

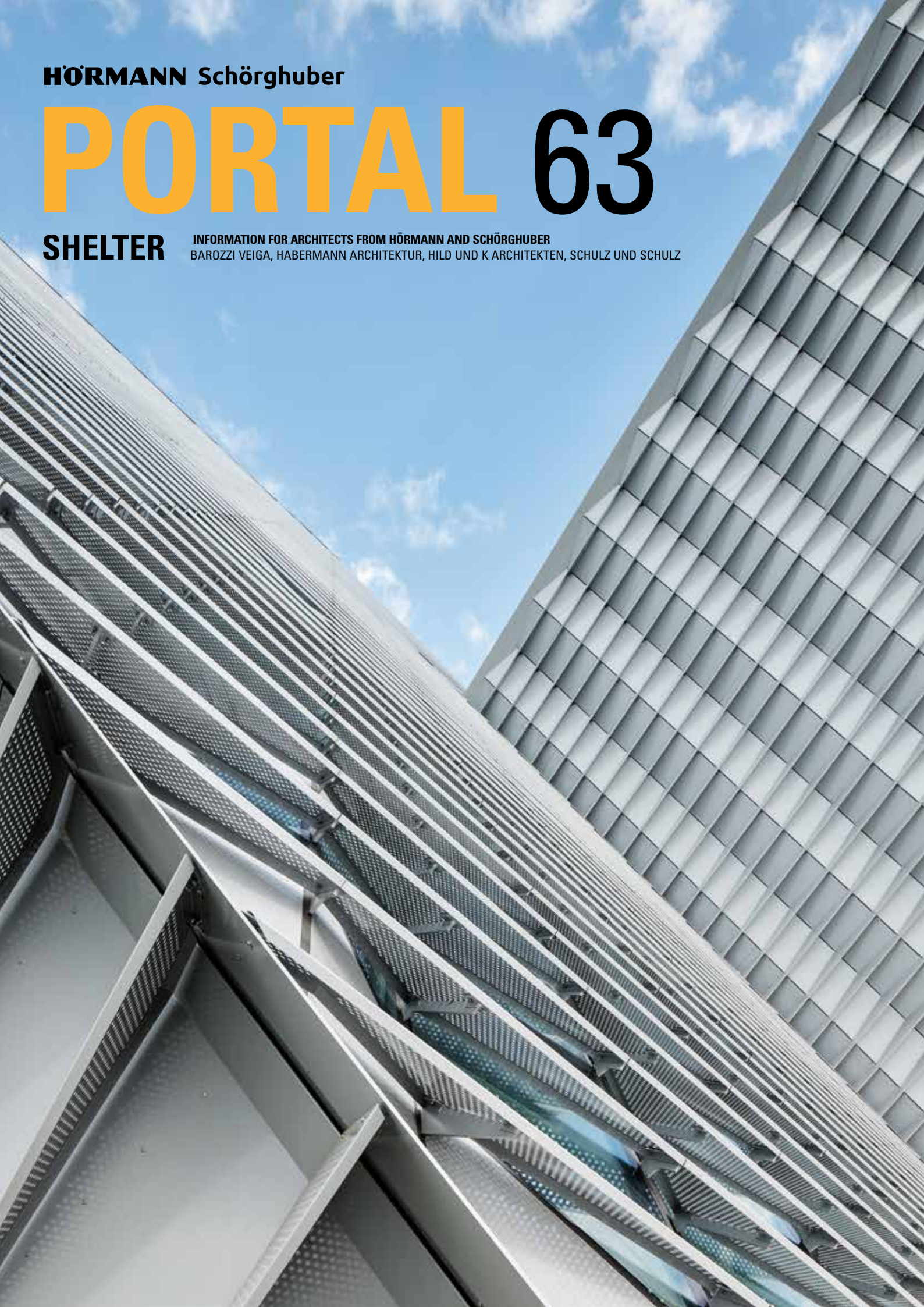
HÖRMANN Schörghuber

PORTAL 63

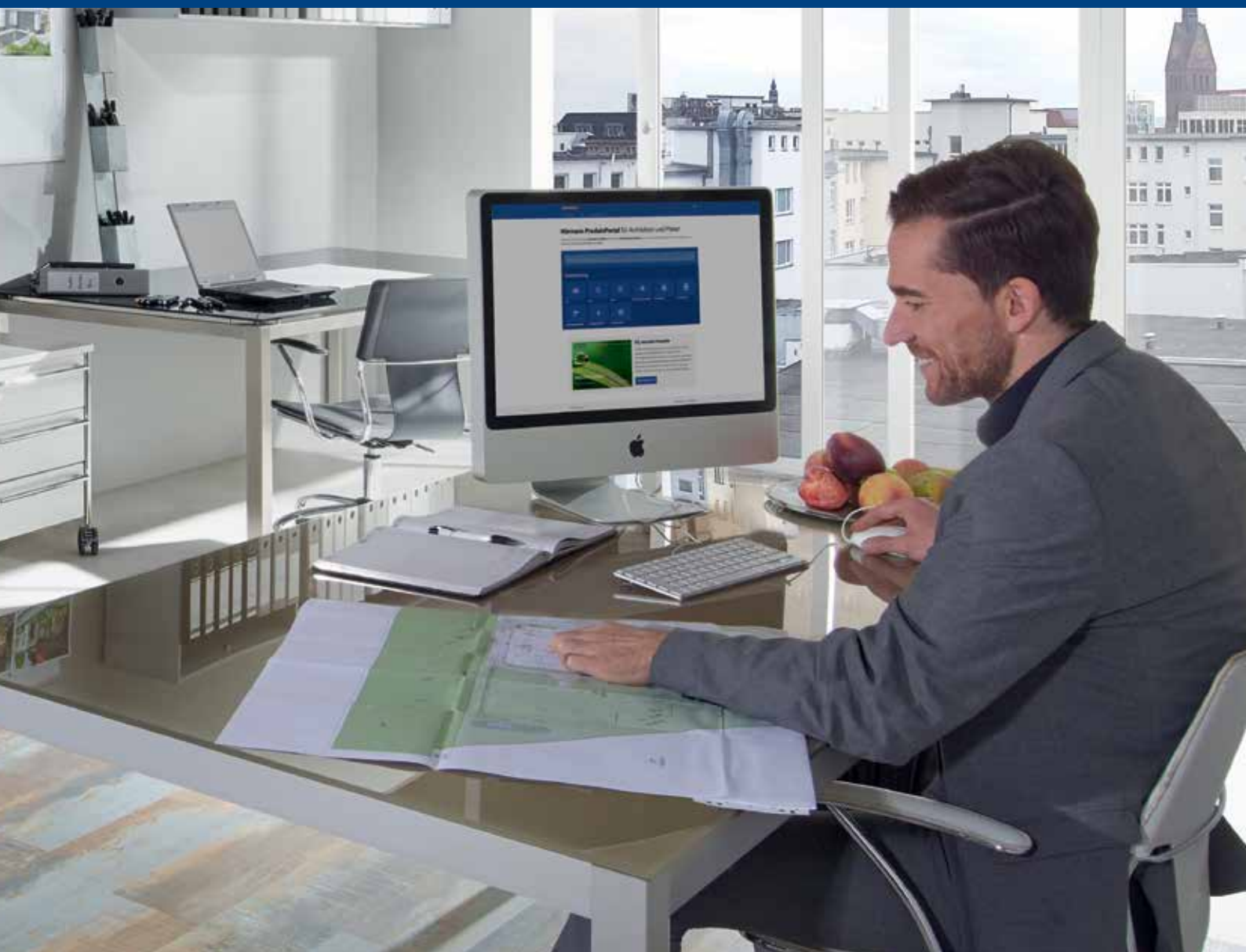
SHELTER

INFORMATION FOR ARCHITECTS FROM HÖRMANN AND SCHÖRGHUBER

BAROZZI VEIGA, HABERMANN ARCHITEKTUR, HILD UND K ARCHITEKTEN, SCHULZ UND SCHULZ



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HÖRMANN
Doors for Home and Industry



Dear Readers,

Do you ever feel a little insecure? While it's not a nice feeling, it's completely normal. Only when that feeling of insecurity becomes constant does it become a serious concern. This is true for both individuals and, even more so, for entire societies. In this edition of PORTAL, we are focusing the concept on shelter in architecture. We have found four projects that promote safety in various ways. Above all, though, it is always architectural methods that create a sense of safety for people. Over the past decades, the city of Finsterwalde – and above all, its people – have had to navigate many changes, resulting in the loss of what they once knew. Yet the “Kulturweberei” by HBRM (taking its name from the building's former function as a weaving mill which is now a cultural hub) succeeds in using architecture to weave a stable fabric that connects a rich past, an uncertain present and a promising future, fostering both individual security and social cohesion. By contrast, safety is clearly a key consideration in the design of the new Dynafit headquarters in Kiefersfelden. The manufacturer of ski bindings, which produces a wide range of products for highly ambitious athletes, has incorporated the company's core message with absolute confidence. Spanish architects Barozzi Veiga were behind the project. On the outskirts of Leipzig, a historic hospital complex for people with mental health conditions has been expanded to an exemplary standard.

Schulz und Schulz took the liberty of simply redefining the architectural competition brief and created the “Social psychiatric psychotherapeutic treatment centre”, which treats patients with the utmost respect and provides a strong sense of security. In Munich, Hild und K implemented a project under the rather unassuming name of “Overnight Shelter”. In reality, it offers homeless individuals not just a safe place to sleep, but a temporary home. And since the architecture is both cost-effective and sophisticated, this building proves that everyone deserves respect, even those without a permanent home, within this “Overnight Shelter”. These examples of architecture that convey a sense of safety all play a part in instilling a little more confidence in those living in cities. During turbulent times, when many people are feeling particularly vulnerable, these buildings play a valuable role in rebuilding a sense of unity within a fractured society. We are delighted to present these buildings projects to you and hope you enjoy reading this issue of PORTAL.

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

Martin J. Hörmann

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

Christoph Hörmann

Personally liable general partners

**ABOUT THE TOPIC: SHELTER
"EMOTIONS"**



**SECURED: DYNAFIT SPEED FACTORY
IN KIEFERSFELDEN**



**SAFE SPACE:
OVERNIGHT SHELTER IN MUNICH**



**DEEP ROOTS:
KULTURWEBEREI IN FINSTERWALDE**



**RESPECTED: TREATMENT CENTRE
IN ALTSCHERBITZ**



**COMPANY
HÖRMANN & SCHÖRGHUBER**



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Cover photo: Laura Thiesbrummel, Munich, Germany



While solid doors like these may seem unwelcoming to outsiders, they give the residents inside a feeling of security.

About the topic: Shelter

EMOTIONS

The age-old need for shelter

Dr. phil. Dipl. Psych. Alexandra Abel

What features of architecture convey a sense of safety, and why? At a time when our architectural landscape is increasingly focused on transparency and openness, an age-old human need is returning to the forefront: the need for shelter. In this essay, Alexandra Abel explores the multifaceted nature of the feeling of safety.

What is safety? A fundamental need? Something we take for granted in our everyday lives? Or is it a privilege? An illusion? A prison? And what does safety have to do with architecture and contextual planning? Ever since humans began constructing buildings, the goal has been to ensure safety and protection. Whether it's the Neanderthal caves, which were secured with a stone at the entrance, or the longhouses, stilt houses and mud huts of the Neolithic Age, the most important requirements for housing back then can still be seen today, hidden beneath a thin veneer of civilisation.

Prospect-refuge theory

We want protection from the cold, rain, storms, heat, wild animals and hostile people. And we need this protection for our provisions, for our fire, for ourselves and our loved ones. That's why, according to the prospect-refuge theory (Appleton, 1984), we have always preferred places where we can see far out without being seen ourselves: a protective wall behind us and a view ahead, like the rock overhang at Sibhudu in South Africa, where traces of our ancestors are embedded in the ground. As in the past, our need for safety is layered and situational. Since the time when our ancestors were never fully safe while hunting to when they slept by the fire at night, we have adapted our needs accordingly. When we're outdoors, we instinctively choose paths along the forest's edge with a view of the valley. But at night, the trees alone aren't enough to protect us. In our vulnerable state, our priority is to ensure that nobody can see or reach us, so we slide an extra bolt across the door.

Choosing where to sit

The prospect-refuge theory has become so well known because its core message is something we can all relate to. A classic example is how we choose our seat in a restaurant. When given the freedom to decide, we tend to pick a table by the wall and, in turn, the seat with our back to the wall. But why is that? Is it solely down to safety? Sure, we have the best vantage point from there – we can see potential threats and escape routes. But there's more to it. Often, there's a cushioned sofa along the wall, and it's likely to be the warmest spot, as the other seats, which are more exposed, tend to be draughty. Plus, from the wall, you can comfortably observe everyone in the room without being easily seen yourself. Those sitting with their backs to the room, on the other hand, hear sounds and sense movements they can't decipher. So yes, safety is a fundamental need that we've carried with us since our evolutionary beginnings. Although it affects us more or less depending on the situation, it is one of our most basic needs. And of course, it's just one need among many.

