HÖRMANN Schörghuber

PORTAL 64

HIGHER

THE ARCHITECTURAL MAGAZINE BY HÖRMANN AND SCHÖRGHUBER

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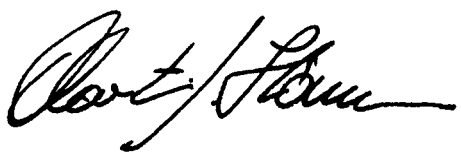
EDITORIAL

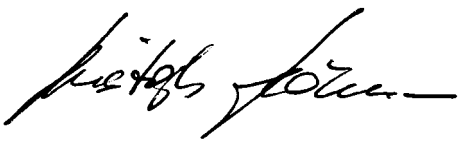
Dear Readers,

Seen from high above, the world looks very different. The view stretches unobstructed into the distance. The hustle and bustle and the noise down in the streets are a world away. No wonder the flats in those pencil-thin residential skyscrapers overlooking New York's Central Park are so expensive. The higher up the flat is, the more expensive it becomes. At the moment, it can easily run to 100,000 US dollars – per square metre, mind you. The simple formula 'the taller, the more expensive = maximum profit' is therefore driving skyscrapers ever higher into the sky. "Tall buildings" are all the rage. Consequently, it wasn't particularly difficult to find suitable examples for this issue of PORTAL. However, it is still quite possible to find affordable housing in Germany, even in the most upmarket areas. The projects in Ingolstadt and Lübeck are striking examples of this. Admittedly, if you apply New York standards, the two buildings mentioned are not 'real' skyscrapers, but at best small towers. But they still stand out from their surroundings as tall buildings. In Ingolstadt, Diezinger Architekten not only succeeded in creating high-quality social housing – but also, through 'Animal-Aided Design', provided a species-appropriate habitat for a wide variety of birds, butterflies and hedgehogs. And in Lübeck, one of the many dilapidated 1970s high-rise blocks was not simply demolished, but revitalised through a solution devised by ppp architekten + stadtplaner that was as simple as it was ingenious. Renovation rather than new construction reduces the carbon footprint and is therefore also feasible for more complex projects. When it comes to the complexity of the planning and approval process, Berlin is clearly in a league of its own. For the city has no clear stance on tall buildings – though since 2020 it has at least had a high-rise policy for anything that rises significantly above the famous 'Berlin eaves height'. The fact that these buildings must not be too imposing, should offer added value to the wider community and, ideally, be developed through a participatory process did not make things any easier for the Bjarke Ingels Group. The 'EDGE Eastside Tower' has nevertheless been completed. Shortly afterwards, the high-rise building guidelines were revised and significantly simplified. For Frankfurt, Hadi Teherani designed 'The Spin', a mixed-use high-rise which – although very contemporary in its staggered floors – nevertheless draws on age-old design principles and reinterprets them in a contemporary way. After all, tall buildings do not follow any single principle. They come in a wide variety of forms – as demonstrated by a look back at the German Architecture Museum's 'International Skyscraper Prize'. In his article for PORTAL, the institute's director, Peter Cachola Schmal, presents the outstanding high-rise buildings that have been constructed around the world since 2004.

We hope you enjoy reading this.



Martin J. Hörmann



Christoph Hörmann

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ON THE SUBJECT: HIGHER “HIGHFLYER”

WILD: EDGE EAST SIDE TOWER IN BERLIN

FILMED: THE SPIN IN FRANKFURT

FAIR: RESIDENTIAL COMPLEX IN INGOLSTADT

SOLVED: REVITALISATION IN LÜBECK

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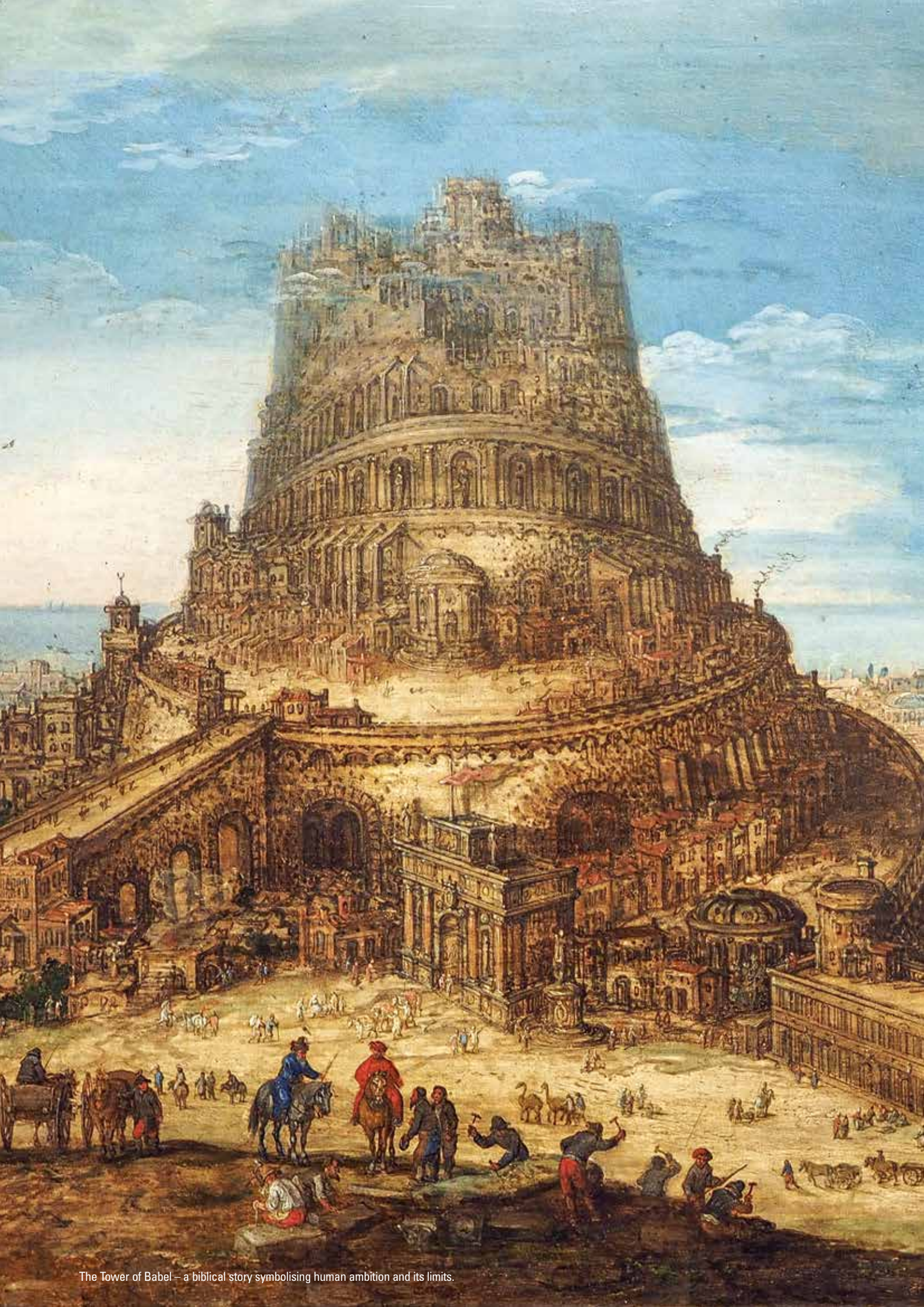


The Tower of Babel – a biblical story symbolising human ambition and its limits.

On the subject of: Higher

HIGHFLYER

The skyscraper: between hubris and interpretive authority

by Dr Dietmar Danner and Peter Cachola Schmal

High, higher, highest. Ever since humankind learnt to lay stones or stack beams, its buildings have always reached upwards. The 'Towering Building', the tower and the way it seems to scrape the clouds have always been symbols of prestige, power and the authority to define. Sometimes, however, it is also a symbol of hubris and decline.

by Dr Dietmar Danner

Traditional European cities with a long history and distinctive urban character generally struggle with imposing architectural landmarks. Especially as these also have a very short lifespan – relative to the history of these cities. Rome and Munich are not fond of tall buildings. Berlin is struggling to adopt a clear stance, whilst Paris has largely outsourced the matter. Far to the west and beyond the Seine, they are free to develop in their own way. In the European context, attitudes towards high-rise buildings remain ambivalent. And yet their fascination is deeply rooted in the history of humankind.

Failure as a recurring theme

It was with the 'Tower of Babel' at the very latest that the limits of what is possible were first reached. It was intended to reach as far as the regions where, according to the beliefs of the time, God dwelt. In doing so, man deliberately oversteps his bounds, seeks to advance to a realm that is not his to claim, and strives to exalt himself beyond divine limits. The result is well known. 'God' reportedly felt threatened by the tower when it had reached an estimated installation height of 90 metres and put a stop to the work. Although the tower did not collapse in a physical sense, it did destroy the unity of humanity through the confusion of tongues at Babel.

The quest to push boundaries has always been a driving force behind the race to set new records for installation heights – and not every misstep was corrected in time. The first 'bent pyramid', built under Pharaoh Sneferu, acquired its characteristic shape because the builders and the client realised in time that the slope of the sides would probably be too steep after all. By opting for the bend, they managed just in time to prevent the collapse of this symbol of power belonging to a god-like ruler.

It is actually rather puzzling that, during his escape through New York, 'King Kong' chose, of all places, the highest point in the city to defend himself and his beloved against their pursuers. Even his primate brain could have sensed that things couldn't end well in such a vulnerable position. It was probably more likely the director, Merian C. Cooper, who wanted to effectively portray the clash between a wild, natural creature and state-of-the-art (construction) technology. After all, at 381 metres (or 440 metres to the tip of the antenna), the tower was the tallest building in the world at the time. And although King Kong launches a fierce attack in the film and the skyscraper is badly battered, it still stands. A clear victory for modernity in the battle against untamed nature.

Blixa Bargeld and Einstürzende Neubauten

"Einstürzende Neubauten" were not just an experimental rock band. Co-founder Blixa Bargeld's apocalyptic view of the world referred to the large-scale apartment blocks springing up all over Berlin and the destruction of old structures, thereby touching upon (perhaps unintentionally) the defining theme of an architectural style that regularly strutted well beyond the boundaries of what was feasible. In the small town of Beauvais in northern France, on 29 November 1284, the clearly overambitious, sky-reaching choir of the Gothic cathedral collapsed – followed by the 153-metre-high crossing tower, which nevertheless remained standing until 1573. The symbol of the Serenissima, the Campanile di San Marco, collapsed on 14 July 1902 – conveniently, just as an anonymous photographer pressed the shutter button, capturing the moment the 500-year-old Venetian tower crumbled.

The only images that are perhaps even more harrowing are those of the collapsing towers of the World Trade Centre in New York, which the terrorists did not choose as their target by chance, as they symbolised a hated Western culture that they believed to be at odds with their own faith. There is no doubt that the attacks of 11 September are linked to the Tower of Babel. Was it God himself who caused the project to fail there? In New York, it was the self-proclaimed holy warriors who took action in his stead.

Capitalist competitors

For reasons quite different from King Kong's, Joseph Stalin also wanted to really show the hated Americans what he was made of. For the competition for the Palace of the Soviets in July 1931, he wanted to build a tower as tall as the Empire State Building – topped with a statue of Lenin that would have towered over the capitalist rival. It's just a pity that socialists and communists weren't particularly good at doing the maths even back then. The enormous quantities of steel and concrete required for the construction would have completely overwhelmed the country. Architect Boris Iofan's project never got beyond the civil engineering stage. And as it became increasingly clear that the project was doomed to failure, an open-air swimming pool sprang up in the rapidly flooded foundations – at least here they managed to create the largest of its kind in the world.

The skyscraper as a driving force in construction technology

Those who wish to defend these high-performance racing cars are only too happy to point to their role as test vehicles for the next generation of mass-produced family cars. Ceramic brakes and turbochargers are cited as examples. And the skyscraper really is the Formula 1 of building construction. Elisha Graves Otis may not have invented the lift, but he made it so safe that people could finally be transported in it, and the height of a building was no longer limited by the physical fitness of its users. Steel frames, reinforced concrete, modern fire protection measures and air conditioning were the innovations that first made skyscrapers possible – and subsequently drove the development of other building designs.

