

HÖRMANN Schörghuber

PORTAL 60

HOSPITALITY

INFORMATION FOR ARCHITECTS FROM HÖRMANN AND SCHÖRGHUBER

GEPLAN DESIGN, HLK + PARTNER, PPAG ARCHITECTS, WUTTKE & RINGHOF ARCHITEKTEN, PINKARCHITEKTEN





Das Klosterleben



Quality with a new price tag. Home collection

Selected high-quality doors, extremely quickly
and at surprisingly affordable prices.



www.schoerghuber.de

 **Schörghuber**
Special doors



Dear Readers,

If you appreciate good hospitality, then you'll enjoy this issue of PORTAL about hospitality. Offering hospitality to strangers has been a cherished tradition in all cultures – as long as visitors didn't outstay their welcome. It seems that the nomadic tribes of the ancient Middle East had a fairly precise concept of time. According to Wikipedia, a visitor was welcome in a yurt for no more than three days and four hours. After that, the nomads considered rather a nuisance. Statista reports that the average length of stay for hotel guests in Germany before the pandemic was 2 days and 21.6 hours. All good, then. In Austria, by contrast, guests stayed for 3 days and 9.6 hours. Not quite so good. Fortunately, the professional hospitality industry views things differently. It's revenue that counts, and anyone can stay for as long as they want. What matters is that the bill is paid.

The Prizeotel, which we feature in this issue of PORTAL, offers low rates per room per night. The new chain, which opened its doors in the "Gesundheitshaus" in Dortmund (former health authority) falls into the budget design category. The building, originally designed by Will Schwarz, has retained the spirit of optimism of the 1950s. Under the preservation order, considerate architecture firms and interior designer Karim Rashid modernised the space while

maintaining its positive atmosphere.

PPAG architects built the Steirereck restaurant on the Pogusch Alpine pass. Michelin-starred chef Heinz Reitbauer brings together culinary art and hospitality in their most authentic form. We are excited to showcase four examples of professional hospitality as a contemporary craft.

A completely different and equally sustainable solution was developed for the construction of the Nordic-inspired SeeLoge Hotel in Eutin. The operating company gave 40 percent of the available staff positions to people with a disability. The benefit was twofold – it alleviated the severe shortage of skilled labour and created a very relaxed atmosphere for the hotel's guests.

As Claas-Henrik Anklam, the operator, put it, the Claas restaurant in Hamburg's Hafencity is meant to be more than just a culinary highlight, it's also a location statement. Cord and Rolf Glantz from Geplan Design didn't need to be asked twice about creating a stunning interior for an ambitious kitchen.

We hope you enjoy reading this issue of PORTAL.

A stylized, handwritten signature in black ink, appearing to read 'Mart. Hörmann'.

Martin J. Hörmann

A stylized, handwritten signature in black ink, appearing to read 'Christoph Hörmann'.

Christoph Hörmann

Personally liable general partners

ABOUT:
HOSPITALITY FEAST FOR THE SENSES



OPTIMISM:
PRIZEOTEL IN DORTMUND



CONVIVIAL:
STEIRERECK RESTAURANT ON THE POGUSCH PASS



SOCIALLY INCLUSIVE
SEELOGE HOTEL IN EUTIN



CLEAR STATEMENT:
CLAAS RESTAURANT IN HAMBURG



COMPANY
HÖRMANN & SCHÖRGHUBER



CONTENT

TECHNOLOGY HÖRMANN & SCHÖRGHUBER



ARCHITECTURE AND ART STEFAN KÜRTE



RECENTLY IN ... SANTO STEFANO DI SESSANIO DANIELE KIH LGREN



04 CONTENTS / IMPRINT

06 ABOUT: HOSPITALITY FEAST FOR THE SENSES by Hannes Finkbeiner

12 OPTIMISM: PRIZEOTEL IN DORTMUND by pinkarchitekten and HLK + Partner

22 CONVIVIAL: STEIRERECK RESTAURANT ON THE POGUSCH PASS by PPAG architects

30 SOCIALLY INCLUSIVE SEELOGE HOTEL IN EUTIN by Wuttke & Ringhof Arkitekter

36 CLEAR STATEMENT: CLAAS RESTAURANT IN HAMBURG by Geplan Design

42 COMPANY

46 TECHNOLOGY

48 ARCHITECTURE AND ART Stefan Kürten

50 RECENTLY IN ... SANTO STEFANO DI SESSANIO Daniele Kihlgren

51 PREVIEW Mountains

IMPRINT

Published by
Hörmann KG Verkaufsgesellschaft
Upheider Weg 94 – 98
33803 Steinhagen, Germany
Telephone: +49 5204 915-167
Fax: +49 5204 915-341
E-mail: pr@hoermann.com
Website: www.hoermann.com

Schörghuber Spezialtüren KG
Neuhaus 3
84539 Ampfing, Germany
Telephone: +49 8636 503-0
Fax: +49 8636 503-811
E-mail: pr@schoerghuber.de
Website: www.schoerghuber.de

Editors
Verena Lambers, Lisa Modest-Danke
dtcc: Dr Dietmar Danner (professional
consulting)
Architect's Mind GmbH & Co. KG:

Printing
Hans Gieselmann Druck und
Medienhaus GmbH & Co. KG
Ackerstraße 54
33649 Bielefeld, Germany

Daniel Najock

This journal and all the articles and illustrations contained therein are protected by copyright. The publishing house and editors do not assume any responsibility for unsolicited photographs and manuscripts. Address data processing is handled by Heinze GmbH for Hörmann KG. Printed in Germany – Imprimé en Allemagne – HF no.: 88599

Cover photo: Laura Thiesbrummel, Munich, Germany



The images projected onto the dome in the Alchemist change every hour.

About: Hospitality

FEAST FOR THE SENSES

The interplay between architecture and cuisine

by Hannes Finkbeiner

The architecture, interior and (lighting) design of Michelin-starred restaurants do not always match up to the quality of the cuisine. It's rare for everything to align seamlessly and harmoniously – so is there a secret recipe for great design?

Authenticity. Even in fine dining we hear this word constantly, because today authenticity is vital: food, drink, dress code, crockery, cutlery, design, architecture. But what is authentic gastronomy? My most memorable experience was 25 years ago: with freezing temperatures outside, a fire crackled in a cast-iron stove in the middle of the place. The ceilings were low, the walls hung with colourful tapestries. The service staff wore simple chubas – ankle-length, hand-sewn robes. People sat at low tables on lush cushions and were served fresh flatbreads, spicy yak cheese with rancid butter tea. Journeying through Tibet at the time, we spent the night at just under 4000 metres in a settlement with three clusters of houses.

Regional reference

Tourists were clearly still an unfamiliar sight here. Our eatery had once been a cattle shed, and the place where the tour guides slept later on. There was only wasteland for hundreds of kilometres in every direction. Brown rock, turquoise lakes. Half a dozen decapitated, flayed and frozen lambs dangled from a timber construction right outside the door. The air was piercingly cold and crystal clear. Odours pervaded the air inside. The charred stove roared. The carpets were worn, the plates hard plastic and the lighting was dim – did any of that matter to my sense of well-being in that very moment? Or did I feel like I was experiencing something authentic, despite those very imperfections? And can this sense of authenticity be replicated even in Michelin-starred restaurants? You can be sure a restaurant exudes simplicity when the cuisine

is a reflection of the landscape and the region, when communication flows between the culinary flair and the interior and exterior spaces, when the food connects with the dish, the table, the floor, the windows and everything in front of it – something almost unheard of a few years ago. French cuisine used to dominate the best kitchens in the Western world, no matter whether the restaurant was located in Germany or the USA. Today, top chefs also look to Japan for inspiration, while the Spanish avant-garde has permanently changed the technology of cuisine and the way food is arranged on plates. But it was René Redzepi who created a blueprint for authentic cuisine concepts with his natural regional approach and his use of traditional techniques in his Copenhagen restaurant Noma.

History

Clearly, Redzepi did not invent the regional approach to haute cuisine. But what makes him one of the most remarkable and influential chefs today is that he took the trends of the time and moulded them into a concept that could work anywhere in the world. He breathed a philosophy into top-class cuisine, an aesthetic that, similar to Japanese Kaiseki cuisine, functioned separately from enjoyment: appreciating food as an expression of time and place. At Noma, dishes were no longer just served because they tasted good; they were steeped in a history that went beyond the act of eating. “Serve a meal every day that shows where in the world they are and what time of year it is,” Redzepi once said in a TV documentary.

Arrival

This mindset could also be applied to architecture: “Build a restaurant that tells guests where in the world they are”. Take a look at Nöbert Niederkofler's AlpiNN (Architektenteams EM2), Maura Colagreco's Mirazur, the Haeberlin family's Auberge de l'Il (Jouin Manku Studio), the venerable Cheval Blanc under Peter Knogl, or the Mil by Virgilio Martínez. This one, admittedly, I have never been to



The door of the Alchemist appears more mystical than it does welcoming.

as it's 3600 metres high in the Peruvian Andes. The Intense in Wachenheim is closer, where guests are received in the Gud Stubb in the former parsonage. Against a wood-panelled backdrop, takes on "Weck, Worscht un Woi" (bread, sausage and wine) or "Dampfnudel un Woisoß" (yeast dumplings on a white wine sauce) are served to kick-start the evening. It's hard to imagine a more enjoyable way to reach the Palatinate region – but what do you do when the cuisine is far removed from the local area? Or the restaurant's location is not very appealing?

Orchestrated

The Alchemist restaurant is not in Copenhagen – Copenhagen surrounds the Alchemist. This is arguably one of the most exciting restaurants of the moment, hidden away on the Refshaleøen peninsula and nestled in a factory that used to make stage sets for the state theatre. The restaurant has transformed an area spanning 2200 square metres over three levels. It's said that there are 100000 foodies on the waitlist. The restaurant has just 52 evening covers, four days a week. Those lucky enough to get hold of a ticket for the menu, around 650 euros, will be guided through five different rooms full of artistic and culinary backdrops, acts if you like.

Dramatic

The restaurant is dramatic, even the entrance is unique: the four-metre-high doors, weighing several tonnes and embellished with twisted roots of bronze, open as if by magic. A spherical keyboard soundscape resonates through the air. The wine cellar with glass floor stands towers into the aperitif lounge. The restaurant's centrepiece is a dining area adorned with sweeping marble counters – known as the "Dome". Named for its ceiling, which is a dome containing 200 tonnes of embedded steel. The impressions projected onto the Dome's ceiling change every hour. Jellyfish magically float above the guests' heads, cherry blossom falls from above, or diners witness the Earth rising, orbited by space debris and satellites.



The Alchemist's wine cellar and lounge are certainly impressive.