Architectural icon

Let's now turn our attention away from the Stone Age cave and the most sought-after seat in the restaurant, and instead consider one of the greatest icons of modern architecture, if not the greatest: the Farnsworth House by Ludwig Mies van der Rohe, Illinois, USA, 1950 / 51. There is no doubt that it is very photogenic. Framed by ancient trees, sky and a vast landscape, the slender white structure seems to float above the ground, free from any built competition, while the white columns rise between glass surfaces, reaching toward the sky. A glimpse of architectural design, it seems, set in untouched, primeval nature. Images of such photogenic monoliths continue to dominate the pages of many magazines to this day. But can architecture be judged solely by its aesthetics? Would people from the Stone Age have chosen this spot to sleep?



Initially, the Farnsworth House by Ludwig Mies van der Rohe was designed to have no curtains at all.

A grand stage

Edith Farnsworth, the owner of the building, was a single woman. She wanted a retreat where she could unwind on weekends from her demanding work as a physician. How might she have felt when she got up from her chair in the evening and sauntered over to the bathroom? Like the leading actress in a one-woman play, standing on a brightly lit stage, separated from potential spectators in the darkness outside by nothing but invisible windows? The architect hadn't even planned for curtains at first, nor for artwork on the walls or decorative trinkets. In fact, Edith Farnsworth considered the house uninhabitable and took the matter to court – though primarily due to the construction costs.

To this day, the Farnsworth House remains a style icon of modernity. Full-length windows, virtually bare walls and open-plan spaces continue to characterise many people's dream homes: my home is my castle, even though a glass castle seems to contradict every instinct for safety.

Pruitt-Igoe

But perhaps the idea of open spaces flooded with light can be reimagined in a more nuanced way – one that better aligns with our human needs and can be meaningfully applied to blocks of flats or even social housing, bringing it in line with socio-environmental and economic fairness? After all, the majority of people in Germany, for instance, don't live in detached houses, and not everyone has several hectares of countryside on their doorstep. Our living situations differ greatly, depending on whether we live in cities or rural areas, and on our socioeconomic status. And standing in stark contrast to the Farnsworth House as a symbol for modern architecture is Pruitt-Igoe: a socially and spatially isolated social housing project made up of 33 eleven-story slab-style high-rises, where around 12000 people lived in extremely cramped conditions between 1955/56 and 1972.

Theory and practice

When the massive project was built in St. Louis in the early 1950s, it was initially hailed as a groundbreaking vision for

combating poverty. Residents not only had indoor plumbing and electric lighting, but Minoru Yamasaki's design also sought to improve people's quality of life through needs-oriented design. The so-called skip-stop lifts stopped only on every third floor, where shared facilities like laundry and drying rooms were located. This was intended to foster social interaction among residents while also reducing construction costs. The colourfully tiled walkways were modelled on village squares and were intended as places for children to play and people to gather in their free time. Just a few years later, many of the walkway windows were shattered, and the lifts had become dangerous, foul-smelling spaces.

Fallen into neglect

Why did this complex become such an insecure, neglected place? Countless theories, studies and debates have since grappled with the Pruitt-Igoe phenomenon, such as Wilson and Kelling's broken windows theory (1982), Newman's defensible space theory (1996) and the detailed socio-political analysis by Horlitz (2015). The question of why is crucial, because although Pruitt-Igoe started to be demolished in 1972, similar slab-style high-rises still stand today, including here in Germany, and some of them have also become no-go areas, such as Kölnberg.

Inside and outside – navigating shelter and inclusion

Modern architecture opens up living spaces to the outside world, bringing light, sun, space and views inside buildings. This is a huge advantage over the more introverted structures that preceded them in our cultural context. According to Evans and McCoy's widely cited article "When buildings don't work: The role of architecture in human health" (1998), we spend 90 percent of our time in built spaces. We only see nature through a window, if at all, even though it does us so much good.

Architecture can certainly play a role in bringing us closer to nature. Not only because we spend so much of our time indoors, but also because architecture is, by definition, a human appropriation of space. Where architecture emerges,



Instinctively, we prefer to sit with our backs to the wall in restaurants, like here at the Les Haras Brasserie. This phenomenon has a name: the prospect-refuge theory.



Photo: JackF, iStockphoto

The prospect-refuge theory also applies to historic towns like Briançon in France, with the mountain and castle behind us and an unobstructed view of the valley.



Satellite towns and prefabricated housing estates often only work in theory. Pruitt-Igoe in St. Louis, USA, existed for only 15 years.

nature fades. But this contact with nature doesn't have to mean standing behind full-length windows, looking out onto neatly tended gardens or grey-toned urban landscapes. Design can enhance the quality of time spent near windows, even within blocks of flats, without these having to be full-height. This can be achieved, for example, through recesses with deep window frames where we can sit, lean back and enjoy the view, virtually invisibly and with the wall at our back, like in a protective cave.

Privacy and interaction

Humans are social beings. Nothing improves our well-being more than social support, friendship and love. However, every positive interaction depends on one essential condition: having the choice between privacy and interaction. Have we always had this desire to protect our privacy? Or has it emerged because we now live in such close quarters, while at the same time reflecting more deeply on who we are and how we present ourselves? According to Pastalan (1970), it's precisely this obligation to self-present that necessitates taking time out, during which we can be ourselves, unfiltered and free from judgment, just like actors in their dressing rooms before or after a performance. Do the designers of full-length windows and fluid spatial layouts consider this desire? Perhaps we don't want to be seen from the street while gathering around the dinner table as a family, therefore compensating for the transparent design with thick curtains? How do you share a loft-style floor plan with a teenager? During that phase of life in particular, having doors that can be locked and protective walls is essential for mental well-being and for creating personal space.

Considering the bigger picture

And what about preserving privacy, freedom, and the quality of encounters within large building complexes? In ghettoised neighbourhoods such as Kölnberg in Cologne, for instance, vulnerable residents often gather in confined spaces. In this case, their privacy is limited to the confines of their own four walls, which depends on the thickness of the

walls and the line of sight from the windows and balconies. Stairwells, corridors and lifts often become public spaces that are perceived as unsafe. Access is unprotected, and residents often don't know each other. These are also spaces that offer neither visibility nor retreat, and are therefore perceived as potentially threatening. Semi-private communal areas with high-quality amenities, such as playgrounds, libraries or shared kitchens, are often non-existent or lack organisational and socio-psychological support. What Horlitz (2015) described in her sociopolitical analysis of Pruitt-Igoe still applies to similar housing complexes today: it's not enough to simply plan and build communal areas like the walkways. Their operation and maintenance must be organisationally and financially secured beyond the moment of completion. Architects should highlight and consider this aspect, because the success of their design will depend on it. And, as a society, we should be discussing what housing and environmental standards we want to grant to everyone as a basic right.

Stress, self-efficacy and challenges

According to Maslow, the creator of the hierarchy of needs, safety becomes our most pressing concern once our physiological needs, such as breathing, eating, drinking, are met. Survival in the moment is followed by the desire for longer-term prospects for existence. But safety is a complex need, because it's not only an objective state, but also a subjective feeling. This is why Maslow refers to it as a "set of needs" and describes it with keywords such as: "safety; stability; comfort; protection; freedom from fear; the need for structure, order, law, boundaries; protective forces; and so on" (Maslow, 2018, p. 66ff).

Affordance

According to Evans and McCoy (1998), five dimensions contribute to a sense of safety and help counteract stress: a moderate level of stimulation, high environmental coherence (clarity), affordance, opportunities for control and restorative capacity.



Dr. phil. Dipl. Psych. Alexandra Abel

Dr. phil. Dipl. Psych. Alexandra Abel

Born in 1969 in Germersheim, she studied philosophy, German studies and psychology at the Ruprecht Karls University of Heidelberg. She taught architectural psychology, architectural perception, architecture and health at the Bauhaus University in Weimar for over ten years. Her work focuses on needs-oriented architecture, the relevance of the built and natural environment for the well-being of humans and the entire ecosystem, and impulses for a society-wide debate on ecological, economic and generative fairness.
www.architekturpsychologie.online

One of the most popular concepts in design is James J. Gibson's notion of affordance (1979). In his view, an environment or design is considered affording if our interaction with it is effortless and intuitive. A door is affording if the user immediately knows where to grab it and in which direction it will open. On the other hand, environments that we do not understand, that are overstimulating and non-regenerative over time, and that are impossible to leave or modify can make us ill by creating stress and a sense of helplessness. This often applies to open-plan offices, but also to residential complexes such as Kölnberg.

Self-efficacy

The feeling of helplessness is countered by the experience of self-efficacy. However, to feel self-efficacy, we need to be faced with challenges – not always, but sometimes. Nobody wants to feel disorientated in a hospital, especially when they're in a state of panic and searching for a sick loved one. In a garden landscape, however, it can become a source of pleasure, combined with the joy of discovery and exploration. Since the beginning of humanity, overcoming challenges is what has allowed us to grow. They train our adaptability, our performance and our physical and mental agility. Manageable challenges give us a sense of self-efficacy and confidence. We need all of this, as well as safety, throughout our entire lives. When we think of age-appropriate living, we usually think of a design that removes all dangers and obstacles: room transitions without thresholds, large, easy-to-use light switches and cosy armchairs by the window.

Challenges

In the Reversible Destiny Lofts by Shusaku Arakawa and Madeline Gins (2005) in Tokyo, the floor is deliberately uneven. Each step challenges our sense of balance. You have to search for light switches, bend down and stretch to reach them. You can only get onto the balcony by crawling through the exit. Even if we don't manage to live there for the rest of our lives, an environment like this might help us

to stay fit for longer than an age-appropriate apartment designed for maximum safety would.

After all, we don't just want to be safely preserved inside architecture – we want to be able to change and develop. Uncertainty and change seem to go hand in hand. That's why we need spaces that can be adapted: sliding wall elements in the Farnsworth House? Experimental spaces in social housing that can be used, for example, as a community-run beauty salon? The protective rock wall behind us, and the open expanse ahead, brimming with adventure as well as challenges?

Sources for this article can be found at
www.hoermann.de/portal

DEEP ROOTS

KULTURWEBEREI IN FINSTERWALDE
BY HABERMANN ARCHITEKTUR







The facades of the new buildings are composed of structural aluminium profiles infilled with brick wall.

Where there is security, there is also the fear of losing it. The sense of security that comes from living in the right place, among the right people leads to a more stable lifestyle. That's why buildings of local historical significance, like the preserved "Kulturweberei" in Finsterwalde, are so important. They ground the city and its inhabitants in their history.

For centuries, cloth was woven in Finsterwalde and, since at least 1555, showcased at the Leipzig Trade Fair. For the people of this town in Lower Lusatia, this tradition endured until 1990, when it suddenly came to an end. The fact that the remaining industrial wasteland was eventually transformed into an impressive example of somewhere that fosters identity and conveys a sense of security is the result of a rather complex process. Following workshops, citizen involvement and an architectural competition, a lawsuit was filed to stop the project. Ultimately, a public referendum was held in which two-thirds of the population voted in favour of the project.

A safe haven

In times of rapid technological, social and economic change, the Kulturweberei serves as a steadfast anchor within the city. Located in a somewhat disparate area to the south-west of the well-preserved old town, the Kulturweberei is a striking example of how a historic site can be not only preserved through careful repurposing, but also transformed into a place of security for an entire region. It provides a venue for concerts, theatre performances, public talks, private celebrations and city gatherings. Up to 1000 people can now gather here – not just physically, but also on an emotional level.

The commissioned architectural firm HBRM continued with the theme of industrial-style building clusters. Whenever the

industrial firm required an extension, a new section was simply added on. Similarly, HBRM complemented the striking chimney and restored boiler house, as well as a refurbished production hall, by adding two new extensions to the cluster.

Disco Thursday in the "City of Song"

The facades of these new extensions consist of bronzed aluminium profiles, which have been infilled with brick surfaces and elegantly retain the industrial feel of the building. Fine details can also be found on the inside: the flooring is polished screed, the walls are whitewashed and the historic cast-iron supports have been restored and reused.

Since Finsterwalde officially refers to itself as the "City of Song", the multifunctional hall was specially optimised for concerts. From cabaret and readings to classical performances, pop concerts, folk music and even "Disco Thursday", the venue has been designed to accommodate everything.