Ingenuity

Whether everything that is technically feasible is also economically viable is another matter entirely. The property sector, limited building land in prime locations and the recurring use of high-rise buildings as symbols of whatever they may represent ensure that things are invented that did not exist before. Rope-free high-speed lifts, which move not only vertically but also horizontally, make these stacked cities accessible – and have in turn given rise to new types of buildings, such as the 'Test Tower' in Rottweil. Standing 246 metres tall, its sole purpose is to travel up and down continuously and provide data (or to serve as a major tourist attraction).

Ecology and economics at odds

Given the enormous technical effort involved, it is hardly surprising that high-rise buildings cannot necessarily have the smallest carbon footprint. It follows just as logically that companies, as clients, and architectural firms, as designers, do everything they can to adapt their products to the spirit of the times. In Frankfurt, it was Norman Foster who incorporated multi-storey conservatories into the new Commerzbank Tower, thereby becoming the first to adopt an 'ecological' approach. In Milan, Stefano Boeri clad his 'Bosco Verticale' in a green mantle of vegetation – a type of façade designed to create a better microclimate in cities that are set to become increasingly overheated in the future, yet which remains an exception that is far too rarely put into practice.

High-rise buildings segregate the population

Popular cities with no scope for expansion into the surrounding countryside provide the ideal environment for significant vertical growth – provided the building site allows for it and the city's identity is suited to it. Cities such as Singapore, Hong Kong and New York are prime examples. The situation is actually the opposite in Bern and in parts of London. In the Swiss capital, there is effectively a ban on tall buildings – which means that basements are getting deeper and deeper. Buildings with six to eight underground floors are no longer uncommon. Something similar is happening in London's districts of Kensington, Chelsea, Belgravia and Mayfair. The historic townhouses are also being extended downwards to accommodate swimming pools or staff accommodation. The extremely slender 'Pencil Towers' in Manhattan mark the culmination of these radical developments so far, pushing building services to their limits – and beyond. The vibration of the towers under particularly strong wind loads causes the furniture to shift. The pipes are bursting, and the lifts have stopped working.

Exodus from the city

It remains to be seen to what extent these highly densely populated city centres have a future. Ultimately, exorbitant construction costs lead to abnormally high rents, which in turn results in the automatic segregation of the population. Only the highest earners can afford to live in the city. Everyone else who makes life there possible commutes for hours to the much cheaper surrounding areas.

Peter Cachola Schmal has a good grasp of the situation when it comes to high-rise buildings. Finally, in his capacity as director of the German Architecture Museum in Frankfurt, he announces the annual International Skyscraper Award. In his article, he explains the requirements that high-rise buildings must meet today.

by Peter Cachola Schmal

Environmental and sustainability considerations are a key issue in construction, particularly when it comes to high-rise buildings. In Germany, this aspect is often dismissed across the board when it comes to all high-rise buildings. What is clearly overlooked here is that we in Europe do not need so many high-rise buildings to increase density, or rather that such buildings will rarely be economically viable. But the world's population is growing. It is set to rise from the current eight billion people to over ten billion this century. In the world's most densely populated regions, high-rise buildings will be the only practical solution for housing and workplaces. Land must be kept free for food production and recreational use. In Singapore, eleven-storey residential constructions dating from the 1970s have already been demolished. Taller buildings are now to be constructed there to make way for more green spaces. The city's urban development motto has evolved accordingly: from 'Garden City' (1967) to 'City in a Garden' (2000) and now 'City in Nature'. It is high time we asked ourselves: where do we stand today with the current vision statements for our cities?

Green facades, vertical villages

In Singapore, the Oasia Hotel Downtown (2016) by Woha Architects is setting new standards. Particularly noteworthy – apart from the lush greenery that envelops the building – is the hybrid mix of uses. This approach is not common here for financial reasons – the funds invest only in residential or commercial property – but that will change in the future. Because these new vertical villages are the future. Its mix of spaces for offices, hotels, parking, restaurants and leisure activities – such as a rooftop swimming pool – ensures that the building is used at different times of the day. This has a positive impact on the property as a whole, its surroundings and its social significance. This road is used 24/7, and not just during rush hour.

The nearby CapitaSpring, designed by the Danish firm BIG Architects, is an outstanding example of successful urban planning. The idea was to revitalise the Central Business District (CBD), which had become deserted in the evenings,

The Oasia Hotel Downtown in Singapore will soon be overgrown.

The residential tower block at 432 Park Avenue in New York towers over (almost) everything.

The courtrooms of the Singapore State Courts are housed in a high-rise building.

and transform it into an attractive destination for tourists. That's a success. The 280-metre-high roof terrace, the four-storey garden at a height of 100 metres, and the public 'living room' – a 'third place' on the ground floor – have drawn crowds of people, especially as admission is free.

Experimental stacking

Singapore is – ahead of New York – the city with the most nominations for the International Skyscraper Award. One particularly striking architectural experiment stands out here: a residential construction development comprising 1,000 flats, each measuring 100 square metres, in a 50-storey building. Four buildings of this type have been constructed; the best is the Pinnacle@Duxton (2009) by arc studio. The seven towers of this imposing wall rise above Chinatown, with its traditional two-storey shophouses and red roof tiles, adding real value to the surrounding area alongside the extensive park at their feet. The wraparound roof terrace, situated 150 metres above ground level, is open to visitors. The jogging track running around the centre, on the other hand, is reserved exclusively for residents.

In Singapore, not only housing but also public infrastructure is built upwards to ensure it is easily accessible and therefore attractive. The new State Courts building (2019) by Serie Architects of London could only have been built on the outskirts of the city had it been constructed in the usual horizontal layout, given its enormous floor space requirements. Instead, the design focused on stacking the more than 100 required halls and chambers vertically across 35 storeys. The elegant design and the clear separation of the various necessary circulation routes within the courts, via lifts and a separate high-rise building for the administration, are impressive.

Transformation

The current trend towards continuing to build, avoiding demolition and transforming existing buildings has also taken hold in high-rise construction – despite the longer planning and

Dr Dietmar Danner Peter Cachola Schmal

Dr Dietmar Danner
born in 1959 in Oberndorf am Neckar,
is a qualified newspaper editor; he studied architecture and obtained his PhD with a thesis on the formation of taste in architecture. He worked as an editor for various design and architectural magazines for 25 years – most of which he spent as the editor-in-chief / publishing director of AIT and xia. In 2013, he became self-employed and founded the communication agency Architect's Mind, organising congresses and workshops all around the world. He has been retired since 2022 and now works as a freelance writer and consultant.

Peter Cachola Schmal
born in 1960 in Altöttingen,
studied architecture at Darmstadt Technical University. In addition to teaching at Darmstadt Technical University and Frankfurt University of Applied Sciences, he worked as both a salaried and freelance architect and has been working as an architectural writer since 1994. He has been with the German Architecture Museum since the turn of the millennium, initially as a curator and, since 2006, as Executive Director.
www.dam-online.de

construction times involved. The Quay Quarter Tower in Sydney, Australia, was designed by 3XN Architects and is "the world's first tower transformation". The architects have managed to double the floor space of the previous high-rise, which dates from the 1970s, through a clever extension – without increasing the amount of shade cast over a heritage-listed park dating from Australia's early years. Here too, our jury's current motto for successful high-rise developments has been borne out: 'Be a good neighbour!' The complex has a great deal to offer its immediate surroundings: a wide range of dining options, a public terrace, a block of flats, and the popular Lanes on the ground floor right next door.
In China, too, a remarkable transformation of an existing building can be observed. This is particularly worth noting, as since the 1970s thousands of such towers have been built across South-East and East Asia, and have so far always been demolished to make way for taller new buildings. This is the colourful Shenzhen Women & Children's Centre by MVRDV. The building looks completely out of place, but very welcoming. China has described this project as a prototype, and it is likely that many more transformations will follow at the usual 'Chinese pace'.

Grouping
Another interesting development can also be observed in China: a cluster of high-rise buildings sharing the same architectural style clearly demonstrates the building owners' economic strength. The Springs, built in Shanghai in 2024 by the German architectural firm gmp, is a prime example. The imposing complex consists of six almost identical towers, ranging from 100 to 130 metres in height, arranged at right angles to one another. The same applies to the 2017 Nanjing Financial City I project in the city of the same name. There are ten towers ranging in height from 100 to 200 metres. On a site covering 80,000 square metres, 500,000 square metres of office space have been created, designed in such a way that it is clear they were conceived by a single team for the investor.

Cube
The vertical and horizontal use of space is put into practice here in an impressive way. The Amorepacific Headquarters, completed in 2017 in Seoul, South Korea, and designed by David Chipperfield Architects of Berlin, is an outstanding example of a high-rise building conceived as a single block. At 110 metres tall, it is as wide as it is tall, so it can hardly be perceived as a skyscraper. This cube is an abstract, geometric sculpture. It is enveloped by a brise-soleil and has huge openings. The quality of the workmanship on the headquarters of the famous cosmetics group is outstanding. This trend for oversized high-rise blocks is sure to become increasingly common in Asia. Our workplace policies will ensure that doesn't happen.

Slim
Finally, we must examine another absurd chapter in the history of skyscraper architecture: the construction of the Pencil Buildings in Manhattan – something that could only happen in Manhattan, New York City. For it is only there that properties can recoup the enormous construction costs – resulting from the complex building designs – when the flats are sold. These ultra-slim towers are striking for their seemingly impossible slenderness. In our structural analysis course at university, we learnt that a slenderness ratio of more than 12:1 is physically impossible. The most beautiful and striking building is undoubtedly 432 Park Avenue by Viñoly Architects. It has a slenderness ratio of 15:1 and stands 426 metres tall; it was completed in 2011. In the vicinity of Billionaires' Row, however, there is a pencil that surpasses even that one. The "thinnest skyscraper in the world" is 111 West 57th Street, also known as Steinway Tower (2022), designed by SHoP Architects. Its aspect ratio is 24:1 – at a height of 435 metres, that works out at a width of just 18 metres! The competition spiral is currently coming to a natural end, as there are rumours of structural problems with the first of the two towers. This immediately led to a sharp fall in the resale prices of the flats.

WILD

EDGE EAST SIDE TOWER IN BERLIN
BY BJARKE INGELS GROUP

Notable: As part of the Mediaspree urban development area, the "EDGE East Side" occupies a prominent position at the Warschauer Straße transport hub.

High-rise buildings and the city of Berlin – that's a tricky combination. Whilst Frankfurt is making a concerted effort to create an impressive skyline, the situation in the capital is rather unclear. Berlin is a city that has been unable to make a clear decision either in favour of high-rise buildings or strictly against them. Instead, the consistent approach is 'yes, but'.

Ever since Berlin's City Planning Commissioner James Hobrecht defined the famous Berlin eaves height as 22 metres in 1862, it has become the benchmark for urban planning in Berlin. However, a modern metropolis simply cannot do without skyscrapers. The 2020 Berlin High-Rise Policy (adopted at the time by a red-red-green Senate) set out where exceptions might be permitted – and, above all, why. And this is where the real challenge begins. This is because high-rise buildings in Berlin should offer added value to the general public by providing urban amenities that are open to the public. Furthermore, they should not dominate their surroundings, but rather be integrated into the context. What's more, they are also to be developed through a participatory process involving the public. The approval processes are correspondingly complex. This was the case under the 'red-red-green' coalition. Since the "black-red" coalition has been in power in Berlin, the left-wing daily *taz* has, by contrast, described the CDU as being "on a high".

Dominant

Whatever Bjarke Ingels Group (BIG) might have designed in 2017 as the winner from among the three firms invited by the investor Edge, no one has yet come up with a skyscraper that – as called for in the Senate's vision statement – 'does not dominate' its surroundings. Surrounded by a crowd of dwarves, the giant simply stands out. Once you reach a height of 100 metres, it becomes difficult to conceal the building's structural dimensions.

In terms of design, the "EDGE East Side" in Friedrichshain bears a close resemblance to the earlier BIG building, "The Spiral", in New York. Instead of 314 metres on the Hudson River, it stands at a modest 142 metres in Berlin – yet it still towers over almost every other tall building the city has to offer. Only the Estrel Tower in Berlin is taller, at 176 metres.

The spiral-shaped, frequently interrupted façades are nevertheless very different. In New York, they tend to be elegant and feature gardens that stretch high into the sky. Cube After all, this was already defined as 'typically Berlin' by the Senate Administration back in 2004 in the development plan for Mediaspree and the East Side Gallery in Friedrichshain – and naturally leaves plenty of room for interpretation. Whilst the lower storeys, at the level of the surrounding square, still form an internal building structure, above this begins the level of the cantilevered spiral façade, which wraps itself around the core like a shell and rises upwards. The result is the 'rough' tectonics called for by the Senate.

