

schmi  
dhuber  
+ par  
tner

# ABOUT

# Schmidhuber + Partner

Schmidhuber + Partner's architecture is a joyous application of advanced design for international brands such as Lamborghini, KPMG, and O<sub>2</sub>. Their activities are correspondingly wide ranging, extending from international trade fair presentations to workplace design for offices and concepts for health centers. The office's reputation is the result of a fine and highly professional body of work spanning more than two decades with a 31-strong team of architects and interior designers, located in Munich. Characteristic of Schmidhuber + Partner's award-winning performance is the development of concepts with emphasis on corporate design requirements.

**SUSANNE SCHMIDHUBER DESCRIBES THE OFFICE'S WORKING ENVIRONMENT** as a steady movement in the 'tension of landscape, architecture and interior space. We translate the brand's message in a three-dimensional experience of space while defining clear concepts for our clients. Devising unique visual ideas for locations, architectural contexts and narratives in these creative processes is the team's strength.'

**THE FIVE MEMBER MANAGEMENT TEAM IDENTIFIES TWO SIGNIFICANT PRIORITIES** in the firm's work: providing state-of-the-art solutions for trade fair constructions, which sets extremely high standards for structural calculation and technology, and secondly, creating interior design that meets users' needs.

**AS TRADE FAIR INSTALLATIONS ARE A FORM OF TEMPORARY ARCHITECTURE** both technically and aesthetically, fully matured designs meet the necessary requirements of optimal product development. Obviously, such a high level of project quality attracts a correspondingly high clientele. 'Our list of famous clients is proof of the success of Schmidhuber + Partners. For example, the automobile industry, represented by, amongst others, the prestigious Audi brand, belongs to our most intimate circle of clients.'

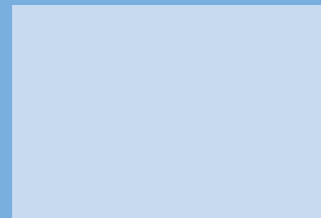
**AUTOMOBILE MANUFACTURERS LIKE AUDI FIND IN SCHMIDHUBER + PARTNER** the right partner for realizing their three-dimensional worlds. The slogan 'Leadership through Technology', had to be translated from the two-dimensional world of brochures, manuals and posters into the three-dimensional world of spaces and materials. The function of an installation is to make such a slogan tangible: the installation must make what the texts promise a reality. In this way, an installation not only becomes a product's showcase, but rather a representation of the client's company in three dimensions. Doing this requires the highest precision from the conceptual stage on. This begins with communication advice and leads sometimes even to new patents for

construction or material. Not without pride, Susanne Schmidhuber relates a story about a carpet designed for a trade fair installation for the telecommunications company O<sub>2</sub>. O<sub>2</sub> was so pleased with it that it is now used in their offices, reception rooms, and Munich's O<sub>2</sub> Lounge, and it has become a permanent facet of their corporate identity. The same skill had even farther-reaching consequences in the case of Audi. Following its successful installation for Audi, Schmidhuber was commissioned, as the winners of a 1992 competition, to develop the architecture for all of Audi's showrooms worldwide, a commission which even extended to the visual concept manual for Audi's individual service centers and authorized dealers.

**ALONGSIDE SCHMIDHUBER'S OBJECTIVES OF FINDING TECHNICALLY REFINED SOLUTIONS** and designing architectonically correct structures, thinking in images is an instrument equal in importance to these. The temporary architecture of a trade fair installation transports images all over the world. In Audi's case, this involves places like Tokyo, Frankfurt, Detroit or Geneva. Despite the cultural divergence of its locations, an installation must convey a single, clear message, equally 'readable' in Tokyo or Detroit. For Audi's installation, the history of the German manufacturer was what had to be made readable. In order to convey the message, Germany itself became a readable attribute, just like the car maker's technical excellence. An installation is a temporary place, in which the presence and readability of such attributes is essential. In this way, places can become force fields.

**THE INVOLVEMENT BEGINS AT SCHMIDHUBER'S OWN OFFICES.** The working atmosphere here is an essential ingredient of the firm's daily operations. Susanne Schmidhuber: 'We place great emphasis on having a good team atmosphere – it's one of the secrets to our success.' The large villa in the Munich castle Nymphenburg's neighbourhood has ground plans originally intended for apartments. It resembles more a place where one is at home than an anonymous office complex. Without the opportunity it affords for contemplative work, Schmidhuber's successes would never have been possible. That it is a firm with experience is apparent from the type of calm present here, a calmness which in no sense excludes alertness. Offices like Schmidhuber's radiate something reminiscent of an experienced and wise person: alert, but calm: the best conditions for high-level achievements.