Clear goals

One clear advantage during the construction was that Head Chef Rasmus Munk personally designed the central concept and was able to communicate clear goals to the architects at Studio Duncalf in London – not always the case with building owners. The Dome itself goes back to one of Munk's most formative childhood memories, a visit to the Copenhagen Planetarium. During his career, he envisioned using this technology in a restaurant. Investor Lars Seier Christensen helped make Munk's dream a reality. The construction cost 100 million Danish krone (around 13 million euros). Amazingly the restaurant's ostentatious, mystical orchestration never upstages Munk's culinary style.

Molecular

Munk is a fan of Spanish molecular cuisine. He turns soy sauce into ash and then uses it to prepare a vast quantity of the best-quality caviar. He uses a bioluminescent jellyfish protein to make a coconut melon cocktail glow. And the aromas of pepper are ultrasonically infused into a melt-in-your-mouth, creamy omelette made with egg yolk, comté, and butter. Chunky, flaky, creamy, crunchy, soft or fluffy – each of these words could be preceded by 'ultra,' because everything at the Alchemist is finer than anything ever encountered before. Would a classic version of foie gras work in this setting? Or turbot with lobster foam followed by crêpe suzette? No way.

Projection screen

Everything that unfolds in the Alchemist is a multi-sensory experience. When a star-studded sky unfurls in the Dome, some diners put on their jackets. Although the temperature in the room has not changed, it has a cooler feel. Paul Pairet's Ultraviolet restaurant in Shanghai employs similar techniques. The centrepiece of the guest area is a table, the walls consist of a projection screen. Each course is served in a unique setting. When lobster is served, the restaurant backdrop turns into a raging surf, a sea breeze



Contrast: the 100/200 offers rugged charm and a view of the Elbe bridges, while the Auberge de l'Île is situated in charming green surroundings.



Photo: H  l  ne Hilaire – Agence JouinManku

The Brasserie Les Haras was built in a former stud farm. The kitchen, lounge and bar are on the ground floor, food is served upstairs.



Booths in the Intense create an intimate atmosphere.

fills the air, the room temperature drops for the game course, the lighting dims and intensifies, and the walls become a forest.

Real-life settings

Music, light or aromas, architecture, design or interior, space and time, even the society in which we live. Everything shapes our sensory perception and, therefore, how we experience food. Alexander Herrmann, famous from radio and television, understands this too. He runs the Posthotel Alexander Herrmann in the Franconian town of Wirsberg, and the two-star Michelin restaurant Aura. Whenever Herrmann creates a new menu with his head chef Tobias Bätz, he tries all the dishes in the restaurant to test them in a real-life setting. The conclusion is clear: fine dining, architecture, and design must be brought together in harmony.

Synergy

On both a large and a small scale. In a nutshell: The grandeur of French cuisine could do with a chandelier. Who could deny that the simplicity of Japanese architecture complements a minimalist Japanese product kitchen so beautifully? Even the baroque, French three-star restaurant of the late culinary legend Joël Robuchon in Las Vegas – tucked away in the heart of the MGM Grand, amidst the clattering roulette wheels and flashing slot machines, the restaurant blends harmoniously into the architectural chaos of this desert-like location. Any design goes in Las Vegas.

Dynamic development

You could say that culinary style and region dictate the design. But this is framed from the problem-free realm of the ideal. A glance at one of Germany's most innovative three Michelin star restaurants, the Rutz in Berlin, is all it takes to see. The restaurant was established in 2001 as a wine bar spread across two gallery-style floors. The kitchen, still on the upper floor, is where Marco Müller



The Rutz is elegantly furnished without being ostentatious.

earned the first Michelin star in the years that followed. For many years, the ground floor housed a wine bar serving more traditional dishes. The second star followed in 2016, and the third in 2018. How can something as permanent as architecture keep pace with such dynamic and sometimes unpredictable development?

Thoughtful

Not to mention the investment backlog and the discovery phases; the Rutz was only converted by Weinmiller Großmann Architects in 2022. The entire restaurant, upstairs and downstairs, now operates under the three stars. The two levels are creatively connected by a large, illuminated display shelf with preserving jars of local produce – a clear reference to Müller's passion for seasonal regional cuisine. The slate floors were refurbished and walnut elements were crafted by hand. But a restaurant is not just about design. It needs thoughtful arrangement. Tables and seating must be easily accessible from all around for customers to be served. Desks or office and storage space are a must. The Rutz has invisible service areas located behind natural stone walls made of Brannenburg conglomerate rock.

Immense

Today, the interior of the Rutz is as aesthetic, elegant and stunning as Müller's kitchen. But here's the question. What would the restaurant look like if Müller had carte blanche? No building regulations, no urban infrastructure, choice of any location. The kitchen would definitely be elsewhere, with a different look. There are many ways to create good architecture, just like in Hamburg's Michelin two star restaurant 100/200. What we have here is a vast hall of indulgence, featuring bare wooden tables, steel beams, and an open kitchen. The view through the window façade sweeps to the Elbe bridges and the carcass of the Elbtower. Cooking here is self-assured, all ingredients freshly prepared, culinary craftsmanship is held in high regard. Cuisine, service, flair: everything is seamless.



Hannes Finkbeiner

Hannes Finkbeiner

was born in 1977 in the Black Forest and grew up in his parents' hotel business. After completing his training to become a restaurant manager, he studied journalism at the University of Applied Sciences and Arts in Hannover, where he is now also a lecturer. Finkbeiner worked as a hotel quality tester for a consulting firm. For many years, he has written regularly for Spiegel Online, Redaktionsnetzwerk Deutschland, Wirtschaftswoche and Falstaff, and worked for the Hannoversche Allgemeine Zeitung as a food columnist and restaurant critic. Finkbeiner has published several cookery books and novels, including with Heyne, Bastei Lübbe and Fischer Verlag.
www.hannes-finkbeiner.de

Daring

Years ago, the Swiss luxury hotel Grand Resort Bad Ragaz was planning to open the new Spa Suites hotel complex. The operators had an exact prototype of a guest room built in the basement of the historic hotel. For many months, they invited regular guests to spend a night in this room and asked them to name every negative detail, from the warmth and intensity of the light to where the sockets were sited. This was the basis on which the plans were revised. A daring approach that might be unsuitable for a Michelin-starred restaurant. Yet at times a highly desirable one, because there are many ways to criticise architecture.

Departure lounge

A fairly new Michelin-starred restaurant could serve as an example. Out of courtesy, let's not mention any names. Because of its indistinct architecture, the restaurant could be anywhere in the world. Some of the details are maddening, the room proportions are all wrong, it feels like an airport departure lounge – only with more comfortable chairs. Another Michelin-starred restaurant has a grim lighting design. It's important to remember that guests often spend many hours in their rooms, especially in the evening. In yet another Michelin-starred restaurant, it feels as though the interior designers have let their imagination run wild. Guests are overwhelmed by glittering glass baubles, countless materials and shapes. All this, of course, has little to do with fine dining. Top chefs put nothing on a plate unless it enhances the flavour of their dish. The best dishes work when each ingredient plays a different role.

Caution

Admittedly, there are also some stunningly designed restaurants with such expressive cuisine (like the Single Thread Farms in California or the Jordnaer in Copenhagen) where only remarkable creativity could serve as a counterbalance. But how? Not necessarily with pomp and circumstance. Perhaps it helps to understand that the Michelin Guide couldn't award more stars than there are

in the Tibetan sky over a thousand years. Architecture can only modestly highlight this fact; it must take a step back and not take itself so seriously – or do the personal styles of an architect and a chef simply have to match?

Impressed

This can be one way of creating a design, but not the only one. The Krishnarpan Restaurant at Dwarika's Hotel in Kathmandu – a true Himalayan museum of luxury crafted from hundreds of historical artifacts – evokes a sense of awe simply by honouring the founder's Nepalese culture. You could even eat pizza here and still be impressed. The Brasserie Les Haras (Studio Jouin Manku) in Strasbourg is so beautifully and thoughtfully incorporated into the listed rooms of a former stud farm that once you step inside, you never want to leave – no matter what's on the menu. Even yak cheese would do.



THIER-GALERIE
Anlieferung
Hövelstraße
←

OPTIMISM

PRIZEOTEL IN DORTMUND
BY PINKARCHITEKTEN AND HLK + PARTNER





The courtyard is dedicated to the Villa Luna nursery in the other part of the building.

The Dortmund Prizeotel in the “Gesundheitshaus”, the former health authority, revives the optimism of the 1950s. Built in a time beset by war and global threats, it now offers more than just hotel beds. It offers cheerful architecture full of positivity.

When the Gelsenkirchen architect Will Schwarz drew up the new Dortmund health authority, much of the city was still covered in rubble from the Second World War. Uprisings were crushed in the GDR and Hungary – while the architect sketched a symbol of new beginnings on his drawing board. During the construction work from 1958 to 1961, wars raged in Korea, Vietnam and Algeria, in the Middle East and in Sudan – and a kindly intended authority emerged on Dortmund’s Wallring. The nuclear powers were just beginning to threaten each other with the complete destruction of the world – and the new health authority was to be a cheerful building. From today’s vantage point, well versed in apocalyptic perspectives, there was no real reason for such carefree confidence. But this didn’t stop Will Schwarz from designing a building in the optimistic style of the 1950s.

Uncovering the past

The structure still radiates this exact optimism – or should we say, it radiates it again. Originally housing a health authority, the building has recently been converted into a hotel and other facilities. pinkarchitekten took on the preliminary and concept design, while Heyen Lippross Kiefer were responsible for planning and construction management. Heritage conservationist Michael Holtkötter managed to uncover its original state under numerous layers of reutilisation. The original colour palette of browns, pinks and oranges is now visible again, and many of the beautiful details have been rescued. Handrails, terrazzo floors, paintings and tiled walls – almost everything is visible once again and has been upgraded with new

functions where necessary.

Orientation

Anyone entering the building, which has been converted into a budget design hotel, is initially baffled by an empty, glass box in the lobby with the historic “Information” sign above it. For decades, it offered guidance through the jungle of officialdom. Today, the hotel reception is exactly opposite the entrance – but still not really in the path of the slightly disoriented guest. Sadly, the former paternoster is about as useless as the information sign. In its place, a discreet white lift now transports travellers upstairs for their well-deserved rest. The glass doors between the staircase and the guest rooms open almost submissively as you approach, while the corridors to the rooms, perfectly decorated in 1950s style, continue to exude the charm of a kindly intended authority.

