

HÖRMANN

PORTAL 16

PORTAL 16
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INFORMATION FOR ARCHITECTS
FROM HÖRMANN



Working Internationally

Projects by Goetz Hootz Castorph;
Bothe Richter Teherani; Jabornegg & Pálffy
J. Mayer H. Architects

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Christoph Hörmann, Martin J. Hörmann and Thomas J. Hörmann
Personally liable general partners

Dear Readers,

Working internationally can connote one of two things – either packing your things, selling your home and belongings and setting up a new existence in a foreign country because almost everything has been done at home. Or less elaborately by working internationally without having to give up one's office base altogether. Many large architecture offices in Germany have ventured to participate in foreign architectural design competitions, occasionally winning such a competition and thus establishing themselves internationally. One German company that certainly achieved this goal is the office of Bothe Richter Teherani of Hamburg. While the buildings designed by them are located in Cologne, tenants today, however, are of international origin. The young architects Goetz Hootz Castorph of Munich have won the design competition for the research and administration building of an internationally operating pharmaceutical company. Even though the company is headquartered in Lübeck, its work structures must be adjusted to the globally operating markets. The bank building in Bratislava, planned by the Austrian architects Jabornegg & Pállfy, was created across borders, precisely in line with the concept of international construction. Another young architect, J. Mayer H., is also currently in great demand in the international construction scene.

Currently, his spectacular roofing of a courtyard in the ancient district of Seville is under implementation. It is a wooden construction that provides shade and functions like large marketplace umbrellas, while defining the structure of the courtyard. The ADA1 office building in Hamburg planned by J. Mayer is distinguished by an unusual sloping facade whose unique style is continued inside.

But not all architects are able to be this successful. Solo fighters often have no recourse but to take the crucial step abroad in pursuit of the construction cranes. Author Sabine Schneider followed the path of architects that have embarked on such a journey. They must be tough, patient and open to learning many new things. In comparison, architect Andreas Wannemacher had a more comfortable assignment. He was asked to build a new production hall for Hörmann in Tianjin, China.

Backed by an internationally renowned builder, he was certainly spared some painful experiences, but his task was nevertheless thrilling. Find out more in our interview with Andreas Wannemacher. Mr. Wannemacher and Hörmann are available as contact persons for any inquiries concerning the construction activities in China. We hope you enjoy reading this issue of PORTAL.

Martin J. Hörmann

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ARCHITECTS ON THE MOVE: HOW THE CONSTRUCTION CRISIS IS TURNING ARCHITECTS INTO INTERNATIONAL NOMADS

Young architects are finding out that the country in which they were trained is no longer able to provide them with guaranteed work for life. The interactions among international markets increasingly determine where work is available. For those who want to become or remain successful in their careers, the only option is to travel to where there is work to be done. This journey often takes them to adventurous locations and requires a great pioneering spirit, as can be seen, for example, in Bucharest, the capital of Romania.

There are risk takers and adventurous individuals amongst the group of young architects. Their motto is to follow the construction cranes. They migrated to England in the early 1980s when there was work to be found. The attraction was the great building boom and famous names such as Richard Rogers, Norman Foster and Nicholas Grimshaw. Until a dramatic economic recession hit the island in the late 1980s.

No problem, the migrating birds moved on to Spain where an exciting new architectural trend emerged and required talented young designers. The Spanish boom even lasted until the middle of last year. Similarly in Ireland – the emerald isle experienced unparalleled economic growth, which turned this formerly least prosperous member of the European Union into one of its wealthiest within a decade and a half. Suddenly, many German architects could be found in Ireland, along with architects from Poland, Australia and even India.

In the West

At home in Germany, the construction sector was no longer booming. It was said that everything had already been built in the Federal Republic and only sanitation and expansion projects remained. In contrast, in Ireland there was great backlog need for residences, commercial buildings and offices. The Docklands in Dublin evolved from a dilapidated industrial and harbour area into a lively and attractive residential and work district.

The prices for homes skyrocketed, luring the risk-happy Irish to borrow large sums. They enjoyed living above their means, preferably investing in real estate. As opposed to the grumpy Germans, they enjoyed life and celebrated, filling their pubs. This was an irresistibly attractive atmosphere for freshly graduated architects.

Unfortunately, as we all know, the “Celtic tiger” as the Irish economic boom came to be known, has turned into a tame toothless kitten. Where to now? The “banking crisis” seems to have put an end to the increasingly faster spinning construction and real estate spiral. Have the building cranes come to a stop worldwide? Meanwhile, some colleagues have fled all the way to Australia. They are still praising the climate and the wonderfully efficient and relaxed working atmosphere. But how long will it be until the crisis also becomes noticeable there? Perhaps India is in need of architects? Or is the economic situation in the USA beginning to recover?

Of course, individual architects in search of a job are more flexible than offices looking to establish new subsidiaries. This is because they must spend several months, or at least the famous 100 days, in a country and attend many meetings to understand what is really going on.

The risk is somewhat similar to that of the stock market – when news reaches the floor that specific shares are on the rise, the professionals are already opting out. In terms of architecture, this means that when everyone is talking about construction “booming” in some country or other, it

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1980–1986 Degree in architecture from the Akademie der Bildenden Künste Stuttgart (Stuttgart Academy of Fine Arts)

1986–1990 Intern/editor at the db deutsche bauzeitung magazine in Stuttgart with interruptions in London

1987 The Architects' Journal, London

1988/89 Degree in architectural history and theory at the AA in London

1990–2008 Editor at baumeister magazine in Munich

seit 2008 Freelance author in Bucharest, Romania



is usually too late to get involved, at least for those aiming for quick success and high yields. This is because the costs of the land, materials and staff have long since risen, while the smart investors have already sold instead of bought and quietly departed.

