

HÖRMANN Schörghuber

PORTAL 55

IN THE COUNTRYSIDE

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Dear Readers,

This issue of PORTAL comes to you, as always, from Steinhagen, district of Amshausen. You don't know here that is? Do not worry. We are used to it. Steinhagen, after all, is located in the countryside in the middle of nowhere, where you could almost believe you've reached the edge of the world. Steinhagen is located in East Westphalia – but in the middle of Europe. If you live in the village and run your architectural office in a small town without fibre optic cable, suburban rail links or motorway access, then you are sure to have the sympathy of your urban colleagues. After all, excellent architecture can hardly be created under these provincial conditions. Is that really the case? We have always disagreed – and even more so since we looked for counter-examples for this PORTAL issue under the theme "In the countryside". We found what we were looking for and show you four of the most interesting projects in this issue. The Jahr100Haus just off the Baltic Sea is the new entrance to Molfsee Museum Village. Deep in Upper Bavaria, the architect's office and the building owner of the "Kulturhof Stangass" explored the limits of what is possible. In the Bernese Oberland, the Swiss homeland is celebrated in a whole new way, and in a village called Dunningen, a family of entrepreneurs is carrying on the Swabian tradition of

architecturally valuable industrial building. Admittedly: Often such projects are rather accidental products or the result of patronage. In one village in the Northern Black Forest, however, this exception is already becoming the rule, and local building culture has method. Vorarlberg architecture is the great model that the people of the Black Forest have been emulating for some years now. They may not have quite as high mountains, but they have at least as much forest, so you can see where the local timber building tradition comes from. Above all, however, the community is determined not to produce any more run-of-the-mill, off-the-peg architecture that could stand just about anywhere and has nothing to do with the place, its inhabitants, its history and the citizens' commemoration culture. We present the Baiersbronn building culture project in this PORTAL and recommend a detour to the Northern Black Forest on your next holiday trip down south. Not only because of the impressive landscape or the numerous award-winning restaurants. Meanwhile, the large and small examples of Baiersbronn's building culture are also worth a short architectural visit. Perhaps this issue of the PORTAL can inspire you to do so? We certainly hope you enjoy this issue.

Christoph Hörmann

Thomas J. Hörmann

Martin J. Hörmann

Personally liable general partners

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"COUNTRY LIVING"**



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MUSEUM FOR ETHNOLOGY IN MOLFSEE**



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TRAUFFER'S WORLD OF EXPERIENCE IN HOFSTETTEN**



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KULTURHOF STANGGASS IN BISCHOFSWIESEN**



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Cover photo: Stephan Falk



Renovated by architect Sabine Rothfuß without conspicuously interfering with the existing building: the Morlokhof in Baiersbrunn.

ABOUT THE TOPIC: IN THE COUNTRYSIDE

COUNTRY LIVING

THE BUILDING CULTURE COMMUNITY OF BAIERSBRONN

BY DR. DIETMAR DANNER

Where the place of residence is still home, where families have been at home for generations and people identify with a landscape, architecture has a special type of responsibility. The municipality of Baiersbronn in the northern Black Forest has become a place of building culture and it is here that the identity-creating power of architecture is used in an exemplary way.

The murder victim was found high up in the Black Forest. Here the gorges are particularly deep, the forests truly dark and the slopes snow-covered in winter. The victim's hometown is also very remote - like everything else from the point of view of Karlsruhe or Freiburg. Commissioner Franziska Tobler, who travelled from the latter metropolis, therefore put it in a nutshell years ago in ARD's first ever "Black Forest Tatort": "Ein Dorf und drei Nachnamen – da isch ja alles gschwätzt" – or in metropolitan language: "A village and three surnames: That says it all".

"Loss of respect"

It was not only the people of the Murg Valley who did not like to hear this presumptuous reference to an (allegedly) reduced gene pool at the time. After all, this script text is a perfect example of that typical urban condescension certain to drive "country dwellers" up the wall (or, in this case, up the fir tree) – and proves a clear disparity in respect from the country to the city. The fact that the majority of these city dwellers were themselves born in the countryside is the result of years of internal migration and has had a considerable impact on urban development and on "building in the countryside". (Incidentally, the author himself is a "country bumpkin" born in the Black Forest and is therefore allowed – especially as a "returnee" – to make a few remarks about life in the countryside which, in his opinion, the "urban elites" are simply not entitled to).

Dense network

But back to the question of surnames: Admittedly, the Black Forest villages are home to a particularly large number of Fallers and Wehrles, Ketterers, Winterhalters and Obergfälls. And in the community of Baiersbronn, guests will come across Finkbeiners everywhere. Such a dense network of long-established families is the result of the complex topography and centuries of rural exodus. In the Northern Black Forest, too, young people traditionally like to move away – but those who stay do so out of conviction. The Swabian community of Baiersbronn can certainly compete with the Swabian metropolis of Stuttgart and its catchment area, the edge of which begins less than 40 kilometres away as the crow flies. However, this only applies to disciplines that are of rather limited interest to 19-year-olds.

Trees, stars and striving for building culture

Baiersbronn, which actually consists of 115 villages, hamlets and farms, is spread over just under 190 square kilometres in the Northern Black Forest. Only the state capital is slightly bigger. There, more than 3000 people are crowded into every single square kilometre. In the Black Forest, there are just 78 in the same amount of space. With around 2.7 million people, the Stuttgart agglomeration is one of the most densely populated areas in Europe – only 14741 people live in Baiersbronn, as of December 2021, and the number is in decline (in 2007 there used to be 16080). But what Baiersbronn has more of than anywhere else are trees (the most in Baden-Württemberg) and Michelin stars (more than anywhere else in Germany). What's more: There is a most remarkable striving for building culture.

The Vorarlberg model

When it comes to the topic of "building in the countryside", Baiersbronn is therefore a prime example in the "Federal Foundation for Building Culture". On the one hand, because there is so much land here; more than in hardly any other region in Germany. On the other hand, because (some) people there are not deterred by the clear landscape



Colour coordinated: Betty's BonBon Manufaktur by Birgit Stiletto.



Multi-generational living in Rosenpark Baiersbronn by Jarcke Architekten

dominance over the built-up zones. And so, Baiersbronn is well on its way to becoming a destination for architectural tourists, and in this it is emulating the Vorarlberg model it has chosen for itself.

Architecture sells

The reason for this commitment is by no means pure cultural altruism. It is the realisation that the state has to do more than keep designating new industrial estates in order to keep the population in the village by offering jobs or even to encourage city dwellers to move. Neither will be successful without a true village identity. Ever since a Basque port city and an East Westphalian municipality afforded "their" Frank Gehry, it has been common knowledge: Not only sex sells, but also exalted architecture. And the fact that architecture has an external tourist effect on entire regions became very clear with the "Ticino School", which drove countless architects to the south of Switzerland in the 1970s to visit the villa buildings of Luigi Snozzi, Livio Vacchini, Mario Botta or Aurelio Galfetti – sometimes only to be shooed off the properties by permanently annoyed owners.

Key-visual

While "the Ticinese" preferred to build with concrete and stone, the Vorarlbergers discovered wood to be the innovative material of a rather small-town or rural Austrian province. Together with the mountainous landscape, the similarities between Vorarlberg and the Northern Black Forest cannot be overlooked. It was therefore only natural that the Baiersbronn local parliament made more than one pilgrimage to this promised land of rural architecture. Wood is the traditional wealth of the Black Forest. Coniferous trees grow all the way up to the Black Forest High Road, and the lowlands are characterised by sawmills, paper mills and carpentry workshops. Tragically for Baiersbronn, however, the Black Forest is overflowing with iconographic images. The typical Black Forest farmhouse, with its crippled hipped roof projecting far over the outer walls, is the almost

oppressively effective "key visual" of this low mountain range. It's a pity, however, that disappointment is inevitable if spa guests are looking for such buildings in the north of the Black Forest. Instead, they are typical of the central Black Forest and the south. The north simply does not know such a distinctive building tradition.

Further education project in building culture

In view of this shortage, there would have been a great risk of trying to counter this with spectacular buildings à la Gehry. Baiersbronn opted instead for a gentler, regionally anchored and in every respect more sustainable path. The place set out to become a building culture community. The "evolution from above" started as an initiative of the tourism directorate and the local municipal council. Since then, it has been trying its hand at a further education project in building culture for the entire population – and the first realised results are more than encouraging. The municipality led the way with its public projects. The hotel industry, which is very important in the region, followed suit, and private clients are now also realising that sophisticated design by no means has to be more expensive – but is always more valuable. In the absence of crippled hipped roofs and large roof overhangs, people went in search of their own, perhaps not quite so spectacular, but nevertheless local building traditions. After all, it is not only a local variant of the Swabian dialect that is spoken in Baiersbronn. There is also a local architectural dialect that needed to be freed from the overgrowth of rapid industrial construction. Since then, these building details have been the basic concept of numerous refurbishments and new buildings.

Astounding depth

The Michelin-star restaurants and the numerous top hotels are locally influential. Although they offer guests the highest gastronomic quality, their building design has so far been oriented towards a kind of "international style" of tourism architecture: A neo-baroque design mix that could



Infopoint Lotharpfad by Asal Architekten.



The restaurant of the Hotel Traube Tonbach by ARP Architekten is clad in wooden shingles.

Photos: Ulrike Klumpp / Hardy Müller / Simon Wurster / Roland Halbe



Chalets as an extension of Hotel Engel by Partner und Partner Architekten.



Osterhof School by Thomas Kröger Architekten.



National Park Centre Ruhestein – Sturm und Wartzeck.

be found in this or a similar way in any other German low mountain range or in almost any region of the Alps. The genius loci of the Northern Black Forest was searched for in vain. But times are changing. The hotelier Hermann Bareiss made a start when he acquired the Morlokhof – an ancient ensemble of main house, barn, bakehouse and “life estate” for the old farmers. For centuries it was the residence of a family of healers who treated not only the farmers’ cattle. When vast amounts of Latin and Hebrew writings were found between the beams of the farmhouse during the renovation, which was in keeping with the preservation order, it was clear that the local farming culture offers astonishing depths. Although the Morlokhof does not serve the cliché of the typical Black Forest house, it became an impressive project. With the “Old School” in Baiersbronn-Mitteltal, which was converted into the hotel’s training centre, the Bareiss family has now proven that the 19th century also offered building culture that shaped the local image and created identity – especially since half the population of the village associates very personal memories with this building.

