SWISSPEARL ARCHITECTURE 8

International Edition – High Profile Buildings

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GLOBAL ARCHITECTURE

Thanks to cyberspace, the flow of information is almost inexhaustible – the world has become a village, and the village is the world. On the virtual market place of ideas, value standards, thought patterns, and concepts of all origins compete for social acceptance. The process of globalisation has long since ceased to have only economic significance and permeates all social milieus. In the area of culture, networking emphasises and expands the traditional power of exchange.

Architecture is no exception. Here, too, internationalisation promotes closer supranational associations and redefines collaboration, as well as inciting us to reconsider, relativise and measure our own position against the yardstick of other nationalities. Seen from this angle, the much-quoted Clash of Civilisations is neither a risk nor a threat, but an opportunity for productive discussion: it facilitates fruitful and creative impulses, out of which a wealth of promising syntheses can result in terms of forms, materials, and processing methods. This does not necessarily mean surrendering local cultures – the famous Glarus textile printing, for example, draws many of its patterns from other cultural circles, which by no means harms or impoverishes the Glarus tradition. This magazine presents numerous examples of the different tendencies on the global architectural scene.

Anders Holte, CEO Eternit (Schweiz) AG

St. Moritz, Switzerland, 2002

FOR A CONTEMPORARY CITY OF NORMALITY

By Vittorio Magnago Lampugnani
Fotos: Joël Tettamanti

Spreitenbach, Switzerland, 2002

It is not the large and imposing monuments pictured on the advertising brochures and postcards that make the city what it is, but the individual neighbourhoods with their continuity of housing that is anything but remarkable. On the contrary, they define – facette-like – the very normality upon which the viability and quality of life of a city rests far more than upon tourist attractions.

A normality of this kind appears to contradict the new urban society: as a media society, it is used to something happening all the time and demands continual events from the city, thereby overlooking the fact that life is usually most pleasant when nothing happens. When there is time to go for a walk, to reflect, to read, and to love. Similarly, the city is at its best (and well worth living in) when nothing happens with its architecture, and when in its still, discreet background, life can unfold without interference.

Another important argument confirms the apparent unfitness of normal city architecture for modern urban society. According to the popular refrain of contemporary planning, its plurality demands more variety. In a democratic community, every citizen, every inhabitant of the town, has an equal right to self-realisation and self-representation. And since every citizen and every inhabitant of the town is different to his neighbour, the city must reflect the differentness of their ways of life and their culture with different forms of architecture.

The result of this attitude is a confusion of forms that loses all comprehensibility and all possibility of dialogue. Just as people from different cultures can only really live together when they enter into productive dialogue with one another, the modern city can only be a city of tolerant coexistence if it provides this coexistence with suitable venues with fitting architectural expression. But these venues and this expression cannot be merely the arithmetical addition of the differences, nor can they be their smallest common denominator. Their function is to symbolise the scope that is part of every individual so that they can develop individually and work together collectively.

This individual development is now opening up new avenues for information technologies to an unexpected degree – from mobile telephones up to the chatlines on the Internet. The collective, social dimension, on the other hand, is still dependent, and perhaps more than ever, on the city. The city must provide opportunities and create incentives so that the widely varied network nomads of the telematic era can progress to experience the exciting adventure of humanly non-binding contact on a different, more meaningful level and try out and

Spreitenbach, Switzerland, 2002

experience forms of communal living. And it must furnish this solidarity with a visual basis.

Its basic motives are normality, simplicity, restraint and anonymity. Even earlier than 1900, Hendrik Petrus Berlage, the key figure in Holland's modern building culture, warned about the advent of a new epoch in urban architecture of an "impressionistic" restraint which alone would comply with the inattentive and unknowledgeable perception of the new democratic masses: "Away with all the time-consuming details, which cannot be implemented according to the intention! Away with everything that disturbs the great impression of the whole! Look only for characteristic large areas and limiting lines!" A few years later, the art and architecture critic Karl Scheffler demanded typologically and also aesthetically identical city apartments to enable the urban nomads who moved from metropolis to metropolis or from neighbourhood to neighbourhood to find their way around everywhere they went. According to him, as good as all the representatives of the modern movement, from Heinrich Tessenow to Ernst May, from Le Corbusier to Ludwig Mies van der Rohe, should argue along these lines.

The modern city is, at least in Europe, the historical city; as such, it consists of layers and extensions of urban sections that followed one another over the decades and centuries. Consequently, it bears various architectural characteristics. But these characteristics are not only complete in themselves but usually anonymous as well, generated from the repetition of what was deemed good in various epochs. Collage City, the widely disseminated ideal of the 1970s and 80s, which got its name from an influential book by Colin Rowe and Fred Koetter 1978, was never the aim in the traditional city and was at the most the result of precipitous growth. When urban collages were created, they were tolerated pragmatisms, not artistic strategies.