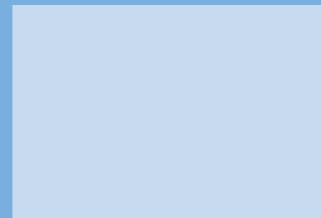
PROJECTS:  
SCHMIDHUBER + PARTNER



PROJECT PAGE 252:  
**KPMG**  
CEBIT 2000, HANNOVER,  
GERMANY



PROJECT PAGE 254:  
**LAMBORGHINI**  
IAA 1999, FRANKFURT,  
GERMANY



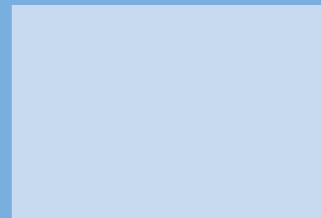
PROJECT PAGE 256:  
**BEAER**  
LIGHT & BUILDING 2002,  
FRANKFURT, GERMANY



PROJECT PAGE 258:  
**LEXUS**  
MONDIAL DE L'AUTOMOBILE,  
PARIS, FRANCE



PROJECT PAGE 260:  
**DURAVIT/LAUFEN**  
ISH 2001, FRANKFURT,  
GERMANY



PROJECT PAGE 262:  
**O<sub>2</sub> CAN DO**  
CEBIT 2003, HANNOVER,  
GERMANY

COMPANY STATEMENT SCHMIDHUBER + PARTNER  
"PLANS IN TWO DIMENSIONS;  
STRUCTURES IN THREE DIMENSIONS;  
EXPERIENCES IN FOUR DIMENSIONS"

PROJECT:

KPMG

CeBIT 2000, HANNOVER,  
GERMANY

WHERE:

CeBIT 2000, Hannover, Germany

WHEN:

March 2000

CLIENT:

KPMG Consulting

MARKET SECTOR:

consulting, IT

CONCEPT, COMMUNICATION

AND REALISATION:

KMS, Munich

ARCHITECTURE AND

REALISATION:

Schmidhuber + Partner, Munich

LIGHTING PLANNING:

Four to One, Hürth

CONSTRUCTION:

Ambrosius Messebau, Frankfurt

MATERIALS:

floors: wood, bordered with

stainless steel profile

walls: blue wall panels, translucent

glass panes with binary code, glass

breastwork

lighting: ground level: ceiling strip

lighting (translucent flashed glass),

lamps integrated in floor

upper level: floor lamps, floor

washers

AREA:

floor space 75 m<sup>2</sup>,

upper level 28 m<sup>2</sup>

PHOTOGRAPHER:

Stefan Müller-Naumann, Munich

The appearance of the famed consulting and auditing firm KPMG achieved iconic status in the IT category at the 2000 CeBIT in Hannover. On the front pages of the Financial Times, the German TAZ and other newspapers, its design was lauded as exemplary. A concise yet powerful visual guiding principle: modulated transparency.

The installation's 'outer skin' of translucent glass makes a vital and complex visual impression. The numbers 0 and 1 in the order of the binary code serve as a figurative design element. Special lighting modulates the outer skin's translucency. The different layers of information are mixed to produce moiré effects which change depending one's angle of view. The protagonists here are the visitors. As vague silhouettes, they blend in with the lines of binary information when they walk through the corridor between translucent glass and blue wall panels: an aesthetically effective symbol for the interactive cooperation between digital processes and real human actions. And it is because of the clarity and intensity of this manner of presentation that the KPMG motto 'time for clarity' made a lasting impression on the visitors.

The motto and the design not only represented the KPMG concept at the CeBit, but subsequently at a variety of locations and occasions. House trade fairs, info parks, tech days, and special events – the installation's modular construction was specially developed to enable flexible deployment in spaces ranging from 12 m<sup>2</sup> to 100 m<sup>2</sup>.

At the CeBit, the design embodied the perfect sensual expression for the clarity of KPMG's business strategy. The 'transmitters' are active: 'it's time for clarity'. Whenever, as in this case, need and reality become one, the effect of the solution can be best measured in terms of the special attention paid to an installation by clients, the media and the general public.





