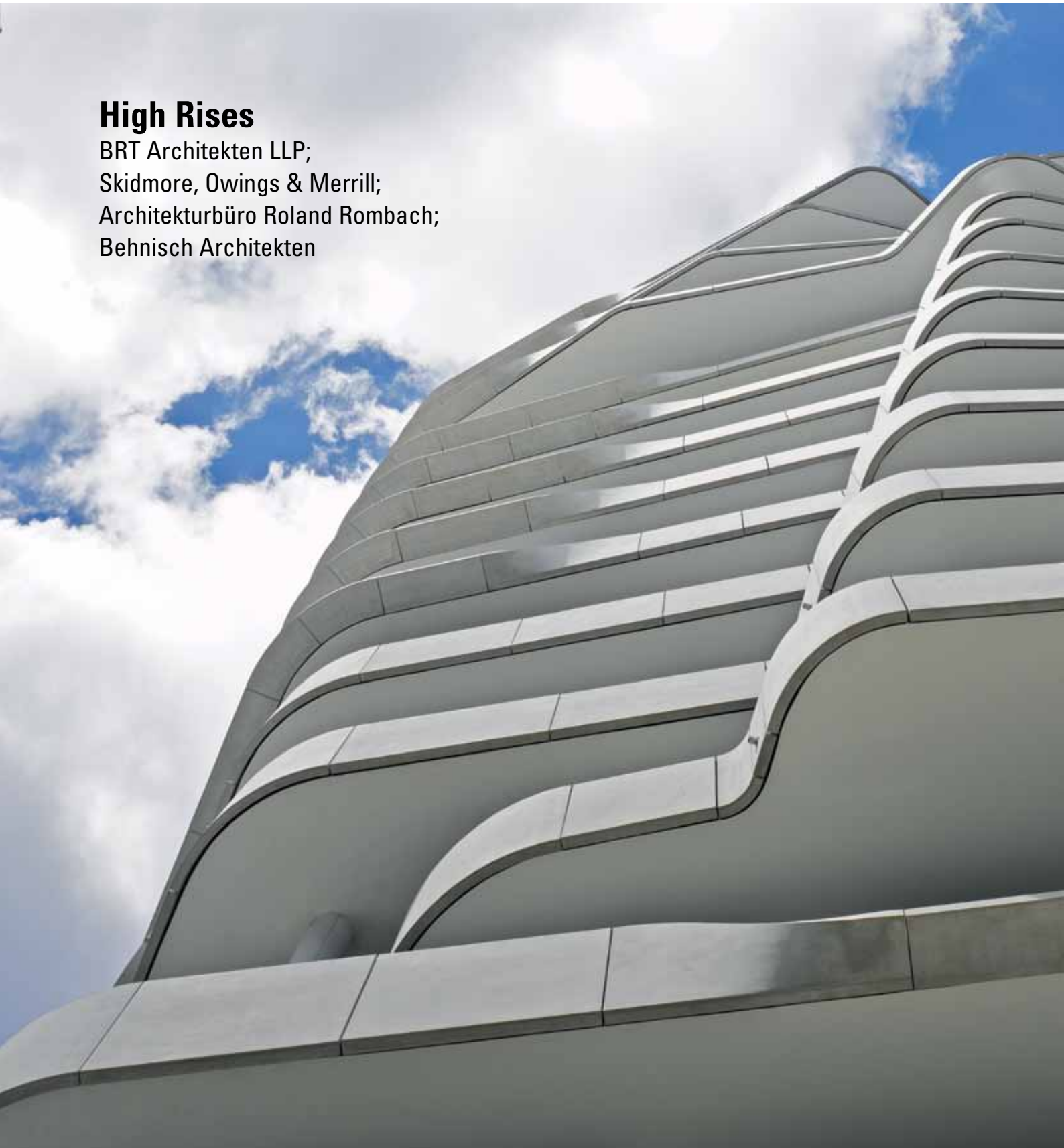
HÖRMANN

PORTAL 26

INFORMATION FOR ARCHITECTS
FROM HÖRMANN

High Rises

BRT Architekten LLP;
Skidmore, Owings & Merrill;
Architekturbüro Roland Rombach;
Behnisch Architekten

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Cover photo: Marco Polo Tower in Hamburg
Photographer: Roland Halbe, Stuttgart

EDITORIAL

Dear Readers,

High rises always were and continue to be the urban icons of large metropolises. While they are economical in terms of land use, they score less favourably when it comes to the current focus on energy savings. Yet no city wants to do without its landmarks. While smooth towers made of glass and steel may still be in demand in threshold countries, architects and builders in Europe and elsewhere go to the limits of the technically possible to differentiate their designs from classic high rise architecture.
In Hamburg we are introducing two high rises of this new generation that are distinguished by their unusual shapes. The Marco Polo Tower in the new urban development zone, the HafenCity, built by Behnisch Architekten of Stuttgart, rests on a narrow base to then billow out like a sail. Despite its low height, it constitutes a very prominent and exceptional landmark. In keeping with Hamburg's red-light district, the Reeperbahn, Hadi Teherani Architekten of Hamburg created the "dancing towers" that seem to oscillate with every step made by pedestrians rushing by. In Dubai, a mix of functions is regaining popularity to enliven the inner city. The Rolex Tower is a residential and commercial building whose facade reflects its various uses. With the current focus on energy-efficient renovations, the high rises of the 1960s and 1970s are receiving renewed attention. In Freiburg, architects succeeded in turning a 16-storey residential tower into a passive house. This early high rise generation can now easily hold its ground against its competitors again.

We hope you enjoy this issue!

