



# SWISSPEARL ARCHITECTURE 7

International Edition – High Profile Buildings

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# SWISSPEARL ARCHITECTURE 7

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# PEAK WASTE!



Definitely, the oil barrel now flirting with the 150 \$ mark is sure to change our value system and human behaviour vis-à-vis the use and the waste of energy. The times of cheap energy have come to an end and finally, we will have to carefully use the resources available to us without destroying the next generations' possibilities to enjoy

a good quality of life. Human reaction to "peak oil" must be "peak waste". Perhaps it is time for energy to be so expensive that saving energy also means saving money.

In architecture and construction, this means that green solutions will no more be merely the talk of the progressive thinkers or idealists. Economic considerations will promote energy-efficient building techniques and sustainable building products. We are among those who offer solutions in this field.

Experience a new feature of the Swisspearl Magazine: beginning with these issues, international architects will highlight various aspects of an interesting theme and present their personal approach towards the architectural answers. We are delighted to introduce to you Mr. V. M. Lampugnani, Professor at the ETH Zurich (Federal Institute of Technology) and also working from his architecture office in Milan. He is particularly well known for his various publications related to urban topics. In three issues of the Swisspearl Magazine, Mr. Lampugnani explores the vast theme of town planning and urban architecture. First, he addresses the issues of combining new contemporary developments with the heritage of older city centres.

Enjoy your Swisspearl Magazine!

Yours

Anders Holte



Créteil, France, 2003

# URBAN DENSITY AS THE QUINTESSENCE OF URBAN LIFE

By Vittorio Magnago Lampugnani  
Fotos: Joël Tettamanti





Créteil, France, 2003

Density is at the root of all human settlements. They were founded to protect their inhabitants who, protected, could manage their affairs more efficiently. First and foremost, however, they were founded to enable people to communicate and interact with one another thanks to their proximity. Since time immemorial, density has been the result of the cultural need to move closer together. It is the essence of the city, and as such it is more topical than ever.

First of all, simple functional reasons speak for the structural density of the modern city. The closer the buildings are to one another, the better is their connection among themselves, and the easier it is to form comfortable and thoroughly creative synergies. And the closer together the different utilisation areas of the city – the residential districts, the working areas, the cultural buildings, and the recreational facilities, the more easily and frequently will exchanges take place between them.

This is all the more true owing to the fact that the classical spatial separation between working and private life in modern society is gradually being eliminated. This way of life is greatly furthered by the closeness of living and working premises, as was usual in the Gothic cities. In addition, people whose lives are centred round their profes-

sion have no desire to waste their time in long journeys – and certainly not with duties unconnected with their profession. In the urban density, appropriate provision of household helps, delivery services, catering, and laundry develops far more easily.

But it is not only the lives of active professional people that are improved by urban density: those who tend to be excluded by modern society also find protection and comfort in it, namely the aged. In a dense urban network, they can reach everything with greater ease, from the grocery store to the doctor, and from their neighbour's apartment to the cinema, even if they are not particularly mobile. Further education is just as accessible as social contact. And since society, at least in Europe, is growing constantly older, density is becoming a pressing postulate for social and political reasons.

But also for economic reasons. Life on the periphery seems to be relatively inexpensive because the rents and the price of land are, generally speaking, lower than in the city, but in fact it is not. The long periodical distance to the office, the shopping centre, the multiplex cinema or simply the city centre takes a chunk out of the family budget; above all when it is undertaken not by public transport but by car, which is often the only option in the sprawling suburban settle-



Basel, Switzerland, 2002

ments in which the next bus stop is kilometres away. And the daily journeys cost not only money, but also time. A European commuter loses an average of 12 to 14 hours per month in comparison with an inner city resident.

Density is economically advantageous not only for the individual, but also for the community. Every suburban settlement presupposes elaborate traffic connections, sewerage systems, and service lines; installations of which would be needed far less and which would be far better exploited in a compact settlement. In the whole of Switzerland, two billion francs a year could be saved on infrastructures if we were to build with sufficient density. Suburbia is the product of a prosperity that is unique in the history of mankind, and which can hardly be maintained.

Not only, however, for economic reasons, but also, and above all, for ecological considerations. Current land exploitation for building purposes is irresponsible: even in comparatively well-managed Switzerland, this amounts to approximately one square metre per second. And, quite apart from the damage to the natural environment that it causes in terms of area, every new settlement represents an environmental threat. The energy and pollution balance deteriorates

exponentially when the city is no longer a city but suburbia. In addition, the sealing of excessively large natural areas places an additional burden on the ecological balance.

But the crucial argument in favour of urban density is cultural and political. Parallel with the emergence of the antique city, the word urban began to be used for a civilised human way of life. Since then, the city has been regarded as the place in which the human being can develop and improve. Alfred Döblin, who, with his novel “Berlin Alexanderplatz” (1929), unconditionally postulated the contemporary metropolis, wrote five years earlier: “The cities are (...) the coral reefs of the collective human being.”

Even then, it was clear that urbanity, i.e. exchange, mutual stimulation, and productive discussion were as good as impossible without dense settlements. Thus the predictions that the purpose of the city as a venue for encounter would become obsolete in the era of ubiquitous telecommunication had proved to be untrue. On the contrary: the very people who work a lot with computers do not want to remain isolated and seek personal encounters more and more frequently since the Internet has proved incapable of assuming the integrative function of the urban metropolitan area. And the more prolific the econom-





Harajuku, Japan, 2005

ically migration-associated mixture of cultures, the greater the importance attached to this integrative function. In fact, chance encounters, which can also give rise to a good deal of irritation, are the best proof against fragmentation and extremism, for they illustrate the differences, but also the possibilities of living together, despite the differences, by communicating in spite of them.

This is not only a strategy for survival, but also an enrichment. The cities are public facilities for the production of individual experience. The denser the city the more experiences it conceals: not only in terms of moral refinement and edification, but also of cultural and possibly economically productive pleasure. *Vittorio Magnago Lampugnani*



**Vittorio Magnago Lampugnani**, who was born in Rome in 1951, studied architecture at the Universities of Rome and Stuttgart. Since 1994, he has acted as professor of the History of Urban Development at the ETH Zurich, as well as running his own architectural office in Milan with two partners. He has issued numerous publications on issues relating to urban development.

**Joël Tettamanti** was born in Efo (Cameroon) in 1977. 1997–2001: trained to be a photographer at the Ecole cantonale d'art de Lausanne (ECAL). Since then: freelance photographer in Lausanne and Les Breuleux, numerous exhibitions and publications in Switzerland and abroad. [www.tettamanti.ch](http://www.tettamanti.ch)





The original institute was completed in the early 1960's by architect Danilo Kocjan. The new extension for the rehabilitation centre by DANS architects, based in Ljubljana, has taken the low rise of the original structure as a starting point for its design conception. In consequence, the new wing is also double-storey and sits low in the open landscape, as is typical for Scandinavian architecture. The building stands like a pavilion in the landscape.

Rehabilitation Centre, Ljubljana, Slovenia

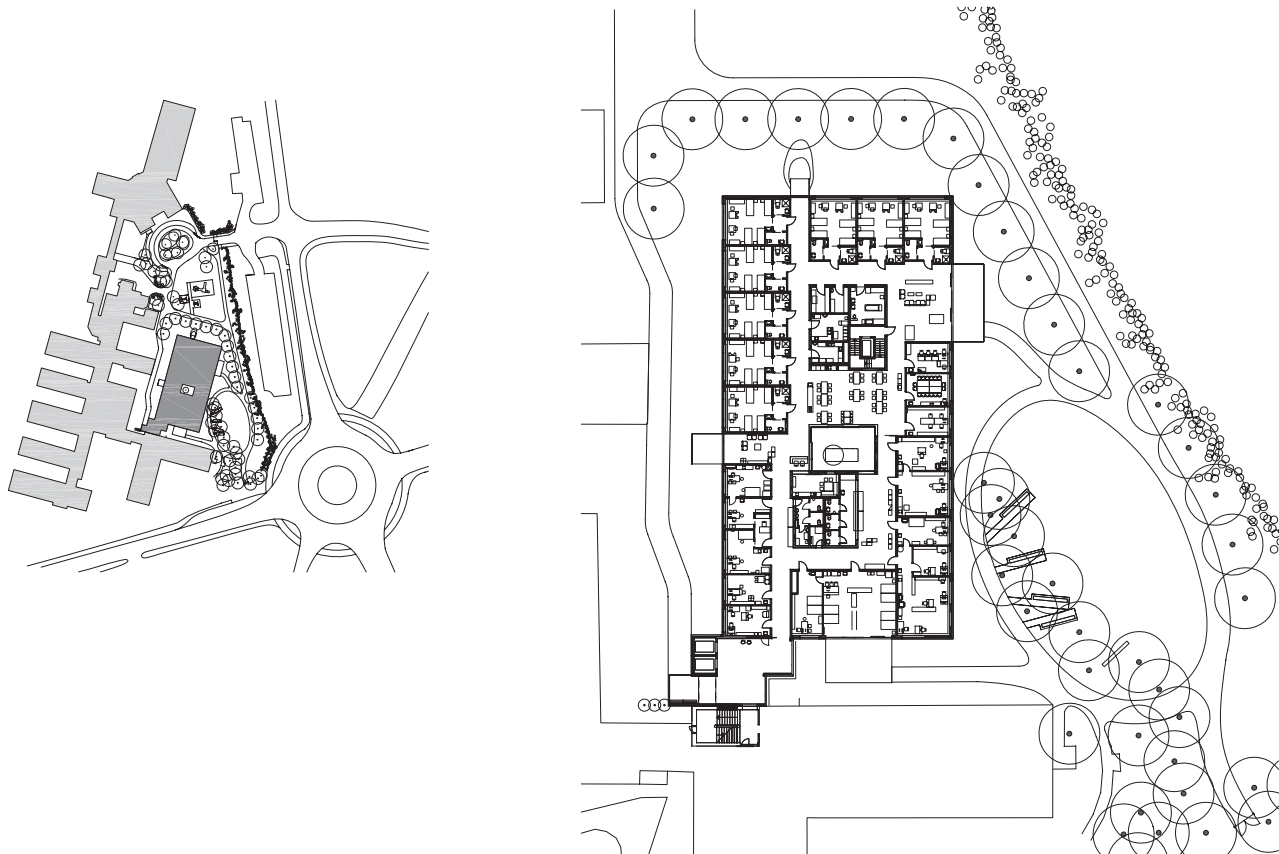
## A PLACE OF RENEWAL







**“BECAUSE OF THE SIZE OF THE BUILDING, WE HAVE DESIGNED AN INNER ATRIUM TO PROVIDE THE INTERIOR WITH NATURAL LIGHT AND A SENSORIAL CONNECTION WITH THE SKY. COMMON PUBLIC SPACES ARE ORGANISED AROUND THE ATRIUM IN SUCH A WAY THAT THEY TOUCH BOTH THE INNER ATRIUM AND THE OUTSIDE.”**  
**VLATKA LJUBANOVIĆ, DANS ARCHITECTS**



Ground floor 1:1000



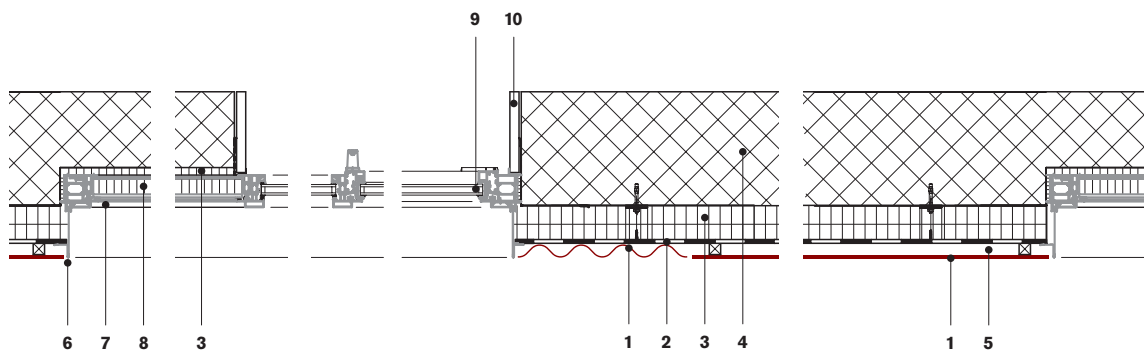


The rehabilitation centre is located set back on the site, protecting it from the traffic circle nearby. Three entry points are articulated by timber platforms that project from the building into the landscape. They are connected by various footpaths traversing the site. The link to the existing building has been designed as a neutral transition between old and new. It is a simple concrete form with large openings stepping back to the existing centre and linking directly to an internal corridor in the new building. The ground level accommodates the children's ward and the first floor accommodates the Centre for vocational rehabilitation. The two floors are connected by a central core of lifts and a stairwell. The children's ward, being on the ground level, bears a strong relationship to the park, psychologically beneficial to the children who are resident there.

The architects have cleverly planned the circulation to have natural light as the traverse corridors look onto the landscape with generous openings. The bedrooms and communal rooms create the periphery of the rectangular ground plan with two service cores and dining area set within the spaces. The various spaces are grouped together in blocks with the corridors and entries separating them. An intimate atrium articulated by a tree punctures the building at its centre. By projecting the bathrooms slightly into the corridor, a subtle entry space or threshold is created to each of the bedrooms. The blocks of spaces are also stepped, shifting the corridor off axis. This articulation gives the corridors dynamism and prevents them from being an alienating feature. Despite the depth of the plan, the building is naturally lit.