PROJECT:  
**LAMBORGHINI**  
 IAA 1999, FRANKFURT,  
 GERMANY

**WHERE:** IAA 1999, Frankfurt, Germany

**WHEN:** September 1999

**CLIENT:** Lamborghini

**MARKET SECTOR:** automobiles

**ARCHITECTURAL CONCEPT AND REALISATION:** Schmidhuber + Partner, Munich

**COMMUNICATION CONCEPT AND REALISATION:** KMS, Munich

**LIGHTING PLANNING:** Delux Lighting, Rolf Derrer, Zurich

**CONSTRUCTION:** Ambrosius Messebau, Frankfurt

**AREA:** floor space 370 m<sup>2</sup>, upper level 90 m<sup>2</sup>

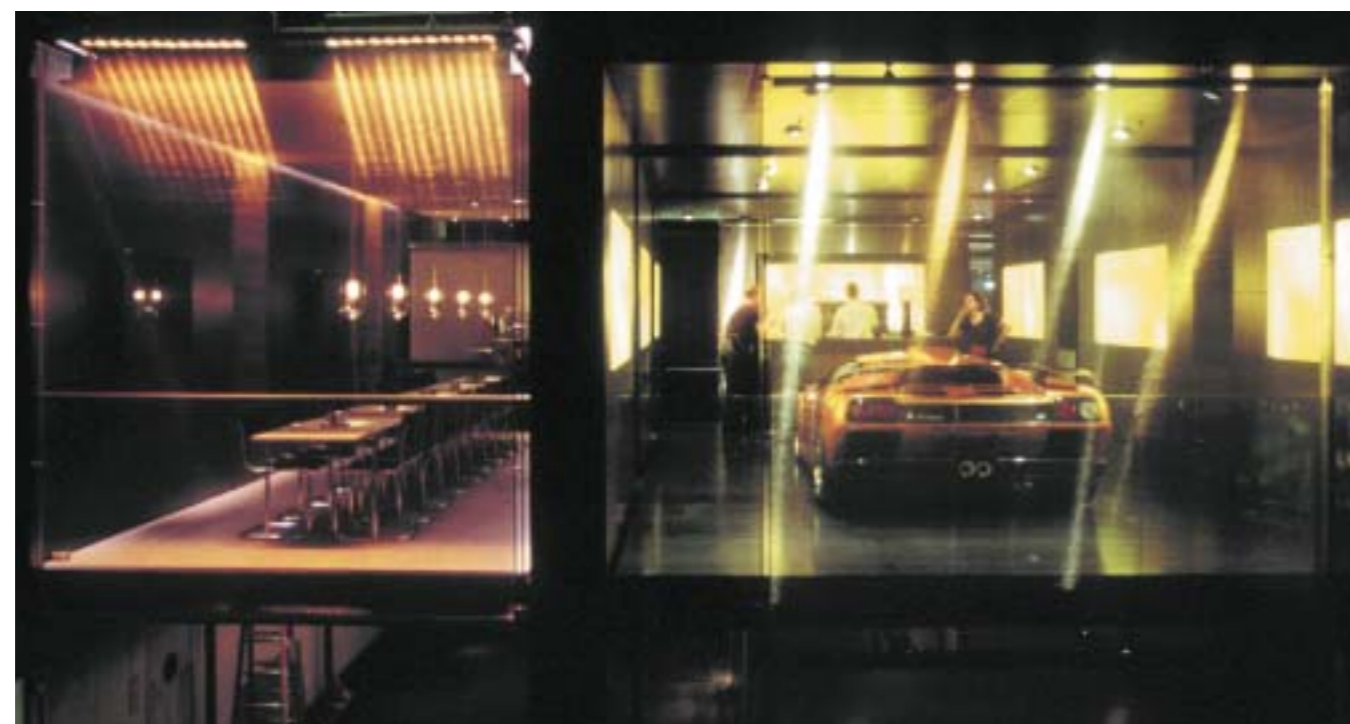
**PROJECT DURATION:** June 2001 - September 2001

**PHOTOGRAPHER:** Jens Weber, Munich

Jens Weber, Munich



By means of its revolving monolithic context, the cult object was given a mystical presentation space which was, formally speaking, reduced to an absolute minimum but at the same time laden with mystery and atmosphere.



