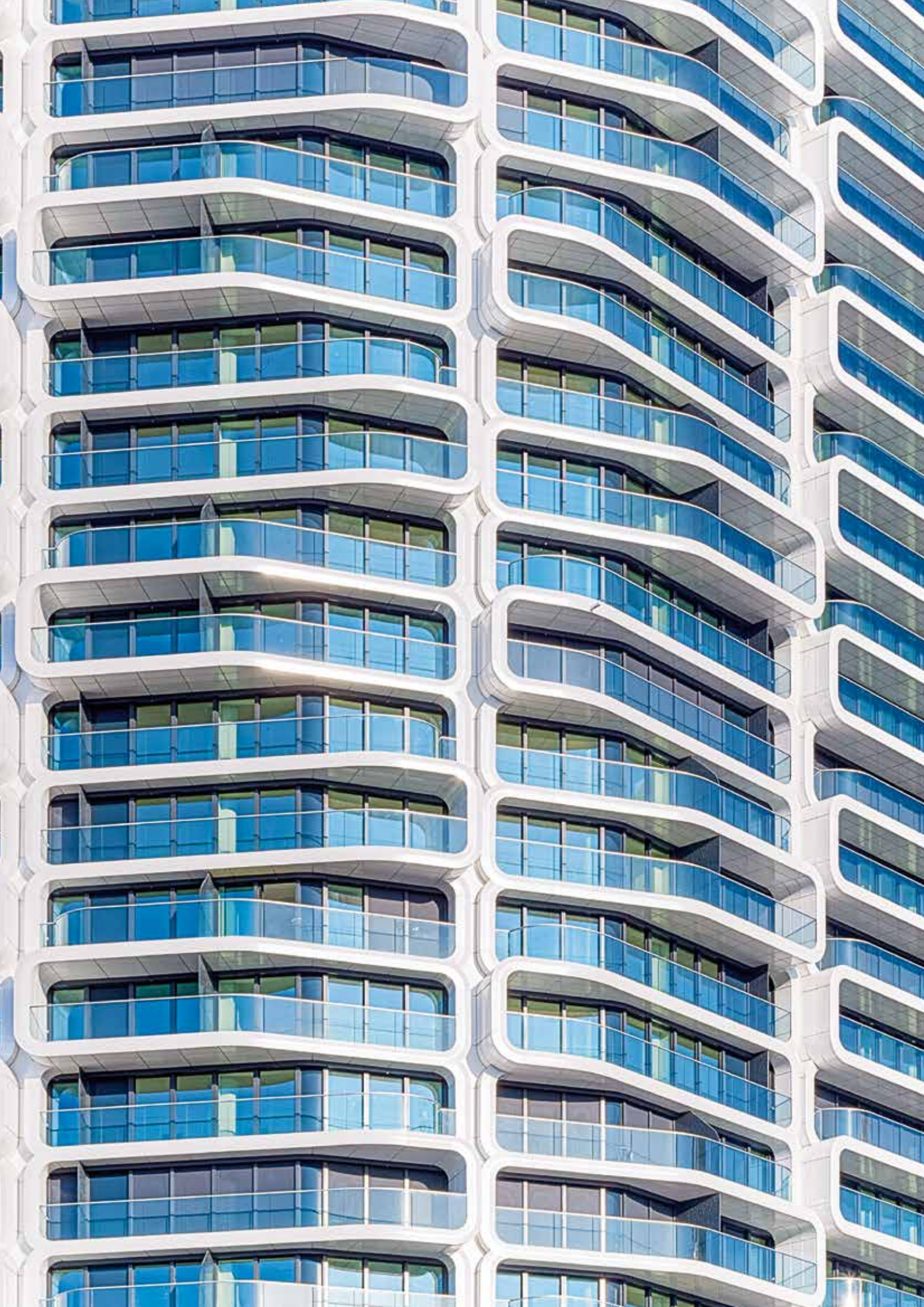


Horizontal view timber profile frame

UPTOWN

GRAND TOWER IN FRANKFURT
BY MAGNUS KAMINIARZ





The Grand Tower, designed by Magnus Kaminiarz, is located in Frankfurt's new uptown between the exhibition centre and the main train station. It is currently Germany's tallest apartment tower and is proof that luxury living with a view is once again possible in this part of the world.

Bertrand Goldberg would no doubt give Frankfurt's Grand Tower his full approval. The US architect and Bauhaus pupil of Mies van der Rohe created the ultimate luxury residential building with the "Marina City", which served as a template for high-end apartment towers. Since the 1960s, the two 179-metre towers have become Chicago landmarks. At "just" 172 metres high, the Grand Tower in Frankfurt does not quite measure up – but it nevertheless takes the striking facade structure of Marina City a step further. The striking cantilevered balconies provide each apartment with the undisturbed privacy that is a must in this price range. In Chicago, they are positioned so as to resemble the kernels of a corncob. In Frankfurt, they also give the tower a distinctive look, but the asymmetrical arrangement avoids a purely north-facing orientation. Everyone gets to enjoy the sun. Protected from the wind and with floor-to-ceiling glazing, you get the feeling of being in a bungalow 100 metres above the ground.