Christoph Hörmann Martin J. Hörmann Thomas J. Hörmann

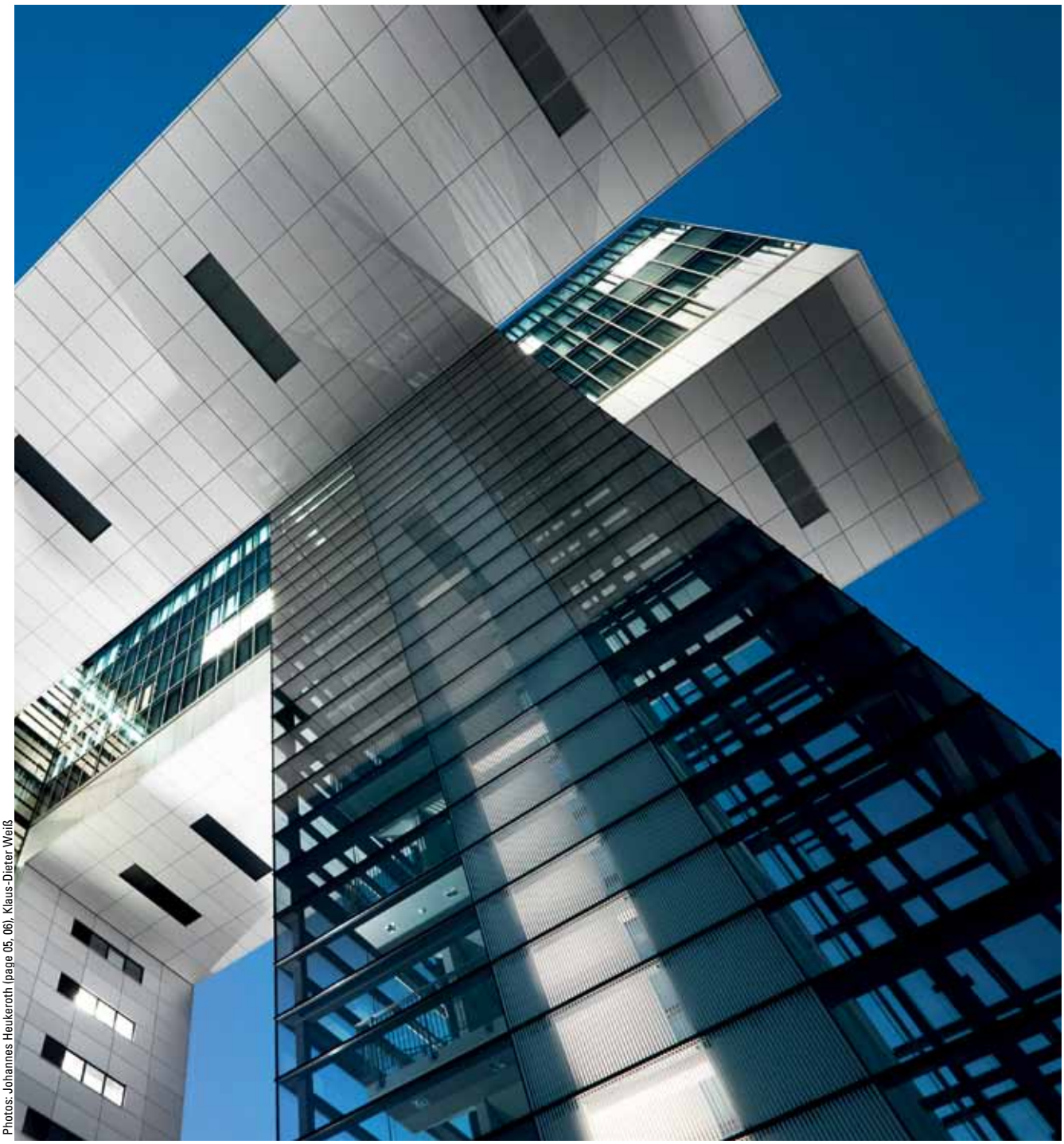
HIGH RISES
FROM A FASCINATION WITH HEIGHTS TO AN URBAN CONCEPT

High rises, the proud icons of every metropolis, adjust to the living conditions of urban residents. They no longer define themselves by the number of storeys and the monotony of their function. Klaus-Dieter Weiß, architecture critic and photographer, uses two distinctive examples to illustrate the development from a focus on great heights, to the adoption of a more acceptable scale.

Paris has created ground-breaking orientation points within the revolutionary system of Haussmann with its "Grand Projets", a number of great buildings. Cities always have a utopian dimension, if only because they defy the natural order of things. The main role of architecture is to hold a reserved and emancipated stance towards the prevalent style and mindset. Beyond economic efficiency and traditional sobriety, urbanity is defined by social spaces, innovative environments and an intellectual atmosphere. Holding on to an eaves height that was established in the Gründerzeit era is not always the best way to achieve this. The more distinctly architecture distinguishes itself from the uniformity of the city, the greater the resulting visual quality and identification value. In addition to their even rhythm, cities also need events that distinguish them and trigger enthusiasm. The greater height of high rises is predestined to achieve this effect. The overview and extended view from high rises also provide the city with a perspective for critical introspection and self-reflection. In the year 2007, humanity became an urban species. Today, more than half of the world's population lives in cities. Each year, the population of the cities around the globe increases by 60 million people. In only two decades, it is expected that two-thirds of all people on earth will be residents of cities – despite the enormous overall population growth. The "urban turnabout" is historically unprecedented. This densification has to be achieved by high rises, at least to some extent. Traditional high rise critics seem to think that the typology of high rises can neither be altered nor significantly improved. In reality, we are witnessing a sophisticated evolution of the high rise concepts of the Second Modernity. Not many high rises can be justified in terms of functional or financial advantages. Yet neither economic crises nor great calamities and attacks resulted in the renunciation of the glamorous building type. The ancient symbolic power of size, the identity-creating function of the distinguished shape, the political significance of the unsurpassed building have not lost their force throughout history.