In the East

Eastern Europe seems more promising, especially the new members of the European Union. Let's take Romania for example – would it not make a good location for a subsidiary of a German architectural office? The legal uncertainty may be high, but the demand for modern upscale residences, offices and commercial buildings is uninterrupted. Western architects look around Bucharest and admire magnificent Fin-de-Siècle buildings, Wilhelminian style villas and elegant residential homes from the modernity era, many of which are, unfortunately, in a very desolate state.

They see industrial ruins, huge urban waste lands and half-finished monumental structures from the era of Nicolae Ceau escu in the middle of the city, all unoccupied. There is much to do here! Other than the crisis, what is impeding the construction boom in Bucharest? The Deutsche

Gesellschaft für Technische Zusammenarbeit (GTZ – German Technical Cooperation) assesses the situation in Romania as follows: "... Notwithstanding the positive overall economic development of the past few years, there continues to be a substantial need for reform. The influx of foreign capital for the economic development of the country is delayed due to cumbersome bureaucracy, lack of legal certainty, trade obstacles and the very slow privatisation of national large industries and banks." This sounds indeed as if the system aims to prevent, rather than encourage, construction. Actually, the unclear ownership situation is the biggest problem that equally affects all those willing to build in Bucharest today. After 1949, all buildings became the property of the state, and following the introduction of free-market economy in early 1990, residents were offered to purchase their rental flats at very low prices. This resulted in Romania's exceptional situation in which 92% of local residents are flat owners. Any type of construction project faces objections by the various owners and/or their neighbours and possibly even the original owners if there are restitution claims on the property. This makes investments too risky while already existing properties have to be handled with caution.

A typical socialist residential quarter in the eastern part of Bucharest. After the introduction of the free market economy, the residents were offered the flats for sale.



Photos: Iain Aitchison, Bucharest



Bucharest's architectural heritage in the ancient district of Lipscani, whose magnificence is slowly deteriorating.

The building of choice could be among the approximately 300 buildings in danger of imminent collapse. These are marked with the infamous "red dot" in a publicly accessible plan by the local authorities. Bucharest's magnificent heritage is not only threatened by constructional degeneration, but earthquakes in particular, which could reach a magnitude of 7 on the Richter scale, would flatten everything within a very short period of time. If not Romania, then where to? One of the advantages of living abroad is the fact that it is easier to socialise and meet people, especially one's compatriots, who enjoy having a talk in their native tongue. An efficient source of

information, for example, is the active German-Romanian chamber of commerce with its various events – a veritable ray of hope in a foreign land. At the "Construction regular's table", experiences are exchanged and country names are traded.

It can be learned that the Czech Republic is about five to ten years ahead of Romania, while Bulgaria is about five years behind. Yet Bulgaria lacks security, not to mention the Cyrillic script. And it only has a population of seven million. One participant says he is flying to Tirana tomorrow to open a subsidiary. All heads turn in his direction. Aha, Albania. He is asked how long he intends to stay. "As long as it takes."

The problem of finding partners

Wherever one ends up in the international construction scene, apart from the choice of location the next big question is finding the right partners – an exercise in intercultural communication. Common sense says that one cannot start out without a partner, but how to go about finding the right one?

One can make use of local chambers of architects, headhunters or the recommendations of esteemed business partners such as the geotechnical engineer or the project manager who are already on location. The partner should not only be versed in all tricks of the trade, but should preferably also have some experience with the Western expectations of reliability and punctuality and be able to recognise quality. Ideally, the partner should have studied or worked in Germany.

Yet misunderstandings and disappointments are still bound to happen. One learns that in other cultures a firm handshake, a meaningful look into the business partner's eye, even written contracts, are no guarantee for an agreement, let alone an assignment. If push comes to shove, it is even possible that in the foreign legal system one is abandoned by the lawyers.

Office space

Let us assume that the chosen location is Bucharest and a partner has been found – where is suitable office space

to be found? Basically, there are two options available here, the first one related to the search for a partner. The future partner office operates from a transformed flat, as do the majority of small and medium businesses across the city. The entrance to the flat rarely bears a name sign, and visitors are greeted friendly at a small counter in the hallway. The employees are busy in the former living room, the plotter is in the bathroom, while the copy paper is stacked in the tub.

Presentable residential space is limited and very expensive in Bucharest. If the company has more money and cares about its image, it is more likely to set up its offices in a renovated historic villa. But even here, it remains rather anonymous and discrete. Usually only a small brass sign, a powerful car and a watchman in front of the door indicate that one has come to the right address.

The second option for finding office space is the same as everywhere around the world: four to ten-storey "boxes" with neutral to meaningless glass facades and flexible layouts, offering entire floors or individual offices for rent. Some of these buildings are located in the downtown area; much more frequently, however, they exist in business parks, located conveniently near a main arterial road, whenever possible on the way to the airport.

A key feature is a large parking space that is somehow "greened", to justify the use of the term "business park". Exciting architecture is hard to find here. It is difficult to implement in Romania, since the construction process is far from easy for a creative architect. State controls and bureaucracy limit his freedom also when it comes to the supervision of the building.

The largest obstacle, however, is certainly the lifetime liability for the bearing structure of the building, which the architect has to bear alone. Architectural offices rarely settle in the business parks, but foreign companies prefer this environment. The company logo can be installed in large visible letters on the roof of the building. There are common facilities such as restaurants and small shops that are operated independently of the businesses. At the same time, they offer a presentable reception area and peripheral services.

In addition, the tenants soon form a small community that benefits everyone. The most important thing, however, for anyone despatched into an exotic foreign country is that the telephone system and computer are operational and thus the crucial connection to one's home is ensured.