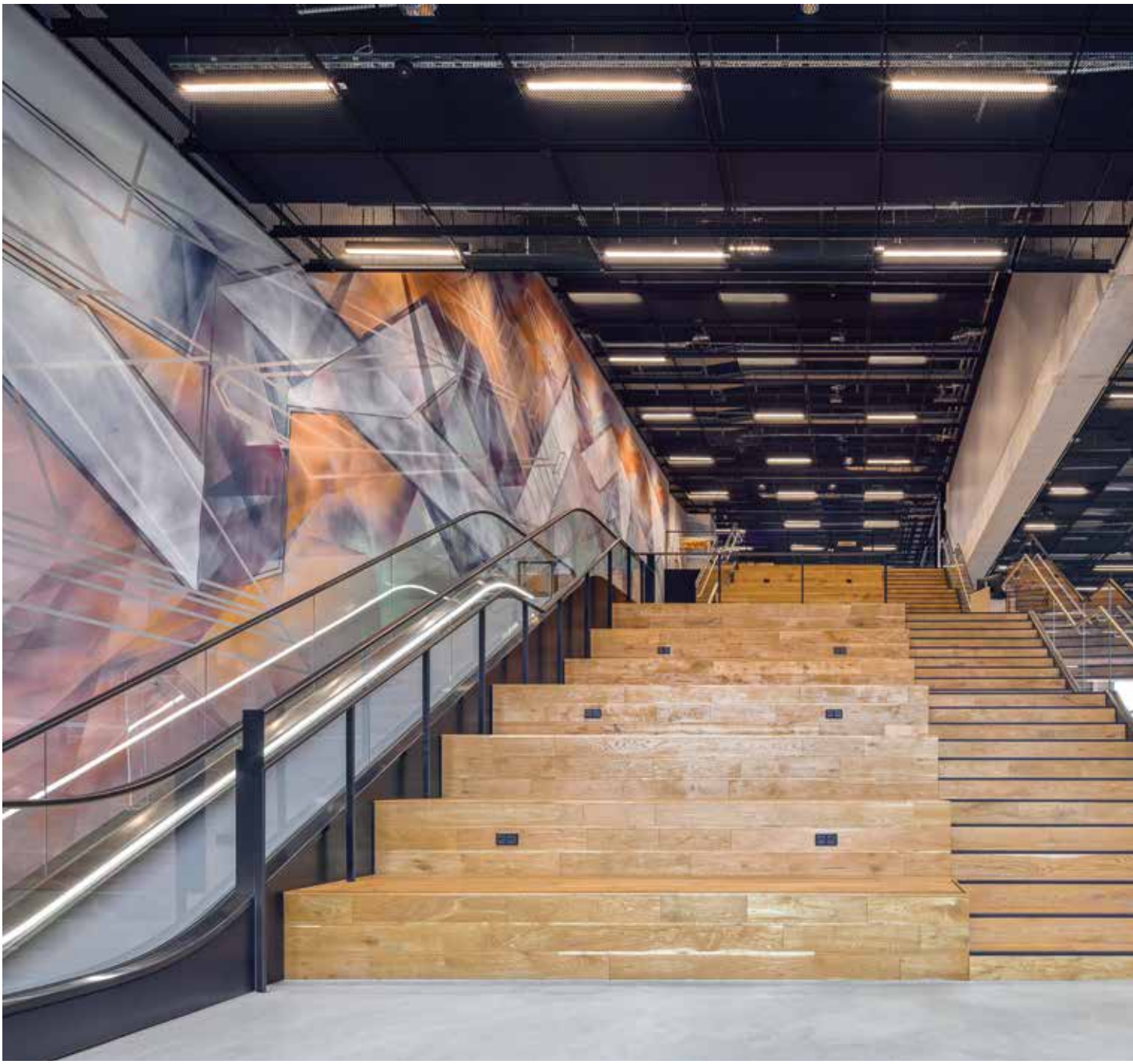
Smart

The floor plan is a parallelogram – the circulation core, however, remains a rectangle, within which the double-deck lifts reach the 35th floor in just 20 seconds. A ground floor open to the public at the very bottom and a restaurant, also open to the public, with a terrace and panoramic views at the very top provide the added value required for the general public. The tower is not intended to be an ivory tower, but rather a 'vertical neighbourhood'. This is achieved, for example, through spacious staircases with seating areas, terraces and atriums, which enhance the quality of the environment. The energy concept and smart control systems in the tower far exceed current standards. Thanks to the building services at EDGE East Side, the tower contributes to the 'public benefit' so explicitly called for by the Senate through its reducedcarbon footprint – albeit in a different way than might be required by Berlin's high-rise building guidelines.

The recessed façade creates a number of balconies.

A striking contrast against the black panelled wall.

Friedrichhain's culinary scene is set to expand with the opening of EDGE.



Wide stairs lead to the first floor. and 2th Upper floor. This is where the foyer, the food and drink outlets and the KiezLab event space are located.

The walls and floors of the media room at KiezLab are covered with acoustic carpet. The artist Alina Mann designed the decor.

Investor Edge has its own offices high up on the 35th floor. Floor.

Meeting cubicles in Edge's offices.

Schörghuber expertise: Zeroline

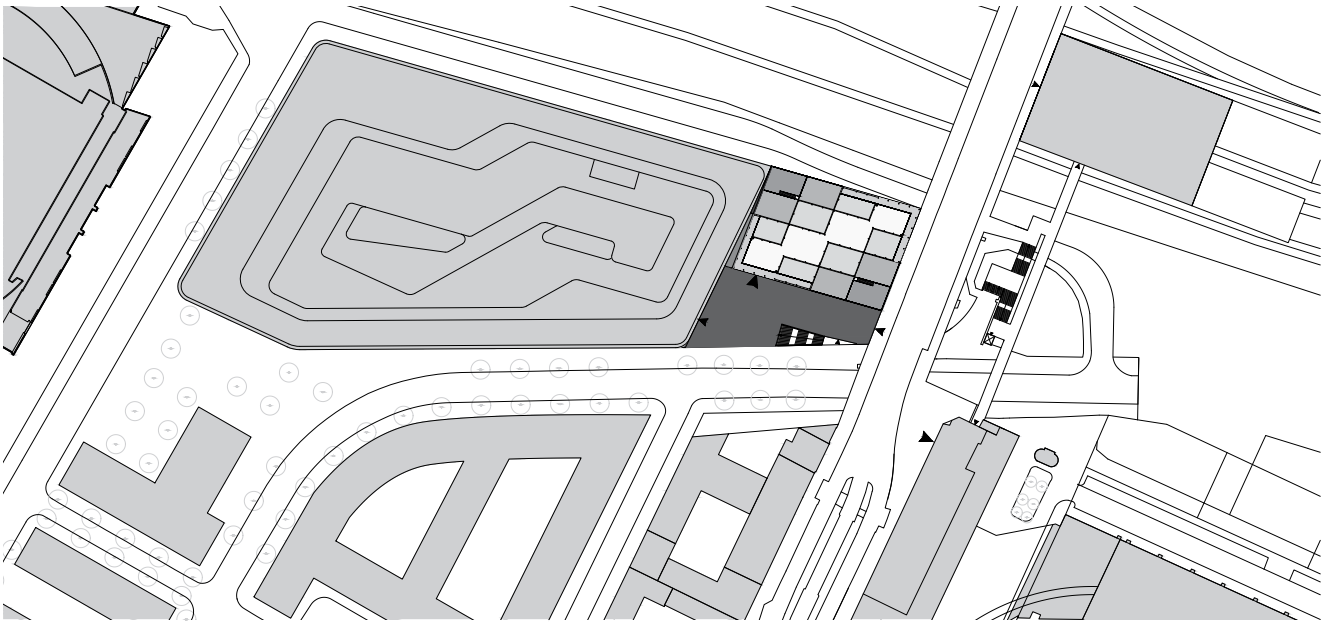
The Mediaspree project development area in Berlin stretches for around 3.7 kilometres along the northern bank of the River Spree between Michaelbrücke and Elsenbrücke. In the city centre, by the Oberbaum Bridge, the EDGE East Side is now the centre of attention. The guiding principle behind the development plan for this site is, admittedly, 'rough & wild'. But inside, the building is the exact opposite: 'clean and orderly' – or, in other words, elegant. This is evident, for example, in wall surfaces into which the doors are fitted flush with the surface. Zeroline is a fully concealed aluminium frame that is integrated into the wall in such a way that it is almost invisible, creating a frameless, flush-fitting appearance. Zeroline function is particularly relevant for use in office buildings. The concealed door frame is designed for single and double-leaf doors and can be used with door leaf thicknesses of 50, 70 and 73 millimetres. It can be fitted with T30 fire protection, smoke protection, acoustic insulation up to Rw = 42 dB, RC 2 break-in resistance equipment and damp room suitability – a range of features that covers the typical requirements of modern office and administrative buildings.

Flush-fitting doors create a clean, uncluttered wall design. Their finishes can be colour-matched to the wall colour.

Doors fitted with a zeroline door frame are only distinguishable by the shadow cast by the joint. Depending on the surface, they blend in seamlessly with the wall.

Address: Tamara-Danz-Str. 13, Berlin, Germany
Architect (design): BIG, Copenhagen, Denmark
Architect (project management): AUKETT + HEESE, Berlin, Germany
Building owner: Edge, Amsterdam, NL
Owners: Allianz, Munich, Germany & Bayerische Versorgungskammer, Munich, Germany
Asset Manager: PIMCO Prime Real Estate, Munich, Germany
Main contractor: Ed. Züblin AG, Berlin, Germany
Gross floor area: approx. 85,000 m²
Completion: 2023
Photos: Laura Thiesbrummel, Munich, Germany

Hörmann products: ShopRoller SR65-7 with 7 mm round perforations, two-part steel frame for retrofitting
Processor (Schörghuber): ASBE, Berlin, Germany
Schörghuber products: Acoustic-rated doors (Rw = 37 dB) with concealed aluminium frame (Zeroline function), damp room doors, composite timber doors (single and double-leaf)

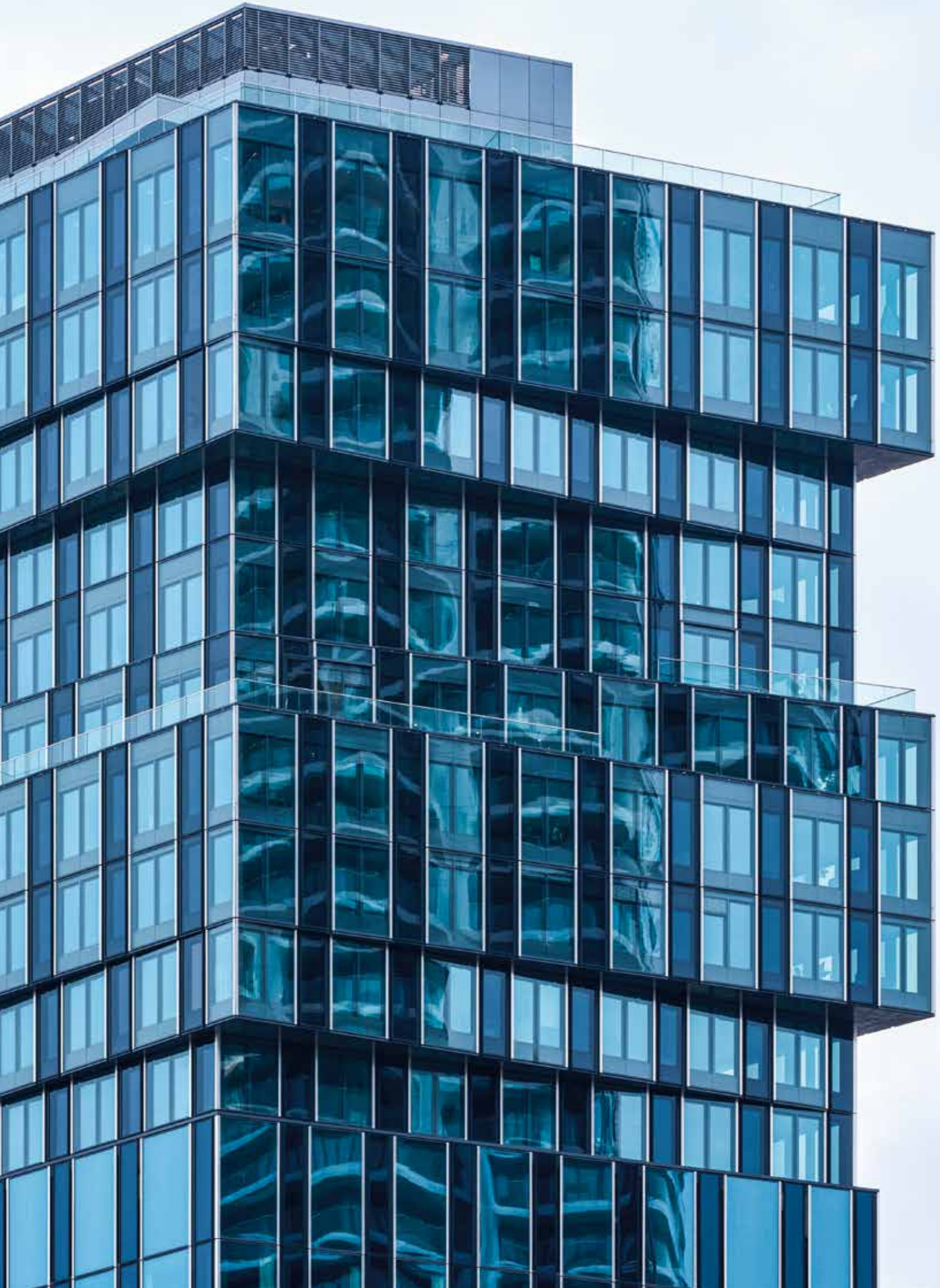


Site plan

The old, listed signal box building provides a striking contrast to EDGE East Side.

