

HÖRMANN

PORTAL 11

PORTAL 11
OCTOBER 2007

INFORMATION FOR ARCHITECTS
FROM HÖRMANN



Industrial Architecture

Projects from schneider + schumacher; SP-ARC;
kadawittfeldarchitektur; Bartijn Architecten and
spittelwiese architekten

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In which direction is European industrial architecture headed, what are its underlying traditions and how does social responsibility factor into the design of a factory building? Perspectives from three architects.

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HAGER PRODUCTION HALL IN BLIESKASTEL

The factory hall of Hager Electro GmbH carries the signature of two designing companies: While SP-ARC have improved layout and internal functioning, schneider + schumacher had their hand in the outer appearance.

Design: schneider + schumacher, Frankfurt / SP-ARC, Cologne

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PAPPAS CAR DEALERSHIP IN SALZBURG

How does one navigate through a car dealership? With a car, of course! Austria's largest car dealer has constructed a highly car-friendly new building near the Salzburg airport.

Design: kadawittfeldarchitektur, Aachen

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NEDAP CORPORATE HEADQUARTERS IN GROENLO

A new take on corporate architecture: the company grounds of Nedap, near Arnhem, have been evolving for 15 years and exhibit a high degree of architectural diversity — yet the complex of buildings is anything but piecework.

Design: Bartijn Architecten, Maastricht

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PRAMTAL SOUTH BUSINESS INCUBATOR CENTRE IN RAAB

On a tight budget? The business incubator centre in Raab furnishes cost-efficient space for start-ups — along with solid evidence that cost pressures need not be an excuse for architectural mediocrity.

Design: spittelwiese architekten, Linz

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Cover illustration:

Pappas Car Dealership in Salzburg

Photo: Stephan Falk / baubild / Hörmann KG



Martin J. Hörmann, Thomas J. Hörmann and Christoph Hörmann
Personally liable shareholders

Dear Readers,

What does industrial architecture have to do with social responsibility? According to experts a great deal: "at least in Europe, the culture of industrial architecture is important not only [...] on the side of the customer and the product, but also particularly in relation to responsibility toward employees and the surrounding community", Austrian architect and residing chair for industrial design and construction Christoph Achammer writes. He identifies the reasons for this importance in that "precisely in a global culture [the] longing for a feeling of "home" linked to a sustainable and healthy environment is highly developed among the younger generation." Achammer's perspective was confirmed in the three interviews which we held with renowned European industrial design architects for PORTAL 11.

In our conversations, the architects repeatedly emphasised the growing importance of accountability in industrial design and construction — for the location, the regional economic structure, the image of their own branch and for individual employees. Four projects in the current issue of PORTAL attest to the variety of ways that a company's corporate image can be expressed in industrial buildings:

Hager Electro GmbH emphasises an overarching set of design guidelines which have recently been revised and expanded under the careful expertise of the architectural offices of schneider + schumacher. At Nedap in Groenlo, on the other hand, individuality is key: only on careful inspection does one realise that the production and administrative buildings, erected on company grounds over 15 years, all carry the signature of the same architect. In Raab in Upper Austria, the owner's corporate identity was lacking completely; the Pramtal South business incubator centre is solely a rental property and as such it was necessary to preserve a neutrality. Nevertheless, despite limited financial means, the architects were able to endow the building with a strong character. And Pappas car dealership in Salzburg has no complaints in the latter respect: true to tradition in Austrian retail, the building is an excellent example of a combination of functionality and formal design.

As you may be noting, industrial architecture is everything but a dry topic. And that is reason enough for us to wish you, as always, inspiring reading in PORTAL.

Martin J. Hörmann

Thomas J. Hörmann

Christoph Hörmann

INDUSTRIAL ARCHITECTURE IN EUROPE: AN OVERVIEW

Industrial Architecture in Europe is in the midst of a profound transformation — in regard to both content and aesthetics. The reasons range from structural change spawned by globalisation, to more critical consumers, and a newly awakened consciousness of the respective location, society and individual employees. PORTAL spoke with Jørgen Bach from Denmark, Christoph Kellenberger from Switzerland and Dietmar Riecks from Germany about the situation of industrial architecture in their respective countries.

PORTAL's dialogue with the architects centred on the following four questions:

1. What traditions currently influence industrial design and construction in your country?
2. How has the standing of industrial architecture in your country changed over the past 20 years?
3. What requirements need to be met for a company to make the decision for "good architecture" even when the buildings are used solely for production and distribution?
4. What arguments do you use to convince industrial builder-owners of the value of good architecture?

JØRGEN BACH, ARKITEMA K/S, ÅRHUS/COPENHAGEN

1. Denmark does not have a long industrial tradition. We do not have any large automotive manufacturers or other similarly predominant industrial sectors as in Germany. Nor is our country known for industrial buildings. There are, however, some exceptions: for example the Danish power plants, some of which are very well designed, or Toms Chocolate Factories in Ballerup by Arne Jacobsen. The most important demands on industrial architecture include, of course, a modular construction method which enables changes and expansion to be accomplished easily. A second factor is the integration of such — often very

large — buildings into their surrounding landscapes. Denmark is a very flat country in which large industrial buildings can have a very striking effect. About two years ago in the vicinity of Horsens our office completed the largest slaughterhouse in Denmark, an almost one kilometre long building located near the motorway. For motorists, this construction creates an artificial horizon for an entire section of road, so we put a lot of work into designing an attractive silhouette for the structure.

I think that one should be able to recognize what is produced within an industrial building by its outer form and structure. This should not necessarily take place by literally peering into large windows; instead the building should convey something of its function to the observer in a more indirect manner. We encased the slaughterhouse in Horsens, for instance, with large, 60 x 60 centimetre white ceramic tiles, which lend it a sense of hygiene and accuracy. And for Toms Chocolate Factories, Arne Jacobsen clad the facade with mosaic tiles reminiscent of pieces of chocolate.

2. I must admit that industrial architecture is currently largely absent from the Danish architectural discourse. Architects in Denmark are mainly interested in residential buildings and urban development. In addition, it is also important that Denmark is changing from an agricultural society to a more knowledge-based one and many companies are beginning to act globally. This has resulted in an increased demand for office buildings, but has had little effect on industrial design and construction.

JØRGEN BACH
Born in 1964 in Hobro

1986 graduate of architectural technology and construction management from the Engineering College in Horsens
1992 graduated architect, from the Aarhus School of Architecture
seit 1992 employee at Arkitema K/S
seit 1995 responsible for establishing the Arkitema office in Stockholm

www.arkitema.dk



3. Responsibility to one's own employees and the larger society — and the awareness that architecture has a substantial influence on a company's image. A good example of this is the electronics manufacturer Bang & Olufsen. About 10 years ago, B&O had a new administrative wing built by KHRArchitekten at its corporate headquarters in Denmark. Since then, B&O is perceived as the epitome of a company that doesn't only set the highest standards for its own products, but also for corporate architecture. However, the new building is not even designed with customer traffic in mind: it is located in western Jutland, far from the next largest city, and in actuality only architects stray to the site for a visit to the building. The slaughterhouse in Horsens is also a good example of how companies can change with their architecture. The meat processing industry had an extremely poor image as we began our planning. Today, hundreds of people visit the slaughterhouse each day and the operating company has hired eight employees to provide guided tours of the site for guests.