Standardised office buildings with flexible layouts dominate the so-called business parks near the main arterial roads to the airport.



PORTAL INTERVIEW WITH ANDREAS WANNENMACHER

Ever since the August 2008 Olympic Games in Beijing, it became more evident what it means for European architects to work in an Asian country. In their movie “Bird’s Nest”, the Swiss architects Herzog & de Meuron have documented all aspects of the meeting of two very different cultures in the construction of the Olympic stadium designed by them. During the same period of time, Andreas Wannemacher, a partner of Wannemacher + Möller architectural firm, stayed in China as well. He was constructing a production hall for Hörmann in Tianjin.

PORTAL: To what degree can you relate to the experiences of the Swiss architects?

ANDREAS WANNENMACHER: We must clearly distinguish between the task faced by the team of Herzog & de Meuron and our rather mundane construction of a production hall. The Olympic stadium was a highly prestigious project, financed by the state, while the factory building was initiated by a German owner. All possible efforts were made on the Chinese side to ensure the successful construction of the stadium. Thus the ambitions, motivation and of course the responsibilities of the planners were accordingly very great.

PORTAL: But is not the daily construction routine independent of the prestige of the project?

ANDREAS WANNENMACHER: Basically yes, but I have found that for public buildings many things become technically possible, which are rejected in daily routine tasks with the justification that it cannot be done and that they are not capable of doing that in China yet. The opening celebration of the Olympic Games, however, clearly demonstrated to the whole world what China is capable of. Asked about this, a Chinese colleague told me that all efforts were invested into the Olympics and only the country’s most talented engineers worked on the project. This is far from the standard in this huge country. This is where China differs most from Europe.

PORTAL: What exactly did you notice in the construction of the Olympic stadium, which was not available to you on a

daily basis?

ANDREAS WANNENMACHER: In general, the high handcrafted quality and construction experience are lacking. This is especially apparent in the calculation of the dimensions of bearing structures. The supports of the hall planned by us were calculated at double the width roughly estimated by our geotechnical engineer in Germany. This is truly mind-boggling! One must take into account that the region around Tianjin is threatened by earthquakes. However, this is not the only reason. The majority of engineers simply are not skilled enough to be able to calculate a slim construction style. China must still get to that level.

PORTAL: How do the Chinese construction regulations differ from the German ones?

ANDREAS WANNENMACHER: There are very strict construction regulations. I even venture to say that the controls are much more stringent than in Germany. There is considerably more bureaucratic effort up to the construction application. Initially, one must receive permission to even built on the property, then the pre-draft is appraised. Only once this is approved can the application for construction be handed in.

PORTAL: How about safety on Chinese construction sites?

ANDREAS WANNENMACHER: There is also legislation that is strictly controlled. However, some things look quite adventurous to us such as the scaffolding. There are in part huge gaps between the scaffolding and the building

ANDREAS WANNENMACHER

born 1956 in Düsseldorf

- 1975–1982 Degree in Architecture from the Universität Hannover (University of Hanover, Germany)
- 1982 Diploma, then a DAAD scholarship to the USA
- 1982–1984 Master of Architecture degree from the Graduate School of Architecture, University of California, Los Angeles
- 1985–1995 Architectural office G. Wannemacher, Bielefeld; Germany
- Seit 1995 Partnership with Christof Wannemacher and Hans-Heinrich Möller, Bielefeld, Germany

www.wannenmacher-moeller.de



and one must look very closely before stepping. I have often seen workers in great heights that were not roped. If an accident happens, all work at the construction site is immediately stopped. Word gets around very fast with the result that the safety regulations are applied more ardently once again.

PORTAL: In Germany, the majority of architects work in small offices with five to ten employees. How are Chinese architects organised?

ANDREAS WANNENMACHER: First of all there are the large design institutes, semi-public organisations with a staff ranging usually from 1000 to 2000 employees. Actually, there are also independent offices nowadays, which are considerably smaller but increasingly gaining in number. They secure their assignments similar to us either through competitions by Chinese and foreign investors or direct assignments.

PORTAL: The communication problems between Asian and European cultures are well-known. How did you master this problem?

ANDREAS WANNENMACHER: I was lucky to work for a German sponsor, so I did not feel the differences too much. If there were any, they were certainly smoothed over by the Chinese representatives of the owner.

PORTAL: Would you accept a similar assignment again?

ANDREAS WANNENMACHER: Definitely. I can only advise everyone to gather experiences abroad. This helps you gain a better understanding of the construction processes in your own country.

Visualisation of the HÖRMANN production site in Tianjin, China with the administrative offices to the left and the showroom to the right.



Photos: Architekten Wannemacher + Möller, Bielefeld, Germany

Administration and research building in Lübeck

In northern Germany, bricks have always been the typical building material – however, this does not necessarily have to be the case as demonstrated by the Munich-based architects Goetz Hootz Castorph. Dominated by glass and white walls, the clear shapes and transparency make the new building constructed by Commerz Real for Dräger an eye-catcher in the old industrial district near the Trave river.

The Hanseatic city of Lübeck is not only a gate to the Baltic Sea and a UNESCO World Heritage Site, not only the home of the famous author Thomas Mann and the setting for his novel "Buddenbrooks", and also not only the birthplace of the famous Lübecker marzipan and the refined Bordeaux wine "Rotspon". The city with the largest area in the state of Schleswig-Holstein also established itself as the leading location for medical technology and health informatics. It is not surprising, therefore, that Dräger, an internationally operating company, is headquartered here. Recently, it even moved to a prestigious new building above the Trave river with a view of the historic ancient quarters of the city. Already in spring of 2005, the Munich-based architectural office of Goetz Hoop Castorph was able to prevail against other renowned architectural firms in a planning workshop consisting of several stages. The design was a further development of the pavilion system established by Skidmore, Owings and Merrill as a global standard, which was particularly distinguished by its great flexibility. As opposed to Egon Eiermann's IBM headquarters in Stuttgart, the perhaps most well-known example of this building style, the pavilions of the new Dräger building are linked into a netted overall structure, divided by various courtyards.