But that is precisely what to aspire to be today. Both the ability and the will to harmony appear to be lost in the contemporary city. Everyone involved in building wants to be conspicuous: as client or architect. And everyone who is conspicuous wants to be praised by the media, who prefer to show, report on and (usually benevolently) commentate on everything out of the norm. Thus even the concrete, genuine constructed city, if it has not long since fallen into the hands of speculators and businessmen with their increasingly vulgar average architecture, becomes the agitated conglomerate of arrogant individual gestures, adventure parks born of hidden and often forced emotions.

Balerna, Switzerland, 2002

But if it is true to say that the city is a stage, then life on this stage should not be guided along predestined paths but be allowed to develop freely. If it is true to say that the city is the expression of the highest form of social coexistence, it should not be allowed to become the constructed emblem of a liberated individualism, but represent precisely what gives the individual, in addition to the necessary scope, the no less valuable social solidarity. In other words: if human beings are to be permitted to live their lives out freely, the city should be modest and generously restrained.

All the more so in a time of visual inflation and abundant stimulus. The epoch of mediatisation makes it clear that it is faced with the great task of acting as an antidote to this very mediatisation. Anyone who is confronted every day with innumerous images does not want a city environment that bothers him with an equally innumerous quantity of pictures. Anyone who spends much of his time watching the flickering screen doesn't want to see it on the walls of houses as well. And anyone, when he is not actually working or sleeping, is entertained more or less of his own free will, may want to get lost from time to time in an architectural universe of stillness, neutrality – or even in leisurely reflection. *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 archi-tectural office in Milan with two partners. He has issued numerous publications on issues relating to urban development.

Joël Tettamanti was born in Efok (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

This new kindergarten project by architects Mojca Gregorski and Ajda Vogelnik Saje consists of three different wings and embraces the neighbouring residential area through a series of semi-public courtyards. The interior is marked by bright colours and an inventive linkage of functions and spaces.

Kindergarten, Kidričevo, Slovenia

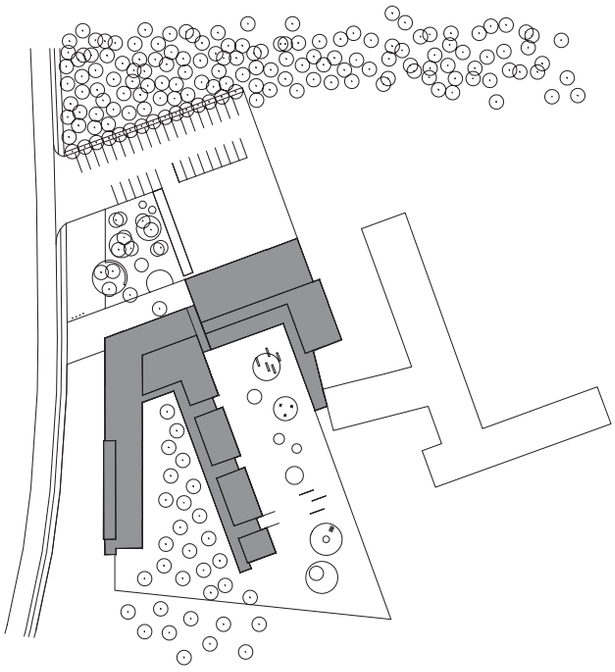
INTERWEAVING OF FUNCTIONS AND SPACES

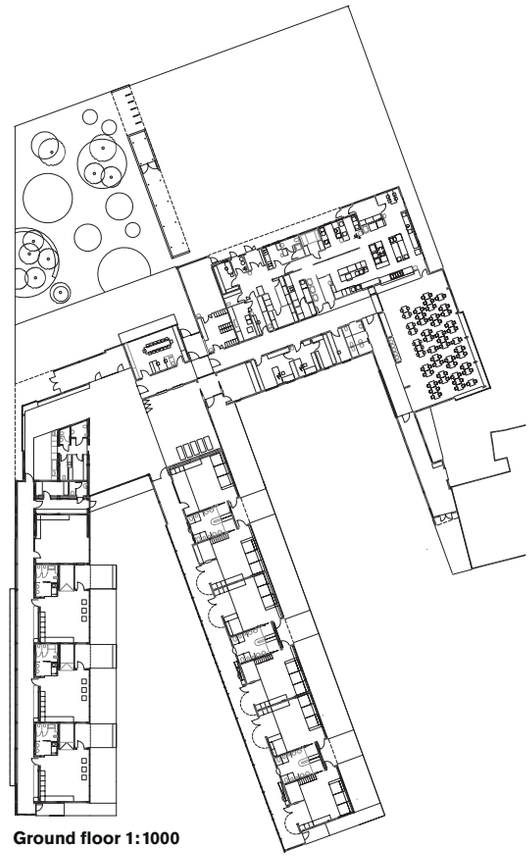
At the exterior wing, vertical wooden planks between the dark Swisspearl panels and wooden doors and window frames are used.

