



SWISSPEARL ARCHITECTURE 6

International Edition – High Profile Buildings

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SWISSPEARL ARCHITECTURE 6

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URBANISM



Dear Reader

within the next year, half of the world's population will live in cities. Needless to say, this will change existing urban areas and generate new cities in areas where yesterday no, or little, signs of urban culture were found. In this issue of 'Swisspearl Architecture' we shall not try to answer the question,

what is more demanding: making a new urban area, for example between the ocean and the desert, or develop and transform an old urban area like Berlin or Peking. We will, after architect and theoretician Patrick Zamariàn has introduced us into this topic, let different persons show how they work in these surroundings.

Urbanism is a never ending story. I think you will find this interesting, and I hope you will enjoy this issue of our magazine.

Yours

Anders Holte



MODERN MATERIALS IN CONTEMPORARY ARCHITECTURE



The variety of materials as present in modern day construction in cities is a relatively new phenomenon and a consequence of the increased global trade after World War II.

Architects in earlier eras were dependent on local building materials. It wasn't until the end of the Middle Ages that special materials were imported in order to emphasize the significance of representative buildings such as churches and palaces. Genovese distributors based their fortune on the shipping of famous white Carrara marble, not only to customers in the Mediterranean area but also in England. In general, however, the cities and their architects were restricted to the use of local materials until the end of the 19th century when the railways finally allowed the distribution of materials on a larger scale.

The industrial revolution changed the attitude towards construction methods. Industrially manufactured and customized materials substituted natural materials such as stone and wood. Starting from bridge engineering, steel construction (and the invention of the elevator) promoted an all-new building type. In Chicago and New York City,

along with other American cities, the first high-rise buildings with curtain walls arose and provided architects with a construction method that released them from all restrictions in terms of façade design. However, most architects felt the need to adhere to the classical tripartita model, thus designing their buildings in the style of antique columns with bases, shafts, and capitals. It was not until after World War II that architects like Skidmore, Owings and Merrill (Lever House, 1952) and Ludwig Mies van der Rohe (Seagram Building, 1957) exploited the full creative potential of curtain walls. Concrete construction – originally developed for engineering purposes as well – experienced a similar fate. It took decades until modern architects like Frank Lloyd Wright (Guggenheim Museum, 1959) and Le Corbusier (Unité d'Habitation, 1952) fully appreciated its creative potential and utilized it in urban environments.

Functionalism subsequently determined urban development worldwide, albeit in an often simplified or even perverted form. Logically, the most important architec-

**Commercial Centre Paseo San Pedro,
San Pedro Garza García / Monterrey,
Mexico**

San Francisco Federal Building, USA

**Caltrans District 7 Headquarters,
Los Angeles, USA**

**Hypo Alpe Adria Bank,
Zagreb, Croatia**



tural developments in war-damaged areas did not proceed from mass housing but rather from solitary public buildings such as administrative buildings, churches or theatres. A landmark of the implementation of new construction methods and building materials was the groundbreaking Centre Georges Pompidou built by architects Renzo Piano and Richard Rogers in 1977, which initiated a museum boom in both Europe and abroad. While this development reached its climax in the early 1980's with a series of 'oddish' postmodernist buildings, the fundamental idea is still accurate today.

Excellent architecture and unique design effect an indisputable marketing purpose, not only for the owner of the buildings, but for cities in general. Today, these considerations are no longer reflected by higher or larger buildings, as in the days of the Empire State Building, but by more and more sophisticated construction methods and materializations. Frank Gehry used simulation software to determine the characteristic undulating titan clad of his museum in Bilbao (Guggenheim Museum, 1997). The

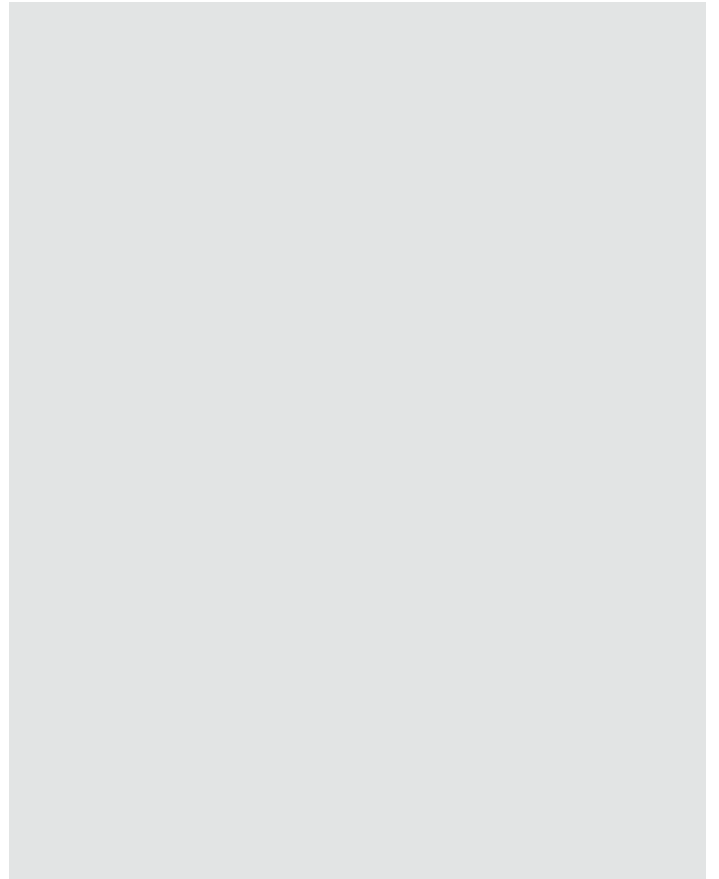
same applies to the acrylic glass skin of Peter Cook's and Colin Fournier's work in Graz (Kunsthhaus Graz, 2003). Renowned architects like Morphosis, headed by Pritzker Prize winner Thom Mayne, utilize the unique advantages of integrated multi-layered facade systems such as Swiss-pearl that give them a large degree of freedom in the colouring or shaping of their buildings (Federal Building, San Francisco, 2006 et al.).

All the architectural and materialistic innovations over the last few decades pose a challenge to contemporary architects and designers. It will, therefore, be exciting to see how future developments will shape the scope of our cities. *Patrick Zamariàn*

One City Hall is a large residential and commercial project by Hariri Pontarini Architects. The condominium, comprised of 15 floors of residential and ground floor commercial, represents almost half of an 80 000 square feet two phase development, and the location, which is in the hub of the central business district with restaurants, galleries and café life, is frequented by young professionals.

One City Hall, Toronto, Canada

SLEEK, COMPACT DOWNTOWN LIVING







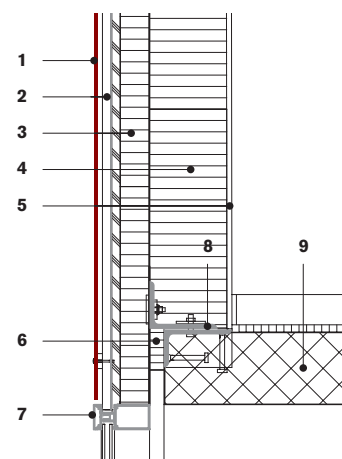
“THIS IS THE TEST: WOULD (THE DIAMANTE PARTNERS) WANT TO LIVE IN THAT BUILDING. IF NOT, WE’RE NOT GOING TO DO IT. GOOD DESIGN IS NOT FOR THE FAINT OF HEART.” CLELIA IORIO, HARIRI PONTARINI ARCHITECTS

The massing of the building was dictated by the length of the site, a city block, as well as by the height restrictions due to the proximity of the Toronto City Hall which resulted in having less available vertical space. The architects chose a C-form plan to create an east-facing courtyard.

In order to reduce the scale of the building, the façades were executed as a series of carefully designed compositions. The monotony of the elevations is broken by articulating and interlocking certain elements in a complex architectural choreography over the huge surface areas. There is a dynamic sense of movement within the layering of the levels and interplay of surfaces. An inverse L was applied to the exterior plane on the northern façade, while on the most public elevation the panels weave their way ribbon-like up the façade to form a floor and roof plane on the penthouse suites and a cornice to the build-

ing. The vertical planes on the edges are clad with irregular bands of vertical grey Swisspearl panels of varying widths to create a lively rhythm and counterbalance the horizontality of the overall arrangement.

The aim was to design high-quality apartment accommodation. Due to the location of the building on one of the busiest junctions in the city, the air quality was of particular importance. Understandably, it was decided to invest in ensuring good air quality by purifying the air: the double volume lobby is lined with a series of oxygen walls combining water and greenery. Other facilities for the inhabitants include a pool, sauna and fitness area, as well as a recreation room. A public art installation encircles the building to enliven the streetscape for residents and pedestrians. There are six levels of subterranean parking below the sixteen-storey building, and a roof garden and terrace



Vertical section 1:20

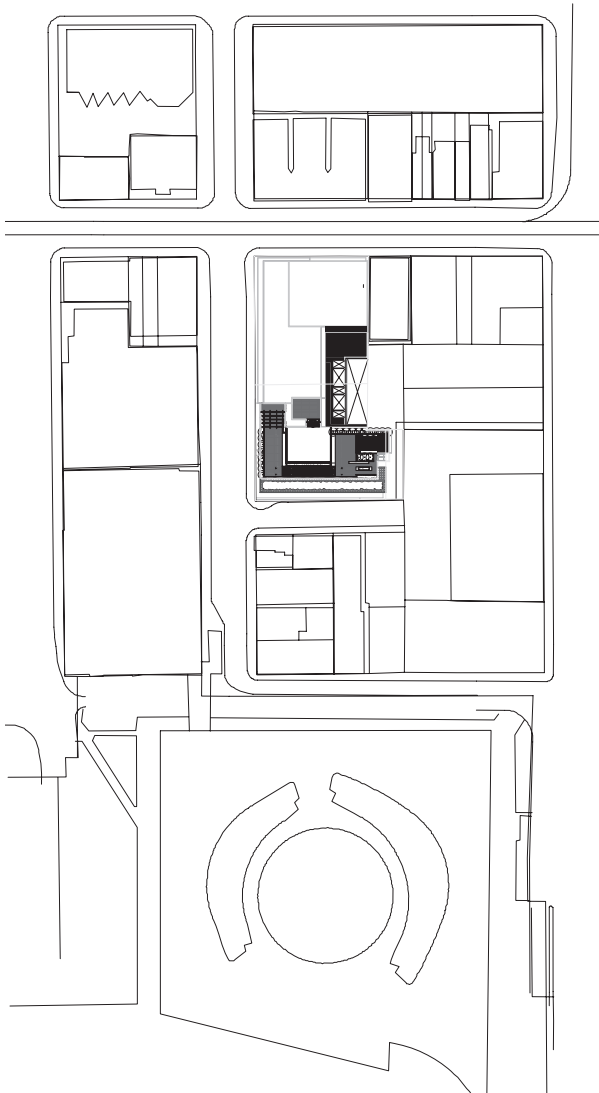
- 1 Swisspearl® cement composite panel
- 2 Ventilation cavity
- 3 Element with outer face aluminium sheeting, plywood behind
- 4 Thermal insulation to stud wall
- 5 Gypsum board
- 6 Fire stop
- 7 Cover profile
- 8 Steel angle
- 9 Concrete slab

provides views across the Central Business District. This roof level is designed as a garden oasis, with waterfall walls that muffle the sounds of the traffic below.

The cladding material used is Swisspearl panelling, primarily in muted silver greys, but with an accent of colour – ‘Autumn Leaves’ panels – in a corner situation where projecting balconies turn the corner and become flush with the façade. The same coloured canopies also project from the façade to demarcate the various entrances of the building and brighten the composition.

The intention was to create affordable, ‘European’ quality apartments. The care with which the exterior was executed was continued into the design of the interiors by designing small features like the mobile breakfast unit which can fold out to become a dining table for six. The architects optimised the available space by imagining the lifestyles of the users. A question they pointedly posed themselves was “would we want to live there?” The gauge of their success was the answer to their question.

