

HÖRMANN SCHÖRGHUBER

PORTAL 48

LEARNING

INFORMATION FOR ARCHITECTS FROM HÖRMANN AND SCHÖRGHUBER

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Dear Readers,

There's hardly another subject that is discussed with such passion. Schools – everyone has attended and almost everyone has an opinion; parents of school-aged children have personal experience that grows by the day. There are plenty of parents who tend to get worked up over what they claim to be unfair grades from teachers, controversial educational concepts from the head teacher, the brusque demeanour of the janitor, or simply the reason behind the upcoming field trip. In many cities it comes down to the "nitty-gritty". The ceilings are leaky, windows are falling out of their hinges, the Internet connection doesn't work right, or the village grammar school has to shut down entirely due to cost reasons. Still: In the meantime, all types of schools are being planned and approved like there's no tomorrow (virtually) all over Germany. A decades-long educational policy ice age has become a spring tide for school construction that in some places can only be managed with pre-built modules that are simply placed in the school yard due to a lack of building space. This acute shortage of space is then solved with emergency constructions,

forcing architecture to "wait". One can only hope that the amplitudes between an iron policy of cutbacks and hectic educational offensives will level out over the long term. After all, realistic need for schools can be predicted and planned, provided educational policy remains the measure of all things, and not just the current budget of the municipal school boards and the funds available from the state. One would think that this would be the perfect opportunity for architects all across Germany (and not just in some lucky regions) to talk to teachers and parents about modern educational concepts that could be supported effectively by a new school architecture. The wide range of educational buildings presented in this issue of PORTAL are perfect examples of why educational architecture is much more than just providing enough space and useful technical equipment. An academy of dramatic arts in Berlin, an institutional building in Esslingen and a city library in Heidenheim an der Brenz serve both architectural and social purposes going far beyond just covering the needs of public education. We hope you enjoy this issue.

Christoph Hörmann

Thomas J. Hörmann

Martin J. Hörmann

Personally liable general partners

**ABOUT THE TOPIC: LEARNING
"A NEED TO BE BOLDER!"**



**EDUCATIONAL:
CITY LIBRARY IN HEIDENHEIM**



**LESSON:
DRAMA ACADEMY IN BERLIN**



**ACADEMIC:
HIGH SCHOOL IN FRANKFURT**



**EDUCATIONAL EXAMPLE:
INSTITUTIONAL BUILDING IN ESSLINGEN**



**COMPANY
HÖRMANN & SCHÖRGHUBER**



CONTENTS

TECHNOLOGY HÖRMANN & SCHÖRGHUBER



ARCHITECTURE AND ART MARGRET HOPPE



RECENTLY IN ... MUNICH SIMON REINHARD



04 CONTENTS/IMPRINT

06 ABOUT THE TOPIC: LEARNING

“A need to be bolder!”

by Dr. Susanne Hofmann

12 EDUCATIONAL: CITY LIBRARY IN HEIDENHEIM

Max Dudler

20 LESSON: DRAMA ACADEMY IN BERLIN

O&O Baukunst

28 ACADEMIC: HIGH SCHOOL IN FRANKFURT

raumwerk / Spreen Architekten

36 EDUCATIONAL EXAMPLE: INSTITUTIONAL BUILDING IN ESSLINGEN

Knoche Architekten

42 COMPANY

46 TECHNOLOGY

48 ARCHITECTURE AND ART

Margret Hoppe

50 RECENTLY IN ... MUNICH

Simon Reinhard

51 PREVIEW

Museums

IMPRINT

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Cover photo: Brigida González



Erika-Mann-Grundschule Berlin was the first school Die Baupiloten successfully applied new architectural approaches to with participatory methods.

ABOUT THE TOPIC: LEARNING

A NEED TO BE BOLDER!

THE PISA SHOCK AND ITS CONSEQUENCES

by Dr. Susanne Hofmann

Strictly speaking, the PISA shock did not come as a surprise. There was a huge investment bottleneck in the education sector, both in terms of new educational concepts and architecture. After all, the school buildings from the 1950s to 1970s were anything but contemporary. Dr. Susanne Hofmann explains how the educational system is repositioning itself in a lengthy and complicated process.

Construction in Germany, in particular the construction of schools, is an exciting and challenging field in the first two decades of the new millennium. We architects weren't even concerned about celebrating the new millennium by developing a new school architecture. Then came the "PISA" shock in 2001. German students – and the German educational system – ranked 21st according to the international study carried out by UNESCO for the first time ever. 32 nations took part. A disaster for Germany, a country that until this point was regarded as highly effective. Discussions about the state of the educational sector began immediately: the social background of the students, new pedagogy concepts, sustainable and individualised learning in school communities, all-day schooling – and architecture.

Physical environment as a teacher

The somewhat aged, but still applicable wisdom of the Italian progressive education expert Loris Malguzzi suggesting the physical environment as a third teacher – besides educators and classmates – once again made the rounds. Architects asked themselves whether schools should be given an animating form and colour scheme, or a more reserved framework for learning. But they also learned to discuss the matter with education experts, and to ask students and

parents for their opinions as far as possible. After all, their contacts were the municipal building authorities – which dreaded too many stakeholders outside of their subject area, claiming they would tend to slow down the planning process instead of speeding it up. In turn, following the PISA shock the German government experienced a blatant investment bottleneck, providing money for maintaining schools, but not for new educational approaches. After all, education is and should remain the responsibility of the states. But the educational system had an urgent need for pedagogic innovations. With conditions changing in the working world, the learning world also had to move forward: Children needed all-day care to provide parents with better and more flexible opportunities on the job market. At the same time, children needed to be prepared for their own professional lives differently, requiring another kind of knowledge that they could acquire themselves and a school that would give them the tools they needed to do so.

Knowledge and architecture

This basic structural change resulted in discussions relating not only to education, but to architecture as well. After all, schools looking to switch to all-day operation not only needed cafeterias, but also common rooms where students could spend their free periods. As they now would be spending much more time at school, this also required ways to ensure physical activity indoors and outdoors outside of gym class. More and more, schools have become living environments and not just learning environments. Many educational experts would like to give students more opportunities to learn both together and individually. Above all, students should be capable of learning independently and autonomously, organising themselves, and not just take in knowledge. They should no longer be constrained to desks, but should instead be allowed to learn while laying down, kneeling or standing, alone or in small groups, able to change up the learning situation. In these new schools, encounters and communication should



Illustration: Die Bauplötzen

Diagram of a four-section integrated secondary school with a three-section secondary education level II – “Berlin baut Bildung”, “Classroom quality” specialised working group.

play a greater role than before. New architecture could make this possible. For schools in social hot spots, this also meant bridging and developing skills for dealing with social differences. Schools were asked to give up their often self-imposed isolation, open up classes for experts of all types in order to cater to developments in society. Another goal was to establish an urban link to the environment in order to bring the city to the school or the school to the city. As negative influences such as aggressive political agitation or drug trafficking can have an effect on schools, this type of opening is also controversial.

Environment and education

Classic hallway-based schools appeared to be worn out. From this point on, it was all about open, yet structured learning environments. But in the existing buildings, classroom walls literally stood in their way. Plus, not all educators were convinced that they could do without classrooms entirely in the future. Young school children especially need the security of spatial structures, like many teachers found in classrooms. And it would be utopian thinking to simply sacrifice all existing buildings in favour of new school buildings – not only for economic but also for ecological reasons... the term here is “embodied energy”. The nation and states were doing much better than at the turn of the millennium, and investments in school construction increased. But they weren’t offering a horn of plenty.

New school construction programmes

Still: The existing model room programmes of the individual states were in many cases adapted and many existing buildings were built or rebuilt accordingly as a result. Simply adding on the required space made little sense. As part of the new room and construction programmes, Berlin and Frankfurt turned to modular designs. This saved the cities both time and money. Furthermore, Berlin and Munich developed exemplary learning/learning and team houses to give

the new educational requirements a context. They are generally designed so that individual (class) rooms are arranged around a large group area. If necessary, they can join the large room.

Recommendations and requirements

To ensure the quality of the classrooms, Berlin established an interdisciplinary specialised working group. I had the opportunity to contribute to the “Berlin baut Bildung” recommendations for educational buildings. For architects, and ultimately for educators too, this programme provides new freedoms. But it also reveals new learning concepts, points out useful functional interdependencies in diagrams and gives recommendations for layouts. This kind of recommendation or resulting specifications vary across the different states. For example, the programme in Bremen only requires a certain amount of space. North Rhine-Westphalia doesn’t even have a standardised programme – here, cities and communities, as the school authorities, are responsible themselves.

Outlooks and examples

For architects and educators, the new educational models and requirements present a particular challenge. Ultimately, it was all about establishing places of learning where both students and teachers are at ease and that they can identify with. Looking beyond the German borders to Denmark, Norway, the Netherlands and lately to Great Britain provided inspiration. Often, it was also the cause for envy, as these countries obviously had an easier time realising innovative approaches in terms of joint learning, integrating general developments in society into school operation and even architectural quality. While we in Germany are still discussing hallway-based schools, for example, in Denmark they are brought up in discussions as a memory after the country long discontinued building them at all. By contrast, in Germany you have to take quite a look back to find innovative examples that can be used as a reference: Hans Scharoun,

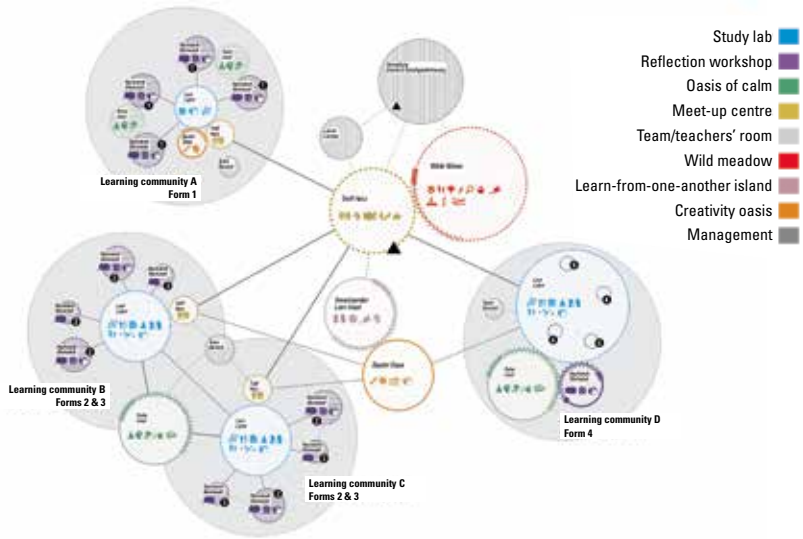


Illustration: Die Baupiloten

Room function diagram: analysis from simulation games.



Zone-based atrium as a central lounge and studying space at Heinrich-Nordhoff-Gesamtschule school in Wolfsburg, designed by Die Baupiloten.



Collage: Die Baupiloten

“Quiet meadow” – collage as an inspiration for the atrium at Heinrich-Nordhoff-Gesamtschule school in Wolfsburg.



School vision game scenario.



The school vision game: a tool developed by Die Baupiloten.

who built the legendary Philharmonie or the new city library in Berlin was also a pioneer in school construction. Buildings with great potential were erected in Marl and Lünen based on his concepts. Scharoun considered school buildings to be a kind of town with streets and houses, with the latter hosting classes. He called these “class flats”. In Bielefeld, architect Ludwig Leo joined forces with Justus Burtin, Rudi Höll and Thomas Krebs in 1971 to draft a lab school with an open layout and areas for flexible use, which today is seen as a kind of prototype for new school architecture. All things considered, these thought experiments aren’t so new after all.