Contemporary gesture

The change of course began in a dramatic way at the “Traube Tonbach” hotel. On 5 January 2020, the approximately 230-year-old ancestral home of the Finkbeiner family burned down completely – including the 3-star restaurant “Schwarzwaldstube”. The Stuttgart office ARP realised the new restaurant building on the same site and below the actual hotel in record time. The new “Traube” is certainly typical of the path taken by Baiersbronn. There is no longer an attempt to build Black Forest kitsch. The gable-roofed buildings are kept in a contemporary gesture and local materials. The interior no longer tries to steal the show from the dishes on the plates of top gastronomy. The completely wood-shingled facade is in keeping with the genius of the place.

Local landmarks

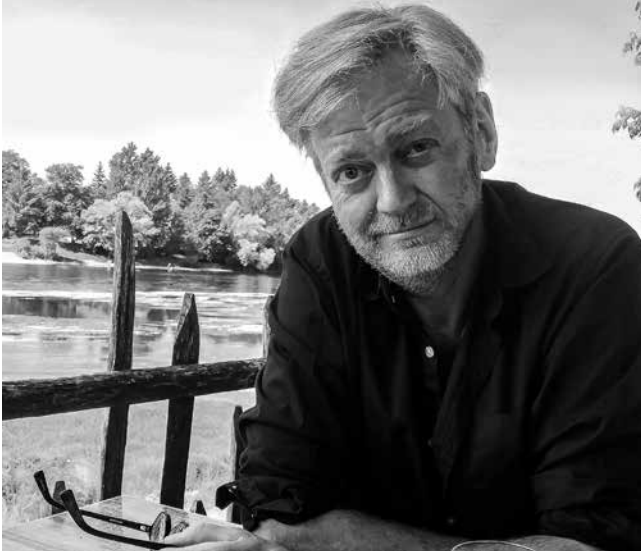
The Hotel Sackmann with Baiersbronn’s third star restaurant “Schlossberg” has now followed suit, as have a number of other hotels. First and foremost, the 5-star Hotel “Engel”, to which the local firm Partner und Partner Architekten designed several chalets as an extension, which also took reference from the local timber building tradition and discovered a history of the extremely low roof overhang in it. The chalets are constructed from solid, three-ply plywood and clad in local silver fir. Much more sculptural is a small structure called the “ Infopoint”, which serves as a starting point for tourist tours in the direct vicinity of the Traube Tonbach.

Here, too, the shingle facade becomes a local characteristic. The architecture itself is much bolder, with the small, local firm Asal Architekten daring a little more here. The firm also realised four of these small buildings straight away. There is another of these info points in the centre of the main town of Baiersbronn and finally a third one at the beginning of the Lothar Trail on the Black Forest High Road. The car park of the national park also has one of these little houses – where only the parking ticket machines housed inside disturb the look.

Numerous awards

A generational housing project in the main town of Baiersbronn shows that there are also architectural firms in the countryside that definitely know how to design in the newly discovered architectural dialect. The Rosenpark was designed by Jarcke Architekten from neighbouring Freudenstadt, and in terms of interior design there are also ways to get by without cuckoo clocks and touristy nonsense. Betty’s BonBon Manufaktur offers sweets from its own production in a very unique interior designed by Birgit Stiletto.

The fact that Baiersbronn is on the right track is not only proven by the numerous awards – a short tour of the



Dr.-Ing. Dietmar Danner

extensive grounds is enough. Like a meadow after a long drought, tender architectural shoots are sprouting up everywhere, proving that it has been possible to spread building culture without relying on the spectacular effect of international architectural brands.

Northern Black Forest National Park

The fact that this also includes buildings of sophisticated design outside the current mainstream is demonstrated by the new Osterhof School. The small village around the historic Osterhof accommodates children who have special curative educational needs or require psychotherapeutic help. The institution commissioned the Berlin architect Thomas Kröger, and he designed a school building – wooden, of course – that cannot be assigned to any contemporary architectural trend and takes its own, very remarkable style path without becoming alien to the Black Forest. Finally, far up on the summit of the Ruhestein stands what is probably the largest project in one of the most controversial initiatives in the entire state. The new “Northern Black Forest National Park” extends largely across the Baiersbronn district and is by no means met with only jubilant approval.

Natural equilibrium

Where forestry has been the basis of existence for centuries, it raises eyebrows when entire valleys are suddenly left to their own devices, when valuable trees simply topple, and when this deadwood serves as food for pests, which foresters battled with almost all means up until now. The National Park Visitor and Information Centre is intended to explain to tourists (but also to locals) how a forest finds its natural balance. The ambitious exhibition architecture by “Kunstraum GfK vivid exhibitions” from Hamburg conveys how the biotope works with an overabundance of exhibits, scenic images, screens and participatory elements. The surrounding architecture was designed by Sturm und Wartzack as the result of a competition win and resembles a stack of square timbers that has begun to slip slightly in its large-scale form.

Dr.-Ing. Dietmar Danner

A trained daily newspaper editor; he studied architecture and wrote his PhD on the topic of taste development 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 founded the communication agency Architect’s Mind; he organised congresses and workshops all around the world and published successful architecture journals. He has been retired since 2022, lives in a village on the edge of the Black Forest and still occasionally works as a freelance author.

Complex overlay

Located directly on the Black Forest High Road, it taps into the international streams of visitors to this main tourist artery and first welcomes guests in a central forum where the various “beams” of the large-scale form are to overlap in an extremely complex manner. From there, after the obligatory introductory film, the tour moves into the dark corridors of the exhibition before, at the very end of the tour, a bridge called “Skywalk” can be walked across to the observation tower. From there, the view sweeps over the forest-covered mountains and valleys of the Swabian flank of the Northern Black Forest, which looks very dense and not very exciting from up here. The view in the other direction would have been much more spectacular: Not into the National Park, but down into the Rhine Valley in Baden and across to the Vosges mountains.

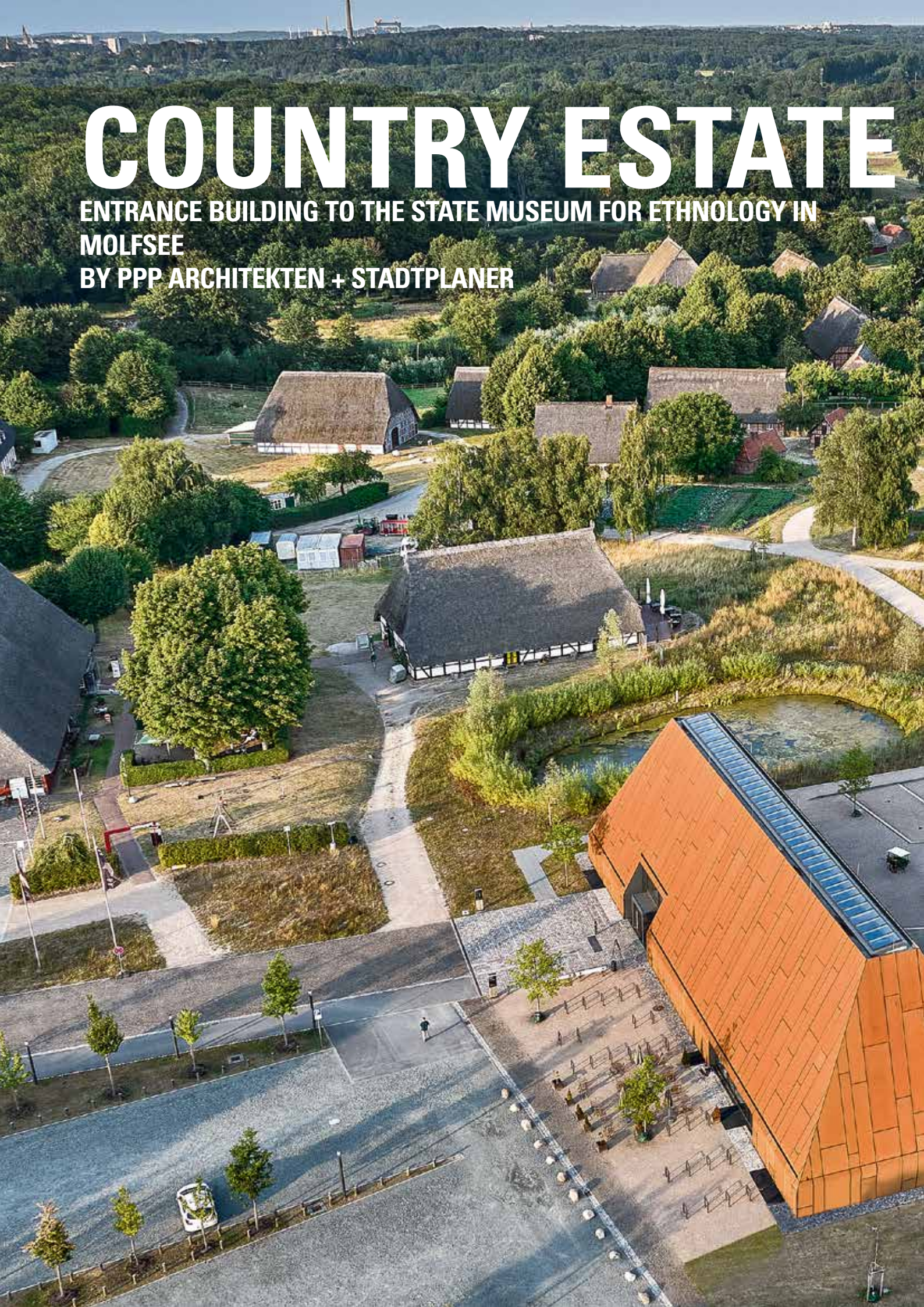
Healthy pride

The visitor centre on the top of the pass is definitely the contrast to the building culture community in the valley. Baiersbronn is not looking to present itself with great architectural aplomb, but wants a building culture that is not only accepted by the population, but also supported and driven forward by numerous smaller projects. The Vorarlberg architectural landscape has not yet emerged – but things are moving in the right direction. And above all, it is a successful attempt to strengthen the identity of a community by means of building culture, which creates a bond between the long-established population and their homeland. This new rural building promotes that precious pride in the attractiveness of the homeland, which is not only fed by the business tax revenues of the local industrial estate. And last but not least, it cultivates a healthy and justifiable self-confidence towards the big city dwellers and their occasionally condescending view of the countryside and its inhabitants.

COUNTRY ESTATE

ENTRANCE BUILDING TO THE STATE MUSEUM FOR ETHNOLOGY IN
MOLFSEE

BY PPP ARCHITEKTEN + STADTPLANER







Old familiar form, new guise: the Jahr100Haus further develops the forms of old North German farmhouses.

In the Jahr100Haus in the very north of the republic, traditional architectural visual habits are not contradicted. Instead, they are developed as emphatically as they are self-confidently. For the new visitor centre of the museum village in Molfsee does not copy the translocated farmhouses and estates, but takes them to create a family resemblance.