# LEADING

# THE RIGHT

# WAY?



#### PROJECT:

**BERKER**

LIGHT & BUILDING 2002,  
FRANKFURT, GERMANY

#### WHERE:

Light & Building 2002, Frankfurt,  
Germany

#### WHEN:

April 2002

#### CLIENT:

Gebr. Berker & Co.

#### MARKET SECTOR:

electrical technology

#### CONCEPT AND REALISATION:

Schmidhuber + Partner, Munich

#### PLANNING PARTNER

#### FOR COMMUNICATION:

Thomas Biswanger, Ingolstadt

#### LIGHTING PLANNING:

Lightnews, Munich

#### MEDIA PLANNING:

merida2, Cologne

#### CONSTRUCTION:

Ambrosius Messebau, Frankfurt

#### MATERIALS:

*floors:* cherry parquet (ground

floor), carpeting (upper floor)

*walls:* wood with white-painted

surface, partially covered with

photo wallpaper

*Staircase* steel with solid cherry

wood steps

*presentation elements:* Displays

and all surfaces: white lacquer

*furniture:* uniform furniture scheme

for all surfaces (aluminium, cherry

wood, plastic, leather)

*lighting:* 3-phase rig system with

reflector, built-in ceiling reflector,

floor lamps, highlighting in the

staircase steps and wall slits

#### AREA:

floor space 476 m<sup>2</sup>,

upper level 200 m<sup>2</sup>

#### PHOTOGRAPHY:

Studio Schroll, Hagen

the window as design element: it is a signal, a stimulus for interaction. Its repetition in a spatial sequence ensures a high degree of recognition at the fair.

In each of the lofts, a loft display, a mobile presenter and a pictorial presentation give potential purchasers a comprehensive view of Berker's product range. The product samples are within arm's reach on the display. The mobile presenter organises product variants according to colour, material and shape. Prospectuses and forms are readily visible and available. Wherever visitors go, there are always company representatives ready to answer their questions.

The intense collaboration between Berker and the architects is clearly reflected in the upper level's architectural exhibit, Today's Home. The exhibit's initiator, the magazine of the Süddeutsche Zeitung newspaper, here asks how today's home could look once it takes into account of the overlapping worlds typifying our time.

The slit takes over the function of





PROJECT:  
**LEXUS**  
 MONDIAL DE L'AUTOMOBILE,  
 PARIS, FRANCE

**WHERE:** Mondial de l'Automobile, Paris, France  
**WHEN:** October 2000  
**CLIENT:** Toyota Motor Europe  
**MARKET SECTOR:** automobiles  
**ARCHITECTURAL CONCEPT AND REALISATION:** Schmidhuber + Partner, Munich  
**COMMUNICATION:** Milla & Partner, Stuttgart  
**CONSTRUCTION:** Born & Strukamp, Düsseldorf  
**MATERIALS:**  
*floors:* ash veneer on white glazed MDF, partially slotted  
*walls:* lacquered with Nextel, cream-white with gold glimmer,  
*stalks:* Polycarbonate  
**AREA:** approx. 750 m<sup>2</sup>  
**PHOTOGRAPHY:** Uwe Spoering, Köln

The installation's basic idea is to be found in its styling as a landscape. In the middle of competing statements in a cluttered trade fair hall, the Lexus Motorshow is directly accessible, a prominent, independent, atmospheric space – promotion by emotion. In the installation's foreground are the brand-new revolving automobiles, visible on all sides. In the middle ground, metre-high 'stalks' – resembling blades of grass or rush – are organised in rows: the location of Lexus' primary messages. In the background, an image horizon: an approximately 18 x 2 metre wide screen; cinematic product communication in a specially-designed acoustic environment. The moving pictorial impressions run on three different transparent levels behind one another, and stimulate the viewer's individual associations utilising multiple image layers. In this way, the primary dimensions of the Lexus brand image, namely motion, individuality and balance, as well as the content of the Lexus brand, are reflected associatively. A perfect ensemble stimulates the viewer's fantasies and desires. A composition composed of light, colours and materials, displayed objects, details, information and visual associations unfolds its intensity without distractions or excess. Everything is directed toward the total effect, and an expressively powerful whole. The image horizon varies in tempo from calm to dynamic or pulsating. The notion of individuality is conveyed through the language of the changing images.