Built in the 1950s to provide housing space for the workers of the neighbouring Talum aluminium factory, Kidričevo is a small settlement in the Eastern part of Slovenia. Embracing the existing structures, this new kindergarten project by architects Mojca Gregorski and Ajda Vogelnik Saje (see interview page 64) opens towards the residential area through semi-public spaces, using elongated volumes that formally refer to the modernist urban structure of the town.

The plan consists of three wings between which functionally divided courtyards with lawn surfaces provide playgrounds for the children. The first two wings house the actual classrooms, whereas the third one includes administrative offices, kitchen, and dining room and is geometrically related to the existing primary school to which it is linked through a passageway.

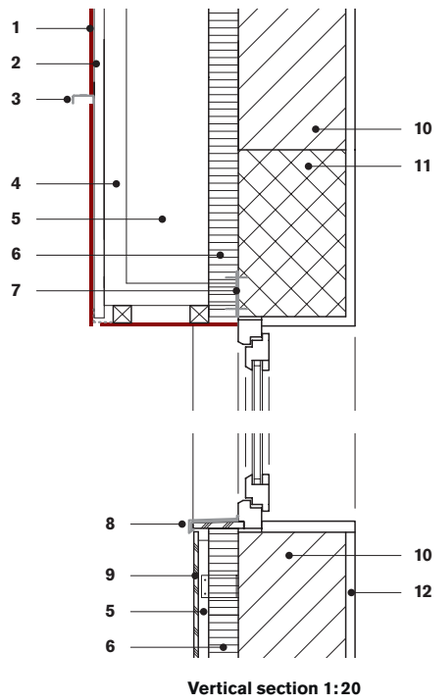
The entrance to the building is marked by a paved platform that, despite its peripheral location, is intended to function as a public square for the entire community. The spacious entrance hall connects the three building parts and serves as a multi-purpose activity area. By means of a foldable partition wall, a smaller events hall can be separated from the main area. This interweaving of functions and spaces is a predominant feature of the overall concept. Playrooms not only allow direct access to the outside playground area, but can also be expanded into the hallways through wide double doors and slides. Lavatories serve as an extension of the playing area by using "water fountains" as their central element.





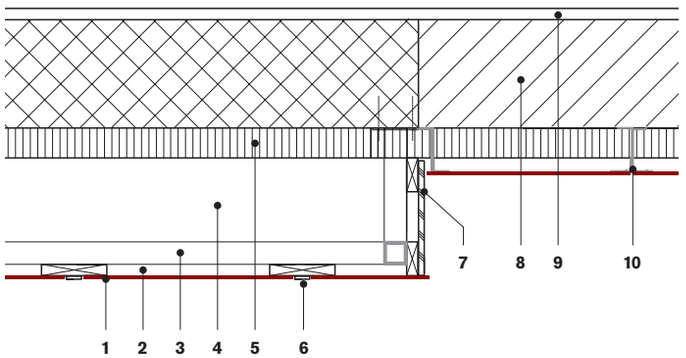
Ground floor 1:1000

The interior classroom wing is enveloped by bright Swisspearl panels and irregularly spaced wooden planks in two different tones.



Vertical section 1:20

1 Swisspearl® cement composite panel
2 Sub-frame, vertical wooden batten 25 x 38 mm
3 Aluminium profile 25 × 38 mm
4 Steel sub-frame 60 × 60 × 6 mm
5 Ventilated cavity
6 Thermal insulation, water repellant
7 Steel plate for attachment
8 Metal window sill
9 Oriented strand board 12 mm
10 Brick work 290 mm
11 Concrete lintel
12 Plaster



Horizontal section 1:20

1 Swisspearl® cement composite panel
2 Vertical wooden batten 25 × 38 mm
3 Steel sub construction 60 × 60 × 6 mm
4 Ventilated cavity
5 Thermal insulation, water repellant, 80 – 130 mm
6 Wooden batten on façade 8 × 40 mm
7 Oriented strand board 15 mm
8 Brick wall 290 mm
9 Plaster 25 mm
10 Fixing bracket

The interior of the building is characterised by large glazed surfaces and a particularly bright and vibrant colour scheme of walls and floors. The classroom wings have lower hallway and restroom ceilings, thus allowing the higher classrooms to be illuminated from two sides – a concept that is reminiscent of 1950s pavilion schools and adds significantly to the spatial qualities of the project.