Museum villages are evidence of human civilisation frozen in the past. In them, the reality of our ancestors' lives can be experienced almost up close. What is missing there is the omnipresent stench of historical country life. What no longer flows is the sweat of a lifetime of toil. In Molfsee, a community of 5000 near Kiel, there is an arrangement of North German farmhouses that, in their original location, would have long since become the romantic weekend homes of wealthy city dwellers. The Jahr100Haus, the newly constructed exhibition and entrance building of the open-air museum, now offers spacious exhibition rooms to prepare or follow up a visit to the museum village. The project by the Lübeck architects petersen pörksen partner becomes a mediator of knowledge, a transition zone that facilitates entry into and exit from the world of conservation work and life.

Gigantic diamond framework

Seen from a distance, the massive roofscape of the Jahr100Haus looks like a quotation from those Schleswig-Holstein farmhouses that have hardly any external wall space but are vaulted over with all the larger thatched constructions. They provided a home for livestock, crops and the farming family. The Jahr100Haus is completely wrapped in corten steel, its roofs are steeper, the buildings

are longer – and yet it is clear, at very first glance, that although it is something completely new, it builds on what has gone before. Traditional viewing habits are not deliberately contrasted here, but developed further with contemporary means. Because most of the usable space has been moved to the basement, the ground and entrance floors look like a cathedral of museum building. It is spanned by a massive “diamond framework”, which is definitely inspired by the roof structure of northern German barns. Here and there, large rooms had to be made with the most economical use of materials. The windowless room is lit solely by a transom light strip that replaces the classic ridge.

Spacious gesture

The actual presentation areas in the basement, which extend far beyond the entrance building, are accessed via a large staircase. The curators explain the history of the region with permanent and changing exhibitions. The second, somewhat smaller building of identical design also sits on this subterranean exhibition floor – but slightly apart. Space for conferences and meetings is provided here. The above-ground floor area between them opens up in an expansive gesture as a courtyard towards the museum village. The historic buildings gathered in the village from all over Schleswig-Holstein are by no means from one single era. Although they reflect a temporal and spatial development over several centuries, they appear as a harmonious whole with their family resemblance. And the addition of the new Jahr100Haus to this architectural lineage is only logical. For although this latest generation of buildings is quite different, it still looks “like the spitting image” of their structural grandfathers and great-grandmothers.



Only the staff get to see the “back” of the building.



The ticket office and shop are the visitor’s introduction to the Molfsee Open-Air Museum.



The entrance area and café are located under the mighty, diamond-shaped supporting structure.



The exhibition in the Jahr100Haus includes both multimedia contents as well as ...



... exhibits of rural life from times long gone.



Some of these exhibits are displayed in strikingly designed showcases.



Simple: The courtyard of the Jahr100Haus is more reminiscent of a Japanese Zen garden than a Schleswig-Holstein farm garden.

Hörmann expertise: Steel fire-rated doors

Lots of wood, lots of thatch and a little clay – that’s how most of the historic houses in the Molfsee Open-Air Museum are built. Fire protection? At least at the time, hardly existent. Once there was a fire on a farm, it was very rare that the fire could be brought under control. Nowadays there are strict fire protection regulations that intend to prevent such situations. The preventive measures also include the single and double-leaf T30 fire-rated doors from Hörmann that were used in the entrance building of the new museum. Fire-rated doors made of steel are always a good choice when, in addition to the

protective function, a high mechanical load must also be guaranteed. The fully bonded composite construction of the door leaf provides high stability, ensuring flush closing and a permanently flush surface. Warping and unattractive dents are now a thing of the past. The doors can be supplied in all RAL colours and in this project are colour-coordinated with the surrounding walls so that they integrate into the design.



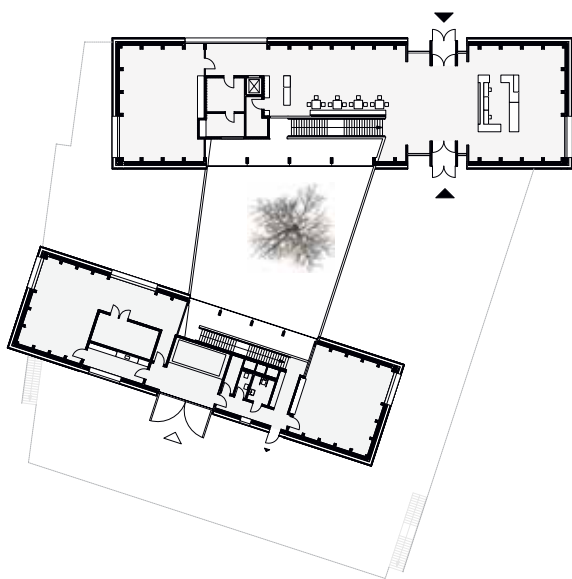
Hörmann’s fire-rated doors can be coated in all RAL colours and inconspicuously integrated into the wall.



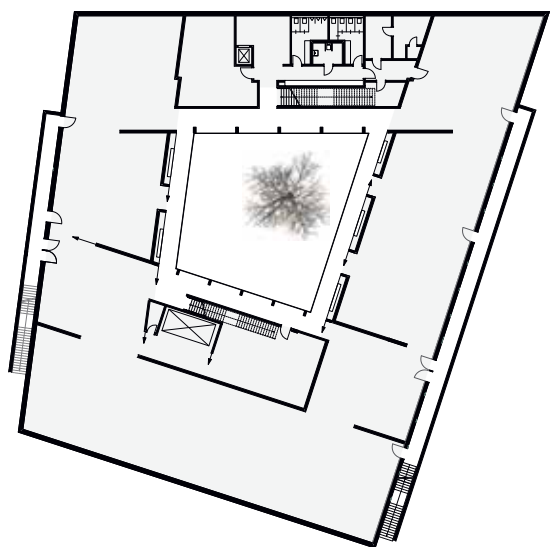
High-quality door view in detail: The double-leaf Hörmann steel construction project doors have a flush-fitting transition of the door leaves.

Location: Hamburger Landstraße 97, Molfsee, Germany
Building owner: Stiftung Schleswig-Holsteinische Landesmuseen Schloss Gottorf, Germany
User: Freilichtmuseum Molfsee, Germany
Architect: ppp architekten + stadtplaner, Lübeck, Germany
Exhibit design: Demirag Architekten, Stuttgart, Germany
Landscape architects: Bruun & Möllers, Hamburg, Germany
Civil engineer: Horn + Horn, Neumünster, Germany
Gross floor area: 3295 m²
Construction costs: €6.9 million
Completion: 2021

Photos: Stephan Falk, Berlin, Germany
Hörmann products: Single-leaf and double-leaf steel construction project doors H3, D65



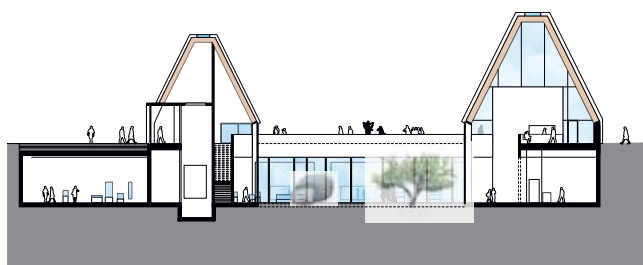
Floor plan of the ground floor



Floor plan of the basement



Layout



Cross-section

COUNTRY HOTEL

TRAUFFER'S WORLD OF EXPERIENCE IN HOFSTETTEN

BY WEGMÜLLER | BRIGGEN ARCHITEKTUR







The "Trauffer cow" welcomes guests to the hotel and world of experience.

"Home in high density" is what Trauffer's rural wooden hotel & world of experience in the Bernese Oberland has to offer. Without any local pomposity or tourist kitsch, both buildings prove that rural architecture does not necessarily have to make use of traditional elements – and can still have an integrative effect.

Deep in the Bernese Oberland, Switzerland is at its most Swiss. On the shores of Lake Brienz, it looks like how the designers of Disney World would imagine a Swiss village to be – and regional carvings are on offer in almost every third house. What used to be an extra income for the once bitterly poor rural population later turned into an artistic industry of handicrafts to decorate buildings. With our modern times and its critical attitude towards all kinds of traditional building ornamentation, the craft suffered a crisis – and has since been producing all kinds of animal figures for tourists from all over the world. Certainly the most successful is the "Trauffer cow", a toy animal reduced to the iconographic. Invented in 1938 by the grandfather of the current owner, it is still carved and painted by hand in the village of Hofstetten near Brienz. As a bestseller, it is the central product – and now also the subject of the Trauffer world of experience, including the adjoining wooden hotel.

High Mass of rural culture

Seen from a distance, the buildings by Wegmüller | Briggen Architektur look more like the timber yard of a sawmill. Not a completely unusual sight in rural regions with forestry and therefore not an urban sin in Hofstetten either. Older people will also be reminded of Peter Zumthor's Swiss pavilion for the EXPO 2000 world exhibition in Hanover. In contrast to the latter's temporary structure of stacked squared timbers, however, Trauffer's layers of beams cannot be reconstructed

for reuse elsewhere. Strictly speaking, they do not form the supporting structure, but serve as a sheeting facade with the actual supporting structure behind.

The world of experience presents the cow, the complete product portfolio and the history of the company in a highly professional manner – with a didactic area, an intuitive multimedia telling of the company history and including a hands-on workshop and catering suitable for children. The city kids are shown that chips do not come from a frozen bag, but are carved by hand from real Swiss potatoes. The Trauffer brand stands not only for rural wooden toys, but also for Marc A. Trauffer, who is also a megastar of Swiss folk pop music. In this way, the Trauffer world of experience becomes a High Mass of rural culture.

Contemporary pride

If it were possible to describe "Trauffer's world of experience" in culinary terms, then the closest thing would probably be a "double strength broth" – a stock in which all the flavours of the original ingredients have first been reduced by all the fillers and then condensed in such a way that it becomes unique in its intensity as a taste experience. Trauffer's world of experience is not a surrogate. It is not a substitute for what visitors expect to see as the original rural Switzerland. It is rather the contemporary version of rural pride, translated into proud rural architecture. In this, the building and the structural staging of the Trauffer cow differ from those primitive regionalist buildings that are more like an OXO stock cube, which is full of flavour enhancers and so-called "nature-identical" flavourings, but has virtually nothing to do with the original. That is why the Trauffer couple can rely on being successful with their hotel and showroom all year round. Even in winter, which is usually uninteresting for tourists on Lake Brienz due to the lack of directly accessible ski lifts. The Trauffers hope that their investment will become a destination for skiing parents who need to keep their children occupied even when there is no snow on the slopes or when it's too foggy to ski. And the odds are good.