FILMED

THE SPIN IN FRANKFURT
BY HADI TEHERANI ARCHITECTS



The hotel and offices have separate entrances.

The Spin is located right between the main station and the exhibition centre.

There was a time when tall buildings simply strut skywards. And every detail was subordinated to the fetish for verticality. However, Hadi Teherani's "The Spin" now epitomises a new generation of skyscrapers. These are towers that give shape to a new social reality.

In Frankfurt, it was the Omniturm by Bjarke Ingels Group that was the first to spectacularly complement the 'Mainhattan' skyline with its strangely constricted-looking waist. After a third of the floors, the tower seems to lose its bearings. It twists and turns before returning to its former order towards the end. "The Spin" by Hadi Teherani begins with a bottom section comprising staggered storeys, transitions into a shaft of neatly stacked standard storeys, and only loses its composure again in the upper third, at the capital. The storeys are offset there; they project outwards or form recesses to make room for terraces.

Self-doubt

These new-generation skyscrapers – and foremost among them 'The Spin' – seem to reflect social change through architectural means. When the Deutsche Bank's two reflective glass towers, 'Soll' and 'Haben', were built in Frankfurt in the late 1970s, capitalism was still crystal clear and brimming with self-confidence. Helmut Jahn's Messeturm culminated in a pyramidal spire in the 1980s, in true postmodern American style. And when Commerzbank reached a height of 289 metres in the 1990s, the integrated garden levels symbolised a newly discovered commitment to sustainability. Yet ever since the Western world has been plagued by self-doubt and threatened by new powers, this clear direction seems to have been lost.

Hadi Teherani himself sees his "The Spin" as an "interplay of austere, offset layers" and the "metaphor of the vertical city". Looking out across the city at the foot of its tower, one realises that the city has, in fact, long since lost its sense of direction. Frankfurt is not the only city that is a highly diverse tapestry of a wide variety of economic zones and social milieus. "The Spin" is also situated at one of the city's key transport hubs. On one side of the tower lies the Gallus district, a neighbourhood marked by significant social disparities, whilst on the other, the newly developed Europaviertel is taking shape on the site of the former main freight station, emerging as an oasis for the affluent, complete with parks and shopping centres.

The Loos tradition

This socially diverse city is now reflected in a 128-metre-tall skyscraper that is, in architectural terms, a functional hybrid. The ground floors house lobbies, event and conference rooms, the wellness area and a restaurant. On top of that are the 18 floors of a 4-star hotel. The top third of the high-rise building then offers around 11,800 square metres of office space across ten floors – complemented by terraces of varying sizes created by the staggered arrangement of the floors.
Those who wish to may also see in this three-part division of the tower the last echo of the classical ancient column arrangement. A design principle that recurs throughout three millennia of Western architecture – and not least in Adolf Loos's iconic design for the Chicago Tribune Tower from 1922. As is well known, he transformed the entire newspaper tower into an ancient column, set the massive, fluted shaft upon a base and crowned it with a Doric capital.
With "The Spin" in Frankfurt, Hadi Teherani is very much following in Loos's tradition, as he did something similar with his tower and drew on the classical columnar order. The base courses are followed by the shaft, which is crowned by the capital. A tried-and-tested aesthetic – but with a fresh, contemporary twist.

The 128-metre-high building is dwarfed by its neighbour, the 180-metre-high Grand Tower, which we have already featured in PORTAL 51.

The bar serves up first-class drinks, and not just to hotel guests.

The restaurant is located on the ground floor of the building.

No guest can complain about the view from the hotel rooms.

A staircase leads to the rooms on the second floor: there, guests can book conference rooms, relax in the spa or work out in the gym.

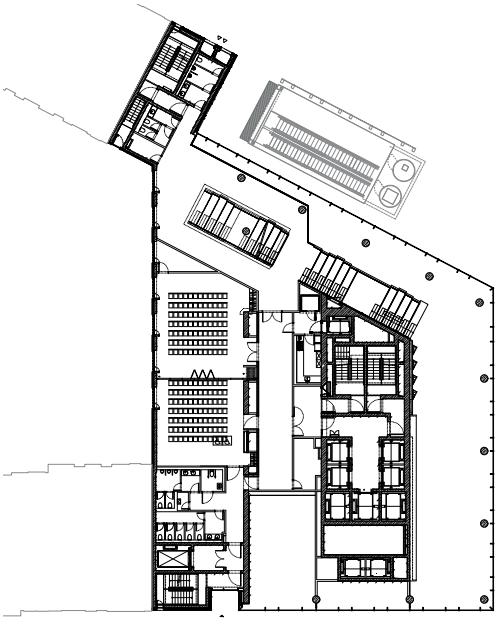
Hörmann expertise:
Stainless steel doors in the catering industry

Two-thirds of the high-rise building known as “The Spin” is occupied by the NH Collection Hotel. The lower two floors house the lobby, the restaurant and a bar, which are the main areas for guests. The areas used for catering, in particular, required the utmost care in the planning stage, as they are subject to a combination of extreme conditions: heat, humidity, harsh cleaning agents, heavy wear and tear, and strict hygiene regulations. STS/STU stainless steel construction project doors are not only visually appealing but are also specifically designed to meet such requirements. Their biggest advantage is that they are easy to clean, do not rust and can withstand even strong cleaning products, such as those often used in kitchens. Fire and smoke protection options ensure safety, complemented by self-locking door closers and robust 3D hinges. The 62 mm composite construction, bonded over its entire surface, makes the door leaves extremely resistant to warping. At the same time, when combined with the right door frames, the design achieves acoustic rating values of up to 42 decibels – so kitchen noise stays where it belongs.

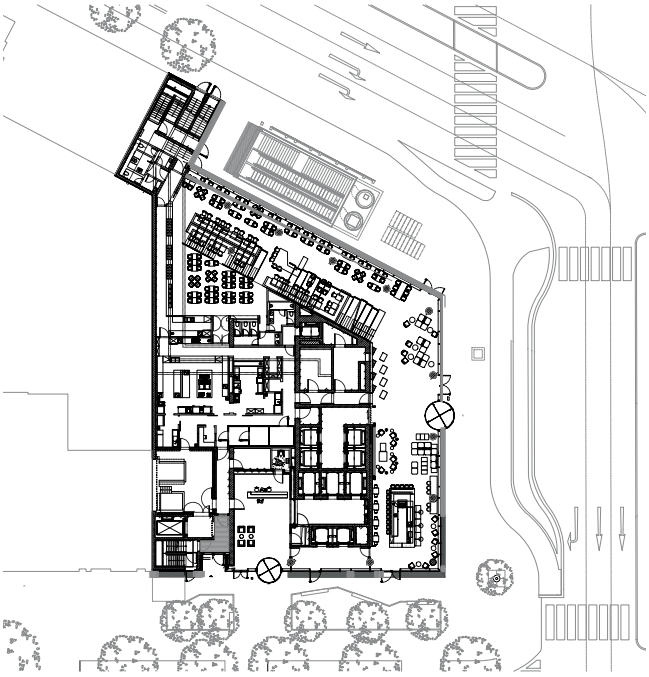
Automatic sliding doors are useful in the catering industry: they open quickly, take up no space and can be operated even when your hands are full.

The stainless steel surface makes it difficult for germs to multiply. It is easy to keep clean and can withstand even harsh cleaning products.

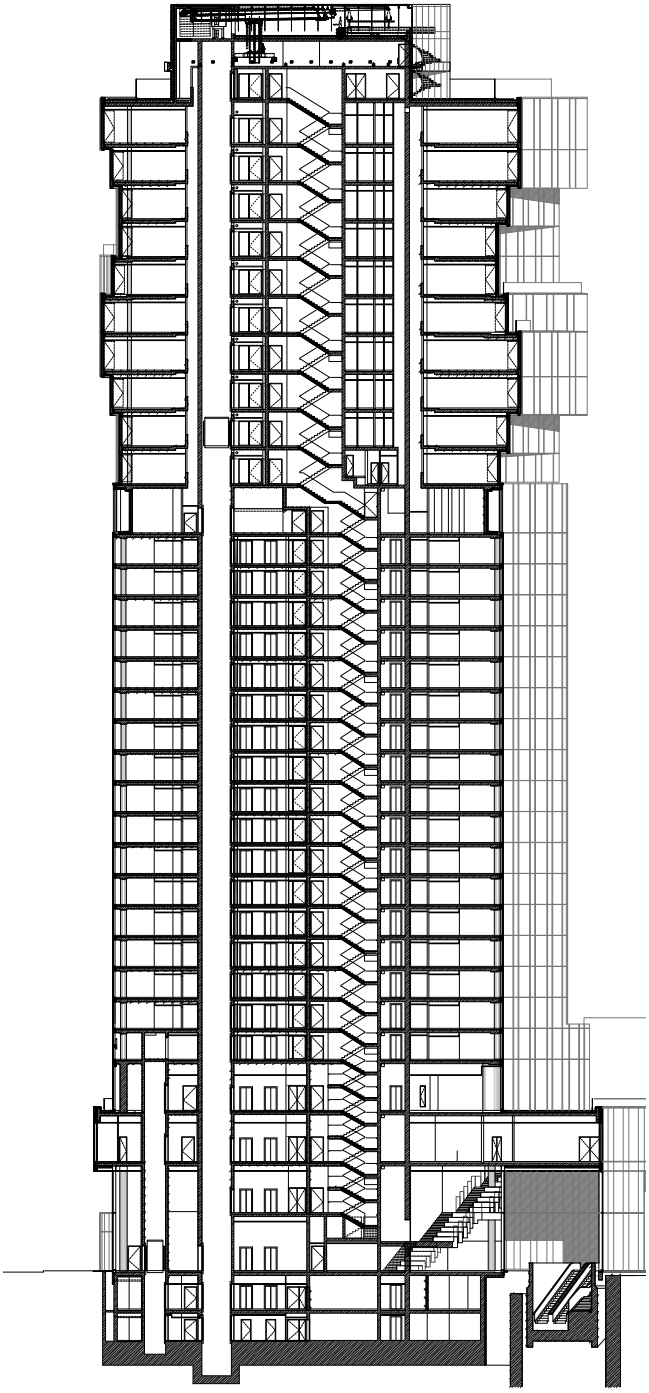
Address: Güterplatz 1, Frankfurt am Main, Germany
Building owner: Groß & Partner GmbH, Frankfurt, Germany
Owner: SPIN Beteiligungs GmbH & Co. KG, Hanover, Germany
Architect: Hadi Teherani Architects, Hamburg, Germany
Gross floor area: 36,400 m²
Completion: 2023
Photos: Laura Thiesbrummel, Munich, Germany / Minor Hotels (p. 25, top)
Contractor: Jens Dunkel Glas- und Construction Components GmbH, Burg, Germany
Schörghuber products: T30 fire and smoke protection airlock doors, composite timber doors, T30 fire doors with acoustic insulation Rw = 32, 37 dB, acoustic-rated doors Rw = 32 dB, wet room doors, damp room doors, T30 fire doors with acoustic insulation Rw = 42 dB, T30 smoke-tight door Access with acoustic insulation Rw = 42 dB (with only one sealing level), T30 fire doors with acoustic insulation Rw = 48 dB, T90 fire-rated doors, T30 fire/smoke-tight doors with damp room suitability, damp room doors, fire-rated doors with acoustic insulation Rw = 46 dB, acoustic-rated doors Rw = 37 dB, smoke-tight doors, acoustic-rated doors with wet room suitability, folding floor frames, folding floor frame with moisture protection at the bottom edge of the frame
Hörmann products: flush-fitting STS steel construction project doors in steel and stainless steel versions: STS30-1, STS30-2, STS90-1, STS90-2, STSMZ-1, STSMZ-2; Steel construction project doors H3-1 OD, H3-2 OD, H16-1 OD, D65-1 OD; 2-part steel frame for retrofitting



Floor plan of the conference floor



Floor plan of the ground floor



Cross-section

SCHÖRGHUBER EXPERTISE: SKYSCRAPERS

Quantity and quality

High-rise buildings are not a common construction project in this country. Nor for Jürgen Lösch from the company 'Jens Dunkel Glas- und Construction Components GmbH'. He was in charge of the doors at Schörghuber's "The Spin".