Following the course of the terrain, the terraced new building softly nestles against the slope that is slightly graded towards the Trave. Structuring facade strips follow the course of the ceilings, defining the height gradation on the outside – exceptionally high rooms resulted under the sloped course of the roof, connecting the upper levels with each other. Overall, the three to five-storey graded building

sections feature interconnected areas inside, which create a spatial and conceptual connection between the individual company departments.

This communicative aspect is enhanced further by the generous glazed atrium, which is not only the crossing point of the various paths inside the building, but also of the visual axes between the offices that face it. The pièce de résistance is a sloped, sculptural stairway leading to the all-round galleries. There are a total of eight staircases with associated lift systems that connect the various levels.

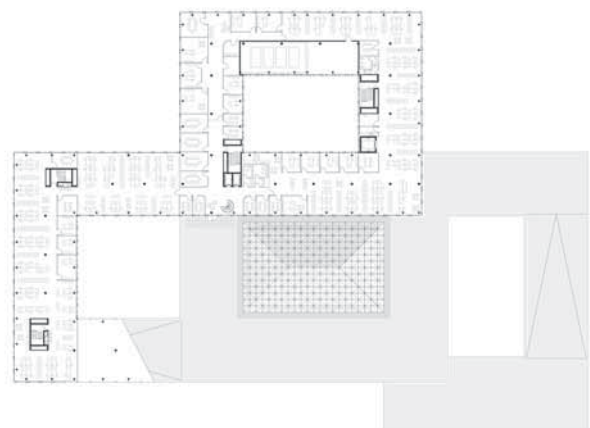
The dimensions of the open-plan offices are impressive – without any dividers, they can be up to 120 meters in length, in line with the desire for the greatest flexibility by the corporate organisation team. Despite their considerable size, the offices' noise level is amazingly low. The sofa zones in the open-plan offices are extra sound-insulated so that they can also be used for meetings. The vicinity to the Baltic sea and its gales substantially influenced the facade design of the research and administration building.

A sustainable utilities management concept was developed, which enables natural illumination and ventilation without exterior sun shades. The connection between the glazed new building and the traditional style of the city of Lübeck is created via the outdoor facilities – groups of trees, bodies of water and erratic boulders, along with brick-paved courtyards and garden paths are related to the typical regional landscape and city elements. Modernity and tradition are not at odds in this building.

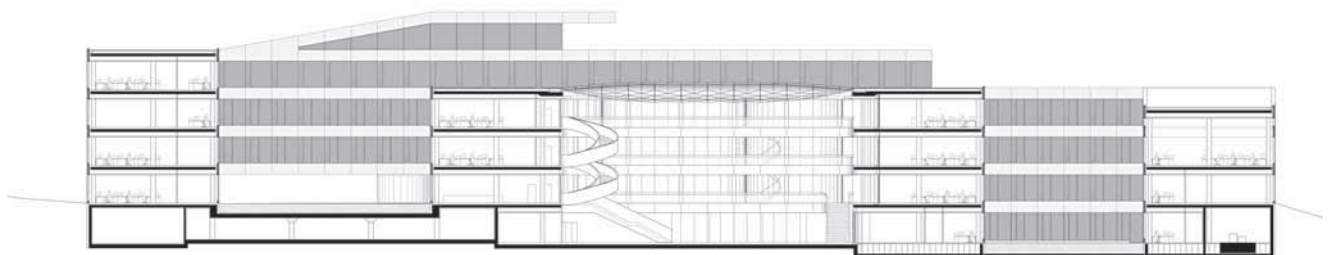


The light-flooded atrium is used as a meeting and communication space.
The surrounding glazed galleries increase the transparency of the building.

Layout plans:
Second floor (below left)
Fourth floor (below right)



The doors of the individual office areas offer an almost unimpeded view of the surrounding gallery and the atrium (left).
The chamfered cubature of the new building provides the upper floors with accordingly large room volumes (right).
Sectional view of the research and administration building constructed by Commerz Real for Dräger (below).



View of one of the four inner courtyards, whose horticultural design reflect typical characteristics of the region, such as the brick pavement.



GENERAL CONTRACTOR:
Commerz Real Baucontract AG,
Düsseldorf, Germany

OWNER:
Molvina Vermietungsgesellschaft
mbH & Co. Objekt Finkenstraße KG

USER:
Drägerwerk AG, Lübeck, Germany

DESIGN BY:
Goetz Hootz Castorph Architekten
und Stadtplaner, Munich, Germany

LANDSCAPE ARCHITECTS:
Vogt Landschaftsplaner, Munich,
Germany

LOCATION:
Lübeck, Germany

PHOTOS:
baubild / Stephan Falk / Hörmann KG
Michael Heinrich, Munich

HÖRMANN PRODUCTS:
Single and double-leaf T30 steel
hollow profiled section doors HE 310,
HE 320, HE 330; Single and double-leaf
steel smoke-tight doors S/RS-100, S/
RS-200, S/RS-300; Single and double-
leaf T30 steel fire doors H3, H3D
Single and double-leaf T90 steel fire
doors H16; Rolling grille doors classic
HG-S; steel folding doors KSM

Visitors receive a sweeping welcome to the administration and research building that was newly built for Dräger (above). The main entrance is in a protected location of the recessed ground floor level (below).