Diverse functions on the ground floor: Here you will find, among other things, the reception, the ice-cream parlour – and the so-called “Büetzer Egge”.



A gallery enables visual connections to the upper floor.



The bistro for visitors to the world of experience.



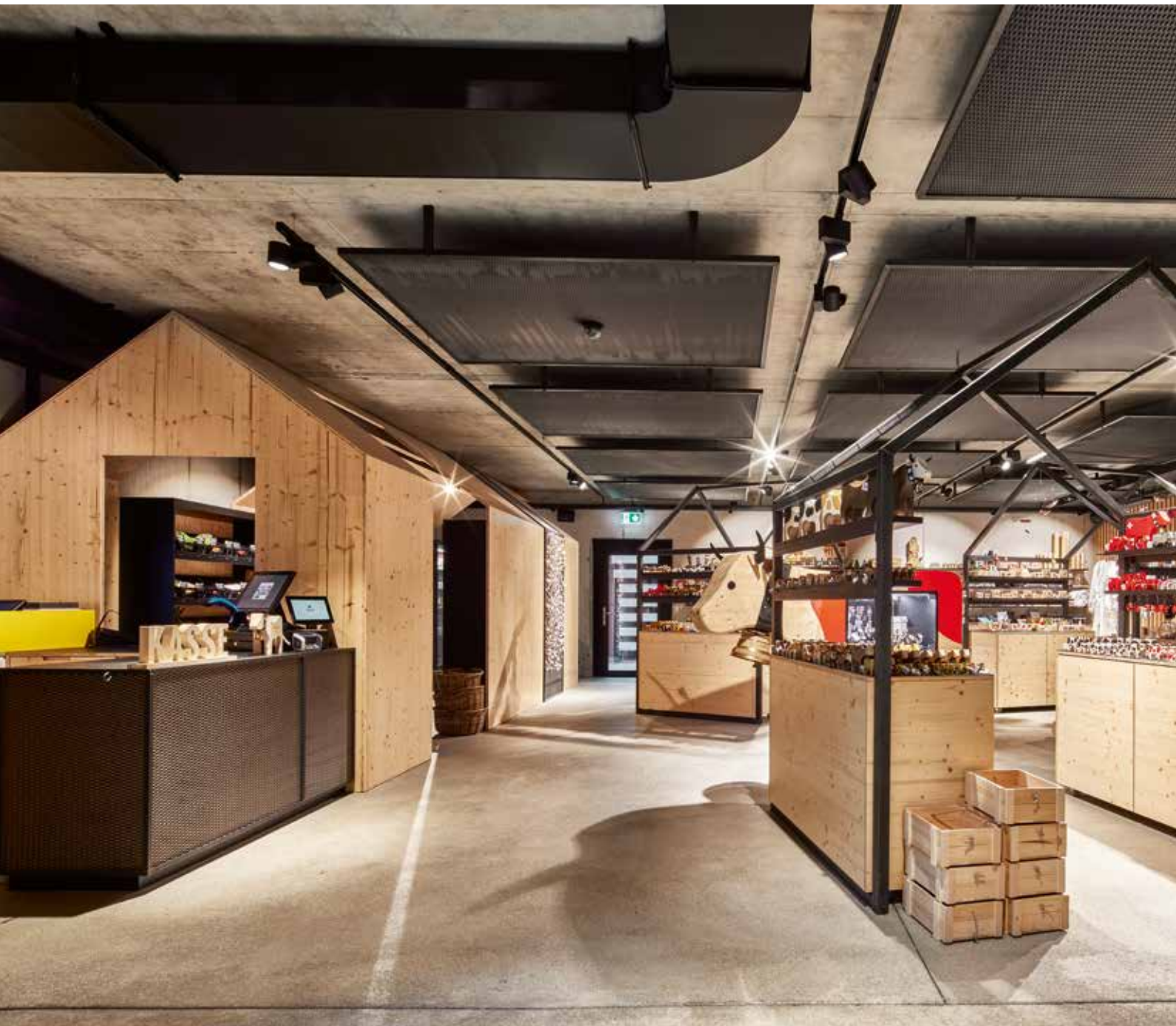
A little lobby conveys a living room feel.



Five rooms have their own small sauna right next to the bed.



Guests are served in Alfred's Restaurant. The view of the mountains of the Bernese Oberland extends through the generous glazing.



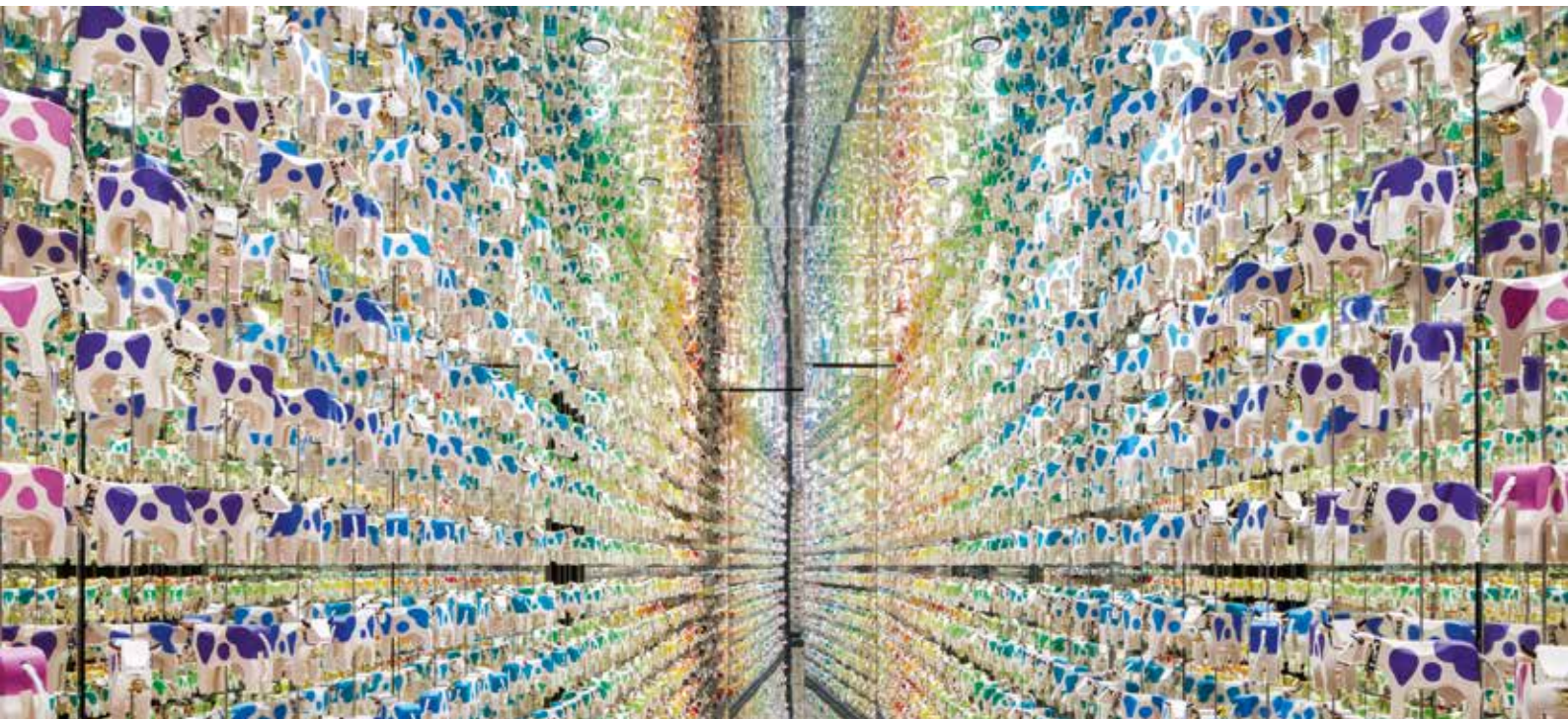
Part of the shop is designed as a house-in-house.



The experience tour explains the origins of the Trauffer cow.



Artist's booth: Managing director Marc A. Trauffer is a well-known Swiss singer.



The Trauffer cow – effectively staged with mirrors.



Wood is the defining raw material in the exhibition.



The painters of the Trauffer cow are also introduced.

Schörghuber expertise: Doors from the fast-track programme

Whether shop, restaurant or hotel – the design speaks a uniform language and makes a rustic impression at first glance: Large wooden cross-sections meet with raw unplastered concrete – outside and inside. The interplay of individual materials, however, appear well planned and elegant. Part of this is contributed by the black surfaces that show up in most rooms in one way or another. This includes, among other things, the doors leading to the hotel rooms. These are doors with EI30 fire-rated and $R_w = 37$ dB acoustic-rated function. They were supplied by Schörghuber with a priming film and coated on-site. The door

leaves close flush with the Hörmann steel frame – one of the reasons for the elegant look that results in the overall picture. Four double-door systems were also used on the ground floor to ensure particularly high acoustic insulation. Composite timber doors are also used in the wet rooms, the cloakroom and the management office. All of these doors were produced within 15 working days as part of the Schörghuber fast-track programme.



A double-leaf door leads to a hallway with lockers.



Different sizes: An interior hotel room door as well as the door to the corridor.

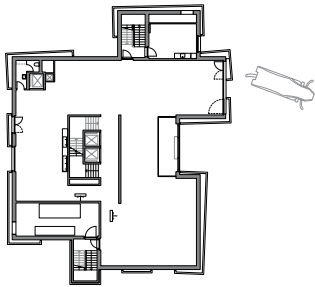


Schörghuber supplied both single and double-leaf doors with fire-rated and acoustic-rated functions.