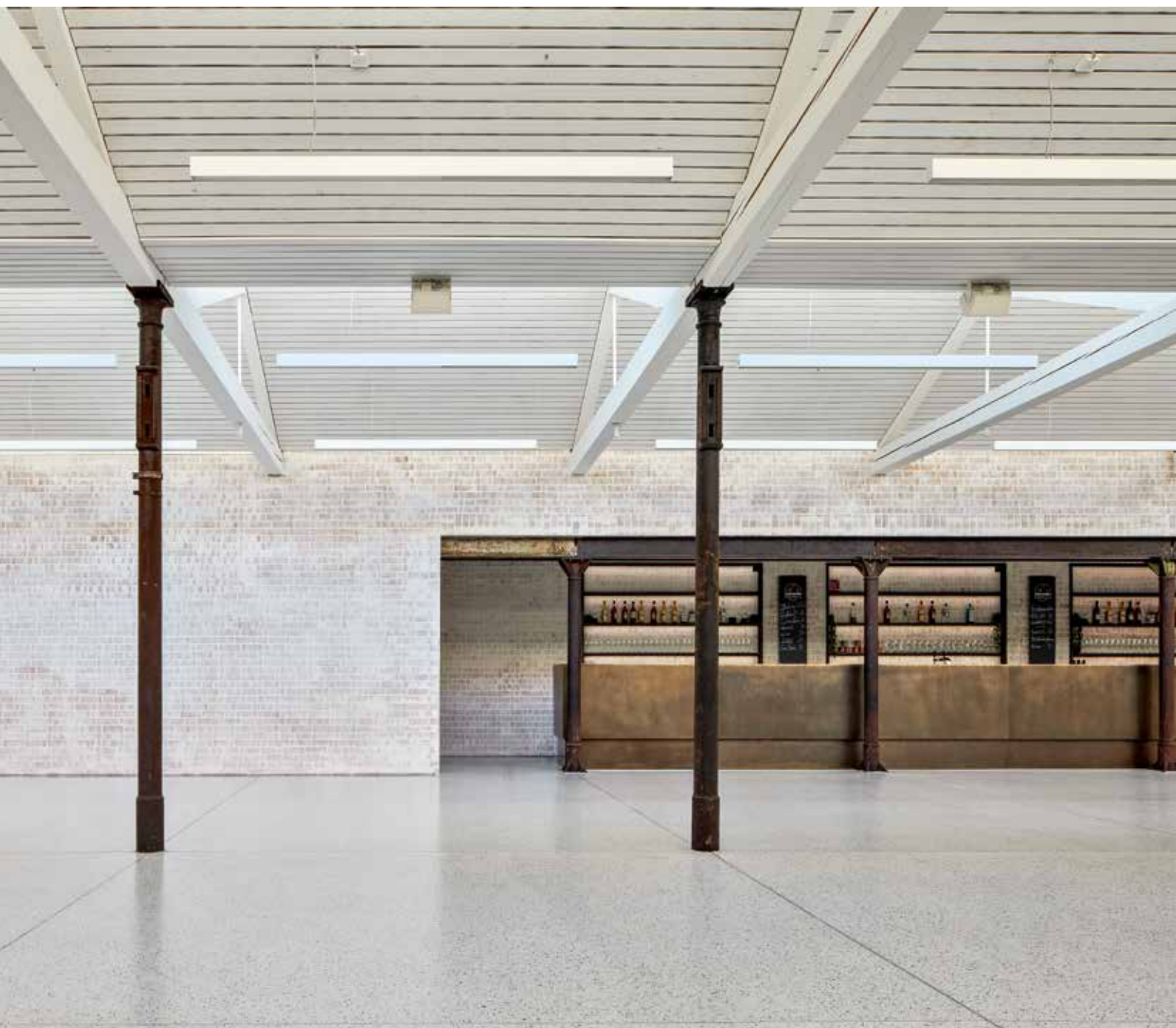
This is made possible by a system that extends reverberation times, allowing the hall to be adapted to different requirements. The linen-covered acoustic elements, with their folds and textile appearance, are a perfect fit for the location – after all, textiles were once woven here.

Cultural security

The Kulturweberei is a space where people not only enjoy cultural events, but are also affirmed in their sense of identity – a form of cultural security rooted not in exclusion, but in belonging. The architecture of the Kulturweberei has created a cultural venue that is much more than just an event location. HBRM has created a place of collective self-assurance. Here, a sense of security emerges through inclusion and memory. It is therefore fitting that the Kulturweberei has since been awarded the Building Culture Award from the Brandenburg Association of Architects and Engineers.



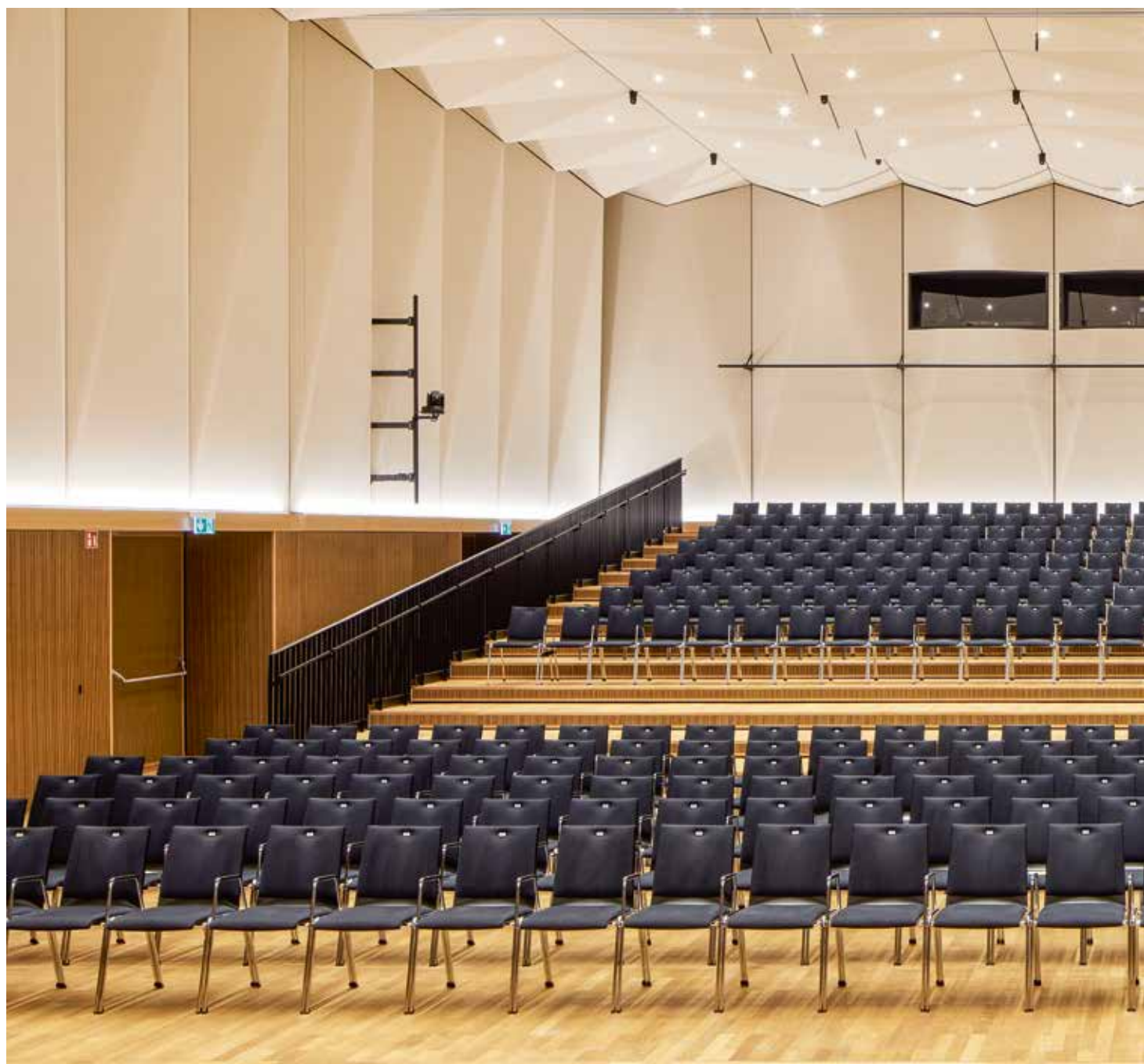
The foyer was constructed as a new building between the existing structures.



Great attention to detail: the old cast-iron supports were restored and reused, and the existing brickwork was whitewashed.



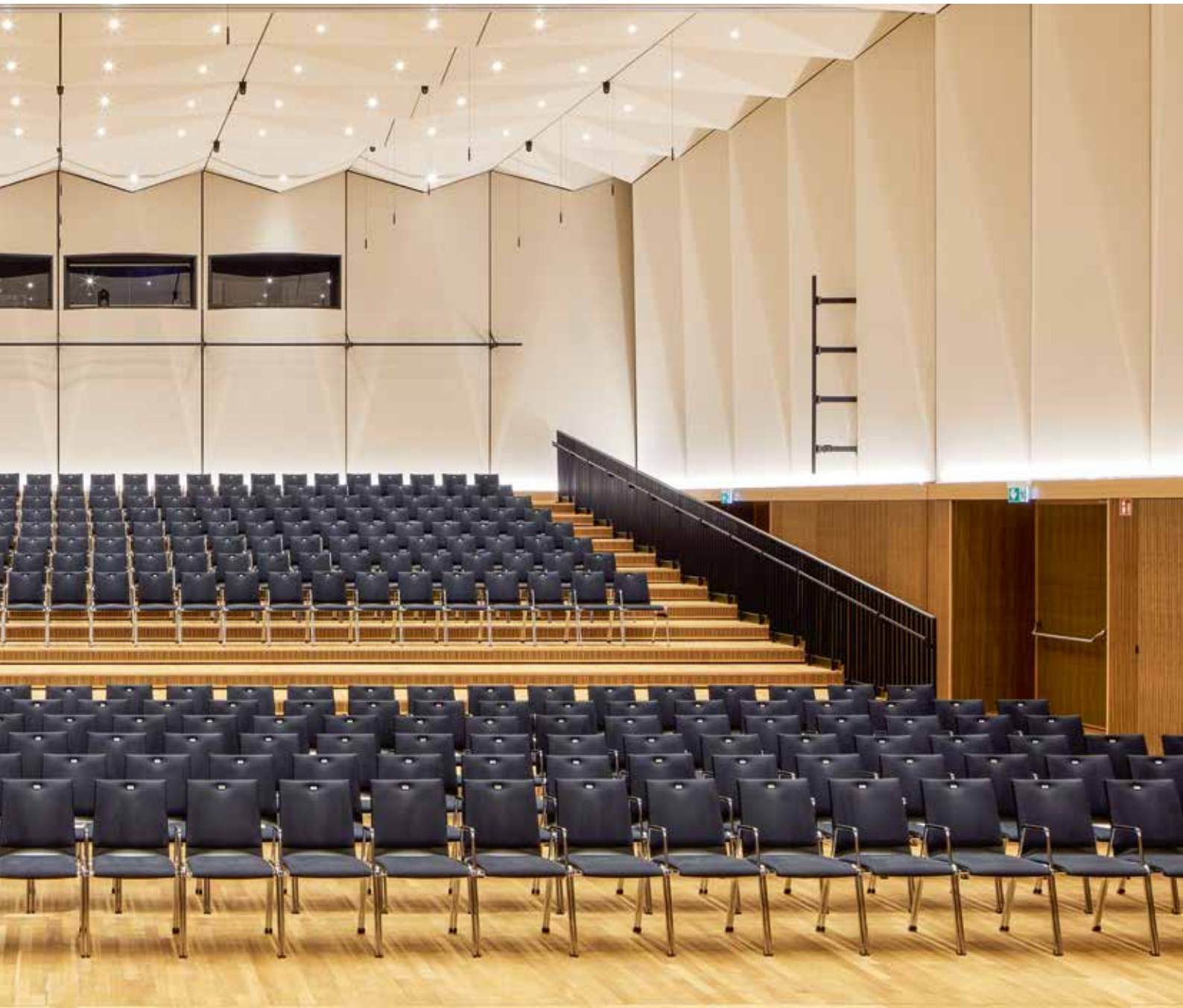
The new buildings visually reference the existing structures.



The hall can accommodate 600 visitors. Acoustic panels covered with linen ensure good sound quality and also add to the visual effect.



Deliveries are made to the rear of the building. A special feature is the Hörmann roller garage door, which extends over two floors. More information on page 20.



Schörghuber expertise: Doors with a segmental arch, sliding doors and acoustic-rated doors

You usually only see Norman arches in historic buildings. Since concrete came into use, they have become outdated. Yet these arches lend a building character. If you keep an eye out as you go about your day, you will notice that many building owners unfortunately take the easy route of covering up the arch and installing standard rectangular doors underneath. Fortunately, Habermann Architektur appreciates the value of arches and commissioned Schörghuber to produce doors with matching curved door leaves. This may be only a small detail in the architecture, but it is a significant one. The automatic

sliding doors used in this project are far more functional. Positioned between the kitchen and dining area, they allow staff to move swiftly between spaces, even with full hands. Sliding doors can be equipped with a wide range of functions. In Finsterwalde, for example, one door is designed as a T30 fire-rated door. While acoustic and radiation protection are also possible, they of course weren't required in this context. On the subject of acoustic insulation, Schörghuber is an expert in this field too and supplies the double-leaf acoustic-rated doors that lead to the concert hall.



Exemplary design: the doors are modelled after the historic arches.



An automatic sliding door for quick entry.



Acoustically impressive: the acoustic-rated doors keep the music where it belongs – in the concert hall.