Participative planning and construction

Another key element is participation: The Berlin school construction recommendations consider participation of all stakeholders in the creative process to be crucial for innovations in school construction and for its general development. Participation of users helps architects tailor drafts to their needs and in the best case – in line with sociologist Helga Nowotny – to acquire socially solid knowledge. We have taken this cooperative approach at our architectural firm “Die Baupiloten” ever since founding it in 2003. All of our expansions, conversions and new buildings are based on a more or less in-depth participation process – we now even apply this principle when we are not the responsible architects, but instead help building owners and users develop exact ideas of their future school. This is a guideline that should be available before the actual building design phase, also referred to as “phase zero” as it takes place before the service phases defined in the German HOAI (Official Fee Scale for Services by Architects and Engineers).

Participation makes architecture

Our work in this area has shown that the best approach is to perform this process in multiple steps, beginning with a “vision workshop” where all stakeholders, regardless of their architectural perceptions, think about the environment

Photo: Die Baupiloten

Photo: Die Baupiloten

Dr. Susanne Hofmann

Born in 1963 in Bad Kissingen, Germany studied architecture at the Academy of Fine Arts in Munich, the Technical University of Munich and the Architectural Association School of Architecture. After gathering practical experience at renowned architectural firms in Berlin and London, in 2001 she founded her own office: "Die Baupiloten". Ever since, Susanne Hofmann has been active as a guest professor at various universities and is a member of committees focused on the future of school construction. With her firm, Susanne Hofmann developed the "School vision game" – a negotiation tool for designing spatial changes, honoured by the German Federal Ministry of Economy as a cultural and creative pilot in 2018.
www.baupiloten.com



Photo: Die Baupiloten

they want to work, learn or live in. The second step, a "think-ahead workshop", focuses on concrete questions in terms of project realisation, such as functional and programmatic relationships and synergies of the individual applications. This results in combined applications or connections, for example, that help optimise the layouts developed at a later point to prevent avoidable complications. This is followed by the architectural draft which, based on participatory cooperation, should provide a viable foundation for the school or respective facility. For the Heinrich-Nordhoff-Gesamtschule school in Wolfsburg, we held a workshop in which we developed the vision of a "quiet meadow" as one of the best places to study. This resulted in a complex, versatile learning environment with a calm and relaxing atmosphere, with many reference points and associations related to the original concept of the meadow.

Working together

For this participatory approach, our firm has developed versatile tools which are presented in detail in my book "Partizipation Macht Architektur" (participation makes architecture). Some of our methods are also reflected in the "Partizipation im Schulbau" (participation in school construction) brochure issued by the Berlin Senate Department for Education, Youth and Family. What's important for this approach is that all decision-making and interested shareholders really are and remain involved in the process. On top of that, everyone has to agree on the framework conditions and the object of the negotiations. Moreover, this method should be effective, bring about fast decisions and prevent endless discussions. One of the "Baupiloten" tools for brainstorming is the simulation game. Developed with the support of the Hans Sauer Foundation, the school vision game played a key role and has now even been published in a small series. In just 100 minutes and 17 steps, this game examines the different needs of all user groups in dialogue with politicians and administrators, negotiating priorities and creating a common spatial educational concept for the school. The result is a

space requirements analysis that reveals both user requests and functional relationships of the future school. We have successfully used this game in many cases.

A happy ending

At the end of the day, it's all about where the discussions regarding school construction and reform efforts in recent years have led to. Looking to other countries may still be a source for envy. I have to agree with colleague Andreas Krawczyk from NKBAK, who considers it impossible to follow the many positive examples from abroad due to the highly concerned nature of our country. Here, certainty seems to be more important than innovation. Thorsten Erl, quoted by Olaf Bartels in an article for "Bauwelt" construction magazine, was also right: "We don't have trouble formulating goals. Our problem is implementing them!" Maybe we simply need to be bolder and more receptive of new ideas.



EDUCATIONAL

CITY LIBRARY IN HEIDENHEIM

BY MAX DUDLER





The arrangement of the windows becomes clear only on the inside.

Max Dudler erected a remarkable memorial in honour of an allegedly dying architectural task. In doing so, he revealed that city libraries are by no means zombies of a digitised media landscape, but in fact can be lively institutions.

You aren't going to offend Heidenheim if you don't consider the industrial city on the Brenz to be one of the jewels of East Wuerttemberg. It's the origin of machines, medical adhesive plasters and Erwin Rommel, a general field marshal known across the world. But Heidenheim is now providing us with evidence that a city library can become an epicentre of urban life. With the cubature of his competition entry, Dudler aimed to convey the urban planning of a historically small city centre and the expansions from the 19th century. At a length of 110 metres, the wing is crowned by five surface-mounted cubic houses of different heights. This clinker facade in light beige attempts to establish a colour link to Hellenstein castle, which looks over the city and library. Appearing to be freely arranged from outside, the window openings also lend the construction a solitary air. But considering the heterogeneous environment, this isn't a discontinuity, but an enrichment.

Architectural learning curve

The interior reveals the architect's mastery in dealing with the architectural task, which has become a trademark of his work. Management at the city library even acknowledges having experienced an architectural learning curve during the planning period. At the same time, however, the management also succeeded in making the architect aware of the special workflow requirements of a public city library – which at the time were new to Max Dudler. The library has been enhanced with a café, media centre, city archive

and event hall, but it's by no means these added functions that make the building a success. In fact, it's actually the spectacular second floor, which celebrates books as an age-old medium. Over the entire length of the building there is a series of five superelevated reading rooms in the cubes visible from outside and the lower cabinets in between. Here, the local librarians fought quite a tough, hopeless battle for colour in the city library.

Cathedral of bibliophilia

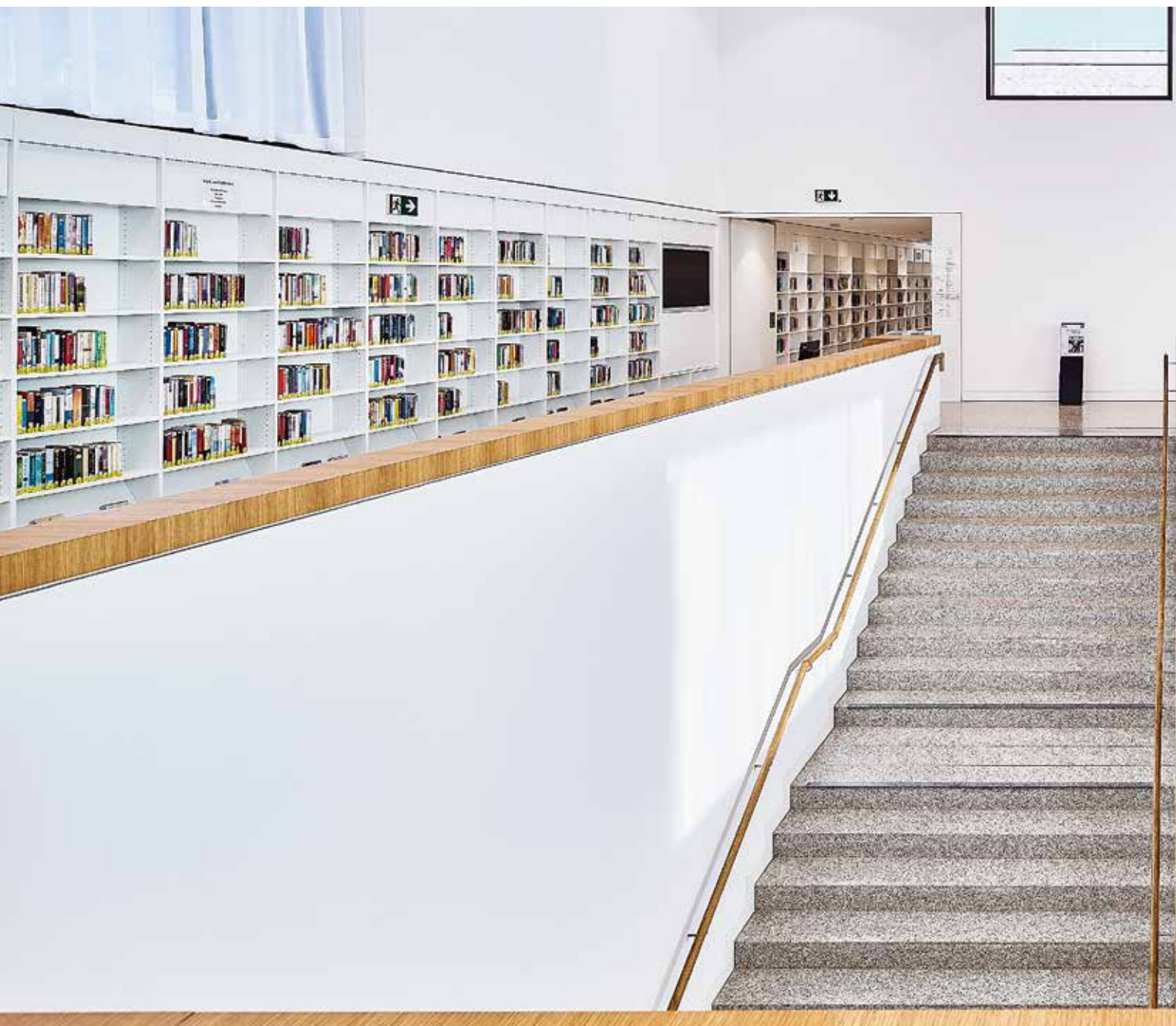
Ultimately, the losers were also happy about this defeat. After all, the trillions of coloured spines on the open shelves can now express themselves peacefully in this cathedral of bibliophilia. All the interior surfaces and the specially designed furniture are white. A light oak veneer sets accents only here and there. The polished concrete terrazzo, which was laid by a company from Baden-Württemberg, is grey – a tiny bit of colour can be found only in the children's book area. A cube veneered in a light oak on the outside features the small, brightly coloured alcoves of the "children's fort". Yes, the café on the entrance level is well staffed, and yes, the department with digital media, the picture-lending library and the gaming room have a couple of visitors even on rainy days. Those looking to enjoy the view from the marvellous and self-explanatory large windows also get their money's worth. But the true eye-catcher are the books. And the number of gaps on the shelves is proof that the librarians believe in the future of the medium. Books may no longer be the first reference people turn to, but they are still popular as educational novels and among children. By all means, Heidenheim library is an educational example of a well conceptualised city library free of inhibitions that appropriately places books on a pedestal, celebrating them with an emblematic architecture.



The beige clinker facade establishes a link to Hellenstein castle, which overlooks the city from high above.



The few coloured accents can be found in the “children’s fort”.