- 1 Swisspearl® cement composite panel
- 2 Vaporshield, waterproof membrane
- 3 Thermal insulation
- 4 Concrete
- 5 Air gap
- 6 Outer aluminium colored pane
- 7 Colored safety glass
- 8 Thermal insulation between double glazing and concrete wall
- 9 Energy efficient double glazing
- 10 Wooden laminated inner pane



Horizontal section 1:20



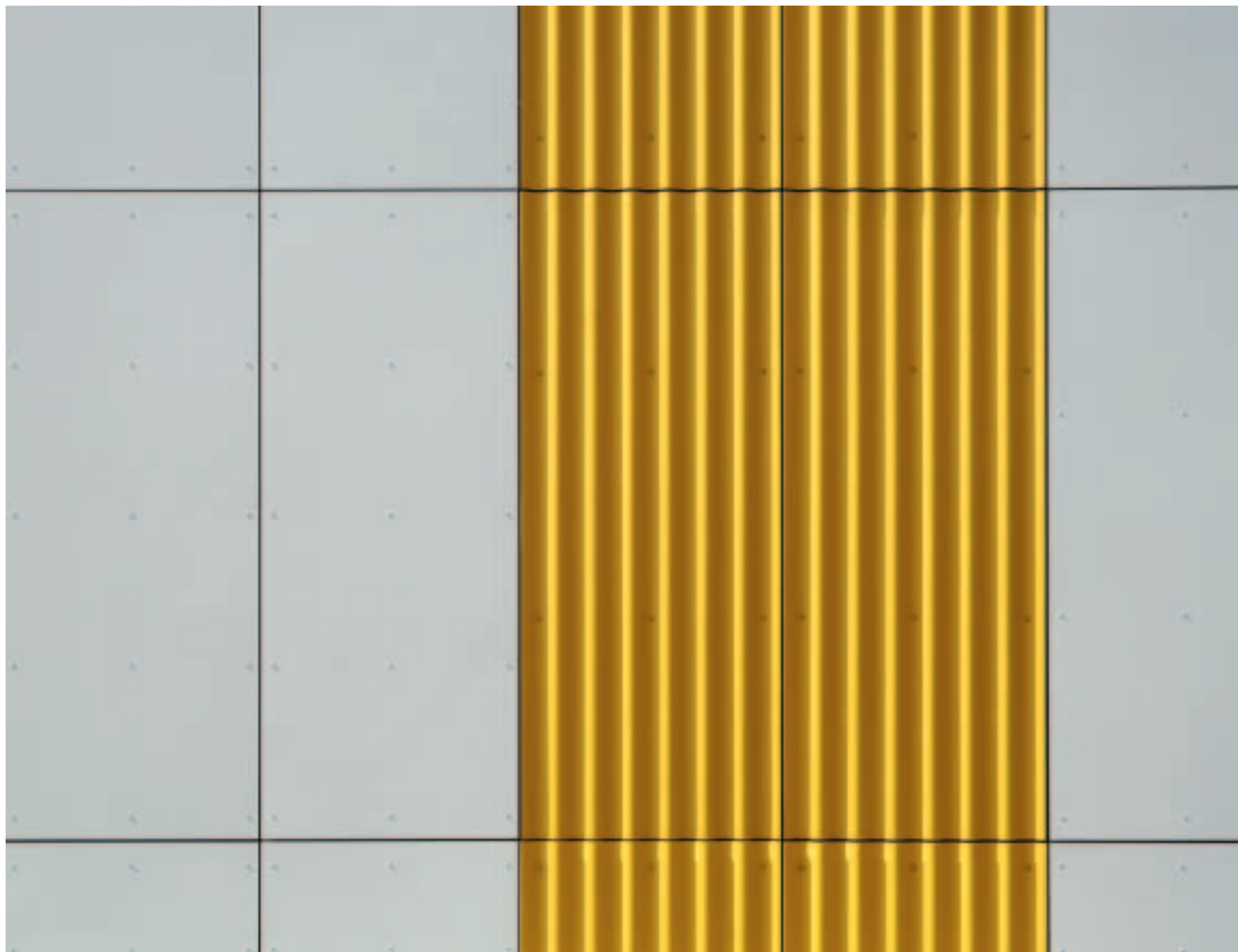


**“THE OUTSIDE FAÇADE IS DESIGNED AS TWO-LAYERED: THE CEMENT COMPOSITE LAYER WILL BE COVERED WITH A GREEN WALL LATTICE STRUCTURE WITH CLIMBING PLANTS.”**  
**VLATKA LJUBANOVIČ, DANS ARCHITECTS**



**Location** Linhartova 51, Ljubljana, Slovenia  
**Client** Institute of Rehabilitation, Republic of Slovenia, Ljubljana  
**Architects** DANS architects, Arhé d.o.o., Ljubljana; Katarina and Miha Dešman, Rok Bogataj, Eva Fišer Berlot, Vlatka Ljubanovič  
**Building period** 2006–2007  
**Façade construction** Meteorit Hoče  
**Façade material** SWISSPEARL® TECTURA, white 102, SWISSPEARL® NOBILIS, grey 201 and corrugated sheets EFASAL (from ESAL d.o.o.), Solarit, yellow 6083






**“AS THE PATIENTS ARE YOUNG AND BOUND TO STAY HOSPITALISED FOR AN EXTENDED PERIOD, WE WANTED TO SUPPRESS THE FORMAL CHARACTER OF THE HOSPITAL. THEREFORE, WE HAVE DESIGNED WOODEN FURNITURE AND PLAY STRUCTURES; WE HAVE USED VIVID COLOUR SCHEMES AND APPROPRIATE WALL FINISHINGS – TEXTILE WALL COVERINGS AND RAW CONCRETE.” VLATKA LJUBANOVIĆ, DANS ARCHITECTS**

The cheerful yellow and white vertical candy stripes of the façades create a counter balance to the strong horizontal format of the fenestration. The volume's façades are linked by the treatment of the horizontal windows that wrap around and turn the corner of the façades. The random vertical forms of the tree trunks in the foreground echo the vertical lines of the yellow corrugation on the façade, which ties the building up with its environment. White areas of the façade are clad with smooth Swisspearl panels of varying widths, whilst the yellow areas are clad with textured corrugated panels. The white panels form the background plane to the foreground yellow panels which accentuate the façades. The screws that attach the panels to the structure create a subtle delicate pattern with their shadows as they are face fastened projecting from the façade. The windows interrupt the vertical pattern ran-

domly. The choice of white and yellow is an unusual combination of colour for a building, but reflects perhaps the users of the centre: children.

The clipped eaves reinforce the abstract low-lying volumes of the new extension. The shadow gap created by the panels which hover above the ground level lifts the building subtly from its base, thus abstracting the design further. In summary, it is to be hoped that the quality of architecture will be a force for the improvement both psychologically and physically of the children who spend time in the rehabilitation centre. *Anna Roos*





S.I. NEWHOUSE SCHOOL OF PUBLIC COMMUNICATIONS



The new extension designed by New York based architects, Polshek Partnership, creates the gateway to the reputed S.I. Newhouse School of Public Communications and welcomes students to the Syracuse campus at large, whilst forming itself an independent entity within the campus.

Newhouse III University Extension, Syracuse, NY, USA

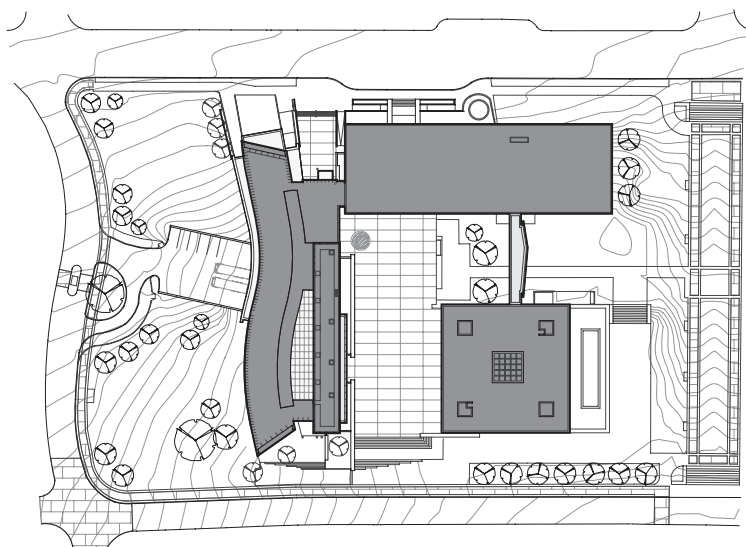
## A TRIO OF OLD AND NEW





Newhouse III is the third prominent structure on the campus along with I. M. Pei's 1963 and Skidmore Owings and Merrill's 1972 building. The entrance creates a three-dimensional collage of differently articulated planes, while the east façade refers to the materiality, colour, and proportions of Pei's classically inspired modernist structure. The neutrality and rhythm of the Swisspearl cement composite panels cladding the façade create a restrained background to Pei's building and shield the previously windblown plaza. To the west, where the building is unencumbered by historic context, there is a ribbon-like, undulating glazed form which is anchored by a Swisspearl-clad plinth. The façade opens at the end with a large picture window that is like a screen looking out over the campus. This houses the faculty offices, student services, and research spaces. Double-storey high-tech multimedia rooms punctuate the curve. The glazed curtain wall has another layer which is a mural of text inscribing the First Amendment; a meaningful visual element.

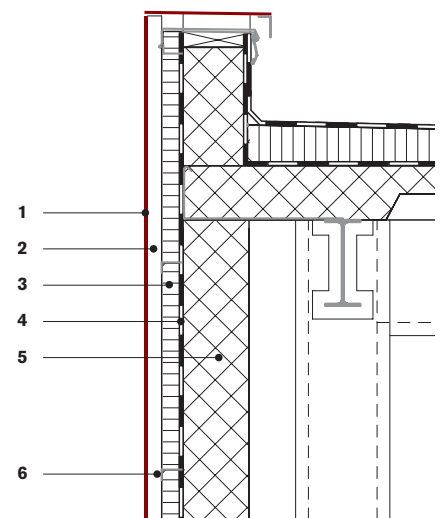
Integral to the concept is the rational circulation system linking the three Newhouse buildings, encouraging interdisciplinary study and a sense of community on campus. The social and communal heart of the project is articulated by a three-storey atrium with large skylights which





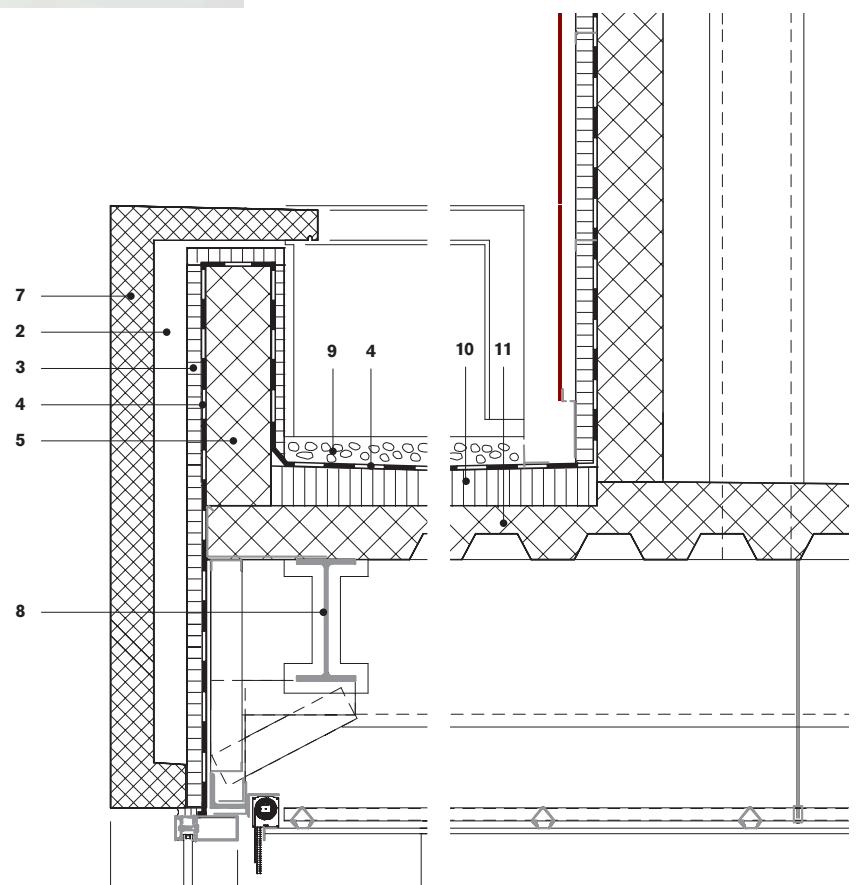


- 1 Swisspearl® cement composite panel
- 2 Air space
- 3 Rigid insulation
- 4 Waterproofing membrane
- 5 Concrete masonry unit back-up
- 6 Cold formed galvanized metal, hat and zee channel framework
- 7 Precast concrete panel
- 8 Structural Steel Beam
- 9 River stone ballast
- 10 Tapered rigid insulation
- 11 Concrete and metal deck structural slab



illuminate the space below. The atrium opens onto surrounding classrooms, lounges, and research spaces on three levels and is intersected by several pedestrian bridges. To the east of the atrium, the rectilinear bar form containing student lounges, meeting rooms, and classrooms is sheathed in gun metal grey Swisspearl panels. Face fastened Swisspearl panels are used both on the exterior and interior, providing a sense of scale in the triple-storey atrium. The bar also houses five smoke purge fans and the mechanical and circulation core, which connects the new building to the existing buildings at all levels. At the intersection of the three Newhouse buildings is an enlarged dining facility. A 3.6-meter diameter conical light gun clad in seam zinc provides daylight to the social heart of the complex and creates a sculptural landmark for the pedestrian plaza above. The clean muted colours of the interiors are articulated by the confident use of materials: Swisspearl-clad walls, ash and maple timber grille ceilings and wall panels, and reflective dark mottled grey terrazzo flooring.

Polshek Partnership Architects have been successful in creating a complex variety of spaces that respect and complement the existing built environment and are conducive to learning. *Anna Roos*