New Typology

Loosely based on the utopian cloud irons of El Lissitzky of the year 1924, the Kranhaus buildings of Cologne exhibit a new high rise typology although they were originally designed as steel buildings. As opposed to pure office towers, the combination of vertical and horizontal building sections results in a more urban style that is lower (55.5 metres) yet offers a considerably larger and more flexible floor space. With 1600 square metres of office space on each floor, the economically imposed division into useful and traffic areas found in conventional high rise construction are totally eliminated.



Photos: Johannes Heukeroth (page 05, 06), Klaus-Dieter Weiß

The Kranhaus buildings in Cologne constitute an interesting combination of vertical and horizontal building sections. This results in a new type of high rise with urban qualities (previous and current page).

The high rises utilise their by far largest building volume only after the ninth floor – as a slim, 70 metre long horizontal junction, not as towers. Thanks to separate entrances via an independent entrance tower and the high rise tower, the large office spaces can be divided into independent units of 800 square metres, while offering ideal fire protection conditions. Compared to conventional high rises, which are designed as tower buildings and thus offer relatively limited usable space around the elevators, the use of the Kranhaus buildings' space is barely limited. The connected areas of the horizontal building section – more than 1,600 square metres per level – offer never-ending possibilities. The large roof area can be used for generating solar energy or for vegetation. Wind energy, vertical transfer ventilation systems and thermals can be integrated particularly effectively in this building structure. This high rise type is very suitable for cities as the building volume is only partially developed in the vertical direction. At the same time, it occupies only the small footprint of a point building. The example shows that urban densification with the purpose of decreasing traffic can also be achieved without skyscrapers. Designed like a bridge made of concrete, the building conveys stability and security. Despite the dramatic long-distance panorama-style view, the city remains palpable and visible everywhere.

New Community

The roller coaster of urban living near the last metro station of Copenhagen's southern city expansion is at least the most surprising, possibly even the most essential residential construction project in high rise format since Le Corbusier. Nowhere else do artificial yet dynamically designed residential streets with rows of home entrances provide such natural access to even the 12th floor. Hard to believe, but true – no parking spaces or underground garages are provided for the 475 residential units in 125 variations of the 8House, the largest residential complex ever created in Denmark. The city railway stop is almost within calling distance and takes twelve minutes to reach the inner city. The country's largest shopping mall, the school, parts of the university, Jean Nouvel's concert hall and much more are located along the way in Ørestad. To the south, it immediately borders a natural reserve area. The double residential block with a focus on community living offers, in addition to the stacked, but always 18 cm vertically offset flats, penthouses and row houses, a restaurant with cafe, a supermarket, kindergarten, a large community room with a roof terrace and, last but not least, office areas occupying the sections of the building that are least expected to be reached by the sun. Typical for the city's strategy is that it guaranteed the supermarket a seven-year monopoly. Theoretically, there are thus few reasons to leave the building – the old

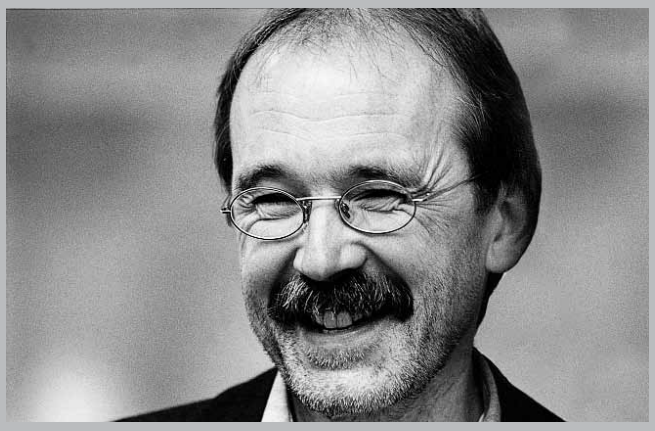
dream of Le Corbusier, which was, however, not coherently applicable with the system of a tension-free central hallway inside his Unités d'Habitation. The architectural company in charge, BIG, however, included a winding, imperceptibly rising mountain path in front of the apartments. Other heights of the aluminium-clad super block are accessed via flights of stairs between glazed parapets and planted entrance yards. Not requiring particular courage, the easy-access residential paths leading to the top are popular among curious visitors who gladly ignore the small "private" sign on the lowest level. At the top, the path culminates at the southern front, above the rainwater lake, in front of one of the most beautiful and therefore most expensive penthouses – 99 square metres on two levels with a fascinating view for 450,000 euros. This is more than affordable compared to inner city prices, but also not comparable with the prices of apartments of different sizes located on a single level that are accessed by staircases and elevators. Each residential unit is individually incorporated into the whole picture via a generously proportioned loggia. Even the far-reaching densification concepts of Rem Koolhaas, MVRDV or Le Corbusier did not reach this extent.

PORTRAIT

Klaus-Dieter Weiß

is a lecturer, author and photographer. For more than 30 years he has been writing about contemporary architecture to assess the potential for future developments through typological comparisons and interaction with architects. As an architectural photographer, he illustrates his arguments with architectural images. His work is published across Europe, especially in trade journals such as architektur.aktuell, A10 and Werk, Bauen + Wohnen, in yearbooks and monographs. The monograph published by him, “BRT” received an award by the Stiftung Buchkunst.

www.klausdieterweiss.com



BIG Architekten succeeded in creating a new style of urban living in high rises in the southern city extension of Copenhagen (photos on double-page spread).