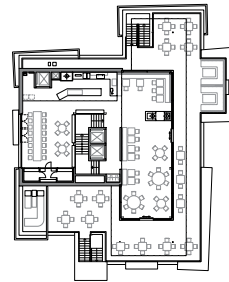


Location: Holzkuhplatz 1, Hofstetten bei Brienz, Switzerland
Building owner: Trauffer Switzerland, Hofstetten bei Brienz, Switzerland
Architect: Wegmüller | Briggen Architektur, Hünibach, Switzerland
Building owner representative: Zap / Abplanalp Affolter Partner, Bern, Switzerland
Civil engineer: Mätzener & Wyss, Interlaken, Switzerland
Gross floor area: 4230 m²
Construction costs: €10 million
Completion: 2022
Photos: Laura Thiesbrummel, Munich, Germany
Processor: Strasser AG, Thun, Switzerland

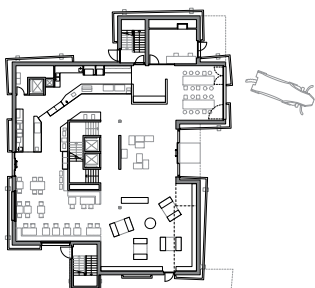
Schörghuber products: EI30 single-leaf and double-leaf fire-rated doors, partially with acoustic insulation $R_w = 37$ dB, single-leaf and double-leaf composite timber doors, EI30 fire-rated door with acoustic insulation $R_w = 42$ dB, solid timber block frames
Hörmann products: 2-part steel profile frame with bracket clamp fastening, steel corner frames, industrial sectional door SPU



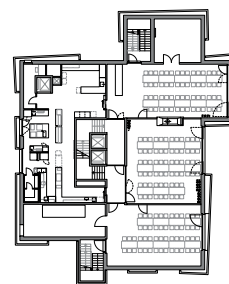
Floor plan for the first floor



Floor plan of the attic floor



Floor plan of the ground floor



Floor plan for the second floor



COUNTRY LOVE

KULTURHOF STANGGASS IN BISCHOFSWIESEN

BY ARC ARCHITEKTEN





Each hotel room has a loggia with an impressive view of the surrounding mountain landscape.

The Kulturhof Stanggass is a hotel and beer garden, clubhouse, gourmet temple, exhibition and event venue. Above all, however, it is proof of architecture's ability to develop in the Upper Bavarian field of tension between love of the country and cosmopolitanism.

When it comes to roof overhangs, people in Upper Bavaria really can't take a joke. The roof overhang is part of the local picture – just like the shuttered windows and the lush geraniums below them. The latter are not (yet) part of the local design statutes – but a missing roof overhang is in any case a clear indication: something different, something new is to be created. By no stretch of the imagination can one accuse the building owner of the Kulturhof Stanggass of being a stranger. As a local councillor and a local entrepreneur deeply rooted in the club life, he has created something extraordinary with the Kulturhof, a real one-of-a-kind in every respect among all the traditionally homely hotel buildings.

Overstepping boundaries

With the Kulturhof, the building owner and the architects have tried to “sound out the boundaries between blending into the natural and cultural landscape and at the same time drawing attention”. At least that is how the architectural firm Arc Architekten Partnerschaft put it, indicating that such a project is quite delicate. Because overstepping boundaries can be controversial in proud Upper Bavaria. And the architects based in Bad Birnbach in Lower Bavaria tried it right away by removing the Upper Bavarian roof overhang. The Kulturhof simply does not have one. If it weren't for the building owner's local network and an existing reference without a roof overhang in nearby Bischofswiesen – who knows what the Kulturhof would look like today. But now

it stands in the picturesque landscape with the Watzmann as a backdrop and already conveys from afar the claim to be something different, something new, possibly something special. At its heart, the Kulturhof is a hotel. In fact, it is also a village inn, club meeting place, beer garden, event venue, gallery, yoga centre, conference hotel, gourmet temple, ecological showcase project and many other things. Keeping all this together is the central task of architecture.

Cosmopolitan and close to home

Tourists and locals are welcomed by an ensemble of very different buildings. A carefully planned hotel hamlet was built on the outskirts of the village. In addition to the central reception building with room wing and inn, there is a glass house with studio, a relaxation area, the beer garden and a number of comfortable “Stadl” houses. All of them are designed in a restrained manner, clad inside and out with local woods and kept in a formal language that corresponds to the officially established self-image of Upper Bavaria. According to the Bavarian study from 2012, those who live here consider themselves to be “down-to-earth, close to nature, tradition-conscious and sociable” – but above all “cosmopolitan and close to home”. The architecture of the Kulturhof is clearly as cosmopolitan as it is close to home. It is anchored locally and yet open to new things. The inside of the Kulturhof correlates to the outside. This is because a traditional ornament was taken over from the previous inn and now adorns both the facade and the interior as a subtly used decor. Materials and surfaces are local in the best sense of the word and come from the local region – true to the Kulturhof's ecological approach. And above all, the local clubs – from traditional clubs to shooting clubs – have given their valuable, lavishly embroidered club flags on permanent loan to the hotel's glass display cases until the next parade. It is hard to imagine greater proof of the local acceptance of Kulturhof Stanggass.



An annexe accommodates a studio space, a greenhouse and a yoga studio.



The hotel lobby houses the reception desk, a bar and various seating areas.



Traditional Bavarian design elements can be found in the restaurant.



All hotel rooms are dominated by timber as the material of choice.

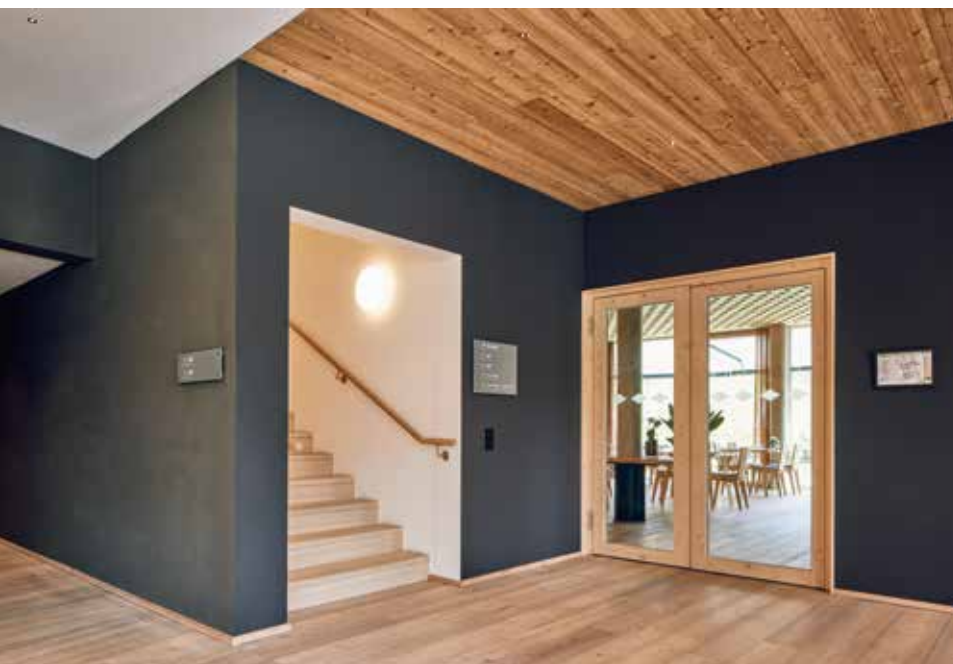
Schörghuber expertise: Special doors with veneer and HPL surfaces

In an area as attractive to tourists as the Berchtesgadener Land, there are a large number of inns and hotels. The Kulturhof Stanggass, however, stands out – namely through its modern, reduced architecture, which is also continued in the interior. In their choice of materials, the architects are guided by classic Bavarian architecture: Knotty spruce wood dominates in all parts of the building. The doors pick up on this surface. For the most part, anyway. Apart from this, there are some areas that are clad with an anthracite-coloured clay plaster surface. Here, the doors

are finished with an HPL surface in the same colour. Their steel frames from Hörmann have been coated with a special powder coating that is particularly matt. This makes the door leaf, frame and wall surface look as if they were cast from a single mould. Acoustic-rated doors with a door thickness of 70 mm and a sound insulation value of $R_w = 42$ dB lead to the hotel rooms. Half of these are so-called “access” doors, which only have one frame seal and therefore offer a greater clear passage width than normal acoustic-rated doors.



The double-leaf door to the studio contrasts with the knotty wood of the rougher wall.



Dark walls set the scene for the solid timber frame doors – here a double-egress door.



The sliding door harmonises with the wall surface.

Location: Berchtesgadener Straße 111, Bischofswiesen, Germany

Building owner: Dr. Wimmer Verwaltungs GmbH & Co. KG, Berchtesgaden, Germany

Architect: Arc Architekten, Hirschbach, Germany

Completion: 2021

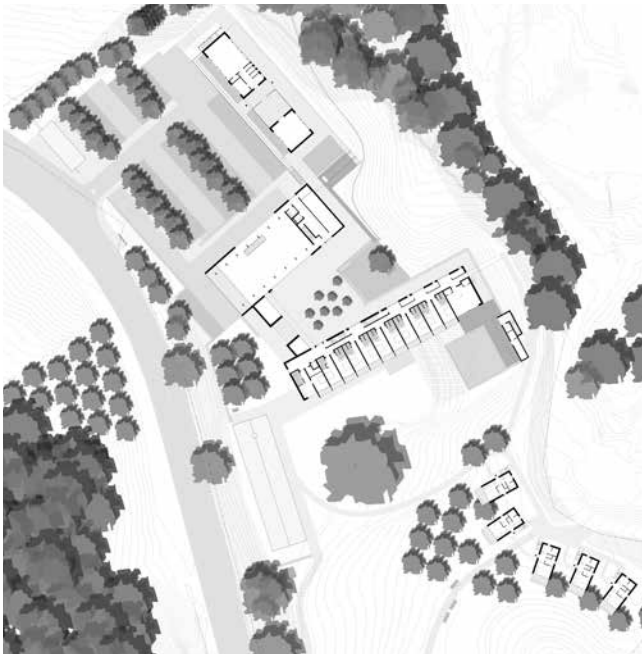
Photos: Laura Thiesbrummel, Munich, Germany

Processor: baierl + demmelhuber, Töging, Germany

Schörghuber products: T30 fire-rated/smoke-tight solid timber frame doors with acoustic insulation $R_w=32$ dB, fixed glazings, single-leaf and double-leaf solid timber frame doors with acoustic insulation $R_w=37$ dB, partially with glass side element, T90 fire-rated solid timber frame door with acoustic

insulation $R_w=32$ dB, double-leaf double-egress solid timber frame door with acoustic insulation $R_w=32$ dB, T30 fire-rated/smoke-tight door with acoustic insulation $R_w=32$ dB, solid timber block frames, composite timber doors, acoustic-rated doors $R_w=32$ dB, T30 fire-rated door with acoustic insulation $R_w=32$ dB, composite timber sliding door, T30 double-leaf fire-rated/smoke-tight door, acoustic-rated doors "Access" with $R_w=42$ dB, timber profile frames without decorative rebate, timber profile frame with moisture protection on the frame bottom edge, passage frames

Hörmann products: 2-part steel profile frames with bracket clamp fastening for retrofitting, mortar-free steel block frames, 2-part steel corner frames with bracket clamp fastening



Floor plan for the first floor



Floor plan for the second floor



Floor plan of the ground floor



Layout

SCHÖRGHUBER EXPERTISE: COLLABORATION IN INTERIOR CONSTRUCTION

Kulturhof Stanggass – a special kind of project

Jürgen Rettenböck (JR) and Andreas Schrank (AS) from interior fitters baierl + demmelhuber are responsible for the interior of the Kulturhof Stanggass and join us to explain the project from their point of view.