Location: Oscar-Kjellberg-Straße 9, Finsterwalde, Germany

Building owner: The city of Finsterwalde, Germany

Architect: Habermann Architektur, Finsterwalde, Germany

Construction costs: €21 million

Completion: 2023

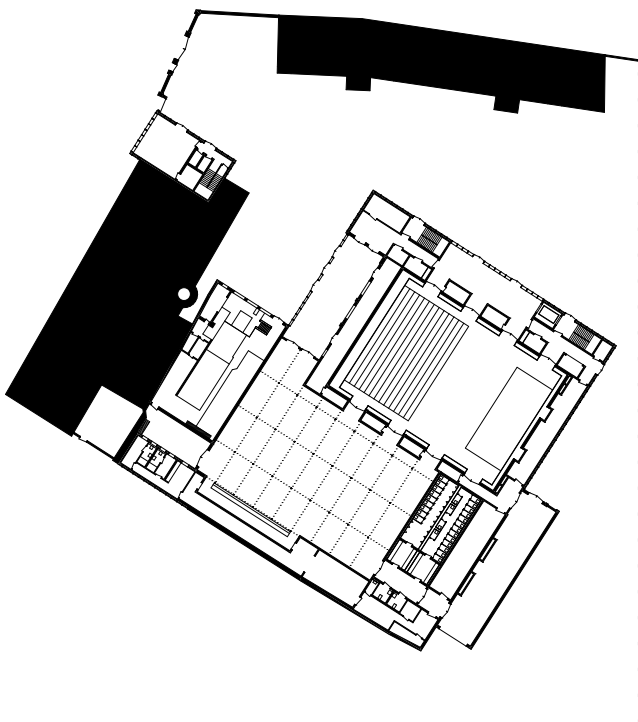
Photos: Laura Thiesbrummel, Munich, Germany

Processor (Schörghuber): VAVONA GmbH, Radeburg, Germany

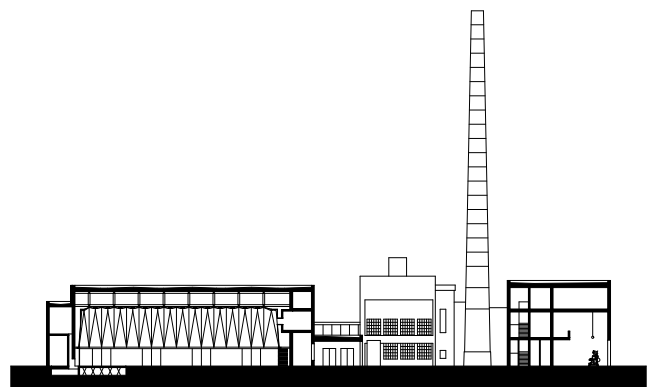
Schörghuber products: Single-leaf and double-leaf composite timber doors, some are equipped with a glazing cut-out, double-leaf composite timber sliding door, damp room doors, acoustic-rated doors $R_w = 42$ dB, single-leaf and double-leaf smoke-tight doors, smoke-tight doors that are suitable for

use in damp rooms, T30 fire-rated doors, T90 fire-rated doors, T30 fire-rated sliding doors, smoke-tight doors in segmental arch version, solid block frames, rebated frames

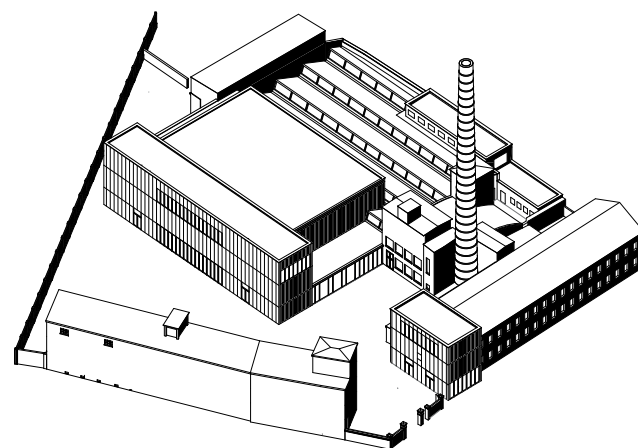
Hörmann products: Roller garage door DD, roller garage door SB, sliding door steel profile frames, steel corner frames, 2-part steel profile frame for retrofitting, powder-coated



Floor plan of the ground floor



Cross-section



Axonometry



Site plan

HÖRMANN EXPERTISE: ROLLER GARAGE DOORS XXL

Petra Ziegler on the use of roller garage doors at the Kulturweberei in Finsterwalde

The Kulturweberei in Finsterwalde makes ample use of doors: one roller garage door extends over two floors, while another protects a grand piano used for concerts.

A roller garage door DD at the Kulturweberei extends over two floors – is this an unusual solution for this product?

A closure spanning two floors is certainly uncommon, but the roller garage door DD is designed precisely for such dimensions. It can be up to 12 metres wide or 9 metres high as standard. Solutions for even wider openings of up to 36 metres are also possible: our combination SSG DD connects up to three roller garage doors DD with movable centre supports. When speed is essential, the DD S6 with a frequency converter is used, opening at up to 1.1 metres per second. At the Kulturweberei, however, our standard solution was installed and it is perfect for the job.

What challenges are posed by the size – and how are they overcome?

Wind load is a crucial consideration for large exterior openings. In this project, we installed a five-metre-wide door, which is still within the standard range for wind load class 4. However, we can also implement doors up to 12 metres wide with this wind class. To do so, we use specialised wind locks, reinforced guide rails and customised fixing materials – all tailored to the specific building structure. At the Kulturweberei, the tight fitting situation posed an additional challenge, but the DD proved to be an ideal fit.

How is the door constructed and what needs to be considered during fitting?

The roller garage door DD is a standard product, and Hörmann is known for delivering top quality with consistent execution, even in its standard range. Our doors are supplied ready to install, with pre-drilled fixing holes and the appropriate fixing materials tailored to the specific building structure. The guide rails can even be used as drill stencils. This saves time,



Photos: Laura Thiesbrummel

It's standard, yet it's still quite unusual: a roller garage door DD extends over two floors.



Photo: Alexander Neß

Petra Ziegler – Product Manager at Hörmann

reduces potential sources of error and ensures quick, clean fitting. At this height, pallet trucks, lifting platforms or forklifts must of course be used, but that is standard practice.

Does the door require a special operator?

No, we use a standard direct drive operator for the roller garage door DD, with power output adjusted to the respective door size. An integrated brake also prevents a possible crash in the event of a malfunction. Our control offers many individual connection options to accompany the operator – for example, a second opening height at the touch of a button, allowing just the lower storey to be opened when needed.

A roller garage door is used on the inside. How is it operated?

Thanks to our patented tension spring assembly, we need a smaller operator for the SB door. The springs hold the weight of the curtain, and the operator only performs the actual door travel for opening and closing.

What is it that sets tension spring assembly apart?

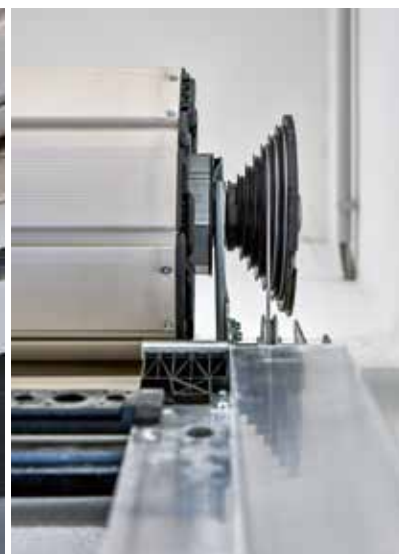
The tension spring assembly facilitates the use of our smart operator. With its power limit, this eliminates the need for additional sensors for opening and closing, and operation is quiet and gentle.

Both doors are designed with a Decotherm curtain. What makes this curtain ideally suited to the requirements of this project?

Decotherm is a Hörmann development – double-skinned, foamed, with a concave profile shape that saves installation space. Since the 1990s, we have been using high-quality coil coating, which makes the profiles more durable and weather-resistant. Additional protective paint with polyamide reduces abrasion and noise. The curtain retains its visual appeal for years, and when it comes to colour, the possibilities are nearly endless: two standard colours, seven preferred colours and any RAL colour upon request. In the Kulturweberei, a preferred colour was chosen for the exterior and a special colour for the interior to match the walls and doors. This way, the door blends harmoniously into the overall look.



A roller garage door SB protects the grand piano in the interior.



The small operator and patented tension spring assembly in detail.

ASSURED

DYNAFIT SPEED FACTORY IN KIEFERSFELDEN
BY BAROZZI VEIGA







Dynafit is a sports equipment supplier that specialises in skis. Accordingly, the design of the headquarters' exterior evokes the steep slope of a ski piste.

The new brand architecture along the A93 motorway is instantly and unmistakably recognisable. The slope of the two roofs mirrors the gradient of the slopes where Dynafit's customers love to ski.

Who is familiar with the German standard DIN 32912 or the Austrian standard ÖNORM S 4610 f? These standards ensure that alpine skiers only ski at a level that matches their ability, as these standards stipulate what constitutes a blue, red or black slope. To feel as safe as possible when skiing, it is advisable to follow these classifications. To put it in numbers: a red slope descends at a gradient of up to 40 degrees. Anything steeper falls into the black slope category. Even though the brand specialises in ski tours, which typically take place on less demanding terrain, it is only fitting that the headquarters of ski equipment brand Dynafit in Kiefersfelden, near the Austrian border, has a sloping roof.

By athletes, for athletes

In Kiefersfelden, just off the A 93 motorway and a few hundred metres from the Austrian border, the sports equipment supplier has set up its headquarters under the name "Dynafit Speed Factory". In keeping with its motto, "By athletes, for athletes", Dynafit offers equipment for mountain endurance sports in both winter and summer. While others take the lift, those with Dynafit bindings on their skis tackle even the steepest slopes. There's more on offer in the shop than just the products. In the Ski Factory, customers can make their own custom touring skis with the help of professionals. Next door, the Dynafit Bistro Bivac tops off the shopping experience nicely.

The Speed Factory is therefore the prototype of corporate architecture designed to embody the brand's core values. In response to a call for entries, Spanish firm Barozzi Veiga emerged victorious over illustrious competitors including Delugan Meissl, Peter Haimerl, Snøhetta and Cino Zucchi.

Multifaceted lines of sight

The building structure, described by the architectural firm as "pyramidal", is a continuation of the alpine landscape between the Mangfall and the Wilder Kaiser. Although it may be a coincidence that the pyramidal peak, which rises to a height of nearly 2000 metres, is located less than three kilometres away, it certainly seems fitting. In fact, at Dynafit, there are two right-angled triangles that are set against each other, the intersection of which forms the entrance hall. The array of perspectives give guests a glimpse into the shop and the manufacturer's workshops.

The exterior of the Dynafit pyramids, made of crystal-like metal scales that act as sun shields, is reminiscent of glaciers. Everything that is not essential to performance has been stripped away inside. There is nothing but exposed concrete, glass and bare metal – and this fits in with the company's brand message, which aims to equip its customers with "efficient systems" of footwear, bindings, skis and apparel to maximise athletic achievement.

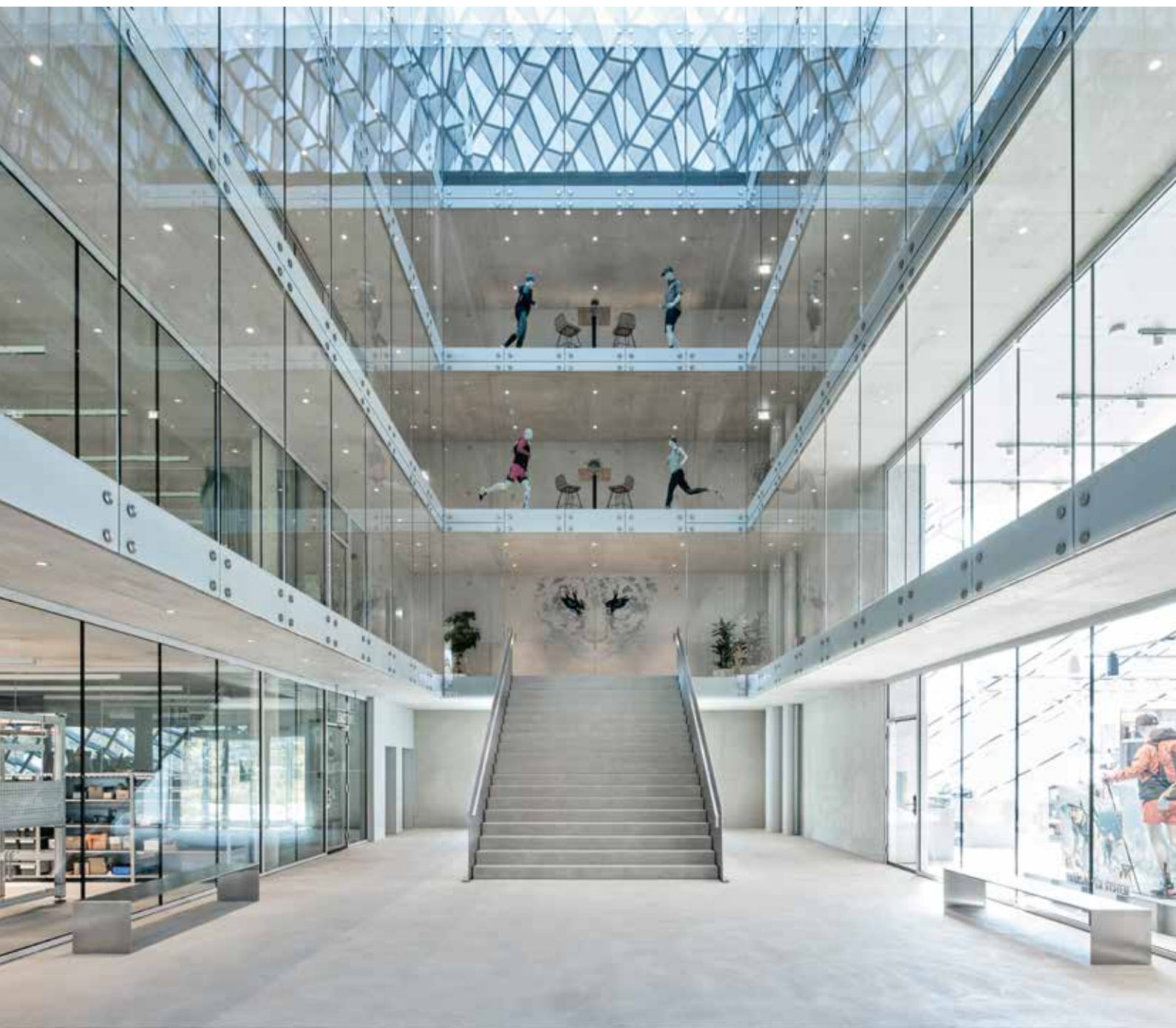
On the safe side

Dynafit's uncompromising approach is also evident in the architecture of its sister company, Salewa. Also part of the South Tyrolean Oberalp Group, Salewa has established its headquarters on the southern side of the Alps in Bolzano, right next to the motorway, in a similarly alpine-inspired building designed by Cino Zucchi and Park Associati. Comparable yet entirely distinct, it stands as a worthy counterpart to Dynafit's own headquarters.