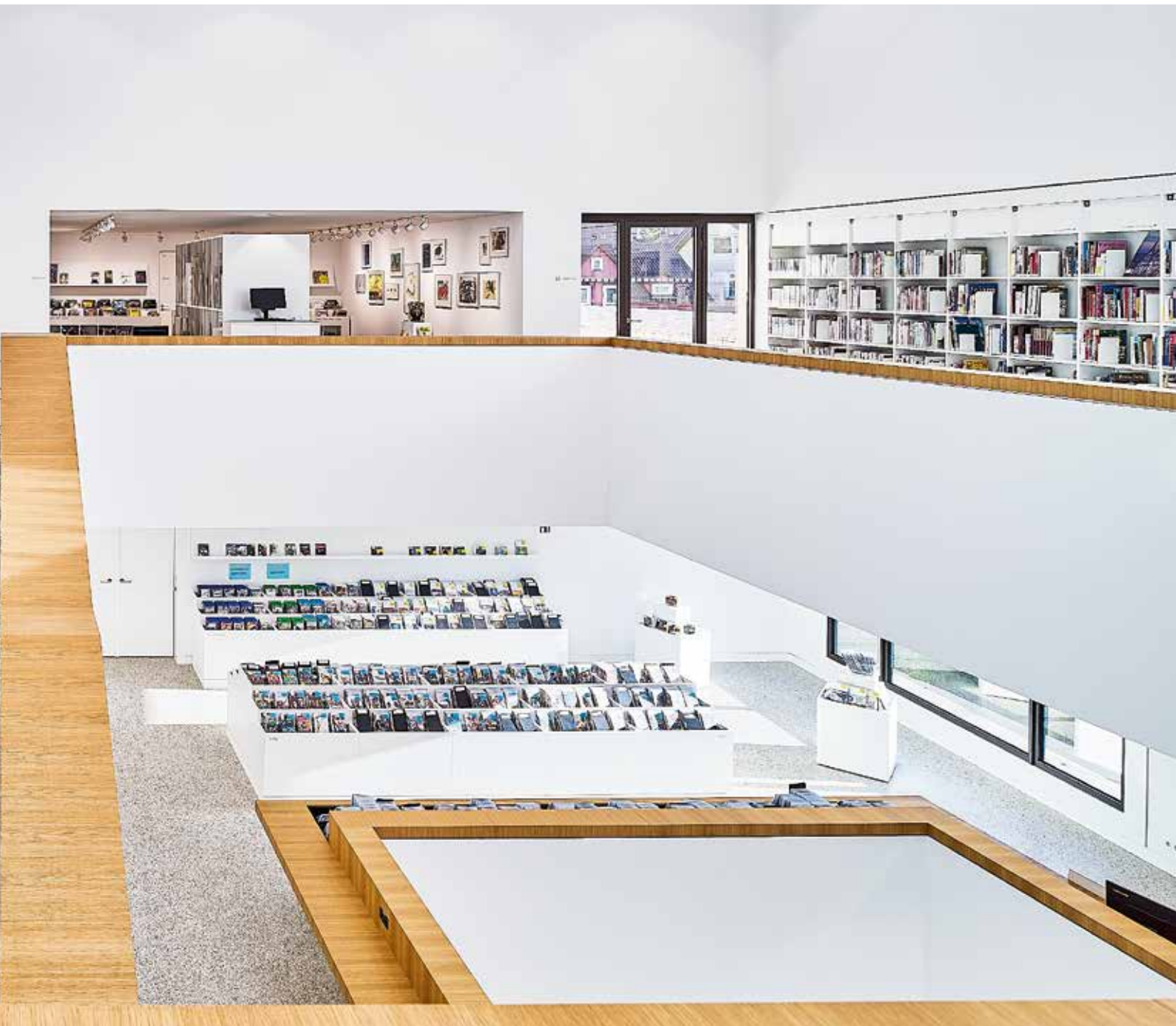
The heart of the city library – the impressive hall with stairway.



Glare-free daylight peaks through the perforations in the clinker facade.



The building is rounded off by a small event room.



Hörmann expertise: Industrial sectional doors

The long building structure of the Heidenheim city library at Willy-Brandt-Platz in Heidenheim is extremely elegant and minimalistic. The most eye-catching design characteristic of the facade: visually frameless window surfaces. Two anthracite-coloured industrial sectional doors from Hörmann were integrated into the facade – a perfect match. They form the entrance and exit of the underground garage. The entrance especially plays a crucial role in the facade. Besides the perforated clinker facade and the panorama window in the ground floor, it is the only opening on

the narrow front side of the library. In turn, the exit, with its less prominent design, is located on the longitudinal side. Here, cars exit the downstairs level via the ramp parallel to the facade, which flows into a cut-out section within the cube, which also forms the entrance to the media centre. At the exit, the door is rotated 90 degrees to the facade, giving it a much less prominent placement than the entrance. Still, it corresponds with the doors in a matching colour in the entrance area.



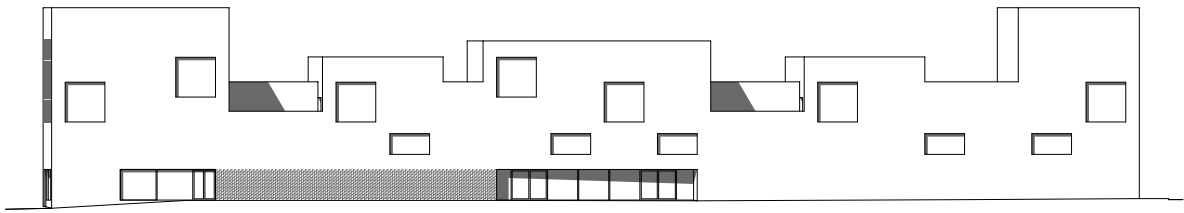
The entrance to the underground car park is protected by an industrial sectional door. Its advantages include minimal space requirements and fast running.



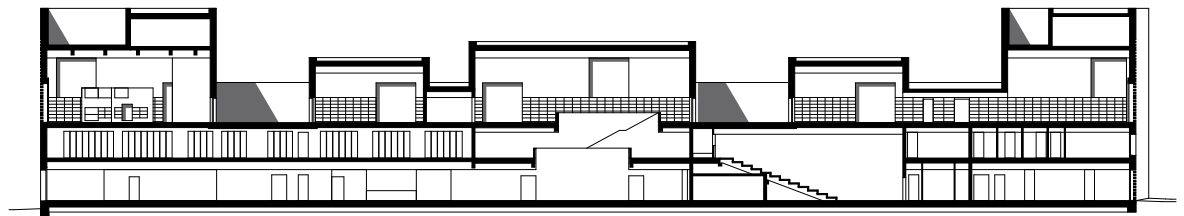
The exit of the underground car park is located on the longitudinal side of the building and is far less conspicuous than the entrance.

Location: Willy-Brandt-Platz 1, 89522 Heidenheim, Germany
Owner: City of Heidenheim, Germany
Architect: Max Dudler, Berlin, Germany
Building engineer: wh-p, Stuttgart, Germany
Site supervision: Architekturbüro Manfred Schasler, Berlin, Germany
Fire protection: Müller-BBM, Munich, Germany
Technical building equipment: Herp Ingenieure, Göppingen, Germany
Gross floor area: 6300 m²
Net area: 3700 m²
Gross volume: 29800 m³
Costs: €18.5 million

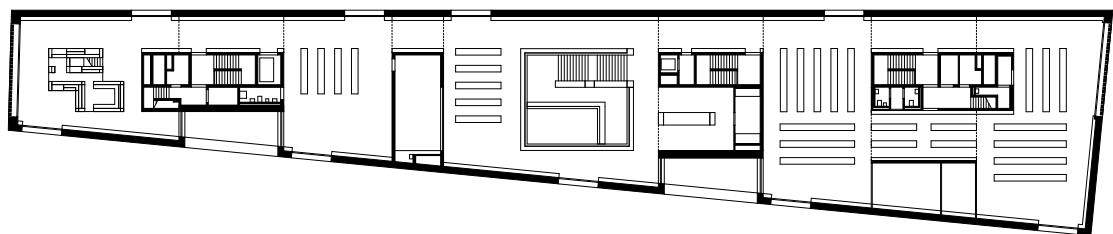
Completion: 2017
Photos: Stephan Falk, Berlin, Germany
Hörmann products: Industrial sectional doors SPU F42, fire sliding door T30



View



Cross-section

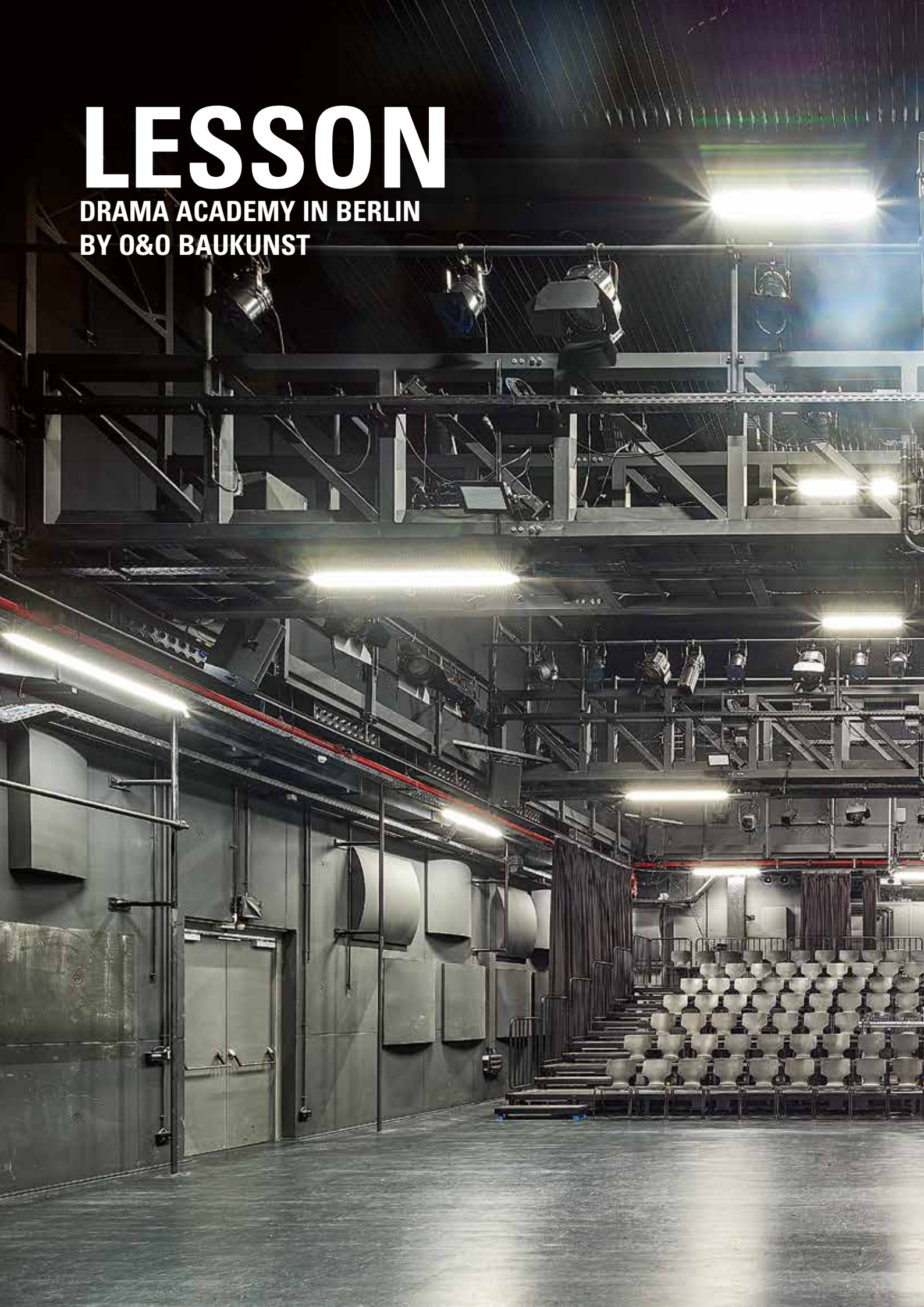


Floor plan for the second floor

LESSON

DRAMA ACADEMY IN BERLIN

BY O&O BAUKUNST







The stage tower stands out visually with its “wooden lattice” facade.