Living close to the ground?

Goldberg's second innovation, however, was not adopted. The marina for the motor yachts is located at the foot of the towers on the Chicago River. Since there is no access to the River Main, such a marina would not be possible at the Grand Tower. And the luxury cars are not housed in dark underground garages, but are instead accommodated above ground. However, the limousines are not housed on the first 19 floors of the tower – as in Chicago – but in a parking garage adjoining the side of the tower. With his elevated parking solution, Goldberg was able to avoid the paradox of any tower construction project: high-rise apartments close to the ground. They do exist in Frankfurt however. And instead of the Taunus



The interior design of the lobby is the work of Düsseldorf-based studioarchitects.

Mountains, the view from these low-level apartments extends only over the rest of the Europaviertel and the shopping centre next door with Kentucky Fried Chicken and H&M. Whereas Goldberg's building only provided a communal fitness centre, the Grand Tower offers a large garden on the seventh floor, a communal event area and a sun deck.

Ostentatious luxury

With the Grand Tower, architect Magnus Kaminiarz, who died in 2019 at the age of just 54, created an iconic tower for Manhattan's skyline and for the international clientele that Frankfurt's city leaders are so eager to attract. The tower's exterior appeal is matched by its interior, which offers luxury but with a hint of homely familiarity. The interior designers refer to this as "relevance" and a "sense of belonging" to be conveyed to the owners and residents. Anyone who does not immediately develop this sensation upon entering the building is not the target audience for this residential tower. Put more simply: "Birds of a feather flock together." When surrounded by ostentatious luxury, it is almost comforting to see the beer crates clearly visible on the ground-floor balconies and the socks on the folding laundry rack drying happily in the Frankfurt summer wind. After all, people live here.

One square metre, one small car

While in Germany the high-rise apartment tower often carries the stigma of social decline due to the depressing, low-cost, functional residential blocks erected in 1970s to meet the needs of the housing shortage, the opposite is true elsewhere in the world. Whether in the U.S. or Rio's exclusive neighbourhoods, in Southeast Asia or now also in Frankfurt, the straightforward access control provided by a concierge in the lobby creates a sense of security. Segregation of the population by income, which is usually the case in urban development, takes on a vertical form here. After all, anyone who invests in an apartment here has to pay the equivalent of a small car – per square metre! This is reflected in the high rents of the apartments, which are not easy to let even in Germany's financial powerhouse.



Central location: The Grand Tower with Skyline Plaza in the background – and in the foreground the construction site of Tower One by Meurer Architektur.

Hörmann expertise: Glazed tubular frame construction project doors made of elegant aluminium

Plenty of light, expansive views – in a residential high-rise like the Grand Tower in Frankfurt, these are the selling points that are intended to justify the high prices per square metre. This is why so much glass has been used in the facade. But not only there. The interior should also be flooded with as much natural light as possible, and visual connections between individual sections of the building should be established. This is achieved using generously glazed Hörmann aluminium tubular frame construction project doors in combination with the likewise fully glazed side elements

and transom lights. And there is no need to compromise on fire and smoke protection: The doors are available in a fire-retarding T30 version, which means they come equipped with an automatic door closer. To support the heavy weight of the glass, the door leaves are attached to the frame with up to three hinges. Even in the utility rooms in the basement, the doors are still glazed, but due to narrower corridors and lower ceiling heights, glazing cut-outs in fire-retarding steel doors are used rather than fully glazed doors.



Hörmann door with two glazed side elements.



Space an issue? Glazing cut-out as an alternative to a transom light.



Maximum transparency: Only the border with the Grand Tower logo reduces the light slightly.