Anna Roos



Location Corner of Bay and Dundas Street, Toronto, Canada

General contractor and façade construction Diamante Development Corporation, Toronto

Architects Hariri Pontariri Architects and Young & Wright Architects, Toronto

Building period 2005–2007

Façade material SWISSPEARL® REFLEX, Silver 9000, Platinum 9020, Autumn Leaves 9270

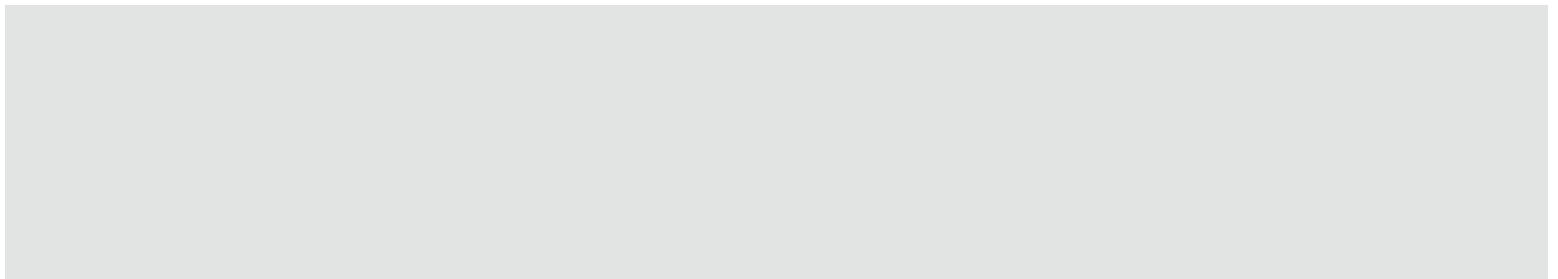
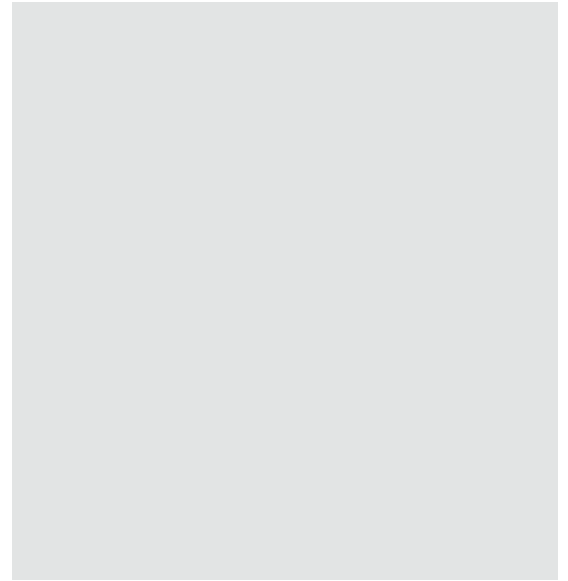
**“GOOD MARKETING IS NOT HOW WELL YOU PRESENT THE MODELS. GOOD MARKETING IS GOOD PRODUCT.”
PAOLO PALAMARA, DIAMANTE DEVELOPMENT CORPORATION**



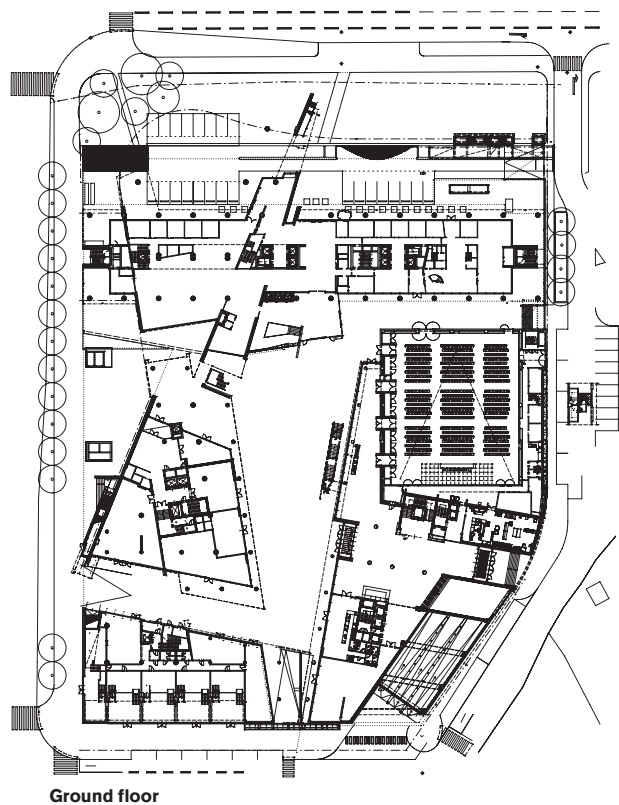
The design of the bank project began with an expansion and a shift in the language used in urban planning. The intention was to provide the city with a new image and to create a prominent symbol for the client. It was intended that the building should create a point of emphasis and become the centre of a new and prosperous commercial quarter.

Hypo Alpe Adria Bank, Zagreb, Croatia

A POINT OF URBANISTIC EMPHASIS

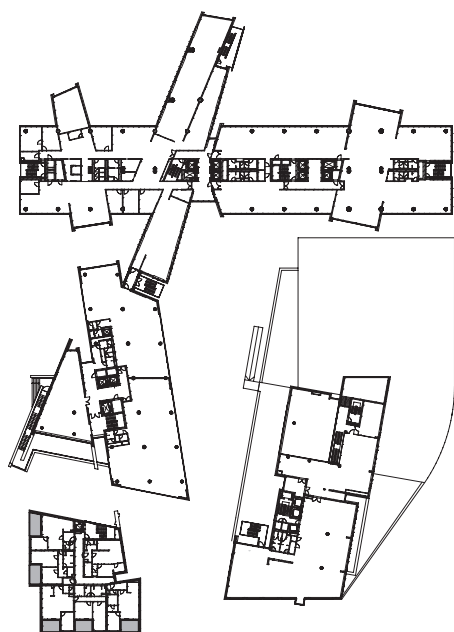




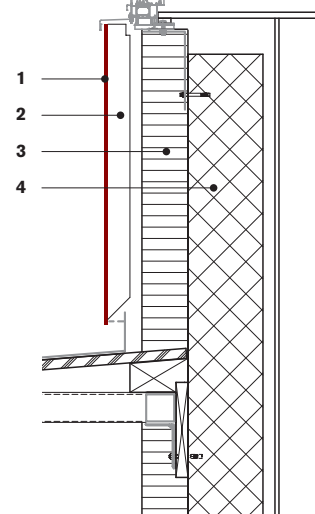
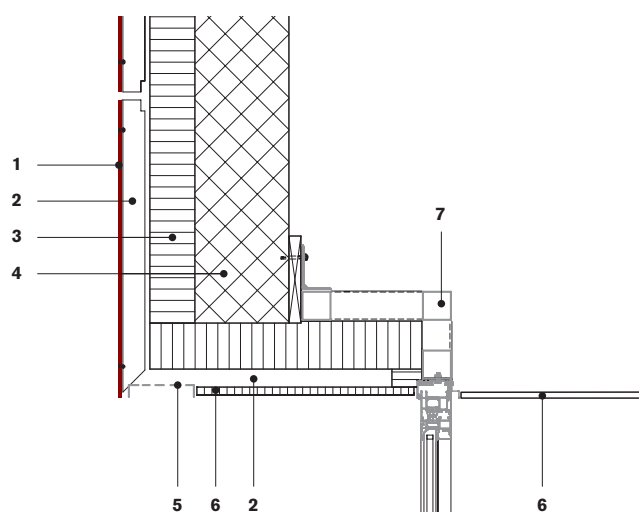


Ground floor

“THE NEXUS OF THE OLD AND THE NEW, OF MISUNDERSTOOD AND UNFINISHED URBANISTIC CONCEPTS, IS ESSENTIAL FOR THE UNDERSTANDING OF THE FUNCTIONAL AND FORMAL VALUES OF THE WHOLE BUILDING COMPLEX.” TONI BESLIC



Fourth floor



Vertical section 1:20

- 1 Swisspearl® cement composite panel
- 2 Air layer
- 3 Thermal insulation
- 4 Concrete
- 5 Aluminium U-channel
- 6 Suspended ceiling
- 7 Steel substructure 80 x 80 x 4 mm



Over the decades, several town plans were made for the Zagreb neighbourhood of Trnje, featuring a new and up-to-the-minute sensibility in terms of urban design. In fact, however, none of these plans were implemented in full owing to the undeveloped and ineffectual economy, itself the result of an inefficient political system, since the architectural ambitions were not in line with the realistic possibilities. In the nineties, changes in politics and the economy, as well as re-privatisation, gave rise to a new interest in the construction of small residential properties on the fragmented plots of the remaining land. This nexus of the old and the new, of misunderstood and unfinished concepts, is the framework in which the Hypo Alpe Adria Bank complex has taken shape. It is essential for the understanding of the functional and formal values of the whole complex.

Thom Mayne from Morphosis developed his thinking convincingly and logically, based as it was on the context, on a dialogue, as well as on a powerful creative gesture. He placed the largest, main building, the focal point of the bank, parallel to the broad avenue as a means of bringing an element of order into the old irregular subdivisions. Other parts of the complex accommodate rentable commercial premises. The way in which the volumes and spaces are organised in the creation of group dynamics and the retrained use of colour distinguishes the complex from the Euclidian architecture of the surroundings. For the same client, Thom Mayne designed a building in

Udine and one in Klagenfurt (see Swisspearl Architecture 2). In the Zagreb project, however, Mayne did not have the same kind of design freedom since the bank's approach was pragmatic and parsimonious. The numerous runways, connecting corridors, bridges, and links among the individual buildings simulating the directions of the old streets and subdivisions were never built. The diagonal orientation of the individual wings was changed to make the building cheaper and to give the complex more structural strength since Zagreb is located in a seismic area. *Toni Beslic*

The materials used touch, intersect and penetrate one another. Cement composite panels and glass panes determine the overall impression.

Location Slavenska Avenija 6, Zagreb, Croatia
Client Alpe Adria Investments d.o.o., Zagreb
Design architects Thom Mayne, Santa Monica, and Robert Somek, Zagreb
Executive architects Tehnozone d.o.o., Zagreb; Moser Architekten, Vienna
Building period 2003–2007
General contractor Grupa Investinženjering, Zagreb
Façade construction KFK Tehnika d.o.o., Zagreb
Façade material SWISSPEARL® CARAT, Black Opal 7020



In contrast to the extensive buildings of the surrounding area, Slovenian architect Primož Gutman divided this business centre into three parallel lamellas with a predominant and contrasting Swisspearl façade.

TPK Rudnik Business Centre, Ljubljana, Slovenia

THREE LAMELLAS CONNECTED THROUGH PASSAGES



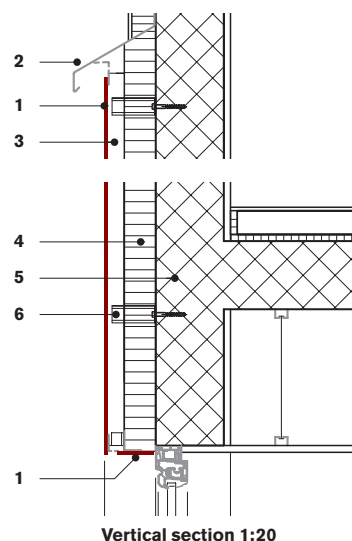


The first and second floors are clad with red and yellow Swisspearl panels arranged in stripes.

Located within an area in the southeast of Ljubljana dominated to a large extent by commercial usage, the TPK Rudnik business centre consists of three parallel lamellas connected to each other by glass passageways. Thus, architect Primož Gutman established a contrast to the extensive shopping mall-like buildings of the surrounding area, thereby underlining the unique functionality of his project.

The lamellas are divided by storeys in compliance with the functional requirements. The ground floor layout is primarily for commercial usage. Its ceiling-high glazing is drawn inwards, which not only allows for a better view of the shop windows and rooms, but also adds to the transparent appearance of the ground floor. The first and second floors provide office space. They are clad with a combination of red and yellow Swisspearl panels and carefully integrated windows. The top floor is drawn inwards as well. Not only does this concept emphasise the dominance of the Swisspearl façade, it also makes it possible to convert the office spaces into business apartments with terraces if necessary.

The lamellas are connected to each other through fully glazed passages that bridge the gap between two opposite staircase/elevator towers, allowing for the circulation of



- 1 Swisspearl® cement composite panel
- 2 Aluminium coloured profile
- 3 Metal sheet vertical profile, subconstruction of façade
- 4 Thermal insulation
- 5 Supporting reinforced concrete construction
- 6 Metal sheet anchor

cars beneath. All building parts are thus aligned with each other via an S-shaped passage.

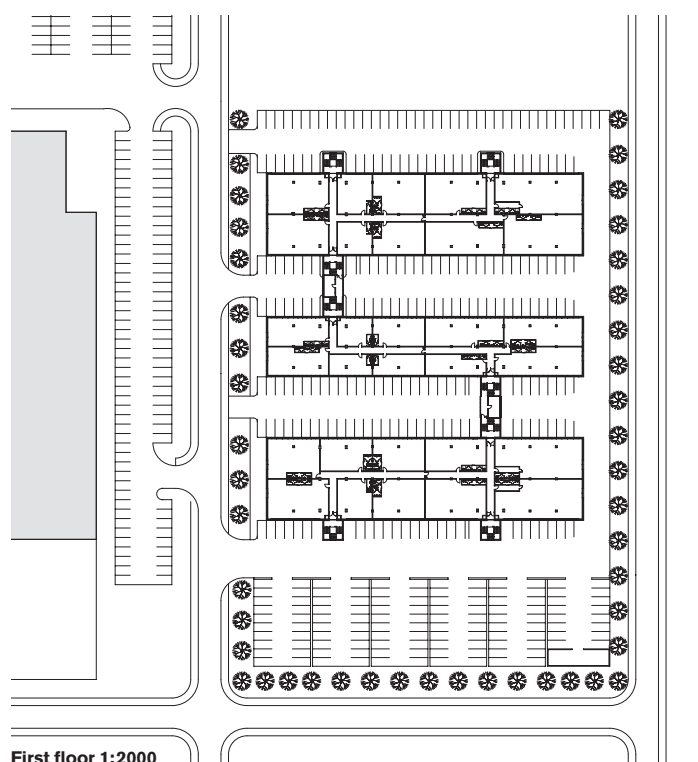
The shaping of both façade panels and windows add to the longitudinal design of the buildings' façades, which is also enhanced by distinctive grates that provide shade for the office rooms. Additional concrete towers for vertical accessibility are attached to the sidewalls of the outer lamellas, thereby breaking the horizontality of the façades. Thus, the elevator shafts seem to carry the office floors – an effect which is intensified by the strong contrast between the transparent ground floor and the dominant colouring and unusual materialisation of the upper floors and which provides visual unity to the project as a whole.

Patrick Zamarian

The business centre consists of three parallel lamellas connected to each other by glass passageways.