Being a thespian requires a good helping of exhibitionism. It only makes sense that the Ernst Busch Academy of Dramatic Arts has given this discipline a suitable space. Institutionalised improvisation and the unfinished atmosphere became themes of an extraordinary architectural lesson.

Recipient of the National Prize of the German Democratic Republic, Ernst Busch also lent his name to the public drama academy, an elite school in socialist stage culture. For the now German Federal “Ernst Busch Academy of Dramatic Arts”, O&O Baukunst has designed a new, central location in Berlin city centre using an old building that once served as a workshop for the opera. The draft’s objective was clear. The new construction should make obvious “how theatres operate” – a natural educational goal for prospective actors, directors, script editors and puppeteers. But above all, the neighbourhood gets to see “how theatre works”. Located in Berlin’s Scheunenviertel (“Barn Quarter”), the academy is within a Berlin block, surrounded by uninspired new residential blocks of the rich and newcomers. O&O Baukunst complemented the rather plain old building from the 1950s with a stage tower – sending a clear signal to the locals – and a café tucked into the side.

Stage construction made permanent

Nothing here really seems finished – this is both intentional and the result of a limited budget. The technical additions and superstructures of the stage tower are covered scantily and homogenised by a crude wooden lattice. Anyone who looks inside the block from their balconies or access spaces from the street will see that nothing takes place here that last longer than a season. The architecture is a stage construction made permanent with an extended service life. Indoors, this ostentatious look behind the scenes continues. From the foyer, a central axis leads through

the building, whose surfaces were finished up to reaching height at best. The concrete of the old building under the torn-down ceiling panelling remains visible; the new concrete seems as though it is just escaping the formwork. Any crumbling brickwork remains downright natural. The theme: Show what you’ve got, or what you are proud not to have.

“Storytelling”

The central axis for access in the ground floor of the old opera workshop gives students and visitors a look at the puppet theatre inventory and the theatrical props through panes of glass the size of shop windows. On the inside, the stage tower is accented with the same wooden lattice that serves as a statement on the outside. The temporary look of this architecture, not bound by zeitgeist, comes across as modest in an appropriate way. And in the spots risking becoming too pretentious, the unfinished touches become the method of design. The untreated plywood boards of the stairs surely were also available without tattered edges. And whether the spackle of the gypsum board in the central axis wasn’t coated with dispersion paint for time reasons (at least not yet) or whether this is also considered a luxury of the unfinished is for you to decide. In classic shop fitting, this method of scenery construction is called storytelling. The structure tells customers a generally fictitious story. This is all too logical at a drama school. After all, the theatre’s beauty should be reflected in the foyer, the auditorium and on the stage. But it’s nobody’s concern what it looks like behind the stage, except for the actors performing in the evening.



Many of the materials used are untreated, giving them a temporary feeling.



Open: The different functional areas are separated both spatially and visually.



Drama school puppet storage and studio: Artistic craftwork plays a major role in film and theatre.

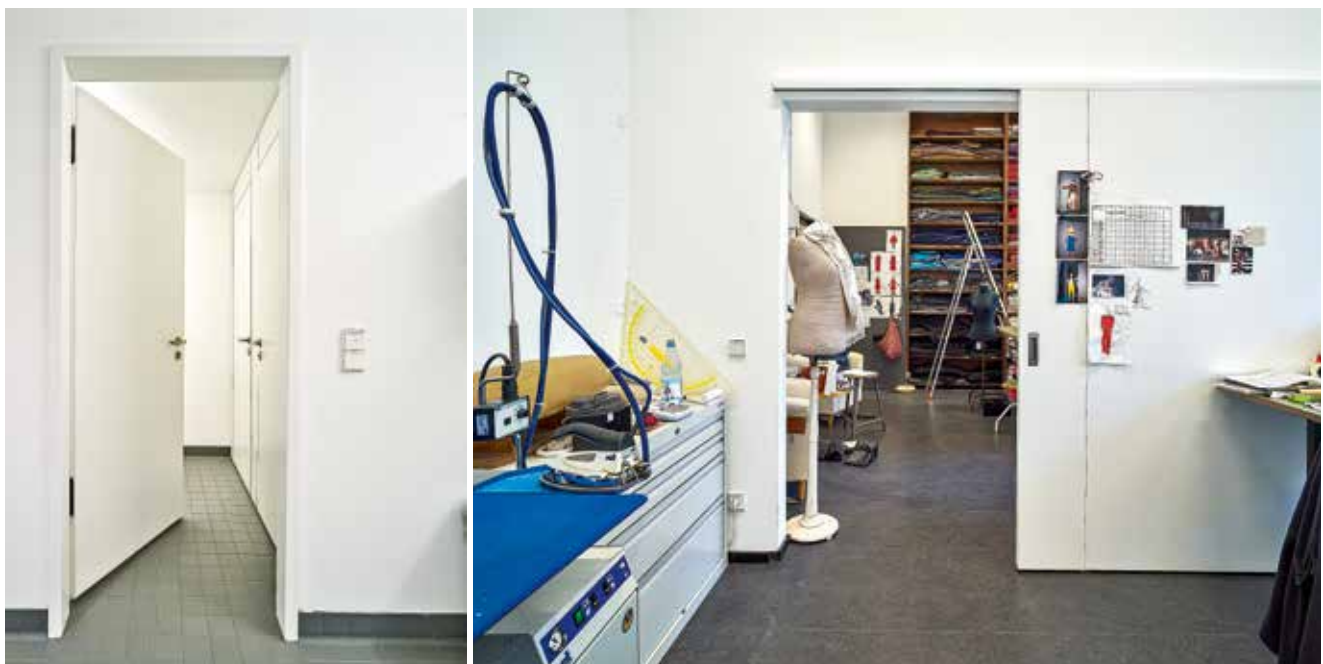
Schörghuber expertise: Versatile door programme

The Schörghuber range of doors installed at the Ernst Busch Academy of Dramatic Arts is just as diverse as the dramatic arts themselves. Over 170 doors were supplied in total – some of which are composite timber doors and wet room doors. Provided with a white HPL laminate, they primarily have a standard door leaf thickness of 42 or 50 millimetres. Schörghuber also supplied different variants of fire- and acoustic-rated doors. These have door leaf thicknesses of 50 or 70 millimetres and are varnished with a larch surface

finish. Some of them feature a glazing cut-out with flush-fitting glazing bead. In the first and second storey, T30 fire-rated doors with concealed hinges were fitted in combination with a 4-metre-high and 4.5-metre-wide glazing. The fixed glazings in the same dimensions without door also came from Schörghuber. The tailor shop features a sliding door, also provided with a white HPL surface, proving to be a viable alternative to the revolving doors in the workflow.



In terms of texture and colour, the larch wood forms a clear contrast to the raw walls as well as the anthracite-coloured wall cladding.



Some of the Schörghuber doors feature a white HPL surface, like the sliding door in the tailor shop.

Location: Zinnowitzer Straße 11, 10115 Berlin, Germany

Owner: Senate Department for Urban Development and Housing, Berlin, Germany

Architect: O&O Baukunst, Berlin, Germany

Building engineer: fd-ingenieure, Berlin, Germany

Gross floor area: 16200 m²

Utilised space: 8900 m²

Gross volume: 78,135 m³

Costs: 44.65 million euros

Completion: 2018

Photos: Stephan Falk, Berlin, Germany

Schörghuber processor: KAEFER Construction, Berlin, Germany

Schörghuber products: T30 fire-rated doors with acoustic insulation

Rw,P = 32 dB, 37 or 42 dB, single- and double-leaf acoustic-rated doors

Rw,P = 32 dB, 37, 42 and 48 dB, T90 fire-rated doors with acoustic insulation

Rw,P = 32 dB, acoustic-rated doors Rw,P = 42 dB with glazing cut-out, T30

single- and double-leaf fire-rated doors, in some cases with glazing cut-out

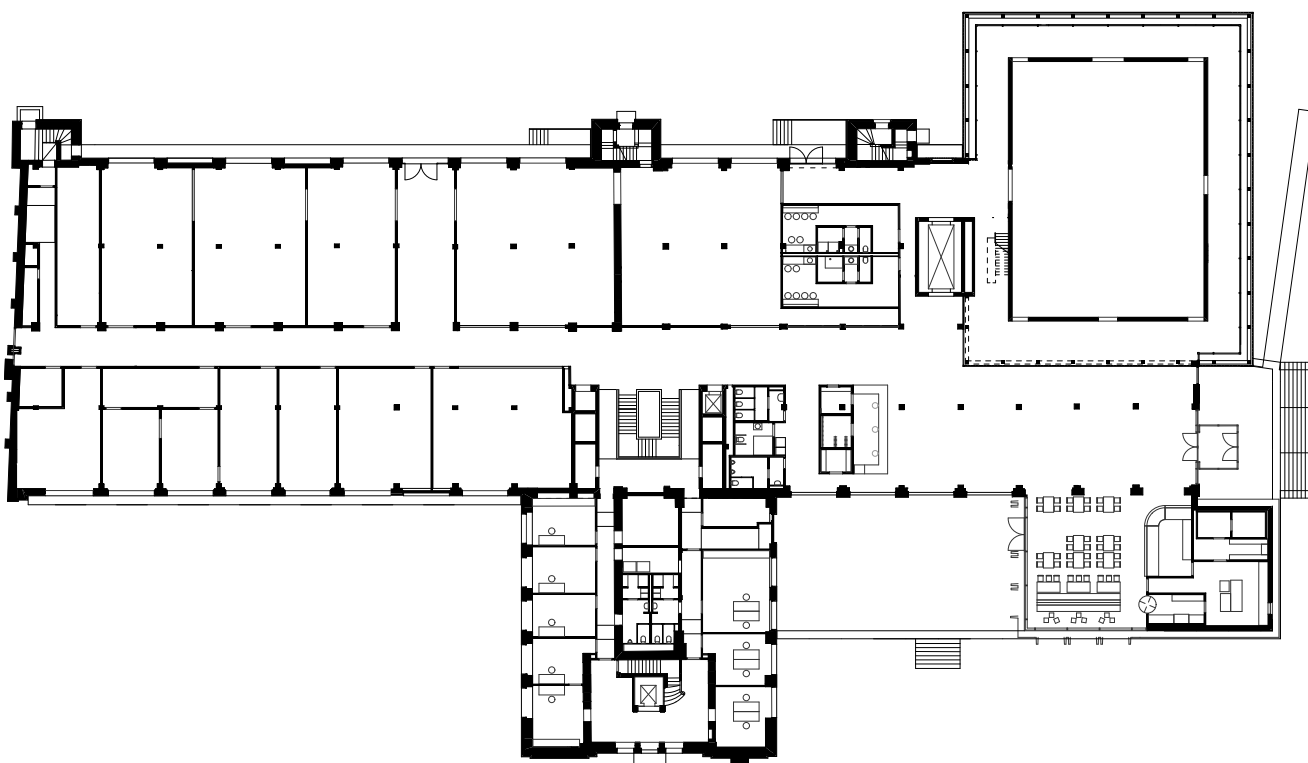
in combination with F30 fixed glazings, F30 fixed glazings, composite timber