Location: Europa-Allee 2, Frankfurt, Germany

Building owner: Grand Tower Frankfurt GmbH, Berlin, Germany

Architect: Magnus Kaminiarz & Cie., Frankfurt, Germany

Interior design: studioarchitects, Düsseldorf, Germany

Height: 172 m

Gross floor area: 55000 m²

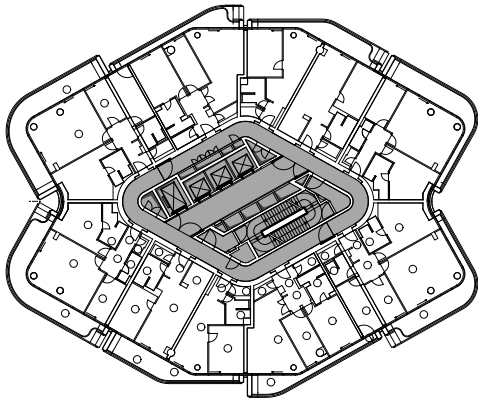
Apartments: 401

Completion: 2020

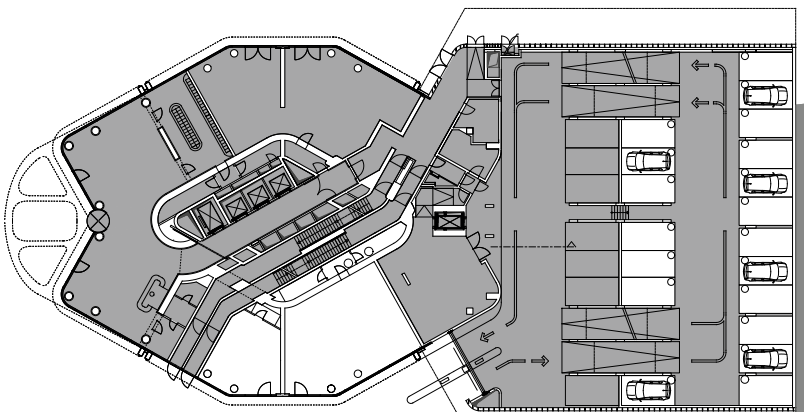
Photos: Stephan Falk, Berlin, Germany

Hörmann products: Aluminium-tubular frame construction project doors

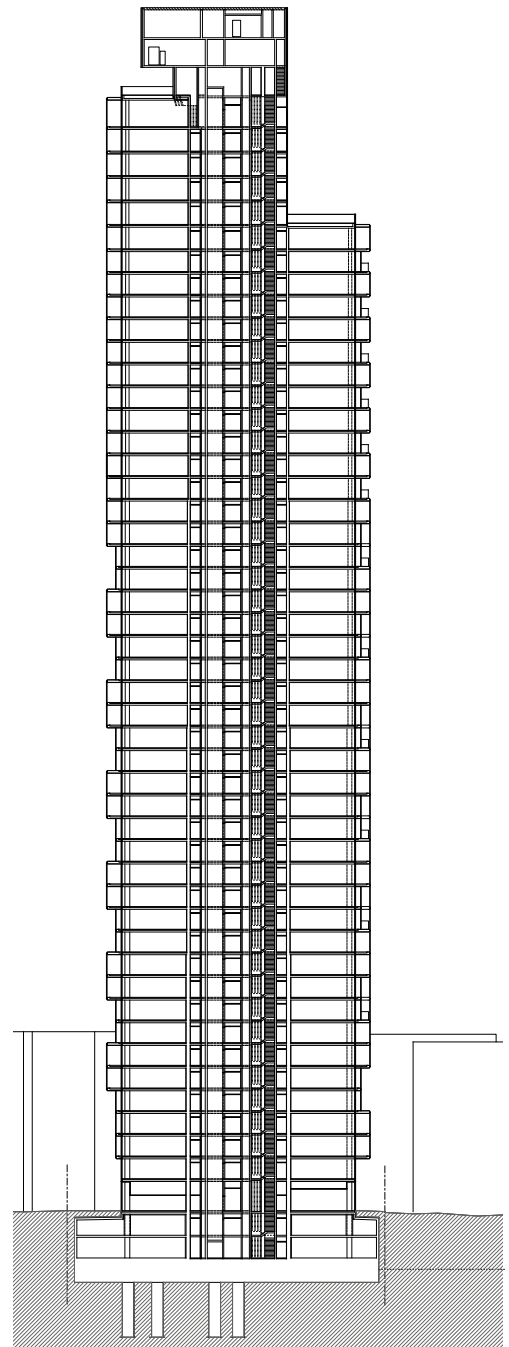
HE 311, HE 331, A/RS 150, A/RS 350; T30, T90, MZ steel-construction project doors STS; steel-construction project doors H3, H16, D65; T90 fire protection-sliding door FST



Standard floor layout



Floor plan of the ground floor



Cross-section



UPGRADE

LIPSIA TOWER IN LEIPZIG
BY FUCHSHUBER ARCHITEKTEN





Leipzig-Grünau – an archetypal prefabricated residential estate.

Leipzig’s newest high-rise represents the beginning of the rejuvenation project in the huge Grünau prefabricated residential estate. And to ensure no one overlooks the significance of this symbolic project, it had to be a proper tower, of course.

Leipzig-Grünau has broken several records. It was once the site of one of the largest “prefabricated” residential estates in the former East Germany; almost half of the apartments located here became vacant after the fall of the Wall – also at a record-breaking pace. Now, Leipzig is Germany’s fastest-growing city – yet another record. However, it is Leipzig’s trendy districts such as Connewitz that are in demand. A year ago, anger flared up over rising rents in the area, resulting in riots on the streets. To give this some context, the average rent in 2010 was €6.68 per square metre. In 2020, it was €10.8. These are rents that tenants in Munich, Stuttgart, Tübingen and Freiburg could only dream of. However, for the local alternative scene, this constitutes an unacceptable rent increase of 50 per cent.

Symbol of change

Leipzig-Grünau, on the other hand, is not at all “hip”. It’s only redeeming features are an idyllic swimming lake and a nature reserve. There are also doctors’ surgeries and pharmacies, a shopping centre, and bus, suburban train and tram stops. And above all, there is an abundance of cheap apartments. However, many said goodbye to the estate, even when the apartments had been freshly renovated. The older generation remained and they were then joined by low-income families and migrants. Altogether, there are still about 45000 people living in the area. However, this may all be about to change: As if it were a symbol of long-anticipated transformation, a 42-metre-high tower housing 60 apartments of a new kind (for Leipzig) has recently been erected in the centre of Grünau. At a cost of 14.2 million euros, this project represents everything that the rioters in Connewitz were protesting against. Fuchshuber Architekten – now part of NOKERA Planning – erected a sophisticated structure

made of precast concrete elements, which alludes slightly to neoclassicism and emanates one thing above all else: sophisticated quality. The tower, a lower-level annex and a reception wing that connects the two sections and provides access to the building are situated on a grassed area that is enclosed by a high fence on all sides. Anyone who comes to visit has to pass by the concierge – as though they were on New York’s 5th Avenue rather than in Grünau.