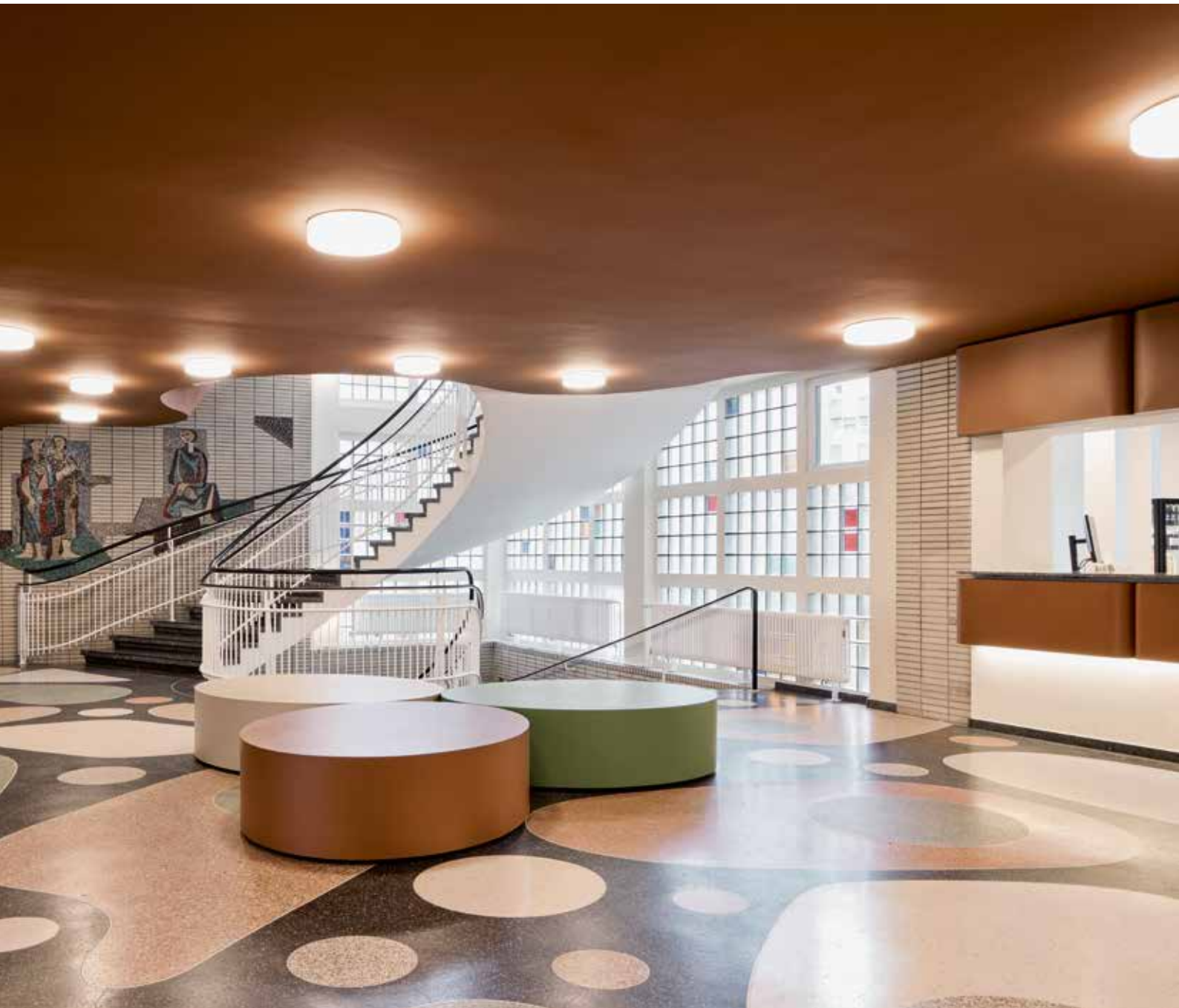
Contemporary design

The rooms themselves were designed by US American Karim Rashid and alternate between the 1950s and the present day. The radiator cladding, the cupboard, the mirror and the graphics on the walls are reminiscent of the typical kidney-shaped table design of the 1950s. Rashid’s colour palette is based on that of Will Schwarz, but rather than purely retrospective, the effect feels more contemporary. Although the plastic cantilever chairs reference the world-famous Panton Chair, the angular version of the Voxel Chair (also designed by Rashid) avoids an overly museum-like look.

Will Schwarz already saw the top floor as the highlight. Thanks to extra high windows, visitors eating their breakfast there can enjoy the view over the neighbouring Schauspielhaus theatre to the Dortmunder U centre for arts and creativity and further over the Ruhrpott region. Stepping out onto the roof terrace, all you can see above is the impressive flying roof with its round openings and behind it the sky over the Ruhr region. And suddenly everything feels a bit more optimistic.



The former information desk is now obsolete as it wasn't big enough for the reception area.



Today's reception no longer includes the rather small-scale design elements from the 1950s.



The corridors retain their government agency charm.



Karim Rashid brings the design of the 1950s into the present day.



The Skylounge operates as a breakfast area in the mornings and a public bar in the evenings.





The roof terrace offers a wide view over the city of Dortmund.



Schörghuber expertise: Entrance doors for hotel rooms

Enthusiasts of quality 1950s architecture are left in awe by the standout designs in the former Gesundheitshaus: its proportions, the materials used, and the artwork in the stairwell, to name but a few. Keeping this overall appearance was a requirement of the preservation order. In fact, this also applied to the doors. Some of them had to be refurbished, as they didn't meet the requirements of the building's new purpose as a hotel. However, this was not meant to be obvious. A challenge – especially since all the doors had slightly different dimensions. Each of the new door leaves had

to be made individually, as did the frames. No problem for Schörghuber, though, as doors can be made in millimetre increments. The new doors are T30 fire-rated / smoke-tight doors with sound insulation of Rw 32 dB or Rw 37 dB. They also have a card reader for access control. The surfaces were painted in a premium NCS colour. The hinges and closures were applied.



Once access to the offices of the public health authority, now hotel room entrance doors.



Apart from their individual dimensions, the only differences between the doors are their colour and marking. The black applications are the same on them all.

Location: Hövelstraße 8, Dortmund, Germany

Building owner: Das neue 50er Jahre Gesundheitshaus

Vermögensverwaltung GmbH & Co. KG, implemented by Landmarken AG,
Aachen, Germany

Users: Prizeotel economy design hotel / Villa Luna
nursery / offices / apartments

Architects: pinkarchitekten (work phases 1 – 2), HLK + Partner
(work phases 3 – 8)

Utilised space: 13,778 m²

Construction costs: €23 million

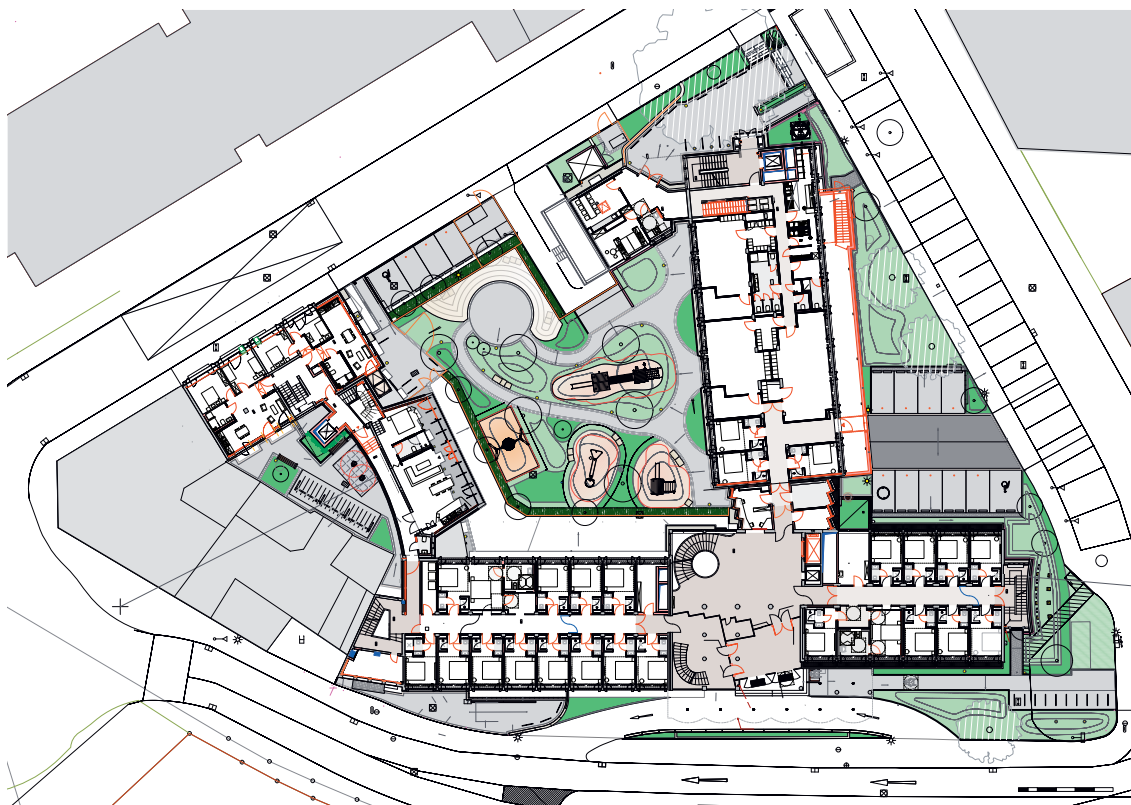
Completion: 2023

Photos: Laura Thiesbrummel, Munich, Germany

Processor: BOSE Tischlerdesign, Drensteinfurt, Germany

Hörmann products: double-shell steel frames with double rebate,
two-part steel profile frames

Schörghuber products: hotel room entrance doors, T30 fire-rated and
smoke-tight doors with acoustic insulation Rw 32 dB and Rw 37 dB



Plan of the ground floor



Cross-section

HÖRMANN EXPERTISE: CUSTOM-MADE TO COMPLY WITH THE PRESERVATION ORDER

Around 150 frames custom-made frames

The Gesundheitshaus is a standout example of successful 1950s architecture with a host of intriguing details. The door frame is one. Why? Axel Bose from Bose Tischlerdesign in Drensteinfurt, Westphalia, explains.

What were the requirements of the preservation order?

The principle of preserving as much as possible applied to the building as a whole. The idea was that any replaced elements looked the same as the originals, ensuring the building retained its former charm.

What challenges did this present for the frames and for the doors?

The aim was to keep the existing doors as far as possible. However, it was necessary to install new frames that would match the old door leaves and frames. No easy feat, as all the door leaves have a double rebate and are not at right angles. That's why we needed to measure every door leaf carefully. It turned out that each of the frames had different

dimensions. Although only a few millimetres between them, the frames had to be custom-made to ensure the doors functioned perfectly.

What was the collaboration like with Hörmann to establish the custom frame dimensions?