Overall, the Kiefersfelden building conveys to customers the assurance that they are firmly on the "safe side" when it comes to equipment such as skis, boots or bindings. For the company, it offers assurance that this brand architecture consistently and visibly captures the essence of the brand.



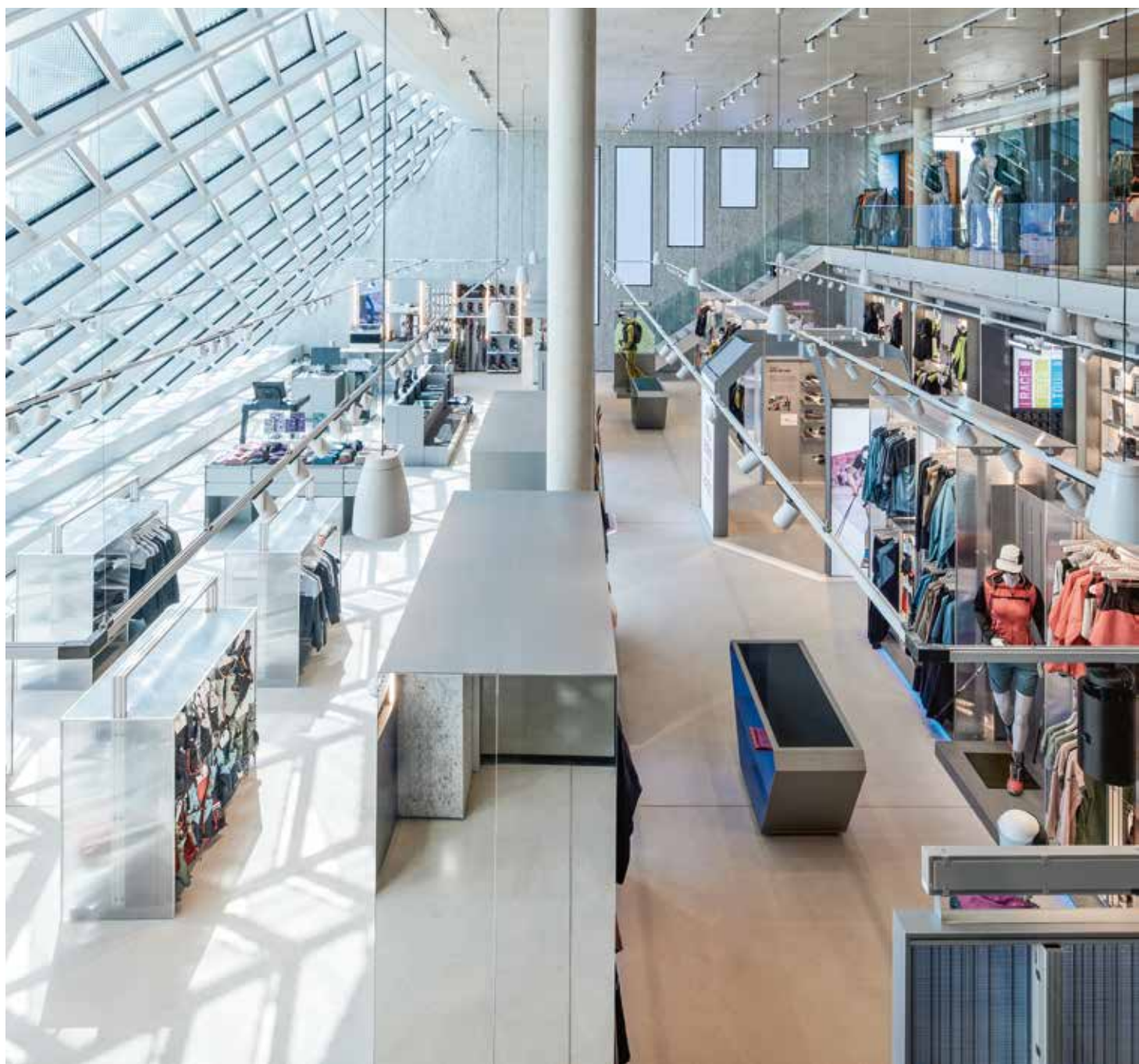
The outer surface is reminiscent of the crystalline structure of a glacier and consists of a multitude of partially perforated metal plates.



Inside, there are a variety of different perspectives and insights into the Dynafit product world.



Meeting rooms and workshops are also designed to be transparent. The structure of the facade creates an exciting light effect on the floors.



Spread over several storeys, the shop has everything a skier could possibly desire.



While trade secrets remain confidential, the open-plan office offers a glimpse into the world of Dynafit.

Hörmann expertise: Steel construction project doors

Steel construction project doors are rarely a feature of architectural design. In most cases, they blend in as discreetly as possible, or, by contrast, stand out as much as possible, wherever they are needed. This is not the case at the headquarters of sports equipment supplier Dynafit. Here, they serve as escape doors leading to a kind of walkway behind the geometric facade. Where the facade construction casts shadows on the walls, these form ornamental graphic patterns depending on the angle of the light, while the steel construction project doors are

recessed into the wall and painted the same colour. This creates a kind of canvas that reflects the structure of the facade. The doors in the basement, on the other hand, provide a slight contrast. Here, they subtly stand out against the concrete walls. As well as serving as fire doors, they provide access to the wet rooms in this area. This ensures a uniform overall look in the traffic areas. Another advantage is their robustness. They are easy to clean and resistant to harsh cleaning agents.



The colours of the facade, railings, doors and walls match perfectly.



The architects also prioritised visual homogeneity in the basement, which can be seen here with the steel construction project doors.

Location: Kaiserreich Straße 15, Kiefersfelden, Germany
Building owner: Dynafit, Mountain Experience Beteiligungs-Holding GmbH, Kiefersfelden, Germany
Architect: Barozzi Veiga, Barcelona, Spain
Project management: Plan Team S.r.l., Bolzano, Italy
Structural engineering: Bergmeister Ingenieure, Munich, Germany
Facade design: knippershelbig GmbH, Stuttgart, Germany
Building physics: SPEKTRUM Bauphysik & Bauökologie GmbH, Dornbirn, Austria
Fire protection: K33 Riedner Wagner Gerhardinger Architekten PartGmbH, Munich, Germany
Building services: Stiefmüller Hohenauer & Partner GmbH, Kundl, Austria
Lighting design: Bartenbach GmbH, Wattens, Austria

Construction costs: €30 million

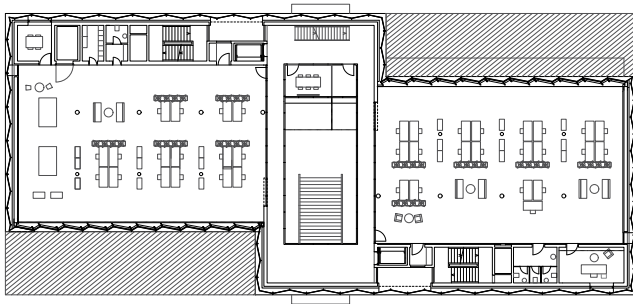
Completion: 2024

Photos: Laura Thiesbrummel, Munich, Germany

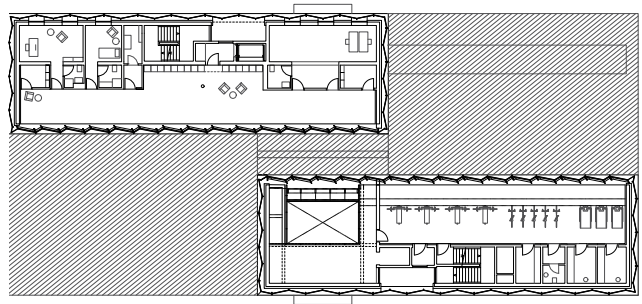
Processor (Schörghuber): MMM Consulting GmbH, Grünwald, Germany

Hörmann products: Steel construction project doors H3 OD, D65 OD, block frame B73

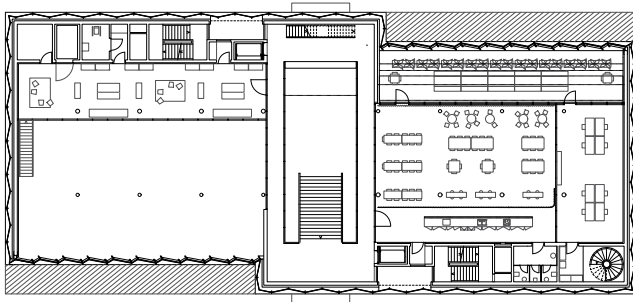
Schörghuber products: Double-leaf T30 fire-rated doors with transom panels, T30 fire-rated door with smoke protection and acoustic insulation $R_w = 37$ dB, acoustic-rated doors $R_w = 37$ dB 1, partially with moisture protection, composite timber doors, rebated frames, timber frames with moisture protection on the bottom edge of the frame, construction project wooden wrap-around frame



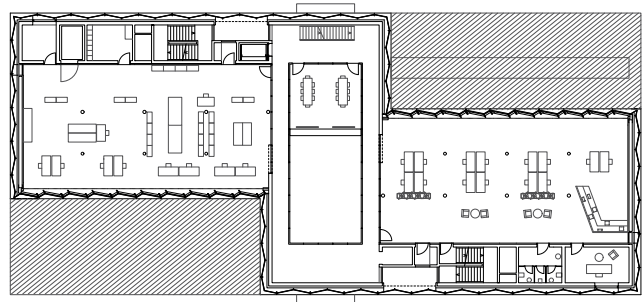
2. Top floor



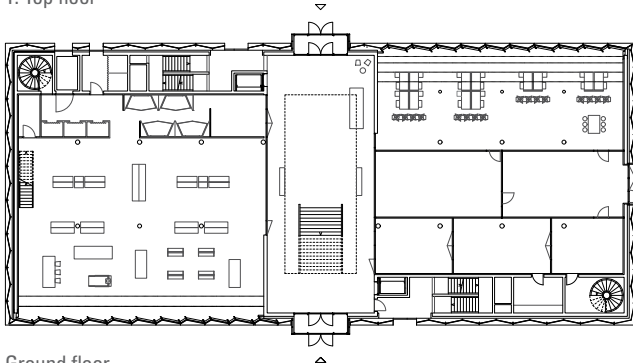
5. Top floor



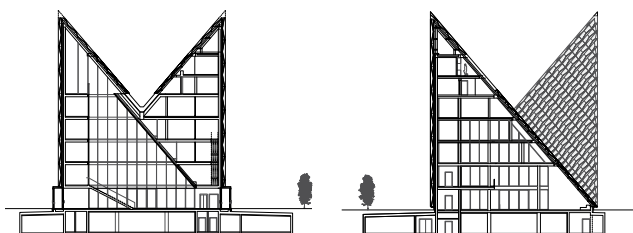
1. Top floor



3. Top floor



Ground floor



Cross-section



Site plan

RESPECTED

SOCIAL PSYCHIATRIC PSYCHOTHERAPEUTIC
TREATMENT CENTRE IN ALTSCHERBITZ
BY SCHULZ UND SCHULZ







A relaxed atmosphere: The social psychiatric psychotherapeutic treatment centre is part of the Saxon Hospital in Altscherbitz.

Respect – a key word in Altscherbitz / Schkeuditz. After all, everyone who comes here to seek mental health treatment in the safety of this long-established clinic should be treated with respect. Even the listed buildings were treated with respect when it came to the extension.

Anyone who has seen Miloš Forman's film "One Flew Over the Cuckoo's Nest" probably has a negative impression of psychiatry. In the film, mentally ill individuals were merely "confined" to an institution whose repressive system seemed designed to break people. Healing was never the goal – just as it wasn't in the mental asylums of the 18th and 19th centuries. Across Europe, disused monasteries or former prisons were repurposed to house those exhibiting abnormal behaviour. It wasn't until the 19th century that treatment, in the modern sense of the word, began to emerge.

"Calm your mind"

Nearly 150 years ago, a "provincial asylum" was founded on the Altscherbitz manor estate. It was intended to be a place where those suffering from mental illness could find healing, and for its time, this was achieved in a remarkable way. Rather than housing the so-called "lunatics" in repurposed, imposing buildings, they were cared for in newly constructed, small pavilions. These were actual villas, spaced out across a landscaped park. "Look into the beautiful nature and calm your mind about the troublesome," Beethoven once said – and the composer's insight became the guiding principle behind the design.