Despite the functional similarities between the two classroom wings, they differ strongly in their exterior design. All building parts are constructed as a skeleton concrete structure filled with brick walls. The exterior wing is clad with dark Swisspearl panels. Vertical wooden planks between the panels and the use of wooden doors and window frames symbolically indicate the natural surroundings which are marked by a vast number of high pine trees. The street façade itself has an irregular pattern of panels horizontally structured through aluminium profiles that defer to the nearby Talum aluminium factory. On the other hand, the interior classroom wing is enveloped by bright Swisspearl panels and irregularly spaced wooden planks in two different tones. The same design principles apply to the school dining room, while the remaining walls of the administration wing are plastered in grey graphite. *Patrick Zamariàn*

“THE ARCHITECTURAL CONCEPT EMERGES FROM THE IDEA OF EXCHANGING AND INTERCONNECTING BUILT AND GREEN SPACES, CREATING VARIOUS VIEWS AND ALLOWING CONSTANT CONTACT WITH NATURE.” MOJCA GREGORSKI

The street façade has an irregular pattern of panels horizontally structured through aluminium profiles.

Location Kajuhova ulica, Kidričevo, Slovenia

Client Municipality of Kidričevo

Architects Mojca Gregorski and Ajda Vogelnik Saje, Ljubljana

Building period 2007–2008

General contractor and façade construction Vegrad d.d., Velenje

Façade material SWISSPEARL® CARAT, Amber 7082, Black Opal 7020 and REFLEX, Blue Ice 9240

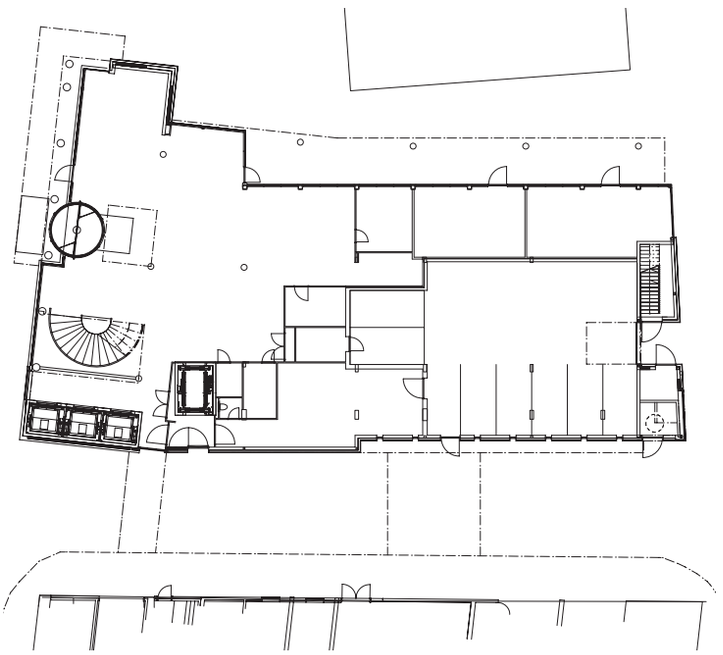
With the extension of the 1960s Radisson SAS Hotel in the city of Tromsø in the northernmost part of Norway, Mellbye Arkitekter not only created contemporary gastronomic facilities, but also a modern monument that helps to reconcile the modernist and traditional timber architecture in the historic centre of the city.

Radisson SAS Hotel, Tromsø, Norway

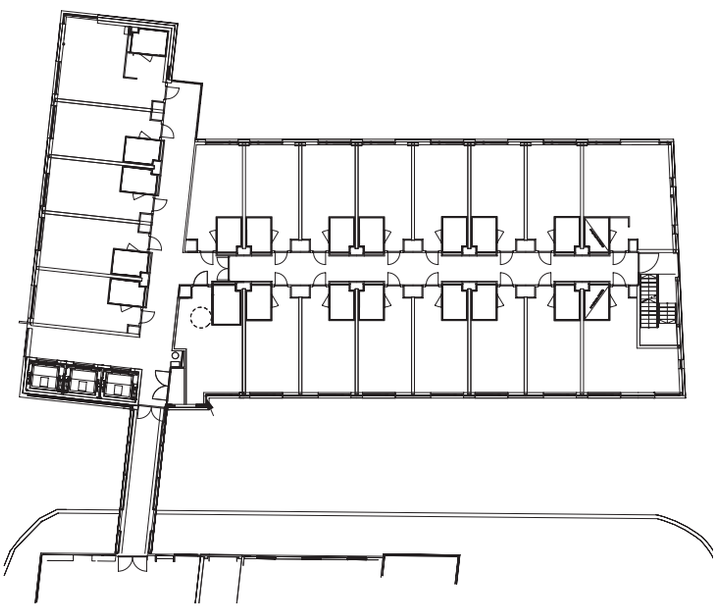
EXTENSION BUILDING IN THE CENTRE OF THE CITY

The extension of the Radisson SAS Hotel had to be built on a small plot between the existing hotel and some historic warehouses. Mellbye architects decided on a solitary unit that connects to the old part via glass bridges and drops in size towards the other side, creating a more agreeable relation with the old timber houses.