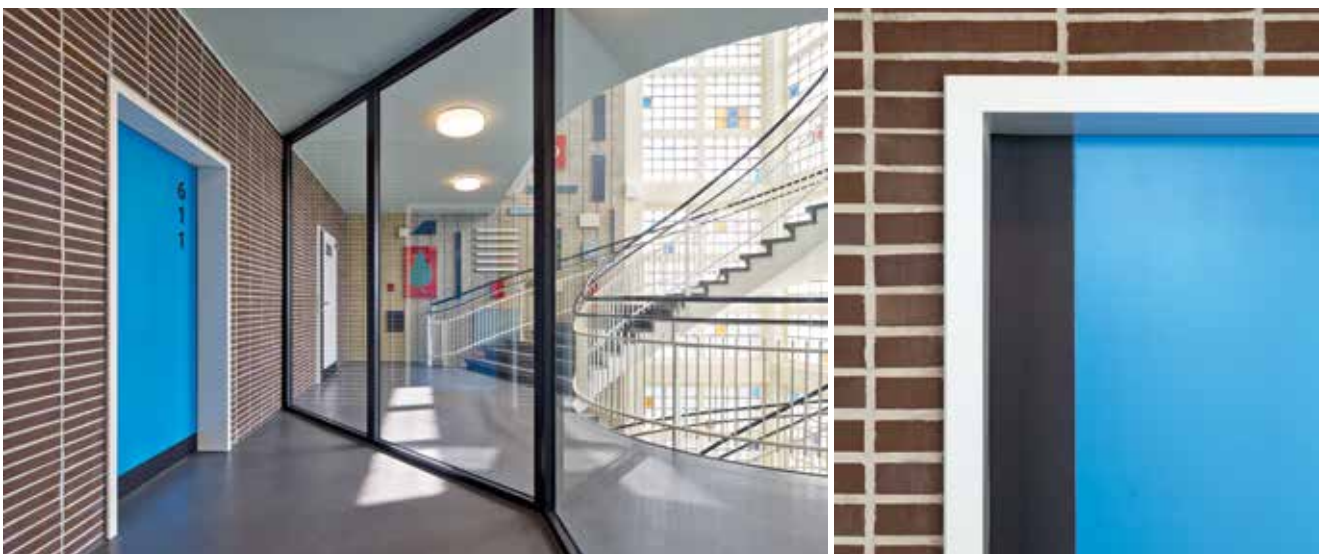
Pretty much seamless. The Hörmann factory in Werne was involved in the coordination process at an early stage and told us we would have to specify each frame size individually. Ultimately, the 150 steel frames needed were individually manufactured at the factory. Every single one was custom-made.

What did this mean for the door hinges?

Because the door hinges are also custom-made items, we were able to join the current VX mounting in the frame to the old leaf part. Every detail of modernising the original doors involved a great deal of effort.

How did the fitting work go?

In the end, it was a just a normal process. The final adjustments were made afterwards using various seals.



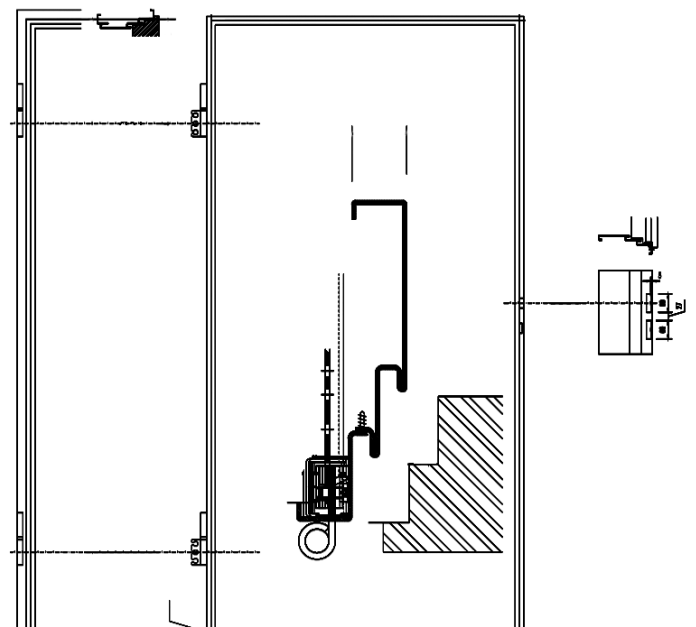
As the dimensions of the existing doors all varied by a few millimetres, Hörmann had to custom-make each of the new steel frames.

What state were the original door leaves in?

The doors were old, and most of them looked worn. They have all been refurbished. The black HPL laminar coatings on the door leaves were renewed in places, for instance. Modern doors would probably not be designed like this, but it does add to the 1950s government agency charm that this building is still supposed to exude. All the frames, both old and new – some did not need replacing – were painted in-situ.

How was fire protection guaranteed?

Completely new doors with frames were installed in accordance with the fire protection concept. The only condition was that the frame size and the surface finish of the door on the corridor side matched the existing fixtures.



Detail



Photos: Laura Thiesbrummel

Since the existing doors featured a double rebate, the Hörmann steel frames also had to be made with a double rebate.

CONVIVIAL

STEIRERECK RESTAURANT ON THE POGUSCH PASS
BY PPAG ARCHITECTS







The ensemble of existing and new buildings is loosely arranged like a traditional hamlet.

What do top chefs and leading architects have in common? They enthusiastically navigate the brink of the impossible. The Steirereck on the Pogusch pass is one such result.

Heinz Reitbauer Jr. has been recognised as Austria's best chef for many years and is currently ranked 14th in "The World's 50 Best Restaurants". Starred. He runs the Michelin-starred restaurant Steirereck in Vienna. As if that weren't enough, he has created a new culinary and architectural masterpiece at the top of the Pogusch pass, located approximately 1000 meters above sea level, north of Graz.

Courage

The Viennese architects PPAG won the bid to turn Reitbauer's vision for a new hotel and restaurant into reality. While the rest of the culinary world came to a halt during the coronavirus crisis, teetering on the edge of collapse, a remarkable project was being planned on the Pogusch pass as an extension of the property owned by Reitbauer's parents. Someone has to go first. The ancient buildings have now been thoroughly renovated or "gutted", as the locals say, and several extremely varied additions and extensions have been incorporated.

Hamlet

The architectural concept: old and new buildings form a hamlet typical of the region, with the buildings situated close together. The eras remain recognisable. Regional craftsmanship and high-tech blend into one on the Pogusch pass: local timber or organic wool felt marry with man-made materials like aluminium foam façade panels on the restaurant extension called the "Salettl" (meaning garden house in German), or even toilet washbasins from the 3D printer.

The culinary concept: most (but not everything) of what

ends up on the plates comes from the region. The Reitbauer family and their staff grow vegetables, fruit and herbs, and even breed animals for meat, all close to the kitchen. Around 500 different edible herbs, plants, citrus fruits and rare types of fruit tree grow in the gardens and newly built greenhouses.

Low key

While his Steirereck restaurant in Vienna is a place for fine dining, the inn and show kitchen in the Alps are meant to be a little more low key – although the concept is relative given the quality. The Steirereck on the Pogusch pass is the preferred option for the Viennese public head, because the capital is within easy reach. And it is almost energy-autonomous, strictly regional in terms of the contracted trades, and yet neither dull nor parochial. Everything aligns with the trends of international cuisine and stands in contrasts with the classic French gastronomy of the Michelin Guide. Because the foodies of the world don't just appreciate the quality of the produce. They consider the origin and source of their selected cut to be important.

Authentic

Guests staying overnight at Reitbauer's new restaurants can see exactly where the food comes from. And if they so wish, they can really listen to how burnet, tarragon and fenugreek grow. The main buildings were extended to include a greenhouse with accommodation known as Kabane (meaning hut). Elegant yet deliberately minimalist with shared bathrooms, guests are close to nature among the herb beds. The cold greenhouse sees no frost. The plants needed daily in the kitchen grow all year round in the warm greenhouse close by. The new cuisine comes from authenticity – and it doesn't get much more authentic than on the Pogusch pass.



Parallel to the PPAG architects' project, a little further up the hill, Studio Precht was building four tree houses.



Many historical elements are literally orchestrated.



The large greenhouse has space for guests as well as plants.



A bed in the garden: The ingredients for the meal to be prepared later are grown just in front of the small rooms in the glass house.



The garden house, where the restaurant is located, is bright and friendly.



The show kitchen is right next to the garden house.



The garden house – Salettl in German – is where the restaurant is located.

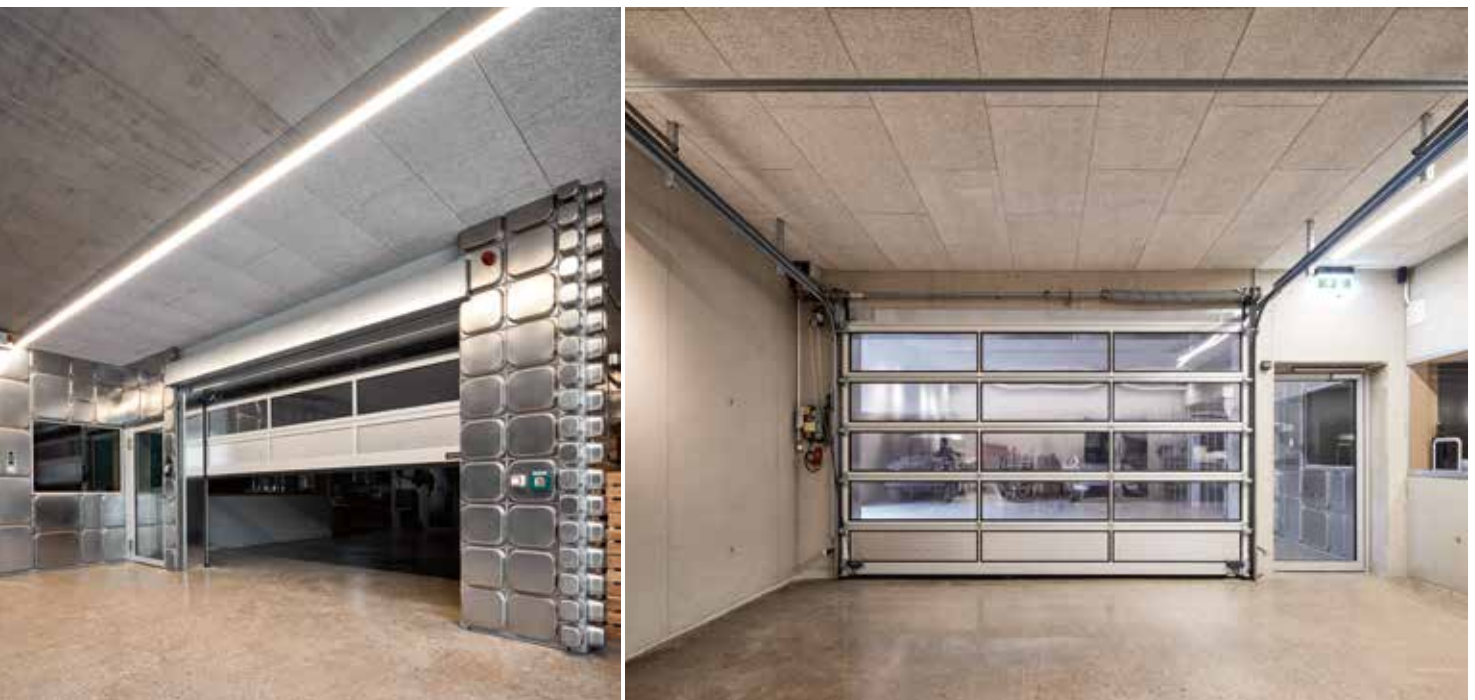
Hörmann expertise: Industrial sectional door ALR F42