Bild in der Höhe schmaler (wie KMPG) (Hallendecke ist so hässlich :-)



PROJECT:  
**DURAVIT/LAUFEN**  
 ISH 2001, FRANKFURT,  
 GERMANY

**WHERE:**  
 ISH 2001, Frankfurt, Germany

**WHEN:**  
 April 2001

**CLIENT:**  
 Duravit/Ambrosius Messebau

**MARKET SECTOR:**  
 sanitary products

**CONCEPT AND REALISATION:**  
 Schmidhuber + Partner, Munich

**STRUCTURAL CALCULATION:**  
 Ambrosius Messebau, Frankfurt

**LIGHTING PLANNING:**  
 Ambrosius Messebau, Frankfurt

**CONSTRUCTION:**  
 Ambrosius Messebau, Frankfurt

**Showlight entfällt!**

**AREA:**  
 800 m<sup>2</sup> floor space

**PHOTOGRAPHY:**  
 Vaclav Reischl, Reischl & Liptak,  
 Stuttgart

The presentation centred around a functionality-based living domain showing the stylistic possibilities of the new bathing culture expressed in Duravit's products.

The individual sanitary products are unique objects, designed with the highest criteria in mind. Art and design were the inspiration for this class of sanitary ceramics.

Individual sanitary components are removed from their normal context; employing the principle of formal reduction, a high degree of attention to the individual object is attained. By means of accentuated illumination and light-and-shadow effects, the pure form of the object is underscored to emphasise its sculptural quality.

The World of the Bath is shaped by bodily perceptions – hot and cold, wet and dry – as well as emotional associations, resulting in the world's most beautiful places for hygienic activities. This connection between product and experience stimulates new images in the visitor's mind, a process that should be encouraged.

The aim was to unify both conceptual aspects into one installation design uniquely communicating Duravit/Laufen, working with the opposition pairs of dynamic/static and movement/mass.

The 'slab' motif: The first, eye-catching element of the installation's design is the wall. Schmidhuber used an archaeological motif for the entire floorspace, creating a kind of 'Stonehenge' landscape. The monoliths function as the primary structure; they shape the direct surroundings of the sanitary objects, which are placed before or against these stones. As a secondary structure, the spaces between the slabs are given a free treatment using light textile surfaces which help define the product families.

The second defining feature of the design is the 'wave', which by means of textile strips, moves freely through the 'Stonehenge' landscape, functioning as a sort of ceiling. The element symbolises water, and serves to support the emotional perception of and direct association with Duravit's corporate identity. Bathing culture, the rediscovered joy derived from body consciousness and joie de vivre are all addressed.

The installation concept is designed both for the high-profile ISH appearance and smaller, regional ones. The individual presentation unit is comprised of two monolithic slabs and a secondary structure of guyed light textile strips. Associated aspects can be incorporated through the choice of materials and surface design for the monoliths.







**COMPANY NAME :**  
**SCHMIDHUBER +**  
**PARTNER**

**HEAD OFFICE :**

Nederlinger Straße 21  
80638 Munich  
Germany

**PHONE :**

+49 (0)89 15 79 97 0

**FAX :**

+49 (0)89 15 79 97 99

**E-MAIL :**

shp@schmidhuber.de

**WEBSITE :**

www.schmidhuber.de

**MANAGEMENT :**

- Prof. Klaus Schmidhuber  
- Susanne Schmidhuber  
- Siegfried Kaindl  
- Gerd Pilz  
- Doris Eizenhammer  
- Sonja Wright

**CONTACTS :**

Susanne Neumann

**STAFF :**

34

**FOUNDED :**

1983

**COMPANY PROFILE :**

Our field is the interface between landscape, architecture and interior design. Here, we work toward the creation of unique places, architecture, spatial contexts and narratives for the purpose of sensual communication. The individual – with his/her special design needs – and the impressions and messages to be communicated are at the heart of our deliberations. These result in the formulation of a new concept, in which functional, constructive, economic and ecological aspects are all given ample attention. Our aim: to achieve the best possible result in collaboration with the engineering specialists, constructors and ultimate users involved, while always ensuring punctual completion at the price agreed. We create added value through design.