Vertical section 1:20



**Location** Syracuse University Campus, Syracuse, NY, USA

**Client** Syracuse University, Campus Planning Design and Construction for the Newhouse School of Public Communications

**Architects** Polshek Partnership, New York

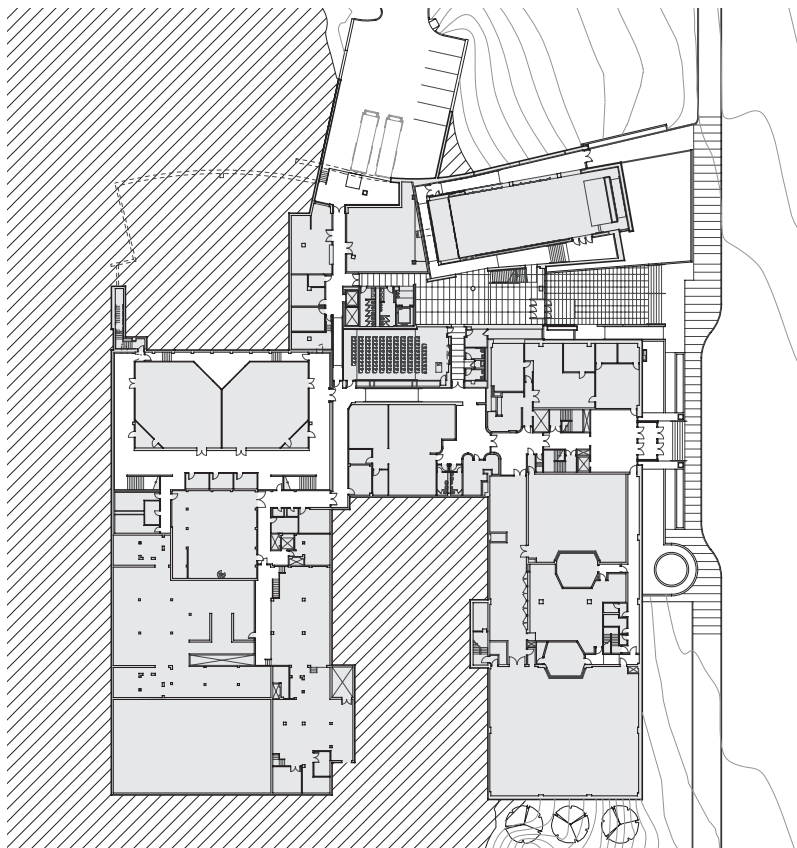
**Building period** 2005–2007

**Construction manager** J. D. Taylor Construction Corporation, Syracuse, NY

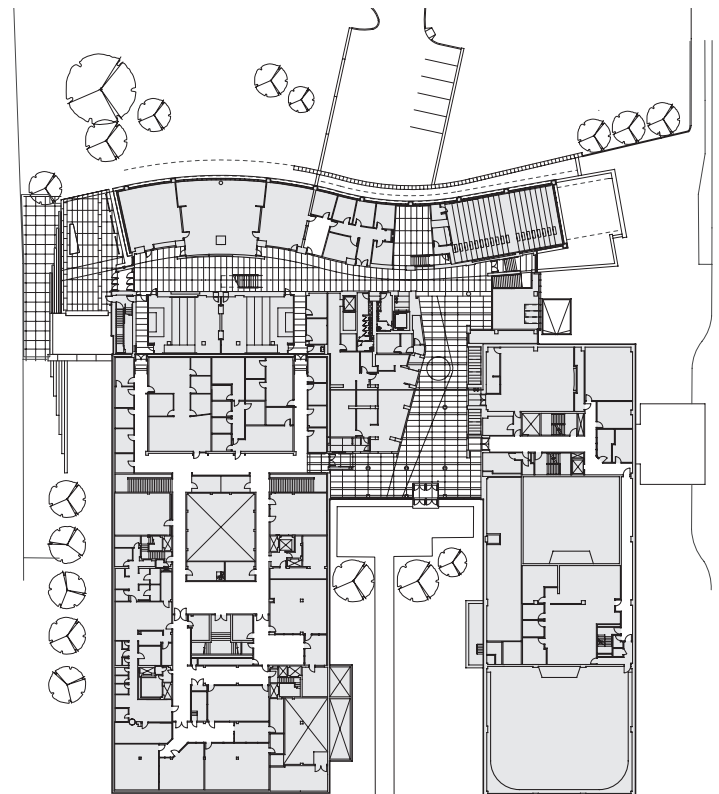
**Façade construction** Edward Schalk and Son, Inc., Syracuse, NY

**Façade material** SWISSPEARL® CARAT, Black Opal 7020 and Sapphire 7060

**THE GOSSAMER-LIKE GLAZED FAÇADE CHANGES IN RESPONSE TO THE WEATHER CONDITIONS, FLOODING THE INTERIOR WITH LIGHT, AND IS METAPHORIC FOR ACCESSIBILITY AND OPENNESS.**

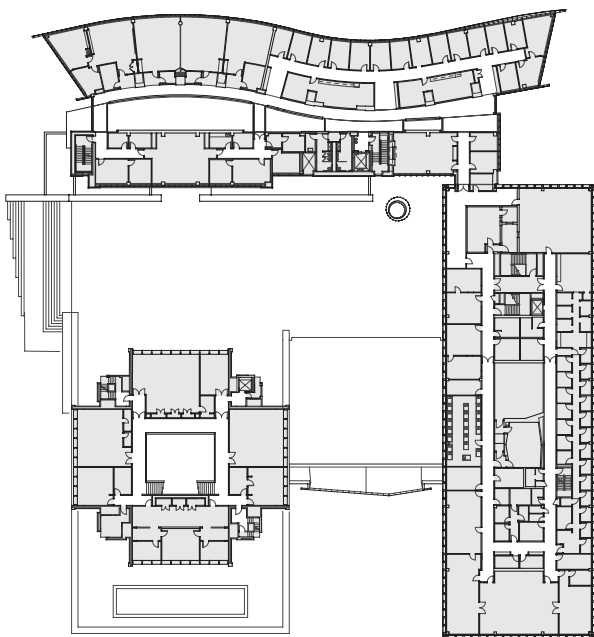


**Basement 1:1000**



**Ground floor 1:1000**





First floor 1:1000



## School, Zagreb, Croatia

### The Framed Horizontal

**Location** Dječji trg, Zagreb, Croatia

**Client** City of Zagreb

**Architects** Matija Vaniček & Nino Virag, Zagreb

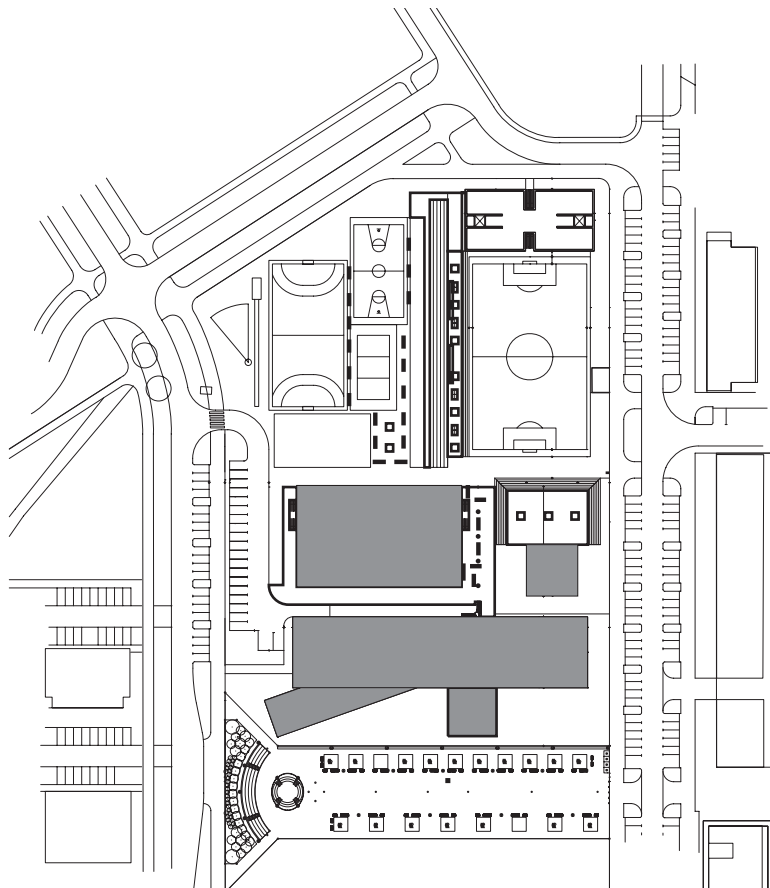
**Building period** 2007

**General contractor** Mešić COM d.o.o., Zagreb

**Façade construction** MAR-TEL d.o.o., Zagreb

**Façade material** SWISSPEARL® CARAT,

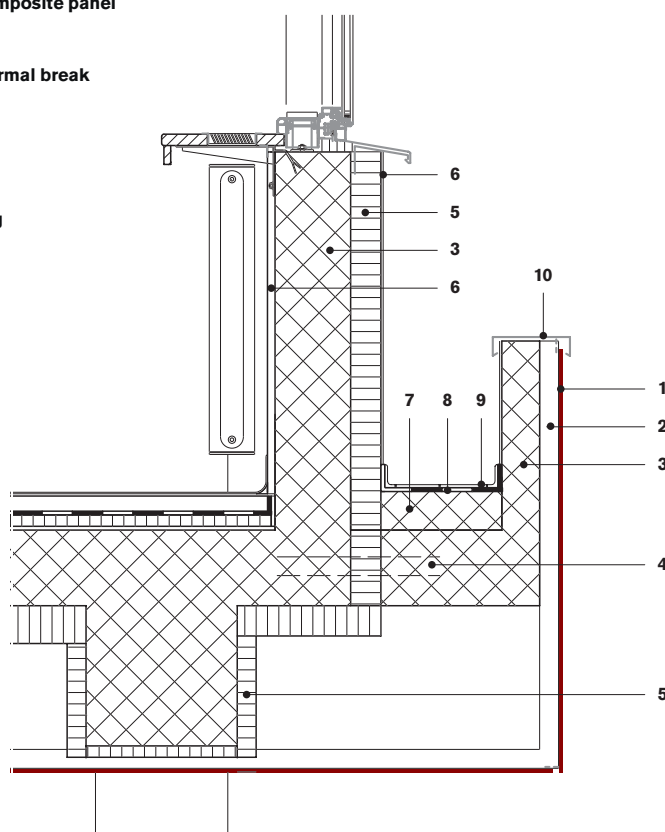
Coral 7030 and Onyx 7099







- 1 Swisspearl® cement composite panel
- 2 Steel frame
- 3 Reinforced concrete
- 4 Reinforcement with thermal break
- 5 Thermal insulation
- 6 Rendering
- 7 Slope concrete
- 8 Waterproofing
- 9 Ceramic tiles
- 10 Aluminium sheet capping



Vertical section 1:20

The identity of the new housing estates is subject to continuous changes and transformations. In addition to apartment houses, which are the carriers of the spatial network, in Zagreb's new estates we also find a solid architecture of schools and nursery schools. In this sense, the latest school by architects Matija Vaniček and Nino Virag should be understood as yet another building in an array of recognisable urban signs.

The linearity of their building stems from the spatial relations and the programmatical problem, while the arrangement of the classrooms and demonstration rooms derives from functional logic. Together with the nursery school at the southern side, it bounds a longitudinal pedestrian square from the north. The architects counteracted a variety of colours and shapes with a well-conceived gradation of physical plans. The library and classroom wing is located in the front of the school and the large and small gymnasias in the back. In this way, the protrusions and annexes on both sides simulate an urban density with the atmosphere of a small estate. On the other hand, the gesture of a meandering red ribbon emphasises the spatiality and plasticity of the volume, which, on the overall conceptual level, focuses the contrast of light and dark protrusions.



The colour and linearity of the frame thus draw additional strength, endowing it with the symbolic dimension of order and discipline.

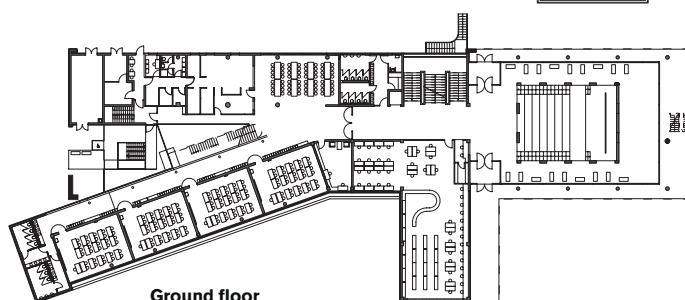
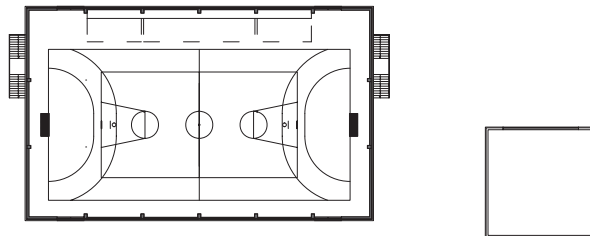
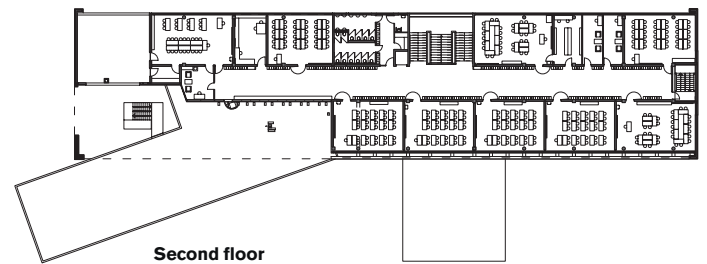
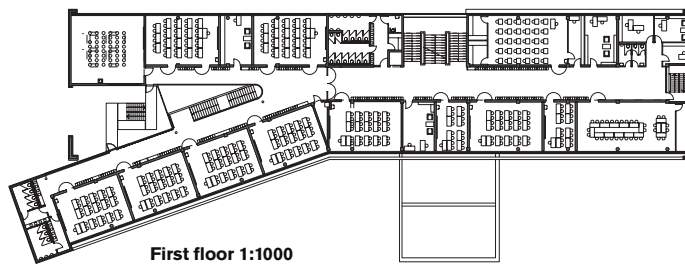






In spite of a formal abstraction, the material proves to be a conceptual link. The red envelope, with an almost ornamental effect, is not an application but rather a structural value in the sense of broaching traditional elements of a house, such as the eaves or the roof overhang, the fence or shelter. It strengthens, frames, but also clarifies the idea of the house. In addition to their functional motive, the protective slats of the sun blinds underline the horizontal line of the volume. They also juxtapose the smooth with the wrinkled, a plain with a vibrant quality, aiming to elucidate the defining idea.

The colour and linearity of the frame thus draw additional strength, endowing it with the symbolic dimension of order and discipline. On the other hand, the slanted classroom wing and the detached gymnasium leave the contours of the envelope, marking the other characteristic of a school, reflected in advancement, innovation, but also in the will to fight. In the end, this means that the formative and the semantic elements intertwine and complement each other. *Toni Beslic*



The architects from the well-known Norwegian architectural company Jarmund/Vigsnæs are in the process of renovating and extending an Oslo school from the 1960s. They recently finished the second step of their three-phase-schedule in the form of an elegant Swisspearl-clad pavilion.