sliding doors, wet room sliding doors, solid timber frames, timber infill frames

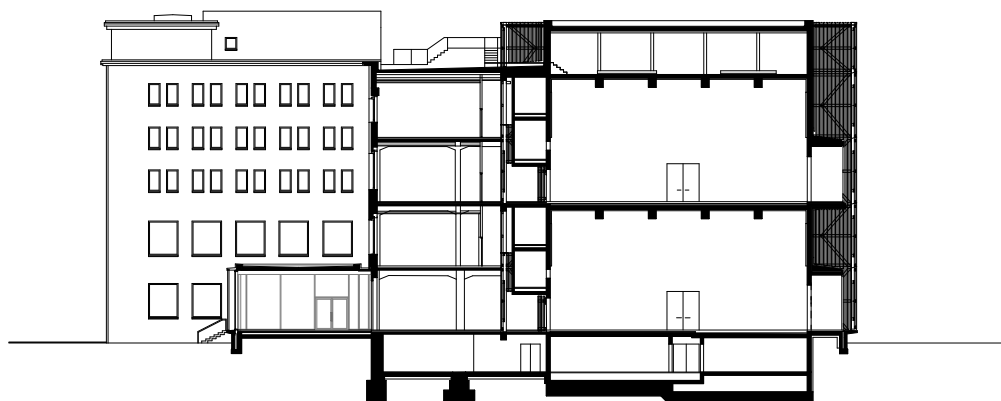
Hörmann products: Sheet steel doors STS T30, STS T90, STS MZ, steel

corner frames, 2-part steel profile frames with bracket clamp fastening for

retrofitting



Floor plan of the ground floor



Cross-section

HÖRMANN EXPERTISE: STS DOORS

Sandro Müller from Hörmann on STS doors

With STS sheet steel doors, O&O Baukunst contrasts the raw charm of the Ernst Busch Academy of Dramatic Arts. Sandro Müller explains the advantages of this product.

What's the difference between STS and STU doors?

Both STS and STU doors are premium sheet steel doors. The difference: STS doors are flush-closing doors. This means the door leaf has a straight edge without a rebate – the door leaf is not on but in the frame. By contrast, STU doors with a thick rebate are suitable as break-in-resistant doors.

What design value do STS doors offer?

As the door leaves of the STS doors do not have a rebate, they can be fit flush with the frame face, or even with the wall if combined with a block frame. Depending on the colour scheme of the door and frame, this can achieve a very harmonious

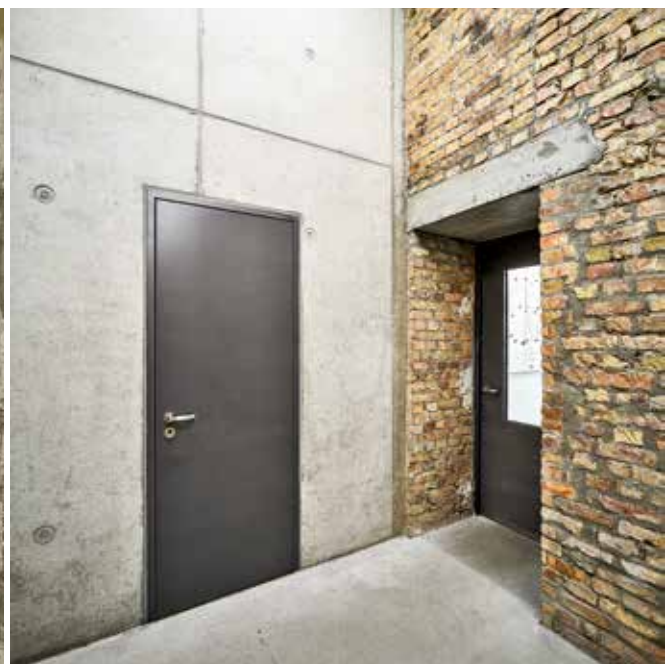
overall appearance – something that architects often highly value. With concealed hinges, a door closer on the inside and the colour matching the wall, these doors are barely noticeable at all.

What are the main applications for STS doors?

STS doors are primarily used in applications requiring the advantages of a sheet steel door, where the design aspect also plays an important role. While standard and multi-function doors are used in ancillary rooms, STS doors are often used in more public and representative spaces of the building.

What frames can be used? Why is that?

Ultimately, there are no restrictions. STS doors are fitted with DryTec frames. They can be installed without any mortar. After fitting, the gap between the wall and frame has to be sealed, and that's it. This makes them the ideal frame for existing constructions. They are available as block, corner, profile and various



Thanks to the clean surfaces of the building, STS doors stand out as design elements.



Sandro Müller, construction project manager from the Hörmann Hanover regional sales office.

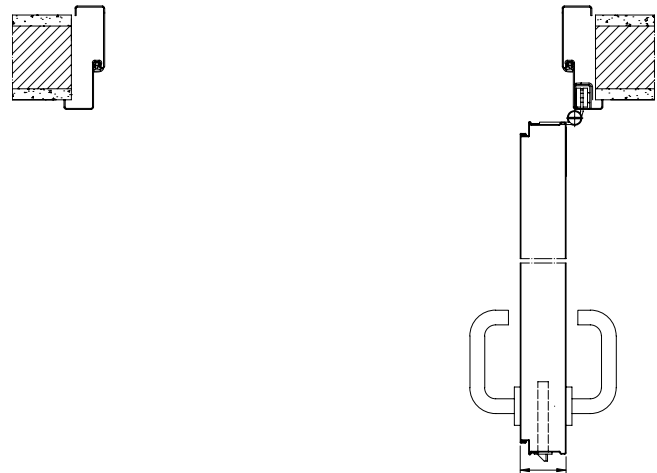
other special frame versions. Using block frames, the doors can be fitted flush with the wall. The other frames have a slightly smaller clear passage width, but extend about 13 millimetres over the wall surface.

What functions can these doors provide?

Generally, STS doors can meet all requirements, as is the case with multi-function doors. Architects often turn to concealed hinges to achieve a maximum harmony of the wall and door.

What has to be considered during fitting?

The doors and frames are quick and easy to handle. You just have to ensure a uniform gap between the door and frame all-round to ensure a harmonious overall appearance.



Horizontal view of STS door with profile frame.



Glazing cut-outs are also possible in STS doors.



Details of a profile frame and the STS door leaf.

Photos: Hörmann



ACADEMIC

HIGH SCHOOL IN FRANKFURT
BY RAUMWERK / SPREEN ARCHITEKTEN





The cafeteria is one of three separate new structures.

Even temporary solutions can be designed with care, and with good architecture, the constraints of modular construction can easily be turned into opportunities. The architects at raumwerk enhanced 210 modules in Frankfurt, transforming them into a real school.

“Provisio” means foresight. But in Germany’s school building reality, there isn’t a hint to be found. Instead of providing classrooms, state school development has a hard time keeping up with demand almost everywhere. Built in just a few months using ready-made modules and designed by raumwerk.architekten, the high school in north Frankfurt looks to escape the fate of many similar makeshift schools that became a “providurium” for both students and teachers – a permanent state of construction. After all, the new building for around 1500 students is already being planned elsewhere. Still, other head teachers are sure to enjoy the containers in a hybrid design in years to come. The installation in the Westhausen district will be a serial makeshift solution for other classes without a home, which will be accommodated there until their actual building is completed.

Simple and reasonable

Originally, the grounds were intended to be a cemetery. This slightly more future-oriented use was selected as it became clear that the increasing numbers of students could no longer be served with traditional means. Cue the containers – and the warning bells. After all, timber modules face numerous problems. Hard to control in terms of acoustics and temperature, they are also always a compromise with respect to design. In light of this long-term use, Frankfurt opted for modules with a hybrid timber-concrete construction. At least two window axes wide and up to 18 metres long, they can also be stacked. The ceiling construction with concrete plates ensures improved acoustic insulation as well as high fire protection and can

compensate for temperature fluctuations in the classroom with its storage mass. The first two building sections feature 210 modules to date. A third section is planned for 2020. It goes without saying that the restricted construction of the modules leaves little design freedom. The two classroom wings are more reminiscent of an office building. The modules were arranged as a triad, with atria and rooms on the inside for technology, sanitary facilities, teacher and student preparations. They were positioned to form a central foyer with staircase and skylight: simple, reasonable architecture.

Precision and a disciplined grid

What’s remarkable about the school’s architecture is the care invested in the surfaces. On the inside, the spruce wood remains visible, now bearing slotted sound-insulating elements. Like the interior reveals, the facades also feature greyed Swiss pine. The cafeteria building is clad with rebated, multi-skin slotted sheets of aluminium. These two main materials can be found in the sports hall, the classroom wings and the cafeteria, merging the different functions and constructions into a unit whose central message is one of precision and a disciplined grid. For a bilingual high school with a focus on mathematics and science, this certainly isn’t the worst style. It remains to be seen whether students will feel comfortable with this more artistic and literary focus. But above all this permanently temporary school proves that the meaning of the word “provisio” was correctly understood as foresight in Frankfurt. After all, space was created here to accommodate schools waiting for their final location. And because this temporary solution was designed with care, it is also an expression of appreciation for both students and teachers.



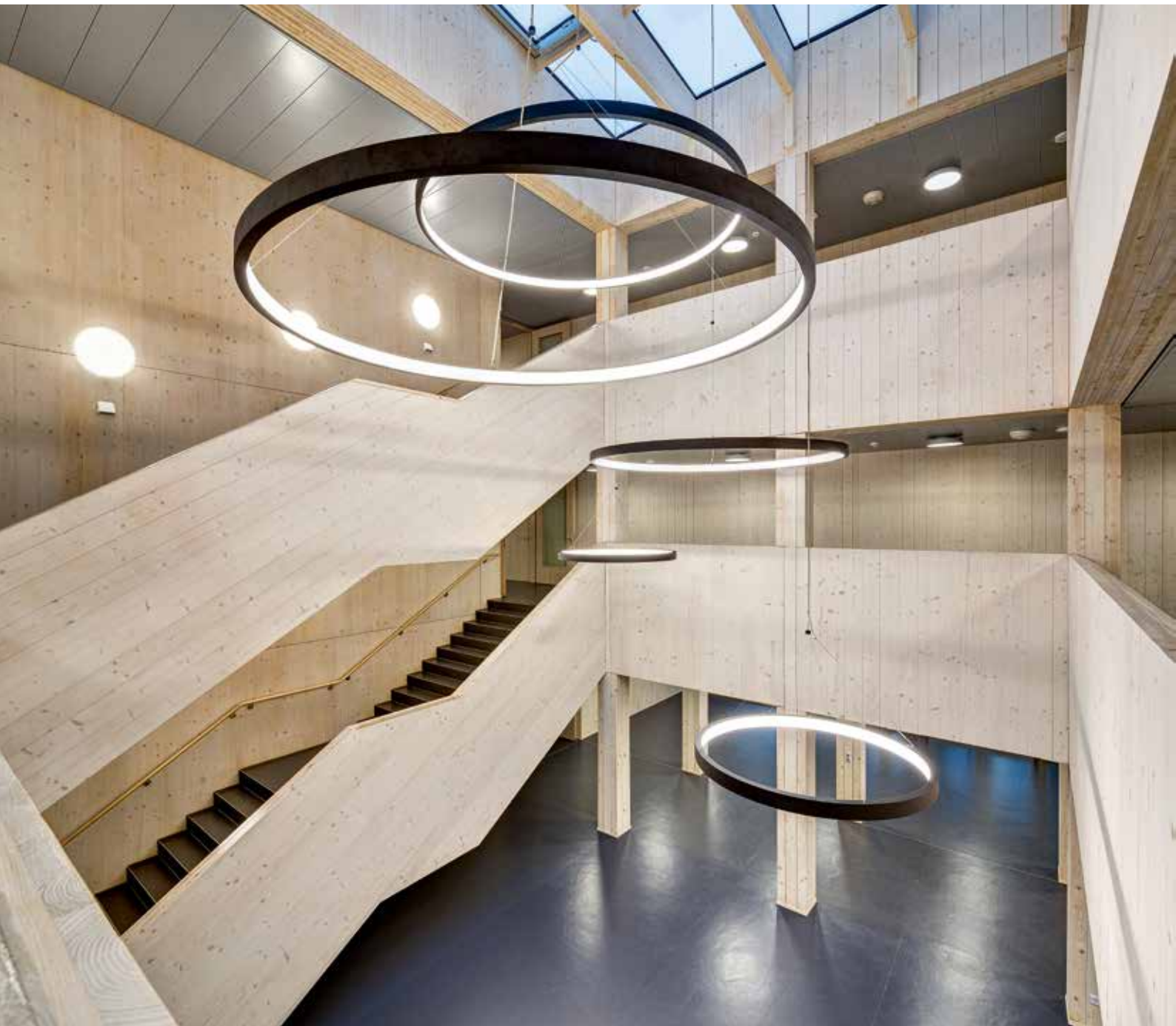
The school is made up of two building structures, with a third to be added in 2020.