4. Before we received the contract for Horsens, I never had a doubt as to whether a project that I design is also morally acceptable. But in that case, I really had to ask myself:

"Do I want to be the architect of a factory where 10 million pigs are killed each year?" Internally there were some long discussions about the contract — mostly about the killing part, of course, — and we ended up agreeing: The pigs will die at any rate, regardless of whether we design the building or someone else does it. So we should at least make sure that they are given decent treatment and employees have suitable working conditions. Unhealthy conditions are inherent to a slaughterhouse: many areas are cooled to 3 °C; there are hygienic problems and workers must perform hard physical tasks. We were even able to convince the owner to pay for a two-week study trip to Japan in order to learn about the country's meat industry with its highest standards in quality. Ultimately, the trip was worth it: Today the slaughterhouse does excellent business with Japanese customers who know the value of a provider who sells them meat from "happy" pigs processed under first-class hygienic conditions. The product of such a company is no longer just meat, but also the story of how this meat was produced.

Convincing the owner of these ideas was, however, not an easy feat. I told him: "You will spend millions of crowns for brick and concrete. If you build them together in an

Arkitema K/S: slaughterhouse in Horsens, Denmark



Photos: Asbjørn Haslov

ugly design, it will hardly save you any more than if you commission an architect to design a first-class building. Because compared to the total construction expenses of nearly 2 billion crores, our payment is largely negligible." In the end he listened to us. Nonetheless, from beginning to end the project was a constant battle — also with the approximately 80 to 100 engineering specialists involved, whom we had to convince to allow us sufficient time for the design phase.

CHRISTOPH KELLENBERGER, OOS AG, ZÜRICH

1. Various industrial branches in Switzerland, such as the spinning mills, but also the clock and watch industry and machine construction are marked by very long traditions. Consequently, an enormous stock of industrial architecture has come into existence since the 18th century, which has been constantly expanded and modernised. In the process the industrial sectors also tended to concentrate in different parts of the country, such as — a well-known example — the clock and watch industry, which is mainly located in West Switzerland. This growth continued into the 1960s and 70s, and the factories underwent continual technical and aesthetic adjustments to meet developing standards. Then international price competition triggered the demise of many industrial sectors and a large-scale "evacuation" of the industrial buildings. Enormous surfaces became free, even in urban centres. While initially many buildings were demolished, the industrial quarters are now valued and preserved. They constitute focal points in areas of high urban density. The trend of "loft living" got its start in these quarters and gained in popularity to such an extent that new lofts were even constructed; ultimately a marketing ploy, with spatial designs that are only mildly reminiscent of earlier industrial architecture.

2. In recent years there have been some new additions to long-established industrial sites: production facilities and above all logistics centres erected on "greenfield land" at urban peripheries. Because the municipalities competed as business locations and to receive taxes, companies were

able to construct on well-connected, economical sites without regard for the scenery or city structure. The result was purely instrumental buildings, constructed based on economic principles and architecturally uninteresting. Now in many places the trend is emerging that old and new industrial companies are going back to the old locations. Especially highly specialised companies have realised that the same quality standards are not being met in low-wage countries, and they are now taking their production back to Switzerland. They also usually have lower spatial requirements than before, since a general miniaturisation has taken hold in diverse sectors in past decades. "Clever" production has replaced mass production, and this transformation is also leaving its imprint in architecture. The trend will gain in momentum as more companies recognise that high-quality products and buildings are a part of their brand.

3. First, a kind of consciousness or solidarity on the part of the company owner or consortium with the city and the urban surroundings. Today, many industrial builder-owners are starting to understand that their buildings form part of a larger context and contribute to the city's identity. Second, the awareness that an added value is created when an industrial building, together with "hard facts" of economics, also takes the "soft facts" into account, that is, when the building reflects the corporate culture and makes public use a possibility or simply provides an enrichment to the city.

4. We try to convince owners that sustainable buildings — in the ecological, economical and socio-cultural sense of the word — are also lucrative. For a building to be equally successful from the viewpoint of the architect and the owner, five points must be interpreted and implemented for the contemporary setting: the three Vitruvian principles "firmitas" (stability and solid construction), "utilitas" (utility) and "venustas" (beauty) as well as reliability in terms of cost and delivery. We have also observed that industrial owners often value our unbiased "outside" perspectives concerning their corporate culture and production processes, because we can detect potential improvement measures related to space and production. New programs can achieve increased profit or place the company in a positive public light. At least in innovative companies, this outside perspective is expressly desired and appreciated.

CHRISTOPH KELLENBERGER (2nd from left)

Born in 1974 in Zurich

- 1990—1994 study of draughtsmanship with an emphasis in building construction at the architectural offices of R. & E. Guyer, Zurich
- 1994—1998 study of architecture at the School of Engineering in Winterthur
- 1999 founded the "laboratory for architecture and virtual architecture" in Zurich
- 2000—2002 assistant to Chair, Prof. Dr. Marc Angélil, ETH Zurich
- 2000 Co-founded oos ag with Andreas Derrer, Lukas Bosshard and Severin Boser
- 2006—2007 assistant to Chair, Prof. Mamen Domingo, ETH Zurich

www.oos.com



Then there is the overall social element. In general, quality — both in services and goods — is regarded as a Swiss speciality. And this drive for quality should of course also be expressed in terms of "corporate identity" in architecture. Of course, not every single industrial owner will give weight to this element. But in my experience, the truly forward-thinking managers allow it to guide their actions. Custom designed architecture that goes beyond satisfying functional requirements to improve operational processes and express corporate identity will pay off for every owner because its presence simultaneously builds a company's image in a city or landscape.

**DIETMAR RIECKS,
BANZ + RIECKS ARCHITEKTEN, BOCHUM**

1. It would be very difficult to give an answer for the whole of Germany — as an architect one primarily reflects on one's own actions. The field of architecture has been strongly

influenced by structuralism, which comprehends and organises buildings as technical systems on different levels — from the outer shell to the internal functional sequences which determine the space allocation plan, and the design up to technical equipment. The belief that these systems determine the form of a building was widespread in the 1960s. We still see them today as basic requirements for the long-term success of a structure.

2. As far as I can assess the situation, since the reunification of Germany a real transformation has taken place in our way of thinking: in the first years after the reunification, debates in industrial design focussed almost exclusively on costs. The price was all that mattered. Meanwhile the attitude of many owners has changed. A more comprehensive quality-based attitude has taken hold; the obsession with dumping prices was still alive and well, seen in popular nationwide marketing campaigns in praise of the "cheapskate", or "stingy" consumer behaviour. I find it important to point out that high-quality buildings in no way lead to higher costs.

This observation has been confirmed in our industrial

oos ag: Maag Recycling in Winterthur, Switzerland



Photo: Dominique Wehrli, Christine Müller

construction projects to date. With the zero-emissions factory from Solvis, for example, the total construction costs were about 83 euros per cubic metre of enclosed space, despite innovative technologies employed at the time such as vacuum drainage, waste heat recovery and vacuum insulation panels; of those costs, about 15 percent went to technical installations. People always say that innovation is expensive, but in reality we calculated the cost figures for the building within the average range for industrial construction. This is related to the fact that a building like the Solvis factory with reduced heating and cooling loads also requires smaller and more cost-efficient technical systems. So an integrally designed house is not more expensive than a ready-made one that the owner puts together from a catalogue.