Social connection

Nonetheless, it is the “Volkssolidarität” community association that keeps watch here. The representatives of this welfare organisation are not the fierce cerberuses growling in front of the shielded quarters of the rich and the beautiful. Nor are they just there to accept the ordered parcels and distribute the post. Instead, they arrange visits to the authorities, organise medical assistance for the elderly residents, help run the cafeteria and even organise the occasional barbecue. However, the Lipsia Tower cannot yet be described as a true “multigenerational house” in every sense of the word – even if this was one of the original objectives of the Lipsia housing cooperative. What the residents can enjoy though are apartments specially designed for the elderly and opportunities to socialise in the various communal rooms in the tower. This all comes at a price that, depending on the political and geographical location of the observer, is either a bargain or a premium rent by Leipzig standards. Basic rent is just over 10 euros, with an additional 2.38 euros added for the service provided. All tenants automatically become part of the cooperative, which owns around 8000 additional apartments.

Concrete exclamation mark

The fact that Lipsia opted for a proper tower can hardly be down to a lack of space in Grünau. Up to 25 per cent of the apartments here are vacant, and demolitions mean that there is even more space in the estate than there was before reunification. Instead, the Lipsia Tower is a building designed to make a statement against the perceived decline of the neighbourhood. It serves as a concrete exclamation mark, highlighting that there is another way.



A concierge is on hand to look after the residents' needs in the Lipsia Tower.



Mullions and transoms can be clearly seen in the facade. The fact that the facade is stepped at different levels gives the building structure.

Schörghuber expertise: Fire-rated doors

Although fires in high-rise buildings are a rare occurrence, when they do happen they can be catastrophic. Schörghuber fire-rated doors are specially designed to prevent them from happening in the first place. A total of 55 are installed in the Lipsia Tower. Most of them are single-leaf and double-leaf T30 fire-rated doors with additional acoustic insulation of $R_{w,P} = 32$ dB as well as $R_{w,P} = 37$ dB, located in the corridors and on the staircases. All these doors have a white or black HPL laminate surface.

Some of the doors also feature a glazing cut-out. In addition, two T90 fire-rated doors were supplied by Schörghuber: One is equipped with an anti-panic lock, the other with a triple lock. Alongside T90 fire protection, this door also has an acoustic insulation function with $R_{w,P} = 42$ dB, as well as break-in resistance equipment in resistance class RC 2. Since the temperature and humidity often vary greatly between different corridors and rooms, all doors came with climatic class III.



Similar rooms, different look: Schörghuber's double-leaf T30 doors are finished with a white or black HPL laminate.



All other single-leaf Schörghuber doors installed in the tower are finished in black – as are the frames from Hörmann.