OFFICE TOWERS IN HAMBURG

The architectural Tango dancers distinguish Hamburg's red light and nightclub district St. Pauli from a distance. At a prominent location on Hamburg's Elbberg, BRT Architekten LLP marked the beginning of the Reeperbahn with two dancing office towers. Seemingly in motion, the shimmering glass facade alters its appearance with every step taken by passers-by.

Born in the bars of Argentina's red light districts, the Tango is universally regarded as the most erotic dance. This is why the association with this dance was deemed suitable for the competition entry for the two office towers in the Reeperbahn district of the year 2003, which has already been copied in Copenhagen, Vienna, Marseille and Malmö. The 770 pillars of the Dancing Towers tilt up to 7.5 per cent to the side. Both towers are equipped with chamfered external pillars made of prefabricated components that change their direction on the 6th and 17th storey. Used for the first time in this building, the chamfered pillars with their high-tensile concrete steel and corresponding anchoring in the ceiling provide the needed stability. Lacking applicable standards, the proof of this had to be provided experimentally. The dancing couple tilts up to three meters from the vertical position. The floor plans are dislocated during this process but remain congruent. The facades conceal the slopes with a single-shell sheet steel frame. Facades, window technology and the open sun screen must overcome 16 different sloping angles on their way to the top of the building. The ventilation element is equipped with a hurricane-proof baffle panel. The entire building group, which also includes a hotel with 215 rooms behind a glass facade which conceals the room rhythm at the foot of the high rise pair is naturally ventilated, however. Only the hotel can be additionally ventilated mechanically. At night, the towers will be enhanced by LED light strips on the underside of the baffle panels. Away from the busy offices of the Strabag corporation, which is also the building owner, and a few tenants, further attractions include the restaurants on the ground floor level and the upscale restaurant with sky bar and a phenomenal view on the 23rd floor. The main attraction, however, is the Mojo Club, which reopened after a long break almost at its former location and whose premises are mostly underground. In the evenings it can be reached via stairs concealed in the floor that open up from the front courtyard. Visitors enter a 1,600 square metre two-floor dance and music paradise. For acoustic reasons, the 9-metre-high underground vault is freely suspended in the underground garage. Thus dancing is not limited to the constantly changing facade appearance that can even be irritated by the sun and clouds with unexpected reflections. The reaction of the public to the leaning towers of Hamburg is best measured on the viewing platform of the Michel building. Long before completion of the roof restaurant with the wind-screened outdoor terrace, the legendary Mojo underground club with its hydraulically powered floor gates and the artistically designed lobby (fall 2012), the dancing tower pair became a new highlight of the once largest nightclub district in the world and a point of reference for the entire city of Hamburg. With their elevated ground position, the twin towers almost reach to the tip of the Elbphilharmonie.

The chamfered pillars change their direction twice across the entire building height (previous page).
The twin towers do not have many competitors yet in Hamburg's high rise silhouette.

A metal frame placed in front of the facade which follows the chamfered gradation of the pillars creates spatial depth.

The office towers seen from the south with the eight-storey hotel building situated in front (left)
Room-high windows in the offices promise a panoramic view across the city (top right).
Even the side elements of the fire-rated doors are adjusted to the leaning walls (bottom right).

Floor plan (top), ground floor (bottom)

PROJECT DATA

BUILDING OWNER
Projekt Elbpark GmbH & Co. KG,
Strabag Real Estate GmbH

DESIGN
BRT Architekten LLP,
Bothe Richter Teherani, Hamburg

SUPPORT STRUCTURE PLANNING
Ed. Züblin AG, Zentrale Technik,
Hamburg, Germany

LOCATION
Reeperbahn 1, Hamburg, Germany

PHOTOS
Klaus-Dieter Weiß, Minden, Germany
www.klausdieterweiß.com

HÖRMANN PRODUCTS
Single and double-leaf T30 aluminium fire-rated doors with chamfered special side elements HE 311
Single-leaf T30 aluminium smoke-tight doors A/RS 150
Single-leaf aluminium doors without function

RESIDENTIAL AND COMMERCIAL HIGH RISE IN DUBAI

High rises are densely crowded along the main traffic axis of the Emirate of Dubai. They signify the rapid development that took place here within the past 20 years. The higher, faster, further attitude of the boom years resulted in a quest to ever-increasing superlatives. In contrast, the Rolex Tower by Skidmore, Owings & Merrill is understated and elegant.

When looking at the Rolex Tower, observers almost experience nostalgia, as its clear and sober style is reminiscent of the golden era of high rise construction, of the "International Style" and the promise once associated with this building style. It is a pleasant change from the surrounding high rises that all blend into a shimmering eclectic collage, despite their efforts to be unique. While Dubai's high rises, until a short while ago, were purely built for speculation and already fulfilled their purpose with the first completed rendering, the high rise experts of SOM placed the utmost priority of this project on the quality of the planned residential and work environment. In co-operation with the building owner, the aim was to create a new architectural standard for the entire region. To comply with these high expectations, the architects planned a mixed use of living, working and leisure facilities for the 246-meter-high tower from the start.
Crowned by two exclusive penthouses, the Rolex Tower combines 30 floors of office and commercial spaces and 25 residential floors into a single high rise.
The transitions between the individual uses are made visible by two prominent recesses in the facade that effectively divide the tower into three sections without jeopardizing its clear formal structure.
The individual floors are accessed via two separate lobby areas located on the more quiet side of the complex away from the street. They can be reached from the neighbouring nine-storey parking garage and the nearby stop of the Dubai Metro. From these areas, the residential and commercial areas can be reached via the access core designated to the respective use. The walls of the two cores, together with the supports extending behind the facade and prefabricated concrete ceilings, constitute the statically significant components that are combined with the all-round curtain facade to enable the free and efficient organisation of the 60,000 square metres of total floor space. The elegant appearance of the Rolex Tower is underlined by its green lucid facade made of fritted glass. The material, an interim product of glass and ceramics, not only creates a unique look that makes the building shimmer impressively under Dubai's sun, but also lowers the solar input of the entire facade surface. The typically slim high rise appearance with a minimum ground floor plan and maximum building height is enhanced by the decreasing opacity of the facade elements towards the top. The few but clear design features provide the building with an overall strong and unique presence in the impermeable sea of buildings of the Arab metropolis.