Location Jurčkova cesta, Ljubljana, Slovenia
Client Febau, d.o.o., Ljubljana
Architects Arhitekturni biro Gutman d.o.o., Velenje;
 Primož Gutman, Zdravko Gutman
Building period 2006–2007
General contractor and façade construction Vegrad d.d.,
 Velenje
Façade material SWISSPEARL® CARAT, Amber 7083,
 SWISSPEARL® REFLEX, Crimson 9231

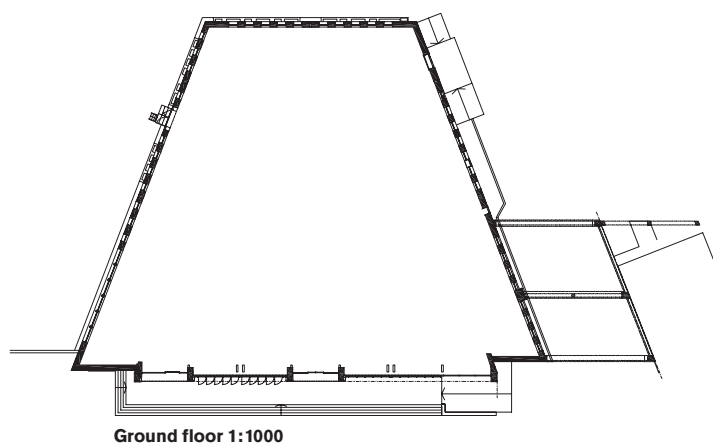


First floor 1:2000



Renovation of Ostrava Main Railway Station, Czech Republic

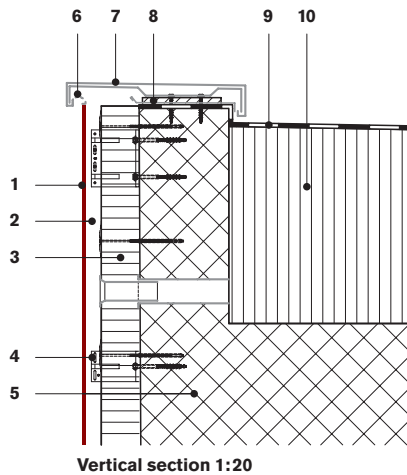
Retaining Identity



The intention of the Projektstudio architects was to retain the design of the original building and re-emphasise its architectural expression. The 40-year-old station building in the Moravian industrial town of Ostrava was subjected to a thorough restoration, during which the former red ceramic tiles that clad the exterior walls were replaced by cement composite panels.

Inserted trapeziformly between the forks of the railway lines, the building accommodates a large hall with a glass front opening towards the east, where the main entrance leads onto the forecourt. This monumental glass façade, as well as all the belt windows, is framed by blue glass. All the other façade areas are clad with Swisspearl Reflex panels, whose joints pattern is derived from the placement and format of the windows. In this way, the former character of the building is revitalised by new materials, and its original expression is retained and reinforced. *mb*

The Swisspearl panels are mounted on an aluminium frame; headed shear studs were used in the case of larger distances to old masonry.



- 1 Swisspearl® cement composite panel
- 2 Ventilated cavity
- 3 Rockwool Airrock
- 4 Wall clamp
- 5 Reinforced concrete
- 6 Ventilation profile
- 7 Attic sheet metal
- 8 Wood plate
- 9 Asphalt bands
- 10 Existing roof construction



Location Nádražní 1, Ostrava, Czech Republic
Client Czech Railways Corp.
Architects Projektstudio, Ostrava
Building period 2007
Façade construction DOMbau, Chvaletice
Façade material SWISSPEARL® REFLEX, Platinum 9020



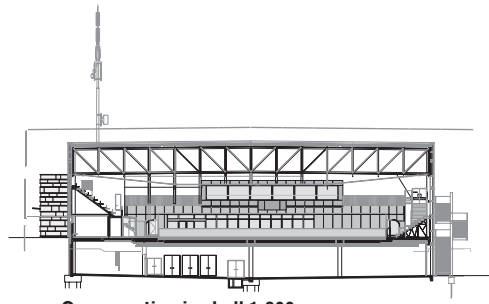


The sports centre on the periphery of Herisau has had a face-lift: a new central building now connects the ice hall with the sports hall and swimming pool. The plastic cement composite panel façade, in combination with the shimmering bluish envelope of the ice hall, creates a strong impact.

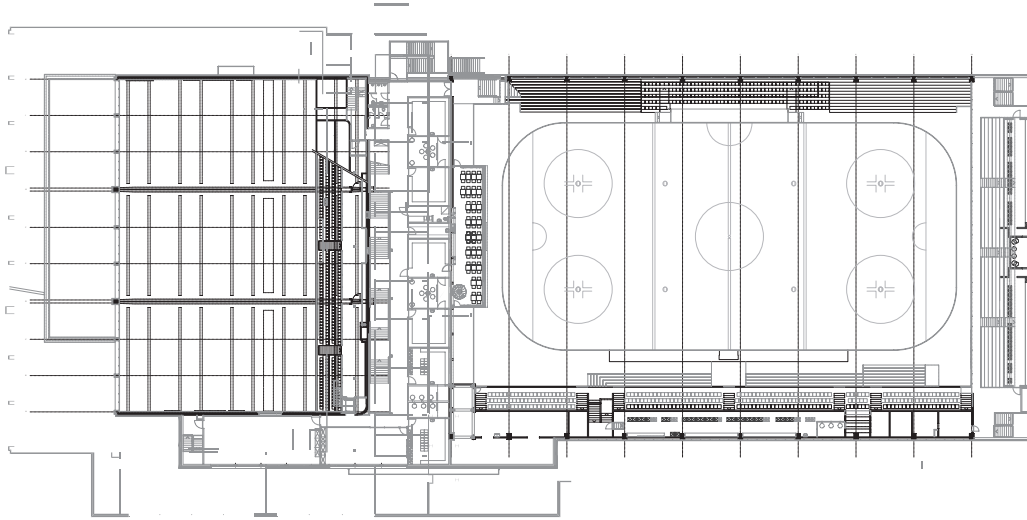
Extension and Renovation of the Herisau Sports Centre, Switzerland

PLASTIC CONNECTION



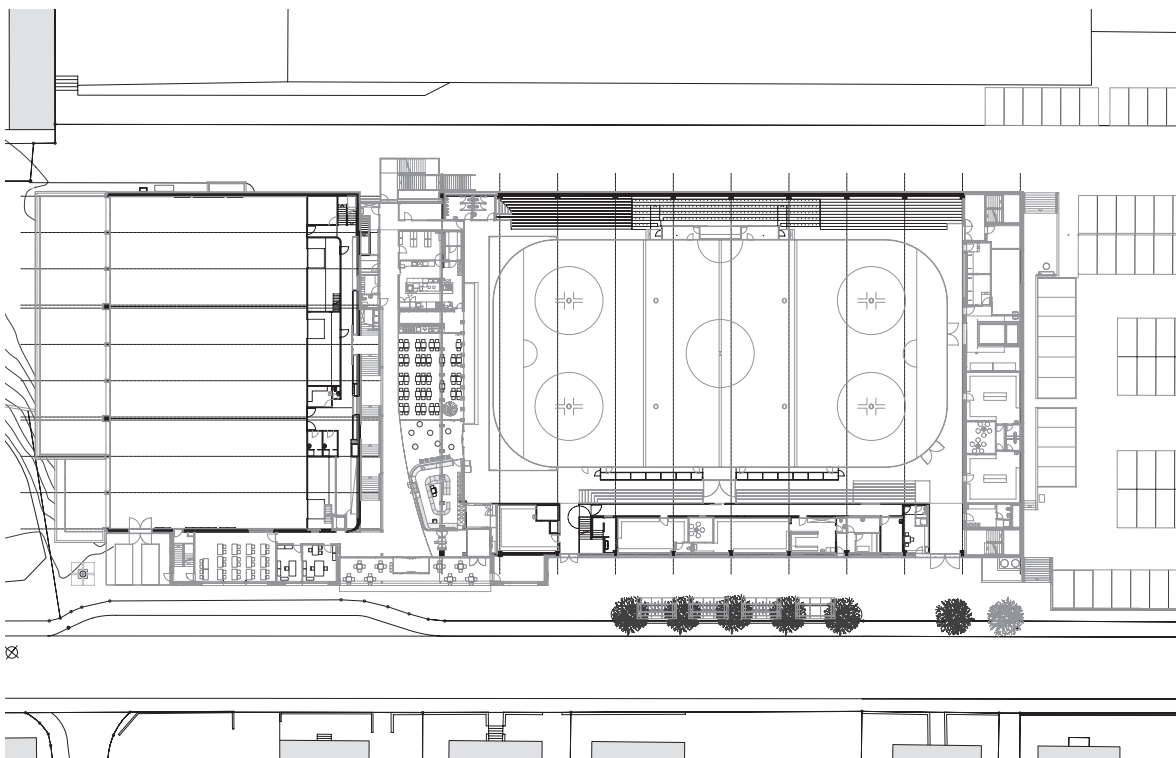


Cross section ice hall 1:800



Upper floor

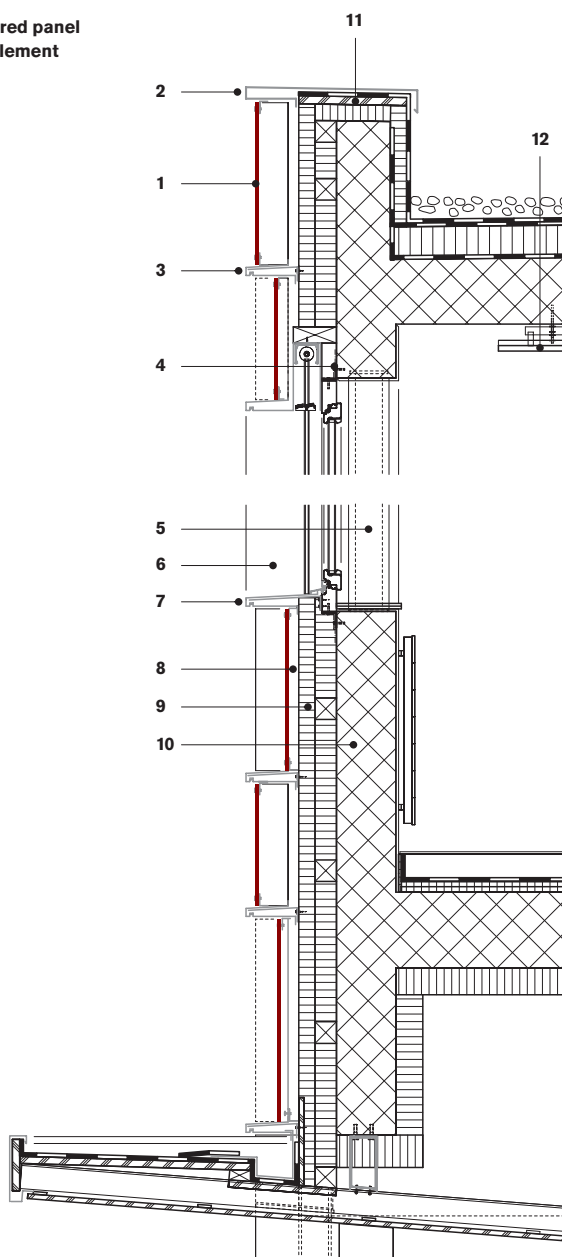
“THE PRIMARY AIM WAS TO GIVE THE SPORTS CENTRE A CLEAR IDENTITY AND ARCHITECTURAL LANGUAGE TO EMPHASISE ITS WIDE RANGE OF FACILITIES.” K&L ARCHITEKTEN



Ground floor



- 1 Cement composite panel
- 2 Parapet, metal covering
- 3 Horizontal metal profile
- 4 Wind insulation
- 5 Steel support
- 6 Metal window frame
- 7 Metal window sill
- 8 Rear ventilation
- 9 Heat insulation
- 10 Concrete
- 11 Three-layered panel
- 12 Acoustic element



Vertical section 1:20

Generally speaking, conversions do not contribute greatly to an architect's reputation. This evaluation, however, is contradicted by the increasing future significance of the theme, for the treatment and organisation of buildings from the 1960s and 70s represents a real challenge. On the one hand, the building substance must be brought into line with today's technical standards – particularly in terms of energy balance –, and other strategies must be developed if justice is to be done to the aesthetics of the substance.

K & L Architekten from St. Gallen came up with an ideal solution in Herisau. The sports centre in the capital of Appenzell-Ausser rhoden, situated on an arterial road on the eastern periphery of the town, was getting on in years, and the existing building was badly in need of renovation. In addition, the sporting practice of the population had changed over the decades: whereas the focus used to be on physical training, the emphasis nowadays is on the elements of fun and healthy relaxation. The existing programme of rooms – an ice hall to the west and the combination of swimming pool, which was located in the basement owing to the northwards-sloping terrain, and triple sports hall – was supplemented in connection with the overdue renovation and provided with better inter-connections. Further rooms for more attractive gastronomic facilities, a children's swimming pool, power training equipment, a sauna and a solarium, as well as a spectators' stand were added.

K & L Architekten, the winners of the competition, selected three main points of intervention. They extended the ice hall in an easterly direction to create room for a standing spectators' stand and a new cloakroom area, as well as the interior of the indoor swimming pool towards the west in order to integrate the children's swimming and padding pool. A sauna landscape that opens up to the indoor pool by means of round, bubble-shaped apertures was added on the level above the cloakrooms. Strong colourful accents were created in the sauna area and the adventure showers by vertical format cubes clad with red and blue Swisspearl panels. The blue cladding panels take

“WITH ITS FOLDED PANELS, THE FAÇADE OF THE HEAD END BUILDING DEVELOPS A DYNAMIC PLAY OF LIGHT AND SHADE THAT CHANGES WITH THE WEATHER AND THE TIME OF DAY.” K & L ARCHITEKTEN

up and continue the bubble motif. The most important and conspicuous addition is, however, the new connecting section that fills in the space between the two volumes and projects in a T-shape on the street side. An interior eye-catcher is a cascade staircase that, ascending towards the north, connects all the levels, including the swimming pool, sauna, sports halls, ice hall, cloakrooms, spectators' stand, and power training and gymnastics rooms. The orange colour of the balustrades also marks the new cash desk pavilion, behind which a café-restaurant with a view into the ice hall is located. The restaurant area on the spectators' stand level can also be accessed by a Scobalit-clad spiral staircase when the occasion arises.