Location: Miltitzer Allee 32, Leipzig, Germany

Building owner: Wohnungsgenossenschaft "Lipsia" eG, Leipzig, Germany

Architect: Fuchshuber Architekten, Leipzig, Germany

Costs: 14.2 million euros

Height: 42 m

Gross floor area: 7450 m²

Total living space: 3400 m²

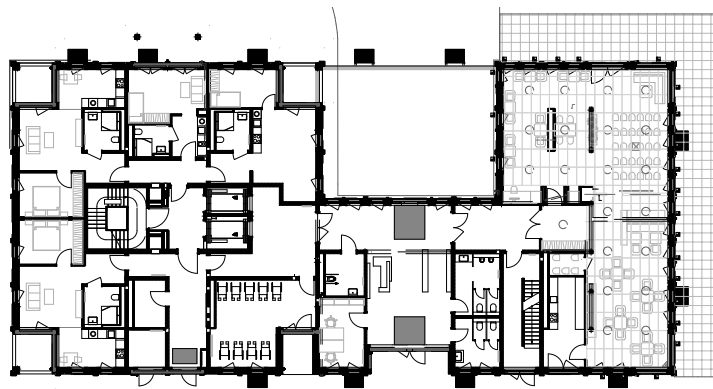
Completion: 2020

Photos: Stephan Falk, Berlin, Germany/ Jan Woitas, Leipzig, Germany

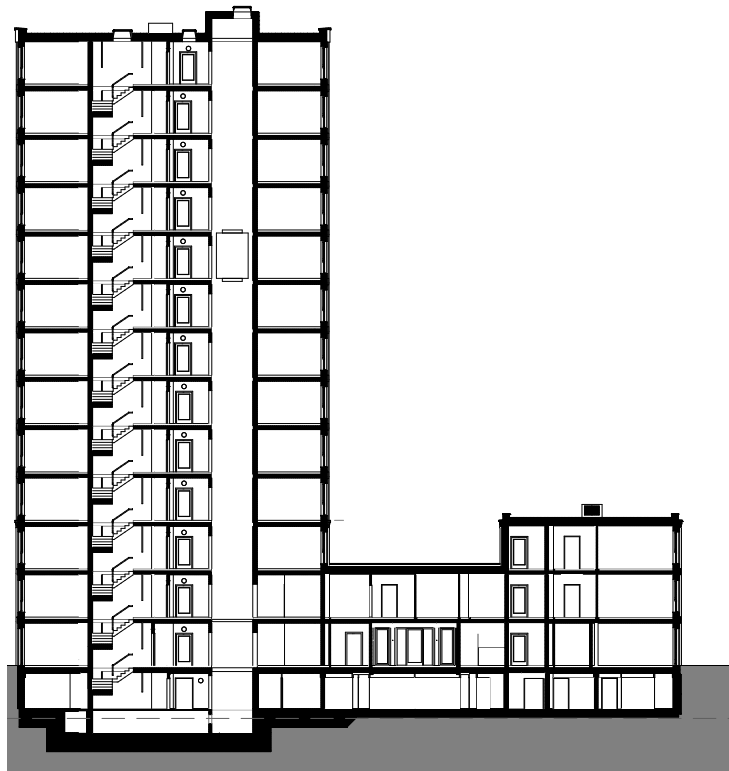
Project manager: NOKERA Planning, Leipzig, Germany

Schörghuber products: T30 fire-rated doors with $R_{w,P} = 32$ dB, some with glazing cut-out, T90 fire-rated door, T90 fire-rated door with acoustic insulation $R_{w,P} = 42$ dB and break-in resistance equipment RC 2, wood surround frames without decorative rebate, solid wood frames

Hörmann products: Steel construction project doors H3, garage sectional door LPU, steel corner frames, steel profile frames, 2-part steel profile frame for retrofitting



Floor plan of the ground floor



Cross-section



Reducing CO₂ emissions by purchasing green electricity.



Hörmann supplies carbon-neutral doors at discount prices.

HÖRMANN'S COMMITMENT TO CLIMATE PROTECTION

Hörmann is well aware of its responsibility to future generations. That is why the company actively contributes to climate protection in many areas. This includes reducing or completely avoiding emissions wherever possible. This year has seen the introduction of our first carbon-neutral doors.

Green thinking

"We think green." Hörmann has been implementing environmental and climate protection measures under this motto

for more than ten years now. In 2019, the family-owned company began to reorganise and centralise its activities, which had previously been carried out on a decentralised basis at all Hörmann locations. The focus remains on reducing emissions.

Calculating, reducing, offsetting

Offsetting projects are a recent development in our company. Hörmann pursues a climate protection strategy based on the three principles of calculating, reducing and offsetting climate-damaging emissions. To calculate the company's CO₂ or

CO₂e footprint, the emissions of all our German sites as well as several European sites, including the products manufactured at each location, are analysed on an annual basis. This determines what is known as the corporate carbon footprint. This footprint forms the basis for our approach to climate protection, as it identifies the sources of emissions and the potential for reductions. The entire calculation is based on the international standards of the "Greenhouse Gas Protocol" and takes into account scopes 1 to 3 of the protocol, which cover the direct and indirect emission sources associated



Photo: International Polar Foundation

Extreme conditions: Hörmann door defies the adverse conditions of Antarctica.

HÖRMANN DOOR AT THE SOUTH POLE

Hörmann products are used all over the world, even in remote locations such as Antarctica. An industrial sectional door SPU 67 Thermo was shipped over there for the “Princess Elisabeth” polar research station. Officially opened in 2009, the Belgian polar research station “Princess Elisabeth”, designed by Brussels-based architects Samyn and Partners, is located in Queen Maud Land on the continent of Antarctica. It is powered by solar and wind energy, making it the first energy self-sufficient zero-emission research station in the Antarctic. As a passive house, the station defies extreme weather conditions and from November to March each year is home to scientists

who conduct research on areas such as climate change. Glacial movements meant that an existing garage had to be demolished and replaced by a new building. A heated hall was built in which the vehicles of the research station can be parked, maintained and repaired. A well-insulated door was needed to complete this project and minimise energy loss from the heated garage. So an industrial sectional door from Hörmann with thermally separated 67 mm thick sections was used. To ensure that the door can be reliably opened and closed even in sub-zero temperatures as low as 60 degrees below zero, it is operated by hand using a chain hoist.

When transporting many products, Hörmann uses the same packaging material several times over, as the packaging is reclaimed for this purpose.

Carbon-neutral doors

By sponsoring climate protection projects in cooperation with ClimatePartner, Hörmann offsets more than 100000 tonnes of CO₂ each year. This year, for the first time, the company is able to offer carbon-neutral doors as part of a sales promotion campaign. All emissions generated during production as well as in the upstream and downstream supply chain of the products included in the campaign are offset by three specially chosen projects. All three projects have a connection to the company: One is supporting two wind energy projects in India, where a Hörmann plant is located. Another is a reforestation project in Uruguay, as three companies in the Hörmann Group also manufacture doors using wood as a raw material.