The outdoor areas were given the same precise details as the entire school.



Fixed glazing cut-outs allow passers-by to glance at the rooms behind.



Elegant temporary solution: The atrium with outside staircase is plain and modest. Orbital lighting sets accents.



The cafeteria features extensive glass, giving students views of the school yard and surrounding greenery.



Classic: The classrooms are as functional as...



...the sports hall, built together with the cafeteria and classrooms.

Schörghuber expertise: Fire- and acoustic-rated doors

“Nothing lasts longer than the temporary” – this popular saying in Germany also applies to the new rooms at the high school. After all, as soon as the actual new school building is completed at its final location, this building will be repurposed. For this reason, the architects emphasised the importance of high quality for the temporary solution, with regard to both general design and the products selected. As a result, around 200 timber doors from Schörghuber were used in the building – primarily fire- and acoustic-rated

doors with solid timber frames and a very large overall door leaf dimension. Where it makes sense in terms of design and function, doors feature glazing cut-outs. Some of the doors, for example in the regular classrooms, also have a fixed side element. One thing all the doors have in common is their surface finish, a spruce veneer, establishing a visual link to the timber walls also made of spruce. Schörghuber has a separate approval to fit the T30 doors in walls made of glued laminated timber.



Fixed side elements allow passers-by to glance into the classrooms.



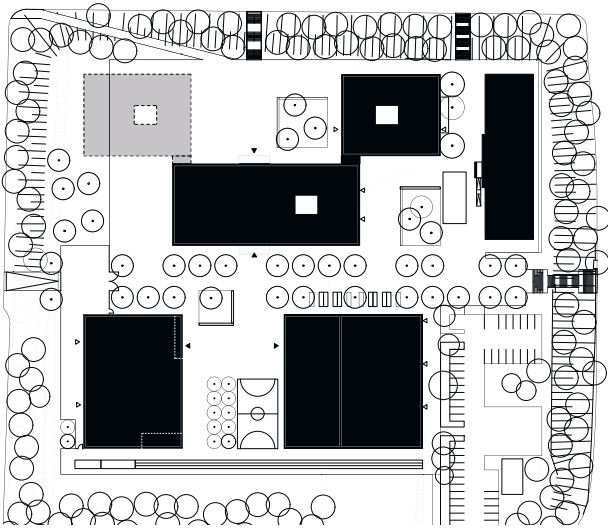
The double-leaf fire-rated door provides access to the cafeteria.



Glazing cut-outs in the hallway door lend the hall a vast feeling while ensuring maximum distribution of the natural light.

Location: Muckermannstraße 1, 60488 Frankfurt am Main, Germany
Owner: Office for Construction and Properties of the city of Frankfurt am Main, Germany
Architect: raumwerk, Frankfurt/Main, Germany & Spreen Architekten, Munich, Germany
Timber module construction: Erne Holzbau, Laufenburg, Switzerland
School gross floor area: 12300 m²
Cafeteria gross floor area: 1500 m²
Gross floor area of sports hall: 2250 m²
Costs: €24.7 million
Completion: 2018

Photos: Brigida González, Stuttgart, Germany/Thomas Koculak, Mörfelden-Walldorf, Germany/Andreas Muhs, Berlin, Germany
Schörghuber products: T30 double-leaf fire-rated doors with glazing cut-out, T30 fire-rated doors with acoustic insulation $R_{w,P} = 37$ dB in some cases with glass panels on the side, T30 fire-rated doors, acoustic-rated doors $R_{w,P} = 37$ and 42 dB in some cases with glass panels on the side, composite timber doors, double-leaf smoke-tight doors with glazing cut-out, F30 fixed glazings, solid timber frames with additional covering



Layout



Floor plan of the ground floor

EDUCATIONAL EXAMPLE

INSTITUTIONAL BUILDING IN ESSLINGEN
BY KNOCHE ARCHITEKTEN







The facade of the institutional building is made up of anodised metal panels.

A new academic building in Esslingen has become quite the educational example. It reflects the awareness and respect owed to such a complex, historical environment and a characterised urban confidence.

Esslingen can be quite the challenge. Accessing the city by car, you have a few options. You can take the chronically congested A8 – how practical. Or, theoretically, you can take the virtually non-existent German Timber-Frame Road. Somewhere between all of this lies the architectural self-image of a city that wants to be more than just part of Stuttgart’s exurbs. After all, Esslingen is not only a picturesque medieval town – it also defines itself as a “city of engineers”. Leipzig-based office Knoche Architekten tackled the problem of confident, respectful construction, transforming the new lab building at the Esslingen University of Applied Sciences into a lesson in successful contemporary architecture amongst a historical urban structure. There must have been a strong temptation to design an architectural statement that reflects promising trend topics in a technoid megalomania. After all, students learn the construction of ultra-efficient building service installations in practical demonstrations here. It almost goes without saying that the design was awarded DGNB certification in gold.

Sensitive point of intersection

Architect Christian Knoche began his career in Stuttgart, and his partners also come from the region. This surely helped them assess the local mood, a combination of the Swabians’ love for their home and an open-minded art of engineering. Previously ruled by the Staufer dynasty, the city also stands in the oversized shadow of the “arriviste” in the neighbourhood. In this agglomeration, it’s hard to tell where Stuttgart ends and Esslingen begins. But it’s clear to see where the Gründerzeit-

style new city stops and the medieval city centre starts. And just this sensitive point of intersection was the site of construction.

Refined shell

The interior of the lab building is nothing more than a refined shell. Polished screed, sheet steel doors and open installations are the perfect combination for grasping the technology. Nothing here stands in the way of the need for practical teaching – except for maybe the unusual layout. It’s the result of historical streets and property lines – and the architects respected this anomaly, making it the key focus of their design. After all, the surrounding city landscape made of different gables became the guiding theme of the roof, and the varying scale of the neighbouring buildings is visited and conveyed in the institutional building. Located between tiny artisan cottages on the one side and Gründerzeit buildings on the other, this new institutional building does right by all sides. But this isn’t an uninspired adaptation. If anything, it expresses a deep understanding for the spirit of the city. Its heterogeneity is continued in its facade with completely different, entirely contemporary means. The irregularity of the anodised metal panels, their varying depth, the perforation and the arrangement of the few windows blend into the historically irregular look of the surroundings. A plain plaster facade may have also done the trick and certainly would have fit Esslingen’s standards of historical continuity. But this metal structure not only conserves architectural history – it respectfully continues it. A purely functional building that serves instructional purposes has been transformed into an educational example of appropriate construction in a sensitive environment.



The end of the hallway provides a look into a room with a recessed building structure of unplastered concrete.



Lots of technology and space for experiments: The “seminar rooms” are geared towards practical test setups.

Schörghuber expertise: Doors with 50 mm door leaf thickness

Technology defines the inside of the workshop, the experiment hall and the lab of the Institute for Energy and Environment at Esslingen University of Applied Sciences. Pipes and apparatuses are all over the ceilings and walls, making for a certain sense of turmoil. In contrast, Knoche Architekten realised raw, but calming concrete walls with matching anthracite-coloured doors. They, too, have a very calm surface effect. The function of the rooms and the dark grey colour of the HPL surface may lead one to believe that these are steel

doors. But they are in fact fire-rated doors and composite timber doors from Schörghuber. All doors feature very similar equipment: a 50-millimetre-thick and flush-closing door leaf, flush-fitting with the Hörmann steel frame. To create an especially calm appearance, they are equipped with concealed hinges and in some cases integrated closers. Several doors have special dimensions, such as an excess height of 2473 millimetres at a width of 1091 millimetres. Schörghuber also produces these doors in a batch of one.



Tall and narrow: Schörghuber doors are also available in special dimensions.



The door leaf fits flush with the profile frame.



The fire-rated door features a smooth surface, surrounded by technology.

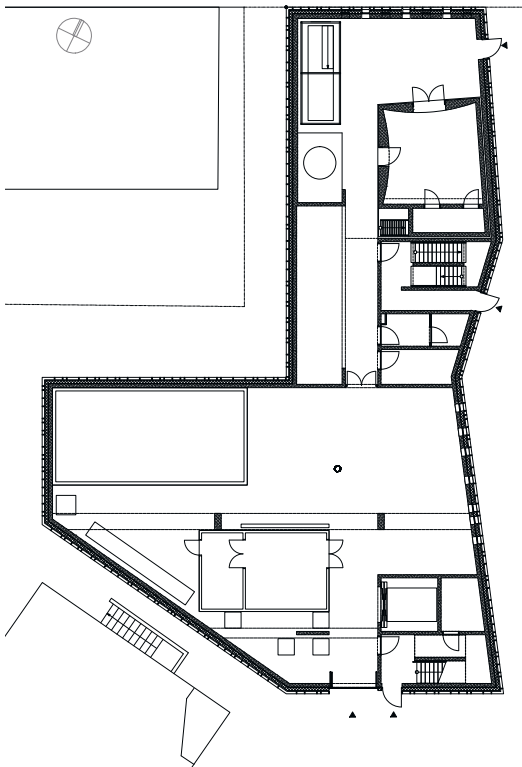
Location: Mühlstraße 14, 73728 Esslingen, Germany
Owner: Property and Construction of Baden-Württemberg, Stuttgart, Germany
Architect: Knoche Architekten, Leipzig, Germany
Support structure planning: Fischer Baustatik, Weinstadt, Germany
Gross floor area: 2280 m²
Net area: 1475 m²
Gross volume: 11,000 m³
Costs: €6.8 million
Completion: 2017