3. Good architecture is never a risk, even though it is often perceived as one. Instead, the question should be: when does an owner consult an architect in the first place? The answer has to do with the time span of the investment. If the owner is pursuing long-term goals, if he is thinking about the building in terms of a long-range life span of 40 years and up, then architecture constitutes the basic foundation for him to

achieve his goals. We all know, for example, that in the future energy costs will go up and not down. An owner with a long-term vision is going to be invested in optimizing the system "production facility" for energy-based features already in planning and construction. And architects are more capable of making that happen than catalogue providers. If the owner is planning his profits in terms of three to four years, on the other hand, he will probably go to the catalogue provider.

4. In all of our projects — whether in industrial, administrative or residential construction — the topic of energy plays a key role. Seen from a long-range perspective, with an energy-optimised building, we always provide owners with a more cost-effective building. This includes operating costs. For us as architects, the issue of energy is mainly one of systems optimisation: In the same way that I can optimise the framework and design of a building, I can also optimise its energy systems.

Moreover, energy is increasingly becoming a central marketing factor for companies. A building designed according to energy-efficient and ecological criteria can contribute to the positive image of the company.

Banz + Riecks Architekten: Solvis zero-emissions factory, Brunswick, Germany



Photos: Christian Richters

DIETMAR RIECKS

Born in 1961 in Arnsberg

- 1982-1991 study of architecture at Darmstadt Technical University
- 1991-1994 employee at the offices of Prof. Thomas Herzog, Munich
- Since 1994 Banz + Riecks Architects, Bochum in cooperation with Elke Banz
- 1996 appointment to the Association of German Architects (BDA)
- 2005 appointment to the Convent of the German Federal Foundation for Building Culture

www.banz-riecks.de



For the Solvis project, for example, we received the 2002 European Solar Award, the 2003 European Architecture + Technology Award, as well as the Energy Globe Award. You can easily imagine the public impact that has had for the company, a manufacturer of solar systems. The fact that the building appeared in a number of media articles, which are read by one of the company's major target groups, architects, was more than a pleasant side effect for Solvis. The company received the additional publicity — compared to the figures that are otherwise spent on marketing — for almost nothing. Together with its public impact, architecture also develops its own "internal" dynamic: the subjective experience of a building or the quality of time spent in it also represent a decisive added value in industrial buildings if a company wants to recruit qualified employees interested in long-term careers. Especially now, with discussions about the lack of qualified experts, workplace design can be important for a company's personnel policy.

Banz + Riecks Architekten: Mannus production hall, Arnsberg



Photo: Klemens Ortmeier

Hager Electro GmbH Production Hall in Blieskastel

Extremely austere in appearance, puristic in its selection of materials, and yet with architectural pretension — characteristics of the expansion to a production hall of the company Hager Electro GmbH in Blieskastel. With the design of the facade, schneider + schumacher laid the keystone for the new corporate architecture. The industrial construction and consulting company SP-ARC used its expertise to optimise the interior.

Hager Electro GmbH is a specialist for innovative system solutions in the areas of current distribution and modular technology. Since its establishment in 1955 in Ennheim, Saarland, the firm has become one of the leading corporations in its sector. Production sites are located mainly in Germany and France, also with locations in Brazil and China. Worldwide 7,400 employees do their part to achieve sales of about one billion euros. A continually changing market, a growing concern for quality and the desire of partners and customers for perfect service all require flexibility and innovation: the factory structure must be able to adjust to changing conditions. This demand should be met by the 6,000 square metre addition to the production halls in Blieskastel in which Hager will now manufacture its "univers Z" counter. To guarantee a maximum efficiency in production and logistics, but also representative architecture, Hager commissioned two specialists right from the start — SP-ARC as well as schneider + schumacher — to work on the design. The planning and consulting company for industrial construction SP-ARC designed the building from the inside out. The company's main task was to optimise work processes. To compete with the rising pressure of the international market, manufacturing costs and throughput times should be decreased by 20 percent. That is why the office places such an important value on excellent ergonomic workstations. A two-thousand square metre research and administrative building is connected directly to the production hall. The direct proximity of the buildings improves the cooperation between development and production. This enables a complete linking of processes from initial concept to

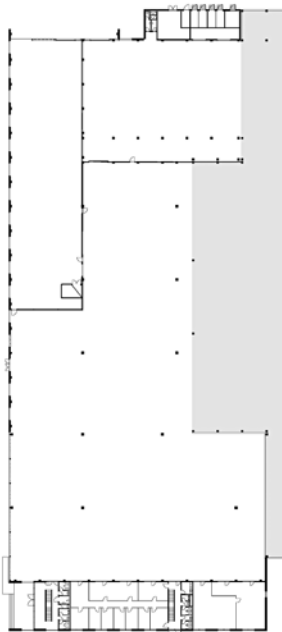
product; malfunctions in the factory "organism" can thus be discovered more quickly.

The design for the facade stems from the Frankfurt-based architecture offices of schneider + schumacher. They have developed the currently existing architectonic image of the company — attended to over the years by the Munich architect Josef von Waldbott — in a contemporary, yet circumspect manner. As with Hager's products, functional, high-quality design is a central factor.

The idea for the facade design came from a simple image: the binary electrical system. There are only two forms — either the current flows or it doesn't flow. Opaque concrete and transparent cast glass elements are evenly dispersed over a large part of the side of the hall. The office wing is also structured in this way. However, in that wing, the cast glass is replaced by a system of posts and crossbars. Employees and visitors arrive in the foyer through the generous entrance portal at the front of the administrative building. The entrance to the production hall as well as the sanitary facilities is located on the ground floor. A staircase leads to a gallery, granting access to the administrative wing. Transparent elements enable a direct line of vision between administration and production. The hall is highly adaptable to a variety of demands. All media is supplied to the individual factory modules from the ceiling. Overhead lighting together with the transparent parts of the facade allow daylight to stream into the hall and contribute to a pleasant working atmosphere. The designers will carry on with this modernised corporate architecture at further Hager company locations.



The white concrete sections of the facade introduce breaks into the reflection of the surroundings (above).
As shown in the layout: the hall could be expanded as needed at points where the construction limits have not been reached (below left).
Flexible high-speed doors from Hörmann grant access to the production hall (below right).



OWNER
Hager Electro GmbH, Blieskastel

PHOTOS
Stephan Falk / baubild / Hörmann KG

DESIGN
schneider + schumacher, Frankfurt;
SP-ARC, Cologne

HÖRMANN PRODUCTS
Single-leaf T30 aluminium hollow
profiled section doors HE 311;
single and double-leaf T30 steel fire
doors H3, H3 G; single and double-
leaf T90 steel fire doors H16, HG19;
single and double-leaf steel doors
D45; T 90 fire sliding door; aluminium
sectional doors ALR 40 with side
door; high-speed doors V 5015;
Decotherm rolling shutter

COMPLETION
2005

LOCATION
Zum Gunterstal, 66440 Blieskastel

GROSS FLOOR AREA
8.990 m²

The highly structured facade is only interrupted at a few points by doors from Hörmann. Only at the main entrance did the architects forgo the white concrete sections, deciding instead for the use of cast glass.