"OUR MAIN CHALLENGE WAS TO MAKE A CONNECTION BETWEEN THE OLD TIMBER HOUSES ON THE WATERFRONT AND THE HUGE HOTEL FROM THE SIXTIES. IT WAS LIKE BEING BETWEEN THE BEAUTY AND THE BEAST." MELLBYE ARCHITECTS



Ground floor 1:500



Fourth floor

The Norwegian city of Tromsø has quite a few peculiarities. With a population of about 66,000 it is the largest city in the Northern part of the country, the biggest city north of the Arctic Circle and the European city with the second largest area after the Finnish town of Rovaniemi. Almost half of the city is situated on islands off the mainland. Being only 2000 kilometres away from the North Pole, Tromsø has always been an important starting point for polar expeditions. The city, which is surrounded by deep blue fjords and snow-capped mountains, today offers a respectable number of hotel rooms and conference facilities. This is due not only to the beauty of the Nordic nature and natural phenomena such as the summer's midnight sun or the spectacular northern lights, but also the city's attractive university and various important research centres.

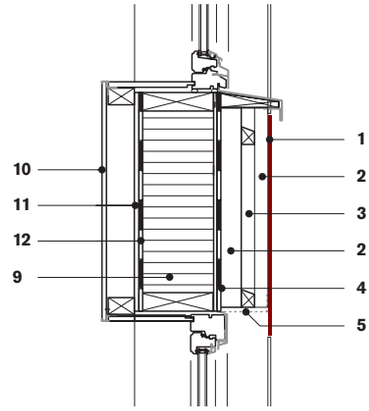
The Radisson SAS Hotel Tromsø was built in the 1960s in the city centre. Typical for this time, the architecture seemingly ignores its environment and appears to be too monumental next to the old timber buildings from the 19th century. When Oslo-based Mellbye architects won the competition for the interior renovation and extension of the hotel in 2000, it was not only their task to enlarge the facilities, but also to create a harmony between these quite different architectural styles. "Our main challenge was to make a connection between the old timber houses on the waterfront and the huge hotel from the 60s," says Ajas Mellbye. "It was like being between the beauty and the beast. The building site was tightly wedged between the large volume of the existing hotel and the far more modest wooden structures of the old wharf buildings." The Holmboe and Arnesen warehouses were built between 1830 and 1910 in log and timber framework and are now surrounded by modern quays and buildings. They are currently being renovated and will be used for commercial activities.

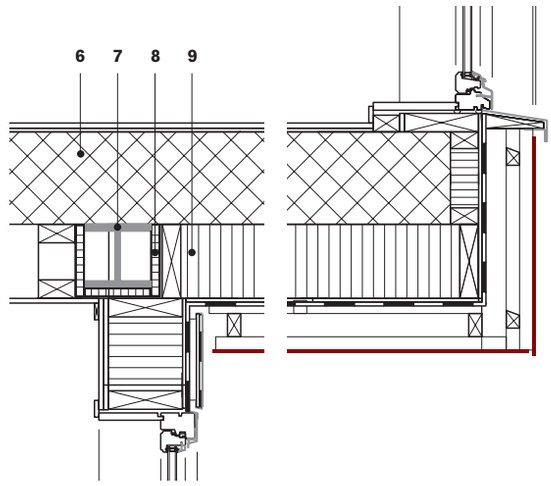
The new building was planned as a separate unit. It reaches the same height as the old Radisson SAS Hotel's ten floors on that side and connects with the old part by two bridges over a narrow street. One bridge is an elegant eight-storey glass connection intended for hotel circulation. The second bridge, which became necessary through the guest increase after the renovation, covers only one floor and serves as expansion of the old kitchen. Towards the quayside of the new building, the height drops over several "steps" and ends at seven floors, thus creating a more agreeable relation to the warehouses. In addition, the ground floor is designed as a large public area opening