Leitmotif

The dominant building material was brick, which was produced on site by the patients themselves as part of their therapy. To this day, this natural material remains a defining

motif, alongside the small-scale structure of the buildings. If you take a stroll through the grounds of the Saxon Hospital in Altscherbitz, you would hardly notice that three previously separate existing buildings have now been combined into one larger building. An architectural competition had initially proposed a new multi-story building. In the architects' view, this would have turned the three existing buildings into marginal outbuildings. The overall feel of the park and the clinic has completely changed. Instead, the firm Schulz und Schulz took the liberty of proposing something radically different. The two symmetrical historical treatment buildings, one for women and one for men, along with the former "civil servants' house" between them, have been carefully restored in accordance with their listed status and connected by a low-rise structure embedded into the topography, stretching the full length of the previous ensemble.

Heritage meets evolution

The facing shells made of solid clinker bricks on the new building echo the brick facades of the historic structures without imitating them. Instead, they are an evolution of what was there before. The many intricate details stemming from the 19th century have been preserved and subtly incorporated into the design of the new building. Where the old buildings feature offsets in their facades, the newly built wing in front also has an offset facade. The corridor is offset at the level of the former civil servants' house. This creates an interior layout that makes the corridor appear less long than might have been anticipated.

Victims of euthanasia under National Socialism

As you walk through the park, it becomes clear that the pavilion buildings did not always provide the protection for the mentally ill that had been promised. An "eternally weeping stone" commemorates the approximately 5100 patients who fell victim to euthanasia under the National Socialist regime, with dripping tears of water symbolizing their memory.



The clinker brick facade of the new building is inspired by that of the old building, yet still has its own distinctive look.



The therapy rooms are functional and simple in design. Here, the focus is on the patient's well-being.



Residents should also feel safe in group discussions.



The rooms are generally not intended for use as common rooms.

Schörghuber expertise: Doors for renovating existing buildings

Renovating existing buildings is a challenge for any architect. Aside from considering the condition of the building to be preserved, design-related questions also need to be addressed: Should the new construction complement or contrast with the old building? How should this be reflected in the choice of materials? Schulz und Schulz opt for modesty and integration. Although the transitions between the old and new elements are visible in the exposed historic brickwork, the design of the rooms remains consistent throughout the existing building and the new construction. The

doors can quite literally be considered the connecting element. Where old and new meet, there is a glazing cut-out. The doors in the corridors also ensure good visibility. The treatment and specialist rooms are different, with closed doors ensuring a protected environment. Visually, all doors are (almost) ceiling-high, some with a transom panel, some with a transom light. Many of the timber frames are equipped with invisible moisture protection to withstand intensive cleaning.



Visually, it is ceiling-high, but instead of a transom light, a transom panel is fitted.



Ceiling-high door at the transition between the old and new.



Two doors to patient rooms are combined to form a single visual unit.

Location: Leipziger Str. 59, Schkeuditz, Germany

Building owner: Freistaat Sachsen, SIB – Niederlassung Leipzig II, Germany

Architect: Schulz und Schulz, Leipzig, Germany

Structural engineering: Büro für Baustatik Förtisch, Leipzig, Germany

Gross floor area: 7180 m²

Gross volume: 26560 m³

Construction costs: €24 million

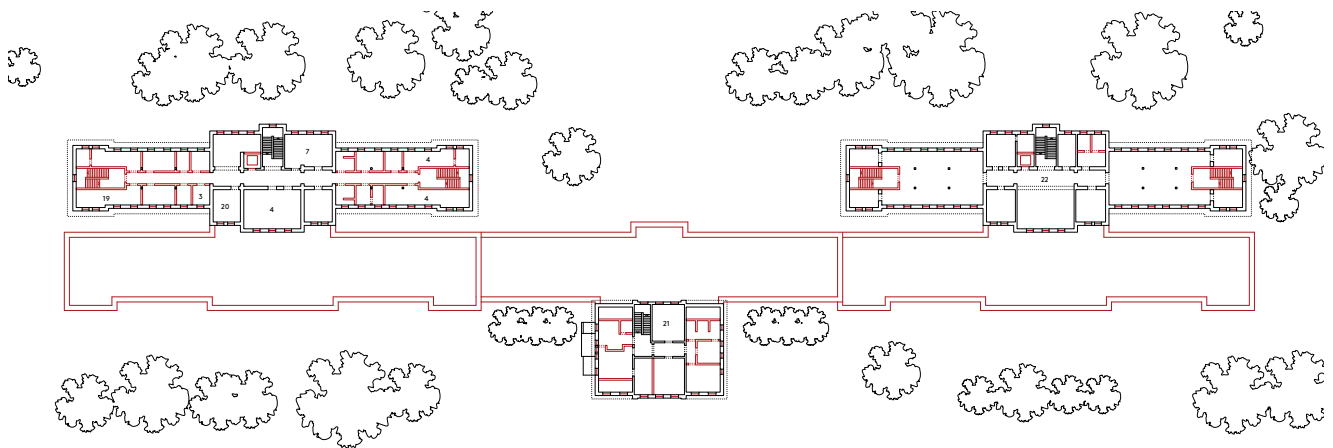
Completion: 2023

Photos: Laura Thiesbrummel, Munich, Germany

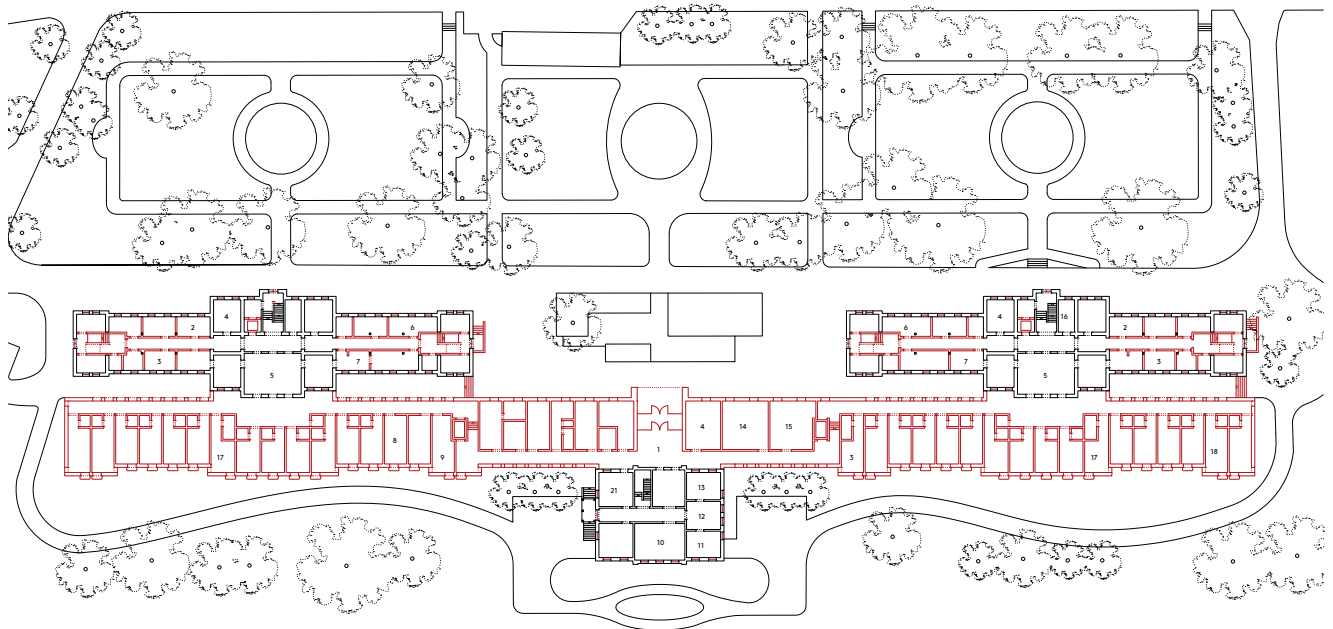
Processor (Schörghuber): Jaeger Tischlerei GmbH & Co. KG, Dresden, Germany

Schörghuber products: T30 fire-rated doors with PU edge, T30 fire protection, single-leaf and double-leaf smoke protection solid timber frame doors, solid timber frame doors with acoustic insulation $R_w = 42$ dB, fixed glazings, T30 fire-rated doors with case-by-case approval due to exceeding the height of the frame cross section, composite timber doors partially with glazing cut-outs, "Plus" wet room doors (free of timber) with wet room profile frames, "Access" acoustic-rated doors with $R_w = 37$ or 42 dB, solid timber frames, rebated frames, timber profile frames without decorative rebate, timber frames in nursery design, timber frames with moisture protection on the bottom edge of the frame

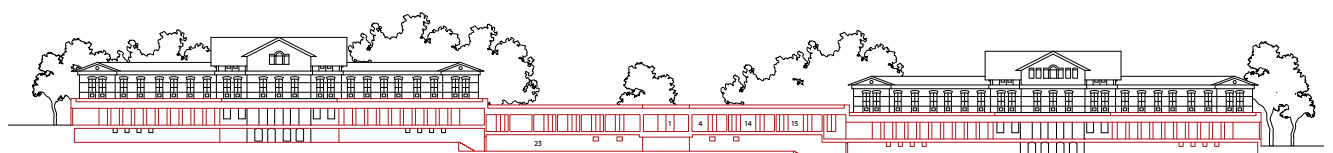
Hörmann products: 2-part steel profile frame for retrofitting



Floor plan for the top floor



Floor plan of the ground floor



Cross-section

SAFE SPACE

OVERNIGHT SHELTER IN MUNICH
BY HILD UND K ARCHITEKTEN







Visually appealing, without being ostentatious: the overnight shelter radiates friendliness and welcomes its residents.

Those seeking shelter need more than just safety. A sense of home and respect – even if only temporary – also offers comfort. In Munich, Hild und K have realised an unusual project that combines both and is therefore the prototype for “protective” architecture.

If you're looking for a new tumble dryer, the Freimann neighbourhood in Munich is the place to go. Here, windscreens are repaired, designer furniture is sold and people work out in the gym. For the people who have found temporary accommodation in Munich's “overnight shelter”, none of this is of any real interest. For various reasons, they have no home and are dependent on this “temporary home”. Elsewhere, they often gather near train stations or live in containers that have been quickly erected on industrial estates. Out of sight, out of mind. When the project was launched, the Mayor for Social Affairs declared that no one in Munich would have to sleep on the streets. However, as the people of Munich weren't in favour of the container solution, a remarkable architectural project was created that provides protection and safety while treating people without homes with respect.

Guests are welcomed

Even in Munich, the facility itself is located on one of the city's disparate industrial estates, which makes it stand out all the more against its bland surroundings. At first glance, it's clear that the guests are not simply removed from the cityscape and housed somewhere out of sight. They are welcomed, given initial medical care if necessary, and offered psychosocial counselling in seemingly desperate situations. With 730 places in four-bed rooms, the facility provides the kind of protection that life on the streets cannot. Men, women and families are accommodated separately. A security concept is in place to prevent assaults and theft. In terms of design, the building is a testament to the belief that guests deserve dignity and respect.

There is no question that cost reduction and progress were also important factors here. Prefabricated timber frame elements painted brick-red now sit on the bottom section made of prefabricated concrete. What makes them special (and not at all unusual for Hild und K) is the relaxed, decorative design of the facades, featuring simple vertical strips and rhythmically structured terminations.

Lovingly designed sacrificial boards

In southern German timber construction, it's quite common to use boards that protect exposed and therefore vulnerable end-grain surfaces from the elements. Known as “sacrificial boards”, they are designed to be replaced more frequently, and are often given a particularly thoughtful design. Such is the case in Freimann neighbourhood. At Hild und K, the sacrificial boards are not merely wearing parts, but are also a defining element of a decorative facade that makes it clear to everyone that this building is not just a hastily and cheaply erected shelter project, but a place of refuge for people who, for a variety of reasons, have found themselves in dire need.

A nod to Theodor Fischer

In terms of its typology, the project is based on a men's hostel designed by Theodor Fischer – an architectural pioneer of the early 20th century and precursor of the “Stuttgart School”. Intimate inner courtyards provide privacy, while the street-facing side, with its suggestion of a “cour d'honneur” (court of honour), offers a warm welcome that most guests are unlikely to have experienced elsewhere.