Pappas Car Dealership in Salzburg

For his new corporate headquarters, the Austrian automobile dealer Pappas chose a parcel of land near the motorway directly bordering the Salzburg airport. The Aachen-based company kadawittfeldarchitekten planned and executed the construction of the new building drawing their inspiration from the motion and dynamics of the automobile. The areas of service, sales and administration are now united under the bold projections of the roof.

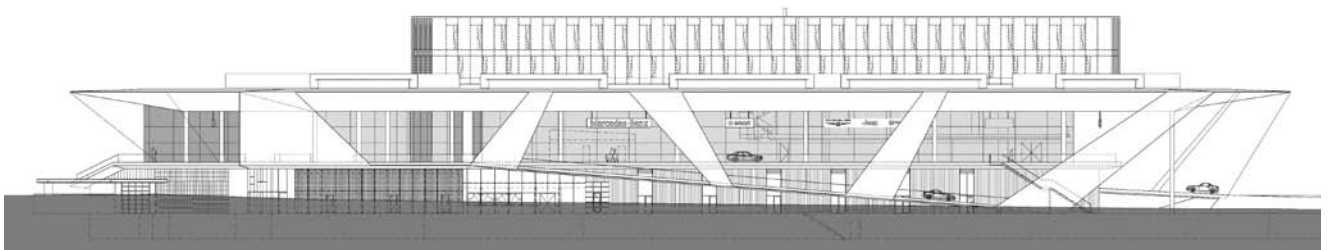
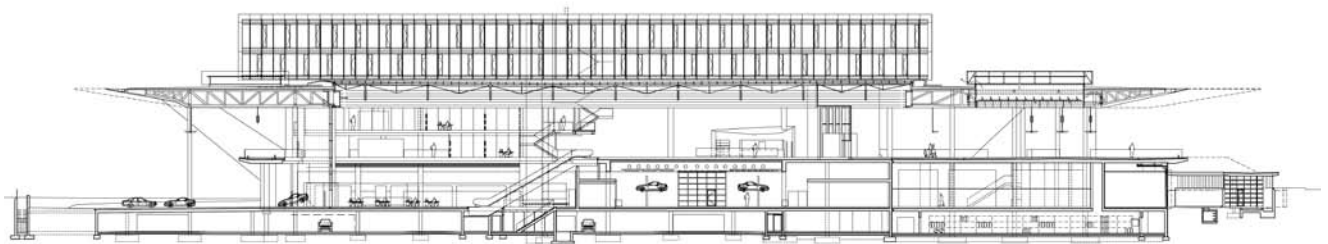
Departing from Salzburg and travelling southwest on the Innsbruck federal highway 111, it is hard to miss: the new corporate headquarters of the Austrian-Hungarian automobile sales company Pappas. Like a giant white origami figure, the structure lies on one of the most striking entrance points to the city of Salzburg. The building is owned by the automobile dealer Pappas, who can be counted among the largest automotive dealerships in Austria with over 2,000 employees and a continuously growing network of locations. The rapid expansion of the family-owned company founded in 1952 was also apparent spatially: the main location in Salzburg had grown so large that it had to be divided into four locations in the city. Since August of last year the different areas are now bundled together in the striking new building in the Salzburg neighbourhood of Maxglan: together with a passenger car workshop the sales and administrative areas are also housed here.

The Aachen-based offices of kadawittfeldarchitektur were responsible for the design of the new building, which in 2001 had already won the first prize in its category. The 19,500 square metre parcel is surrounded on all sides by roads and has a direct boundary to the Salzburg airport; so it made sense to integrate the elements of speed and dynamics into the conceptual approach. Car and driver have the say in this building: all function areas, from workshop to sales, can be reached by car. Flat ramps lead from the road up to the sales level and are located all around the building. On the protruding northwest corner of the building, the ramp to the street is sloped, providing a perfect exposition platform for new cars, which are visible to all passing cars.

An all-encompassing roof with prominent wings like tail-fins is a defining spatial element of the new structure and provides the possibility of protecting vehicles from the elements during their exhibition. Only the two-storey administrative tract pierces through the 13,000 square metre white surface of the roof. The seemingly light and airy roof constructed from steel lattice framework has few supports, making an open, transparent interior possible. The roof edges converge at sharp angles and the slanted side supports lend a light, dynamic air to the structure. The gross surface area of 36,000 m² is divided over five main levels and three secondary levels. The receiving area for service is contained on the ground level around which the workshops are arranged in a u-shape. By taking a moving staircase, the customer arrives at the sales area six metres above. There, the two-storey foyer with reception area and café serves as a central space connecting not only the showrooms for the six different car brands, but also the three departments of service, sales and administration. The two uppermost levels house the administrative wing, the building's "lookout": the row of glass offices above the roof offer a panoramic view of the Salzburg landscape and the scenic Alps. The material and colour scheme is also geared toward the world of automobiles. Based on the Mercedes brand colours, along with black and white, silver grey is mainly used. Steel, glass and exposed concrete contribute to the cool, technical atmosphere.



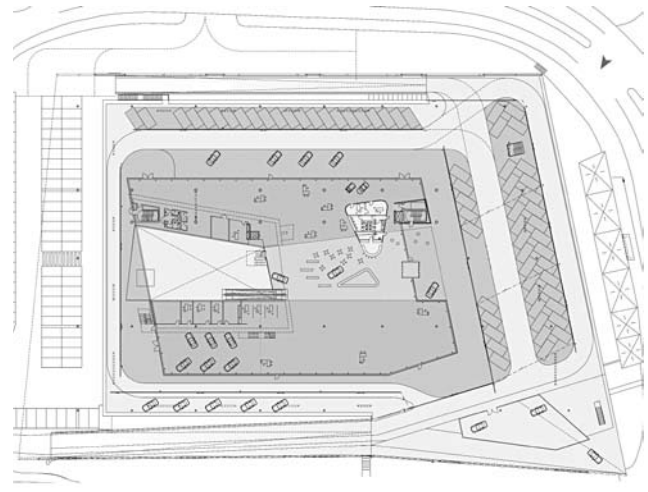
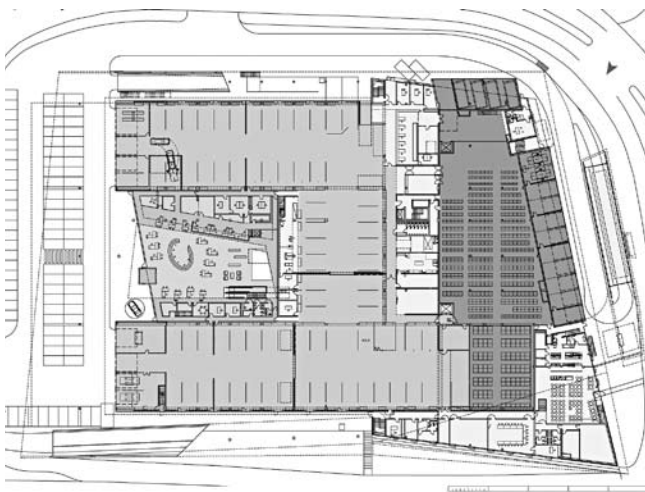
At the northwest corner of the building the floor tilts downward to present the cars exhibited there to passing drivers (above).
Cross-section (centre) and south side (below)



Ample glass sections in the roof over the service and foyer area let daylight stream into the building's interior and allow artificial lighting to be used sparingly.