From the outside, the Steirereck looks like a collection of individual buildings. Although true in part, two of the existing buildings, the garden house, the show kitchen, the service apartment and the two glass houses are interconnected on the ground floor. Except for the existing buildings and the garden house, however, most of them are underground. The guest can see this, for example, from the entrance to the company car park located below the glass house, to which the facility management is also connected. The garage is divided into two halves. One is openly

accessible from the outside – this is where the hotel's fleet of vehicles is kept – while the other is concealed behind an ALR F42 industrial sectional door. "Concealed", though, is perhaps the wrong word here, as the door is largely fitted with DURATEC® plastic panes for maximum transparency – in-keeping with the glass house above. Only the lower panels have an aluminium covering. This matches perfectly with the wall panelling made of Gastronorm stainless steel containers that characterises the vestibule.



The garage has an open part and a part separated by an industrial sectional door.



Gastronorm stainless steel containers as wall cladding. Even when the door is closed, daylight can still flood into the interior.

Location: Pogusch 21, Pogusch, Austria

Building owner: Steirerck Stadtpark GmbH, Vienna, Austria

Architect: PPAG architects, Vienna, Austria

Structural engineering: Werkraum Ingenieure, Vienna, Austria

Vegetation concept glass houses: Green4Cities, Vienna, Austria

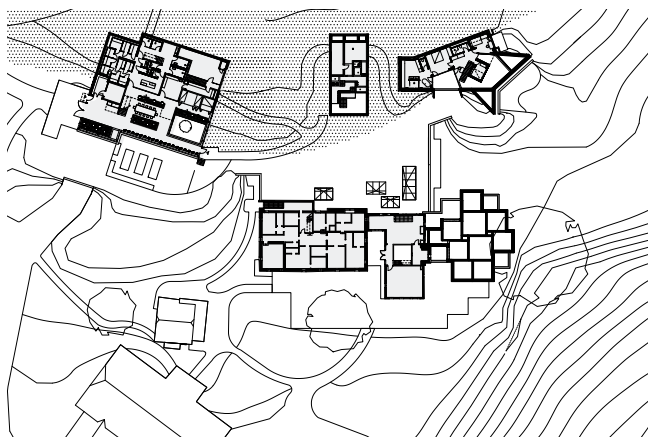
Gross floor area: 756 m²

Gross floor area: 2957 m²

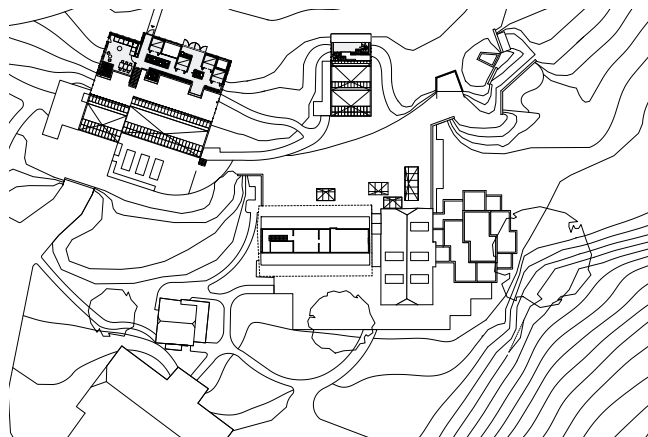
Completion: 2022

Photos: Laura Thiesbrummel, Munich, Germany

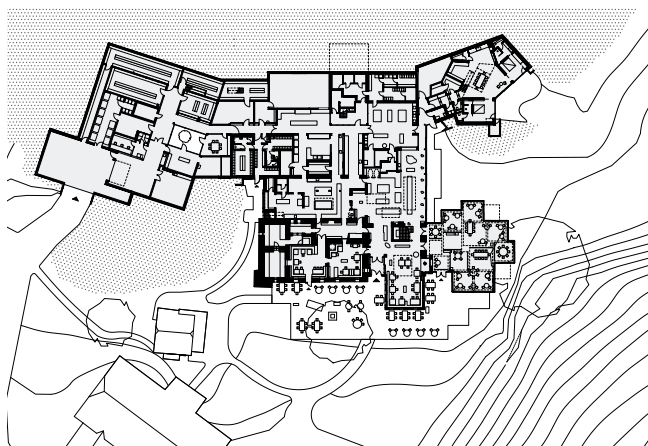
Hörmann products: Industrial sectional door ALR F42



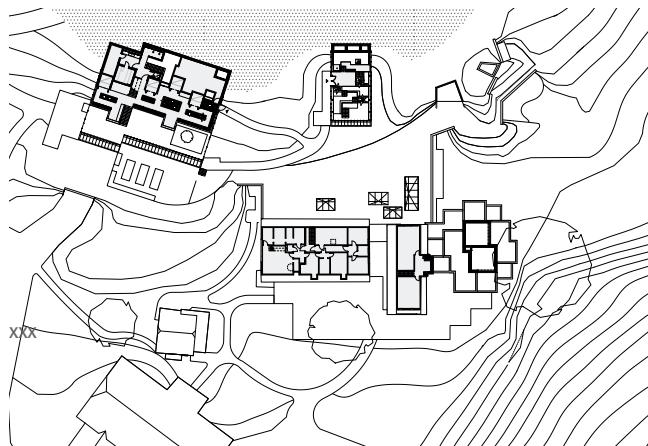
First floor



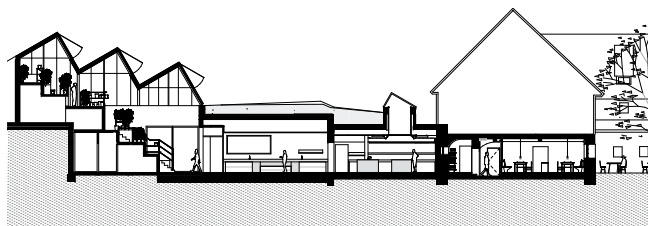
Third floor



Ground floor



Second floor



Cross-section



Perspectives

SOCIALLY INCLUSIVE

SEELOGE HOTEL IN EUTIN

BY WUTTKE & RINGHOF ARKITEKTER







Reception and bar in one: The lobby of the social inclusion hotel is a great place to be.

The SeeLoge in Eutin is a hotel just like any other – yet it's quite different. The SeeLoge is a social inclusion hotel that looks anything but. And it features inclusive architecture that excels in its simplicity – in support of both guests and staff.

Only those who read the SeeLoge website carefully may eventually notice that it is officially classified as a social inclusion hotel. The aim of any inclusion, then, has been achieved. Because the fact that around 40 per cent of the hotel's staff have limited mobility goes unnoticed. Guests are unaware that the building services are maintained by an engineer who may not have been offered an opportunity in an ordinary company. Those enjoying coffee and cake on the terrace won't know whether the chocolate cake was made by a pastry chef who might require slightly adapted conditions in the kitchen to create her indulgent desserts. As and when necessary, these conditions are tweaked for the staff – not the other way around as is usually the case. Notwithstanding the numerous architectural awards the project has already received, the SeeLoge is simply just a typical hotel.

It's no spectacle

For it all to work, the hotel strives to create a serene, tranquil environment. Not only does this cater to staff with limited mobility, it's also a one-of-a-kind draw for all hotel guests. The minimalist simplicity and use of just a few cleanly finished materials align with the tradition of Scandinavian architecture. That comes as no surprise, given that the architectural consultancy Wuttke & Ringhof Arkitekter is based in Copenhagen. Wood, concrete and Wittmund clinker bricks are the primary materials. All components are seamlessly integrated – without the spectacle of an extravagant interior design. Overnight

guests park their cars at the rear of the hotel and enter the SeeLoge through a three-storey section featuring traditional northern German clinker brick with a wooden storey above. Unlike those strolling along the promenade at Lake Eutin, who notice the hotel's light wooden façade featuring typical verandas that evoke the spa architecture of the 19th century. The verandas provide privacy and create sun shading for the rooms behind. The central pathway from the car park to the terrace already mentioned offers a view over the lake towards the castle. And this link is an important one, because the SeeLoge stands in one of the city's most prominent positions. It is not the hotel's wish to appear as a solitary building. Instead, it wants to interweave with the city through this visual link without its dimension overshadowing the castle.

No subsidies

This new hotel is operated by a company that helps adults with limited mobility find their way into the working world. And because the SeeLoge has to hold its own in a free market, it cannot be compared to a workspace for people with disabilities. All jobs are subject to social security contributions and are part of normal working life. As an aside, socially inclusive companies like this do not receive any subsidies. All they get is a disability compensation – which is available to all companies in the primary labour market that employ such staff. Incidentally, the Ostholsteiner Dienstleistungsgesellschaft [East Holstein Service Association], with its social inclusion concept as an operator, is easing one of the most pressing problems facing the catering and hotel industry: the severe shortage of labour. The truth is that the industry can no longer afford to be without these highly dedicated chefs and pastry chefs.



Some rooms have a view towards Eutin Castle.



Each of the south-facing rooms has its own private balcony.



There are various seating areas in the lobby. From here, a corridor leads to the conference room and other areas. A sliding door separates the area from the restaurant.

Schörghuber expertise: Barrier-free hotel doors

Accessibility in a socially inclusive hotel goes without saying. The doors, and especially the doors, must be barrier-free. This is where Schörghuber comes in. Schörghuber is the only door manufacturer to produce barrier-free doors that meet all the requirements of the DIN 18040-1 / -2 series of standards as a complete system and are certified accordingly. The hotel doors are spacious yet designed to be easily accessible for people with limited mobility, including wheelchair users. This is achieved not only by the low operating forces, but also by the lever height of 850 millimetres. It

is also recommended that barrier-free doors are designed in a contrasting colour to the wall. The architects also adhered to this principle with the SeeLoge. In terms of function, there are no limitations for barrier-free doors. The SeeLoge has integrated smoke-tight doors, acoustic-rated doors, wet room doors and composite timber doors. Niche doors with recessed handles, which are flush-fitting with the wall when open, were also used.