The new middle section is particularly important to the outward appearance of the sports centre. The swimming and sports hall is rendered in white plaster, the ice hall in a new unbroken cladding of bluish fibre-glass-reinforced plastic panels. In between, the middle section appears as a new, two-storey connecting building formulated as an independent structure in order to distinguish it from the sports centre. The anthracite colour of the plastic cement composite façade provides a strong contrast with the neighbouring volumes. Swisspearl panels in three different heights and various lengths were spanned between horizontal projecting steel profiles in such a way that the projections and setbacks of the 'folded' bands create strong plastic effects that alter according to the light. Thus K & L Architekten came up with a solution that emphasises the plastic impact of Swisspearl as a façade material. At the same time, the architects entered into a dialogue with the traditional shingle-clad façades prevalent in Appenzell houses as they appear on the opposite side of the street. *Hubertus Adam*



Location Kasernenstrasse 71, Herisau, Switzerland

Client Einwohnergemeinde Herisau

Architects K & L Architekten, St. Gallen; Kay Kröger, Thomas Lehmann, Sandra Hauser, Matthias Burger, Joel Lüchinger, Fabian Sommer, Ulrike Porzelt

Civil engineers Walt + Galmarini, Zurich

Building technology HL-Technik, Zurich/Schaffhausen

Swimming pool technology AquaTransform, Flawil

Building management Allreal GU, St. Gallen

Building period 2006–2007 (competition 2003)

Façade construction Merz + Egger, St. Gallen

Façade material SWISSPEARL® CARAT, Anthrazit 7022

Interior material SWISSPEARL® CARAT, Rubin 7031 and Azurit 7040

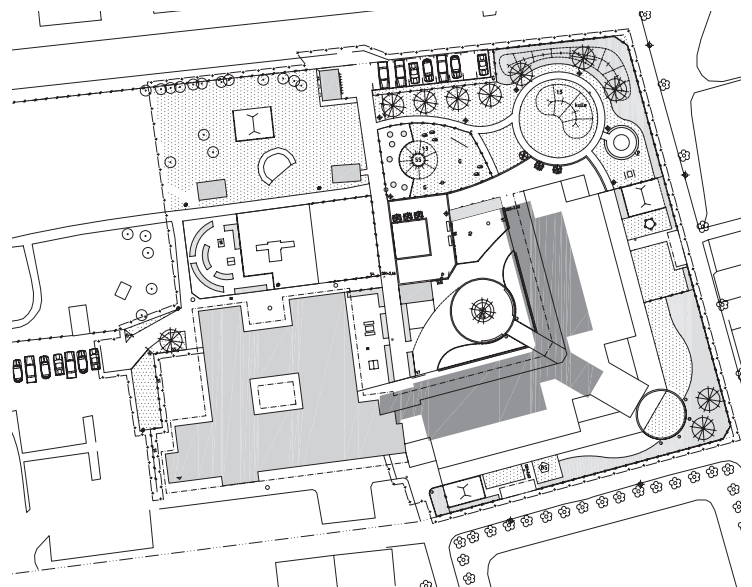
Virvelhuset Primary School, Arlöv, Sweden

Light-Hearted Play with Colour



Arlöv, a suburb of Malmö, is characterised by various types and sizes of building, as well as by large infrastructural complexes such as shopping centres, railway tracks, and a motorway. The numerous large apartment blocks are an expression of the so-called 'million programme': between 1965 and 1975, the Swedish government had a million apartments constructed throughout the country.

The extension of an existing primary school was planned within this context. The Sews group of architects (the name is derived from the four partners Kurt Svensson, Britt-Louise Ericsson, Christer Wardestam and Bo Svensson) came up with a project for a complex consisting of two wings. Two adjacent single-storey sections, each of which accommodates two kindergarten groups, are placed at right angles to each other. The dayrooms for the staff are situated in the 45°-angled 'hinge' at the cor-





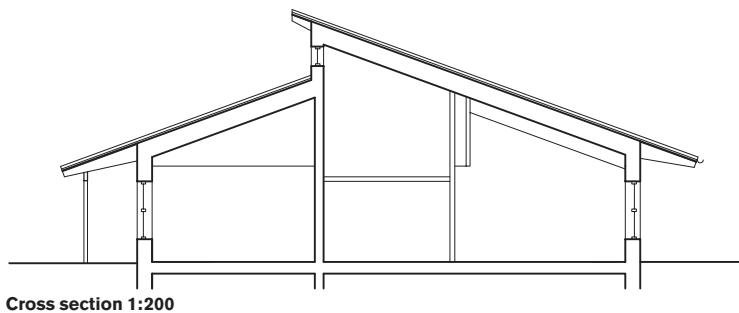
“SWISSPEARL CARAT’S WIDE COLOUR RANGE ALLOWED US TO DESIGN A WALL SURFACE WITH THREE DIFFERENT SHADES OF BLUE GRADED ON THE FAÇADE ACCORDING TO A SCHEME, WHICH WE CAREFULLY SKETCHED FOR THE CONTRACTOR WITH EACH SHADE REFERENCED.” SEWS ARKITEKTER



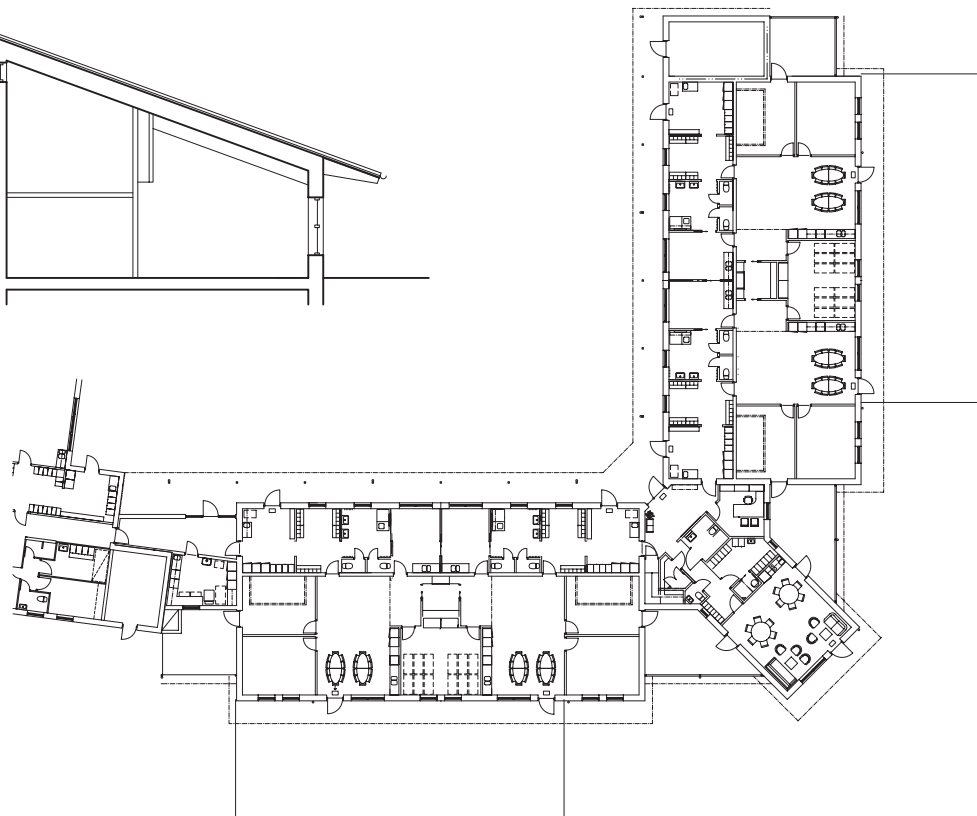
ner of the building. Each kindergarten group has several different rooms at its disposal. The large playroom, around which the play and sleeping accommodation and the toilets are grouped, is accessed via the cloakroom. There are no corridors, for the rooms are simply adjoined to one another, and the different groups are accessed by a covered passageway on the courtyard side of the building. In section, the slanting roof areas are staggered upwards in order for additional daylight to enter into the interior of the deep ground plan through the vertical roof window.

The exterior walls consist of red brick tiles, which are common in Scandinavia. These are supplemented by cement composite panels in various shades of blue, at the glazed exterior spaces, around the entrance to the kitchen area, and under the ridge, where roof areas clad with red tiles are staggered upwards. The architects used colourful façade panels because they needed “a colour-fast, maintenance-free material, since the panelled areas are located inaccessibly high up on the building”. And they added: “Since this is a primary school, we took the liberty of playing with the colour scheme in order to create something light-hearted and different for the children.”

Michael Hanak



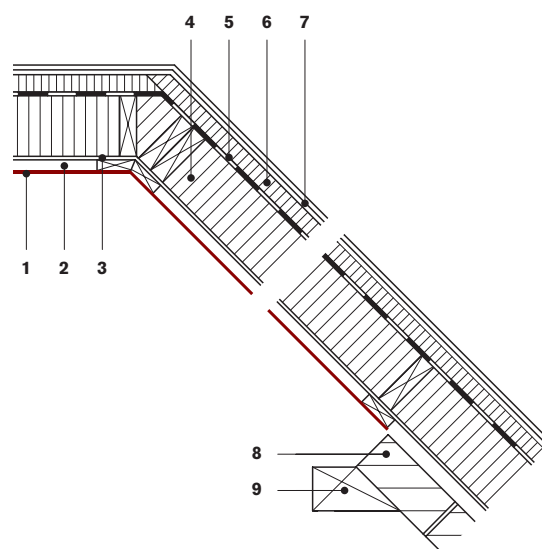
Cross section 1:200



Ground floor 1:500



Location Norregatan 22, Arlöv, Sweden
Client Local authority of Arlöv/Burlöv
Architects Sews Arkitekter AB, Malmö; Britt-Louise Ericsson, Ingemar Hedlund, Kjell Mejhert
Building period 2007
General contractor and façade construction Byggmästaren i Skåne AB, Arlöv
Façade material SWISSPEARL CARAT, Opal 7023, Azurite 7040 and 7043



Horizontal section 1:20

- 1 Swisspearl® cement composite panel
- 2 Air gap
- 3 Exterior gypsum sheeting
- 4 Stud wall, insulation 170 mm
- 5 Vapour barrier
- 6 Insulation 45 mm
- 7 Two layers of gypsum wallboard
- 8 Brick 120 mm
- 9 Glulam column

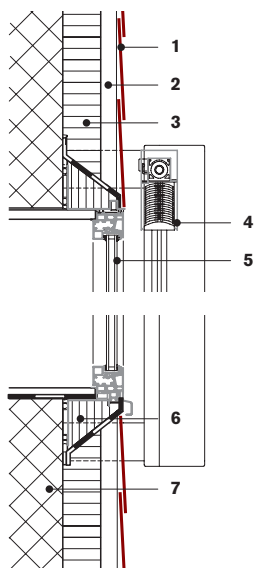


“The impression of a massive building is prevented by light-coloured cement composite façade panels with vertical line accents in green, yellow, and brown ...”, affirm the architects of this extension building. Their intention was to create a light aesthetic.

Primary School Ferdo Vesel, Šentvid pri Stični, Slovenia

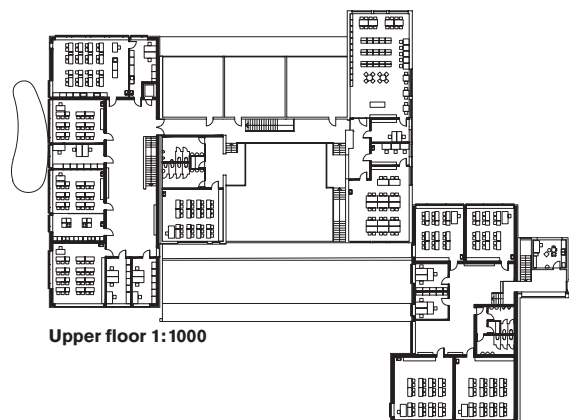
NEW WINGS FOR A SIXTIES SCHOOL



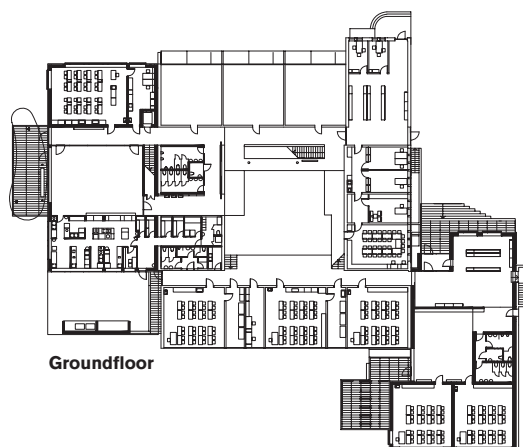


- 1 Swisspearl® cement composite panel
- 2 Air space
- 3 Thermal insulation
- 4 Self-suspension boxes for blinds
- 5 Aluminium window, fixed into cement wall in line with the façade
- 6 Mounted on reinforced concrete wall according to the system solution by window manufacturer
- 7 Concrete

Vertical section 1:20



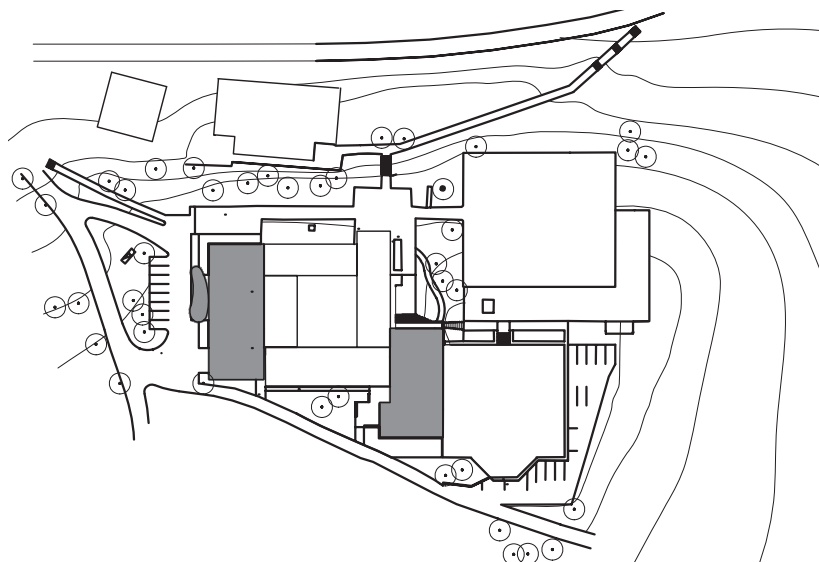
Upper floor 1:1000



Groundfloor

“TWO NEW WINGS PROVIDE NECESSARY SCHOOL SPACE AND ADD VALUE TO THE OVERALL CONCEPT BY FRAMING THE ORIGINAL CENTRE OF THE SCHOOL.”