Hörmann sectional doors ensure the smooth flow of traffic on the lower levels of the car dealership (above).
Layouts for the ground floor (below left) and first floor (below right)



OWNER
RKS Autozubehör Handels GmbH

COMPLETION
2006

DESIGN
kadawittfeldarchitektur, Aachen

PHOTOS
Stephan Falk / baubild / Hörmann KG

LOCATION
Innsbruck federal highway 111,
Salzburg

HÖRMANN PRODUCTS
Aluminium folding door AFN;
Aluminium sectional door ALS 40;
Aluminium sectional door ALR 40;
Aluminium sectional door ALR 40
with wicket door with trip-free
threshold

TOTAL COSTS
32.000.000 Euro

CONSTRUCTION VOLUME
36,600 m² useable surface
170,550 m³ cubic area

An orientational system consisting of arrows and lettering guides visitors inside and around the building (above).
It couldn't get any more convenient: the customer can drive right up to the sales area and leave his car in a sheltered parking space (below).



Nedap Corporate Headquarters in Groenlo

At first glance, the corporate headquarters of the technology corporation Nedap in Groenlo near Arnhem appears like a mildly disjointed collage. It represents the result of over 15 years of growth and modification. Underlying the varied design is an entrepreneurial vision: each department should operate independently while using employees' potential to the best possible ends.

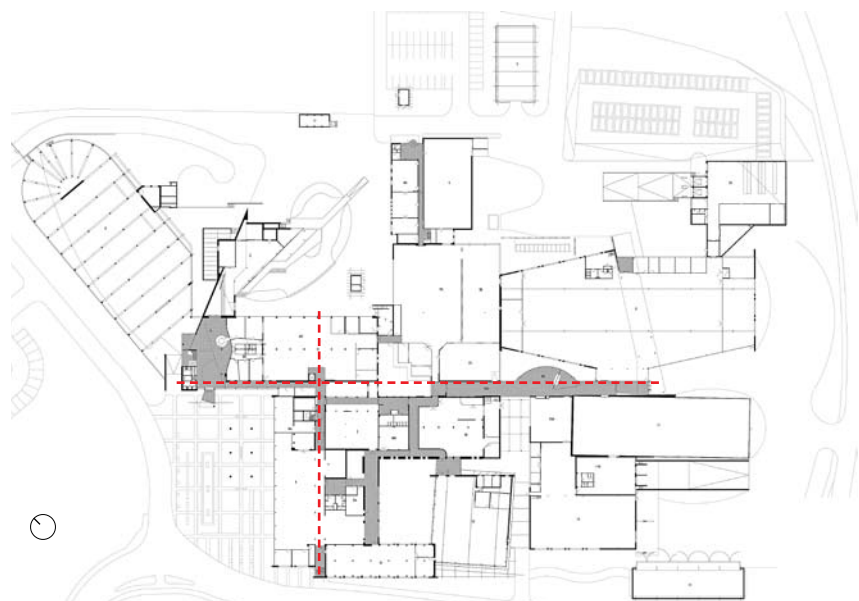
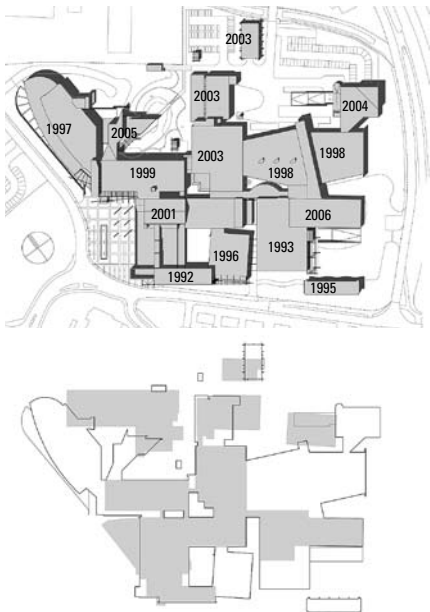
Founded in 1929 and listed since 1949, Nedap NV manufactures highly specialised systems whose often unnoticed operation is used for a wide variety of purposes. The spectrum ranges from process management for agriculture to electronic election systems, from automatic vehicle identification to booking systems for libraries and "intelligent" lockers. With that, Nedap finds itself in the midst of a very promising growth sector: manufacturing intelligence into essentially "dumb" objects of daily use. The eleven market groups with subsidiaries in six European countries function individually to a large extent. They are each responsible for product design and discovering new market potential. This corporate structure was introduced in the early 1990s and also occasioned the redesign of the Nedap headquarters in Groenlo, a small town near Arnhem in the eastern part of Holland. The starting point for the restructuring designed by Ruud Bartijn, and continually modified in the years after, were the old factory halls, some of which were built in the 1950s and 60s. They were successively replaced by a complex "web" of new buildings, which despite their independence emblemises the interlocking network of the market groups. Simultaneously the building complex is a reflection of the smaller scale structure of its surroundings. Instead of going for an all-encompassing, strictly geometrical "grand plan", Ruud Bartijn decided to take a more organic approach to growth. And instead of determining all design guidelines for future buildings in advance, he made diversity into one of the foundations of this corporate architecture, thereby allowing the buildings the freedom to appear as "children" of their time.

The Nedap corporate complex is a clear example of the transformation in architectural style and attitudes between 1993 and the present. However, there are still some commonalities: in material (exposed masonry, cedar, glass and fair-faced concrete as well as white plaster) and in a certain expressiveness of the facades. And a special focus on the design of the exterior spaces, which led (also a sign of the times) to the conversion of the courtyard behind the training centre completed in 2005 into a stone-covered Zen garden.

With the beginning of the new construction, in 1992 the former entrance building in the Western part of the site was converted into the electronics workshop. Erected in 1996, the neighbouring Power Supplies department was equipped with full glass facade tilting outwards with a canopy of anti-glare slats, which may bring up loose recollections of the building's original contemporaries from the Behnisch School. Likewise in glass with anti-glare slats and constructed in 1998, the new reception building acts as a hub in the centre of the grounds. To the southwest, the adjacent new structure is designated for the Ideas department; built at the turn of the new century the structure inspired the subsequent use of wood as a building material at Nedap. The vertically planked, now greying cedar facade is completed by a prominent structure with sectional cladding to the southwest in which technical systems are housed. The fact that precisely this wing carries the company logo, thereby becoming a highly visible symbol for the location, is telling for the constructional parity and continuing precision with which the Bartijn architects treated each department and every detail of the "Nedap organism".