Strategy on the web

More detailed information on Hörmann’s climate protection strategy can be found at www.hormann.co.uk/company/environment/

with the company. This allows a holistic view of the situation and also takes into account the entire upstream and downstream supply chain. The family-owned company believes that the most sustainable strategy is to steadily reduce emissions. That is why CO₂ emissions are reduced on a large and small scale wherever possible. Hörmann offsets any remaining emissions that cannot be avoided at present by sponsoring climate protection projects.

100% green electricity

Since 2017, all of Hörmann’s German locations, be they sales offices or

production plants, as well as all of the Hörmann Group subsidiaries based in Germany, have been covering 100 per cent of their total electricity requirements with green electricity from the provider Naturstrom. As a result, the company has already been meeting its net zero emissions target for several years now when it comes to sourcing energy from external energy suppliers. Hörmann exploits further savings potential by operating modern combined heat and power units and intelligent energy management systems, and also by using fewer and more recyclable packaging materials.



Schörghuber clean-room doors can be combined with different functions such as T30 fire protection, smoke protection or acoustic insulation.

CLEAN-ROOM DOORS

Laboratories, operating theatres and other types of clean room are subject to extremely stringent hygiene requirements. This means that any doors in these areas have to be frequently cleaned – often with aggressive cleaning agents and methods. The doors have to be able to withstand this thorough cleaning regime. With its range of clean-room doors, Schörghuber offers complete elements that have been tested and certified for high hygiene performance by the Fraunhofer Institute IPA. The

use of clean-room doors is therefore also advantageous in heavily frequented buildings such as schools, care and health facilities, hotels, offices or administrative buildings. As with all Schörghuber doors, the clean-room doors can also be combined with different functions. To reduce the spread of pathogens, doors must be cleaned regularly. This is often carried out with very aggressive cleaning agents and methods. As a rule, the stricter the hygiene requirements of the building concerned, the more resistant the doors have to be. All five versions of the Schörghuber clean-

room doors have been tested and certified for high hygiene performance by the Fraunhofer Institute IPA. The Cleanroom Chemicals category of door demonstrates high resistance to the ten most commonly used cleaning, disinfectant, processing and chemical solution reagents. In addition to their resistance to chemicals, the Cleanroom Biologicals doors are also resistant to microbes such as fungi and bacteria. Beyond that, there are also Schörghuber clean-room doors of the Cleanroom GMP type for sterile production areas, as well as Cleanroom H₂O₂ doors. This type



Photos: Schörghuber

Schörghuber is committed to protecting nature and the climate.

CARBON-NEUTRAL SPECIAL DOORS

Since the beginning of 2021, the special doors manufacturer based in the German town of Ampfing has been 100 per cent carbon neutral. This means that the CO₂ emissions generated by all its products are recorded and then offset through recognised climate protection projects. Independent organisations such as TÜV, SGS or PwC verify the exact amount of savings. By selling certified emission reductions, the project operator can finance the project. To offset emissions, Schörghuber works together with the service provider ClimatePartner. The Ampfing-based manufacturer, which is itself involved in wood processing,

supports a reforestation project in Guanaré, Uruguay (climatepartner.com/1184). This project is converting 22000 hectares of cattle pastures into commercial forest, resulting in a cut in CO₂ emissions of 127000 tonnes per year. On top of this, Schörghuber is supporting two wind energy projects in India that feed clean electricity into the regional power network. The two wind farms are located in Bhachau (climatepartner.com/1254) and Tuppadahalli (climatepartner.com/1258). All Schörghuber special doors are marked as climate-neutral with the ClimatePartner label certified by TÜV Austria. The ID number assigned by ClimatePartner can be used to clearly track the amount of CO₂ emissions offset for each product.



Clean-room doors are available with a robust PU edge.

is suitable for use in buildings where aggressive hydrogen peroxide (H₂O₂) is used for disinfection, such as in the cleaning of operating theatres. The Cleanroom S2 version fulfils safety level S2 of the German Genetic Engineering Safety Ordinance – GenTSV, and is at the same time safe and resistant to disinfectants.



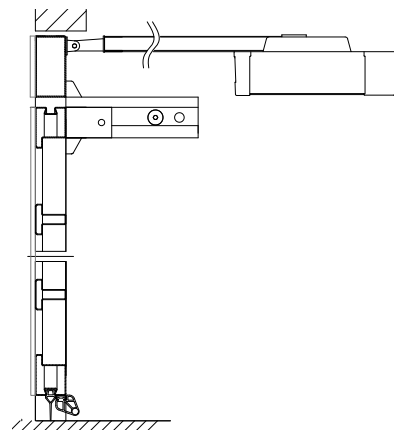
Hard-wearing, tested HPL surfaces are available for the entire clean-room range.