Crane buildings in Cologne

The heyday of the Rheinau Docks area of Cologne was in the early 20th century, before it lost its importance as an economic harbour in the years following WWII. More than 100 years later it is being rediscovered today as a prestigious area of the city. In addition to its impressive architecture, it is the tenants that provide the Rheinau Docks location with an international flair.

Hamburg's HafenCity is still at the centre of much attention, was frequently the topic of heated debates or enthusiastic discussions, and was the main topic that filled entire architecture magazines. But looking slightly more southwest, the eye is quickly caught by the Rheinau Docks area of Cologne. Established in 1898, the former harbour facility in the Südstadt district of Cologne is currently being transformed into a new residential, office, service and commercial district. The harbour project of Cologne may appear more modest than that of the Hanseatic city, but it, too, includes architectural highlights by famous architects. One such highlight are the crane buildings planned by Bothe Richter Teherani architects of Hamburg in the northern section of the Rheinau Docks. Two office buildings and one residential building are being constructed on the yacht harbour peninsula. The design of the prominent building ensemble replicates the crane shape typical of the harbour, while at the same time resembling El Lissitzky's utopian Cloud Irons from the year 1924. As opposed to the crane building trio, the Cloud Irons have never progressed beyond the draft stage to this day. Construction of the three prestigious objects in the Rheinau Docks began already in October 2006 with the crane building central. In May 2007, work began on the crane building south, while in summer 2008 the foundation stone was laid for the crane building north. The latter is still under construction, while the two office buildings have been completed. With a height of roughly 60 meters, they extend high above the newly created river promenade. Three large building structures define the shape of each crane building – a five-storey rectangular block building extends from the nine-storey main tower with the same width. A much narrower peripheral tower

supports the extended building section at the height of the longitudinal axis, and an approximately 6.75 meter wide groove separates the block floors along this axis into two symmetrical halves while the main and peripheral towers extend between these two halves. A considerably recessed storey on the 15th floor houses the building's technical facilities. While the regular storeys of the office buildings offer units of 300 to 580 square meters, in the upper storeys offices of up to 1900 square meters can be rented.

The prestigious main entrance on the yacht harbour side leads into a light-flooded reception hall with ceiling-high glazing. The peripheral towers, however, exclusively serve the vertical access with a fully glazed staircase and two panorama lifts each. A special feature is the public underground garage, which is directly accessible from all three buildings and with its 1.6 kilometres can probably be correctly described as Europe's longest underground garage. The outer style of the residential high-rise replicates the shape of the two office buildings, on the inside, however, 133 luxurious freehold flats await their owners.

Generous loggias that extend from the facade not only structure the face of the building, but also provide the flats with an outdoor space at a lofty height. Of course, a concierge offering a range of comfort services is also available for the luxury residences in Cologne. Finally, it is not only the unusual shape that makes the building trio a prestigious project near the Rheinau Docks. The breathtaking view of the Rhine, the Cologne cathedral, the ancient quarters and the bridges over the Rhine turn it into a valuable real estate project in the heart of Cologne.



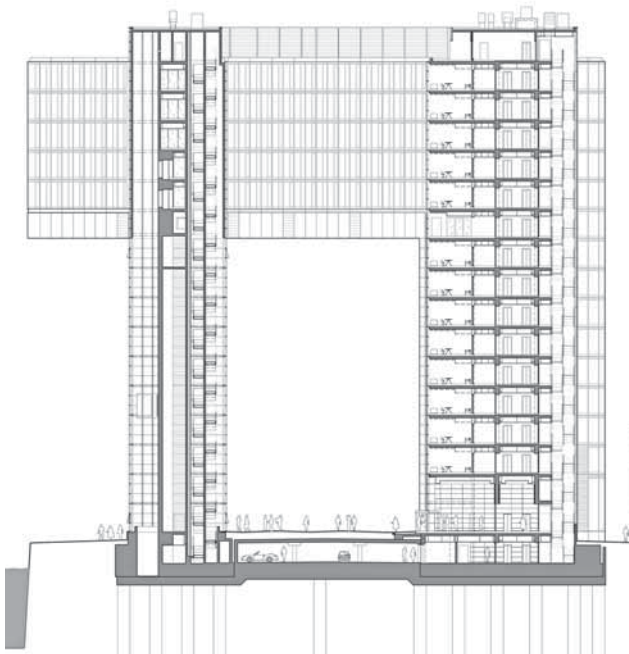
The resemblance to the never implemented Cloud Irons of El Lissitzky of the 1920s is undeniable. Two of the three planned crane buildings in the Rheinau Docks have already been completed.



Longitudinal section (above left)
 Layout plans:
 9th floor (top right)
 13th floor (centre right)

Each of the crane buildings features an independent access tower with a staircase and two panorama lifts (bottom left).

The industrial sectional door leads to Europe's longest underground garage (below right).



OWNER:
 Crane building north:
 Pandion AG, Cologne
 Crane building centre:
 Development Partner AG,
 Düsseldorf
 Crane building south:
 Moderne Stadt, Cologne

PHOTOS:
 baubild / Stephan Falk / Hörmann KG
 Jörg Hempel, Aachen, Germany

HÖRMANN PRODUCTS:
 Single leaf T30 steel fire doors STS
 Industrial sectional door ALR 40

DESIGN:
 BRT Architekten, Bothe Richter
 Teherani, Hamburg
 with Alfons Linster, Trier, Germany

LOCATION:
 Rheinau Docks, Cologne



SLSP bank building in Bratislava

With the introduction of the Euro in Slovakia at the beginning of 2009, the venerable banking institution SLSP in Bratislava moved into a new administrative building. The simple, square structure with an interior atrium is the institution's new prestigious address in the Nové Mesto district in the immediate vicinity of the main station.