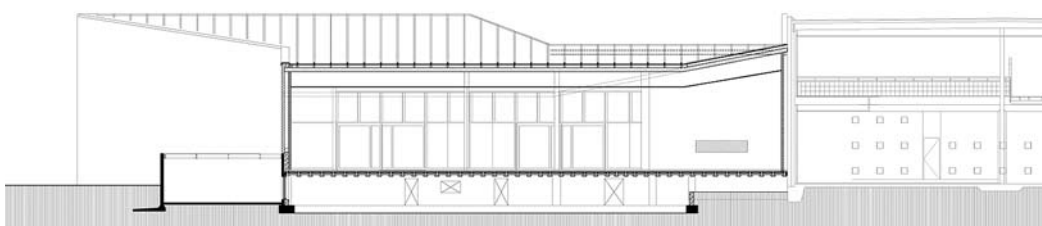
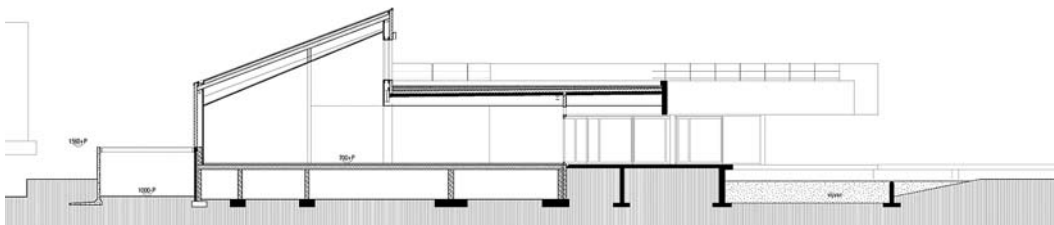
Powerful, sculptural forms distinguish many of the buildings on the Nedap site. Shown is the corner of the training building completed in 2005 (above left). Its acutely angled geometric form is also continued in the interior with partial natural overhead lighting (right). Site plan with date of the respective construction (centre left) and comparison of older structures (grey) with new buildings (black outline; below left). The plan shows the complex spatial arrangement, traversed by two (shown in red) main axes (below right).



This set of buildings was constructed in 2003 (above left): a new production hall (in the background, with black exposed masonry) and a training building (left; with cedar cladding). The tall structure in the middle contains technical rooms.

The Retail Support department has its own building to the north of the grounds (above right). An almost archaic concrete frame sets off the loading ramp.

Longitudinal view and cross-section of the training building from 2005 (below).



To the west, the technology wing clad in wooden sections acts as a symbol of recognition for the company site. On that side of the forecourt, the glass reception building can be seen.



OWNER
Nedap NV, Groenlo, Netherlands

HÖRMANN PRODUCTS
Rolling shutters HR 116

DESIGN
Bartijn Architecten, Maastricht, NL

COMPLETION
1992—2006, in phases

LOCATION
Parallelweg 2, Groenlo, NL

GROSS FLOOR AREA
2.700 m²

PHOTOS
Kim Zwartz, Maastricht, NL

The courtyard before the reception building was designed by landscape architect Arend Jan van der Horst. The concrete light posts take their inspiration from the factory buildings which once stood in their place.



Pramtal South Business Incubator Centre in Raab

Together, thirteen municipalities in Upper Austrian Pramtal have created a home for start-ups and small businesses: The Pramtal South business incubator centre was constructed with the narrow budgets of its renters in mind. Yet instead of resorting to cheap architecture, spittelwiese architekten from Linz drafted a clearly structured new building, whose high level of flexibility keeps options open for the future.

"It is the best solution for all municipalities of Pramtal. One municipality alone never could have accomplished the centre", delegate to the county parliament and mayor of Eggerding, Johann Hingsamer, says of the new business incubator centre in Raab. While other places in rural regions are still practicing parochial politics, the municipalities of ARGE Pramtal South recognised early on that they would do best to work together in the area of business development. In 2004 the idea of a business incubator centre was born, whose financing, however, would have far exceeded the budget of an individual municipality. The municipality Raab was chosen as an ideal location for the new centre. The carrier is a limited liability company whose shares are divided among the municipalities according to the individual investments. When the people of Pramtal announced an architectural competition in 2005, they expected two things from the proposed designs: they should be economical and quick to implement. With their winning draft, spittelwiese architekten from Linz proved that truly good architecture can result from such a venture: the planning and construction cost only EUR 855,000 — less than some single-family homes — and the construction was completed in five months. Today nine companies, ranging from an IT company to a tiling firm, use the incubator centre. At about 5.40 euros per square metre, rental prices are nearly 20 percent below the average local level; for young entrepreneurs whose business has been in existence for a maximum of two years, there are discounts. "We were presented with many interesting suggestions. The smart, cost-efficient integration of the general facilities, the optimum connection between

the halls and offices as well as the problem-free expansion by modular construction were convincing features", mayor Josef Traunwieser from Raab says summarizing the key points of the competition result.

The business incubator centre is located in a commercial area outside of Raab. The structure of the building is clear and straightforward: to the south in the direction of the bypass are five spacious assembly halls, which can be expanded and connected together into larger units as needed.

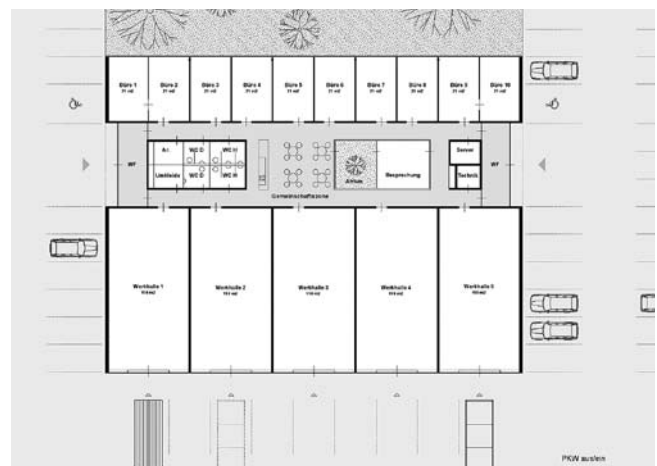
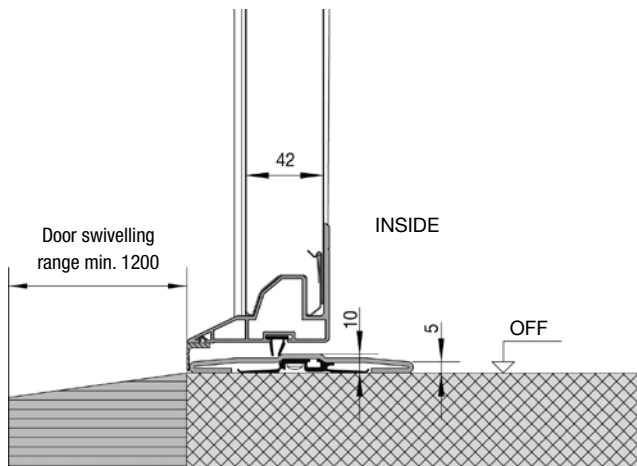
To the north, facing the access road is a single-storey administrative wing with ten separate offices. Both entrances on the front face lead to the central shared space between the two areas in which — similar to a "normal" office building — building services, sanitary facilities, the break room and a meeting room are housed. A centrally situated green atrium supplies the intermediate area with daylight and creates a focussed, yet bright working atmosphere for the young entrepreneurs.