The “soundwave” by artist James Clar is suspended in the lobby of the commercial section. It is the three-dimensional expression of the sound waves that are created when the words “Rolex Tower” are pronounced.

The opacity of the curtain facade made of fritted glass decreases with the increasing height of the building, highlighting its effect (top).
The entrance area leads residents and visitors directly to the shopping outlets on the ground floor and the mezzanine level (bottom).

PROJECT DATA

BUILDING OWNER
Ahmed Seddiqi and Sons, Dubai, UAE

DESIGN
Skidmore, Owings & Merrill (SOM), Chicago, USA

LOCATION
Sheikh Zayed Road, Dubai, VAE

PHOTOS
Hedrich Blessing Photographers, Chicago, USA

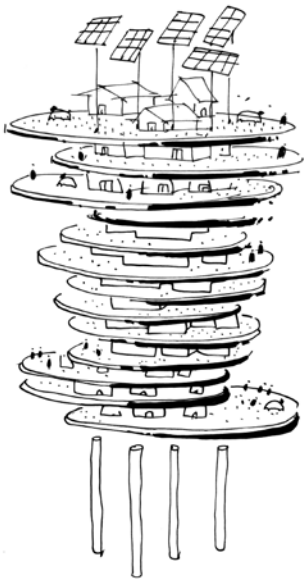
HÖRMANN PRODUCTS
Single and double-leaf T30 steel fire-rated doors British Standard HBS 30 A-1/-2

RESIDENTIAL HIGH RISE IN HAMBURG

The HafenCity in Hamburg, one of Europe's largest comprehensive urban development areas has long ceased to be an isolated construction site. Various paths link the inner city with attractive buildings near the waterfront, including the Marco Polo Tower. Designed by Behnisch Architekten of Stuttgart, the residential tower offers 15 floors of upmarket residences for wealthy citizens.

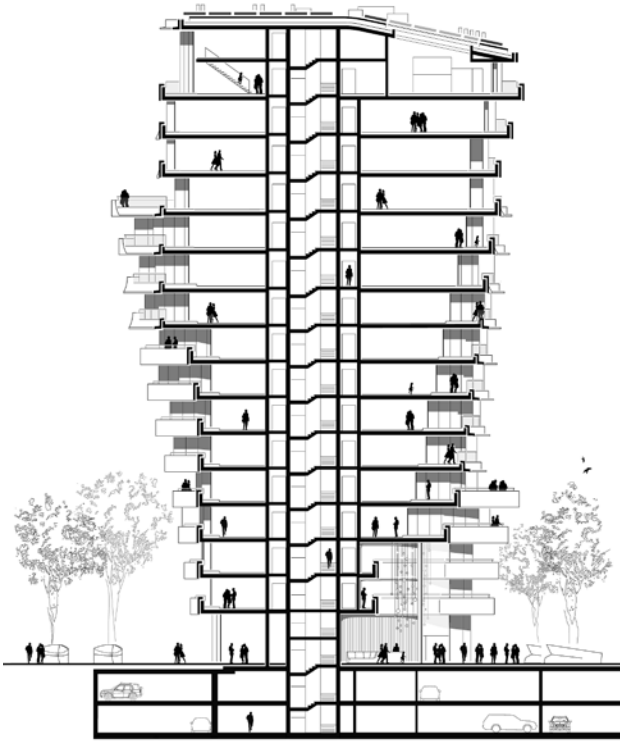
With its 17 floors, the Marco Polo Tower in HafenCity maintains its status as a landmark even though the new city district conitnues to grow rapidly. The tower marks the end of the path from the inner city to Hamburg's new attractions, the cruise terminal and the promenade along the quay. Its prominent location between the Elbphilharmonie and the Science Center turns it into an important hub within the HafenCity. Its multi-faceted silhouette with the emphasis on horizontally stacked floors belongs to the new generation of high rises that do not stretch into the sky with a smooth and glossy facade. Almost exclusively used for residential purposes, the building is part of an urban development complex, located directly on the waterfront of the Elbe which also includes a large, low office complex. The layouts of the 56 flats, ranging from one bedroom flats to 340-square metre penthouse maisonette flats, are not in sync with the freely designed facade as may be expected, but resemble a villa with a garden. Classic rectangular residential units are encircled by all-round terraces that represent the "landscape". However, the view is not of vegetation, but of a panorama with breathtaking sunsets over the Elbe. The residents can definitely feel like they own villas.
A concierge in the elegantly furnished atrium that extends across two floors greets the owners personally and also offers occasional small services. His workplace is behind a counter that was specifically developed for the space and whose design is based on the alignment of the terraces. The warm timber cladding on the walls is not only prestigious, but also comfortable. The large space closely resembles a hotel lobby, where people enjoy spending their time. To maintain enough distance to the street, the residential floors only start at the second floor. On the ground and first floor, commercial establishments bring the public realm to life. In HafenCity, sustainable construction has long since been established as the proper approach. The Marco Polo Tower also combines upscale living with a comprehensive building concept. Neighbouring flats can be combined, ensuring great layout flexibility. The projections of the curved terraces naturally shade the large windows, eliminating the need for external sun protection, which has been proven to require high maintenance, especially during the storms of Hamburg. A special challenge was the harbour noise, which continues at all hours. To allow residents to sleep with tilted windows, a special ventilation flap was developed with which the required fresh air can be introduced. It is hidden behind an enamelled glass surface that does not disrupt the uniformity of the facade. The clear structure of the layered floor slabs of the steel skeleton structure slightly resembles stacked palettes, creating an association with the history of the location.