In the year 1841, the first subsidiaries of the Austrian financial institution "Die Erste Sparkasse" were opened in Bratislava and Košice – the SLSP bank was established. By the year 2005, the bank had distributed its business and administration offices across twelve buildings in the downtown area. This spatial separation frequently caused coordination and efficiency problems, while the in part historical buildings had long since failed to meet the technical requirements of modern offices.

In 2005, it was decided to build a new company headquarters for which an architectural competition was launched. The winning Viennese architectural office of Jabornegg & Pálffy convinced the jury with a simple, transparent block solution – a square building structure measuring 70 by 70 metres with a central atrium of 30 by 30 metres edge length. The slightly elevated recessed ground floor area is occupied by a branch office of the bank which is large enough to display selected works of the bank's own art collection of eastern European artists.

The entire basement consists of a semi-public area. Offering a lounge, variously sized seminar and training rooms, as well as a congress hall and staff canteen, it can be used for a wide range of internal and external events. The offices and meeting rooms on the different floors are mostly separated by transparent internal walls. This way, sufficient daylight is available in the rooms despite their depth of 20 metres.

The building is enveloped in a double-glazed facade, which acts as a climate facade for the elaborate ventilation of

the administration building, additionally protecting the employees from traffic noise. On the atrium side, glare protection elements can be extended from the facade, thin metal curtains provide sun protection from the outside. Four main access cores constitute the static frame of the administration building from which the light porous concrete ceilings are suspended. In general, special attention was paid to offering unimpeded views and visual connections within the building and across the city and neighbouring vineyards.

The building is equipped with two lower floors with generous parking options. In addition to the basement, nine further storeys offer working spaces for 1600 employees. At the level of the eighth floor a transparent hover cushion roof made of ETFE foil extends across the atrium, protecting it from noise and the effects of weather, providing an airy open area for breaks and leisure. In addition, this extremely inexpensive and low-maintenance solution made of pneumatic cushions offers protection from overheating.

The otherwise rather modestly designed building is thus given a contemporary and almost extravagant touch. The individual storeys are differentiated by a discreet colour concept by the Slovakian interior designers Siebert + Talaö, which also includes the floor covering. The colour-co-ordinated carpeting completes the overall look of the offices. The remaining appointments and furnishings are universally implemented in discreet shades of black, white and grey.



New SLSP bank building in Bratislava

The hover cushion roof above the atrium seems to almost dissolve under the backlighting (previous page, top).

The view at night of the SLSP clearly demonstrates the transparency of the building (previous page, bottom).

The interior atrium is the ideal setting for a wide range of events (top).

The activated sun protection in the shape of thin metal blinds sets the facade in motion (bottom).



OWNER:
SLSP-Bank

DESIGN:
Jabornegg & Pálffy, Vienna

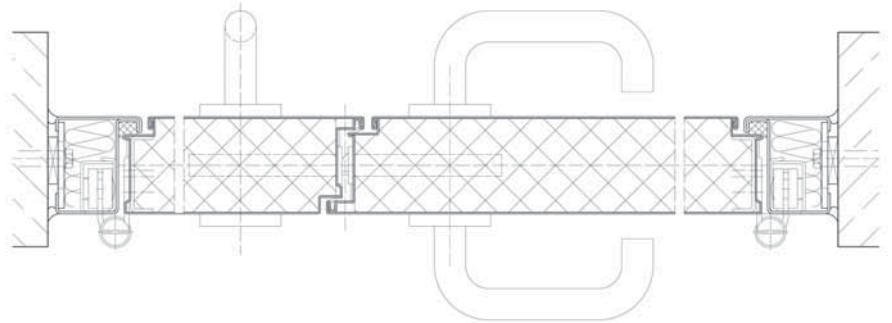
INTERIOR DESIGN:
Siebert + Talaõ, Bratislava

LOCATION:
Tomáškova 48, Bratislava, Slovakia

PHOTOS:
Ivan Nemeč, Prague
baubild/Stephan Falk/Hörmann KG

HÖRMANN PRODUCTS:
Single and double-leaf T30 fire doors
STS, some in stainless steel

Fire door in the staircase area (left).
The wide hallways on the ground floor offer additional recreational spaces (right).
Systematic cross-section of a flush-fitting fire door (top right).



Office building in Hamburg

Whether the harbour or the river Alster, the Hanseatic city offers many areas with views that distract from working at a desk. But not all office buildings in excellent locations feature such a consistent overall concept as the ADA1 at the south-eastern bank of the Outer Alster. The conspicuous retro design of the facade with its rounded edges is consistently continued inside, even incorporating the furniture.

It seems as if the architect in designing the ADA1 building wanted to deliberately set an uncoloured mark in contrast to the lively colourfulness of the immediately bordering district of St. Georg at the heart of Hamburg.

However, he received official support from the Hanseatic city's senate, who traditionally ensures that all buildings visible from the banks of the Inner and Outer Alster are light coloured.

The Berlin architect J.Mayer H. appreciates conventions, especially when he can defy them. The immediate vicinity of the new office building on the "An der Alster" street (house number 1, thus the abbreviation ADA1) to the Alster inspired him to create a link to the water in his architectural design. However, instead of using the conventional maritime motives, he literally made the facade of the new office building "fluid". The three-sided ceiling-high window strips are interrupted at regular intervals by oval-shaped openings. These are in part protruding and in part receding and sometimes flush with the surrounding light-coloured plaster facade strips. These unusual elements are described by the architect as "floating eyes" that look across the wide Outer Alster waters. On the office floors, they often connote special uses such as managers' offices or conference rooms.