All doors are fitted with automatic closing systems to ensure accessibility.



Fire-rated door to the stairwell.



The doors to the rooms are in contrasting colours. The niche door is discreetly concealed in the wall.

Location: Bleekergang 4 – 6, Eutin, Germany

Building owner: Die Ostholsteiner gGmbH, Eutin, Germany

Architect: Wuttke & Ringhof Arkitekter, Copenhagen, Denmark

Structural engineering: KSK Ingenieure, Eutin, Germany

Gross floor area: 2991 m²

Net floor area: 2503 m²

Completion: 2022

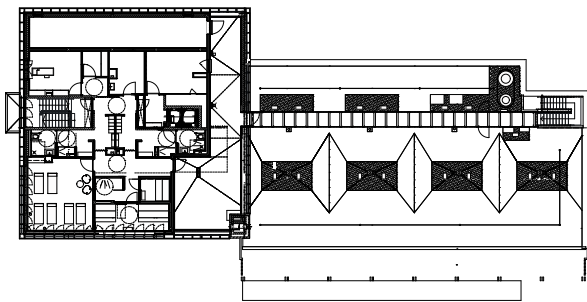
Photos: Laura Thiesbrummel, Munich, Germany

Hörmann products: 2-part steel profile frame for retrofitting

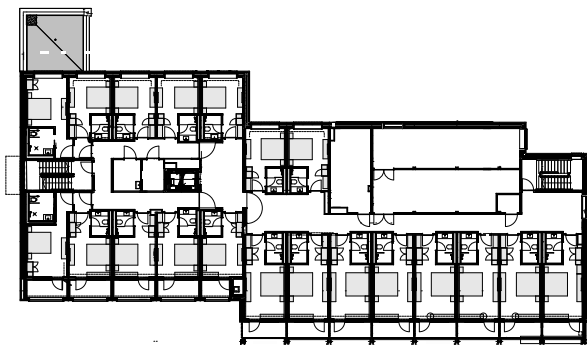
Processor: Kaefer Construction GmbH, Kiel, Germany

Schörghuber products: barrier-free certified doors, smoke-tight doors with

acoustic insulation Rw 37 dB, hotel room entrance doors, soundproof doors Rw 42 dB "Access" (with only one sealing level), acoustic-rated doors Rw 37 dB suitable for use in damp rooms, wet room doors, soundproof doors Rw 32 dB suitable for use in damp rooms, acoustic-rated doors Rw 32 dB suitable for use in wet rooms, solid timber frame doors with extensive glazing, fixed glazing, wet room sliding doors free of wood-based materials, T30 fire doors, single and double-leaf with sound insulation Rw 45 dB or 47 dB, niche doors with T30 fire protection or smoke protection function, T90 fire-rated doors, wooden wrap-around frames without decorative rebate, timber block frames with aluminium shadow groove, solid timber floor-to-ceiling frames, timber corner frames



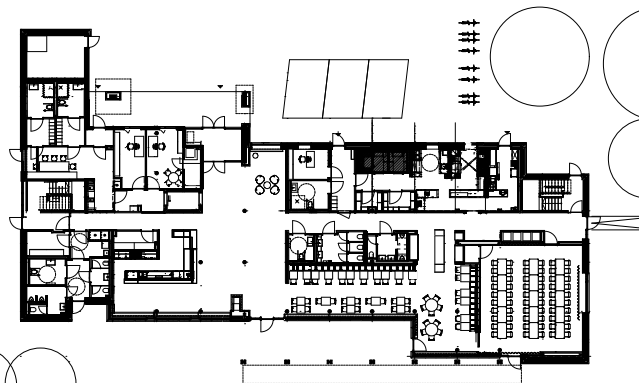
Second floor



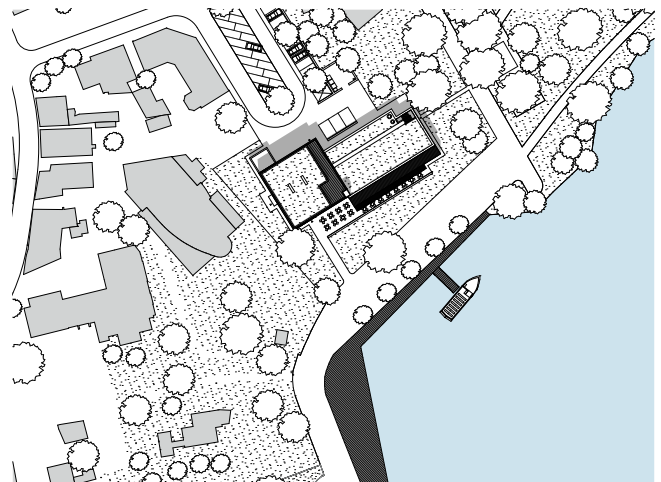
First floor



Cross-section



Plan of the ground floor



Layout

CLEAR STATEMENT

CLAAS RESTAURANT IN HAMBURG
BY GEPLAN DESIGN







The façade of the building, designed by Wandel Lorch Götz Wach, features a rigid grid pattern and an array of intricate details that add depth.

The Claas restaurant in HafenCity is the second restaurant by chef Claas-Henrik Anklam. The Geplan Design office of Cord and Rolf Glantz, in collaboration with Hohaus Hinz & Seifert, provided the perfect setting for the host's lofty ambitions.

When you enter Claas, you find yourself in an imposing, 4.35 metre high room. You make your way to the leather-covered seating over real wood parquet. The menu is testimony to the owner's ambitions, and while the starter is being prepared, there's time for a first impression. Behind the glass façade is the Lohsepark, with the Spiegel publishing house to its left. Gruner + Jahr once wanted to build its new publishing house on the wasteland opposite. Claas radiates quiet tranquility.

Leitmotif

With the octopus carpaccio served on the plate, glimmering sardines (or mackerel?) glide across, just below the dark-coloured restaurant ceiling. A shoal of 30 metres. Precisely 2600 fish swim all the way through the restaurant – every piece hand-blown from translucent float glass. The swarm is becoming a leitmotif of interior design. And as the ceiling above ripples in gentle waves and a deep, dark blue dominates the room, everyone knows they are in a restaurant that celebrates the theme of freshly caught fish. But it's asparagus season. That's why, alongside the white spears, a wafer-thin slice of veal nestles beneath the breadcrumb coating as the main course.

No hurry

Dark limestone gleams on the walls. There is oak on the floor. The room is full of custom-made furniture. The restaurant seats up to 144 people: At individual tables, in more intimate, acoustically screened niches, at the raised champagne tables next to the show kitchen; another 80 seats are available in the inner courtyard. The 400 square metres of restaurant space offer plenty of seating. This Monday lunchtime, a gesturing Hanseatic businessman is attempting to pitch his ideas to a

group of disinterested Chinese clients. Occasional business meals are taken at intimate tables for two. So there's no rush for the kitchen team, who can be seen working behind the open counter. The chef's instructions still sound relaxed – it will all change this evening.

Clear statement

"The new restaurant has to be a clear statement!" – that was the challenge set by Claas-Henrik Anklam of Geplan Design. One as clear as it should be for what happens in a kitchen. The chefs de partie get brief and concise instructions from the maître de cuisine on what needs to be done. And the Glantz twins, Cord and Rolf, as the heads of interior design, expertly accomplished Anklam's challenge: the same level of creativity and perfect craftsmanship that guests in a restaurant of this calibre expect, into every corner because the quality of the produce is the measure of all things culinary in fine dining, this principle could be applied to the restaurant's interior design and furnishings. The best craftsmanship and genuine materials everywhere. Wherever you look, you'll see the finest interior design. Mission accomplished!

Splash

This makes Claas the opposite of those restaurants that deliberately maintain a minimalist feel with white walls and, at most, lavish floral decorations, reserving the splash for the dishes on the plates. In Claas, the interior by its nature sets the scene. The cuisine has to live up to this claim – or even surpass it. To make sure that a visit to the restaurant is a memorable experience in every way. A task, then, by which the kitchen team has to be measured – each and every day!



Focal point: shimmering accents catch the eye, both on the outside of the façade and inside the restaurant.



From some seats, guests have a clear view of the kitchen.



And there are other tables in more intimate booths.



Most of the restaurant is designed in a consistent style.

Schörghuber expertise: Composite timber doors

The Claas restaurant is located on the ground floor of an administrative building called "Hamburg Hannoverscher Bahnhof" (Hannover Train Station). The name is a throwback. Trains haven't run here for years. Schörghuber supplied around 180 doors for this project. Most of them were for the upper floors, and this issue is focused on the restaurant. And yet there are hardly any doors – Claas Anklam envisioned open-plan, flowing spaces for his restaurant. The only exception to this, of course, is the adjoining rooms. Doors from Schörghuber are used as entrances

to the sanitary facilities and the storage area. These are all composite timber doors with various thicknesses, some 42 millimetres thick, some 50 millimetres. The frames also vary: Stud frames and solid timber stud frames, as well as steel wrap-around frames, were used. The doors were supplied with a raw oak surface, which was then finished by the carpenter. All the doors except the storeroom door have concealed hinges.



The doors and the timber frame were delivered with a raw oak surface, which the carpenter then finished.



The accentuated grain of the doors emphasises the vibrant design of the wet rooms.