The low construction costs were made possible through the centre's consistent modular design and lack of basement space. All areas are on the ground level. Only regional companies were contracted for the work. Behind the facade cladding of six-millimetre phenolic resin plating lies a wooden post and crossbar structure with partially prefabricated ceiling and wall elements, clad on both sides with OSB. In the assembly halls, glulam binders span the 15-metre width of the rooms.

The south side of the hall is fully translucent; it consists of three-layer moulded acrylic panes and fully glazed sectional doors.



An elegant simplicity permeates the interior of the assembly halls; their lighting comes from the facade as well as from the sectional door ALR 40 with wicket door with trip-free threshold from Hörmann and also overhead lighting in the ceiling (above).
 Detail view of Hörmann wicket door with trip-free threshold (below left).
 Sectional doors with wicket door with trip-free threshold reduce the risk of stumbling and facilitate passing through the door with wheels. Previously, higher threshold profiles in the wicket door area were necessary.
 Layout (below right)



OWNER
Pramtal South Business Incubator
Centre GmbH

GROSS FLOOR AREA
1.070 m²

DESIGN
spittelwiese architekten, Linz

GROSS CUBIC SPACE
5.688 m³

SITE MANAGEMENT
Bmst Ing. Günther Salfinger,
Lambach

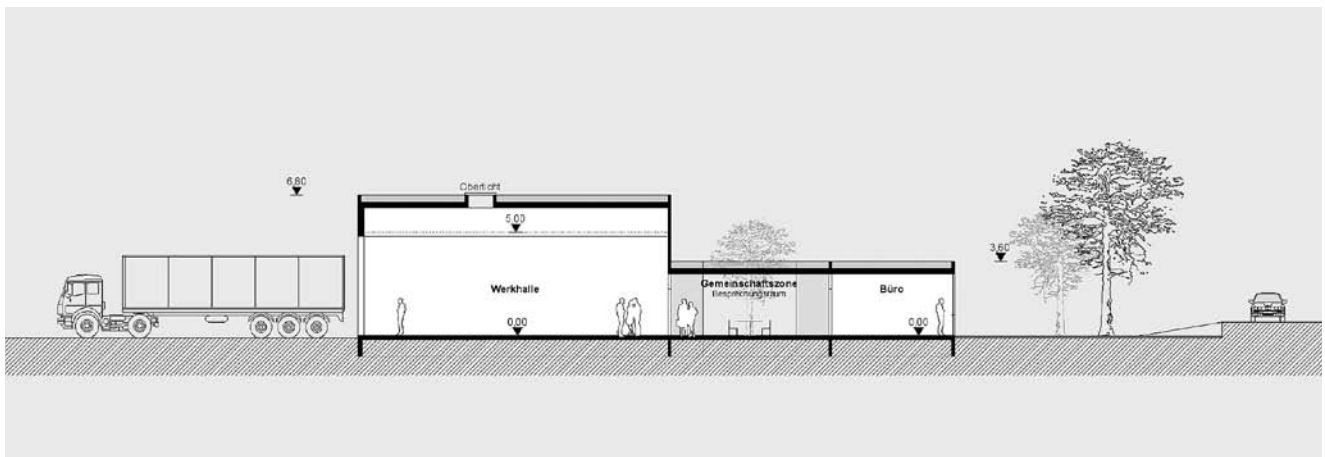
PHOTOS
Christian Schepe, Linz

LOCATION
Moarhofstraße 529, 4760 Raab,
Österreich

HÖRMANN PRODUCTS
Aluminium sectional door ALR 40
with wicket door without trip-free
threshold

TOTAL COSTS
855.000 Euro

The central area has durable floor surface of acrylic resin.
Daylight enters through the glazed inner courtyard (above).
Cross-section (below)



1. Door Cycle: Steel Doors as Works of Art

A door can be more than an entrance and exit — like a piece of art for example. That was the case at the exhibition "Door Cycle", which could be seen in June 2007 at the Petzel Gallery in New York sponsored by Hörmann. Using diverse techniques such as painting, silkscreen, video and photography, 15 internationally renowned artists including Tony Oursler and Santiago Sierra put their own spin on industrially manufactured door leaves.

The initiator of the Door Cycle exhibition is Edition Schellmann, Munich-New York. The concept is inspired by the American artist Willem de Kooning, who from 1944 to 1966 painted a series of female figures on prefabricated door leaves. Door Cycle artists are from Germany as well as other countries. Hörmann supplied the steel doors as a base for two of the exhibit pieces. Further information on the exhibition can be found online at www.editionschellmann.com.

2. New Hörmann Speed Rolling Shutter HSS 6530

Hörmann has released a new spiral door with thermal break for excellent thermal insulation. Significant energy savings through good insulation as well as fast door opening speed with a low-wear, spiral bracket which lengthens the shutter service life were central objectives during product development. 30-millimetre thick, thermally separated section profiles with a thermal insulation value of up to 2.5 W/m²K according to DIN EN 12428 ensure the required insulation for the door — regardless of whether it is used externally or internally to separate different temperature areas. Hörmann guarantees the stability of the door leaf to maximum dimensions



Left:
Santiago Sierra
Aviso Público / Public
Notice 2006
Metal sign on Hörmann
steel door.
Door size: 198.5 x 98 x 12
cm; Window size: 59 x 69
x 2 cm

Right:
Tony Oursler / Fool 2006
Hörmann steel door with
window, DVD player and
monitor.
Door size: 198 x 98 x 22 cm;
Window diameter: 30 cm.

2



of 6,500 mm in width and 6,000 mm in height through the connection of the sections over the entire door width. A novel spiral bracket conceived for frequent door travel allows for opening speeds of up to three metres per second. The rolling technique prevents sections from touching as they roll up and supports gentle operation. Side plastic rollers, low-wear chain guides and plastic hinge joints are designed by Hörmann for a long service life and quiet travel. Time and costs can also be saved during fitting, as the door leaf, operator and bearing are preassembled as a unit. If repair is necessary, a special clip technology guarantees a fast profile change and short downtimes.

3. Fire and smoke-tight doors for mortarless fitting

For fitting with corner or profile frames, the Hörmann STS fire and smoke-tight steel doors can now also be mounted without back mortaring for the frame in concrete walls and brickwork. This results in a substantial reduction in fitting and material costs, and prevents damage to the frame. Steel frames for fire and smoke-tight doors generally need to be mortared to guarantee the stability of the door structure and the necessary resistance to fire and smoke. However, this procedure does

3



have some disadvantages: Besides longer fitting times, the material costs can be significant. Moreover, mortaring generally produces dirt and damage on the frame and the fully finished surfaces. For this problem Hörmann offers a reliable solution for its STS fire doors. For fitting with corner and profile frames in brickwork and concrete the T30 and T90 doors can be used without mortar if the distance between the wall and frame is less than five millimetres. Silicon sealing on both sides is adequate. This does not compromise the fire-proof function. If the joint is larger, the cavity must be filled using only a commercial, fire-proof mineral wool and not with expensive formed mineral wool parts. On block frames, the back filling with mineral wool is already done at the factory. A framework also does not need a mineral wool filling if the distance between the wall and frame is less than five millimetres.

4. Hörmann hand transmitter receives red dot award

The Hörmann hand transmitter HSD 2 for the operation of garage doors and entrance gates received the "red dot" for its design. This seal of quality for good design is bestowed annually on products with superior and innovative designs at the international "reddot design award" competition.