The facade is planned as a climate facade. On the inside, it contains glazing with a thermal break, while the exterior consists of rear ventilated simple glazing. This construction optimally filters the loud noise of the main traffic streams crossing in front of the building, while also accommodating sun screening independent of the weather. During the summer months, night time air flushing is also possible.

The rectangular extended building structure constitutes the northern edge of an inner-city block at a sufficient distance to the street. This gives it an exposed location as a head building, which is further accentuated by a generously proportioned front courtyard. Arriving visitors literally step up to the horizontally protruding "entrance eye" and enter a well-proportioned, two-floor bright white hall with the two glass lifts to the right and left of the stairway straight ahead.

Those who enjoy climbing stairs do not hesitate to use them since stairs and lifts are rarely presented on such equal footing in an office building. The stairs feature a light grey covering of small circular mosaic stones and are flanked with a plain white pole railing. Its clever positioning perpendicular to the stringboard results in surprising interference-like overlaps.

The central reception hall allows very flexible renting in terms of office sizes as well as the internal division. The major part of the building is occupied by an advertising agency who has from the start provided its offices with a distinguished style that consistently supports the overall concept of fluid motion.

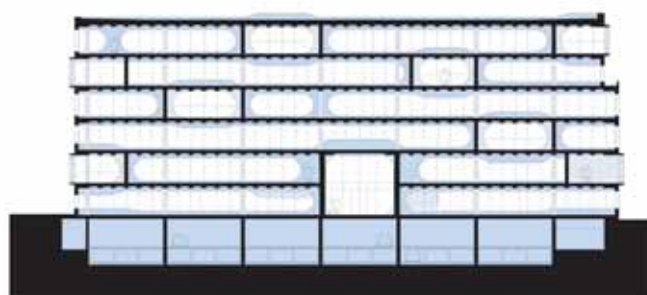
Only the fixed core at the centre interrupts the double sequence of glazed office cells. In the conference rooms and the lobby, the eye is caught by the carefully selected, simply-styled furniture, which was partially custom-made. No superfluous elements disrupt the clear room style, which is additionally ennobled by the colour concept of light grey, grey green and white. It is good to know that the creative professionals occasionally divert from this ardent regime.



The main tenant, an advertising agency, has furnished the rooms in line with the overall aesthetic concept of the building.



Longitudinal section and layout (first and third floor)



The distinctive shapes of the facade also define the generous entrance situation. View from the entrance hall to the large front courtyard.



View of the staircase (top left).
The flexible layouts allow splitting the office floors into two sections that can serve different users (top right).
View from the bank of the Alster of the unusual building facade (bottom left).
Sectional door with wicket door with a trip-free threshold in the entrance to the underground garage (bottom right).

OWNER:
Cogiton Projekt Alster GmbH,
Hamburg

DESIGN:
J. Mayer H. Architects, Berlin

SUPPORT STRUCTURE PLANNING:
Lydia Thisemann, CBP

LOCATION:
An der Alster 1, 20099 Hamburg

COMPLETION:
August 2007

PHOTOS:
David Hiepler, Fritz Brunier; Berlin
Christian Schaulin, Hamburg;
baubild/Stephan Falk/ Hörmann KG

HÖRMANN PRODUCTS:
Industrial sectional door ALR 40
Single and double-leaf T30 steel fire doors H3D
Double-leaf multipurpose steel doors D 45





1. Industrial doors for highest expectations

In modern architecture, large glass surfaces that give a building transparency have been a trend for some time. Therefore, Hörmann KG has developed the new industrial sectional door ASR 40.

The profiles of the frame construction are only 65 millimetres wide and tapered. This increases the door glazing, giving it a slim and elegant look. This impression is maintained by the invisible sectional seams, such that the entire door construction appears to be all of a piece. It is therefore particularly suited for modern buildings with large glass facades.

The new ASP 40 is characterised by the same features and has the same frame construction as the ASR. The bottom section on the ASP, however, is made from steel and PU-foamed. As standard, the lowest section is delivered with the new Micrograin surface.

An expressive and elegant door – the industrial sectional door Vitraplan (5)



It is equipped with a wave profile embossed into smooth steel, resulting in attractive light and shadow effects. This maintains the door's elegant appearance. The bottom section is available in heights of 500, 1,000 and 1,500 mm.

2. Stainless steel fire protection

The Steinhagen-based company presents the flush-closing STS fire doors in a stainless steel version and with concealed hinges for construction projects. The hinges are invisible when the door is closed and thus improve the high-quality appearance of the flush-fitting door leaf, that ends flush with the frame.

The STS fire doors and their version with rebated door leaves, the STU, are now available in a variant made entirely of stainless steel, including hardware and hinges. This allows them to be used in areas where they not only

serve as fire and smoke protection, but also must resist corrosion, for example by water.

This makes the door well-suited for requirements in retail, laboratories and the food or chemical industries. Last but not least, the brushed stainless steel look makes this door a real eye-catcher.

3. New door surface Micrograin

Hörmann KG introduces a new surface for modern industrial architecture – Micrograin.

This surface is distinguished by a wave profile that is embossed into the smooth steel resulting in attractive light and shadow effects. Its characteristic line pattern creates a straight-line and modern impression, perfectly accentuating modern architecture. The new industrial door ASP 40 features a bottom section of optionally 500, 1,000 or 1,500 mm height, coated with the new Micrograin surface as standard. The double-skinned steel door SPU and the steel bottoms of the aluminium doors APU and TAP are also available with the new surface.

In the sectional garage door programme for private customers the LPU 40 is also available with the new surface. It is offered in 15 preferred colours and in 200 other colours based on the RAL colour standard.