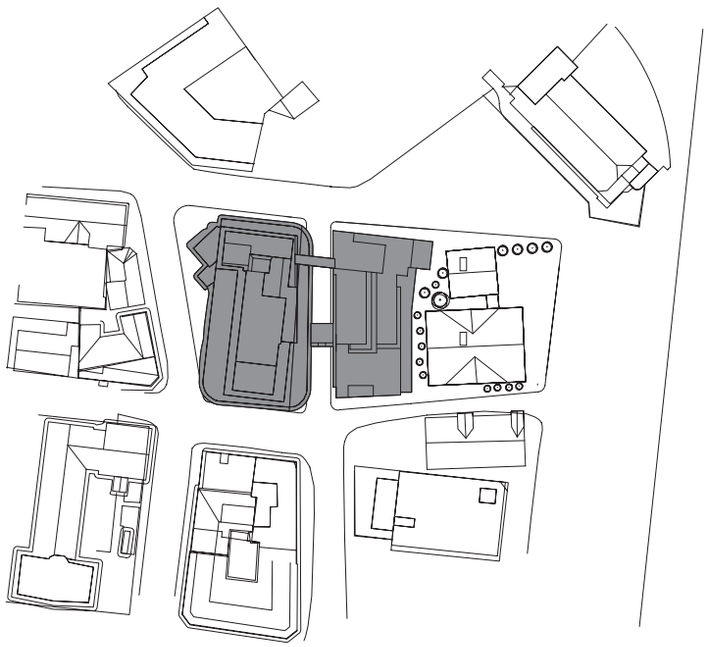

Radisson SAS

The new building stands out with its varied façade with large windows and silver Swisspearl panels which reflect the ever-changing lights of Tromsø, the biggest city above the Polar Circle.

“WITH THIS PEARLESCENT SURFACE OF THE SILVER SWISSPEARL PANELS WE WANTED TO EMPHASISE THE EVER-SHIFTING LIGHTS OF THE TROMSØ SKY.”
MELLBYE ARCHITECTS







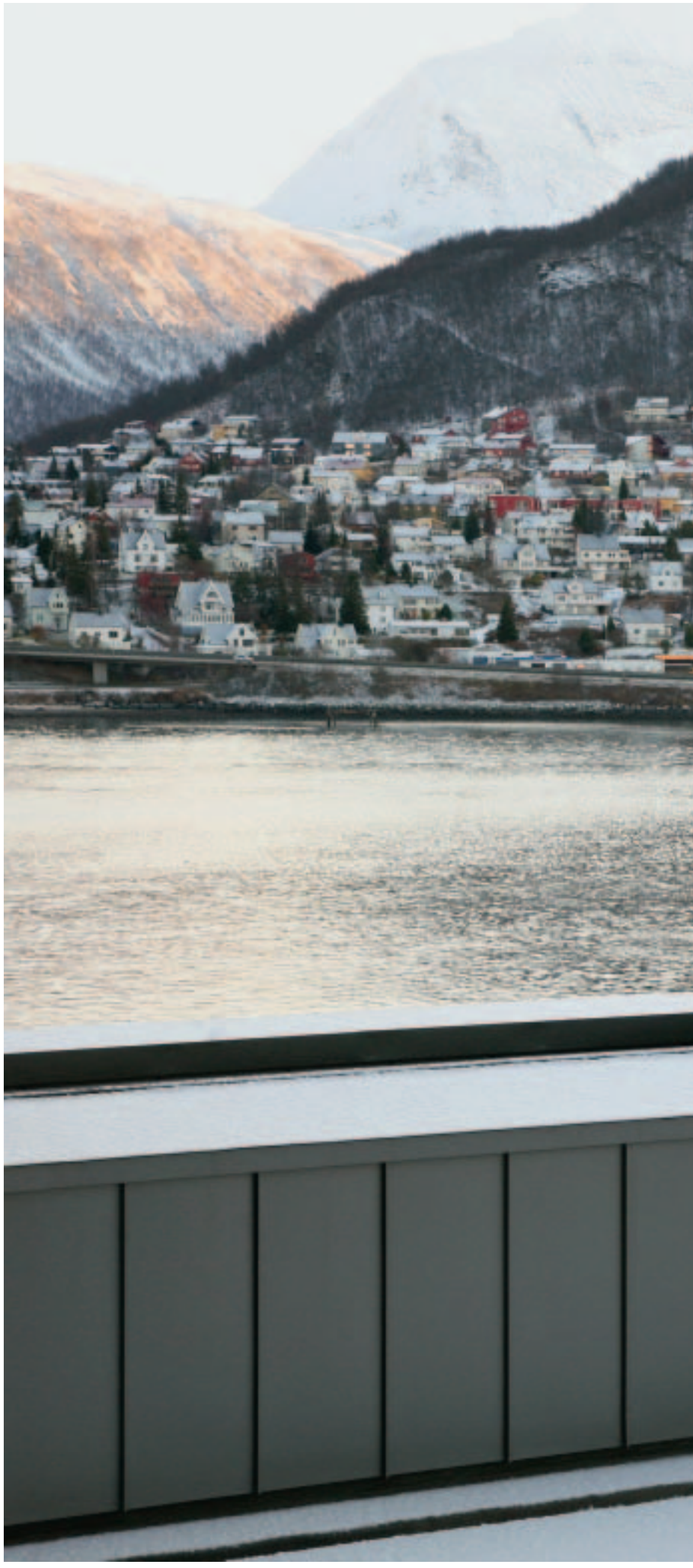
Vertical section 1:20

1 Swisspearl® cement composite panel
2 Vertical timber batten
3 Horizontal timber batten
4 Weather board, air barrier
5 Perforated aluminium sheet
6 Concrete slab
7 Steel beam
8 Fire proofing
9 Thermal insulation
10 Composite wood, plasterboard panel
11 Plasterboard
12 Vapour barrier

onto the new urban space between the hotel and the warehouses and creating an intimate plaza.