TECHNOLOGY: HÖRMANN

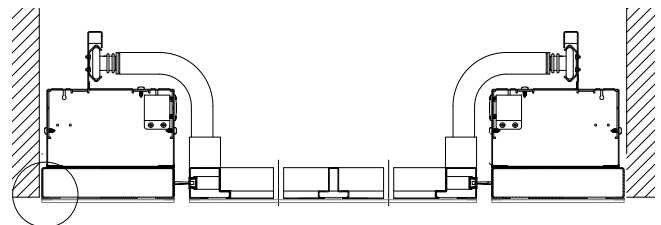
EXCLUSIVE SURFACE FINISHES FOR COLLECTIVE GARAGE DOORS

Areas of application: As they form part of the building facade, collective garage doors are subject to high architectural requirements. Designed to complement modern facades made of steel, natural stone or concrete, Hörmann offers style 499 for collective garage doors on request. The Corten steel, stone and concrete surfaces integrate harmoniously with facades made of these materials. The 5.5 mm thick mineral base plate of the door is made of granite, slate, quartz and special fibreglass reinforcements. The desired design is applied to it and sintered at approx. 1200 degrees as with a ceramic plate. This results in a particularly high surface strength and excellent resistance to the effects of the weather, which, in turn, ensures a beautiful and long-lasting door appearance. Style 499 is available for the Hörmann non-protruding up-and-over door ET 500, the sliding door ST 500 and the up-and-over door N 500. These types of door are particularly suited to highly frequented entrances and exits, for example in underground garages, as they are designed for high opening and closing frequencies and benefit from quiet door travel.

Surfaces: Corten steel, stone and concrete **Style:** 499 **Material:** Sintered base plate made of granite, slate, quartz and special fibreglass reinforcements **Plate thickness:** up to 5.5 mm **Door models:** non-protruding up-and-over door ET 500, sliding door ST 500 and up-and-over door N 500 with side and top fixed element (without wicket door) **Installation:** flush-fitting, behind the opening, in the opening operator with **control:** SupraMatic HT with control 360, ITO operator with control 560



Vertical view



Horizontal view



Design accent: collective garage door with Corten steel surface.



Its vibrant surface texture is what makes Corten steel so appealing.

Photos: Hörmann

TECHNOLOGY: SCHÖRGHUBER VARIOFIX STEEL PROFILE FRAME

Areas of application: Steel frames are considered to be robust, durable and hygienic. They also have a puristic appearance. This is also true of the VarioFix steel profile frame from Schörghuber. The attractively priced frame is particularly suitable for new construction or renovation projects requiring quick installation or replacement of door sets. The frame is manufactured in two parts and can be delivered at short notice as part of the Schörghuber fast-track programme. In addition to standard sizes, in-between sizes are also available in millimetre increments. The VarioFix frame holds door leaves weighing up to 120 kg without mechanical attachment, irrespective of the wall structure or properties: Solid walls are just as suitable for installation as lightweight construction or timber partition walls. Due to the fact that the decorative rebate is adjustable in size, it can accommodate wall tolerances of up to 20 mm (-5/+15 mm), making the frame particularly suitable for refurbishments with different wall thicknesses. In appearance, it resembles a timber lining frame due to the decorative rebate. A powder-coated version of the VarioFix frame can be fitted directly into the finished wall, eliminating the need for connection work such as painting. The VarioFix frame can be used in damp and wet rooms, and it meets acoustic insulation requirements with up to $R_{w,P} = 42$ dB.



Horizontal view

Product: steel profile frame VarioFix with wall thickness compensation for retrofitting **Wall widths:** 100, 125, 150, 175, 205, 270 mm **Frame face:** 55 mm **Frame hold dimensions (width x height):** 1-leaf: 625 – 1091 mm x 1858 – 2233 mm **Installation in:** Solid walls, partition walls, timber partition walls **Fitting:** installation without grout and without mechanical attachment, foamed **Functions:** Acoustic insulation $R_{w,P} = 32, 37$ and 42 dB, wet room, damp room, construction project doors without function (composite timber doors, tubular chipboard doors) **Versions:** 1-leaf for 42, 50 and 70 mm door leaf thickness **Surfaces:** powder-coated, galvanized primer.



Detail: decorative rebate



Photos: Schörghuber

Due to the fact that the decorative rebate is adjustable in size, the VarioFix frame can accommodate wall tolerances of up to 20 mm (-5/+15 mm).

ARCHITECTURE AND ART

VIKTORIA BINSCHTOK



Statue Feet / Green Gloves, 2021, 2 digital C-prints, customised frame, 172 × 132 cm, 3 + 1 ap. (left)
Lines & Clouds, 2020, 2 digital C-prints, framed, 117 × 199 cm, 3 + 1 ap. (right)

It's fair to say that to call Germany a pioneer of digitisation would be a mockery. However, for Viktoria Binschtok, the Internet has been the basis of her artistic work since 2003.

To this day, the Internet plays a decisive role in her work as she uses Google's image search. Drawing on her own images, she uses Google to find photographs that resemble her own motifs in terms of colour, shape and structure. These don't necessarily have to be works of art, but can be quite banal pictures that someone has taken to sell something on eBay or to document their holiday. Whilst fully complying with copyright law, the artist reproduces these images with varying degrees of artistic freedom. This then gives rise to series or a "cluster", in which a feature runs through various

images as a common thread. These images are completely unrelated to one another in terms of content, but at the same time match each other aesthetically. Photographs from the series "Networked Images", which was on show last year at Klemm's gallery in Berlin, fall into the same category. Here, too, she relies on Google's algorithm, but now enhances existing images in a collage-like fashion. This results in communication between the unrelated images that, despite all their differences, have now come together to form a community of purpose. In order to maintain the necessary distance of the motifs, Viktoria Binschtok forgoes a narrative element – the graphic aspect is to take centre stage. Well, that's the intention. After all, visitors to the exhibition may still find that the images tell an unexpected story. That's what art is all about, isn't it?