Photos: Achim Birnbaum, Stuttgart, Germany / Andreas Muhs, Berlin, Germany

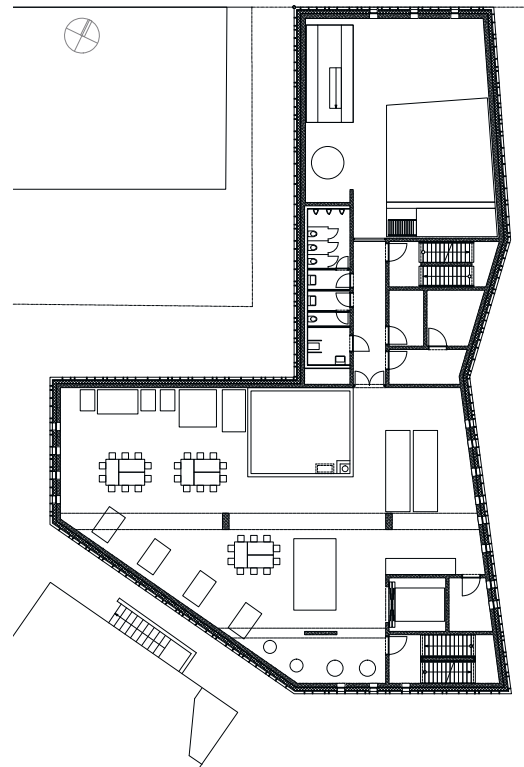
Processor: Schwarzwald-Eisenhandel, Lahr, Germany

Schörghuber products: T30 fire-rated doors, T30 fire-rated and smoke-tight doors, composite timber doors

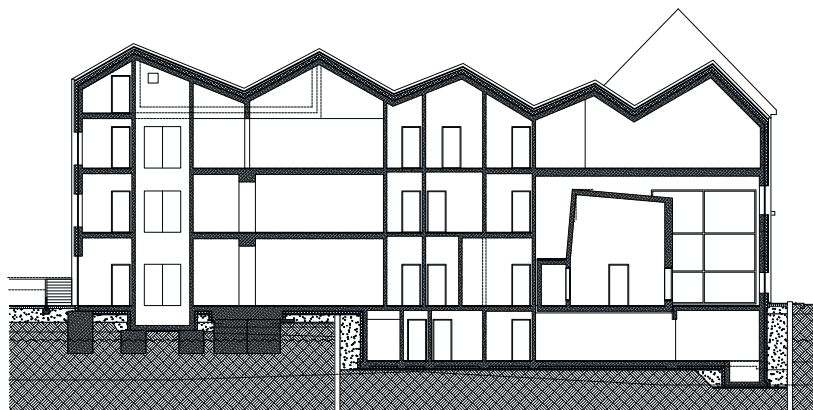
Hörmann products: 2-part steel profile frames with bracket clamp fastening for retrofitting



Floor plan of the ground floor



Floor plan for the first floor



Cross-section



The new and flexible mobile vehicle barrier OktaBlock helps secure different events against attacks by vehicles.

MOBILE VEHICLE BARRIER OKTABLOCK

Under the OktaBlock brand, Hörmann now offers mobile vehicle blockers to secure access roads and open-air events against motor vehicles breaking through. One of the most important features of the OktaBlock, which gives it its name, is the octagonal base plate with a jagged edge. In the event of a vehicle impact, the bollard tilts forward and the base plate with its prongs wedges between the vehicle and the road. Due to the braking effect achieved in this way, the vehicle quickly comes to a

standstill and is unfit to drive. Thanks to its axisymmetric geometry, the Hörmann OktaBlock has no predefined impact side and can thus practically prevent a vehicle collision from any direction.

Certified

The effect of the OktaBlock has been proven in various crash tests. In the test prescribed by the international standards BSI PAS68:2013 and IWA-14-1:2013, an unmanned lorry with a test weight of 7.5 tons and a speed of 50 km/h drives into a single OktaBlock module. The resulting impact energy is around 750000 joules. The crash tests,

which have also been successfully completed and are required by the German police's technical guidelines for mobile vehicle blockers, are even more demanding. In the test carried out on a wet road, the barrier must absorb an impact from two different angles of 90 and 45 degrees, with a maximum impact energy of up to 986000 joules in protection category SK1B. With the mobile vehicle blockers, different events can be almost completely secured against attacks from vehicles in a flexible, location-independent and cost-efficient manner. In contrast to fixed safety bollards and other blocker devices, all structural

NEW FACILITIES AT SUN YAT-SEN UNIVERSITY

Hörmann China will equip the new campus at Sun Yat-Sen University with fire-rated doors. This is one of the largest universities in China. Over 12,700 fire-rated doors will be delivered and fitted at the new building in Shenzhen between September 2019 and the summer of 2021. This commission is the largest single order placed with the

Chinese sales office since it was founded in 1998. The ordered single- and double-leaf steel fire-rated doors that withstand fire for 90, 60 or 30 minutes depending on the requirement will be installed in various buildings on the new campus.



Huge campus: Sun Yat-Sen University is one of the largest universities in China.

measures, such as the attachment of ground anchors or the laying of supply lines, are not required. By means of a transport aid that can be screwed into the bollard cover, the completely assembled individual blocker can be easily put into position with a crane or forklift truck, and installed and removed without special technical knowledge. Without a crane or forklift, the vehicle blocker cannot be moved or manipulated and therefore does not have to be guarded before and during the event. The individual elements can be stored outdoors and transported on standard lorries in a space-saving manner.

Customised protection concepts

Hörmann recommends that experts develop a perimeter protection concept to ensure that the installation complies with requirements and standards. The Hörmann OktaBlock blends inconspicuously into the overall concept of events and is not perceived to be threatening. OktaBlock blockers can be arranged individually, in rows or offset. This allows individual protection concepts to be implemented according to requirements. In addition, the blockers provide unobstructed escape routes at all times without impairing visibility.

The Hörmann OktaBlock is also suitable for narrow streets and pavements or bike paths, which can often be certifiably secured effectively with just one module. Blockers with unlimited width are possible, as well as a sluice arrangement with defined passage points for emergency and rescue vehicles. Hörmann supplies the OktaBlock modules in two different versions. While the standard model practically withstands a maximum impact energy of approximately 750000 joules, the OktaBlock TR model was designed for up to 986000 joules. It meets the even stricter requirements of the technical guideline (TR) of the German police for mobile vehicle blockers. In both cases, the base plate measures 800 × 800 mm. With a weight of 450 kg, the OktaBlock TR weighs 100 kg more than its lighter sibling. The bollards are 1250 mm high and have a diameter of 273 mm. In the standard version, the mobile road blockers are supplied in Anthracite grey. All RAL colours are available on request.



Schörghuber offers three different apartment entrance doors for every budget and requirement, with versatile...

APARTMENT ENTRANCE DOOR PROGRAMME

Entering into force in September 2019, DIN SPEC 18105 defines the criteria doors leading from halls or staircases into apartments have to meet, as well as what types of doors are suitable for such applications. This new directive acts as a guideline for planners, offering major added value. The advantage: It addresses functional properties such as fire, smoke and burglar protection as well as acoustic insulation. Thanks to this new standard, planners can now incorporate these criteria into apartment entrance

doors (WET). However, implementation requires door types that are designed based on these standardised requirements. Schörghuber has developed three special WET models for this exact purpose. The new WET series features types "Basic", "Comfort" and "Exclusive". Made of a high-quality composite timber insert, all three variants are break-in-resistant, offer optimised acoustic insulation and meet climatic class III as standard. As the cost-effective variant, WET "Basic" meets the basic requirements of an apartment entrance door with acoustic rating category 2. As for burglar protection, "Basic" meets class

RC 2. With a 50-millimetre door thickness, Schörghuber WET "Comfort" optionally features acoustic rating category 3 with the same functions as "Basic", also corresponding to duty category 4 ("E" extreme), and offers a wide range of equipment options in terms of frames, dimensions, surface finishes and accessory parts such as door gap safety devices or self-locking anti-panic locks. On request, WET "Comfort" can be delivered in acoustic rating category 3 and with T30 fire and smoke protection. With a door thickness of 70 millimetres, Schörghuber WET "Exclusive" meets acoustic rating category 3 and resistance class RC 3 as



With the new coating system, Schörghuber can now switch between different coating techniques.

NEW COATING SYSTEM

In the past, door leaves and frame parts were coated in multiple roller and spray paint systems. To consolidate both processes in one machine, Schörghuber opted for a new coating system to replace the previous four. In future virtually all door leaves and frame parts will be painted with this new coating system, which is responsible for the entire surface structure, from pickling to applying the paint. Final coating is completed with either a roller or high-quality spray paint technique. To top it all off, premium coating is also possible in all RAL and NCS colours based on customer samples or colour charts. Another goal in restructuring

and investing in a new coating system is to expand the product range in terms of door width and height: "With the new coating system, we will be able to paint even larger door and frame parts in the future," states Norbert Koenigs, Technical Director at Schörghuber. Plus, with the new coating system the manufacturer can switch between different coating techniques with minimised make-ready times and paint losses. This flexible new concept for its coating system reflects Schörghuber's commitment to its "batch size of 1" approach, allowing the company to address customer requests individually.



... equipment and design possibilities.

standard. As with the "Comfort" variant, the "Exclusive" door also corresponds to duty category 4 and is available in many different design variations. Depending on the equipment, the "Comfort" and "Exclusive" models can also be supplied as certified barrier-free solutions. In urgent cases, certain versions of these models are also available from the Schörghuber fast-track programme.



The new coating system will allow Schörghuber to paint even larger door and frame elements in future.

Photos: Schörghuber

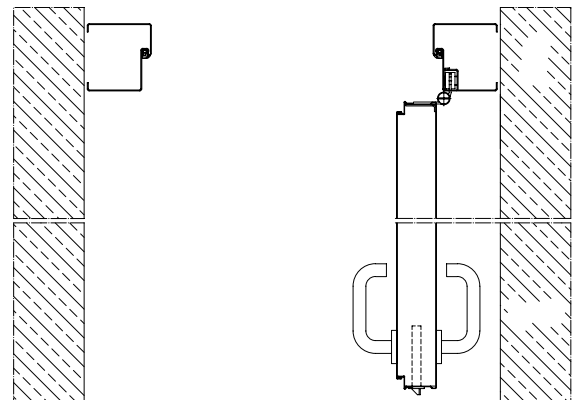
TECHNOLOGY: HÖRMANN DRYTEC BLOCK FRAME

Application areas: All DryTec frames from Hörmann are approved for T30 and T90 fire-rated doors. They are backfilled with mineral wool at the factory and can therefore be fitted without mortar. On the one hand, this increases fitting speed and, on the other, enables clean fitting, as soiling and damage from the mortar is avoided, which is especially important for delicate stainless steel and powder-coated surface finishes. The design of the block frame also enables an opening angle of 90 degrees, achieving a greater passage width in hallways, for example. Stainless steel block frames and doors can be used in places requiring high hygiene standards or a demanding door design in addition to fire protection. They are especially corrosion-resistant and long-lasting.

Model: DryTec block frame for fire-rated doors **Version:** Backfilled with mineral wool at the factory **Material:** Galvanized stainless steel 2A, V4 A **Frame depth:** 85 mm hinge side, 100 mm opposite hinge side **Frame rebate depth:** 55 mm **Profile width:** 105 mm **Max. size:** 2600 × 2800 mm (LDB/LDH) **Fitting to:** Brickwork, concrete, cladded steel UK, timber framework wall **Fitting:** Mortar-free fitting for versions in EI230 and EI290 **Door leaf:** 62 mm flush and fully bonded door leaf in flush or rebated versions **Surface finishes:** Coated in RAL to choose, NCS colours, metallic colours **Additional versions:** Corner frame, profile frame



DryTec block frames are already backfilled with mineral wool.