The new building houses a generous new reception area, foyer and lounges, large conference areas, and meeting rooms above and an impressive conference hall on the second floor, which may be expanded up to 670 square metres. The top floors contain additional hotel rooms with beautiful views over the fjord. From outside, the building stands out with its silver-panelled diversified façade and the large, dark-framed windows. "Panelled façades have a long-standing history in the city aesthetics of Tromsø," says Ajas Mellbye. "We wanted to build on this tradition, having also the future exterior renovation of the old part of the hotel in mind." Mellbye Arkitekter thus clad the building in silver Swisspearl panels, in other parts using dark brown units. "With this pearlescent surface we emphasise the ever-shifting lights of the Tromsø sky," he and his partner Camilla Aasgaard explain. They had worked with Swisspearl products on several projects before and appreciate the material's straightforwardness. "It is clearly industrial, but still has its own beauty."
Mirko Beetschen

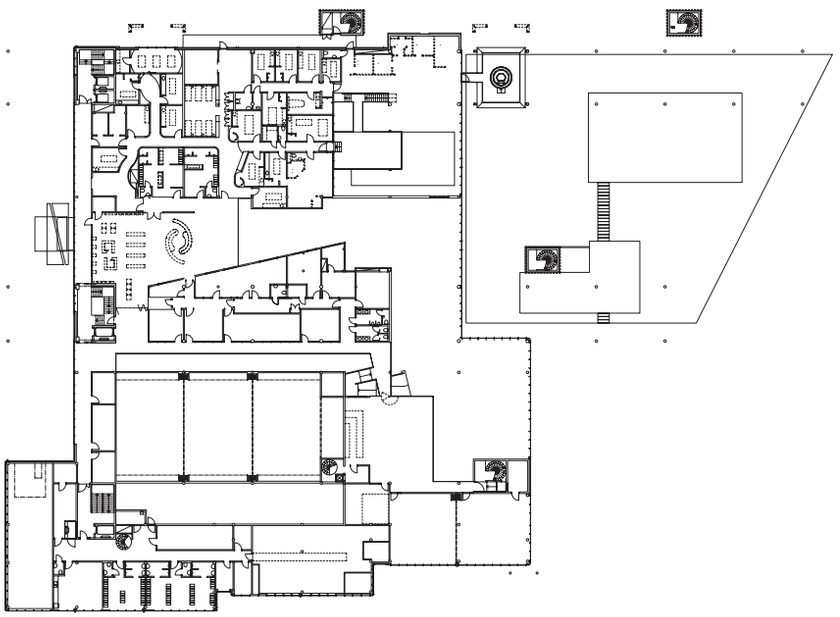
Location Tromsø, Norway
Client Radisson SAS
Architects Mellbye Arkitekter AS, Oslo; Ajas Mellbye, Magnus Lindseth, Dag Eckhoff, and Anna Røtnes
Building period 2007–2008
General contractor and façade construction Bjørn Bygg AS, Tromsø
Façade material SWISSPEARL® REFLEX, Silver 9000 and Mystic Brown 9271



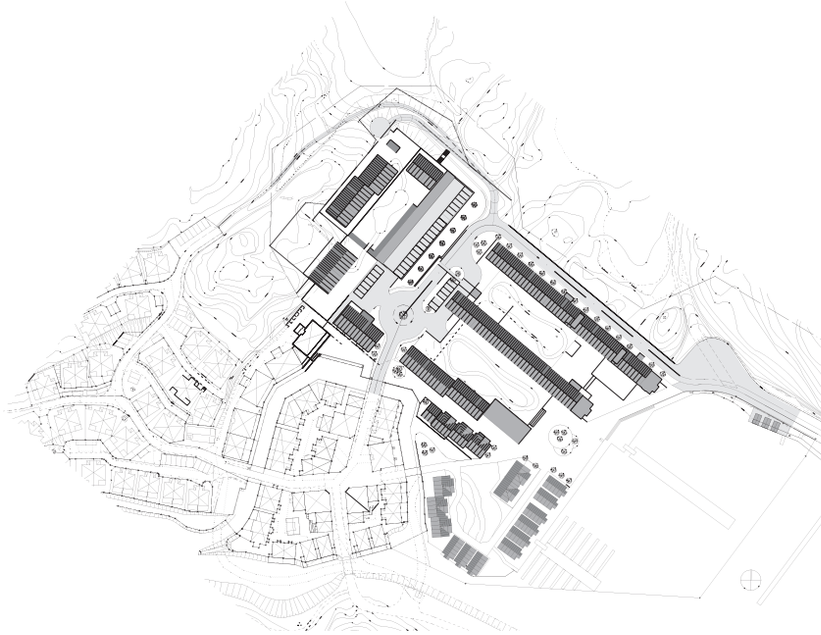
Quality Spa & Resort, Strömstad, Sweden
Volumes and Spaces