Artist: Viktoria Binschtok

born in 1972 in Moscow, Russia
studied photography and media art at the Academy of Fine Arts Leipzig
under the guidance of Timm Rautert, whose master class she subsequently
joined. Since graduating in 2005, her works have been shown in many
national and international exhibitions – including the Centre Pompidou in
Paris, the Museum Folkwang in Essen and the Centre de la photographie in
Geneva. Viktoria Binschtok lives and works in Berlin.
www.viktoriabinschtok.wordpress.com



Photo: Courtesy of the artist and Klemm's, Berlin



Photos: Klemm's

Viktoria Binschtok, Not Until Tomorrow, 2020, installation – Klemm's, Berlin.

RECENTLY IN ... MÜNSTER



Photo: Andreas Völker, www.rocknlick.de

As a teacher and musician, Martje Saljé has spent a lot of time around people. However, the job she has been doing since 2014 is the exact opposite. As the tower keeper of Münster, she doesn't get to meet many people.

What made you swap your busy life as a musician for a quiet life working as a tower keeper?

I am fortunate enough to be able to continue working as a musician in various groups and projects, as I am only at St. Lamberti's Church Tower on a part-time basis every evening except Tuesdays. The rest of the time I can devote to my beloved music. The position offers me a regular income of a small but reliable amount, which provides me with the security I had been longing for.

Part of your job involves blowing your horn in warning – do you also do this when rival football fans invade the city?

The focus these days is more on being on the lookout for fires and enemies. Exactly what an enemy is has never been

explained to me. So, with my evening peace signals, I, as a tower keeper, appeal to all football fans to behave in a sporting manner!

What is the most unusual thing you have ever observed from the tower?

One day I saw a very young kestrel sitting right in front of me on the parapet of the tower gallery. It was very calmly watching me as I tooted my horn – seeing such a wild animal up close moved me deeply.

From which other tower would you like to blow the horn one day?

Store Torungen – this is one of the two lighthouses in the Norwegian town of Arendal (where I often went as a child). The foghorn system there is still intact, but I'd love to one day replace the foghorn signal with the old tower horn, which is, in fact, often compared to a foghorn!

You have a good overview of the city of Münster. What are your favourite spots?

I love the view, and you can see something special in every



Photo: Günter Seggehäting, Wikipedia CC BY-SA 3.0

St. Lamberti's Church seen from the Prinzipalmarkt.



Photo: Christian Richters

The Bolles+Wilson public library was completed in 1993.

Martje Saljé

born in 1980 in Bremen, Germany
studied history and music, breathing, speech and voice training at the Carl von Ossietzky University in Oldenburg. She then worked as a teacher at various schools and had many international appearances as a musician. After a career detour to Berlin, in 2014 she was offered the chance to work her way up (300 steps in fact!) – as a tower keeper for the city of Münster. Alongside this role, she continues to work as a self-employed musician and speaker. Her duties also include maintaining the official tower keeper blog as well as her personal page, found at: www.tuermerinvonmuenster.de
www.martjesalje.blog

direction you look. To the south I can see the Prinzpalmarkt square, to the west Münster Cathedral – between its two towers the Prince Bishop’s Palace – to the north the Apostle Church, behind that the senior citizens’ residence, where many people wave to me from their windows in the evening. Traditionally, the horn wasn’t blown towards the east, but in that direction there is the architecturally fabulous public library with its two ship-like sections, connected by a floating bridge – and behind that the sculpture of the “Überfrau”, who raises her arm in greeting.

What is your view of modern architecture?

As a layperson, I am very interested in architecture, including modern designs. A colleague of mine is a tour guide and knows a lot more about it; I always learn amazing things from him. An example of successful, unusual modern architecture in my opinion is the Stubengasse development, especially the small houses above the stores – I think they’re great! The only thing that’s missing is a water feature, a small Trevi Fountain.

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



Single-family homes in the attic space: “Dachgeschoss” residential construction by architects Kresings.

Photo: Christian Richters

PREVIEW

PORTAL 52: Berlin

“I still have a suitcase in Berlin.
It stays there, too, and that makes sense.
This way, it’s worth a trip,
because, whenever I’m homesick, then I go back.”

Not only Marlene Dietrich had a journey in mind when she interpreted these lines by Aldo von Pinelli in 1960. Since the golden 1920s and before, Berlin has been a magnet for artists and architects. We are also taking a trip there to take a look at four superbly designed and recently completed buildings in the city.



The Berlin skyline

Photo: galero, istockphoto.com

NEW: Loft doors for light-flooded living and working areas



- Elegant room partitioning with maximum transparency and slim profiles in Jet black RAL 9005
- Available as a single- and double-leaf door, or as a fixed glazing element with a maximum size of 5000 x 4000 mm in a vertical / horizontal profile construction
- With fittings either in distinguished Jet black RAL 9005 or stainless steel