4. ET 500: Proven collective garage door in a new design

Hörmann has expanded the product programme for the collective garage door ET 500. It is now available with all infill variations up to six meters in width. Additionally, two new infills expand the numerous and variable design options. The new style 420 creates a uniform surface with smooth aluminium sheets. The vertical struts remain visible and give the door a slender and elegant appearance.

Style 400, also new, allows on-site inner infill behind the struts, which is individually adapted to the facade. This leaves the door struts visible as a design element and allows free choice of the appearance.

It complements the already familiar style 405 which offers an on-site infill that covers the struts. In every version, the ET 500 is distinguished by small space requirement, minimal tilt out,

STS fire door without hinges (2)



Straight-lined and modern – the new door surface Micrograin (3)

especially quiet door travel and high security standards.

5. Elegant design element

Hörmann KG has introduced the new industrial sectional door Vitraplan with flush-fitting glazing. It is based on the ALR 40, with panes attached to the profiles to cover them. This results in a uniform and apparently continuous surface, giving the door even more expression and elegance. The door thus becomes an elegant design element in the facade and is particularly suited for modern industrial buildings and representative construction projects.

6. Hörmann supports educational media DVD project

The audience of the regional German

television channel WDR are familiar with the weekly children's TV series "Kinderzeit". As television journalists, children report freely on topics of their choice such as fashion, friendships, forgetfulness, boredom, children's rights or handicaps. This also includes the topics of children with cardiac defects and epilepsy. The "Arbeitsgemeinschaft Behinderung und Medien" (abm; Workgroup for Handicaps and the Media) decided to publish eleven episodes of "Kinderzeit" on a DVD. Hörmann KG supported this initiative. The DVD is now distributed free of charge to schools and media centres across Germany. The DVD is intended to initiate discussing of the concerned topics while demonstrating to children how television functions as a medium.

ARCHITECTURE AND ART

ESKO MÄNNIKKÖ: ORGANIZED FREEDOM

As an allegory of geographic and social loneliness, the “Organized Freedom” series of photographs features recluses living in northern Finland and the locations of their frugal and rough everyday life. These documentary photographs with their artistic style made the Finnish photographer Esko Männikkö internationally famous in the 1990s. In the beginning, they consisted exclusively of portraits of social outcasts whose intimacy was revealed by the camera. Later on, he also included the abandoned homes in the northern part of his native country.

Clearly run down and apparently uninhabited rooms with objects that were rendered useless such as worn armchairs, damaged chairs and abandoned toys captivate the viewer. The photographer has a marked preference for placing his works in old picture frames that were previously used by other artists and that he finds on his extensive forays through the wilderness. Through his pictures he simultaneously documents a portion of Finnish history.

An increasing number of Finns want to escape the loneliness of rural areas and move to urban centres. Many of his compatriots are not familiar with Männikkö. This is not surprising, as the artist lives reclusively in the northern part of Finland. His home and studio consists of an old abandoned school building near the city of Oulu, approximately 200 kilometres south of the polar circle, which offers him sufficient space for living and working. “I have never considered leaving this area.” Esko Männikkö is self-educated, he never had academic or practical training.

Three documentary photographs from the “Organized Freedom” series.



ESKO MÄNNIKKÖ

born in 1959
Photographer

Pieces and exhibitions:

- 1995 Recognition as Young Artist of the Year in Finland, 1995
- 2008 Deutsche Börse Photography Prize
- 2009 Individual exhibition at the Fundación Centro Ordóñez-Falcón de Fotografía-COFF in San Sebastián, Spain
- 2009 Individual exhibition at Bomuldsfabriken Kunsthall in Arenda, Norway
- Further individual exhibitions 2004 in Oslo (Finsk-norsk kulturinstitutt), in Gothenburg 1999 (Hasselblad

Center), at the Kunsthalle Malmö (1997) and the Portikus in Frankfurt (1996). He participated in many international art biennials, including Liverpool, Johannesburg and Venice.

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Spinnereistraße 7 / Halle 4
04179 Leipzig, Germany
Tel. +49 341 960 00 54
Fax +49 341 960 00 36
dogenhaus@aol.com
www.dogenhaus.net



Photo: Esko Männikkö



PREVIEW / IMPRINT

Topic of the next issue of PORTAL: Get Well Soon

Full medical coverage, which was secured in Germany for many years, cannot be maintained in the long run, given the aging population pyramid and health reform measures. Architecture is the sector in which savings can be implemented without jeopardising the treatment of patients. These include the option of combining or jointly using in-patient and out-patient facilities. This could lead to the development of so-called health centres that eliminate the strict separation of medical practices and hospitals, thus considerably contributing to lowering costs. In its next issue, PORTAL will present examples of hospital buildings that are in the process of adjusting to the most recent developments.

Completed in December 2008, the university hospital of Hamburg is considered to be Europe's most modern hospital.



Photo: Stefan Müller-Naumann

HÖRMANN IN DIALOGUE

Building with Hörmann – Your project in PORTAL

At four-monthly intervals, PORTAL reports about current architecture and the framework conditions under which it evolves. And if you so wish, PORTAL could soon serve as the showcase for one of your own projects! Send us information on the buildings you have been involved with using Hörmann products – as a short documentation with plans and photos, maximum A3 scale, to be posted or e-mailed to:

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Photo: baubild / Stephan Falk / Hörmann AG



BMW Welt, Munich

Enjoy Planning: Hörmann fire-proof doors.



Hörmann offers you Europe's largest range of fire-proof doors. Complete fire and smoke protection made of steel and aluminium, T30/60/90, with consistent design and matching door styles. A practical feature for door automation – the Access System, a slim profile for the placement of control elements directly on the door frame.

For access control and escape route safety – Hörmann Access