**CLIENTS :**

- Analog Devices  
- AUDI, Ingolstadt  
- Automobili Lamborghini S.p.A  
- Management of Hospital and Old Age Home, Die Barmherzigen Schwestern, Munich  
- Biotronik & Co., Berlin  
- BMW Group, Munich  
- Daimler Chrysler, Stuttgart  
- Deutsche Bundesbank (formerly: Landeszentralbank im Freistaat Bayern)  
- Deutsches Museum, Munich  
- Duravit, Hornberg,  
- Dyckerhoff & Widmann/Walter Bau  
- E.ON Energie, Munich  
- E.ON Wasserkraft, Landshut  
- GBW AG Bayrische Wohnungs-Aktiengesellschaft  
- Gebrüder Berker, Schalksmühle  
- Infineon Technologies, Munich  
- KPMG Consulting, Frankfurt and Berlin  
- Dritter Orden Hospital, Munich  
- Münchener Hypothekbank, Munich  
- Münchener  
Rückversicherungsgesellschaft, Munich  
- O2 Germany, Munich (formerly: VIAG Interkom)  
- Siemens  
- Toyota Motor Europe, Brussels  
- TRIA Software AG, Munich  
- Volkswagen AG, Wolfsburg  
- VW (China) Investment Company  
- Zoological Society, Frankfurt a.M.

**SERVICES :**

*Trade fairs and exhibitions:*

- International and regional trade fair presentations  
- Trade fair pool development  
- Press events  
- Information centres and exhibitions  
- EXPO events  
- Brand centres/experience centres  
*Company architecture/representative offices:*  
- Building architecture and showroom design  
- Product presentation and sales personnel workplaces  
- Shop design and customer service facilities  
- Workshop environment and general functional processes  
- Internal workplace design

- Meeting and conference rooms

- Exterior spatial design

- Logos/CI's

*Administration and Banks:*

- Entrances

- Workplace design and

organisation for offices

- Training and seminar rooms

- Conference rooms, including

media facilities

- Casinos, gastronomic facilities

- Internal service facilities/waiting

rooms

- Information CI's

*Hospitals, child and adolescent*

*psychiatry, doctors' surgeries*

- Hospitals/obstetrics units

- Specialists' surgeries

- Youth centres

*Other fields of activity*

- Shopping centres

- Care facilities

- Hotels

- Cafés and restaurants

- Zoos

**AWARDS :**

*iF Exhibition Design Award*

- iF Exhibition Design Award, ISH

2001, Frankfurt, **Third Prize**

(**Bronze**) for Duravit installation

- iF Exhibition Design Award, CeBIT

2001, Hannover, **First Prize (gold)**

for Creating Business installation,

VIAG Interkom

**Second Prize (silver)** for It's time

for clarity installation, KPMG

Consulting

- iF Exhibition Design Award, CeBIT

2000, Hannover, **First Prize (gold)**

for Creating Visions installation,

VIAG Interkom

*FAMAB ADAM Award*

- 2002 FAMAB Adam Award,

**Second Prize** for an installation of

500 - 1500 m<sup>2</sup>: Was heißt hier auf

die eigene Art installation for

Berker, Light + Building 2002,

Frankfurt

- 2001 FAMAB Adam Award,

**First Prize** for an installation of up

to 150 m<sup>2</sup>: It's time for clarity

installation, KPMG Consulting,

CeBIT 2000, Hannover

- 2001 FAMAB Adam Award,

**Second Prize** for an installation

larger than 1,500 m<sup>2</sup>: Creating

Visions installation, VIAG Interkom,

CeBIT 2001, Hannover

- 2001 FAMAB Adam Award,

**Third Prize** for an installation in a

foreign country: installation for

Lamborghini, 1999 Bologna

Motorshow

*2002 Prize of the Deutscher*

*Designer Club (DDC)*

- Audi installation concept for: IAA

Frankfurt 2001/Tokyo Motorshow

2001/Detroit NAIAS 2002

*Reddot Design Award*

- 2002 Reddot Design Award: **Best**

**of the Best** for 2001/2002 Audi

installation concept

- 2002 Reddot Design Award:

Product Design Award for High

Design Quality for Lamborghini

installation, IAA 2001

*Most Significant Exhibit Design*

- Audi, Detroit Motorshow 2002,

Award sponsored by: the Detroit

Institute of Ophthalmology.

*AIT/Intelligent Architectural*

*Innovation Prize*

- AIT/Intelligent Architectural

Innovation Prize (Architecture and

Technology), Light+Building 2002:

mobile RGB and yellow light-walls

for Audi installation

Special Recognition

- AIT/Intelligent Architectural

Innovation Prize (Architecture and

Presentation), EuroShop 2002: The

Stalk, identifying feature for Lexus

installations

**OPERATES :**

Worldwide