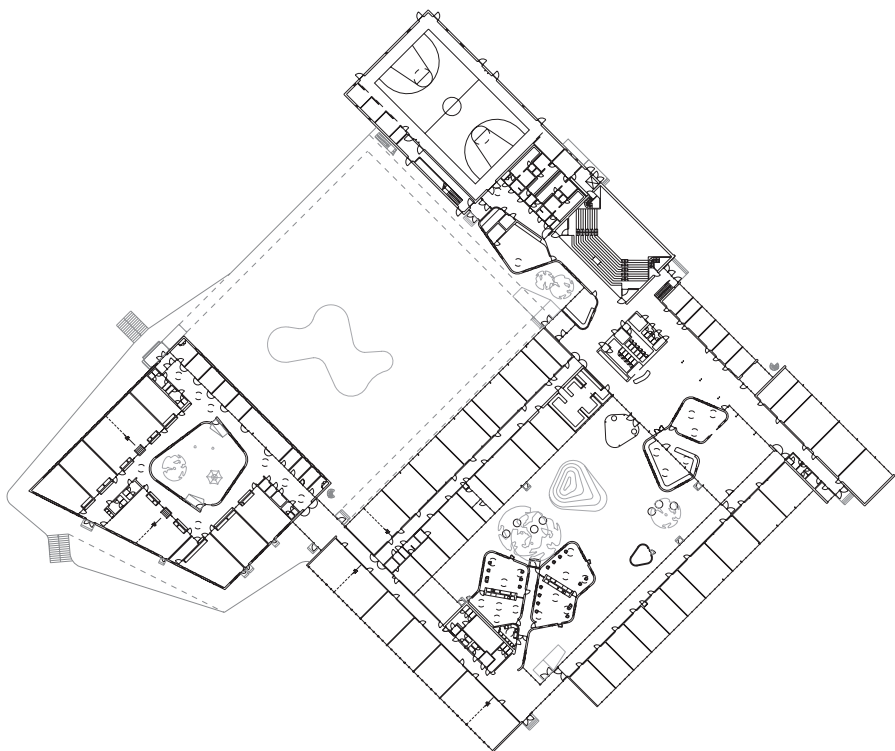
Oslo International School, Bekkestua, Norway

## PAVILION WITH COLOURED STRIPES













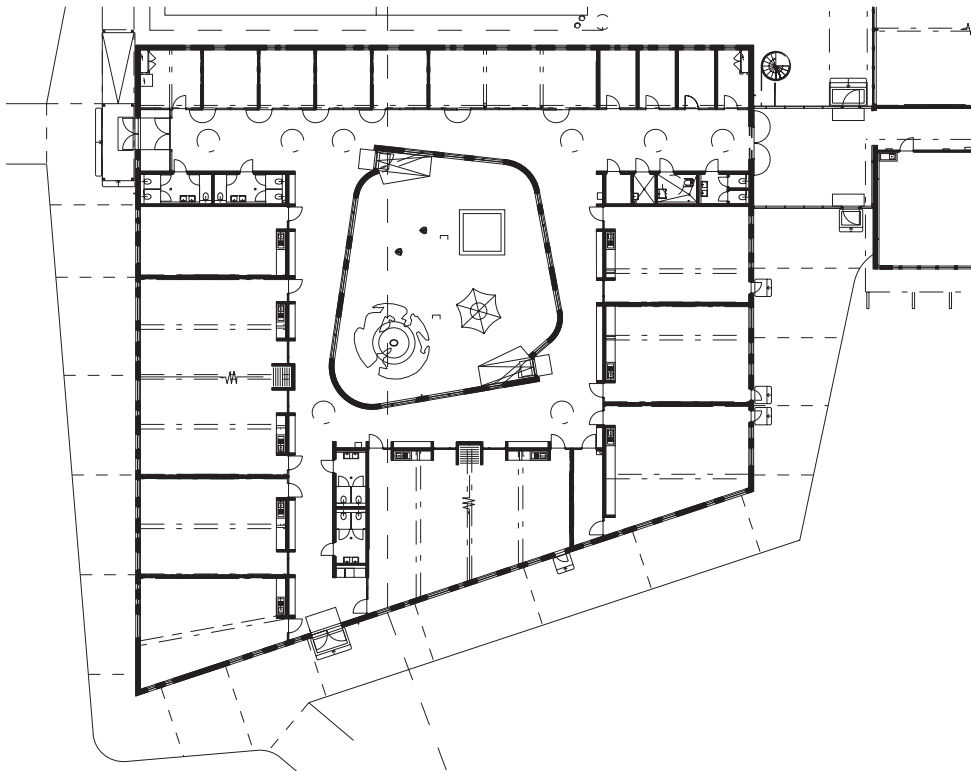
The colours of the vertical Swisspearl panels represent the 50 national flags of Oslo International School's pupils.

Oslo International School (OIS) is a prestigious English school in Bekkestua, a suburb of Oslo, educating about 570 children from more than 50 nations between ages 3 and 18. The education is based on a traditional use of classrooms, combined with special rooms and buildings for advanced studies. The facilities from the 1960s recently underwent a thorough renovation and several new extensions were built, as the school was in great need of additional learning space and had been teaching within provisional containers for several years. In collaboration with the famous Jarmund/Vigsnæs architects, the school developed a three-phase-plan which allowed the teaching process to continue during the whole of the building process.

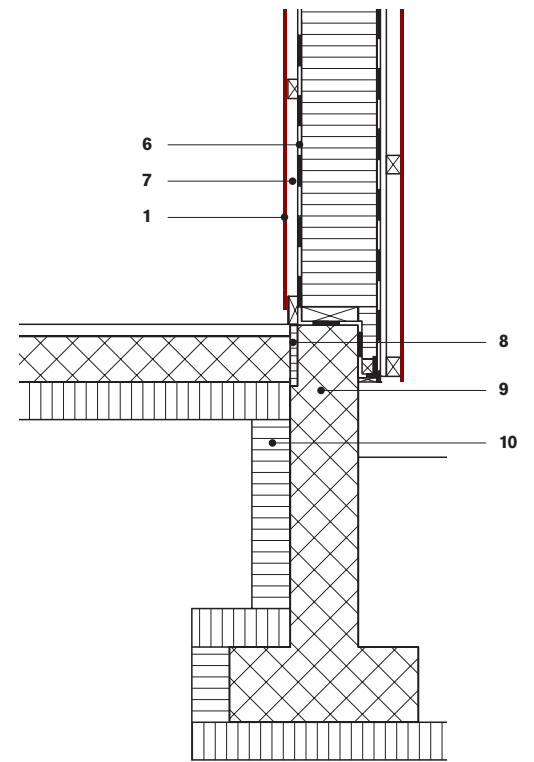
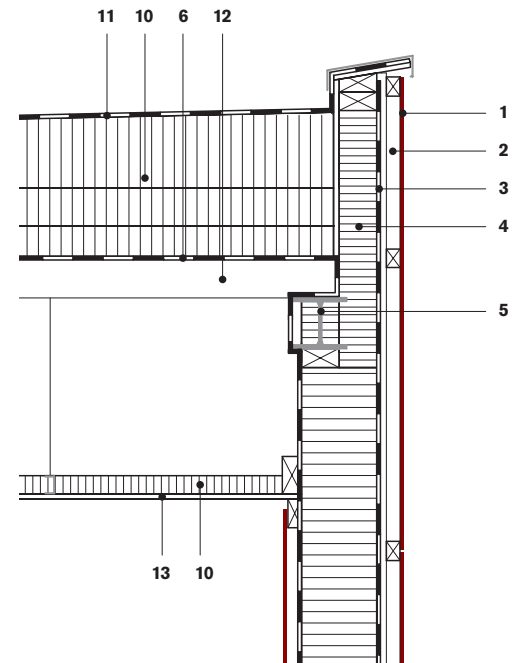
“The existing structure from the 1960s was worn out”, Einar Jarmund, Alessandra Kosberg and Håkon Vigsnæs from Jarmund/Vigsnæs explain, “but it possessed obvious

architectural qualities. The organisation on one level only, for instance, allows for easy orientation, good natural lighting and close contact with the outdoors.” In addition, the old modular structure allowed for a maximum of flexibility, a feature the architects transferred into their own work. The new buildings were to be added, respecting the original organisation and preserving the existing qualities. Phase one saw the building of a new science pavilion, a new main entrance, lobby, and library as well as the renovation of the main building. Phase two, which was recently completed, adds another large pavilion for the smaller children. In phase three, which is currently at the planning stage, a new gym, a music room, and a brand new auditorium/theatre will be erected.

The pavilion of phase two replaces a large part of the temporary buildings that littered the school grounds. Its



Floor plan 1:500



Vertical section 1:20

- 1 Swisspearl® cement composite panel
- 2 Horizontal battens, ventilated cavity
- 3 Exterior wind barrier
- 4 Wooden frame with insulation
- 5 Steel construction
- 6 Vapour barrier
- 7 Cavity for electric installations
- 8 Cold bridge insulation
- 9 Concrete 180 mm
- 10 Insulation
- 11 Asphalt roof covering
- 12 Corrugated steel profiles
- 13 Perforated gypsum board





The new pavilion houses ten new classrooms and a row of staff offices, arranged around a generous corridor running round a central courtyard.

**“THE ARCHITECTURE IS DEVELOPED AS A NEW VOCABULARY OF SOFT AND ORGANIC FORMS, SOFTENING THE DENSE SPATIAL RELATIONSHIPS BETWEEN NEW AND OLD PARTS.”**  
**JARMUND/VIGSNÆS ARCHITECTS**

impressive 1250 square meters house ten additional classrooms and a whole row of offices, all arranged around a central corridor that runs round an organically shaped atrium at the heart of the building. The sizes of the rooms are flexible and may be changed according to the number of children in each year.

The most striking feature of the one-storey building, however, is its outer wall. All round the pavilion, vertical floor-to-ceiling windows alternate with coloured Swiss-pearl panels in ten different colours and in varied order. To avoid the pitfall of cheapness often created by “colourful” architecture, the architects opted for black metal window frames and black eaves that give the coloured cement composite panels a suitable frame. The cheerfulness of this new building not only delights the younger children, whose classrooms it houses, but also perfectly suits the

original architecture of the 1960s, whose optimism, experimentation with new forms, and delight in colours it takes up. The colours, by the way, represent the colours of the national flags of the school’s pupils. *Mirko Beetschen*

**Location** Gamle Ringeriksvei 53, Bekkestua, Norway

**Client** Oslo International School

**Architects** Jarmund/Vigsnæs AS, Oslo

**Building period** 2006–2009

**General contractor and façade construction** Oslo Bygg-entreprenør AS, Oslo

**Façade material** SWISSPEARL® CARAT, in ten different colours

The town of Lund in the southernmost province of Sweden, the beautiful Schonen, is known as the “students’ city” owing to the fact that over one third of its inhabitants are students. Four new highrise buildings dominate the town’s silhouette. The Swiss architect Mario Campi and his Swedish colleague Arne Jönsson and their architectural firms realised four outstandingly designed residential towers. Mario Campi himself describes the design objectives.

## Margretedal Residential Towers, Lund, Sweden

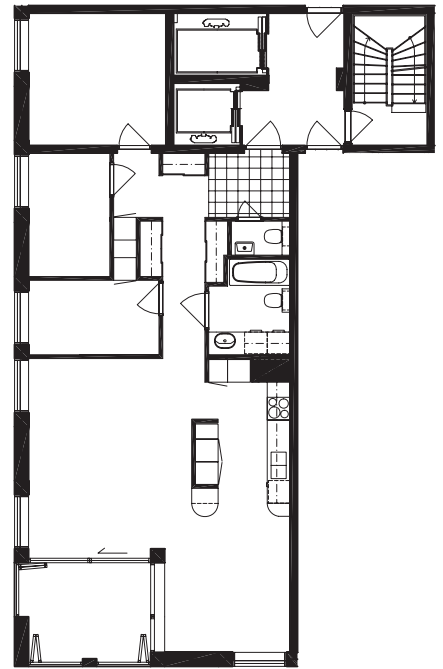
# DANCING PYRAMID STUMPS





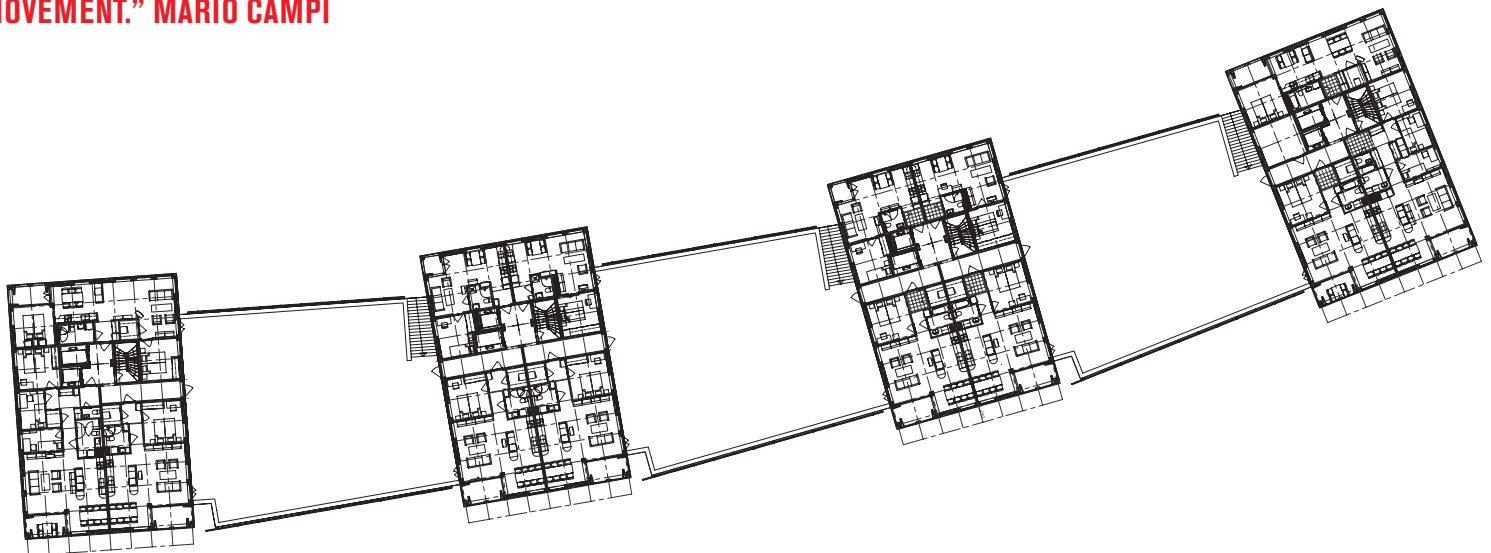






Floor plan apartment typ A82 1:200

**“THE DIAGONALS OF THE VOLUMES’ OUTLINE, IN CONNECTION WITH THE INTERACTION WITH THE PLACEMENT OF THE FOUR BUILDINGS IN A SLIGHTLY CURVED ROW, HINTS AT THE IDEA OF MOVEMENT.” MARIO CAMPI**