Location: Am Lohsepark 8, Hamburg, Germany

Building owner: Claas Anklam Gastronomie GmbH, Hamburg, Germany

Building owner agent & construction coordination:
Hohaus Hinz & Seifert GmbH, Hamburg, Germany

Architect: Wandel Lorch Götze Wach, Frankfurt, Germany

Interior designer: Geplan Design, Stuttgart / Hamburg, Germany

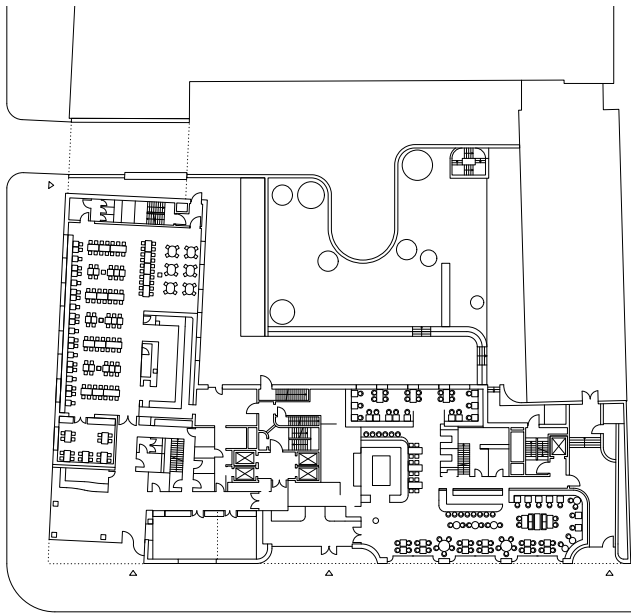
Completion: 2023

Photos: Laura Thiesbrummel, Munich, Germany

Processor: Oliver Charles Metz, Hannover, Germany

Hörmann products: 2-part steel profile frame for retrofitting

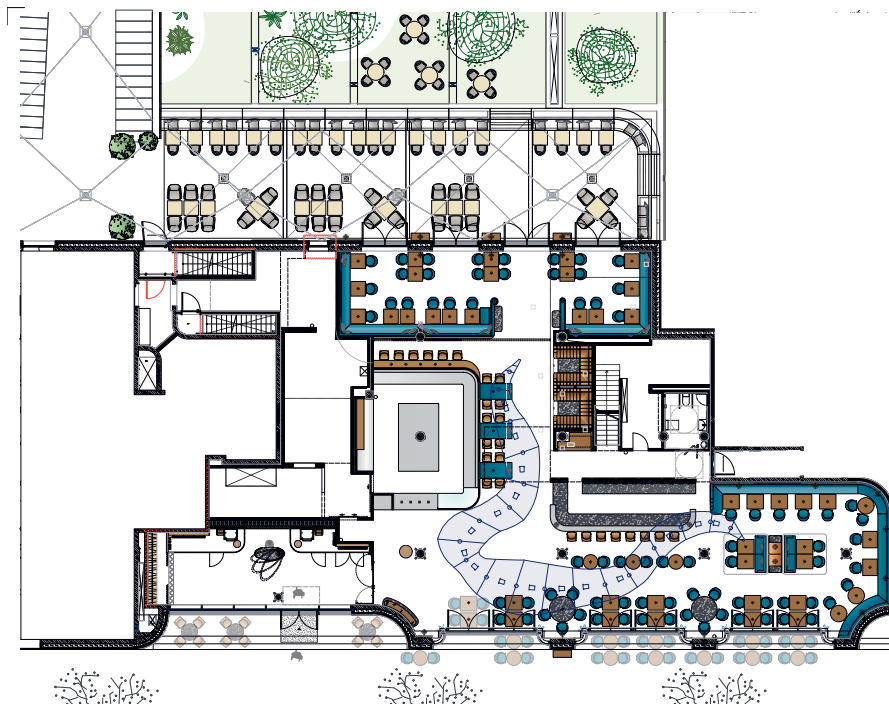
Schörghuber products: Composite timber doors with 42, 50 and 70 mm door thickness, stud frames, solid timber stud frames, timber wrap-around frames



Plan of the ground floor



Layout



Plan of the ground floor – Interior design



Supporting the process: The photovoltaic system supplies the PEM electrolyser with electricity, which in turn separates water into hydrogen and oxygen.

RECIPE FOR SUCCESS WITH THREE INGREDIENTS

The solution for on-site hydrogen generation and process heat utilisation consists of three components. Hörmann has been using this solution for over a year for highly efficient CO₂ reduction. It is being implemented at the company's largest production site – in Lichtershausen, Thuringia. This is where Hörmann manufactures sectional garage doors – a process that consumes a great deal of energy. To produce these doors more sustainably, the company launched a project in spring 2023 that has never been repeated in

this guise again. The door manufacturer installed a photovoltaic system on a rainwater retention basin and activated a PEM electrolyser in the production plant, along with an H₂-compatible cogeneration unit. These three components have been working hand-in-hand ever since: the PEM electrolyser breaks water down into its component parts, hydrogen and oxygen. It produces 5.5 kilograms of hydrogen every hour. This is equivalent to an output of 300 kW. The photovoltaic system generates the electricity required for the process. The green hydrogen is then available as an energy source, regardless of the amount

of solar radiation on the photovoltaic system. In the cogeneration plant, green hydrogen replaces twenty per cent of the natural gas that would otherwise be used. When the electrolyser is not in use – at weekends, for example – the electricity from the photovoltaic system passes into the public grid. Over a 20-year period, the plant can save approximately 680 tonnes of CO₂ – a fast and effective contribution to climate protection and an important step towards independence from the energy market. Another cogeneration plant is already in the planning phase. Crucial for the company: The project,



A highlight at the BAU 2025 trade fair: Hörmann's products over 1600 square metres



HÖRMANN PRESENT AT BAU 2025

When the BAU trade fair kicks off in Munich on 13 January 2025, Hörmann will once again present one of the largest product exhibitions. The family-owned company will be showcasing a range of product innovations and further developments from all product areas through to 17 January. Doors, frames and operators, as well as perimeter protection and storage space systems will be exhibited across more than 1600 square metres of space at stand 302 in hall B3. "We will of course be once again showcasing many new products," says Martin J. Hörmann, personally liable partner of the Hörmann Group. It is tradition for Hörmann to first present its new products to an expert audience from the worlds of trade, architecture

and retail at the BAU trade fair. After Hörmann expanded its product range in summer 2022 to include storage space systems, further products have been added since then. Alongside tool sheds available in various designs, the range also includes firewood racks and garden boxes. With the launch of a new product line called "Juno", which will be showcased at BAU in January 2025, the family-run company aims to strengthen its presence in the storage space systems market sector and further enhance its market position. Another highlight can be expected in the function door range. With the takeover of Grothaus, Hörmann expanded its existing programme in 2023 to include double-action doors that are ideal for many application areas.

supported by the Free State of Thuringia and the European Regional Development Fund (ERDF), is designed to create a multiplier effect. The insights garnered will be shared with researchers and policymakers with the aim of encouraging other companies to take similar steps. For Hörmann, this is one of several key components in a long-term sustainability strategy based on the principles of calculation, reduction and compensation, with a strong emphasis on CO₂ reduction.



The cogeneration plant supplies the Hörmann site in Ichtershausen with energy.



On its stand at BAU 2025, Schörghuber will showcase product innovations and further developments of timber function doors.

BAU 2025: SCHÖRGHUBER IS BACK AS AN EXHIBITOR

Schörghuber will be offering insights into the world of special timber doors from 13 to 17 January 2025 at BAU, the world's leading exhibition for architecture, materials, and systems. At stand 311 in hall B4, the manufacturer from Ampfing will be showcasing door and frame solutions up close and using specific application examples to illustrate how these can be used in construction projects and private residential construction. "Our doors are incredibly versatile and meet a range of different requirements, depending on

the application. At our stand, spanning over 500 square metres, visitors will be able to get an idea of everything that is possible with Schörghuber doors and frames. "For example, we will show how and where an XXL fire sliding door can be used," explains Jürgen Ruppel, Managing Director at Schörghuber. "We look forward to showing our partners and customers our new products and features and further developments in person, as well as having discussions and making new contacts," continues Ruppel. One of the key topics at BAU will be climate-friendly construction. Schörghuber, which has been working

towards carbon-neutrality since 2021, is facing up to this both in its company processes and in production. All doors are CO₂-neutral as standard. For the trade visitors of BAU 2025, Schörghuber will be presenting innovations in the area of fire protection and acoustic insulation, high acoustic rating glazing and innovative new surfaces. We will also be presenting a further development of the Super Secure finger trap protection door, first launched at BAU 2023.



Photos: Schörghuber

Destination Jahrdorf reached. The Schörghuber employees from the Ampfing and Jahrdorf factories.



Innovative finger trap protection: Super Secure.

COMMITMENT WITH A PASSION

A vision, fuelled by a great deal of passion, led to a project that combines teamwork with charity: at the Schörghuber Charity Ride on Friday, 10 May 2024, some 20 employees of Schörghuber Spezialtüren KG cycled a total of 2700 kilometres, raising 3500 euros in the process. The formal presentation of the donation to the Ecksberg Foundation took place on 22 May 2024, when a cheque hand-crafted from wood was handed over. Norbert Koenigs, Technical Director at Schörghuber and a keen cyclist, came up with the idea for the charity ride. He worked with his colleagues Mike Kurka, Simon Holzner and Johannes Fußeder to develop a concept. "We were wondering how we could best cycle from the plant in Ampfing to our

branch in Jahrdorf near Passau – that's a long 155 kilometres," says Koenigs. The organisers planned an asphalt route for the team of racers and a gravel one for the mountain biker team. "We were delighted with the initiative that Norbert Koenig's and his team came up with and supported the event with matching jerseys and water bottles," explains Jürgen Ruppel, Managing Director of Schörghuber. The donation went to the Ecksberg Foundation, originally established in 1852 as a facility for 14 mentally handicapped children and now known nationwide as a provider of social services and facilities. Schörghuber is making a significant contribution to the foundation with this donation. The amount will be used to purchase medical equipment to help care for the residents.

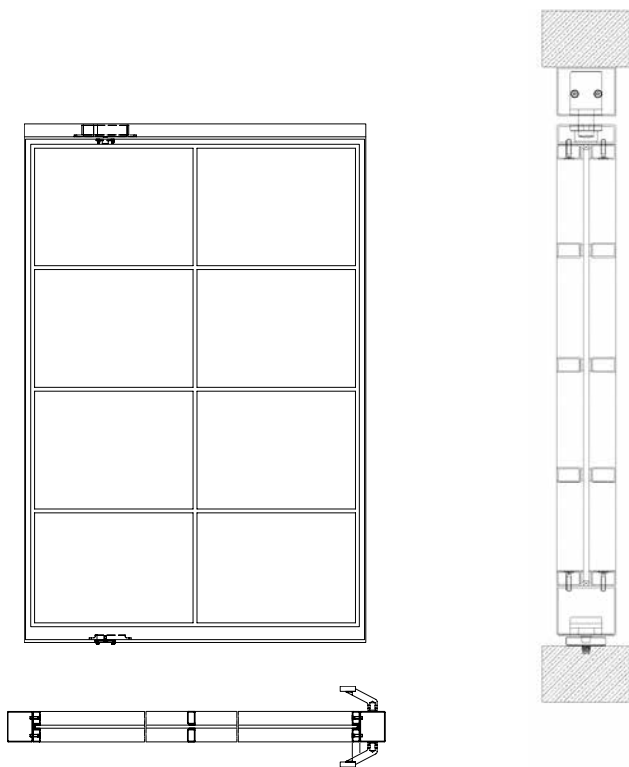


New surface finishes for timber doors.