DEŠMAN, EVA FIŠER BERLOT



Location Šentvid pri Stični, Slovenia

Client Municipality of Ivančna Gorica

Architects Katarina and Miha Dešman, Eva Fišer Berlot, Ljubljana

Building period 2006–2007

General contractor and façade construction GPI Tehnika d.o.o., Novo mesto

Façade material SWISSPEARL® PLANE, white 102, and SWISSPEARL® MODULA, beige 803



The architects, Katarina and Miha Dešman and Eva Fišer Berlot, were commissioned to extend the original sixties school facilities in Šentvid, Slovenia. Their brief was to design two extra wings accommodating a sports hall and additional classrooms. The trio were sensitive to the quality and lightness of the original building, and the proportioning of the fenestration and the weight of the cladding relate well to the existing building.

The architects' intention was to create a light, fresh aesthetic with the use of sheer, crisp panelling. Without careful proportioning, there is a risk that one may end up with the aesthetics of the internationally infamous prefabricated (prefab) structures used in school campuses from London to Sydney as temporary solutions to classroom requirements. Unfortunately, however, these prefabs frequently remain in use for decades whilst government funds are raised; they are generally unloved buildings. To avoid this prefab look, the eaves might have been designed rather more delicately, perhaps with a more generous overhang to protect the façades and a taper to create a finer edge to the building cornice.

The façade was articulated into bands of colour and light textures, created by the Swisspearl panelling in larger white and narrow beige ship-lapped strips. The composi-

tion is accentuated by horizontally proportioned windows and sliding shutters to create a playful, light hearted impression.

Coincidentally, the yellow traffic markings on the asphalt plane in front of the building tie in with the twisted yellow and green support columns of the lozenge-shaped entry canopy, and there is a pleasing, almost graphic quality to the ensemble. Generally speaking, the scale of the leafy entrance zone is inviting and psychologically welcoming, and it is not overwhelming, oppressive or anonymous as school environments sometimes tend to be.

Anna Roos



Grand Hotel Primus, Ptuj, Slovenia

Colour Layers

- 1 Swisspearl® cement composite panel
- 2 Intermediate empty place
- 3 Metallic construction
- 4 Intermediate empty place
- 5 Aquapanel doubled cement composite panel with closing final façade colour
- 6 Carrying metallic square
- 7 Concrete
- 8 Metallic shelf
- 9 Handle of fence
- 10 Permanently elastic fugue
- 11 Cement floor foundation
- 12 Hydro insulation
- 13 Thermal insulation

Location Pot v toplice 9, Ptuj, Slovenia

Client and general contractor SCT d.d., Ljubljana

Architects Elite d.o.o., Krško; Fedor Špacapan, Ervin Mahne

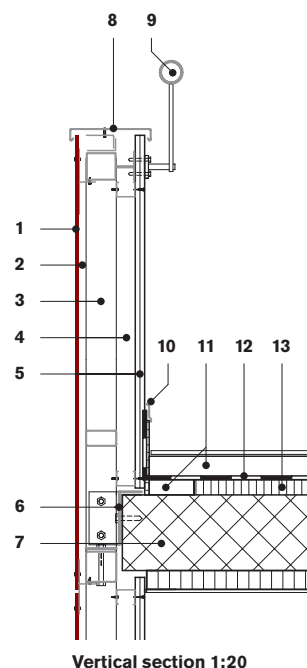
Building period 2003–2007

Façade construction Reflex d.o.o., PE Poljčane

Façade material SWISSPEARL® CARAT, Coral 7030 and Black Opal 7022

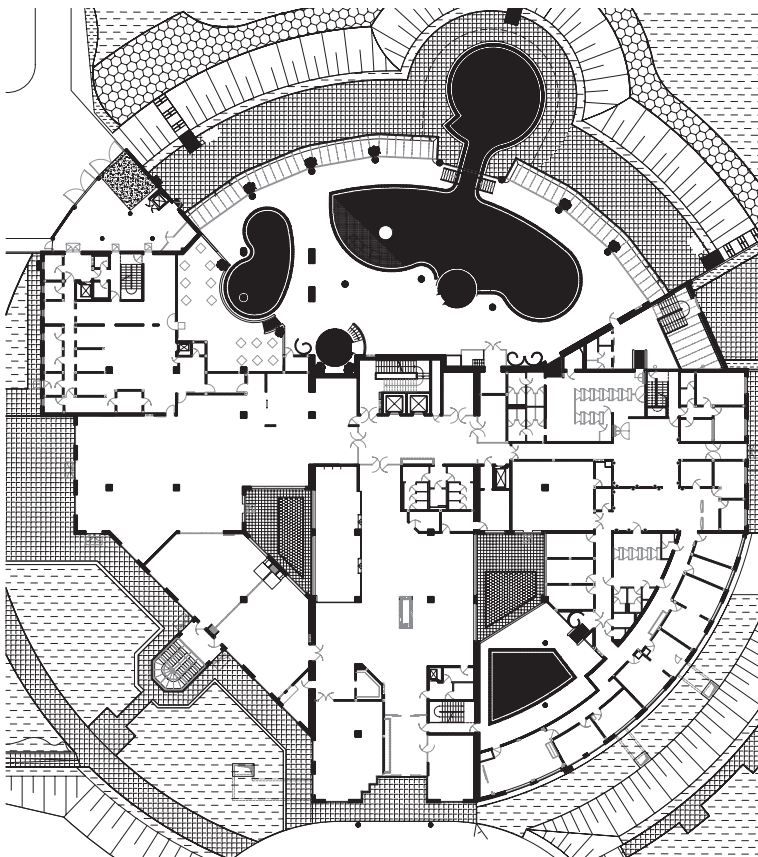
Slovenia's developments in tourism are promising. The country's natural beauty stretches from the Adriatic Sea over the Alps to the Pannonian Plain, at the edge of which the city of Ptuj is located. Apart from the natural heritage visible on land, there is also a valuable asset beneath the surface: geothermal water provides a basis for the development of spa locations, and a new four star hotel has been built for the Terme Ptuj.

Contemporary and visually agreeable, the materials selected for the façades fulfil all aesthetic, rational and functional demands. Swisspearl Carat panels were chosen for the loggias, where they discretely close off the balconies and contribute to the guests' privacy. The outer façade incorporates small window structures in larger elements, and the harmonious choice of two panel colours lends the building a congenial touch. *mb*

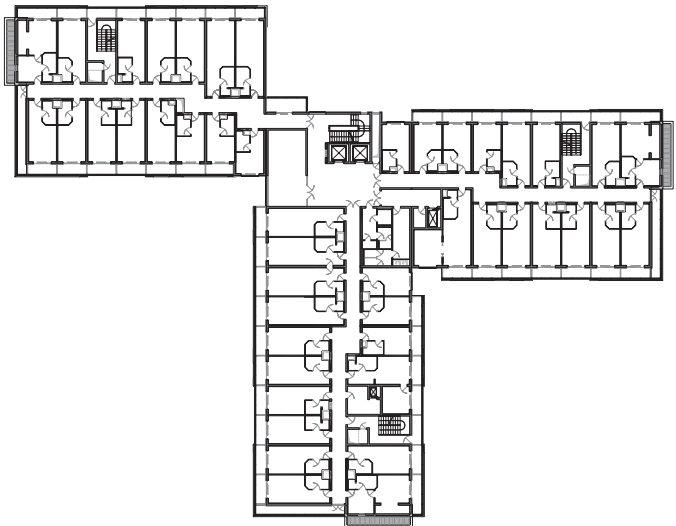




The loggias are constructed of light metal and attached to the edge of the reinforced concrete panels.



Ground floor 1:1000



Second floor

A black building with a dramatic projection is the latest milestone in the Västra Hamnen (West Port) district of Malmö. The black colour of the outward-looking façades holds the multiform building volume together, and the white-clad inner courtyard represents the heart. The different materials and formats of the façade panels are in constant dialogue with the urbanist requirements.

Hytten Apartment House, Malmö, Sweden

UNITY THROUGH VARIATION







WITHIN ONLY A FEW YEARS, AN IMPRESSIVE URBANISTIC DISTRICT HAS DEVELOPED OUT OF THE FORMER INDUSTRIAL AREA VÄSTRA HAMNEN (WEST PORT).

The diagonally projecting oriel points in the direction of the sea.



The seashore of Malmö is currently the scene of the conversion of the former industrial area of Västra Hamnen (West Port) into a new urban district. Within only a few years, an impressive urbanistic district has developed with various functions and uses, an expression of the booming region on the Öresund. The economic structural changes of recent decades opened up the industrial wastelands, which have now developed into coveted urban areas. The new building began in 2001 on the occasion of the international housing exhibition 'Boor', when the city commissioned 32 teams of architects and investors to build on individual plots of land in the south of the new urban district according to the latest ecological points of view. And although all the buildings are obedient to the unified local plan, they nevertheless evidence very different and varied architectural formulations.

The neighbouring 190-metre-high 'Turning Torso' by Santiago Calatrava is a landmark of the new urban district.





THE REPETITIVE VARIATION OF SURFACE TEXTURE, SIZE, AND ORIENTATION OF THE FAÇADE PANELS CREATES A UNIFORM SURFACE STRUCTURE AND BINDS TOGETHER THE DIFFERENT SIDES OF BUILDING.

The Metro architectural office, which is located in Malmö, has now completed the centrally located residential district at the northeast corner of the former exhibition site. Its three-wing apartment building continues the encapsulated block structure and, with a dramatic, stanchion-free projection of the upper floors, draws attention to the connection with the city centre via a bridge over the canal. At the same time, it appropriates some characteristics of the surrounding buildings, in particular the rectangular form with a horizontal roof edge and the differentiation between the street and courtyard sides.

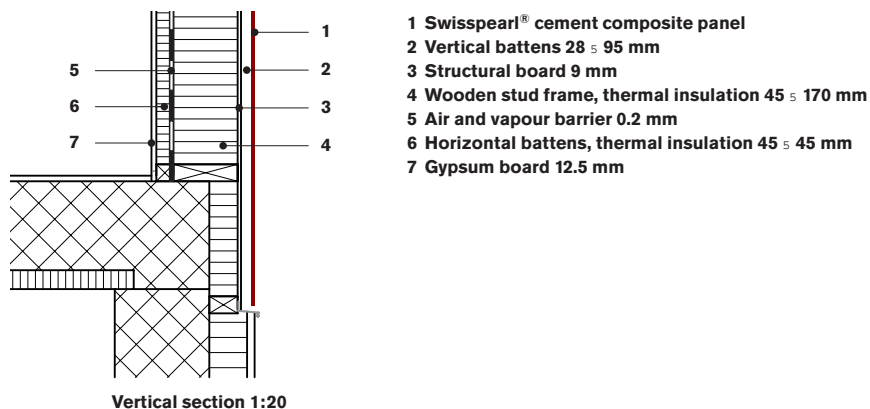
The outer sides of the U-shaped complex consist of a black surface. However, different materials and formats were chosen for the façade cladding, and shiny glass panels are interspersed between the gleaming mat cement composite panels. Horizontal and vertical formats interact in various sizes, so that neither the reclining nor the standing panels take priority over the others. The outwardly flush windows, whose glass panels frequently have a dark appearance, are also integrated in this non-hierarchical façade pattern. By way of contrast, the façades round the inner courtyard and the balconies are clad with white cement composite panels and oiled mahogany plywood panels. Thus the atrium has a wider appearance, and the light warmth of its walls lends it the character of a communal interior.

The three adjacent sections are, with two, five and four storeys, very different from one another. The reason for this is the district plan, which stipulated different building heights and breadths for the different sides of the plots. The architects used these restrictions to accommodate a varied programme of apartment sizes and types. On the other hand, they emphasise the unity of the complex by various design means: firstly, by the repetitive variation of surface texture, size, and orientation of the façade panels which creates a uniform surface structure and binds together the different sides of building; secondly by abstract, angular building geometry, which rejects the classical distinction in the façades of the base and the attic levels; and thirdly, through the black colour – which has, incidentally, a long tradition in Scandinavian architecture.