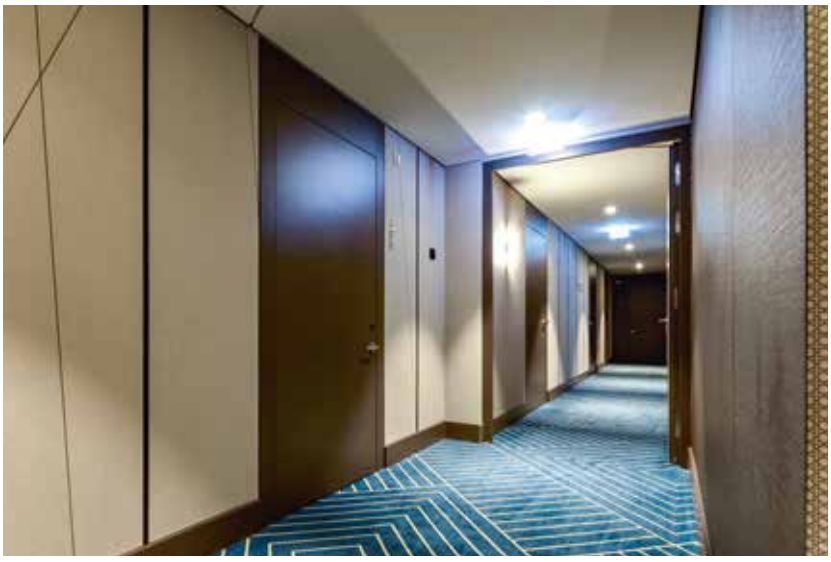
High-rise buildings are not an everyday task: what challenges do they present for contractors?
The biggest challenge is undoubtedly the logistics. How do you get the doors onto the building site? How will the doors be delivered to the installation site? The construction process itself is no different from that on ordinary building sites.

Schörghuber has supplied around 1,500 doors. How can such a large quantity be manufactured and delivered on time?
We ordered the doors from Schörghuber, one floor at a time. The orders are then reviewed by Schörghuber to assess the workload and equipment requirements, so that machine times and processing times can be determined and scheduled. At the same time, the delivery times for the individual components are checked and orders are placed immediately.

How do the logistics actually work on the building site itself?
The Spin is centrally located in Frankfurt city centre. So space is at a premium. GP Log – a subsidiary of the building owner Groß & Partner – was responsible for the logistics. The process was perfectly organised: the delivery had to be booked 48 hours in advance. Then you were assigned a unloading bay. During this time, the delivery had to be unloaded and taken to the installation site via one of the large external lifts so that the next delivery from another contractor could be brought in.

Most of the doors are installed in the hotel area. What are the key requirements here?
Hotel room doors are usually acoustic-rated doors with a smoke-tight function. At the NH Hotel, however, the rooms were fitted with T30 fire doors; fire compartments are separated by T90 fire doors. The wet rooms were prefabricated in Spain, delivered fully assembled and installed in the rooms. On site, only partition walls approximately 7.5 centimetres thick were then erected, and the doors were fitted with Hörmann steel frames.

Are there any other doors with special features?
In the lobby area, there is a door covered in wallpaper, located directly behind the reception desk. It shares the same graphical interface as the wall and is therefore barely visible. The conference rooms at the NH Hotel are fitted with double doors with a transom panel. The doors on the office floors



Photos: Laura Thiesbrummel

The doors to the hotel rooms have been ordered and delivered floor by floor. So there was no need to set aside a large storage area.

Photos: Brigitte Lösch

Jürgen Lösch, Project Manager at Jens Dunkel Glas- und Construction Components GmbH.

were designed in accordance with the tenants' wishes.

Fire protection measures in high-rise buildings are more complex than in ordinary buildings. What role do doors play in this?
High-rise buildings above a certain height must have two stairwells. In the event of a fire, the air pressure is increased in those areas to keep them smoke-free. Sluice gates provide additional protection. In "The Spin", these consist of a T30 steel fire door by Hörmann on the stairwell side and a T30 wooden fire door by Schörghuber on the corridor side. Like the stairwell, the space in between has higher air pressure to ensure that it too remains smoke-free. It is also connected to the smoke extraction system. Both doors are fitted with an automatic overhead door closer, which is designed to close the door automatically both in single plate mode and in the event of a fire.

From the installer's perspective, what are the key considerations when planning and installing sluice gates?
The ratio between the door leaf size and the room size must be correct. To begin with, the air pressure in the lock chamber is generally higher. The larger the door, the greater the resistance to opening. This force actually increases even further when the inner door is opened: the air in the airlock chamber is temporarily compressed, thereby further increasing the force exerted on the door. If it was too high, the doors could no longer be opened. In such cases, larger lock chambers, overflow gates or revolving door drives can help. This is something that must be taken into account during the planning stage.

Groß & Partner acts as both building owner and lead designer – what makes this arrangement unique in terms of collaboration?
Groß & Partner is a property development company with its own planning department. The fewer different planners are involved, the easier it is to coordinate. However, this worked just as well with Groß & Partner as it did with Hadi Teherani, who was also responsible for the detailed design at the NH Hotel.

Notable doors include the wallpapered door behind the reception desk, the double doors leading to the conference rooms, and the airlock doors leading to the stairwells.

FAIR

RESIDENTIAL COMPLEX IN INGOLSTADT
BY DIEZINGER ARCHITECTS

Balconies protrude from the façade at the bottom of the residential towers.

The railings stand out in colour and give the façade its structure.

“There you go!” – is what you’d instinctively want to exclaim at the sight of this ensemble. So it is possible, after all, to reconcile affordable residential construction with high-quality architecture. And the fact that one of Ingolstadt’s new towers is aiming particularly high makes perfect sense.

On a 10,000-square-metre site, there used to be two blocks of flats from the 1960s, comprising just 40 flats. But as Ingolstadt is growing, more housing is needed. What started as 40 flats has grown to 161, and what was once a site in a less-than-ideal location directly on a busy road has been transformed into a new, highly attractive neighbourhood.
The key factor was Diezinger Architekten’s decision to distribute the required 161 flats across five blocks of varying heights. These were so skilfully arranged on top of a large underground car park that a cosy inner courtyard was created. An almost urban-style square with no cars, but featuring a nursery and a communal area.

A pleasant diversity

Bridge-like connections between the blocks and passages running beneath them create a rhythm of alternating intimacy and openness. It is hardly noticeable that several hundred people are actually housed here in flats of various sizes. This densification does not result in an oppressive concentration, but rather in a pleasant diversity.
The flats face in all directions – but always have a connection to the outdoors. The vast majority even have a loggia enclosed on three sides, whilst all the others have a balcony. The smallest flats for single occupants are just 30 square metres, whilst the largest flats have six rooms spread over 160 square metres. With its high-quality fittings, including resilient floor coverings and walk-in showers, the project demonstrates that high standards are achievable even in residential construction. “Efficient construction, affordable housing – more affordable homes in Bavaria”: this is the title of the pilot project for experimental residential construction run by the Bavarian State Ministry of Housing, Construction and Transport. The recreational space known as the “Grünzug Pommernweg”, which runs along the nearby Danube and on the eastern side of the site, is skilfully extended into the heart of the neighbourhood and integrated into the central square in the form of amorphous pockets of vegetation. Three of the five building roofs were greened; on the other two, fire protection regulations prevented this.

Pet-friendly

And if you don’t yet know what ‘Animal-Aided Design’ is, you can find out here. After all, Stargarder Straße is also set to become a home for hedgehogs, red admiral butterflies and various birds. Rather than retrofitting nesting boxes to trees and laboriously recreating the conditions for a habitat, Animal-Aided Design is incorporated right from the start of the planning process. The aim is to better integrate the needs of wildlife into the planning of buildings and green spaces.
In Ingolstadt, the rear-ventilated brick façade of the towers has been fitted with integrated mini-apartments for their new feathered residents. The sandy areas in the courtyard serve as bird baths, whilst a drinking fountain with an overflow edge serves as a watering hole. And because not only humans but also birds have different needs (and equally varied body shapes), the entrance holes of the new, façade-integrated nesting boxes come in a variety of sizes and shapes. Where a plump starling would get stuck, a slender blue tit can slip through with ease. Anyone who takes a closer look at the façade will therefore find a wide variety of ‘entrances to flats’. The ‘Stargarder Straße’ residential development is an example of how high-rise residential buildings can be created on a human scale, with remarkable architecture and a design that is in harmony with nature.

Although the residential towers are located in the immediate vicinity of the Ringstraße, they are also situated right next to the green belt along the Danube.

Hörmann expertise:
Steel construction project doors for wayfinding

Five high-rise blocks make up the residential complex in Ingolstadt. They are all connected by a two- to three-storey bottom section, which in turn sits on a continuous basement. This area houses the building services rooms, some of the residents' basement storage rooms and the underground car park. To help residents find their way around, the architects have devised a concept: five complementary colours provide a sense of direction. They are not only used to paint the concrete floors in ‚public' areas such as corridors and stairwells. The steel construction project doors between the underground car park and the stairwells are also painted in the same colour. As well as their striking colour, the doors feature large glass panels so that you can immediately see whether there is a risk of bumping into other residents behind the door. Other doors that do not serve a navigational purpose, such as the large-format aluminium tubular-frame commercial doors or the fire sliding door, are, by contrast, painted in anthracite. They too feature glass panels to ensure maximum transparency.

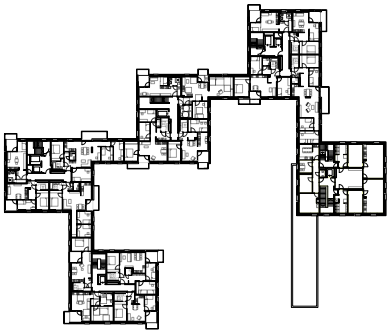
Standard doors and gates, such as this fire sliding door, are painted in a neutral anthracite finish.

To help you find your way around, the doors leading to the stairwells are colour-coded.

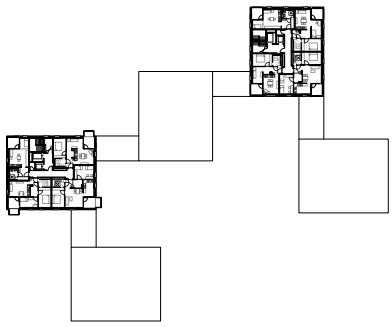
Full-height tubular frame elements form the main entrances.