What makes the Kulturhof a special project?

JR: The project was largely implemented in timber construction. The special thing was that a large part of the timber comes from the building owner's own forest. The other timbers used also come from the region. In general, the building owner made sure that natural-based products were used wherever possible, such as insulation made of hemp or water-based paints.

What challenges did this project present?

JR: The vastness of the site and the many different buildings meant that there was a big need for coordination. From the wall and ceiling panelling to the stairs, room and customised furniture, this project was a full-scale order for us. We

worked in all the buildings at the same time as other trades. The scarceness of materials was also a huge issue at the time. That's why we stocked up on everything we needed for our work in advance.

To what extent does traditional Bavarian architecture find its place in the Kulturhof Stanggass?

JR: The reference to traditional architecture is made, among other things, by the indigenous wood species spruce and larch, which, as is customary here, have not been altered in their colour, naturalness and structure. The spaciousness of the Kulturhof is also more reminiscent of a large farmstead than a modern hotel.

How can doors from Schörghuber be optimally integrated into the interior design?

AS: The architects had very specific ideas when it came to the surfaces. The room entrance doors, for example, were to be oriented towards the existing wall panelling made of spruce wood. The spruce real wood veneer with a heavy knottiness was a good starting point. As the wall cladding was produced in-house, we were also able to adapt the



The knotty surface of the spruce veneer on the doors to the hotel rooms provides the cosy feeling that traditional Bavarian cottages so often give us.



Jürgen Rettenböck, Team Leader for the Hotel + Hospitality division.



Andreas Schrank, Project Manager for the Construction Components division.

Photo: baierl + demmelhuber

final surface treatment down to the last detail. After several samples, the right mixing ratio of stain was found to create a seamless look. It was also possible to respond flexibly to the request to coat the steel frames for the bathrooms with a high-matt powder coating surface, which is found several times in the building.

What requirements did the Schörghuber doors have to meet in this project?

AS: Basically, the comprehensive requirements for a hotel building had to be met – from acoustic insulation and fire protection to the durability of the products used. The impression and the design were the special challenge. Among other things, the architects deliberately dispensed with some technical options such as a PU edge, which is quite popular in hotel interior construction.

What are the special features of Schörghuber doors?

AS: baierl + demmelhuber have a successful and reliable decade-long partnership with Schörghuber. Together we have already developed new products such as high-frequency shielding doors with so-called RF shielding.

Schörghuber's constructions are professionally planned and implemented and ensure smooth assembly. Last but not least, however, it is of course the satisfaction of our customers that particularly distinguishes Schörghuber doors.

How was the collaboration with Schörghuber?

AS: As Schörghuber's agent, fuchs + heckmeier is our first point of contact. After many successful joint projects, a very friendly and professional business relationship has developed between all those involved. fuchs + heckmeier provided the architects with advice right from the design phase. Since Mr Heckmeier was already deeply involved in the subject, we were able to jump straight into the technical clarification. At a joint on-site appointment, we were also able to discuss and solve the more complicated issues. The trapezoidal transom light glazing on the timber frame doors was also measured up at the same time. This ensured that fire protection is also optimally guaranteed at this key point.



Photo: Laura Thiesbrummel, Munich, Germany

In combination with large glazing, the knottiness has a little less weight in terms of design – quite different from this door.

COUNTRY WORK

PRODUCTION AND ADMINISTRATIVE BUILDING IN DUNNINGEN

BY RÖING GENANNT NÖLKE ARCHITEKTEN







The inner courtyard is definitely somewhere people want to spend time.

Medium-sized entrepreneurial families characterise the industrial estates of rural communities in the German southwest – and in the best cases recognise the brand-building quality of customised industrial architecture. An outstanding example of these rural workplaces has been created in Dunningen, a community of 6,000 people.

The pride of every small-town mayor in southwest Germany is his industrial estate. Pursued elsewhere as urban development with a great deal of planning effort, some municipalities happily reduce it down to the slogan “Free ride for business”. Numerous “Fabrikle” – as Swabian companies like to call their production with deliberate understatement – then generate trade tax revenues, making the small towns and villages burst with economic power. The inner cities and town centres, on the other hand, often do not develop quite as well with the urban planning principle of “laissez-faire”.

Flawless precision

The huge number of “Hidden Champions” in the southwest is legendary. Quite a few are confident world market leaders with their products. And because these companies in the past and present were often not headed by an external “management”, but rather by a responsible entrepreneurial family, there are historical and brand-new industrial buildings here that are worth an architectural journey. In Rottweil it is the former “Pulverfabrik” (powder factory) by Paul Bonatz from 1916 and in nearby Sulgen it is the contemporary “Trumpf” buildings by Barkow Leibinger. Exactly in between in the rural town of Dunningen – no longer located in the idyllic Neckar Valley and not yet in the Black Forest – there has recently been another ideal example of an industrial building in which the (actual or

supposed) cost advantage of rapid industrial construction providers was not relied upon, but in fact the competence of an (especially very young) architectural office. And the result is exemplary. Anyone driving past it will notice, even out of the corner of their eye, a no-frills clarity to the design, which then reveals itself to be almost flawless precision from a close distance. And even those who don’t know what the company “Trautwein” actually produces, correctly guess that it must be something with micrometre precision. In fact, the complex turned parts for the automotive or sanitary industry cannot accept any discrepancies. And the young architects of the Westphalian firm Röing genannt Nölke succeeded in translating this claim into corporate architecture. By the way, the unusual name is not the result of new-fangled marketing ideas, but simply the result of the Westphalian naming of old families, which goes back to medieval customs.

Striking silhouette

The confident entrance leads under the crossbar into a sheltered cour d'honneur. The offices are entered past a small exhibition area. The turned parts presented here do not need much space. As precise as the monolithic exterior of aluminium surfaces is, the interior has a tidy appearance. The direct connection to production and storage succeeds without a design break. As soberly as the administration is done here, as precisely is the work done with metal. The CNC lathes are lined up behind the facade made of trapezoidal sheet metal panels. Braced reinforced concrete columns support the trusses with the three sheds, which provide lighting through profiled glass, louvre windows and transom lights. From the outside, this gives the building a striking silhouette – from the inside, it creates production and storage areas that are tailor-made for the needs of the company and at the same time reflect its “spirit”. It is an architectural oasis in a virtual desert of prefabricated factories.



The facade of aluminium panels provides a very clear and structured appearance.



Key area of expertise: Presentation of precise turned parts.



The kitchenette and lounge offer space for breaks.



Meeting room with a view of the undeveloped surrounding countryside.

Hörmann expertise: Facade doors and loading technology

Openings play an immensely important role in the design of facades. Doors can form contrasts to the surrounding facade or integrate almost invisibly into it. To give architects this design option, Hörmann offers industrial sectional doors suitable for on-site cladding. It is almost irrelevant which material the architect chooses – as long as the maximum weight is observed. In the Trautwein production and administration building, the architects use alternating closed and perforated aluminium panels to homogeneously integrate the doors into the facade. To maintain proportions,

even the individual section heights were configured differently. The loading technology doors, on the other hand, stand in contrast to the light facade. In addition to the sectional doors, they also consist of the hydraulic dock leveller, a flap dock shelter and a buffer. Hörmann supplies all components from a single source, which ensures that they are perfectly coordinated. In addition, they can be flexibly adapted to the respective logistics requirements.



The industrial sectional doors clad on-site match perfectly with the facade design.



The dock leveller is extended with centimetre precision for loading. The flap dock shelters protect from adverse weather effects.

Location: Peter-Birk-Straße 8, Dunningen, Germany

construction project doors H3

Building owner: Trautwein Präzisionsdrehteile GmbH, Dunningen, Germany

Architect: Röing genannt Nölke Architekten, Lüdinghausen, Germany

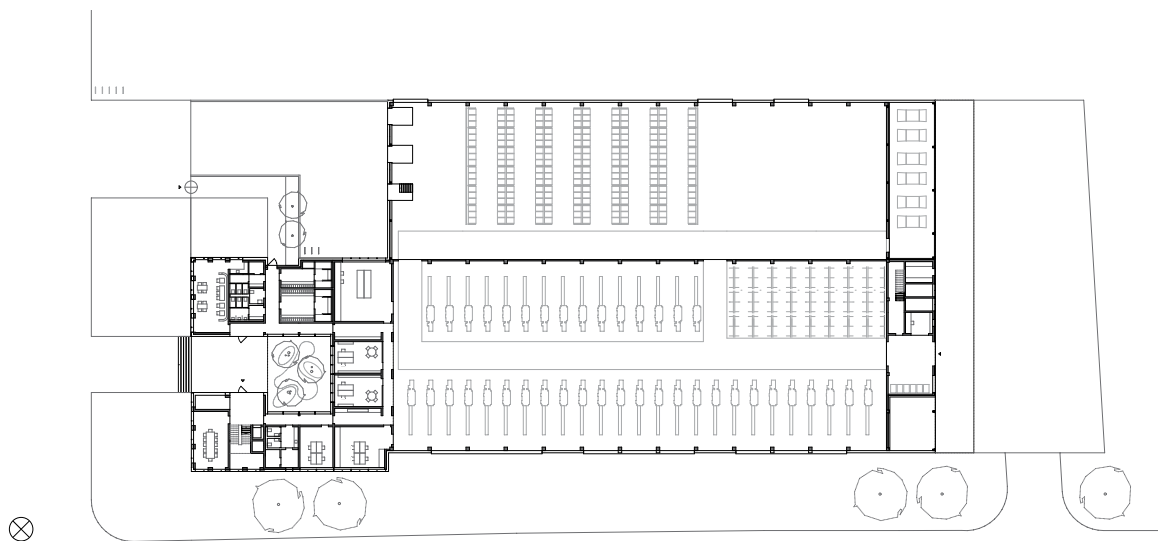
Civil engineer: Isenmann Ingenieur, Haslach im Kinzigtal, Germany