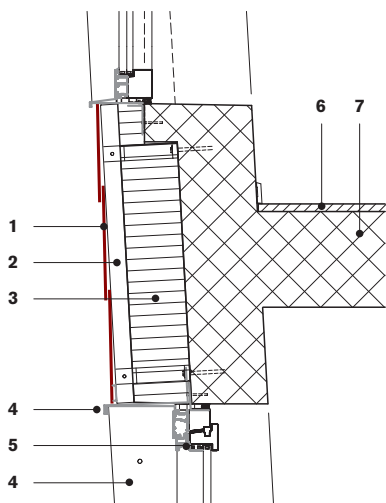
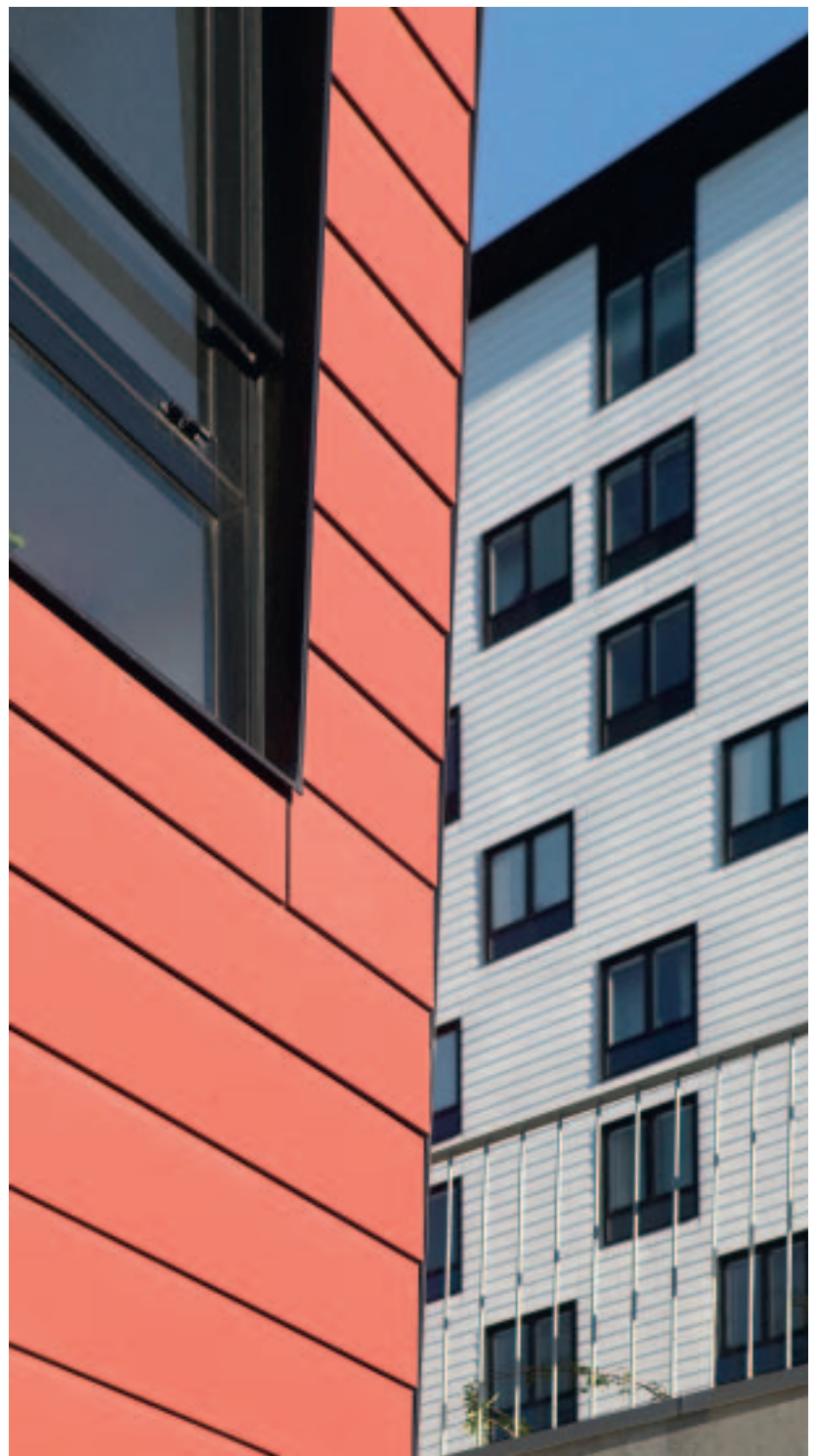


Second floor 1:750



In the Swedish university town of Lund, the design and execution of four residential towers are planned within the framework of a new urban district for the big Swedish enterprises Skanska and Ryksbyggen. The architects decided on the special form of an upside-down, truncated pyramid for the volumes of the individual buildings for two reasons: on the one hand, it was the formal intention of achieving dynamism between the towers. The diagonals of the volumes' outline, in connection with the interaction with the placement of the four buildings in a slightly curved row, hints at the idea of movement. Thus the towers are staged as a kind of ballet in the urban landscape. As a result, the four buildings were promptly christened "Dansande Lunna Töser", the dancing girls of Lund, by the local inhabitants. On the other hand, the height of the four truncated pyramids allows an increase in volume of the storeys from bottom to top. This allows for more spacious apartments where the view is at its best, a fact that also increases the inhabitants' quality of life.

The materials used are simple: a partly prefabricated concrete structure facilitating quick assembly and a minimal building period. One single type of metal window was used at different points of the building's typology. The fact that the same building type is repeated on different storeys at identical points on the façade emphasises the diversity of the building programme. Each apartment's relation to the environment and the sunshine is different, a fact that is appreciated by the inhabitants. The cladding of the façade is Swisspearl panels, which emulates the red of the local Lund houses on the façades standing at odd angles, whereas the rest of the vertical structures are plain white. *Mario Campi*



Vertical section 1:20

- 1 Swisspearl® cement composite panel
- 2 Air gap
- 3 Thermal insulation
- 4 Plate covering
- 5 Window
- 6 Wooden floor
- 7 Concrete slab



The placement of the windows indicates the different types of apartments on the façades.

**“ONE OF THE ADVANTAGES OF CLADDING THE FAÇADES WITH SWISSPEARL CEMENT COMPOSITE PANELS IS THAT THEY EMULATE THE RED OF THE LOCAL LUND HOUSES.” MARIO CAMPI**

**Location** Margretedal, Lund, Sweden

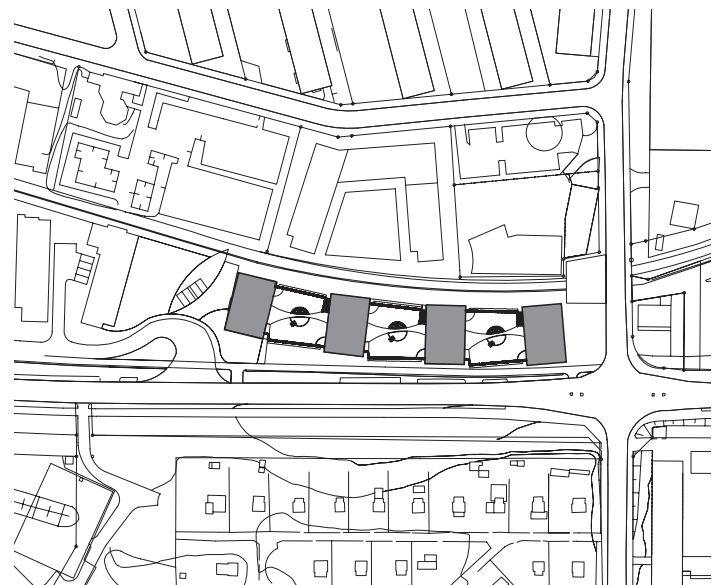
**Clients** Skanska and Ryksbyggen, Sweden

**Architects** Mario Campi und Partner, Lugano and Zurich, with Arne Jönsson, Arkitektlaget Skåne, Helsingborg

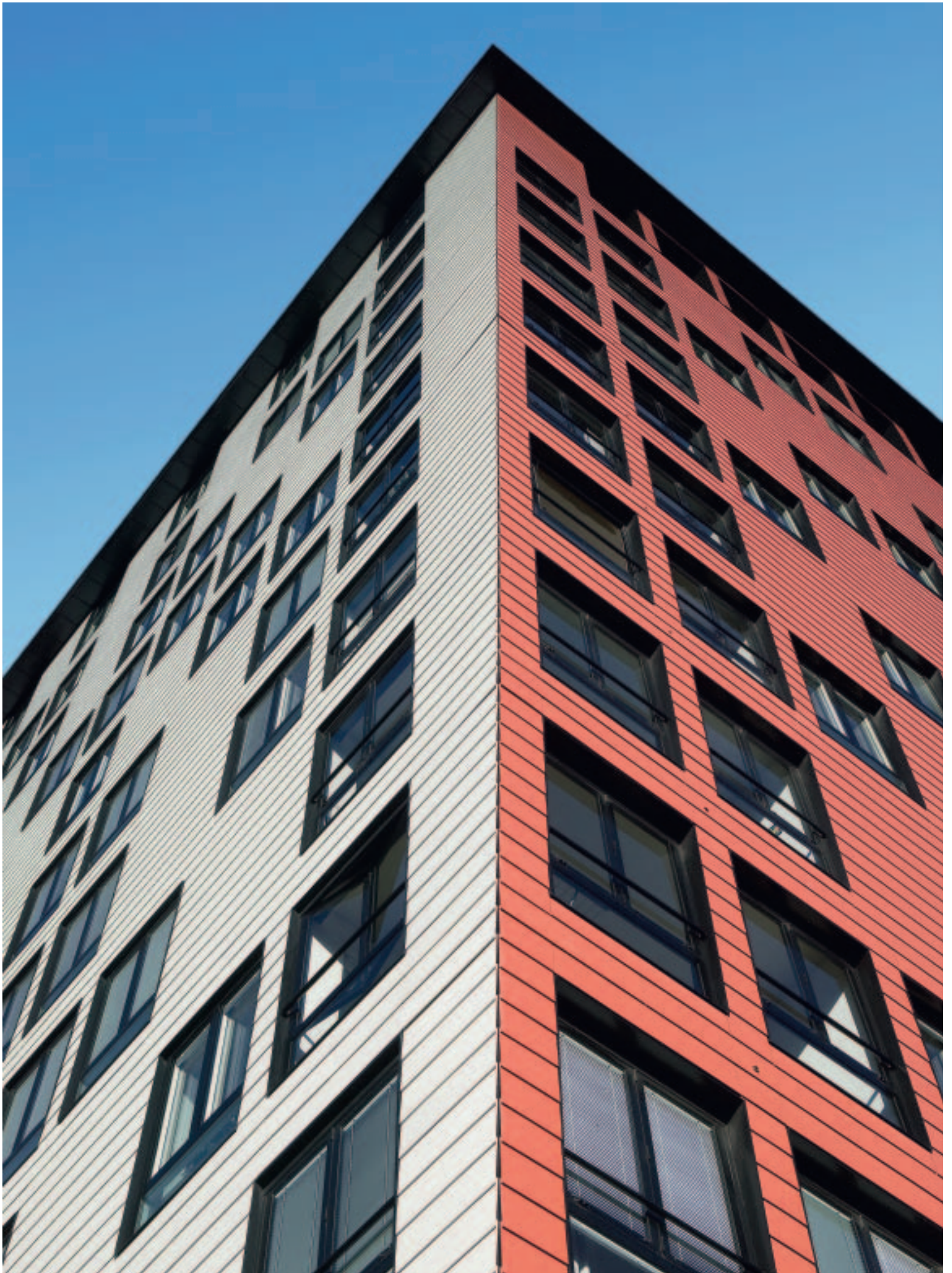
**Building period** 2005–2007

**General contractors and façade construction** Skanska Sverige AB, Malmö

**Façade material** SWISSPEARL® CARAT, Coral 7032 and Onyx 7090













After Oslo's successful revitalisation of the old Aker Brygge district, another part of the harbour is due to change its face. Tjuvholmen is where investors' and architects' eyes are set at the moment. MAD architects were among the first to build in the new harbour city.

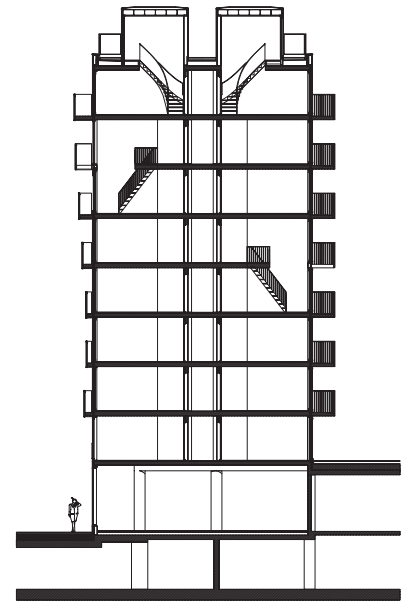
Apartment House Tjuvholmen, Oslo, Norway

## HARBOUR DEVELOPMENT

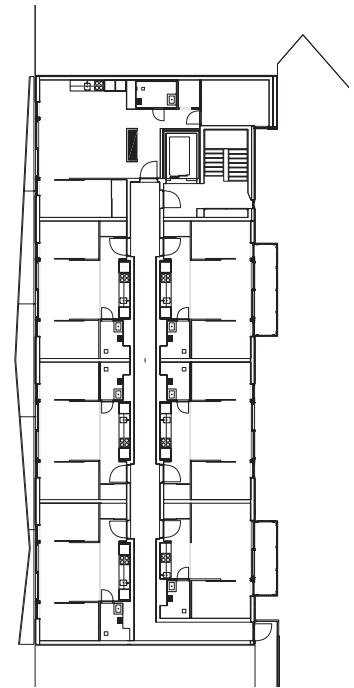




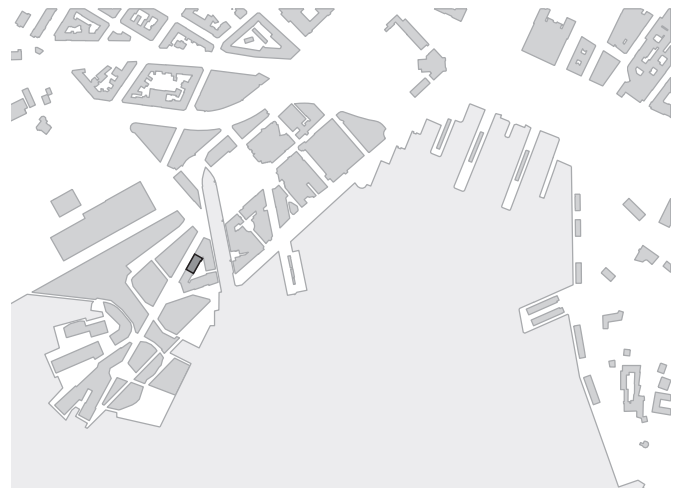
Perforated Swisspearl panels were used to hide the ventilation of the apartments and to add another layer of ornament to the façade. Grey panels were chosen for the residential floors, with Ferrari red on street level.