Address: Stargarder Straße 15 / 17 / 19 / 21 / 23, Ingolstadt, Germany
Building owner: Non-profit housing association, Ingolstadt, Germany
Architect (LP 2-4): Diezinger Architekten, Eichstätt, Germany
Architect (LP 5-8): aichner kazzer architekten, Munich, Germany
Structural engineering: Michael Heubl IB for Structural Engineering, Ingolstadt, Germany
Gross floor area: 23,710 m²
Construction costs: €46.5 million
Completion: 2024
Photos: Laura Thiesbrummel, Munich, Germany

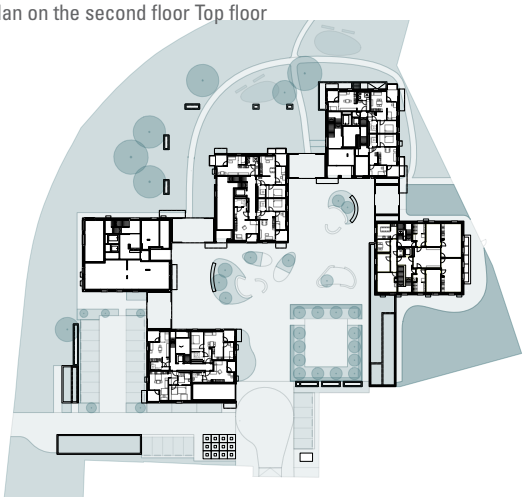
Hörmann products: Steel construction project doors H3-1 OD, H16-1 OD, D65-1 OD; aluminium tubular-frame construction project doors HE311, HE331 (fixed glazing)
Hörmann installer: Max Schierer GmbH, Cham, Germany



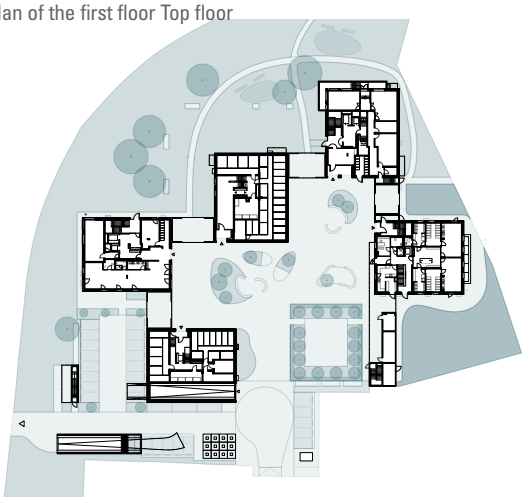
Floor plan on the second floor Top floor



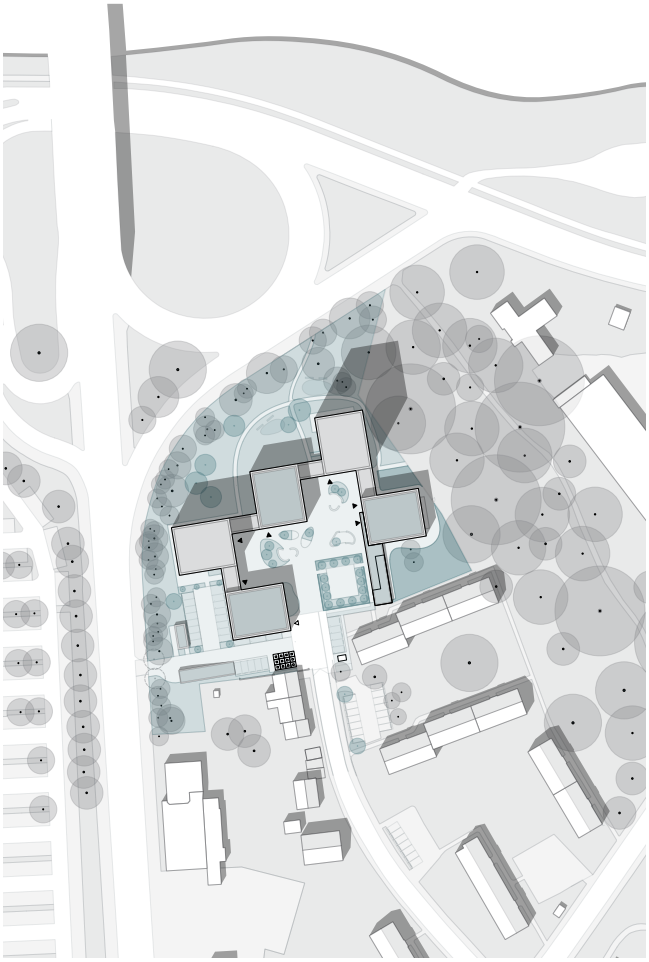
Floor plan 7. Top floor



Floor plan of the first floor Top floor



Floor plan of the ground floor



Site plan

SOLVED

REVITALISATION IN LÜBECK
BY PPP ARCHITECTS + URBAN PLANNERS

The newly added pergolas provide access to the flats and form the entrance area on the ground floor.

In the 1960s, they were well-intentioned; since then, however, they have often become a problem in the urban landscape: over time, neglected high-rise blocks turn into social trouble spots. Unless action is taken in time – as was the case in Lübeck.

At first glance, the Moisling district does not look like a problem area at all. On the contrary: charming little cottages, most of which have well-tended front gardens, do not exactly suggest an upper-class lifestyle. Nevertheless, according to the city's social monitoring report, Moisling has become a socially deprived neighbourhood. The hallmarks: a high proportion of people on income support, high unemployment, and a housing stock in poor condition – and right in the middle of it all, a high-rise residential block standing as a symbol of the change that is needed.

A sharp bend

What was once intended to be an urban beacon of modernity in Moisling has, over the years and despite ongoing maintenance, become a veritable restructuring challenge in the face of rising expectations. The Lübeck high-rise building, with its distinctive kink, suffered from structural defects: some of the outdoor seating areas were no longer usable. An entire floor could no longer be let due to a lack of adequate fire protection measures. Without renovation, this architectural statement – once intended as an urban landmark – was in danger of becoming a memorial to the social decline of an entire neighbourhood, visible from afar. The city of Lübeck therefore took a variety of steps to help the district get back on its feet through numerous individual measures. However, the renovation of the high-rise building marked a decisive turning point. Fortunately, the owner, the local property company TRAVE, decided against demolition, thereby achieving significant CO_2 savings. The architectural firm ppp, commissioned for the project, clad the existing building on both sides with precast reinforced concrete elements – a design approach as simple as it is ingenious. This made it possible to improve the load-bearing structure and add a whole new storey to the house. Eight additional flats now take the place of the old mansard roof, which previously housed only storage rooms for the rental flats.

Reorganisation

As a result, the new façade facing the arcades has been moved outwards by a considerable distance, and the previously irregular layout of the flats has been straightened out, creating a more harmonious visual appearance. This created sufficient space for the necessary external thermal insulation. The reorganisation of the floor plans, featuring a connecting pergola, allows simultaneous access to both stairwells, meaning that the flats now have a second rescue route. The flats on the 8th floor, which could no longer be let out due to changes in the national building regulations, can now be used again.

New value

On the south side of the high-rise block, new loggias and conservatories were created using the precast concrete elements installed there as well. However, the increased depth of the floor plans made additional structural modifications necessary. The extension to the façade is supported by elegant, V-shaped columns and features gold-painted grilles as railings. Using such relatively simple means, the refurbished high-rise now conveys a whole new sense of quality – without turning into a luxury property. The side effect of these façade railings is that everything which, in the daily lives of families and single people, usually has to be kept outside their rented flats is now hidden behind the gold grilles, which act as a semi-transparent barrier between private and public spaces. Even the signage on the building follows a high-quality overall design concept, which is also adopted by the two practices on the ground floor. The high-rise building, renovated in this way, provided the initial impetus for the regeneration of an entire neighbourhood.

On both long sides of the building, the architects added a self-supporting precast reinforced concrete structure to the existing structure.

As well as a long dining table, there's a fully equipped kitchen here – and a TV: bring on the 2026 World Cup.

On the ground floor of the building there is a communal room where residents can meet for various activities.

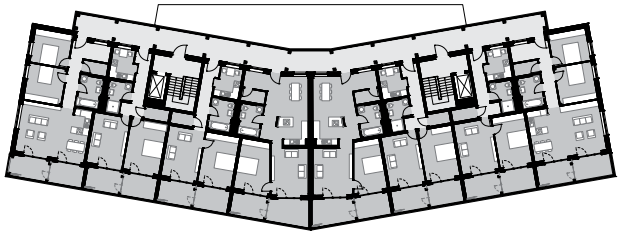
Hörmann expertise: Steel construction project doors

Alongside climate change, residential construction and the transport revolution are defining issues of our time. Projects such as the regeneration of this high-rise building in Lübeck therefore serve as a model in several respects. For one thing, maintaining existing buildings reduces CO_2 emissions compared to building new ones. On the other hand, revitalised buildings can adapt to changing usage requirements – in this case, for example, through arcades and loggias, but also through something as simple as bicycle shelters. Around 160 people live here – and most of them cycle at least some of the time – as the shelter on the south side of the building clearly shows. But this isn't the only place where bikes are kept: those who don't cycle very often store theirs in the basement. Although the bikes have to be pushed down a ramp alongside the stairs, they are not only kept dry there, but also safe. This is ensured by steel construction project doors, which, even in their basic configuration, make it difficult for burglars to gain access to the basement without considerable effort. What's more, they are sturdy enough not to be damaged by contact with the bicycles.

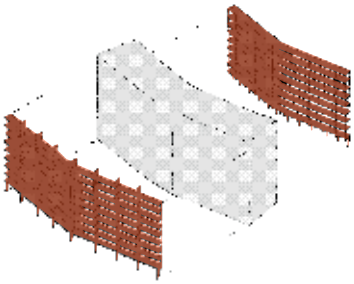
At both ends of the building, staircases lead down to the basement. The rooms immediately behind the doors are used as a bicycle storage room.

Even in their basic configuration, these steel construction project doors provide adequate protection against unauthorised entry.

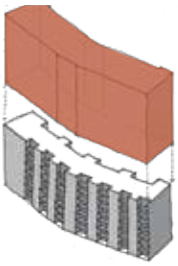
Address: Sterntalerweg 1-3, Lübeck, Germany
Building owner: Grundstücks-Gesellschaft TRAVE, Lübeck, Germany
Architect: ppp architects + urban planners, Lübeck, Germany
Structural engineering: AWB Ingenieure, Lübeck, Germany
Gross floor area: 11,145 m²
Construction costs: €21.5 million
Completion: 2025
Photos: Stephan Baumann, Karlsruhe, Germany (p. 39, top) /
Daniel Najock, Lübeck, Germany
Hörmann products: H3 OD steel construction project doors



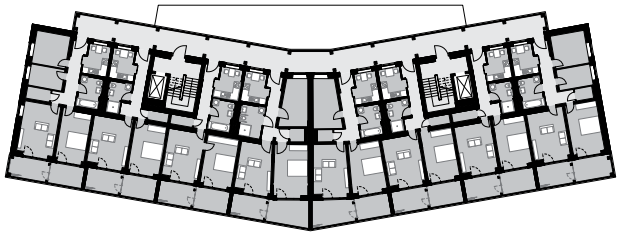
Floor plan 9. Top floor



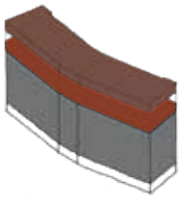
Balconies / Pergola



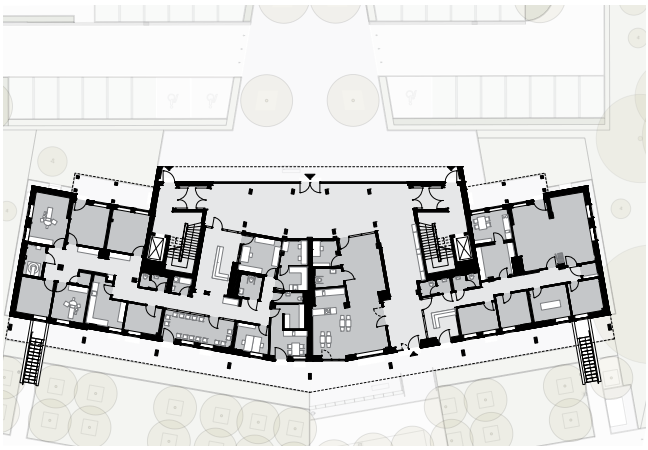
Case



Floor plan of the first floor - 8. Top floor



Increase



Floor plan of the ground floor

Site plan

Documentation as the basis for safety and traceability: test reports and condition assessments are systematically recorded.