Horizontal section



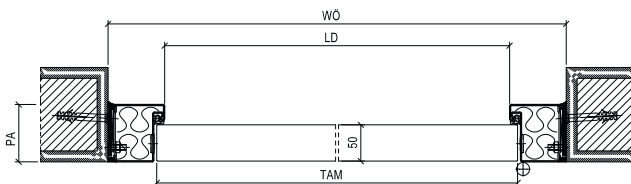
Photos: Hörmann

Combined with a flush door leaf, DryTec block frames make for a flush-fitting appearance. They are also available in a stainless steel version.

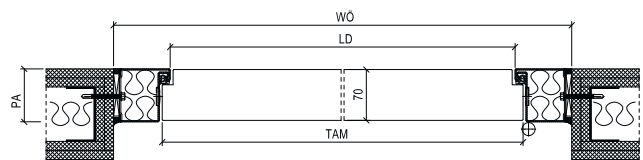
TECHNOLOGY: SCHÖRGHUBER MORTAR-FREE STEEL BLOCK FRAME

Application areas: Public building construction is generally under strict time restrictions and deadlines. To save time and money during fitting, Schörghuber offers a mortar-free steel block frame for function doors that can be installed without any preparations. This frame variant is backfilled with mineral wool at the factory and simply has to be screwed to the wall during fitting. The design requires no mortar or backfilling of the gap to the wall, which is generally filled with mineral wool. This enables very simple and fast fitting, saving both time and money. The mortar-free steel block frame is also suitable for retrofitting in plastered walls. Besides simple fitting, versatile design options also play an important role. A modern appearance, flush-fitting door leaf and frame and custom surface finishes are just some of the benefits. In addition, the frame can be equipped to offer virtually all functions such as fire and smoke protection as well as acoustic insulation, can be combined with single- and double-leaf doors and is optionally available with transom panel or light as well as side parts.

Product: Mortar-free steel block frame for function doors **Overall profile dimension:** 69 mm, 73 mm, 79 mm, 89 mm **Frame depth:** Hinge side 40 – 55 mm **Opposite hinge side:** 50 – 70 mm **Frame hold dimension (max. width × height):** Single-leaf: 1216 mm × 2483 mm, double-leaf: 2436 mm × 2483 mm, with transom panel/light: 2733 – 3733 mm depending on the version **Fitting to:** Brickwork, concrete, gas concrete, partition wall, clad steel components, unclad timber components **Fitting:** Fitting without mortar, frame backfilled with mineral wool at the factory **Functions:** T30 fire protection, smoke protection and acoustic insulation $R_{w,P} = 32, 37$ and 42 dB, construction project doors without function (composite timber doors) **Version:** Single- and double-leaf for 50, 70 or 73 mm door leaf thickness, optionally with transom panel/light and side part **Surfaces:** Galvanized primed, powder-coated



Mortar-free steel block frame in a solid brickwork.



Mortar-free steel block frame in partition walls.



Photos: Schörghuber

Mortar-free steel block frames can be fitted without major preparations, as they simply have to be screwed to the wall.

ARCHITECTURE AND ART MARGRET HOPPE



Thilo Schoder, Textile factory Gera II, C-Print, 95 × 125 cm (2017) / Thilo Schoder, Textile factory Gera VI, C-Print, 130 × 100 cm (2017)

Margret Hoppe has long been fascinated by architecture. Be it abandoned places in her home town or constructed modern utopias: Her work focuses on the history, proportion and texture of these spaces.

Margret Hoppe began to look at space during her studies. Most of all, she was concerned with empty buildings in her home town of Greiz. After the end of the GDR, entire industrial sectors were shut down; the now useless factories stood empty, crumbling away. With her pictures, the artist attempts to give the buildings back a part of their value. Later, her focus shifted to modern buildings. Here, she once again tried to work out the architect's key concept, but without showing the entire building. Instead, she was interested more in cutout sections.

As a result, straight lines have become the defining element of her works – after all, these lines and the resulting (colour) surfaces and proportions are the quintessence of design approaches of modern architecture. Margret Hoppe mainly concentrates on less known architects of that time. Thilo Schoder plays an important role. “Underexposed modernism” is the name of the series where the textile factory and the women’s hospital – both in Gera – serve as the subject. Josef Albers has also been the object of her work: The windows in the Leipzig Grassi Museum served as the motif for one of her series. But the artist doesn’t focus solely on less known names. While abroad, she discovered Le Corbusier’s architecture. As in her other works, this series also offers a new perspective on modern architecture.

Artist: Margret Hoppe

Born in 1981 in Greiz, first studied philosophy and art history at the University of Leipzig, quickly transferring to the Leipzig Academy of Fine Arts in 2000 to study fine arts. Thanks to a scholarship, she studied abroad for a year at École nationale supérieure des beaux-arts de Paris. Additional scholarships enabled her to work in India and Bulgaria. After graduating in 2007, she began studying under masters Timm Rautert and Christopher Muller at the same university in Leipzig. In 2011, she began working on her doctorate at the Offenbach University of Art and Design under Martin Liebscher and Marc Ries. Margret Hoppe lives and works in Leipzig.

ASPN
Spinnereistr. 7
04179 Leipzig, Germany
www.aspngalerie.de



Photo: Margret Hoppe



Photos: Margret Hoppe

Thilo Schoder, Textile factory Gera IV, C-Print, 30 × 40 cm (2017)

RECENTLY IN ... MUNICH



Photos: Astrid Schmidhuber

Learning names? No problem. Remembering abstract combinations of numbers? A simple routine. Simon Reinhard is the acting German and European Memory Champion – but he is still capable of forgetting things.

How did you learn about memory sport?

At university, I was looking for studying techniques and came across www.memoryxl.de. This website offers free training software that asks you to memorise all types of things. And that worked for me pretty quickly. My curiosity was piqued, and just a short time later I participated in the Southern German Championship in Nördlingen. Before long, I won my first tournament, then I became the German Champion, and even the World Champion of the “Memory League” format – twice.

What about now? What’s life like being unable to forget things?

Forgetting things is a basic part of life. I would more likely

characterise my life as being able to remember what I want to. Not being nervous before public appearances, being relaxed at customer meetings, improved mental organisation, having a better overview in general.

This means it’s all simply a matter of technique?

Literally everyone can learn this technique. In a way that they can apply it effectively and quickly in everyday life to their advantage, too. You will make progress fast, as long as you stick to it.

How would you describe this kind of technique?

You associate locations with information – preferably so that you can envision them in your mind. You come up with these locations ahead of time – it’s best to use ones you are really familiar with.

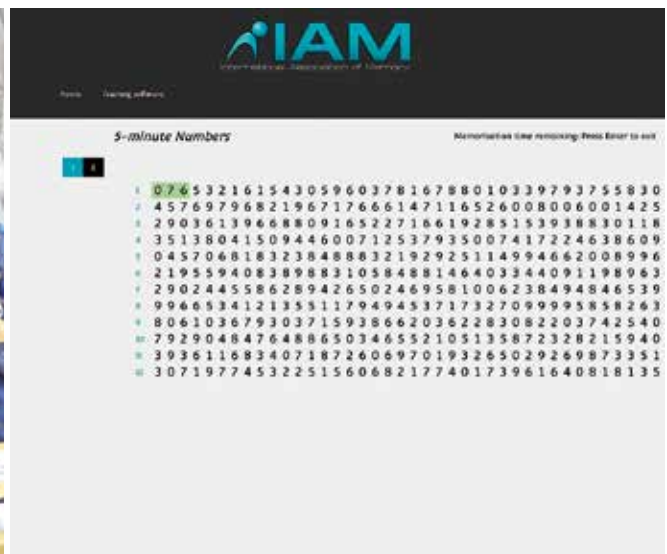
Does this only work for short-term memory?

Imagine two pictures that fade at different paces: The “normal” memory is a Polaroid that has faded after just a short period of time. By contrast, the “trained” memory is a colour print with a high-quality surface coating. But even this picture



Photo: Asian Open

Highly concentrated: The challenge is to memorise the order of the cards.



Screenshot / Collage: IAM International Association of Memory

Try it for yourself: How many numbers can you remember?

Simon Reinhard

born in Munich, Germany, in 1979
studied law at Ludwig Maximilian University of Munich. Afterwards, he worked for various international law firms, mainly in real estate law, for several years. In 2015, he began offering seminars on memory training based on his experience as one of the best memory athletes in the world. He also gives keynotes on the topic of memory, motivation and peak performance. Currently, Simon Reinhard can be seen in the "Memory Games" documentary distributed by "Neue Visionen".
www.simonreinhard.com
www.memorygamesfilm.com

fades with time. And that's a good thing, otherwise I would have a problem at championships: As described, we use ways to associate information with specific locations using imagery. If these locations were permanently "occupied" after a championship, I would have to constantly find new ones.

How long would you need to memorise Pi to the millionth decimal?

Off the top of my head, I know Pi to the fifth decimal place: 3.14159. But to the millionth decimal may take a while, though I could probably manage around 5000 digits a day.

Can this method also be used to remember names?

Yes, by associating information that taken by itself does not have a specific meaning: For example, you can search for a word that sounds similar – the classic example is Thomas/tomato. Then, you look for similarities with a tomato in this person's face: red cheeks, red hair, a red tie – even a round head would do the trick.

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

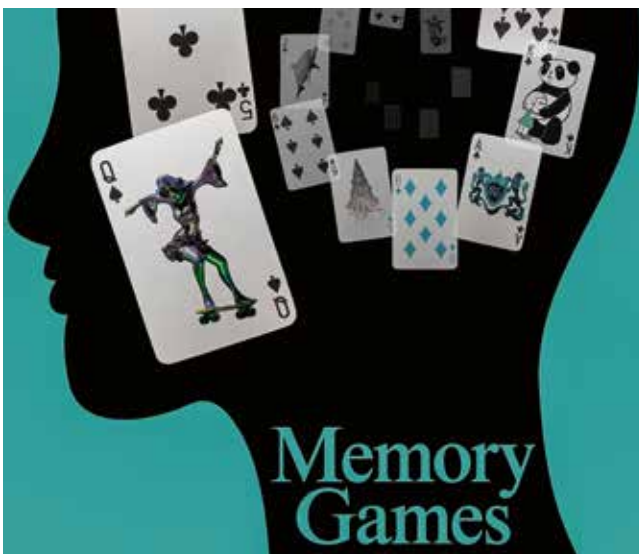


Illustration: Neue Visionen Filmverleih

Memory Games is coming to a theatre soon and, in spring, on German TVs.

Topic of the next issue of PORTAL: Museums

Germany is doing well. One not so scientific indicator is the country's willingness to invest into culture. And this also includes cultural buildings. Architectural discourse on cultural buildings long focused on the Elbphilharmonie by Herzog & de Meuron. One year later, the spotlight shifted to James Simon Gallery, the new entrance building to the Berlin Museum Island by David Chipperfield. Now, the professional world is discussing the "Scheune" in Berlin, the Museum of the 20th Century that Herzog & de Meuron are building between the Neue Nationalgalerie (New National Gallery) and the Philharmonie. So, we will use this as an opportunity to present four exemplary museum buildings, emphasising the important role culture plays in our country – expressed in the architecture devoted to it.



Rendering: Herzog de Meuron / Stiftung Preussischer Kulturbesitz

Museum of the 20th Century in Berlin by Herzog & de Meuron.

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