The Marco Polo Tower forms an ensemble in combination with the neighbouring Unilever office building (previous page). The immediate vicinity to the water renders living in the Marco Polo Tower particularly attractive (top). The conceptual sketch vividly illustrates the interpretation of the residential style of a villa with a garden (bottom left). The curved, partially glazed and partially solid parapets demark the “landscape boundaries” (bottom right).



Extending across two floors, the atrium's interior furnishings match the varied silhouette of the Marco Polo tower.

The buyers of the exclusive flats are guaranteed
a panoramic view of the Elbe and the city (top).
Cross section (bottom left)
ET 500 collective garage doors were fitted
in the underground garage (bottom right).



Layouts: ground floor (top left), fourth floor (top right),
11th floor (bottom left), 16th floor (bottom right)

PROJECT DATA

BUILDING OWNER
Projektgesellschaft Marco Polo Tower GmbH & Co. KG, a joint venture of: Hochtief Projektentwicklung GmbH and DC Residential GmbH & Co. KG, Hamburg, Germany

DESIGN
Behnisch Architekten, Stuttgart, Germany

SUPPORT STRUCTURE PLANNING
Weber Poll, Ingenieure für Bauwesen, Hamburg, Germany

LOCATION
Strandkai, Hamburg, D

PHOTOS
Roland Halbe, Stuttgart, Germany
www.rolandhalbe.de

HÖRMANN PRODUCTS
Collective garage doors ET 500

HIGH RISE REFURBISHMENT IN FREIBURG

In addition to many blocks and rows of flats of the 1960s and 1970s, renovation efforts now also focus on residential high rises of that era. In Freiburg / Breisgau the architecture company of Roland Rombach from neighbouring Kirchzarten, turned a 16-floor residential tower into a passive house. The 139 rental units now benefit from a high residential quality.

Before its renovation the high rise in the renovated district of Weingarten-West had the depressing aura of standardised residential buildings of the early 1970s with monotonous, faded facades, uninviting entrances, derelict staircases and lifts. The tenants complained about outdated appointments and the unattractive, deeply recessed loggias, which almost no-one used for spending time outdoors. Next to the aesthetic issues, the building technology had long ceased to comply with contemporary safety standards. The commissioned architect Roland Rombach regarded the situation from the aspect of a modern update that would increase the property value. His comprehensive renovation concept included the reduction and re-organisation of the one and two-bedroom flats which were way too large and no longer attractive. This also included adding the space of the light-absorbing loggias to the flats and instead placing balconies in front of the facade, which offer more pleasant a space for lingering. The gained floor space increased the number of flats from 90 to 139 residential units, which considerably lowered the required external financing for the EUR 13 million renovation. The work required for all this was very extensive: The building was dismantled up to the load bearing walls. Old doorways had to be bricked up and new passages cut into the reinforced steel concrete walls. This also had to be done for the openings of the vertical cable ducts. The newly organised floor plans required window sections to be moved, while whole facade sections had to be opened or closed. With this in mind, a conscious decision was made to be the first in the entire country to modernise a high rise to comply with passive house standards. As a pilot project, there even was public funding available. Even the local Fraunhofer Institut für Solare Energiesysteme ISE indicated its interest and took advantage of the opportunity to accompany the project from the planning desk.
The passive house concept includes facade refurbishment, roof insulation and triple glazed windows as well as basement ceiling insulation, an air-tight building shell, elimination of thermal bridges, a ventilation system that uses waste heat and a low-temperature heating system with a flow temperature of 50°C that is connected to the district heating grid. The energy consumption of the heating system was reduced by 78%. After several months of renovations, the building today presents itself like a new construction. The different shades of green on the balcony balustrades in combination with the white facade look very fresh. The new barrier-free entrance portal is inviting along with the exposed access corridors. Hallway and staircase fire rated doors ensure the safety of the residents. After its well thought-out and carefully planned renovation, the residential building near Buggingerstrasse can compete with most of today's new buildings.

A traditional 1970 high rise has become a contemporary residential block (previous page).
Different shades of green in the balcony areas beautifully complement the white facade (top).
A bright and cheerily inviting barrier-free entrance leads into the spacious ground floor foyer (bottom).

The subsequently added balconies provide the facade of the passive house with an entirely new structure (left).
The fire-rated doors with large glazing make the narrow hallways look larger (top right).
Coloured multi-function doors create accents in the basement level (bottom right).

PROJECT DATA

BUILDING OWNER
Freiburger Stadtbau GmbH,
Freiburg, Germany

DESIGN
Architectural firm Roland Rombach,
Kirchzarten, Germany

SUPPORT STRUCTURE PLANNING
Ingenieurbüro Grage, Herford, Germany

LOCATION
Buggingerstraße 50, Freiburg, Germany

PHOTOS
Daniel Vieser, Karlsruhe, Germany
www.dv-a.de

HÖRMANN PRODUCTS
Single and double-leaf T 30 steel fire-rated doors H3 / H3D
Single and double-leaf T30 aluminium fire-rated doors HE 311
Single-leaf T30 aluminium smoke-tight doors A/RS 150

NEW FACTORY IN THE UNITED STATES

Hörmann has started constructing a factory in the U.S. city of Burgettstown near Pittsburgh. With the new production facility, Hörmann intends to increase its growth in the USA. The approximately 6300 square metre production site is expected to take up operation in autumn next year. Currently, Hörmann is manufacturing in a considerably smaller factory in Leetsdale near Pittsburgh. Hörmann is investing around seven million euros by the end of next year. "With this investment, we are responding to the growth of the past years," said partner Christoph Hörmann at the ground-breaking ceremony. "Production will be considerably faster and more efficient in the new hall" he added. But the ground-breaking is not only significant for Hörmann. Tom Corbett, Governor of the state of Pennsylvania, considered the investment of the German company a sign of the attractiveness of the state. "Today is the beginning of something new for south-western Pennsylvania," the 63-year-old Republican said in his speech. "This is an indication that we are opening up to global business", said Corbett. In the USA, Hörmann produces high-speed door for various industrial applications.