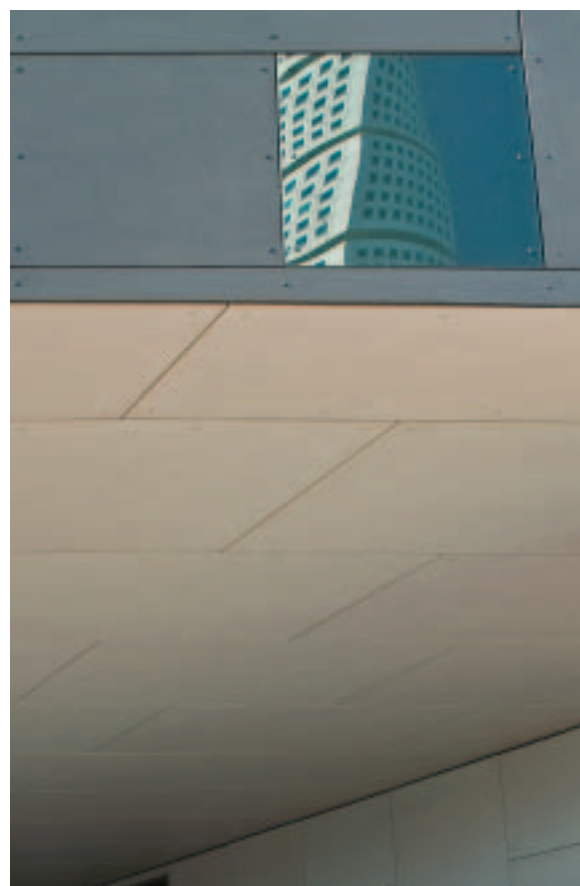
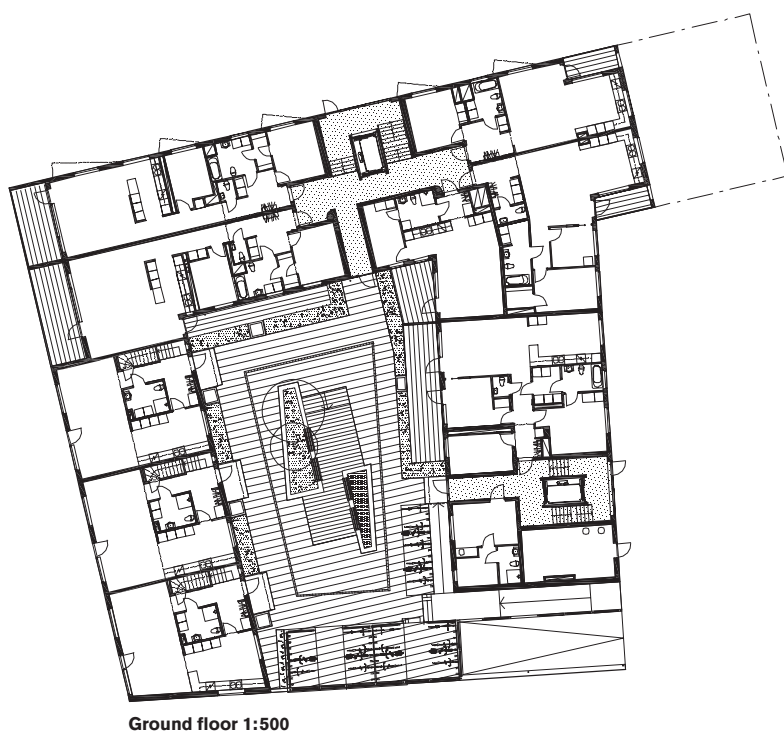
Michael Hanak



The highest part of the building towers dramatically over the canal towards the rear.



THE THREE-WING APARTMENT BUILDING BY METRO ARCHITECTS CONTINUES THE ENCAPSULATED BLOCK STRUCTURE OF THE DISTRICT PLAN AND EMPHASISES THE CONNECTION WITH THE CITY CENTRE BY A DRAMATIC PROJECTION.



Location Lilla Varvsgatan, Malmö, Sweden

Client BRF Hytten, Malmö

Architects Metro AB, Malmö; Alexander Lenre Simittchiev, Håkan Forss

Building period 2006–2007

General contractor and façade construction NCC AB, Solna

Façade material SWISSPEARL® CARAT, Black Opal 7025 and Onyx 7091

See also interview page 64.



Newell Residence, Medina, Washington, USA

Harmonising materials

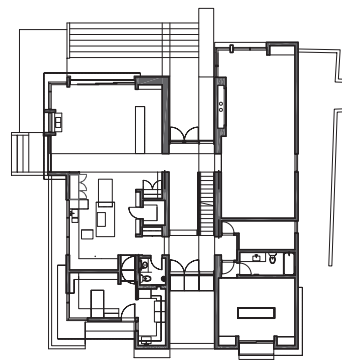


The form of the building is based on three conceptual volumes. The first volume, the central entrance hall, was conceived as a glass insert that welcomes visitors and provides a broad overview and exposure to the landscape, water, and sky. The volume to the south of the entrance hall was designed as a more active, spontaneous and public area than the third, more private, volume to the north.

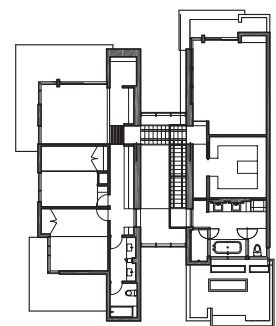
The exterior assembly consists of a primary native douglas fir window and door system for the two residential volumes. This system is complemented by a steel curtain wall for the entrance hall. Swisspearl panels on a rain-screen weather-barrier provided the durable, low maintenance cladding system. The ivory color was selected to enhance the light qualities that were a key aspect of the overall design. The crisp, machined nature of the panels complements both the natural wood and the anodized aluminum glazing systems as well as the section of corten steel cladding on the southern façade of the building.

The Swisspearl cladding is continued into the entrance volume to provide a stronger connection between the interior and exterior assemblies by 'borrowing' exterior space to extend the interior design into the landscape.

Kevin Eckert, Build llc



Ground floor 1:500



Upper floor

Location Medina, Washington, USA

Client Dan and Kristen Newell, Medina

Architects Build llc, Seattle; Andrew van Leeuwen, Kevin Eckert

Building period 2005–2007

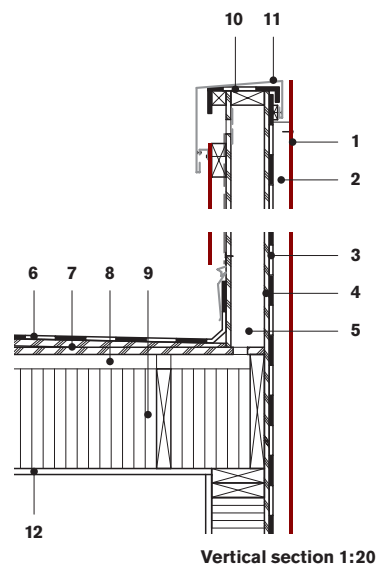
General contractor Saad Custom Homes, Bellevue

Façade construction Northwest Siding, Rick Smith

Façade material SWISSPEARL® CARAT, Onyx 7090



“THE GOAL OF THE BUILDING ASSEMBLY IS TO PROVIDE LONG LASTING DURABLE SYSTEMS USING THE BEST AVAILABLE MATERIALS WHILE CHOOSING MATERIALS AND FINISHES THAT ARE SUITABLE FOR THE CLIMATE AND SITE EXPOSURE.” KEVIN ECKERT, BUILD LLC



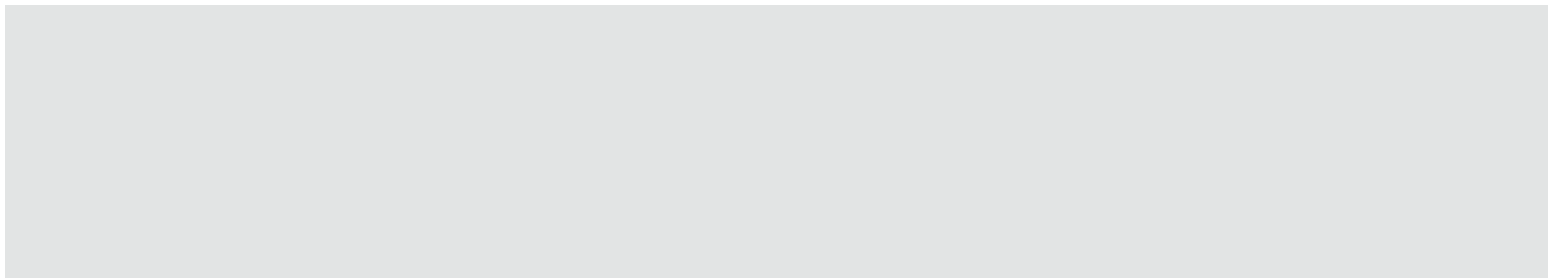
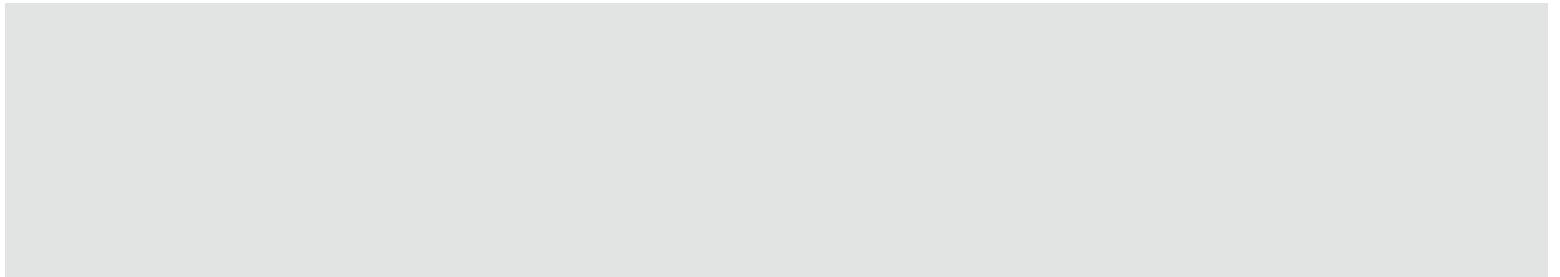
- 1 Swisspearl® cement composite panel
- 2 Pressure treated square runner
- 3 Vaporshield waterproof membrane
- 4 Plywood sheathing
- 5 Parapet wood framing, provides ventilation holes in each stud bay for venting roof through parapet cap
- 6 Single-ply roofing membrane
- 7 Plywood roof sheathing with built-up roof cricket for drainage
- 8 Airspace for continuous roof ventilation
- 9 Insulation adjacent to joists
- 10 Waterproof counter-flash, lap over vaporshield membrane
- 11 Galvanized metal parapet cap with hemmed edges
- 12 Gypsum wallboard

This highrise building in the capital of Greenland is the first step in the development of a slightly sloping area between the city centre and the mountains behind. The two halves of the front façade are bevelled, one of them towards the front, and one towards the rear, thereby entering into a dynamic dialogue with the landscape.

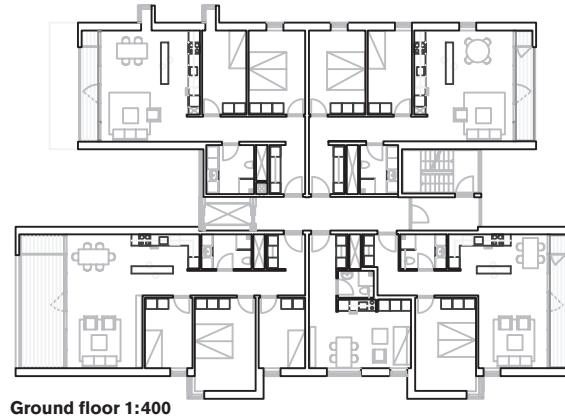
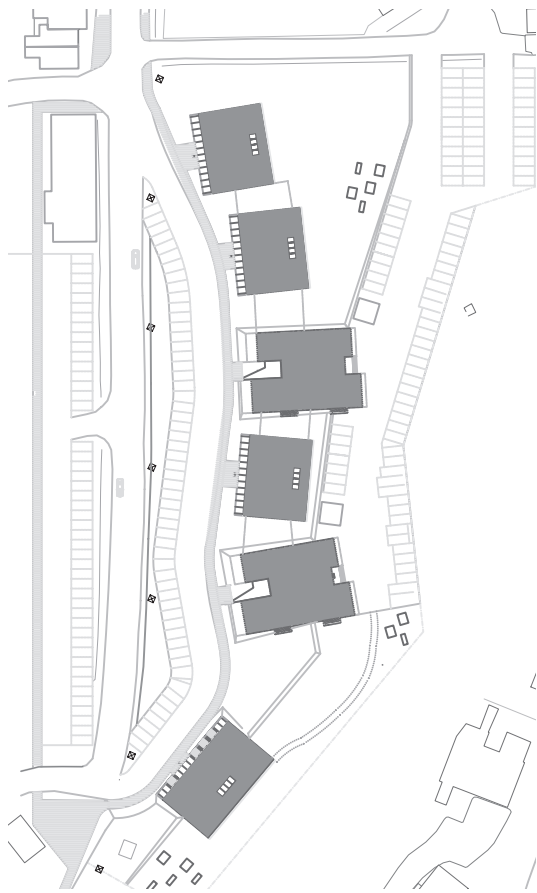


Jagtvej Housing Development, Nuuk, Greenland

HIGH UP IN THE LANDSCAPE







“THE RESIDENTIAL TOWER BLOCK IS THE FIRST PHASE OF A PROJECT THAT COMPRISES TWO FREESTANDING HIGHRISE BUILDINGS, A PRELIMINARY SCHOOL, AND A CENTRE COMPLEX.” SCHMIDT HAMMER LASSEN

Greenland tends to be associated more frequently with wide snow and ice landscapes than with highrise buildings. But the cities of the island state are located in ice-free coastal stretches of land, the majority of them on the west coast where, thanks to the Gulf Stream, the sea does not freeze in winter. Nuuk is both the capital and the oldest and largest city in Greenland. It is situated on the edge of a peninsula, at the mouth of a multi-armed inlet. This is the location of the country’s recently constructed highest building.