Gross floor area: 4800 m²

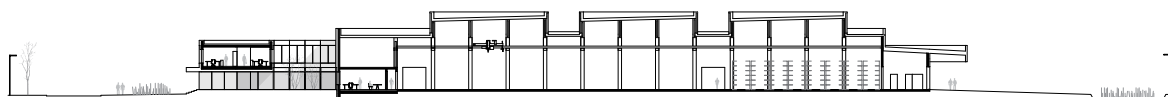
Completion: 2021

Photos: Stephan Falk, Berlin, Germany

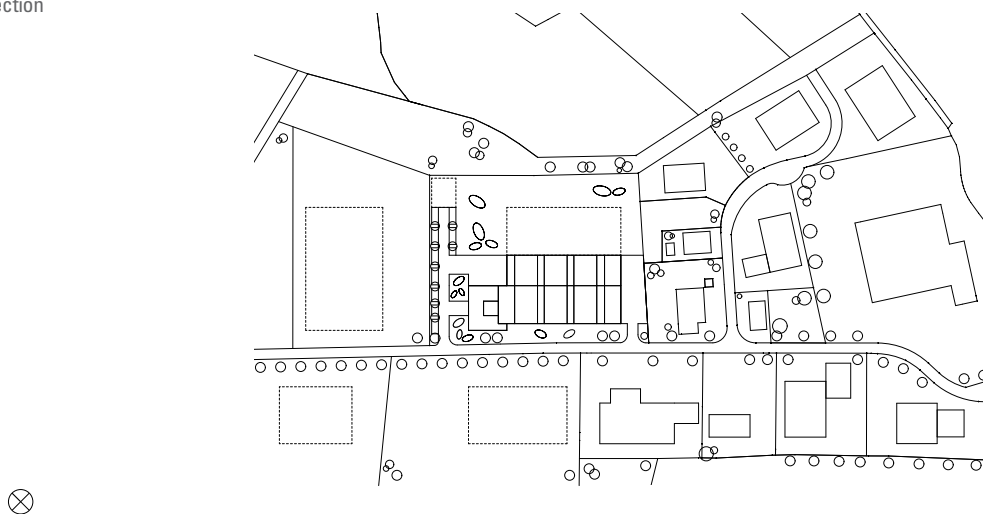
Hörmann products: Industrial sectional doors ALR with on-site cladding, industrial sectional doors SPU, hydraulic dock levellers HTL2, flap dock shelters DSL, buffers DB15, protection bollards, fire sliding door FST, steel



Floor plan of the ground floor



Cross-section



Layout



Hörmann is an official partner of the German Football Association and the men's national team.

PARTNERSHIP WITH THE DFB

Football and Hörmann share a long tradition: the family-owned company has been active in football in more than 15 countries for more than 25 years. In Germany, Hörmann has been present as a perimeter advertising partner at national team matches since 1995. In September 2022, the partnership was extended and expanded for another four years until 2026. Hörmann is an official partner of the German Football Association and the national team now. "Values such as loyalty, fairness and team spirit are

not only paramount in sport, but also for us as a company" – says Christoph Hörmann, personally liable partner of the Hörmann Group, recognising the connection. "We are delighted that we have now been able to extend our commitment to German football," Christoph Hörmann continued. The official partnership is accompanied by further title, logo and image rights, which will be used in future in end consumer communication and therefore go beyond perimeter advertising. "After more than two decades of perimeter advertising, we can see from market research results

that awareness of the company and sympathy for the Hörmann brand have risen sharply, also due to our involvement in sports sponsorship," explains Stefan Gamm, Head of Hörmann Marketing Communications. This also strengthens Hörmann's sales partners in particular: "In many cases, the decision in favour of a product is not only made rationally. Emotional aspects such as sympathy and the trust people have in a brand are much more important," says Stefan Gamm.

HÖRMANN AT THE 2023 BAU IN MUNICH

The upcoming world leading trade fair, the BAU, will take place in Munich from 17 to 22 April 2023. Hörmann is participating in the trade fair as an exhibitor and is presenting numerous innovations and product developments. "After the cancellation in 2021 due to the pandemic, I am already very much looking forward to the BAU 2023. Even though digital concepts work well, we still believe in direct communication and personal exchange. The international trade public can see our numerous product innovations on site and we can talk to them. It is always a very special atmosphere," says Martin J. Hörmann, personally liable partner of the Hörmann Group.



The Hörmann stand at the 2019 BAU.

THE HÖRMANN GROUP ACQUIRES GROTHAUS

Hörmann has acquired the double-action door manufacturer Grothaus. The manufacturer is thus supplementing its existing product range in the area of construction project doors with high-quality double-action doors and corresponding frames. "With the know-how and quality standards of Grothaus on the one hand and the experience and sales power of the Hörmann Group on the other, we are embarking on a future full of exciting tasks and opportunities. We are looking forward to expanding the product area and to the growth of the business in the coming years," says Christoph Hörmann, personally liable partner of the Hörmann Group. "Grothaus will

continue to operate independently on the market and further expand its market position and product portfolio with the support of Hörmann," explains Christoph Hörmann. Grothaus employs 12 members of staff and manufactures high-quality double-action doors made of PE, UPVC, timber and stainless steel as well as the corresponding frames at its Melle site in the district of Osnabrück. The former owners Sandra Dixius and Klaus Grothaus will stay with the company and will take over the management of internal sales and the management of product development. Daniel Kurpiers, who has been with Hörmann for four years and has coordinated the market launch of new products as well as acquisitions and product integrations in the past, took over the management of the company on 1 September 2022.



With the takeover of Grothaus, Hörmann is expanding its portfolio to include high-quality double-action doors.



Photos: Grothaus

The double-action door manufacturer Grothaus, based in Melle near Osnabrück, is now part of the Hörmann Group.



Schörghuber builds a new habitat for three bee colonies.

SCHÖRGHUBER CREATES A HABITAT FOR BEES

Since July 2022, Schörghuber has housed three of its own bee colonies with around 150000 insects on the company's own flowering meadow. The bee boxes were planned and realised by the company's trainees themselves. They are located in a free-standing frame, which in turn was built by a joiner from the Schörghuber staff. The bee colonies themselves also come from an employee who will continue to look after them in future together

with a colleague at the company headquarters. Schörghuber is thus acting in line with the United Nations' 15th Sustainable Development Goal, "Life on land", which primarily aims to preserve, restore and sustainably use intact terrestrial ecosystems and what they have on offer. "As a sustainable and climate-neutral company, biodiversity is very close to our hearts. That's why we were particularly keen to create a new habitat for the bees on our company premises," explains Jürgen Ruppel, Managing Director of Schörghuber. Ensuring biodiversity and protecting

insects also has welcome side effects for the company: The approximately 500 square metre flowering meadow in the south with plants up to 50 centimetres high mainly serves as bee pasture. Their special landscaping with two round floral islands, about 30 metres in diameter, enhances the entire company area. In addition to the area in the south, Schörghuber also established further compensation areas in the north and east: In the north, there is an approximately 1800 square metre flowering meadow. Shade-tolerant plants that can grow up to one metre high grow here. In



Photos: Schörghuber

Visually, the VarioFix steel frame resembles a timber case frame.

STEEL PROFILE FRAME VARIOFIX

Steel frames are regarded as particularly robust, long-lasting and hygienic. They also have a puristic appearance, just like the steel profile frame VarioFix. The attractively priced frame can be used for new builds or renovation projects where door sets need to be fitted quickly. The frame is manufactured in two parts and can be delivered at short notice as part of the Schörghuber fast-track programme. In addition to standard sizes, intermediate sizes are also available in millimetre increments. The VarioFix frame holds door leaves weighing up to 120 kg without mechanical attachment, irrespective of the wall structure or properties: Solid walls are just as suitable for installation as lightweight

construction or timber partition walls. Due to the fact that the decorative rebate is adjustable in size, wall tolerances of up to 20 mm (-5/+15 mm) can be compensated. In appearance, it resembles a timber lining frame due to the decorative rebate. The powder-coated version of the VarioFix frame can be fitted directly into the finished wall. This means that additional work such as painting the frame is not required. The VarioFix frame meets high requirements for use in damp and wet rooms as well as in structural situations with sound insulation requirements of up to 42 decibels. It is available in quantities of one or more and can be configured in the FormCalc invitation to tender and calculation software, which Schörghuber provides free of charge.



Wild flower meadow for bees at Schörghuber.

the east, there has already been a flowering area with stones and roots for two years. The rough grassland area with water holes (insect watering holes) and hiding places for animals mainly serves as a habitat and retreat for insects and small creatures. Another area on the east side with around 8000 square metres was created as a biologically valuable compensation area.



Structure of the steel profile frame VarioFix.

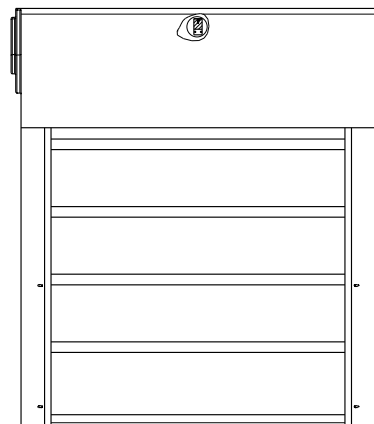


Detailed photo of the frame face.

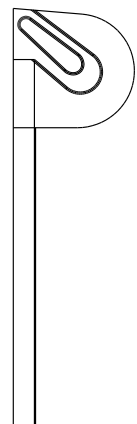
TECHNOLOGY: HÖRMANN SPIRAL DOOR TURBOLUX

Application areas: High-speed doors fulfil important functions in the interior and exterior of industrial and logistics halls due to their fast opening and closing speeds: They minimise waiting times at entrances and passages, reduce energy and ventilation losses and lower the risk of collision, for example, between, industrial trucks and the door. The HS 5040 TurboLux S from Hörmann is the fastest spiral door in the world thanks to its particularly quick opening speed of over 4 m/s. The HS 5040 TurboLux version opens almost just as fast with max. 3.5 m/s. The closing speed of both door types is around 1.0 m/s. The TurboLux door leaf is 90 per cent transparent. This allows maximum daylight incidence and a clear view when closed. This brightness creates a pleasant atmosphere and increases safety, as visibility is guaranteed. In addition, the transparent polycarbonate sections are very robust and therefore adapted to the demands of a rough everyday industrial life. The spiral door is available in two versions. While the TurboLux S uses springs for counterbalance, the TurboLux uses counter weights. These enable almost wear-free and particularly quiet operation.

Product: HS 5040 TurboLux S and HS 5040 TurboLux **Use:** Internal and external door **Opening and closing speed:** Opens faster than 4 m/s (TurboLux: max. 3.5 m/s), closes 1.0 m/s **Max. size:** 5000 x 5000 mm **Door leaf:** Polycarbonate sections **Resistance to wind load:** Class 2, optionally class 4 **Control:** 1-phase, BK 150 FUE-1 (TurboLux: 3-phase, AK 500 FUE-1) **Counterbalance:** Springs (TurboLux: counter weight) **Emergency opening and closing:** Emergency hand chain / secured release (TurboLux: emergency hand chain) **Safety equipment:** Light grille with soft-stop on obstacle detection **Fitting:** Pre-assembled on delivery, colour-coded plug-in control wiring (snap plug) **Optional extras:** Cladding of spirals, film-coating in different preferred colours



View



Cross-section



TurboLux S: opens in excess of 4 m/s and is 90% transparent.