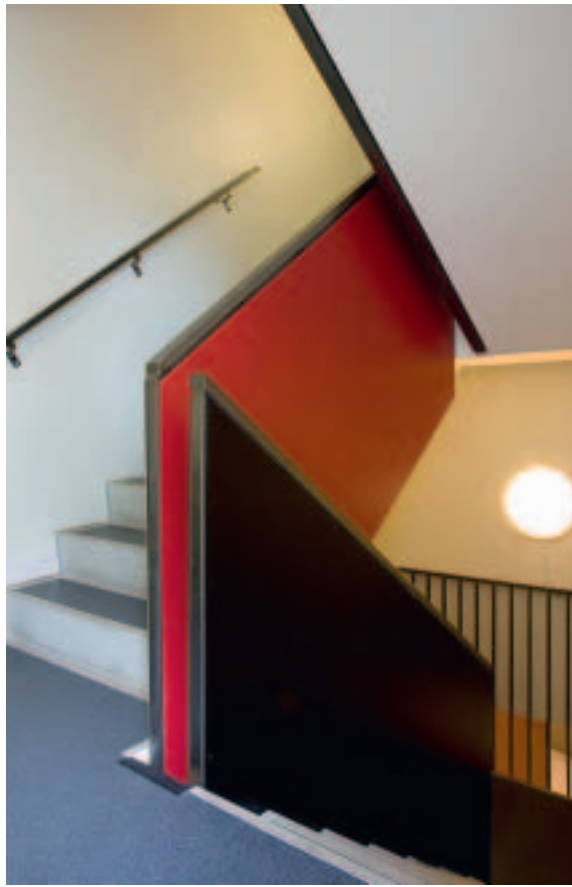
Section 1:400



Typical floor plan







**“THE FUSION OF THE BUILDING’S MANY DETAILS WITHIN THE FAÇADE EXPRESSES THE MAIN OBJECTIVE: TO BUILD A COPULA BETWEEN ITS TWO EXPOSED NEIGHBOURS, WHILE RETAINING ITS OWN DISTINCT IDENTITY.” MAD ARCHITECTS**

The harbour district of Aker Brygge in Oslo is a good example of successful urban transformation. During the 1980s and 1990s, this former shipyard and industrial zone, situated in the inner harbour of the Oslo fjord, changed into the lively and popular shopping, office and residential quarter it is today. The waterfront boulevard with its mixture of old warehouses and contemporary architecture has become one of the new landmarks of Oslo. It was only a matter of time before the neighbouring Tjuvholmen, an extension of Aker Brygge, would undergo a similar transformation. Some claim that this area has been the best undeveloped plot of land in Oslo. Until a few years ago, you would only find old shacks and containers in this part of the harbour. Two well-known property developers have purchased the land from the city and committed themselves to developing it according to the city council’s

visions. The land was divided and architects chosen through an international competition. Italian architect Renzo Piano is building a new cultural centre, while mostly Norwegian architects will design and build the various office and residential buildings in six stages.

A first part has already been completed. Among these buildings is an apartment house by Oslo-based Kurt Singstad, Trond Elverum, and Nicolai Riise of MAD architects. Axel Propfe, project associate, explains the situation: “Four different architecture offices were given the opportunity to design the six buildings of the first phase. Our plot was positioned at the rear of the fjord, nestled between two other buildings in a narrow street. Compared to the neighbouring houses our building was the least attractive one.” MAD architects, however, met the challenge and designed a house with an outstanding sculp-



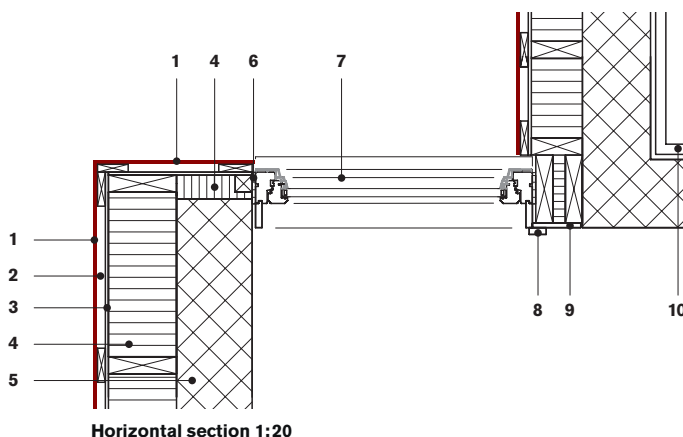




tural façade. Above the ground floor, which houses shopping facilities, seven rows of balconies mark the seven residential floors. They are held together by an ornamental glass ribbon – actually the balconies’ balustrade –, stretching along the length of the building and bulging in and out in irregular intervals, thus creating an at once uniform but lively façade. The pattern on the glass was specifically created to maximise the residents’ privacy while letting in as much daylight as possible. This adds to the airiness of the apartments already created by the floor to ceiling windows and open floor plans. Accordion-shaped walls make it possible for the inhabitants themselves to choose the amount of openness in their homes.

“The idea of using Swisspearl panels”, says Axel Propfe, “came from our tight budget which wouldn’t allow us to use the pricy glass balconies *and* an expensive façade material.” However, the architects appreciate the material for various reasons and have worked with it before. It is especially the high quality of the Swisspearl products and the good collaboration with the factory in Switzerland that made them choose this product again. MAD architects opted for perforated panels in dark grey towards the street and light grey within the courtyard. The base of the building is clad in Ferrari red. The perforated panels not only hide the technical elements of the ventilation, but the pattern perfectly suits the ornaments of the glass railings and adds an additional layer to the building. *Mirko Beetschen*

**“WE OPTED FOR SWISSPEARL MATERIALS FOR ECONOMIC REASONS AS WELL AS FOR THEIR HIGH QUALITY, THE POSSIBILITY OF PERFORATION, AND THE GREAT COLOUR PALETTE.” MAD ARCHITECTS**



- 1 Swisspearl® cement composite panel
- 2 Air space
- 3 Waterproofed hard plaster
- 4 Thermal insulation
- 5 Concrete
- 6 Rock wool with elastic joint
- 7 Aluminium-wood window
- 8 Strip of wood
- 9 Gypsum
- 10 Handrail

**Location** Tjuvholmen Alle 4, Oslo, Norway

**Client** Selvaag & Aspelin Ramm, Oslo

**Architects** MAD AS, Oslo

**Building period** 2006–2007

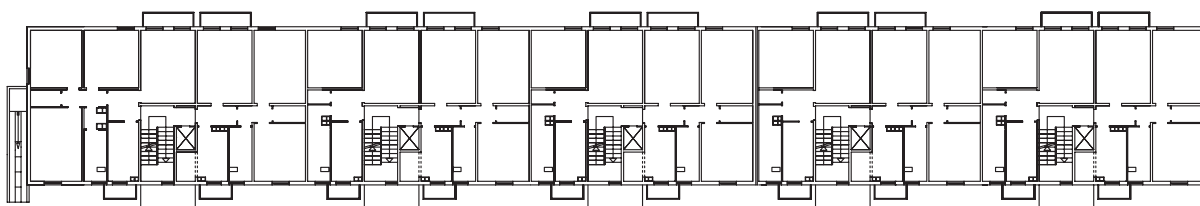
**General contractor and façade construction** Selvaagbygg AS, Oslo

**Façade material** SWISSPEARL® CARAT, Black Opal 7020, 7024, 7025



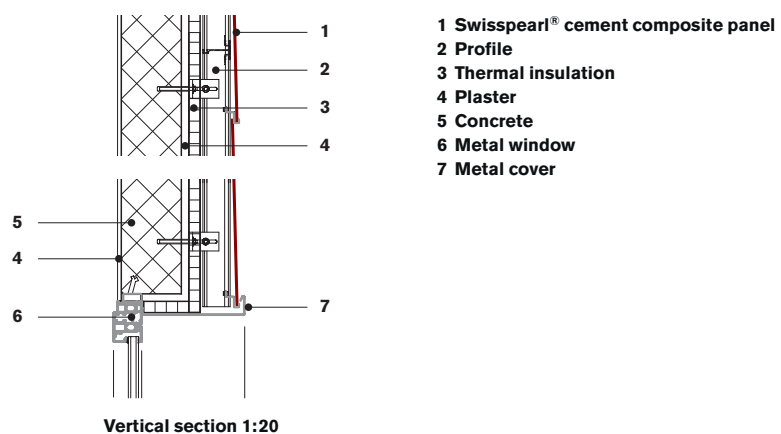
# Restoration of the Gratosoglio Housing Development, Milan, Italy

## Renewed Urban Monument



Typical floor plan 1:500







In 1965/66, the Gratosoglio Development was constructed in the periphery of Milan in response to the enormous demand for new accommodation. In the economic boom years, immigrants needing reasonable housing from Italy and abroad moved to the northern Italian capital. The district project by the architecture firm of Banfi, Belgioioso, Peressutti & Rogers (BBPR) conformed with the urban pattern of the time: ten-storey straight-line buildings running from north to south and east to west, with occasional highrise buildings as central pivot points, surrounded on all sides by green countryside that makes the building look like a tanker in the landscape. The architects chose a prefabricated construction system in order to save time and money. Around half the buildings were constructed in prefabricated clinker, the other half with concrete modules. Over the years, both systems suffered from the weather, and forty years later, a thermal façade restoration became essential.

The general contractors responsible for the restoration, Aler Milano, decided on a rear-ventilated construction with a Swisspearl Carat panel curtain. The balcony parapets, which in the 1960s were executed in asbestos panels, were replaced by new, asbestos-free cement composite panels. Now, after the restoration, the Gratosoglio development takes its place on a level with the modern satellite towns of our time as regards appearance and living comfort. *Anita Simeon*





**THE DISTRICT PROJECT BY THE ARCHITECTURE FIRM OF BBPR WAS RESTORED WITH A REAR-VENTILATED CONSTRUCTION USING A SWISSPEARL CARAT PANEL CURTAIN.**

**Buildings before renovation.**

**Location** Via C. Baroni e Via Saponaro, Milan, Italy  
**Client** Quartiere Gratosoglio, Milan  
**Architects and general planners** Aler, Milan  
**Building period** 2004–2009  
**Façade construction** Dallera srl, Sesto San Giovanni  
**Façade material** SWISSPEARL® NOBILIS and SWISSPEARL® CARAT, various standard and custom colours



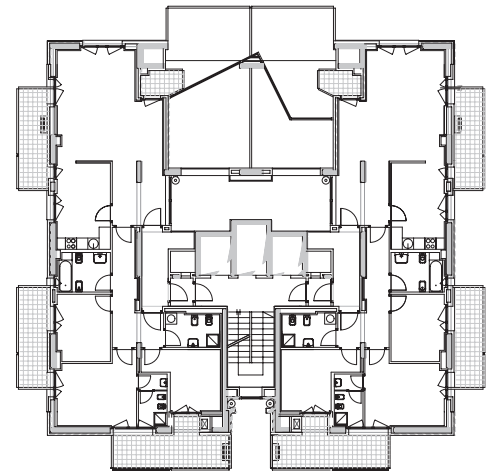
# Valdocco Tower, Turin, Italy

## Composite Design



The high living tower ends with a pent roof. The light-coloured façade panels are made of cement composite and the pale red ones of terracotta.

The tower is the tallest emerging element of the complex called Valdocco, the project by the architects Gabetti e Isola. Starting from the binding themes of the approved Master Plan and its related regulations, this project presents a composite design of the façades, mainly featuring a complex relationship between overhanging elements, loggias, common areas on ground and upper levels, and the roof lighting. The ample internal void with wood panelling goes up to the roof from the ground floor and becomes a quite atypical element for a residential building project. The light enters the building through the central transparent roof, through the “winter garden” in the centre body, and through the foundations, made entirely of glass. *mb*



Ground floor 1:250

**Location** Rosai, Turin, Italy

**Client** Valdocco Tower, Turin

**Architects** Picco architetti, Turin; Giovanni Picco, Cristiano Picco, Ingeborg Weichart, Stefano Pace

**Building period** 2004–2006

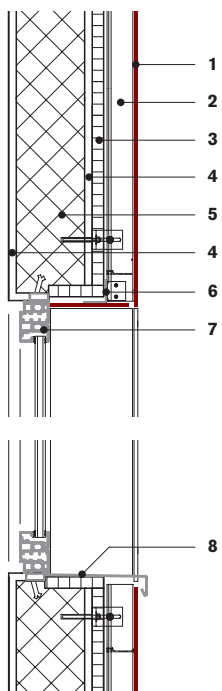
**General contractor** Immobiliare Spina Alfa, Turin

**Façade construction** Dallera srl, Sesto San Giovanni

**Façade material** SWISSPEARL® CARAT, Onyx 7090, NOBILIS N 101 and N 202



- 1 Swisspearl® cement composite panel
- 2 Profile, air gap
- 3 Thermal insulation
- 4 Plaster
- 5 Concrete
- 6 Steel angle
- 7 Metal window
- 8 Metal cover



Vertical section 1:20

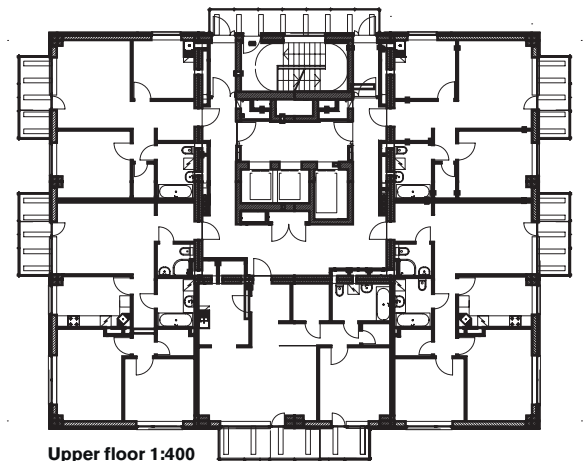


# Twin Towers, Vilnius, Lithuania

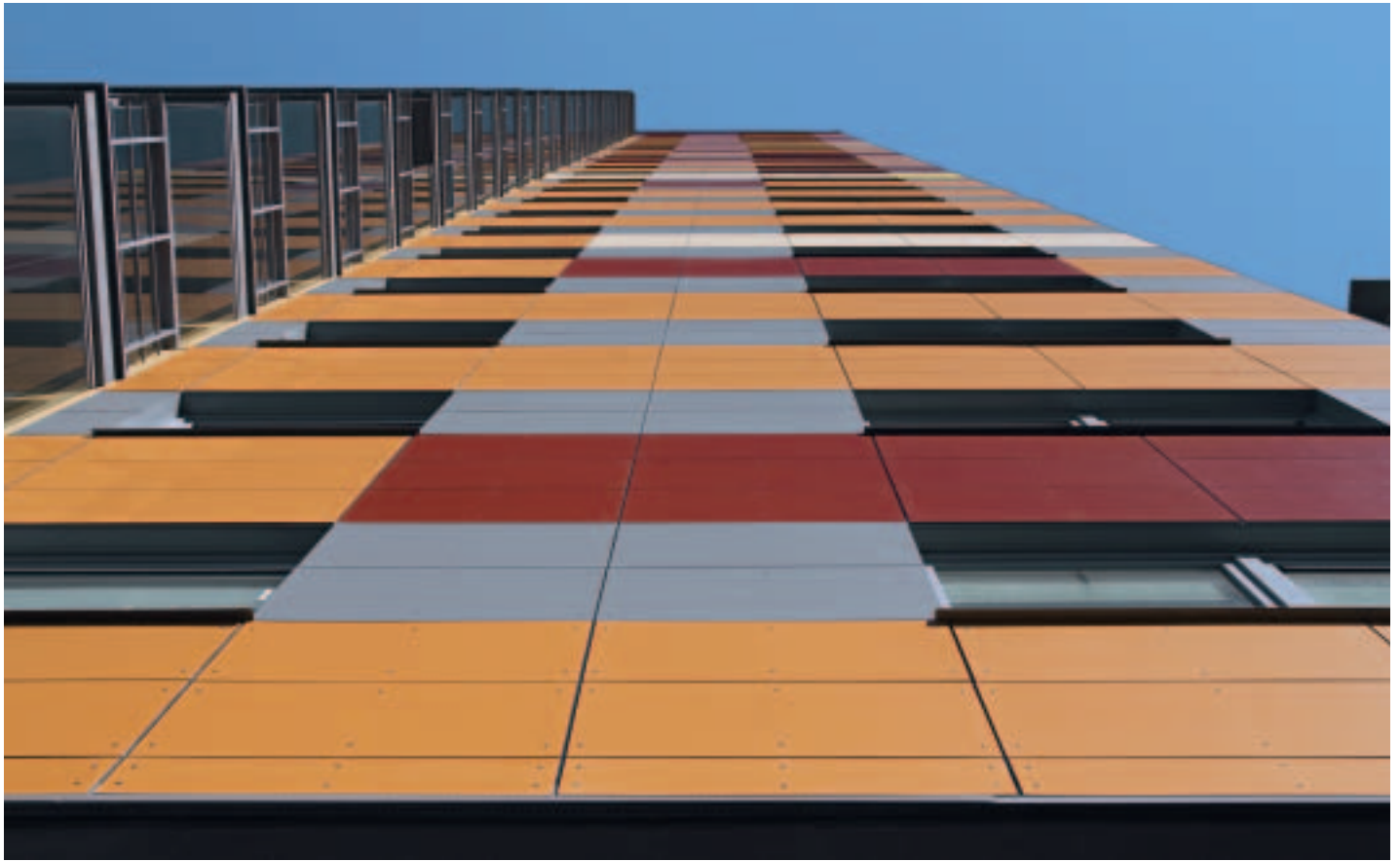
## Complex of Block of Flats



Subsequent to the approval of Vilnius city general planning, there are expected to be two urban terrains on which altitude construction is allowed. One modern part of the city centre is being formed on the territory of a residential area that has been established in the Soviet era. These buildings emerged in practically plain land as the first vertical blocks, particular symbols of recent architecture, bravely contrasting with the dull and faceless surroundings. On the other hand, the design solutions of the buildings were influenced by the background context: the area on one side is characterised by its bright colours – dark claret, yellow, blue – while the block on the other side is built in grey-white tint reinforced concrete panels. Central to the newly implemented objects' urban status is the unusual tone of the colours, which has formed an unconventional polychromic colouristic created by following purely artistic emotions and feelings, like fingers jointing combine different chromatic façade lines. *mb*