INSPECTION AND MAINTENANCE AT HÖRMANN

Traditional maintenance models for doors, gates and loading technology have fixed replacement intervals: wearing parts are replaced every year – regardless of their actual condition. Hörmann takes a different approach, focusing on condition-based inspection and maintenance. What are the advantages of this approach – and how does it ensure operational safety? Jürgen Kanwischer heads the Hörmann Service Centre. He is in charge of several hundred service engineers who are deployed throughout Germany. They inspect, maintain and repair doors, gates and loading technology from all manufacturers. He describes Hörmann's service philosophy as follows: "Spare parts are only replaced when the situation or their condition requires it." "Nothing is done on a hunch or based on rigid replacement schedules." This saves costs and avoids unnecessary interference with systems that are working properly. Condition-based maintenance is not a new concept, according to Kanwischer. However, its consistent implementation, digital support and close integration with mandatory inspections made this approach unique.

Standardised assessment and digital support

But how does Hörmann ensure that operational safety is guaranteed at all times? "Our service technicians are trained and know exactly when a replacement is necessary," said Kanwischer. The condition assessment is carried out using a guide containing detailed checklists. Digital tools such as the AI-powered knowledge database 'Dr Berry' assist with diagnosis. In tricky cases, technicians can also request video support. They carry all standard spare and wear parts in their service vehicle. This means that

Photos: Hörmann

Stefan Gamm accepted the awards on behalf of Hörmann during the Celle Industry Day.

ARCHITECTS' FAVOURITE AWARDS 2025

The Architects' Darling Awards were presented last November. Hörmann received five awards: the company was awarded gold in the 'Automatic Doors' and 'Doors and Door Technology' categories, and bronze in each of the 'Fire Protection', 'Commercial Consultancy' and 'BIM Data' categories. The awards recognise outstanding achievements and innovation in the construction industry. "We are delighted that Hörmann has once again been recognised as one of the best in the industry in Germany," says Stefan Gamm, Head of Marketing Communications at Hörmann, with evident pleasure. "These accolades encourage us to continue focusing on innovative products and first-class services." One of the key features here is the matching appearance of the products. The T30 automatic sliding doors combine maximum convenience and a sleek design with the requirements for fire and smoke protection. Thanks to their identical profiles, the automatic sliding doors can be perfectly combined with aluminium glazing or aluminium tubular-frame commercial doors – creating a harmonious overall look. Partners and customers also benefit from a complete automatic door system. This includes the HDO 200 / 300 drive units in combination with steel and stainless steel construction project doors, as well as aluminium and steel tubular-frame construction project doors. This results in a cohesive concept that simplifies planning and implementation and guarantees the highest quality.

Mobile overview via the Hörmann app.

almost all repairs can be completed on the first visit. This reduces the number of journeys, saves money and helps protect the environment. Every service technician attends up to five training courses a year at the Hörmann Academy. "We work exclusively with our own staff," says Kanwischer.

Predictive maintenance through data analysis

The company systematically records all maintenance data. The analysis reveals patterns and wear trends. "These findings are then incorporated into our predictive maintenance programme." If a door system fails repeatedly, we analyse the causes and take appropriate action. "In the event of operating errors, this may involve training the operating staff; in the case of high load cycles, it may involve adjusting the maintenance interval; and if usage patterns change, it may also involve replacing the system," explains Kanwischer.

A key element of the concept is transparent documentation: Hörmann prepares inspection reports, condition assessments and recommendations for action on a case-by-case basis. "Our customers receive a clear assessment – including photo and video documentation – and can always see why we recommend certain measures," emphasises Kanwischer. This means that Hörmann Service demonstrably helps to reduce the total cost of ownership (TCO). And what about compliance with mandatory inspections? „Automatic reminders take care of that." "Our inspections are carried out in accordance with the relevant standards and are documented in a manner that is audit-proof and legally compliant," said Kanwischer.

SCHÖRGHUBER CORPORATE NEWS

With its two-part wooden frame, Schörghuber offers a solution that is particularly easy to install.

PRE-GLUED WOODEN FRAME

Time is a crucial factor on a construction site – every prefabricated component helps to ensure that tight project deadlines are met. Schörghuber is setting new standards here with its two-part timber surround frame: as the core and reveal frames are glued together at the factory, there is no need for on-site assembly. This not only saves valuable installation time, but also reduces potential sources of error – ensuring precise and timely completion.

Easy to fit

When combined with a Schörghuber door leaf, a wide range of functionalities is available, including T30 fire protection, smoke protection, acoustic insulation (Rw 32, 37 and 42 dB), damp room suitability and accessibility. In the case of components designed to provide fire and smoke-tight function, the door frame is additionally secured with diagonal screws, thereby meeting all requirements. Without these functions, foaming alone is sufficient to achieve maximum stability, which also saves time and money.

Schörghuber's two-part timber frame is particularly easy to install: the core and reveal frames are already glued together at the factory. This eliminates the need for time-consuming on-site assembly – a clear advantage for projects with tight deadlines and high quality standards.

Design flexibility for architects

Schörghuber's two-part timber frame is available in both single-leaf and double-leaf versions up to dimensions of 2250 x 2500 millimetres and can support door leaves weighing up to 100 kilograms. Even large nominal sizes can be easily accommodated. In addition

Photos: Schörghuber

The Schörghuber team is delighted to be welcomed by Christian Michler from Hörmann.

NEW BRANCH IN KALTENKIRCHEN

Schörghuber is expanding its presence in northern Germany: in the summer of 2025, the new Kaltenkirchen branch was opened on the premises of the Hörmann Hamburg branch. Schörghuber is thus continuing to pursue its tried-and-tested strategy of a decentralised sales structure that focuses on customer proximity and personalised support. The sales network is expanding to a total of 14 regional sales offices in Germany, Austria and Switzerland. The key responsibilities of our staff in Kaltenkirchen include providing technical advice to designers, retailers and installers, preparing quotations and cost estimates, and assisting customers with order processing. This direct accessibility is complemented by an extensive network of sales representatives and Schörghuber branches, which serve as expert contact persons for architects, retailers and installers throughout the country. Whilst the Schörghuber team has its own office space, meeting rooms and communal areas are shared with Hörmann staff – an approach that further fosters close collaboration within the group. Being in close proximity fosters an open, collegial atmosphere and facilitates regular professional dialogue. The plan is to display Schörghuber doors in the exhibition areas in future.

The frame parts are glued together at the factory.

to the standard mirror widths of 60/60 millimetres, special sizes can be provided to suit specific project requirements.

A wide range of features

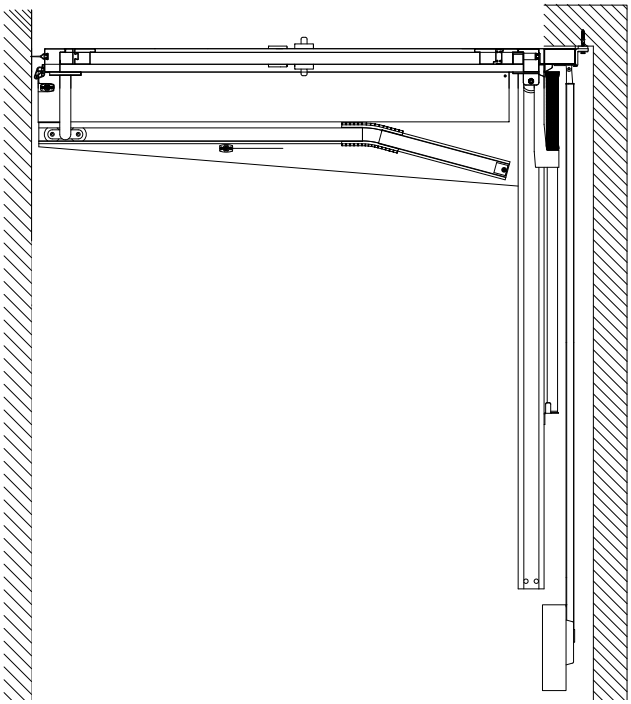
The finish can be chosen from the Schörghuber range – for example, HPL, premium lacquer or veneer. Optionally, transom lights, panel glazing cut-outs in the door leaf and concealed fittings can be added. The doors, available in thicknesses of 42, 50 and 70 millimetres, or as solid wood frame doors in 73 millimetres, are flush-closing doors for a flush-mounted appearance and can be fitted with a decorative rebate.

Fast delivery

With Schörghuber's express delivery service, selected frame types can be delivered within eight to 15 days – ideal for tight construction schedules. The two-part door frame is priced the same as the three-part version, but its quicker installation allows for significant cost savings and ensures a smooth construction process. In both the standard and fast-track programmes, complete elements for the door and door frame can be ordered from as little as one unit – in standard, intermediate and special sizes.

The door frame can be customised.

Technology: Hörmann
Non-protruding up-and-over door ET 500



Horizontal view

Areas of **application:** Hotels, office buildings and residential properties have particularly high acoustic insulation requirements: disruptive noises whilst working or sleeping are out of the question. The ET 500 non-protruding up-and-over door for collective garages meets this need perfectly, as it is considered one of the quietest doors on the market. It is certified in accordance with DIN 4109-1:2018-01 for installation behind a door opening with an ITO operator. The official noise measurement showed a reading of less than 30 decibels – that's whisper-quiet. Vibration levels are also significantly reduced in the ET 500, as built-in vibration isolators insulate each fixing point on the building. Designed as the ideal solution for high-traffic collective garages, the ET 500 is rated for at least 1,000,000 (ITO) or 250,000 (SupraMatic) door cycles. Thanks to counter weight technology, it runs smoothly and without wear and tear. As the gate does not swing outwards when opening, the pavement remains safe for pedestrians and parked vehicles. The standard SupraMatic HT3 operator with 360 control system ensures convenient operation. A matching wicket door for the pedestrian passage is available as an option. To ensure a harmonious façade design, the gate can be clad on site and integrated as a flush-fitting element of the façade.

Product: ET 500 Series 3 collective garage non-protruding up-and-over door Model **:** ET 500 Series 3 non-protruding up-and-over door Operating noise **:** < 30 dB when installed behind the door opening and with ITO operator Profile system **:** Leaf frame made of 80 mm wide and 90 mm deep outer profiles, centre profiles with 60 mm profile depth and width Door cycles **:** 1,000,000 with ITO or 250,000 with SupraMatic **Max. Size:** 6000 x 3000 mm Fitting **:** in the opening, behind the opening Fitting depth **:** depending on the operator: with SupraMatic HT3: min. 3260 mm, max. 4185 mm; with ITO 500 FU: min. 3900 mm, max. 4900 mm Material **:** steel – galvanized; Profiles with a zinc-magnesium coating Control **:** SupraMatic HT3, optionally ITO 500 FU Swing-out **when opening:** 0 mm Finishes **:** powder-coated; standard in White aluminium RAL 9006 and in 16 preferred colours; optional RAL colours to choose from and special shades; on-site cladding possible Optional extra **:** wicket door for pedestrian passage when the door is closed, hand transmitter, operator control via BiSecur radio technology, warning lights, camera for number plate recognition

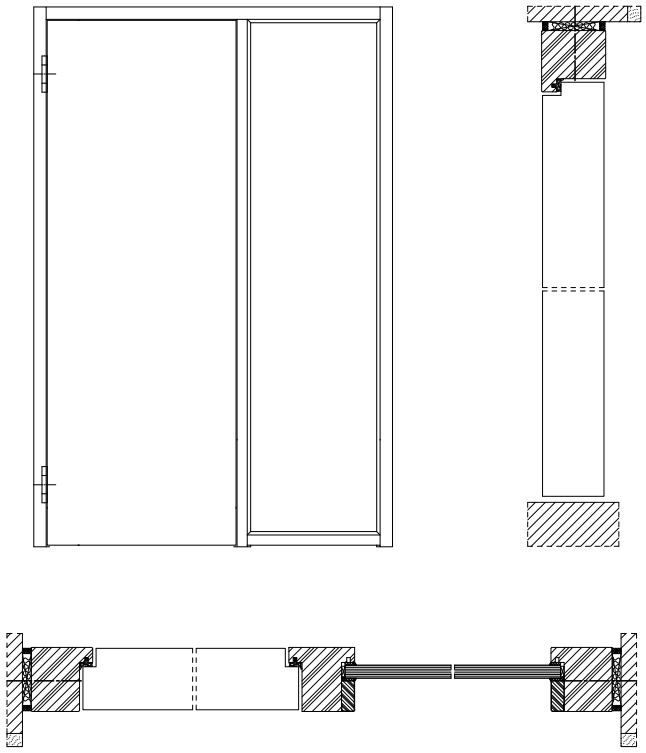
Photos: Hörmann

Thanks to its whisper-quiet opening and closing, the ET 500 is ideal for installation in hotels, office buildings and residential properties.