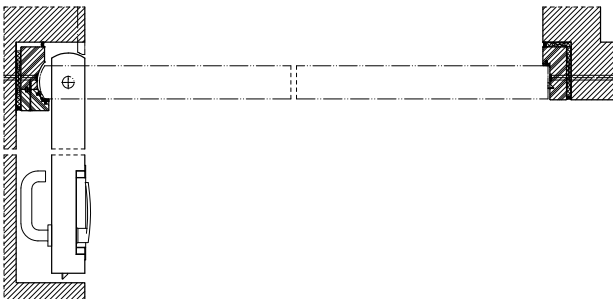
The spiral can be clad optionally and also transparently.

Photos: Hörmann

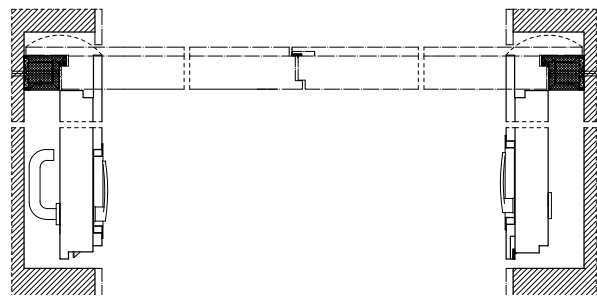
TECHNOLOGY: SCHÖRGHUBER RECESSED DOORS

Application area: High security regulations apply to doors in public areas – such as hotels, administrative buildings, museums or schools. Escape routes need to be secured, fire sections separated from each other. The doors are often located at entrances to staircases or corridors where there is little space for passage. Schörghuber recessed doors offer design and functional advantages, especially for such structural situations: When open, they are almost invisible and integrated into a wall niche to save space. In the event of a fire, they close automatically and reliably separate the different building sections. Recessed doors can be integrated almost invisibly into the room design, allow the maximum clear passage width of a corridor and ensure good lighting conditions. Special sizes and designs, for example XXL super-format recessed doors with integrated wicket door, enable a diverse range of applications.

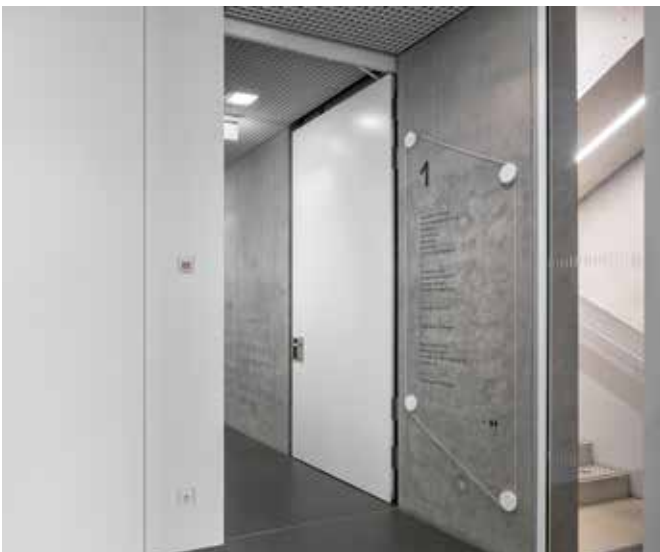
Product: Recessed doors **Function:** T30, T90 fire protection, smoke protection, acoustic insulation $R_w = 32$ and 37 dB, break-in-resistant RC2, composite timber (without function) **Version:** Single-leaf or double-leaf **Dimensions (frame hold dimension max. width × height):** Single-leaf 1466×2983 mm, double-leaf 2966×2983 mm. Special sizes 3500×4500 mm on request (also in combination with wicket door) **Fitting in:** Solid walls, partition walls, non-cladded timber components, cladded steel components, cladded steel girders **Frames:** Solid timber block frame, rebate frame **Surfaces:** Veneered, premium coated, stained, glazed, with HPL laminate, unfinished for on-site surface treatment.



T30 single-leaf recessed door



T90 double-leaf recessed door



Photos: Schörghuber

Recessed doors achieve a maximum clear passage width – in corridors, for example. If required, they fit in the wall without attracting any attention.

ARCHITECTURE AND ART KENT IWEMYR



The Kings Own Hunting Team, 38 × 45 cm, 2021



A Healthy Soul in a Healthy Body!, 46 × 55 cm, 2021

Kent Iwemyr is a visual artist – of course he is, he studied it after all. But anyone who takes a look at his pictures will quickly realise: He is more, namely an excellent storyteller.

Kent Iwemyr does not really fit into a category. In any case, he did not take the normal path of an artist. He tried a few things out after leaving school. He quit his training as a forester – too much office, too little forest. Civil engineer was another idea, but also turned out not to be suitable. He wanted more freedom – and he found it in art. Quite quickly, however, he realised that abstract painting was not for him. Rather, he was drawn to the naïve painting of his childhood. Accordingly, his pictures look “simple” at first glance. But this is what creates the space needed for the stories the

artist tells. They are mostly set in the rural surroundings of Hallstahammar and show scenes from everyday life. They are often peppered with a portion of sarcastic humour – here and there they are also a little frivolous. In the interplay with the titles, Kent Iwemyr gives the viewer a certain content-related guideline, but also leaves plenty of room for interpretation. So how exactly the scene has now played out and what will happen next remains uncertain. The pictures are mostly painted from a slightly elevated point of view. Although the viewer has to get close to the picture due to the rather small format, at the same time the perspective keeps him at a distance from the action – as an unnoticed, accidental observer passing by.

Artist: Kent Iwemyr

Born in 1944 in Hallstahammar, Sweden
Studied at the art academy in Stockholm, the "Konstfack". At first he did not appear as a freelance artist, but earned his living as an art teacher. It was not until 1992, at the age of 48, that he began to show his works in a first exhibition. But it was not to stay that way. Others soon followed, including in New York, London and Berlin. Despite international success, Kent Iwemyr has remained true to his homeland: He continues to live and work in his native town of Hallstahammar.
www.jochenhempel.com



Photo: Harri Vrethed



Photos: Galerie Jochen Hempel

With a Little Help From a Friend, 38 x 45 cm, 2021

RECENTLY IN ... HÖRSTEL-RIESENBECK



Photos: Land NRW / Ralph Sondermann

Karl-Josef Laumann is Minister of Labour, Health and Social Affairs of North Rhine-Westphalia and, despite this high office, is very close to the people. We want to know how rural life has shaped him.

You don't keep your home address a secret. Aren't you scared of trouble?

In my home district, everyone probably knows where I live anyway. Life in the countryside is just less anonymous. But apart from that: For me, it is very important that people know how to contact their politicians. If one decides to represent the people, one must also understand the people. You can't just go into hiding. You have to be close to the people. Thankfully, I have not yet had any bad experiences with this openness.

How can the countryside become more attractive again?

We have to be careful here that politics does not become a self-fulfilling prophecy. If rural exodus is seen as a "given" and structural planning for rural areas is then geared towards it, then rural areas become unattractive. In the current coalition

agreement, we have clearly spoken out in favour of an attractive rural area. But, investments also need to be made to keep it attractive.

What can you contribute?

It is often about perseverance. To give examples from my department: We are working on a state hospital plan to ensure that basic medical care is available to 90 per cent of the people within 20 minutes. In the last legislative period, we also introduced the rural doctor quota in order to specifically attract more young doctors to underserved areas. Digitalisation is opening up great opportunities for rural areas. Regions are always attractive when good work is combined with good living. In our country, it is precisely the rural areas that are strong economic regions where home ownership is still possible even for skilled workers. Good schools, good infrastructure and family-friendly environments – this is what many rural areas stand for today.

Why is the rural exodus in your home area moderate?

The Tecklenburger Land has a fortunate geography between the centres of Münster, Osnabrück and Rheine. Young people



Photo: Tecklenburger Land Tourismus e.V., F. Rudi Schubert

Idyllic: The Tecklenburger Land in North Rhine-Westphalia.



Photo: Tecklenburger Land Tourismus e.V., Markus Balkow

Typical: One of many country inns in the region.

Karl-Josef Laumann

Born in 1957 in Riesenbeck, Germany

He was born into a farming family and long toyed with the idea of taking over the farm. Eventually, however, he decided to train as a machinist and also worked in this profession for many years. As a member of the IG-Metall trade union and his company's works council, he became involved in the community at an early age. At the same time, he was already active in the CDU and was a councillor of the town of Hörstel for a long time. From 1990 to 2005, Karl-Josef Laumann was a member of the Bundestag, first in Bonn, then in Berlin. He then moved to Düsseldorf as Minister for Labour, Health and Social Affairs, until he was appointed State Secretary in the Federal Ministry of Health for four years in 2013. Since 2017, he has been back in state politics and in his old ministerial post, which he still holds today.

www.karl-josef-laumann.de

who want to attend university therefore have two university cities within commuting distance and do not have to move. There is a surplus of training places. If you want to make something of yourself, you have plenty to choose from when it comes to jobs in the cities, but also in the countryside. And we have a comparatively good infrastructure, even with airport connections. We don't know rural exodus. In 1975, the district of Steinfurt had about 370000 inhabitants, today it has about 450000.

Be so kind and tell our readers the cultural and gastronomic highlights of the region.

A visit to the agricultural machinery museum in Riesenbeck is very worthwhile. I also like the architecture of the LWL Museum of Art and Culture in Münster. Apart from that, I love country inns – and we have quite a few of them.

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



Photo: Tecklenburger Land Tourismus e.V., Heinz Blome

Rural: The Museum for Agricultural Machines in Riesenbeck.

PORTAL 56: Building in existing structures

Putting a new building on a greenfield site is easy. Things get complex when existing buildings are to be converted. In addition to all the rules and standards, it is also necessary to preserve the soul of the existing building and to deal with the architectural conditions. This is costly – and yet conversion is worthwhile in most cases. Also because it conserves resources and is good for the climate balance of the building. In the next issue of PORTAL, we will show four exciting projects that connect yesterday with tomorrow in an architectural sense.



Photo: beierle-goerlich

Strong contrast of old and new: The Schedlberg project by Peter Haimerl.

Loft look meets function: Single and double-leaf steel loft doors as sliding doors



- Single-leaf and double-leaf sliding doors in the popular industrial style
- Space-saving solution with maximum transparency to connect two rooms
- Fitting running in front of the wall or in the reveal with side elements