HÖRMANN MANUFACTURES WITH WIND POWER

From next year, Hörmann will obtain the majority of electricity for its manufacturing through renewables. More than 40 percent of the electric power required by factories and regional sales offices in Germany will then be generated by wind and water. Hörmann intends to increase this share even more in the future. The family-owned business signed a contract with the green electricity provider naturstrom and will be its largest industrial customer from 2013. naturstrom provides more than 210,000 private and industrial customers with electricity from renewable sources, which it partially operates itself or receives directly from more than 200 German wind and water power plants. Many providers of conventional green power tariffs, however, only purchase certificates of origin that certify the production of green power somewhere in Europe.

These certificates thus ultimately "re-label" coal and nuclear power into green electricity. naturstrom, however, receives its electricity exclusively and directly from green power manufacturers. In addition, the company has committed itself to invest a fixed amount for every kilowatt hour consumed by its customers into the construction of new green power plants. The transition to genuine green power caused Hörmann additional expenses. "Nevertheless we decided to switch providers because we want to fulfil our environmental protection obligations" said Martin J. Hörmann, representing the entire family. After all, Hörmann subsidiaries annually require the same amount of electricity as 15,000 households. Thus Hörmann's savings of nuclear and fossil fuels is similarly high. This way, the Hörmann Group annually saves 700 lorry loads of carbon dioxide.

THIRD GENERATION OF DOOR OPERATORS

The SupraMatic and ProMatic garage door operators and the LineaMatic and RotaMatic entrance gate operators now come with the BiSecur radio system developed by Hörmann. To reduce energy consumption, Hörmann has lowered the consumption of the fast SupraMatic 3 in stand-by operation to less than one watt. With five door cycles a day, energy costs for the operator only amount to around three euros a year. The operators are particularly attractive due to the exclusive design of the hand transmitters with their glossy surface in a piano lacquer look which even received the reddot design award last year. The newly developed BiSecur radio system used in the operators is considerably more secure than the widely used KeeLoq method. BiSecur uses the same encoding mechanisms as online banking. This way, the radio code of the hand transmitter cannot simply be copied. Customers can see at the press of a button if the door is open or closed. Thus, they do not have to make sure every time whether the garage door is actually closed.

HÖRMANN CONQUERS MOUNT EVEREST

At work, Arvid Lahti markets doors. However, the Managing Director of Hörmann's largest sales partner in Norway recently took two months off to fulfil his lifelong dream of climbing Mount Everest. In his backpack he carried a Hörmann flag. The 54-year-old travelled to the base camp at the foot of Mount Everest in late March. After a brief acclimatisation phase, the passionate alpinist embarked on the strenuous journey to the peak and reached the highest point on earth a few days ago. Overjoyed and quite exhausted after the dangerous descent, Mr Lahti has now arrived in his Norwegian hometown of Masfjorden. "It was a long trip and actually much harder than I thought it would be," says Lahti. He mostly blocked out the daily dangers while on the mountain.
"This is a dream come true and I will remember it for the rest of my life", he says. Lahti is also thankful for the support provided by Hörmann. "I never would have been able to finance this journey without such a sponsor. Hörmann played an important role in my reaching the top of Mount Everest."

MAJORITY SHARE OF INDIAN STEEL DOOR MANUFACTURER

With just under 70 per cent of the market share, Hörmann is now the largest shareholder of the Indian steel door manufacturer Shakti Met-dor, India's market leader with 250 employees. Established in 1988, the company manufactures fire-rated doors and steel internal doors for the Indian market in Hyderabad, the country's fourth-largest city. Shakti Met-Dor was able to demonstrate the high quality standards of its products in large-scale projects in Mumbai, Bangalore and Hyderabad. The company has a network across the country. Local manufacturing in India was a logical step for the German family-owned business to further advance its sales activities in the booming threshold country. "On the one hand, production on location allows us to quickly serve the Indian market, while on the other hand it is very important to manufacture and invest locally". At the same time, Martin J. Hörmann emphasised that the steel doors were exclusively designated for the local market.

ARCHITECTURE AND ART
Benjamin Bergmann

As a professional sculptor, Benjamin Bergmann also masters the skills of architects, design engineers and craftsmen. This knowledge is valuable to him when it comes to implementing his stage-like installations. The expansive works are partially based on his belonging to two prominent performance groups for several years. Each of Bergmann's works tells its own tale that touches the observer in a mysterious way because he uses familiar objects and materials that are reminiscent of everyday situations. However, the tales remain surprisingly incomplete, revealing themselves as mysterious fragments that pose new questions, such as the installation "The Dream of a Great Thing". Bergmann removed an eight-part gold-plated window element – of the now demolished Palace of the Republic – from its original architectural context and placed it against a wall. To the observer, the stage-like isolated wall relief could signify wishes and their disappointment or a relic of shattered utopias. The basketball hoop with the designation "Never Ever" that is suspended at an unusual height more than clearly illustrates for the observer the dimension of the unattainable through a simple object of daily use. Apparently, the world can be more easily understood through metaphors and excerpts. Benjamin Bergmann shows us that the seemingly familiar is full of mysteries that may result in misunderstandings, but occasionally also reveal a humorous side.