Around 20 Schörghuber employees cycled 2700 kilometres and raised a total of €3500.

Technology: Hörmann Pivot door without door frame



View and sectional views

Applications: Hörmann's exclusive pivot doors offer an especially elegant solution for wide passageways in residential and commercial spaces. Even when closed, they ensure maximum transparency and light-flooded rooms. The doors have a high-quality appearance and can be combined with various furnishing styles, while their design makes them a real eye-catcher. The pivoting doors feature a sleek, impressive design. They are supplied with Slim glazing beads as standard. This ensures a minimalist profile and extensive glass surfaces. This contemporary look is enhanced by the design of the hinged door as a pivot door. The door leaf is anchored directly to the floor, ceiling or lintel by hinges. The door swings easily in both directions on this vertical axis. The pivot point can be individually determined on the horizontal profiles. This type of installation does not require a door frame, which saves space at the side and adds to the minimalist appearance. The pivot doors have a maximum door leaf width of 2000 mm. They are used in passageways where double-leaf doors or doors with side elements would otherwise be required. Thanks to the same door styles and rail arrangement, the pivot doors harmonise perfectly with the hinged doors from the Hörmann steel loft door range.

Product: Steel loft door **Version:** single and double-leaf pivot door **Profile system:** Steel tubular frame profile **Glazing:** Laminated safety glass VSG 6 mm **Glazing beads:** Slim glazing beads (viewed width 15 mm) on hinge and opposite hinge side **Surface finish:** power-coated on both sides **Colours:** RAL 9005 Jet black (standard), preferred colours, RAL to choose, special colours **Size range:** single leaf: min. 600 × 1900 mm; max. 2000 × 3000 mm **Profile width:** 20 mm (Slim) or 50 mm (with lock version) + 15 mm Slim glazing bead **Bottom section height:** 50 mm (with lock version) or 120 mm (incl. door closer) **Fittings:** Handle HL PT G01 (as standard). The handle is glued in the glass section between the rails and forms a homogeneous unit with the frame construction. **Optional:** Push bars in various lengths **Other versions:** Single and double-leaf hinged door or sliding door



Photos: Hörmann

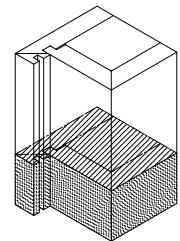
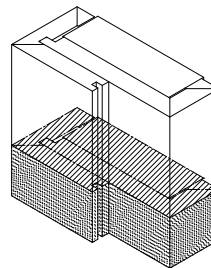
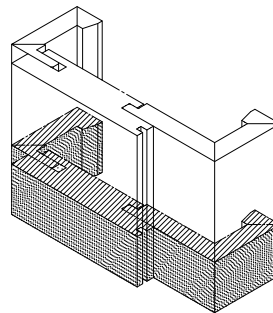
It doesn't have to be a loft: Contemporary charm can also be created with Hörmann pivot doors. It is available in various profile thicknesses.

Technology: Schörghuber

Moisture protection on timber frames

Application: Schörghuber timber frames can be optionally equipped with moisture protection invisible from the outside. Regular wet mopping of floors, mop water, spray water from daily cleaning, condensation on the floor from long showers or a build-up of steam can cause damage to timber frames if the underside of the frame is not adequately protected from the floor on-site and moisture is allowed to penetrate. As a result, the timber frames swell over time. Schörghuber offers an ideal solution for the long-term protection of timber frame bottoms against moisture from mop water or condensation on the floor. This comes in the form of additional moisture protection at the bottom edge of the timber frames. The base of the frame is made of a material that is insensitive to moisture. Special plate materials are attached to the bottom edge of the standard frame plates and the fillers. Once the frames have been cut to length, a 50 mm high bottom section, which is insensitive to moisture, remains on the floor. Timber frames with moisture protection are ideal for kitchens and bathrooms in high-end residential construction, for classroom entrances, retirement homes, kindergartens, public administration buildings, offices, and entrances to sanitary areas. They can be combined with any door type from the Schörghuber range.

Product: Timber frame with moisture protection **Versions:** Timber case frame, timber profile, timber block frames, timber stud frames **Functions:** T30 fire protection, smoke protection, acoustic protection $R_w = 32, 37, 42, 46/47, 48$ and 50 dB, break-in resistance equipment RC2, RC3, damp room, no function (composite timber, tubular chipboard) **For installation in:** Partition and solid walls **Surface finish:** HPL-laminate



Timber frames with moisture protection on the bottom edge.



Photos: Schörghuber

Moisture protection prevents damage wherever doors come into direct or indirect contact with water.

ARCHITECTURE AND ART

STEFAN KÜRTE



The Perfect Night, 2015



Trains and Boats and Planes, 2008

Schopenhauer is quoted as saying that architecture is frozen music. The same applies in part to Stefan Kürten's paintings. Because they have at least a subtle musical connection.

Music plays an important role in Stefan Kürten's life. He likes to listen to music and to play music, in small bands like Elena Farr and Superbilk. Although this didn't get him his big breakthrough, he is, after all, a visual artist first and foremost. His main area – give or take – is secular architecture: Bungalows and houses on estates from the 1950s and 1960s, sometimes along with their interiors. He bases his work on his own photos, sometimes on photos from magazines. In the creative process, the artist becomes an architect. He reimagines the buildings, transforming them to align with his unique vision. And he

incorporates floral patterns. Often described as ornamental by art critics, since the idea of chintzy wallpapers is borrowed from floral patterns. Yet there's no repetition. Let's put it this way: Stefan Kürten depicts architecture as it ought to be today – surrounded by as much greenery as possible. The mood of his paintings is largely shaped by the golden canvas on which he works. It provides a warm colour tone, while giving the picture a special depth. The lustre of the canvas changes; the surface turns matt, the subtly used colours become more prominent. And: His mood is influenced by the music he listens to while painting, which is then reflected in his work. To be more precise, not just his mood: Some of the names are also titles of well-known pieces of music.

Artist: Stefan Kürten

Born in 1963 in Düsseldorf.

He first studied philosophy and English for one semester before enrolling in the fine arts programme at the Düsseldorf Art Academy. After taking a course abroad at the San Francisco Art Institute, he completed his studies in 1989 as a master student of Michael Buthe. Since 2002, Stefan Kürten has been a visiting and interim professor at various universities – currently at the High School of Art and Design in New York. Nonetheless, he has remained loyal to his homeland: Stefan Kürten lives and works in Düsseldorf.

www.stefankurten.de

www.jochenhempel.com



Photos: Achim Kukules

Stefan Kürten



The Whispering, 2023

RECENTLY IN ... SANTO STEFANO DI SESSANIO

Daniele Kihlgren

born in 1966 in Milan

He graduated in humanities and psychology, but never really took to academic business life. Instead, he launched the projects "Sextantio Ospitalità Diffusa" and "Sextantio Restauri Italiani", for which he was awarded an honorary doctorate by the University of Tor Vergata in Rome in 2016 for his cultural and entrepreneurial achievements. Daniele Kihlgren is promoting another project in Africa, involving the construction of a children's hospital in Congo and a health insurance project for the poor in Rwanda. In 2019, Condé Nast Traveller magazine named him one of the 25 most influential people who have transformed the way we travel. In May 2022, he launched the hut project on Nkombo Island in Lake Kivu in Rwanda.

www.sextantio.it

www.sextantiorwanda.com

What a stroke of luck that Daniele Kihlgren visited one of Abruzzo's most beautiful mountain villages and breathed new life into the almost uninhabited place. Today, the area welcomes people from all over the world.

Why would you consider investing in a small, almost deserted village in Abruzzo?

There are around 1500 practically abandoned villages in Italy. Many of them are architectural gems that are steeped in history. I happened upon Santo Stefano di Sessanio on a motorbike tour and the decay broke my heart. The idea of restoring the village through tourism came to me quite quickly. Although not a new concept, it hadn't become popular either.

How risky was the investment back then?

Everyone, literally everyone – from friends and consultants to the people living Santo Stefano di Sessanios – thought I was crazy and advised me rather strongly against investing

here. But sometimes you need to be a little crazy to make your dreams come true. I was convinced by the idea, and fortunately, its success has proved me right.

What was the village like when the investment was made?

Its population had fallen over time from 1400 to just 70. The empty properties were no longer being maintained and had been left to fall into disrepair. I bought up about a third of the houses, turning 27 of them into hotels, but I also renovated some and sold them as holiday homes.

How does the "Albergo Diffuso" concept work?

An Albergo Diffuso is a kind of hotel where guest rooms are spread out in various buildings. We want to preserve the history of the buildings even after they have been renovated. Although the rooms are now equipped with all the modern amenities, such as underfloor heating, modern bathrooms, and WiFi, the distinctive traces of their former owners are still visible, preserving the identity and imperfection. This authenticity is part of the guest rooms' charm.



Santo Stefano di Sessanio, surrounded by the mountains of Abruzzo



The dishes served are modern takes on regional cuisine.



Daniele Kihlgren

What is the design concept?

It's based on Arte Povera, the Italian for "poor art". In the spirit of historical art, the focus here is on the simplicity of materials. We apply this to our interiors. Apart from a few things like the modern bathrooms with applications by Philippe Stark, everything is authentic. A folklore museum advised us. We didn't have to buy any new furniture. Instead, we took old tables and chairs that had once been used in similar rooms and restored them.

What should not be missed in the vicinity?

The Rocca Calascio, a small but once well-fortified castle just a few kilometres from Santo Stefano di Sessanio, is well worth a visit. The Grotta di Stiffe is also a must-see. Those who prefer museums will love the Museo Nazionale d'Abruzzo in L'Aquila. Although an hour's drive away, the town of Sulmona also deserves a visit.

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



Authentic: Only the bathtubs are a luxury that was added later.

PREVIEW

PORTAL 61: MOUNTAINS

Building in the Alps has always been an architectural challenge. In the next issue of PORTAL, we will present four current examples. Alpine architecture is becoming a huge challenge because climate change is causing entire mountain slopes to collapse. In the next issue of PORTAL, we will show initial approaches from Austria, Germany and Italy on how this could be addressed in the future.



Photo: Patrick Daxenbichler, istockphoto

Architecture in the mountains – not always as traditional as it is here.

Non-protruding up-and-over door for collective garages ET 500 Series 3: The best solution for entrances directly adjacent to pavements



- No swivelling in and out of the door leaf during opening and closing, ensuring a high degree of safety on pavements, for example
- Low-maintenance door construction with wear-free counter weight technology designed for at least 250000 door cycles
- Carbon-neutral option for all project construction products, e.g. double and collective garage doors



Learn more about our sustainability strategy at www.hoermann.com/sustainability/



HÖRMANN
Doors for Home and Industry