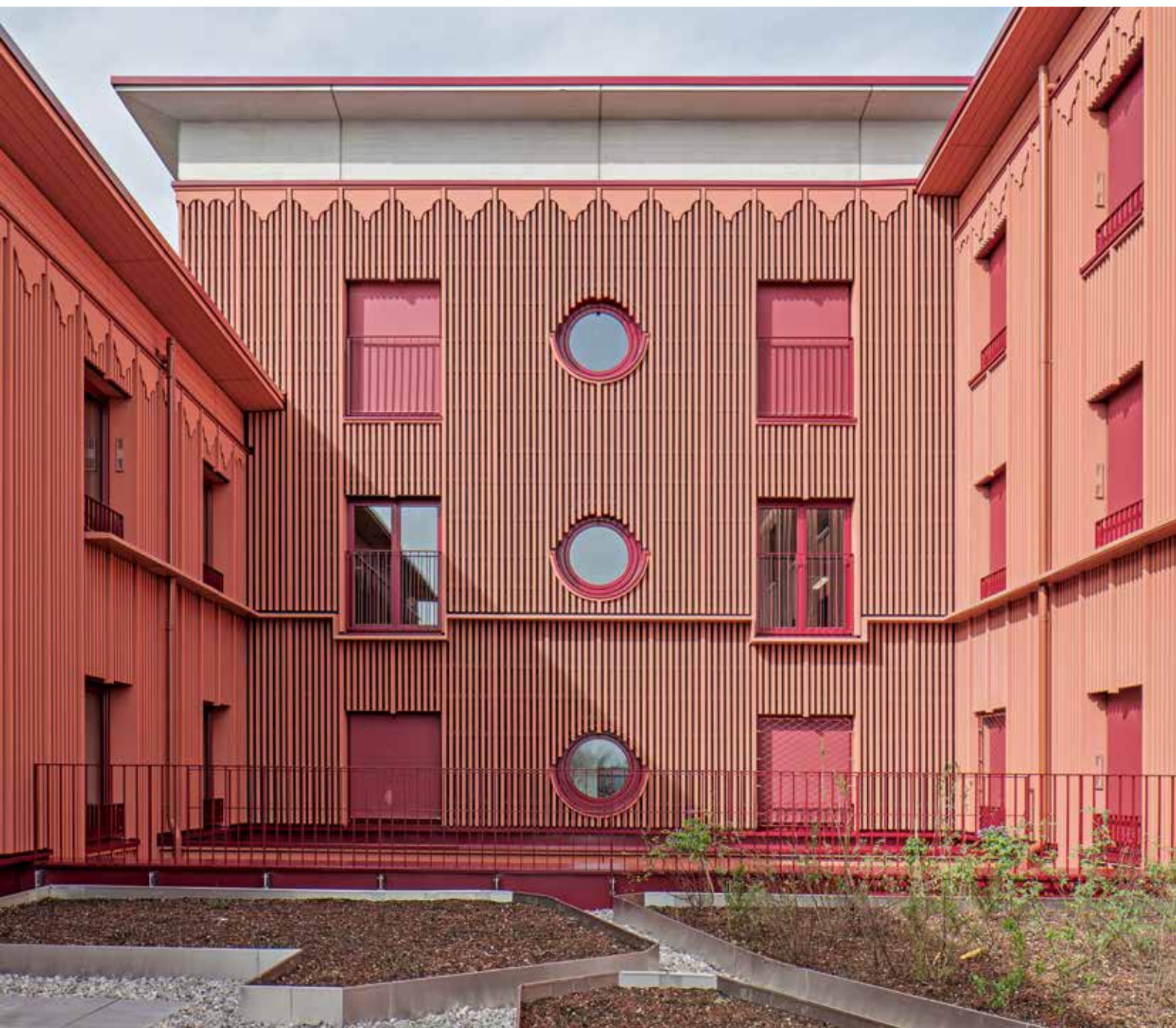
Just as Fischer's Munich project became the nucleus of an entire urban district, Hild und K hope that this overnight shelter might one day spark new development in the surrounding area. In a building that is, above all, about hope for a better future, the architects, too, may be granted this small spark of hope.



The facilities in the four-bed rooms are, of course, kept very functional.



For many residents, a washroom is a luxury in itself.



Hild und K are known for their intricate facade designs.

Schörghuber expertise: Doors with anti-panic locks and escape door openers

Those who spend the night in overnight shelters are genuinely in need of protection. People come here when it is their only option for spending the night in safety. Such shelters provide a place for people in difficult circumstances to stay, and without them, they would have no choice but to live on the streets. Most people do not find themselves in this situation without reason; mental health issues are often at the root of it. This makes it all the more important that they feel comfortable in a facility like this. A calming design contributes to this, and the role of doors in this regard is

important. They could quickly give residents the feeling of being locked in. That's not the case here. Alongside the calm colour scheme – a HPL coating in RAL shades of petrol or avocado was chosen – many of the doors have anti-panic locks. These allow the doors to be locked from the outside while still being opened from the inside without a key. Escape door openers also contribute to a sense of safety. They ensure that the latch releases easily and does not jam, even if the user panics and applies uncontrolled pressure to the lock plate.



Many of the doors have a HPL coating in the RAL shades petrol or avocado – both colours have a very calming effect.



Narrow transom lights create a visual connection to the corridor.



However, some doors are coated in white.

Location: Lotte-Branz-Straße 5-7, Munich, Germany

Building owner: the state capital of Munich, municipal department, represented by

the building division – Hochbau H 1, Munich, Germany

Architect: Hild und K, Munich, Germany

Structural engineering: Sailer Stepan Tragwerkteam, Munich, Germany

Gross floor area: 13000 m²

Gross volume: 49200 m³

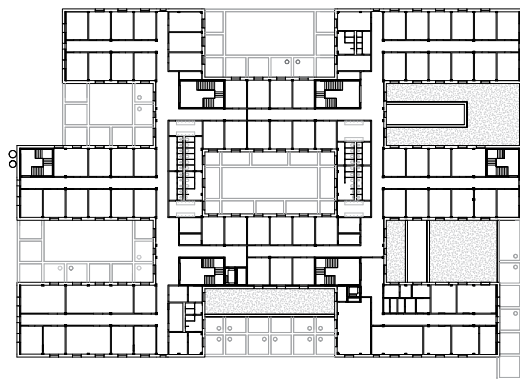
Completion: 2024

Photos: Florian Holzherr, Munich, Germany / Michael Heinrich, Munich, Germany

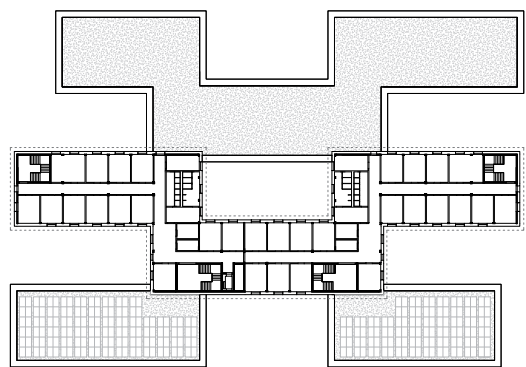
Processor (Schörghuber): Peter Kasberger Baustoff GmbH, Passau, Germany

Schörghuber products: Barrier-free acoustic-rated doors $R_w = 37$ dB, damp room doors with transom panel, single-leaf and double-leaf composite timber doors, single-leaf and double-leaf smoke-tight doors, single-leaf and double-leaf T90 fire-rated doors, single-leaf and double-leaf T30 fire-rated doors, T30 fire-rated doors with acoustic insulation $R_w = 32$ dB as well as with a horizontal profile and glass transom light, acoustic-rated doors $R_w = 42$ dB with radiation protection, lead equivalent 1.75 and with transom panel, acoustic-rated doors $R_w = 37$ dB

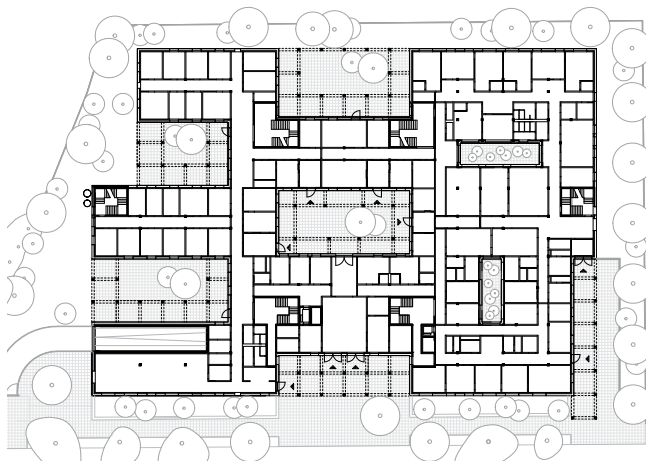
Hörmann products: 2-part steel profile frame for retrofitting



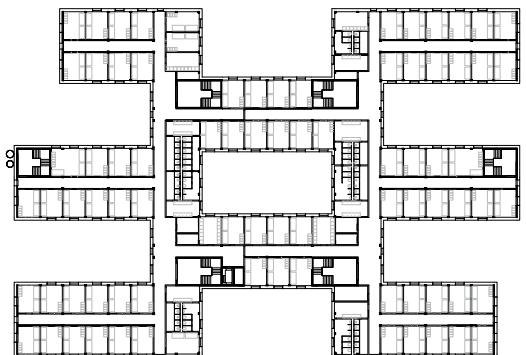
Floor plan of the first floor Top floor



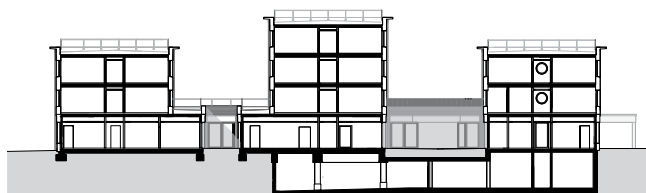
Floor plan of the third floor Top floor



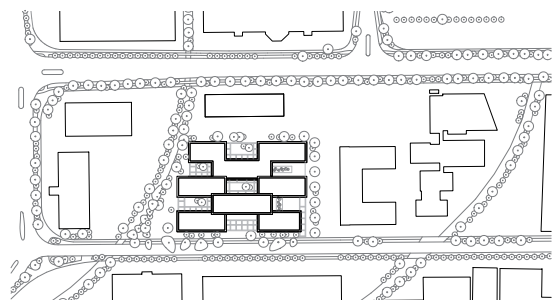
Floor plan of the ground floor



Floor plan on the second floor Top floor



Cross-section



Site plan



Generally reliable: Hörmann operators last a long time, but not forever. Now there is a way to have them repaired.

REPAIR, DON'T REPLACE

A garage door operator reliably opens and closes the garage door for many years. If one day it stops working, it often ends up as electronic waste. Is there another solution?

"A garage door operator head consists of many individual components. Even if only one of these components breaks, the entire device is usually thrown away – even though the other components are still working perfectly well," says Henrike Linnemann, head of the Customer Service Centre at

Hörmann KG Antriebstechnik. "That's not sustainable, and it's something that's bothered us for a long time. That's why Hörmann has launched an innovation aimed at reducing electronic waste: a repair service for all Series 4 garage door operators."

How the service works

Local Hörmann specialist trade partners send the defective SupraMatic 4 or ProMatic 4 operator head directly to Hörmann. Customers who are skilled in DIY can also remove the operator head themselves and send it to the manufacturer via an

online dealer. There, the device is checked by experts to determine whether the damage can be repaired. If so, the repair is carried out for a fixed repair fee. The operator head then undergoes a thorough test to ensure that it can withstand all future loads. It is then returned and installed by the specialist dealer or customer. Hörmann offers a two-year warranty on components that have been replaced. "Many building owners value sustainable products," says Linnemann. "Anyone who chooses a repairable garage door operator is choosing a resource-efficient



Photos: Hörmann

Christoph Hörmann, Ewald Holler, Brigitte Holler and Lisa Holler-Hack (from left to right).

DOOR MANUFACTURER HOLLER BECOMES PART OF THE HÖRMANN GROUP

The Hörmann Group is acquiring 100 percent of the shares in the manufacturer Holler Tore GmbH, based in Wagna, Styria, Austria. The contract was signed on 30 June 2025. With the acquisition, the Hörmann Group is expanding its product portfolio to include bespoke sliding gates, hinged gates and fence systems for use in industrial and commercial applications as well as in private residential construction. "By acquiring Holler, we are excellently positioned for sustainable growth in the attractive market for entrance gates. Together, we are laying the foundation for opening up new market opportunities," explains Christoph Hörmann, personally liable general partner of the Hörmann Group.

Holler Tore GmbH will continue to operate as an independent company as part of the Hörmann Group. The management remains in the hands of the Holler family: Ewald Holler, who founded the company in 1992, his wife Brigitte and their daughter Lisa Holler-Hack continue to run the company as before. Targeted synergies with the Hörmann Group are intended to further strengthen Holler Tore's market position. In Germany, Austria, Switzerland and Italy, the company will continue to operate independently in the market. In all other countries, sales will be handled in close cooperation with the Hörmann Group going forward. "The acquisition opens up new opportunities while allowing us to stay true to our roots," the managing director explains, putting the development into perspective.



Series 4 garage door operators

alternative." Every repair helps to reduce electronic waste and conserve valuable raw materials. According to the Federal Statistical Office, around 5 million tonnes of discarded electrical and electronic equipment were thrown away in the EU in 2022. At 10.8 kilograms per capita, Germany was slightly below the European average.



Holler manufactures sliding gate systems including letterbox pillars, connecting doors and fence elements.



Simone Sklaschus, Sales Management



The return policy for reusable pallets expands Schörghuber's sustainability strategy.

Reuse over single use

Schörghuber is taking the next step towards sustainable construction and thinking beyond the product itself. Since March 2025, the company has been implementing a new return policy for pallets. Previously, the transport vehicles were often disposable products that later became waste on construction sites. In future, they will be used in a reusable system.

Resource conservation

Schörghuber makes an important contribution to resource conservation

and environmental protection, both through its special doors and the packaging materials used. This return policy for reusable pallets allows Schörghuber to consistently expand its sustainability strategy while also focusing on logistics. The system is making a tangible contribution to resource-efficient operations: storage and disposal efforts and costs are eliminated, and the repeated use of pallets improves the carbonfootprint of all participating companies. Cloud-based control system Not only does the system contribute to the company's own climate targets,

it also meets the requirements of the current Packaging Act (VerpackG). To implement this, Schörghuber is working with Boomerang Retour, a specialist in circular logistics solutions. Boomerang Retour's cloud-based control system ensures maximum efficiency and transparency throughout the process. "Opting for reusable packaging over disposable packaging is always worthwhile, especially when it is supported by a well-thought-out logistics concept, such as that offered by Boomerang Retour. The company has over 30 years of experience in the field



Photos: Schörghuber

The exhibition and training area with the three exhibition cubes covers around 400 square metres.