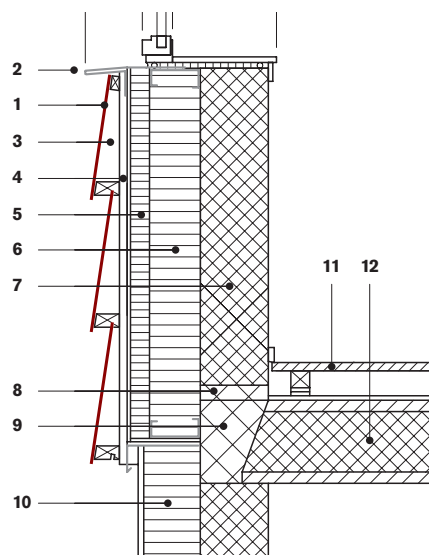
The twelve-storey apartment house was designed by successful Danish architects Schmidt Hammer Lassen, who also built the award-winning Katuaq culture centre in the Arctic metropolis ten years ago. The highrise building is the first step in the development of a slightly sloping area between the city centre and the mountains. The total project consists of two identical twelve-storey apartment buildings, one already completed and one under construction, a kindergarten, and finally a commercial building for retail and office. The complex will create an urban accent and emphasise the historic main axis of the town. Within the framework of the city’s overall development planning, the project reflects the intention of densification and a clearly visible point of orientation.

The tower block is designed as two large structures based around a light-flooded common entrance area. The entrance volume is wedged between the two massive building volumes and provides a view of the landscape through the glass façade on the way up and down the building. The façades of the entrance volume are set back from the façades of the massive volumes, creating a sculptural effect and making an impression of a tower consisting of two slender elements. The building is designed in a simple idiom with a closed surface divided by vertical strips of windows on façades orientated towards the northwest and southeast, and balconies with glass partitions on façades facing northeast and southwest. The closed surfaces are clad with warm, dark grey cement composite panels arranged in a horizontal system. As a contrast to the glass and Swisspearl panels, strips of larch wood are used for exterior balcony walls and railings. The building base is covered with blasted stone with open joints as an architectural comment to the raw nature of the context. *Michael Hanak*





- 1 Swisspearl® cement composite panel
- 2 Aluminium window sill
- 3 Bevelled and grooved batten
- 4 Ventilation 25 mm
- 5 Mineral wool 50 mm
- 6 Mineral wool 125 mm
- 7 Prefabricated concrete wall element 180 mm
- 8 Concreting under wall element
- 9 Concreting of floor element
- 10 Mineral wool 150 mm
- 11 Wooden flooring
- 12 Prefabricated concrete storey partition element



Vertical Section 1:20

Location Jagtvej, Nuuk, Greenland

Client and general contractor MT Højgaard A/S, Greenland

Architects Schmidt Hammer Lassen, Copenhagen

Building period 2005–2007 (Tower I and kindergarten)

Engineer Rambøll A/S, Denmark

Façade construction MT Højgaard A/S

Façade material SWISSPEARL® CARAT, Black Opal 7020 and Onyx 7090

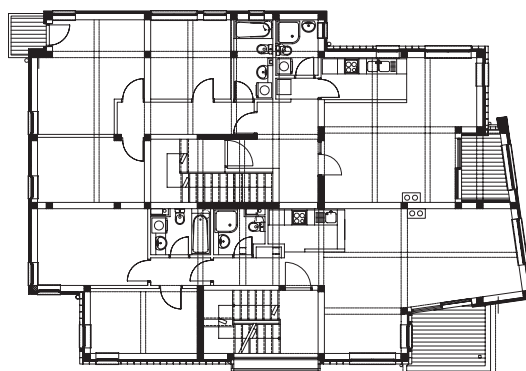


“THE TOWER BLOCK IS DESIGNED AS TWO LARGE STRUCTURES BASED AROUND A LIGHT-FLOODED COMMON ENTRANCE AREA. MOREOVER, THE GLAZED LIFT SHAFT IS SET BACK RELATIVE TO THE TWO RESIDENTIAL STRUCTURES – A FEATURE THAT LENDS THE TOWER BLOCK A SCULPTURAL QUALITY AND CREATES THE IMPRESSION OF A HIGHRISE BUILDING CONSISTING OF TWO SLENDER ELEMENTS.” SCHMIDT HAMMER LASSEN



Residential Building, Belgrade, Serbia

An Added Layer



First floor 1:300

This four-family house is located in a residential part of Belgrade, close to the centre but away from the noise and bustle of the city. With a basement for the garages and technical installations and three upper storeys, it fits in with the surrounding residential buildings. The façade is designed to reflect and comply with the calm atmosphere of the neighbourhood.

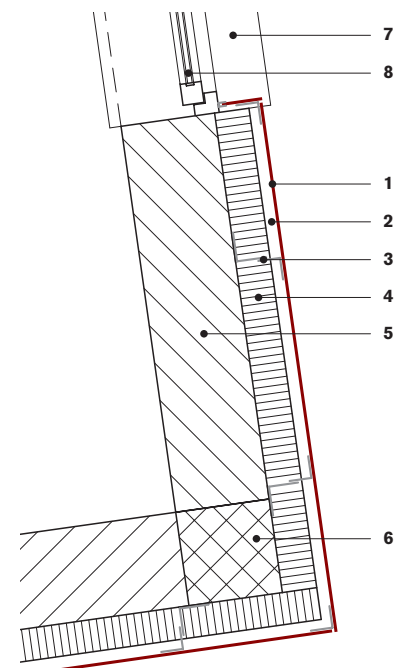
The combination of the materials of the façade is conventional: red brick and a pure white area. Originally, the street side was designed as a contact-façade, with thermo-insulation attached to the walls and a painted plaster finish. However, it was not long before the weaknesses of this type of façade came to the surface in the form of fire cracks and extension joints. The problem was solved by a ventilated façade system with Swisspearl panels. The execution of this work was technically very complicated be-

The new façade area on the street side is placed in front of the building like a sign board.



cause the former façade cladding was used as thermo-insulation, and the added substructure elements formed a 30 mm deep air cavity. The installation of the Swisspearl panels lent the building house a note of elegance and conformity and enabled it to harmonise satisfactorily with the environment. *mb*

- 1 Swisspearl® cement composite panel
- 2 Air layer 30 mm
- 3 Aluminium substructure
- 4 Thermo-insulation
- 5 Perforated brick
- 6 Concrete structure
- 7 Metal sheet cladding
- 8 Aluminium window



Horizontal section 1:20

Location Admirala Vukovica Street 29, Belgrade, Serbia
Client and general contractor EKI RS.C d.o.o., Belgrade
Architects Marnik, Belgrade; Rajko Korica, Dragana Korica, Slobodan Dukić, Novica Jović
Building period 2006–2007
Façade construction NBN Inženjering, Belgrade
Façade material SWISSPEARL® CARAT, Onyx 7099

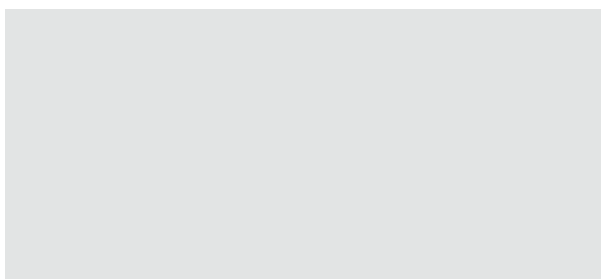
Jerala Single Family House, Podreca, Slovenia

Ecological Interaction



Saving energy was a major aim of the house design.

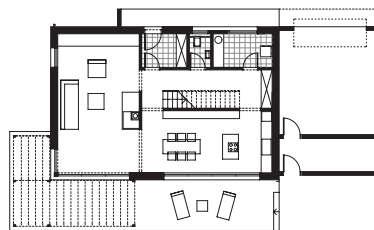
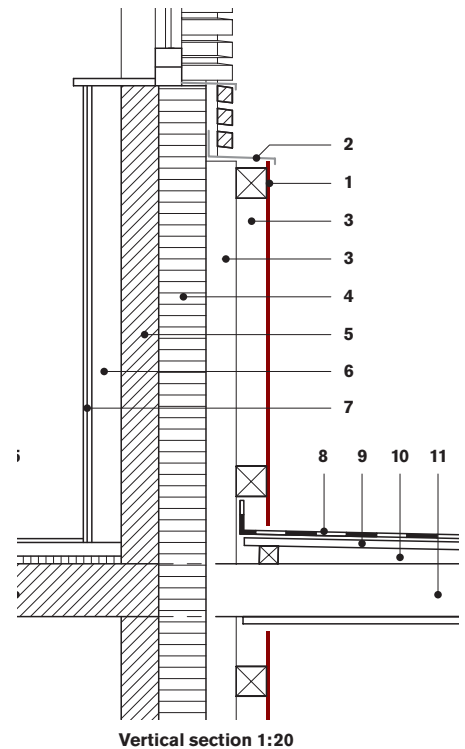
Location Podreca, Slovenia
Client Matjaž Jerala, Podreca
Architects Zala Kos, Koper; Jožica Kuntarič, Ljubljana
Building period 2003–2007
Façade construction Jerkovič Emil s.p., Zgornji Brnik
Façade material SWISSPEARL® NOBILIS, Gray 204



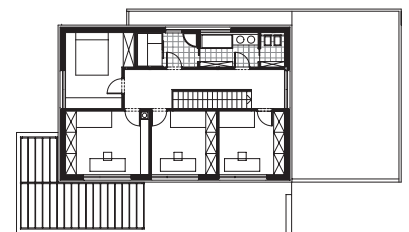
The client wanted to build an energy-saving single-family house for his family using warm natural materials and with a direct connection with nature. Swisspearl cement composite panels combined with wooden larch cladding constitute the ventilated façade. The horizontal placement of the large-format panels optically elongates the building. Spacious openings on the south elevation provide beautiful views and a connection to the terrace and garden from the living area. Larch panels clad the upper floor façade, and the upstairs openings are also horizontal. The doors and windows are wooden, and the pitched roof is covered by titanium-zinc sheet metal.

Swisspearl façade panels contribute to the aesthetic appearance of the house and are the ideal backdrop for the wooden window frames and cladding. On the other hand, the technical solution of the ventilated façade facilitates the shrinking and expanding of the wooden construction according to the weather conditions and thus suits the technology and special requirements of the prefabricated wooden house construction. *mb*

- 1 Swisspearl® cement composite panel
- 2 Alu shelf
- 3 Battens 80 × 80 mm with ventilated cavity
- 4 Wooden thermal insulation
- 5 Wood
- 6 Ventilated cavity 75 mm
- 7 Gypsum board 2 × 12 mm
- 8 Hydro isolation
- 9 Boarding 22 mm
- 10 Battens 50 × 50 mm, 50 × 30 mm
- 11 Steel construction



Ground floor 1:400



First floor

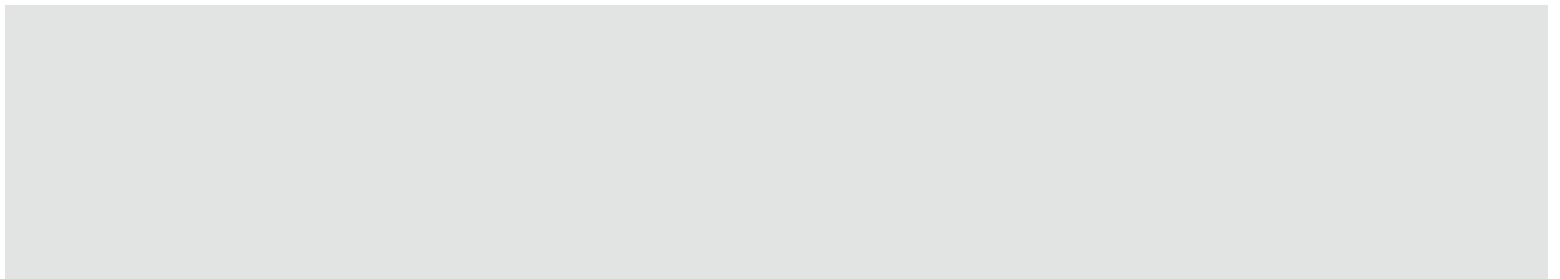
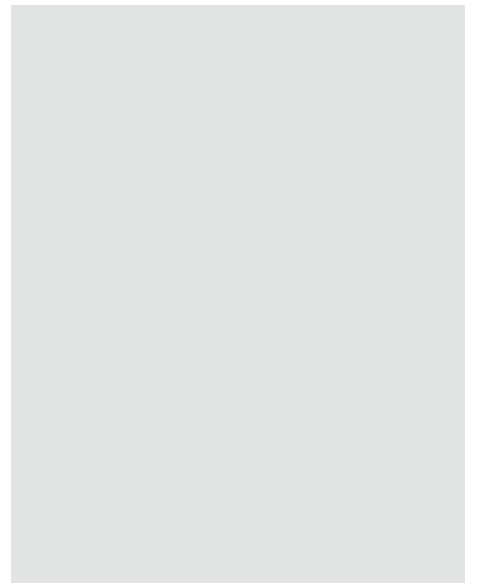
Swisspearl panels are the ideal backdrop for the wooden window frames and cladding.