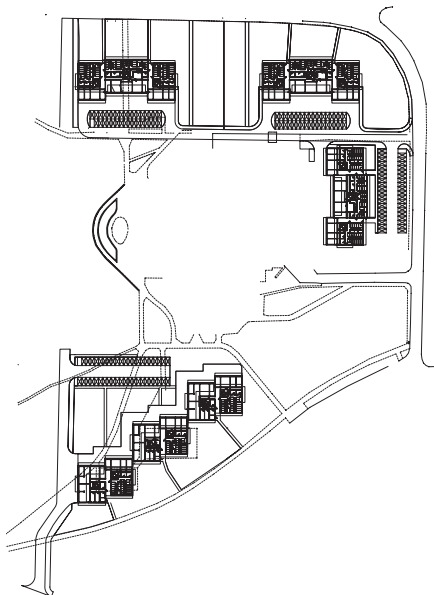
Rational planning of the interior spaces, practical internal correlation, and a fire-safety system conforming with European standards determine the commercial appeal of the buildings.



**Location** Viršuliškių porelė, Viršuliškės alley, Vilnius, Lithuania  
**Client** UAB YIT Kausta būstas, Vilnius  
**Architects** Gintaras Čaikauskas and Miroslav Šejnicki, Vilnius  
**General designer** UAB VILTEKTA, Vilnius; UAB Architektūros linija, Vilnius  
**Building period** 2006  
**Façade construction** Alnevinus UAB, Vilnius  
**Façade material** SWISSPEARL® TECTURA, red T 303, yellow T 602 and three special colours

# Residence Vanagupe, Palanga, Lithuania

## Countryside Atmosphere





A main idea is for the apartments to look like holiday seaside flats for relaxation and leisure.



Lithuania has currently one of the fastest growing economies in the European Union. This attracts people from surrounding countries and creates a huge demand for apartments and housing estates in the capital Vilnius, but also in other cities. The residential ensemble “Vanagupės Namai” is being built in the attractive Vanagupe district, where there are plenty of modern cottages, private houses, and leisure complexes, open for families and people who are in favour of peace and comfort. Nearby is a five-star hotel as well as a wellness centre. Palanga is a beautiful and popular Lithuanian resort, situated on the Baltic coast, swimming in verdure and plenty of pinewood forests, where the air is saturated with iodine and aroma of pines.

One of the targets of the project was not only to offer a high quality of living in the calm area away from the city

**Location** Vytauto street 157, Palanga, Lithuania

**Client** UAB Realtus, Vilnius

**Architect** Ramunas Atas, Klaipėda

**Building period** 2006–2007

**General contractor** UAB Ringesta, Kretinga

**Façade construction** UAB BFSG, Vilnius

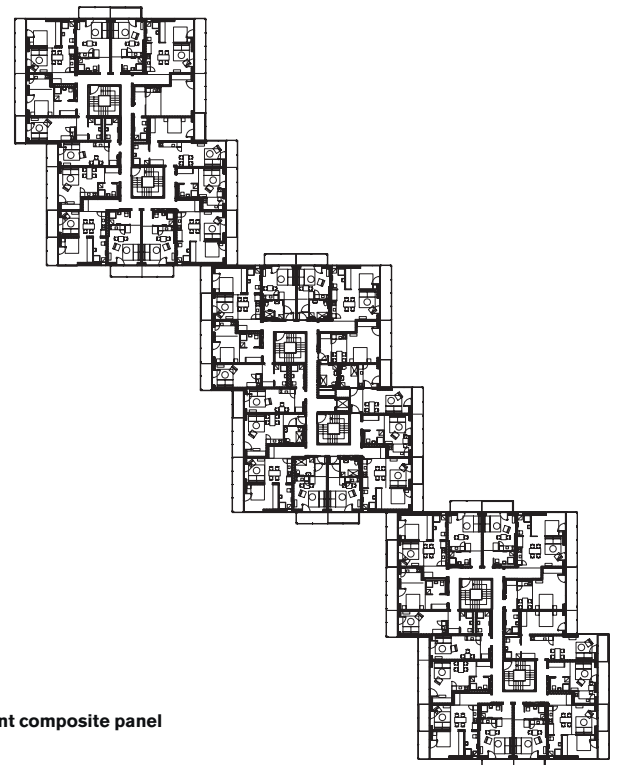
**Façade material** SWISSPEARL® CARAT, Amber 7081, Topaz 7070, Topaz 7072, Sapphire 7060



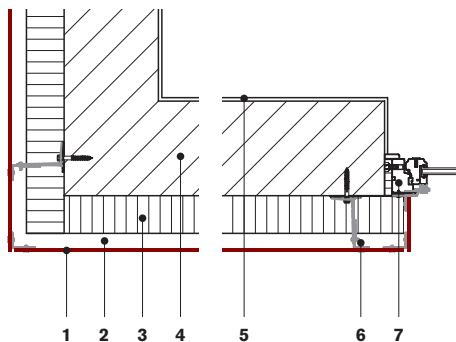
The colours of the panels are similar to amber – a fossil tree resin which has been found on the Baltic coast since the oldest times.

stress and noise, but also very elegant architecture. In Lithuania, many flat houses built during the Soviet regime before March 1990 are just dull and grey. In a sharp contrast to that, Baltic architects nowadays design with bright colours that somehow reflect the Lithuanians' new bright future.

The residence consists of four articulated buildings creating in the horizontal a harmonious shape in the smooth terrain. The project features 447 modern apartments of 23 to 57 m<sup>2</sup> rooms offering all the comfort and amenities of a high-class property. Ground floors are adapted for disabled people. All the apartments have balconies. On the façades, the well-blended shades of the integrally coloured cement composite panels run round all the buildings in a vibrant rhythm and blend perfectly with the other materials used such as glass and terracotta bricks. Oriented mostly towards the west, the apartments provide views of the sea with its dunes and the countryside.  
*mb*



Upperfloor 1:1000



Horizontal section 1:20

- 1 Swisspearl® cement composite panel
- 2 Air gap
- 3 Thermal insulation
- 4 Brick wall 250 mm
- 5 Plaster
- 6 Aluminium sub-frame system
- 7 Plastic window







## Hotel NH Monterrey, San Pedro Garza García, Mexico

### Landmark on the Horizon

**Location** Av. Jose Vasconcelos 402, San Pedro Garza García/ Monterrey, Mexico

**Client** Inmuebles Paseo San Pedro S.A. de C.V., Monterrey, Nuevo Leon

**Architects** Javier Sordo Madaleno, Mexico City; Humberto Mendoza Ramirez

**Building period** 2007

**General contractor** PMP Consultores, Monterrey

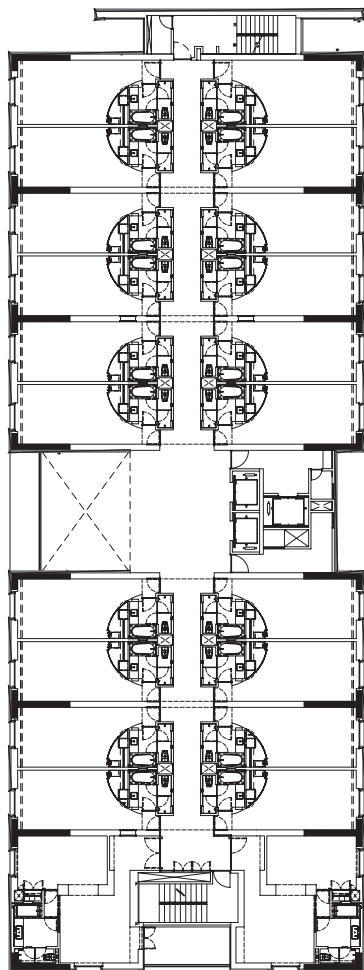
**Façade construction** Industrias Aluminio Constructa S.A. de C.V., Guadalajara

**Façade material** SWISSPEARL® CARAT, Onyx 7090



The new hotel in San Pedro, by architect Javier Sordo Madaleno, is well located on a corner site above the mall Plaza San Pedro (featured in *Swisspearl Architecture 3*). Due to its location close to main traffic arteries, emphasis has been placed on vehicular circulation and parking.

The architectural language is at first glance strongly Post Modern, although the asymmetry of the façades belies this initial view. They are clad in clean white Swisspearl face fastened panels and they have a strong sense of rhythm and proportion with the grid matrix of windows on their plane, which creates the subtle dynamic. The windows are square, punctured apertures with a deep central vertical slot that connects with the lift lobby and circulation. The intention of the architects was to create a building that is elegant, exclusive, and modern, with a strong identity. The crisp clean lines of the rectilinear building and its strong emblematic façades achieve this aim. *Anna Roos*



Ground floor 1:500



Architect Javier Sordo Madaleno designed the five-star hotel together with a shopping centre with an integrated cinema.



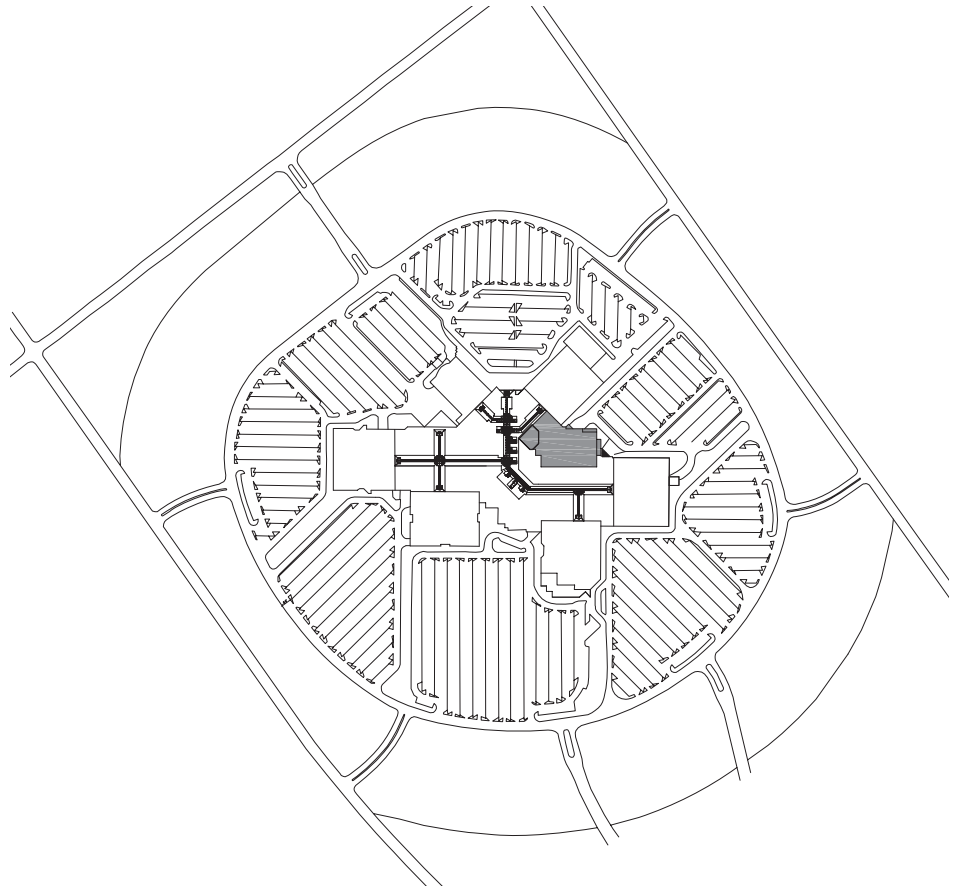
# Stratford Square Theatre, Bloomington, IL, USA

## New Image for a Movie Theatre



Extending an existing cinema in Bloomington near Chicago, the architects from DLR Group used Swisspearl panels to create a sustainable and long-standing façade, referencing the colours of the original brick building.