4



Aluminium look and high-gloss chrome plating are the two material variants available for the metal housing of the hand transmitter. With the touch of a button, the device will open and close garage doors or entrance gates. The products submitted to the "red dot" are judged by an international jury of experts. This year, companies from 43 countries with a total of 2,548 products were assessed by the jury. Since 2007, the Hörmann hand transmitter can be seen with other award-winning products in a special exhibition. Afterwards, the hand transmitter will be on show for a year at the red dot design museum, the world's biggest exhibit for contemporary design.



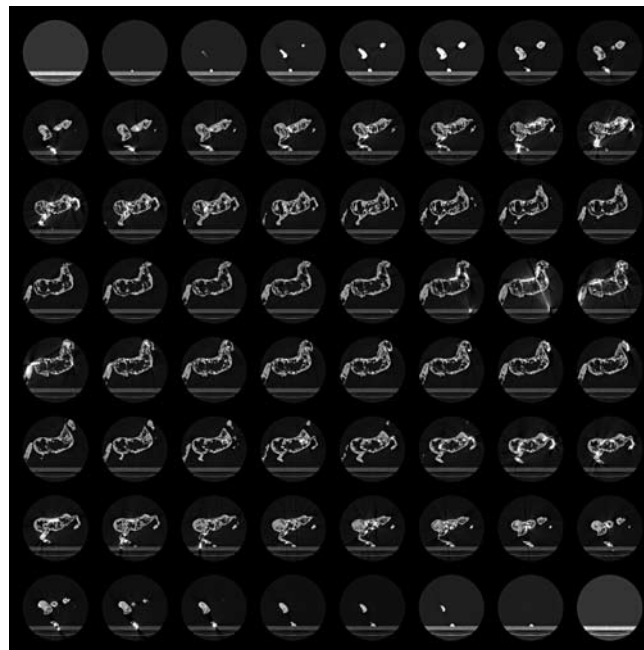
ARCHITECTURE AND ART
RITCHIE RIEDIGER: HORSE WITHOUT RIDER
LEAPS UNREIGNED INTO THE FUTURE

The work of Leipzig-based media artist Ritchie Riediger is situated on the boundaries between various levels of perception: It is about presence, temporality, space and experiential dimensions. The artist takes a pointed look at processes in the conflictuous field of modern reality, while always paying attention to cultural and biological developments. In reference to the transformations taking place in southern Leipzig, which is undergoing radical change in the wake of the renaturation process after its widespread exploitation through the mining of brown coal, the sculpture of light and glass (OSZO 5) - the "Golden Rider" came to being in 2003 as the winning work in a competition.

Riediger's installation depicts a pink, glowing horse poised to jump; for 4 years now it has stood in a glass cube on a pedestal at the "German Corner". This location in the south of Leipzig lies on the border between the bustling city (with a four-lane thoroughfare) and the idyllic alluvial forest. The name, more common use than official, is an ironic reference to the "German Corner" in Koblenz. With his artistic commentary Riediger achieves a surprising effect: a linking of the attitudes of the Baroque and the present: The motif of the "Golden Rider" cites a famous equestrian sculpture in Dresden. The rider himself, however, is lacking. The horse rears up, contained in the cube, ultimately only a virtual creature comprised of glass and colour. The work can be interpreted as a political commentary or also as a metaphor for a powerful preparation.

In the space between reality and illusion, a glowing image emits a (paradoxical) connotation in the discussion over the perception of time and place.

Christine Dorothea Hölzig



Top:
 Computertomographic shots of
 the work "The Golden Rider" from
 Dresden / Uniklinik Halle 2002
 Photo: © Punctum / Bertram Kober

Right:
 Original from 67 glass layers,
 pigment, HQI lamps, concrete,
 steel, 6 x 3.20 x 0.80 m, approx.
 20 tons
 Concept and realisation for the
 glass sculpture:
 R. Riediger; competition,
 pedestal construction, mounting
 and bonding the glass block:
 Kunsträume e.V.
 Photo: © Punctum / Bertram Kober

RITCHIE RIEDIGER

Born in 1967 in Weißenfels
1983—1985 metalworker training
1985—1987 metalworker in Weißenfels
1992—1995 study of political science and sociology at the University of Freiburg and University of Leipzig
1995—2001 study of media art at the Academy of Visual Arts, Leipzig
Since 2001 freelance artist in Leipzig and New York

Exhibitions (selection):

1995 artificial space is the place, Halle
1997 Micro-Macro, Leipzig
2000 [OSZO 1], Patent, www.oszo.de
2000/2001 [OSZO 6] — Animation of human genom, Museum for Modern Art, Frankfurt/Main and Volksbühne, Berlin

2002 [OSZO 4] — Amplifier, audio/video installation, Galerie Elten&Elten, Zürich
2003 [OSZO 5] — The Golden Rider, German Corner, Leipzig
2004 [OSZO 7] Rochade, Laden für Nichts, Leipzig
2005 [OSZO 9] — Abendmahl, Art 36 Art Statements, Basel
2006 ... schneller immer schneller ..., Luminale 06, Frankfurt/Main
2007 [OSZO 13] — Ordnung muss sein, Galerie B2, Leipzig
[OSZO 14] — Wendung, Galerie Hobbyshop München
Liebe die alles will, Maschinen die alles können, Galerie Elten + Elten, Zürich



Photos: © Punctum / Bertram Kober



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Topics in the Next Issue of PORTAL: **Residential buildings**

A few years ago, "the un-private house" was the provocative title of an exhibition in the New York Museum of Modern Art. Its proposition: "The house is no longer just an introverted place of retreat, but the barred existence behind safety gates and cedar shrubbery will gain an openness, and the flexible human will finally have his flexible apartment" (Hanno Rauterberg in a review in "Die Zeit"). But has it really come that far? All across the country architects report of the astounding tenacity of the dream of owning a home and plot of land, and of a general retreat inside those four walls. In the next issue, PORTAL will examine this topic and introduce living concepts for current and future generations.



Photo: Stephan Falk / baubild / Hörmann KG

HÖRMANN IN DIALOGUE

Building with Hörmann — Your project in PORTAL

Correction: Our reader Thomas Rämmler, architect responsible for the restoration of the Wielandschule in Weimar, called our attention to a passage in the last edition of PORTAL, which could be misunderstood. In the article about the Wielandschule, among other topics, the planned underground gymnasium was described. While the gymnasium was included in the expansion plans of architect Ferdinand Heide, it was not constructed. Should you too have comments and feedback on PORTAL, simply contact: Hörmann KG Verkaufsgesellschaft, for the attention of Ralf Biegert
r.biegert.vkg@hoermann.de

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

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Photo: Stephan Falk / baubild / Hörmann KG



Strong, safe, fast: Hörmann automatic sectional doors.



NEW and up to 50% faster:
the turbo-speed SupraMatic
operator

Convenience and speed, security and a great design, brand-name quality with a long-term guarantee. Those are the benefits offered by Hörmann, Europe's No. 1 with its automatic sectional doors.

With the new SupraMatic operator, the sectional doors now open up to 50% faster. Take a look yourself: watch the short video at www.hoermann.com

HÖRMANN

Garage and Industrial Doors