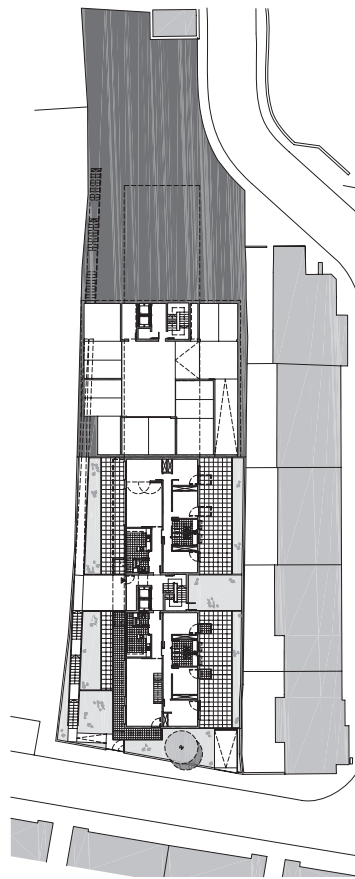
Terraços de Cascais, Cascais, Portugal

HIGH-END SEASIDE HOUSING

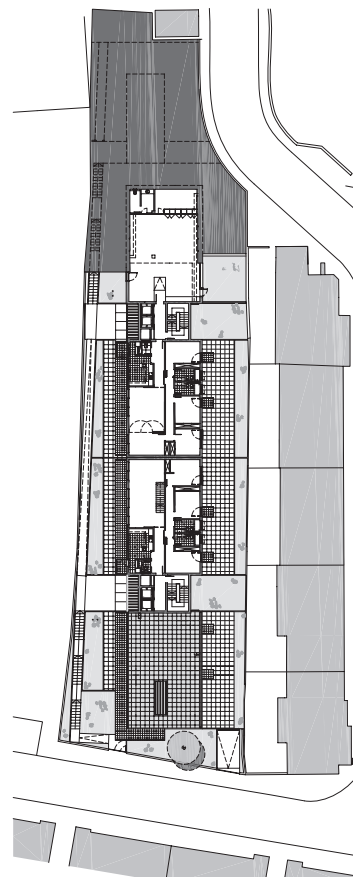
‘Moderate luxury through efficiency’ seems to be the slogan behind this high performance/low maintenance apartment development on the Portuguese Atlantic coast. Embedded in the trendy exclusivity of this new age/old-feel fishermen’s village thirty motorway minutes or so west of Lisbon, a group of ten spacious apartments has been inserted as a line of four stepped blocks into the steep and narrow lot of a former vineyard.







Second floor 1:1000



Fourth floor

“THE STRUCTURAL SYSTEM, AS WELL AS THE MATERIALS USED, WAS CONCEIVED FROM THE OUTSIDE, SURROUNDING THE WALLS AND STRUCTURE AND PROVIDING THE INTERIOR WITH THE IDEAL THERMAL CONDITIONS.”
HUMBERTO CONDE

The proximity to the Atlantic Ocean with its diverse range of leisure activities, plus the attractiveness of the centre of Cascais with its many top ranking shops and restaurants distinguishes the ‘Terraços de Cascais’ as a high-end resort development where residents might spend weekends or parts of the year, or alternatively commute to their work places on a daily basis. This flexibility of use is justifiably being employed as a practical marketing argument since it offers multiple possibilities, thus ensuring the sustainable attitude of a medium to long-term turnaround of the development. Swisspearl panels therefore are the consequential choice of façade material. Cultural sustainability is maintained by intelligent, ‘landscape-wise’ terracing of the building formation and its scaled access facilities, and it is supported by the choice of colour and finishing of materials that fit in with the environment rather than

dominating it. The morphology of the building is derived almost exclusively from the specific topography of the site. “Different platforms at different heights, slightly adjusted to the terrain, allow for innumerable perspectives over the land and sea. The structural system, as well as the materials used, was conceived from the outside, surrounding the walls and structure and providing the interior with the ideal thermal conditions”, says architect Humberto Conde.

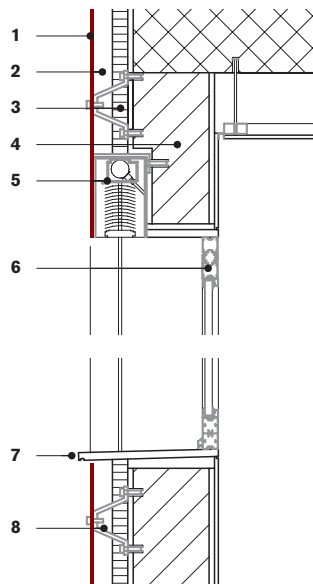
The finishing material assumes a particular dominance with the ventilated Swisspearl façades in ‘Sapphire’ grey/blue panels that enter into dialogue with the colour of the sky. The ventilated façades ensure efficient insulation, prevent thermal bridges, and work as a durable protective exterior skin for the structural walls and internal elements and achieving considerable energy saving throughout the



Swisspearl panels 'Sapphire' enter into dialogue with the colour of the sky.

seasons. The use of glass balustrade panels for the balconies provides an elegant, homogenous consistency of material and colour. Grey aluminium shading devices go hand in hand with the high-tech grey Swisspearl panels; the louvre movements add a certain amount of individuality to the building composition since each inhabitant adjusts his or her own daylight control within the apartment.

All in all a convincing fusion of commerce and conscious contemporary development, the architectural project by Humberto Conde Architects has been awarded an Oscar by the magazine 'Revista Imobiliária' for the best real estate project in the housing category. *Thyone Dyon*



Vertical Section 1:20

- 1 Swisspearl® cement composite panel
- 2 Ventilation 60 mm
- 3 Thermal insulation 40 mm
- 4 Brick wall
- 5 Exterior sun screen, wide aluminium jalousie
- 6 Aluminium window, anodised surface, natural colour
- 7 Natural stone 25 mm
- 8 Aluminium profile



Sustainability aspects:
long-lasting Swisspearl
façade materials
combined with 'land-
scape-wise' building
morphology.



Location Rua Ribeira das Vinhas, Cascais, Portugal
Client, developer, and general contractor Cereja & Associa-
dos, Carcavelos
Architects HRA Humberto Conde Arquitectos, Lisbon
Building period 2006
Façade construction ArquWall, Palmela
Façade material SWISSPEARL® CARAT, Sapphire 7061



The Cathedral Building, Sacramento, California

Location 12th and K Street, Sacramento, California, USA

Client Clippinger Investment Properties Inc., Sacramento

Architects Fletcher Farr Ayotte Inc., Portland, Oregon; Dale Farr, Karyn Goodfriend

Building period 2006

General contractor Walsh Construction Co., Portland, Oregon

Façade construction Performance Contracting, Hayward, California

Façade material SWISSPEARL® NOBILIS, Grey N202

USA - In Compliance with the City

The Cathedral Building is one of the first developments to provide new housing in downtown Sacramento, including one-bedroom apartments and two-story townhomes. Originally built in 1924 as a commercial building, it has endured several remodels and additions. Now, much of the design challenges lay in taking it down to an empty shell and determining which of the original features were redeeming enough to be incorporated into a compelling, luxury facility. Structural beams needed to be reset, and floors had to be realigned.

Ultimately, this project presents no negative impact on the historic Cathedral to the west. The design sets a neutral tone with its materials and height. This neutral goal is accomplished in two fundamental ways: by limiting the height of the rehabilitation to four floors, which matches the existing building's highest point, and through a 'soft' materials palette of transparent glass, translucent glass, and a light grey cement composite panel.

Karyn Goodfriend, Fletcher Farr Ayotte Inc.



Restoration of Brugghof Apartment Buildings, Niederurnen

Location Brugghof 2–6, Niederurnen, Switzerland

Client Stiftung Wohnkolonie Eternit

Architects Cadosch & Zimmermann, Zurich

Building period 2007

Façade construction Fischli Bedachungen AG, Näfels

Façade material SWISSPEARL CARAT, Rubin 7030, Azurit 7040, Jade 7050

Switzerland – Playful Interaction

The small village of Niederurnen is the headquarters of the Swisspearl factory. It was therefore a natural choice to use Swisspearl panels for the restoration of the three apartment blocks of the firm's pension fund. Serious faults in the execution of a renovation in the early 1990s demanded rapid structural measures. In order to acquire an up-to-date appearance, it was necessary to replace the whole façade and to insulate the building according to today's standards. The buildings consist of four-storey, dual-system terrace houses with saddle roofs, and the apartments are accessed by a central staircase. The actual condition of the buildings and the tight time schedule meant that the architectural scope was on the narrow side; it was, however, exploited to the full.

The architects Stefan Cadosch and Jürg Zimmermann distinguished between what had to be done and what could be done. They thermally reinsulated the exterior walls and protected them with cement composite panels. For this, they chose a different colour for each of the three buildings, as a gentle reference to Norwegian fishing villages: green, red and blue, with alternating vertical and horizontal formats. Based on the window openings, the façade panels are arranged according to the wind turbine scheme, and the arrangement of the joints is accordingly varied and balanced. *mb*

Italy – Contrasting Materials

The aim was to construct a company apartment over the factory building for the owner of the glass manufacturing plant. This was carried out with a light timber construction, and the choice of Swisspearl Carat for the façades complies with the technologically high-quality factory below. The pale façade material and flush windows give the volume a light, restrained appearance with interesting contrasts between the materials and colours.

The apartment is framed at the back and top by a wood and metal shell; the windward side is rhombically leaded and the roof of the terrace is covered by untreated larch boards. At the front, behind the terrace, the setback façade is clad with white Swisspearl panels. The combination of cement composite, timber, and metal makes a striking impression. *mb*

Glasbau Seyr Company Apartment, Bruneck

Location Stegenerstrasse 20, Bruneck, Italy

Client Glasbau Seyr, Bruneck

Architect Aichner Seidl, Bruneck

Building period 2006

Façade and timber construction Stoll und Bach GmbH, Toblach

Façade material SWISSPEARL® CARAT, Onyx 7090



Zumtobel Group Award

The first Zumtobel Group Award goes to Morphosis Architects from Los Angeles in the category 'Built Environment' for their San Francisco Federal Building (see *Swisspearl Architecture* 5). The Austrian light group Zumtobel awarded the 140,000 Euro prize for outstandingly sustainable and humane concepts in the area of contemporary architecture. In their recently completed project, Morphosis combined ultra-modern sustainable technology with intelligent design strategies, thereby creating an architectural emblem with exceptional expressive power. The highrise building's natural ventilation system found particular favour with the international jury: "This building is an outstanding model example of sustainable architecture in the urban context, not only in the USA, but worldwide." *mb*



Chicago AIA Awards 2007

The American Institute of Architects (AIA) in Chicago has announced its 2007 Design Excellence Awards. The Gary Comer Youth Center by John Ronan Architects (see *Swisspearl Architecture* 4), a bright new building on Chicago's South Side, received multiple awards, including honours in both the distinguished building and divine detail categories, and a special recognition in sustainable design for the building's green roof. Jurors liked the way the building turned its "solid skin to the street side, and then opened up inside." The building's 'divine detail' is its rain-screen cladding system and window detail. Brightly coloured cement composite panels are arrayed in a seemingly random pattern, making it possible to replace damaged or vandalized panels without drawing attention to the change. (*Architecture Week*, 7th November, 2007)

Metro Arkitekter in Malmö, Sweden



Metro Arkitekter AB started in the year 1999.

The studio consists mainly of architects with a few engineers and an economist, trained in different parts of Europe and Japan.

See also www.metroarkitekter.se and page 36.

What made you decide to become architects?

We were attracted by the fact that when you become an architect you deal with everything that concerns human beings. It is a combination of the humanities, engineering, art, social science and more ...

Where do you work, and in what organisational structure?

Metro Arkitekter AB is a studio situated in Malmö, with a branch studio in Gothenburg, Sweden. We are approximately 25 employees of various cultural backgrounds working with a method based on teamwork, in which every project initially involves almost everyone in the office. This is a method that allows us to be more efficient, and it also creates a quality control for our projects. By doing this, we also create a basis for a constructive dialogue with our clients.

What themes interest you particularly in your work?

We are interested in sustainable urbanism, particularly in the ecology of space. For example, when we design buildings it is more interesting to work with the complexity of the city organism rather than designing each building as an isolated object.

The masterplan given for the exhibition area in Västra Hamnen divides the blocks into different volumes. The black façade-shell of our Hytten project results in a homogenous and urban block connected to the town. The block itself is a layered structure that consists of a wide variety of housing types.

Who are your role models, and why?

We should like to quote the words of the Danish architect, urbanist, and writer Steen Eiler Rasmussen as he describes the shape of architecture as a consequence of a context and a need. This is basic of our method of design.

What is your favourite building?

There are of course a lot of buildings that we consider great architecture, and we have one piece almost in our own backyard: it is a small building for a flower shop, placed in the context of a cemetery created by the same architect, Sigurd Lewerentz.

What would you describe as your greatest success in architecture?

The design of a building involves many different participants, and our greatest achievement is that our buildings are being built according to our intentions. Since we are interested in the whole building process, we aim to find a creative dialogue with the client and the other consultants; thus, we are able to achieve a strong team resulting in quality throughout the entire building system.

How do you find the right building materials for a project design?

The choice of materials is really a natural consequence of the character of the building that emerges from the concept stage. It could, for example, depend on the level of shelter or gravity the building requires. This means that the material often appears rather late in the process.

Why do you use cement composite panels?

Our reason for using cement composite is that it reveals the light frame structure and gives sharpness to the building.

Metro Arkitekter, I thank you for your answers.

Interview by Michael Hanak

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Greenland Jagtvej Housing Development, Nuuk

Portugal Terraços de Cascais, Cascais

Serbia Residential Building, Belgrade

Slovenia Grand Hotel Primus, Ptuj

Jerala Single Family House, Podreca

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