Photo: Städtische Galerie im Lenbachhaus und Kunstbau, Munich

„Never Ever", repair. Can we still be saved, Ars Electronica 2010, Festival for art, technology and society, Linz, 02 – 11 September. 2010 (right side)

"The Dream of a Great Thing", 2008; aluminium, glass, steel; 280 × 40 × 530 cm (bottom)

PORTRAIT

Benjamin Bergmann
Born 1968 in Würzburg, Germany
1991—1994 Professional training as a wood sculptor;
1995—2001 University studies at the Akademie der Bildenden Künste in Munich; 1997—2000 Performance group "GMAM";
1999—2001 Performance group "Club le Bomb", 2001 Diploma from the Akademie der Bildenden Künste in Munich;
2005—2008 Visiting professor at the Akademie der Bildenden Künste in Nuremberg.

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PREVIEW

Topic of the next PORTAL issue:
The Alps

The time has come again! Every two years, PORTAL focuses on the architecture of Munich on the occasion of the world's largest construction fair. As the Bavarian metropolis has an especially attractive hinterland, our editors decided to take a look around the Alps region. Maybe some visitors will be able to make a short trip to the mountains during the fair – We recommend you wear sturdy shoes if you decide to follow up on our tips.

Photo: ©iStockphoto.com/AlbanyPictures

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Every four months PORTAL reports on current architecture and the surrounding conditions in which it is created. And if you wish, PORTAL could soon serve as the display case for one of your own projects! Send us information on the buildings you have realised using Hörmann products – as a brief documentation with plans and photos, maximum in A3 scale, by post or e-mail:

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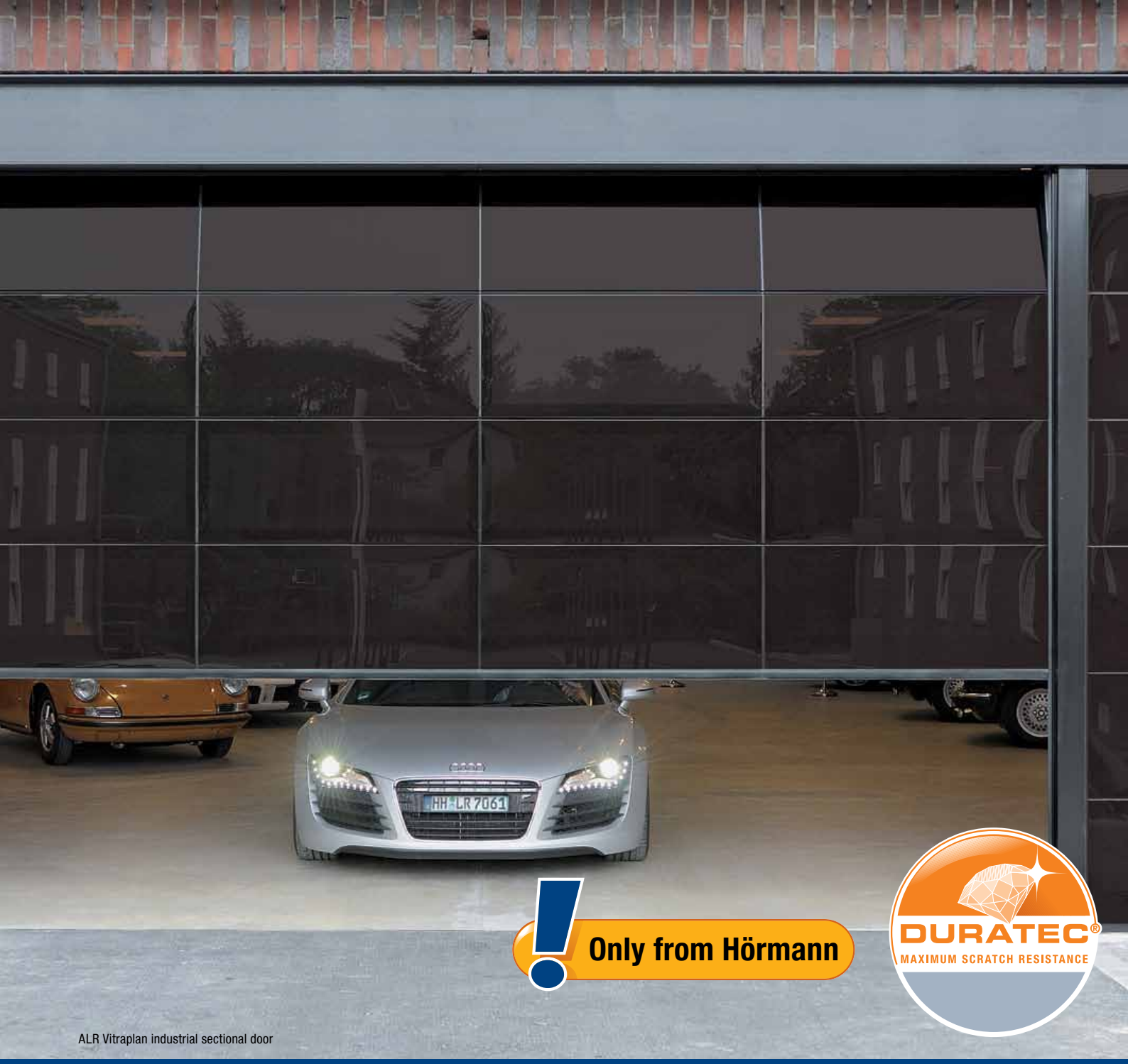

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