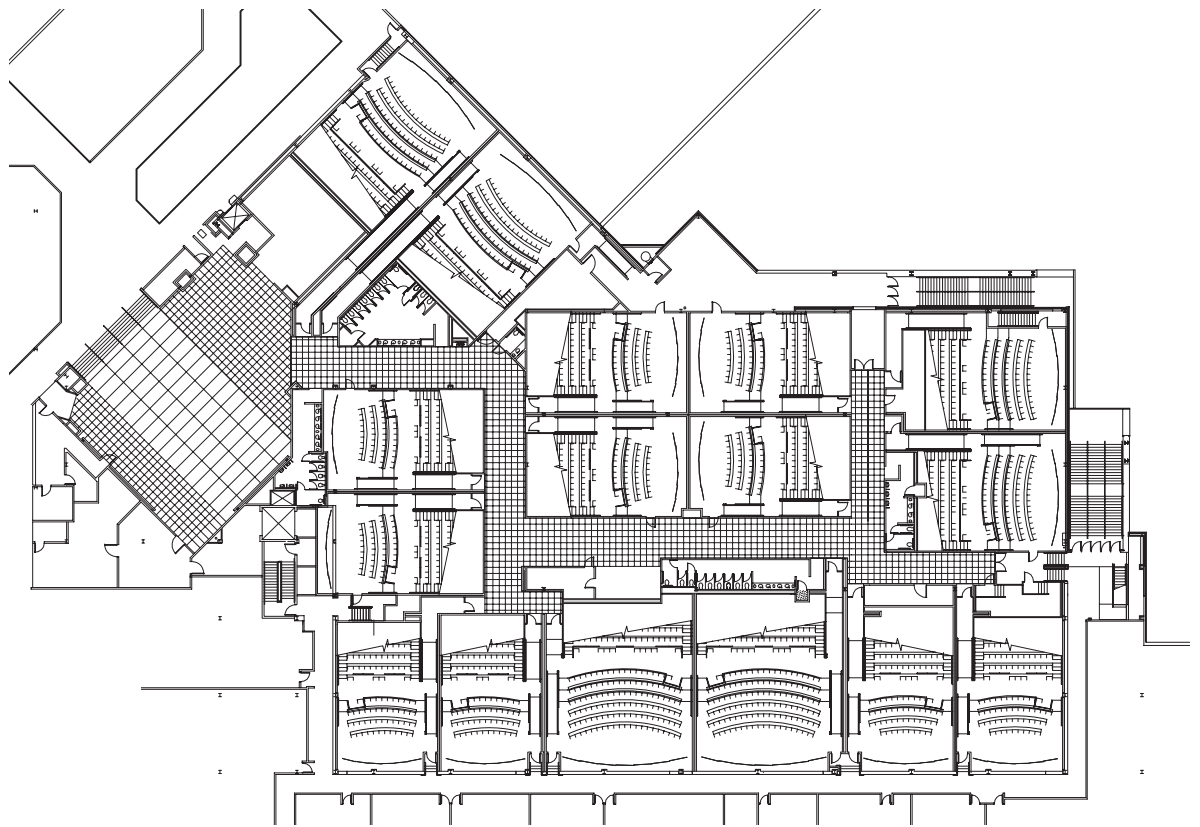
The starting point of this renovation was an old cinema building in Bloomington, a western suburb of Chicago. The client commissioned DLR Group, a large architectural and engineering company with offices all over the United States. The task was to redesign the existing brick shell to accommodate more cinemas inside. The main challenge was the new height of the theatres which were to be equipped with state-of-the-art stadium-style seating. “The old roof had to be demolished”, project associate Steve Cavanaugh explains, “and the new one erected.” Like a large bracket, the architects put a new roof and façade onto the old structure, thus creating more space inside as well as a sheltered open-air emergency exit stair. The outside walls – built as a rear-ventilated rain-screen system – were clad in Swisspearl panels in colours reflecting the characteristic hue of the original brick stones. “An array of three colours was selected in order to create a variegated effect, which humanises the scale of the screen-wall, while adding life to the surface through the use of two different surface textures”, the architect says.





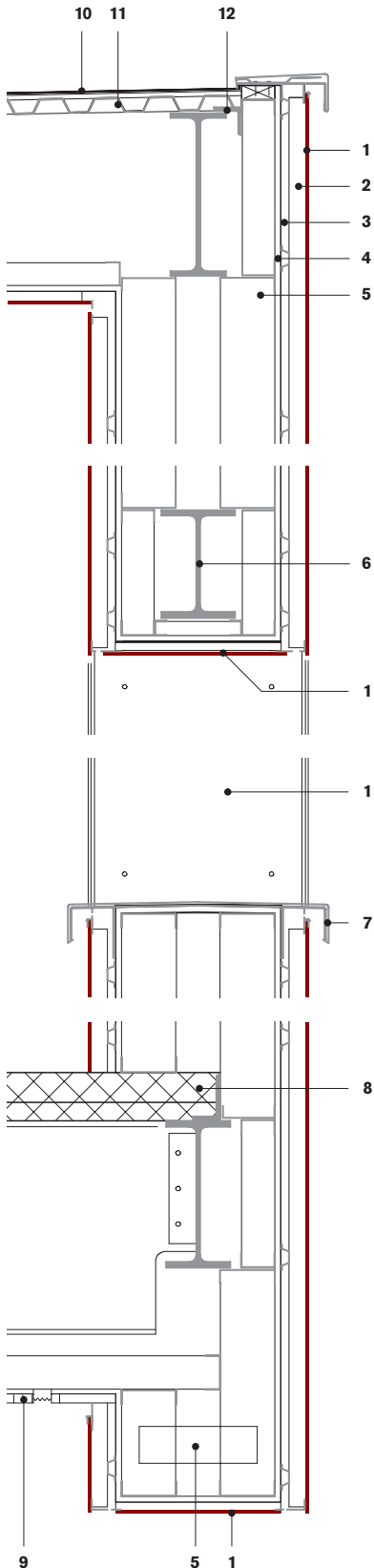
To enhance the existing cinema's space, the architects had to raise the roof. Like a large bracket, the new roof and walls embrace the original brick structure.





First floor 1:750

**“THE SWISSPEARL CEMENT COMPOSITE PANEL INSTALLED AS A RAINSCREEN SYSTEM REPRESENTS FOR US AN EXTREMELY ATTRACTIVE AND HIGH-QUALITY WALL.” DLR GROUP**



Vertical section 1:20

- 1 Swisspearl® cement composite panel
- 2 Galvanized steel, subframe system
- 3 Air barrier
- 4 Exterior grade sheathing
- 5 Steel stud framing, galvanised
- 6 Steel beam
- 7 Metal profile
- 8 Concrete slab
- 9 Portland cement plaster system
- 10 Roof system
- 11 Metal roof deck
- 12 Steel angle

**Location** 152 Stratford Square Mall,  
Bloomington, IL, USA  
**Client** Feldman Mall Properties, Great Neck, NY  
**Architects** DLR Group, Chicago; Steve Cavanaugh,  
Scott Boyle, Adam St. Cyr  
**Building period** 2006–2007  
**General contractor** Graycor Construction,  
Homewood, IL  
**Façade construction** OPC Construction Inc.,  
Elk Grove Village, IL  
**Façade material** SWISSPEARL® CARAT, Onyx 7093  
and Topaz 7072, SWISSPEARL® REFLEX,  
Champagne 9290



Sustainable design is an important integrated process at DLR Group, and although this was not the client's primary intention, he was open for any ecological ideas that wouldn't raise the costs or affect the schedule. "Through our design practice, some of our sustainable initiatives actually saved money", says Steve Cavanaugh. The architects salvaged as much of the existing building as possible, for example brick stones from demolished walls were reused in other parts. The Swisspearl panels were also chosen for their light weight which allowed for a reduced structure. The material itself is 100 percent recyclable and extremely durable. "One undeniable aspect of sustainability, which seems to resonate with all our clients, is longevity", Cavanaugh finishes.

*Mirko Beetschen*

Swisspearl panels in three different colours cover the new walls which were built as a rear-ventilated rain-screen system. The colours complement the brick of the original building.



# Houseboat Solo, Nykøbing, Denmark

## Living on the Water



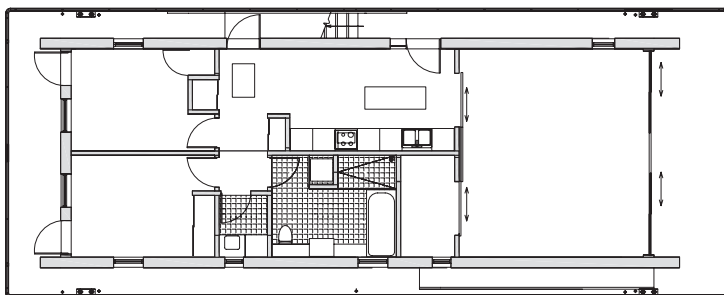


Why build only on the land when 71 percent of the earth's surface is covered by water? This is what the founders of Waterliving, with headquarters in Copenhagen, asked themselves. They took the fascination of water and its calming effects on body and spirit as their starting point for a programme of house boats. "Newly constructed houseboats and their life style are a relatively new phenomenon", said managing director Niels Holck. "But the development in many ports is delayed because fishing is subject to regulations, and transport is mainly restricted to the roads. Our main aim is to bring a new breath of new life into the ports."

Comfortable accommodation on floating foundations opens up new perspectives in housing and urban development. Waterliving is also developing business projects, for example the model Copenhagen Living, a hotel moored in the harbour of Copenhagen. In Nykøbing, houseboats are used partly as holiday apartments, but mainly as all-year-round accommodation. The biggest challenge, however, is the acquisition of mooring places.

Unlike converted cargo ships, Waterliving's floating houses have no motor and are firmly anchored. The new building methods lend themselves to sustainable, ecological and CO<sub>2</sub> friendly constructions. The single-storey model Solo is clad with gleaming white cement composite panels which evoke a strong compatibility with ships. It is also characterised by diagonal wall ends and an ascending roof in the living room, which opens up the view of the sky and the water. *mb*





Floor plan 1:200

**Location** Port and canals

**Client** Private and/or business

**Architects and general contractors** Waterliving A/S,  
Copenhagen

**Building period** 2006/07

**Façade material** SWISSPEARL® CARAT, Onyx 7099



## Czech Republic – Complementary Composition

The conversion of this approximately forty-year-old district heating plant consisted of leaving the back part of the building practically untouched and installing premises for squash and a restaurant in the front section. Different materials were used for the building's envelope: plaster, stone panels, and cement composite panels. The Swisspearl cement composite panels are jade green and coral red and form a complementary colour combination. Whereas the large-format red panels lend the locality a strong expression, the delicate green panels of the portal emphasise the flanking columns of the front wall. The fixing of the narrow bands required great precision during execution. The converted low hall forms a volumetric composition with the planned seven-storey building. *Eva Bednářová*



**High-quality details:** a small door has been placed in the side wall of the support near the entrance, which facilitates access to the gas and water vents; it, too, is clad with narrow green bands.

### Squash Centre, Strakonice

**Location** Na Ohradě 921, Strakonice, Czech Republic

**Client** Vladimír Kotrch, Strakonice

**Architect** Václav Jankovec, Strakonice

**Building period** 2007

**General contractor** ZNAKON a.s., Strakonice

**Façade construction** DOMbau, Chvaletice

**Façade material** SWISSPEARL® CARAT, Jade 7052 and Coral 7030

## Greenland – Towers in Ice

In the capital of Greenland, in a climatically raw environment and near one of the largest fjord systems in the world, a second highrise building is nearing completion, a twelve-storey apartment house. The total project, designed by the Danish architects Schmidt, Hammer & Lassen, has been extended to comprise three residential towers and includes a kindergarten and a commercial building for retail and office businesses (see Swisspearl Architecture 6). Swisspearl panels are guaranteed up to minus 40 °Celsius.

*Michael Hanak*



## Slovakia – Trees on a Snowy Background

In the mountain environment of the Low Tatras, a ski centre has been reconstructed in the heart of the famous ski resort Jasná. The new building is placed on the position of a former rental shop for ski equipment which had to be reconstructed when a new ski slope and cableway were built. It is constructed on a rectangular base and is directly accessible from the main car park as well as from the ski slope. It is composed of two basic volumes: a large base of ground floor accommodating ski rental, cash desks for ski passes, information centre, and bathrooms and a smaller volume on the first floor which is asymmetrically shifted over the corner of the ground floor forming an emphasis at the entrance to the ski area. The first floor is dedicated to VIP clients and is accessible separately via an outside staircase.

The investor's primary requirement was to use a Fagus container building system because of its light construction, quick assembly, and flexibility, so a similar façade system comprising Swisspearl cement composite panels was chosen. The composition of panels, their sizes and colours resemble the surrounding environment of spruce woods. The brown, the white, and the beige – the slender trees on the snowy background. Slim, reflecting windows enhance this impression and perfectly mirror the sky. *Katarína Veselovská*

### Ski Centre, Jasná

**Location** Jasná, Biela púť, Kvasničky, Slovakia

**Client** Jasná Nízke Tatry a.s., Demänovská Dolina

**Architects** GFI a.s., Bratislava; Radoslav Greňmal

**Building period** 2007–2008

**Façade construction** Fagus SK s.r.o., Bytča

**Façade material** SWISSPEARL® CARAT Onyx 7091, Amber 7082, and Topaz 7071

### Jagtvej Housing Development, Nuuk

**Location** Jagtvej, Nuuk, Greenland

**Client and general contractor** MT Højgaard A/S, Greenland

**Architects** Schmidt Hammer Lassen, Copenhagen

**Building period** 2007–2008 (Tower II)

**Engineer** Rambøll A/S, Denmark

**Façade construction** MT Højgaard A/S, Greenland

**Façade material** SWISSPEARL® CARAT, Black Opal 7020 and Coral 7030

## MAD, Oslo



**MAD stands for Modern Architecture and Design and was founded in 1997. The architects' office consists of a group of architects in their late twenties to early forties, most of them trained in Norway and Germany.**

**See also [www.mad.no](http://www.mad.no) and page 36.**

### **How did you become an architect?**

An example: one of our employees drove past numerous dubious examples of architecture during his military service and felt the urge to do something about it. For our team, the fascination of creating something permanent often provides an impetus. Our aim is to work in a creative and varied way.

### **Where do you work and in what organisational form?**

We work in the middle of Oslo, but we are also internationally active. Our office consists of 14 employees and is headed by three partners. Since we work with a flat hierarchy, an outsider might well ask: "Who is actually the boss here?!" We work in changing teams in order to use different competencies.

### **What themes interest you most in your work?**

The most important thing in building is the process: from the beginning with a blank sheet of paper, via the first sketches to the finished building, whereby our greatest concern is to retain the conceptual clarity.

### **Who are your role models, and why?**

We don't admire any particular "stars" – these are always changing. Nor do we follow any particular direction. But to quote some names: the architects JDS and BIG from Denmark (previously together under the name of PLOT) stand very high on our list in terms of ideas and concept development. And Hans Kollhoff as regards sustainability.

### **What are your favourite buildings?**

The Opera House in Oslo, built by Snøhetta, is a very positive contribution – we take off our hat to it. The new building has transformed the drab city area by the harbour into one of the liveliest and most popular districts. The advance of the town towards the water and the new appearance of the harbour area are very impressive results. The opera house has a very positive influence on the quality of life – and this is exactly what a building should do!

### **What do you consider to be your biggest professional success?**

... the fact that our projects really are implemented according to our – sometimes unconventional – ideas and that they are well received.

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

The choice of materials is the result of the logical development of the concept. We choose materials that support and enhance the design.

### **Why do you use cement composite panels?**

In one of our last projects, an apartment house in Oslo, many small units in the building were subject to high ventilation restrictions. To avoid ventilation boxes in the façade, we chose perforated Swisspearl panels to hide the technique. The fact that the pattern of the panels adds a further layer on the façade is a welcome side effect.

### **MAD architects, I thank you for your answers.**

*Interview by Michael Hanak*



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**Lithuania** Residence Vanagupe, Palanga  
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