Technology: Schörghuber
Doors with side elements

Applications: Doors with glass side elements combine modern design with high functionality. The glass panels make the passage appear wider, bring light into the room and create an open, welcoming atmosphere. For added security, the doors can be fitted with fire and smoke protection. Optional acoustic insulation with a sound reduction index of up to Rw = 46 decibels ensures peace and privacy – both in residential buildings and in high-traffic commercial areas such as hotels, nurseries or office buildings. Another advantage: the doors can be certified as accessible on request. Thanks to their well-thought-out design, they are easy to use and are also suitable for people with reduced mobility. High-quality materials and customisable design options for door frames and surfaces make doors with glass side elements a solution that combines aesthetics, comfort and security.

Product: Wood-based composite doors with side elements Design **:** Single-leaf and double-leaf doors, optionally with transom light or transom panel, glazing cut-out, side elements on one or both sides Installation **in:** Brickwork, concrete, gas concrete, partition walls Door frames **:** All timber and steel frames from the Schörghuber range Features **:** Fire protection T30, smoke protection, acoustic insulation Rw = 32, 37, 42, 46 dB, barrier-free optional extra **:** Concealed hinges, concealed door closers, electric strikes, magnetic and bolt contacts, emergency exit door openers, alarm contact elements, automatic swing door drives



View / Vertical section / Horizontal section

Photos: Schörghuber

Glass side elements make the passage appear wider and create a sense of openness. In addition, natural light can enter the building.

ARCHITECTURE AND ART
KAVATA MBITI

Restlessness (2022), collage, 40 x 40 cm

Loss (2022), collage, 40 x 40 cm

Kavata Mbiti plays with spaces. Subtle in her works on paper, overt in her sculptures – and all the more so in her performances: in "A Thousand and One Lives", she creates a space of fear.

A thousand lashes rain down on a wall that was once white. The whip is dipped in black ink and leaves a multitude of individual, symbolic scars on the 12 x 4-metre 'canvas'. In this performance, Kavata Mbiti addresses the issue of abuse of power and dedicates it to the many victims of violence. It pushes the artist to her physical and mental limits – and the audience too. For associations with suffering one has experienced or heard about inevitably spring to mind. The verticality of the scars also features in some of her sculptures: 'Protokoll einer Sehnsucht' is one of several works in which a multitude of glued wooden rods, joints and spacing come together to form a single form. Depending on the piece, the wood is untreated, glazed or waxed. The artist compares this series to a three-dimensional cardiogram that measures the 'heartbeat' of a space. I wonder what this room has to tell us? The works on paper are also thought-provoking. They depict constructed landscapes in which something is amiss. Foreground, background, subject, perspective – everything seems a bit off, in the truest sense of the word, like a glitch in the Matrix. Kavata Mbiti aims to challenge our perception of reality. The titles of the works – 'Still Waters', 'Awakening', 'Restlessness' and 'Loss' – suggest that the landscapes are merely a means to an end and that the focus is actually on (elusive) emotions.

Artist: Kavata Mbiti
born in 1976 in Nyon, Switzerland,
studied sculpture at the University of Applied Arts in Vienna and at the Berlin University of the Arts. She was a master's student of Tony Cragg and was awarded the President's Master's Student Prize (UdK). Kavata Mbiti still lives and works in Berlin.
www.kavatambiti.de

Photos: Kavata Mbiti (left) / Uwe Walter (right)

Performance "A Thousand and One Lives" at Galerie Hempel (2023).

Record of a Longing (2023), wood, 160 x 90 x 230 cm (left) / Friendship (2022), 180 x 130 x 20 cm, wood (back, left) / Expect (2022) 40 x 40 cm collage (bottom right)

NEW IN ...
COLOGNE

Ulrich Rückriem
born in 1938 in Düsseldorf,
He first completed an apprenticeship as a stonemason in Düren. He then worked as a journeyman at the Cologne Cathedral workshop. He eventually went on to study at the Kölner Werkschule under Ludwig Gies. From 1969 onwards, Ulrich Rückriem worked in a shared studio with Peter Heisterkamp, who was also known as 'Palermo'. In the mid-1970s, he held professorships at the Academies of Fine Arts in Hamburg (1974 to 1984) and Frankfurt (1988), as well as at the Düsseldorf Art Academy (1984). Ulrich Rückriem has won prestigious awards such as the German Critics' Prize for Fine Art (1984), the Arnold Bode Prize (1985) and the Piepenbrock Prize (1998). He lives and works in Cologne.
www.galerieloehrl.de

Ulrich Rückriem is one of the most important sculptors of Minimal Art in Germany. His works consist of large, solid blocks of stone. But what do they have to do with height?

When looking at your work, one rarely thinks of the traditional pursuit of success. Does 'height' always have to be vertical?
Height isn't just about thinking vertically. It always depends on the horizontal as well. Horizontal and vertical elements must always be in the correct proportion to one another. When there are many tall buildings close together, they appear less tall than if a single building stood on its own. I regard many of my emerging works as horizontal elements. One example is the 'Stele for Mies', which stands opposite Mies van der Rohe's Neue Nationalgalerie. It is taken from my work "40 Floor Reliefs", which is based on the strict 120-centimetre grid of the Neue Nationalgalerie and is only about 18 centimetres high. If all 40 reliefs were stacked on top of one another, they would be exactly the same height as the stele.

How is your preference for minimalism reflected in your perception of architecture?
I see architecture as a minimalist, pared-back, visible and legible form of process art. The key factor is always the relationship between place and space. In both sculpture and architecture, the space surrounding the object is not to be overlooked. Both space and object automatically relate to one another and influence each other. This interaction must be in harmony.

Some architects see themselves as artists and describe their buildings as 'sculptural'. Is that fair?
There are certainly similarities – particularly the effect on the room that was just mentioned. My sculptures can become part of the architecture; after all, they relate to the location in exactly the same way. And yet there are differences: my works are viewed, whilst the architecture is used. I cannot say whether a building is perceived as a sculpture or can even become one. Ultimately, a building should work equally well for many people. Sculptures, on the other hand, have a more personal impact.

The same floor space: Ulrich Rückriem's works 'Stele für Mies' (2004) and '40 Bodenreliefs' (1998) are directly related to one another.

Photo: Robin Karner

Ulrich Rückriem in front of 'Granit Bleu de Vire' at the Zollverein Coal Mine Industrial Complex in Essen.

How do you personally view Cologne from a design perspective? Do you have a favourite building?
To be honest, I don't know of any particularly beautiful architecture in Cologne – apart from Cologne Cathedral.

In your opinion, what role does freely accessible art play in public spaces?
Art is not jewellery. Art is a fundamental part of society. It should generally be as accessible to the public as possible – preferably far removed from elitist circles. That is why art in public spaces is fundamental and forms part of cultural education. It encourages people to reflect on their surroundings and their own place within them.

What should culture-loving visitors not miss when visiting Cologne?
I don't want to make a blanket recommendation; everyone's tastes are simply too different. But I do have one little tip: about 30 kilometres outside Cologne, 50 of my works are on display at the Sinsteden Cultural Centre. Most of them are housed in two halls that I designed myself.

Fifty works by Ulrich Rückriem are on display at the Sinsteden Cultural Centre.

PREVIEW

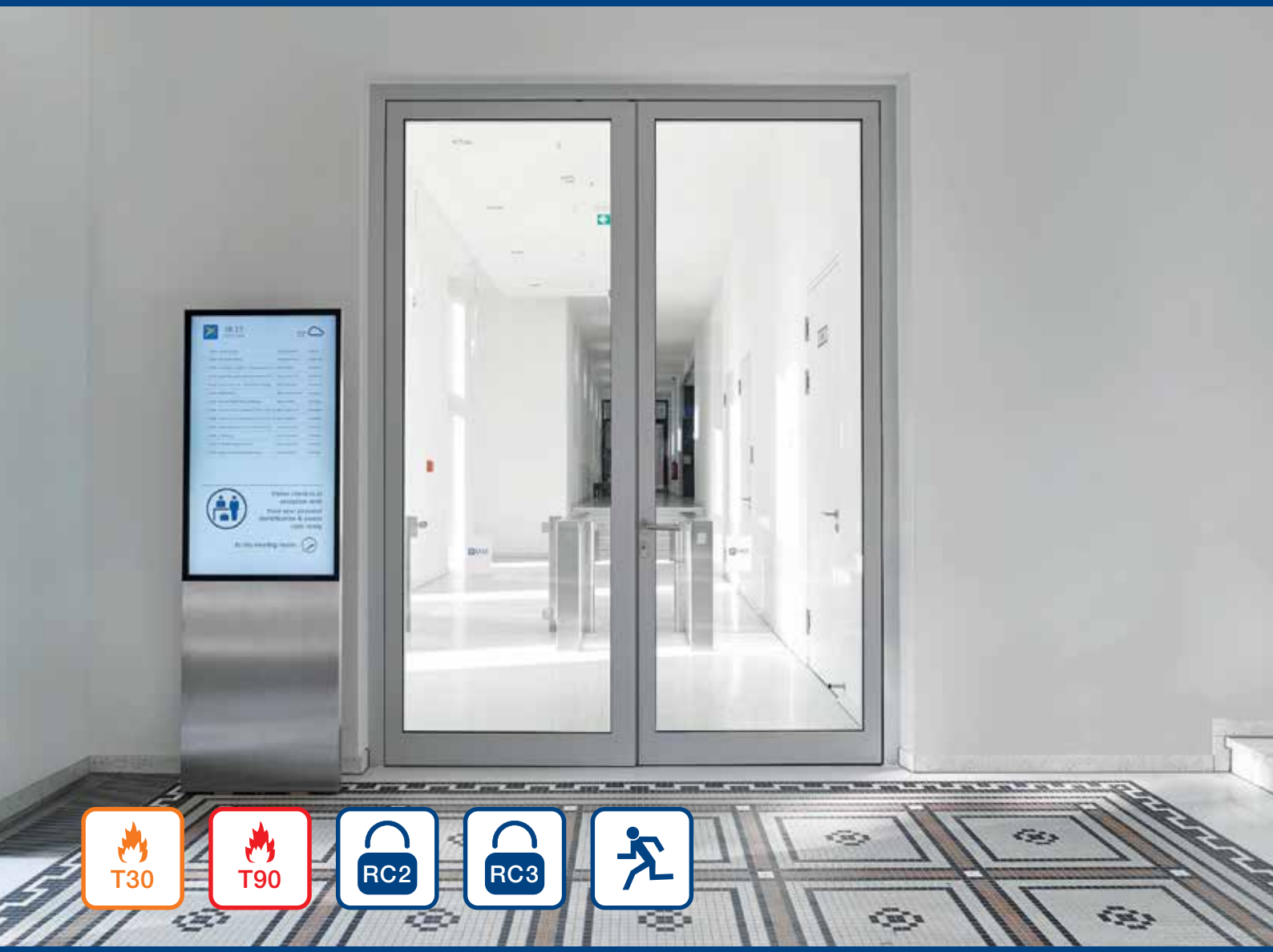
PORTAL 65: FASTER

The theme of this issue, 'Faster', can be interpreted in many different ways. Following thorough project research, we decided to focus on transport infrastructure and have once again discovered some exciting projects. We are investigating how transport and the transport transition shape architecture. On the one hand, the car-friendly city centre is a thing of the past, yet on the other hand, there are more cars there than ever before. What significance does the bicycle hold – and does it require its own architecture? In the next issue, we will be showcasing projects where mobility and immobility intersect.

Photo: GlobalP, iStockphoto

Parisians recently voted in favour of 500 car-free streets in their city.

Quick and neat solutions for renovating existing buildings: Fire doors with mortar-free fitting



- Door frame solutions for replacing steel construction project doors and box frame construction project doors due to changes in use or function
- Renovation steel frames for steel construction project doors, designed for clean installation over old mortared door frames without the need for laborious chiselling work
- Robust corner or profile frame for all types of wall construction, with a clear passage* up to 70 mm wider to meet escape route requirements, particularly in existing buildings

CO2 neutral
Optional

ClimatePartner certified product
climate-id.com/FYZNUF

CO2 measure reduce contribute

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

*Compared to doors with fascia frame

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