NEW TRAINING AND EXHIBITION AREAS

Modern door systems face ever-increasing requirements, whether due to new safety standards, the need for barrier-free solutions or complex fitting technologies. This also increases the need for in-depth training for planners, architects, dealers and processors. This is why Schörghuber is focusing on targeted training, having thoroughly modernised and expanded the training and exhibition areas at its Ampfing site. True to the motto "Touching permitted", visitors can experience the latest product developments up close in the newly designed rooms. The training concept is divided into two areas: a theoretical training area covering around 450 square metres

with a classroom for up to 30 people and an adjoining showroom provides space for in-depth discussions with planners and architects, as well as training courses on the professional use of door systems. This is enhanced by a 400-square-metre practice area in an exhibition hall. At the heart of the facility is an open workshop where hands-on fitting and user workshops are held. Here, participants can practise the correct installation of various door models and familiarise themselves with different fitting solutions. The training facilities are continuously updated and equipped with the latest door models. An integrated catering area offers space for informal discussions during breaks, rounding off the training experience.



The pallets can be recognised by their brand.

of reusable pallets and transport packaging. Its digital platform enables effective bundling and control of all processes," explains Simone Sklaschus, Sales Management at Schörghuber.

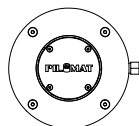
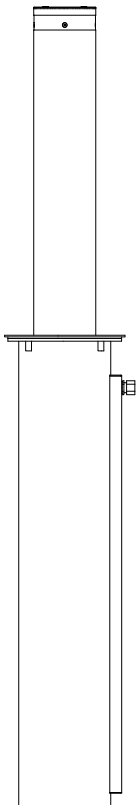
How the system works

The labelled reusable pallets are collected free of charge from the construction site or the dealer's warehouse within five to ten days upon request, provided a minimum quantity of 40 pallets is ordered and they remain stackable, even if they are damaged. A message or

e-mail from the site management at the respective construction site to Boomerang Retour is all it takes to arrange collection. The request is uploaded via the RetourPro system. This allows the collector to see the location, type and quantity of pallets, and the collection from different construction sites can be effectively bundled. All parties involved in the supply chain are systematically informed about the traceability of the pallets. The minimum collection quantity can be met by including pallets from other manufacturers who also participate in the Boomerang

Retour system. Depending on requirements, the provider uses jumbo vehicles to minimise the carbon footprint generated through this service. After brief processing, the pallets are returned to the factory in Ampfing. Since mid-March, all Schörghuber deliveries have been automatically shipped on reusable pallets. A deposit of €25 is charged for their use, which is fully refunded upon return – another step towards greater sustainability on construction sites.

Technology: Hörmann Plug & play bollards



Vertical and horizontal view



Understated elegance: bollards for private areas.

Areas of application: Automatic bollards are there when you need them and disappear in the ground when access is required. They are a common feature in public spaces. With the automatic bollard A 114-600/800 E Plug & Play Hörmann now offers an interesting version for private homes: It is supplied ready-to-fit with an integrated foundation box and is therefore particularly easy to install. It offers a great variety of applications: The electromechanical plug & play bollard provides security in private property driveways, for blocking private roads or as anti-theft protection in front of garages. It can be combined with fixed design bollards and is available in two barrier heights (600 millimetres and 800 millimetres) with a diameter of 114 millimetres. Made from brushed V2A stainless steel (AISI 304) and fitted with an electromechanical drive, it is designed for average use frequencies of approximately 100 cycles per day. The bollard features low power consumption and minimal maintenance requirements. Since it operates without hydraulic oil, it also meets strict environmental regulations. In the event of a power failure, it can be lowered and raised manually.

Product: Automatic bollard A 114-600/800 E "Plug & Play" **Version:** Ready-to-install bollard with integrated foundation box and electromechanical drive **Material:** Brushed stainless steel V2A (AISI 304) **Height:** 2 barrier heights (600 mm and 800 mm) **Diameter:** 114 mm **Frequency of use:** Approx. 100 cycles per day **Speed:** Lifting: 8 cm/s; Lowering: 11 cm/s **Control:** Via BiSecur hand transmitter, other BiSecur control elements, BlueSecur app, cloud unit as an option **Optional extras:** Remote control, LED lighting, heating element, operation via smartphone (Bluetooth or Hörmann Cloud Unit W5-B), custom logo on the cylinder cover **Fitting:** Particularly quick and easy in approx. 1 hour



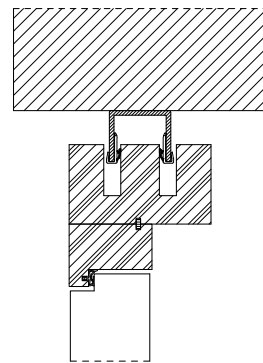
The bollards are available in heights of 600 and 800 millimetres.

Photos: Hörmann

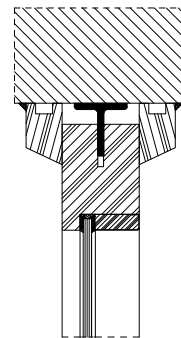
Technology: Schörghuber Flexible ceiling connection

Areas of application: Modern architecture demands flexible and durable detailed solutions, particularly when planning door systems in new buildings or buildings with large spans. A flexible ceiling connection makes it possible to structurally decouple movements or loads from the ceiling and prevent them from being transferred directly to adjacent components such as door frames. This is essential when ceilings move as a result of settling, temperature or humidity fluctuations. The flexible connection offers a reliable solution, especially for solid timber frames, fixed glazing or in buildings with potential settling. The frame is mounted flexibly in the ceiling area so that vertical movements can be absorbed without impairing the functionality of the door set. This is particularly important for doors that require fire or smoke protection or acoustic insulation. Schörghuber offers architects and planners a wide range of connection variants – technologically sophisticated, compliant with standards and flexible in design. From steel, timber and aluminium frames to transom lights and side elements, every solution is designed to integrate seamlessly into the architectural concept while meeting the highest functional requirements.

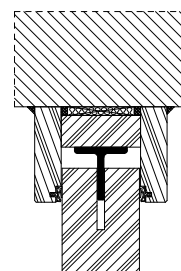
Product: Flexible ceiling connection **Functions:** T30/F30 fire protection, smoke protection, acoustic insulation of up to $R_w = 42$ dB, damp room
Connection: To the ceiling structure **Can be combined with:** Fixed glazing, side elements / top parts, door frames



Flexible ceiling connection variant 1



Flexible ceiling connection variant 2



Flexible ceiling connection variant 3



Ceiling-high doors with a flexible ceiling connection.

ARCHITECTURE AND ART

ANNE IMHOF



Varied forms of expression: Untitled (noon), 2024 oil on canvas / EMO, installation view Sprüth Magers, Los Angeles, 15 February to 6 May 2023.

If Anne Imhof were an architect, she'd likely be situated somewhere between brutalism and deconstructivism. Her work is tough, raw and transgressive, but above all, it's ambivalent and highly complex.

Anne Imhof is not, in fact, an architect – though the idea isn't too far-fetched. Space plays a central role in her performances, emerging through the fusion of various artistic disciplines. She combines the deliberate use of rhythmic movements by performers with repetitive soundscapes, theatrical lighting dramaturgy and architectural interventions. Thematically, her work explores power, violence, exclusion, fear and vulnerability – subjects deeply entwined with her own life. At the same time, she puts her performers centre stage as a collective that is much more than just

the sum of individual artists. Each performer brings their own interpretation of the underlying concept. When these elements fit together like cogs in a machine to create a complete picture, the potential of a collective becomes apparent. This offers a glimmer of hope, albeit indirectly. The message Anne Imhof conveys can be read as a warning against emerging fascism and its consequences. Only as a collective can society resist and push back. Yet Imhof's performances go far beyond the realm of the performing arts: video installations, sculptures and paintings are also integral to her complete works, contributing to the complexity of her art. Her works present poetic, emotional scenarios. They challenge the audience to not only observe, but to question their own behaviour.

Artist: Anne Imhof

Born in 1978 in Gießen, she grew up in a conservative neighbourhood near Fulda, which continues to influence her work to this day. Her interest in art was sparked during her school years. After studying Visual Communication in Offenbach, she enrolled on an interdisciplinary master's programme in Fine Art at the Städelschule in Frankfurt at the age of 30. She completed the programme as a Master's student under the supervision of Judith Hopf. Her focus was on performance, endurance art and pictorial reflection – disciplines that she continues to explore. With "Faust", she took over the German Pavilion at the Venice Biennale and was awarded the Golden Lion. Most recently, she staged "Doom", a nearly three-hour performance featuring around 60 performers at the Wade Thompson Drill Hall in New York. www.spruethmagers.com



Photos © Anne Imhof: Jens Ziehe / Timo Ohler (left) / Robert Eedemeyer (right page) / Sean and Seng (portrait)

Anne Imhof



Untitled (Riders series), 2024, pencil on paper

RECENTLY ON ... THE REEPERBAHN

The Reeperbahn once had a rather shady reputation. Safety? That was a foreign concept between Nobistor and Millerntorplatz. Today, things are different, says Kay Strasberg, head of the Davidwache police station.

How did the transition from the lack of security in the 1970s/1980s to the current situation come about?

Over the years, the neighbourhood has evolved from simply being a red-light district to becoming a popular entertainment hotspot. In the 1970s, it was known for being a centre of nightlife, prostitution and subculture. The streets were lined with pubs, nightclubs, strip bars and sex shops, and the crime rate was high. During the 1980s, open drug dealing and use became increasingly prevalent. It was during this period that the police significantly increased their presence and carried out several successful large-scale raids. Slowly, the neighbourhood's image began to change, and a process of gentrification set in. While the music and cultural scene remained vibrant, some long-established institutions were forced to close. The neighbourhood increasingly transformed into a tourist destination, complete with event catering, musicals and modern hotels. Meanwhile, the traditional red-light scene became less prominent and the overall crime rate fell.

Kay Strasberg

Born in 1972 in Brandenburg, he began his training as a police officer at the age of 19. From 1998 to 2000, he studied at the University of Applied Sciences for Public Administration, specialising in Police Studies, and graduated with a degree in Public Administration. Over the years, he has gained experience in various roles, including as a unit commander in the riot police, operations group leader in the Mobile Task Force (MEK/special units) and head of police stations in Wandsbek (as chief of staff), Hamburg-Hamm (PK 41) and Bahrenfeld (PK 25). Since April 2025, he has served as Chief Superintendent at Police Station 15 – better known as the Davidwache.
www.hamburg.de

How can the police contribute to the safety of visitors to the neighbourhood in their role as friends and helpers?

Many of our police officers are visibly present in uniform, especially at weekends, and are always approachable for visitors to the entertainment district. Preventive video surveillance is just one of the ways they are supported. In situations where tensions between individuals begin to escalate, officers intervene at an early stage with a low tolerance level. At the same time, the applicable bans on weapons and glass bottles are reviewed and enforced.

What are the biggest challenges for the police on an average weekend in the neighbourhood?

The crowds! Especially during the summer months, the neighbourhood attracts tens of thousands of visitors per day at weekends. Major events such as the Hamburg Port Anniversary, the "Harley Days" or the Schlagermove festival significantly increase the number of visitors. In such situations, it is crucial for the police to maintain a constant presence, remain approachable and be ready to respond swiftly to any conflicts.



The Davidwache police station next to the St. Pauli Theatre.



The neighbourhood is colourful – and so is the Große Freiheit street.



Just as colourful, but gentrified: the St. Pauli clubhouse.



Photo: Private / Hamburg Police Press Office

Kay Strasberg

Is there one particular operation on the Reeperbahn that has stayed with you?

I've been in charge of the Davidwache since April 2025 and had the opportunity to lead the operation during this year's Schlagermove. It was really impressive to see the friendly and positive atmosphere at this major event.

What is your perception of the neighbourhood outside of work?

In the past, I attended the occasional cultural event, but I have refrained from doing so since becoming head of the Davidwache police station for compliance reasons.

Could you recommend any cultural events to our readers?

I would recommend embracing the diverse range of attractions on offer. For instance, go to the theatre or see a musical, then immerse yourself in the nightlife. If you're interested in hearing stories and legends about the neighbourhood, there are countless guided tours to choose from.



Photos: Ibbasi0 / Wikipedia, CC BY-SA 4.0 / Thomas Demarczyk, iStockphoto / diegograndi, iStockphoto / Juergen Sack, iStockphoto

Drinking upstairs, fighting downstairs: "Zur Ritze" remains a symbol of the "old" neighbourhood.

PREVIEW

PORTAL 64: HIGHER

Get ready to go higher, faster and further in the coming year. These are the topics that will be covered in the next three editions of PORTAL. To kick things off, we'll be focusing on projects that reach new heights with "Higher". However, our focus won't be limited to conventional skyscrapers. So stay tuned to find out what the new PORTAL and the new year have in store. Perhaps you'll join us in embracing our theme for 2026. You deserve it.



Photo: Miki195 / iStockphoto

Bold and eye-catching: the Bosco Verticale in Milan.



Acoustic insulation without barriers.

Access special door

The Schörghuber Access acoustic-rated door with a 70 mm door leaf thickness and an acoustic rating of R_w 42 dB requires only one sealing level. It has been tested as one complete barrier-free door set and can be equipped with fire, smoke and burglary protection functions.



www.schoerghuber.de



Schörghuber
Special doors