Quality Spa & Resort Strömstad is a new hotel complex on the Swedish west coast, near the Norwegian border. The new building gives a visual and architectural boost to the area, on a site that was previously used for building oilrigs for the North Sea. It interacts and complements the neighbouring buildings and the natural surroundings even though it is clearly the largest building in this modest Swedish town. The exterior spaces adjacent to the building flow indoors due to the openness of the building. This open design with the use of large glass walls contributes to the strong presence of nature and especially the bay and marina just beyond the large reflecting pool in front of the house. The visitor is always aware of water which is an integral part of the design. The building has a distinguished individuality that speaks for itself without causing conflict to its surroundings.

The hotel's internal volume engages and creates new exciting spaces for varied activity. It has 116 apartments divided into suites and double rooms, all orientated towards the sea and offering great views without encroaching on the privacy of each room. These rooms are formed into three differing parallel living blocks above the common areas, which establish a two-storey activity plinth. The hotel boasts conference facilities of international



Ground floor 1:1000



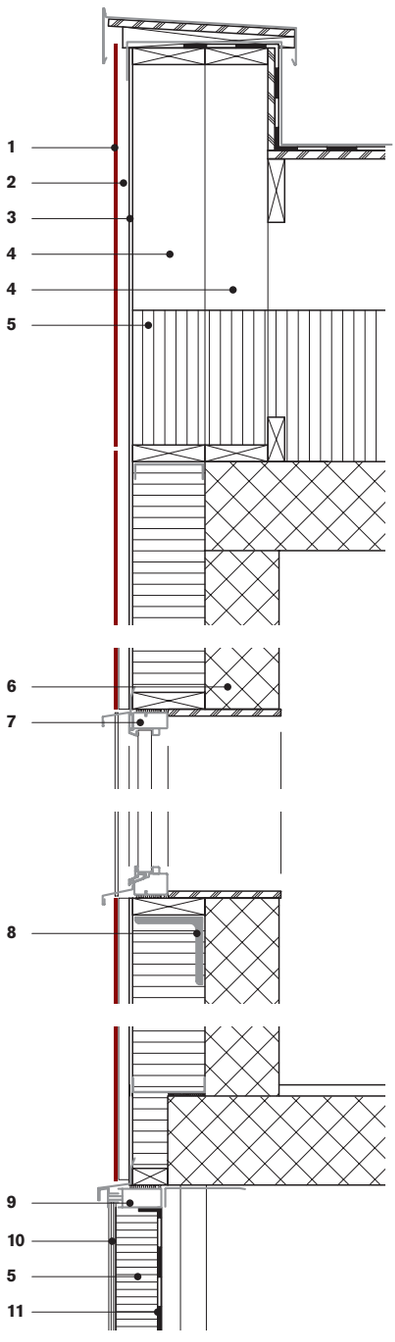
Location Kebalvägen, Strömstad, Sweden
Client Quality Spa & Resort, Strömstad
Architects Krook o Tjäder, Göteborg, and Halvorsen & Reine AS, Drammen
Building period 2005–2007
General contractor and façade construction Vecon Veidekke, Lund
Façade material SWISSPEARL® CARAT, Champagne 9290

THE EXTERIOR SPACES FLOW INWARDS DUE TO THE OPENNESS OF THE BUILDING. THIS OPEN DESIGN CONTRIBUTES TO THE STRONG PRESENCE OF THE SEA.

standard with a seating capacity of 500 in the largest room, and the 2000-square-metre spa ranks as one of Scandinavia's largest with 30 treatment stations. The areas are designed to maximise the guests' experience – great volume and natural elements blended together in a Nordic design.

The design of the complex is based on clear forms. These forms and volumes needed an individual identity to reduce the building's physical mass. A heavier base was created with terracotta elements for the visually lighter accommodation wings to rest on. On the ends where the guest approaches and can view the sea, the rooms float out, supported on only a few columns, over the double height glass walls. These lamellae are clad in Swisspearl Reflex panels to create the strong form which is broken only by the projecting living bays in zinc on one side and the polycarbonate translucent light walls to the corridors on the other. The reflex panels with their depth and dynamic under changing light conditions give these blocks an added dimension. *Roger Hampton*

1 Swisspearl® cement composite panel
2 Ventilated cavity 28 × 95 mm
3 Gypsum sheathing 9.5 mm
4 Parapet construction
5 Thermal insulation
6 Concrete
7 Window frame
8 Steel angle
9 Glazing frame
10 Glazing
11 Vapour barrier



Vertical section 1: 20

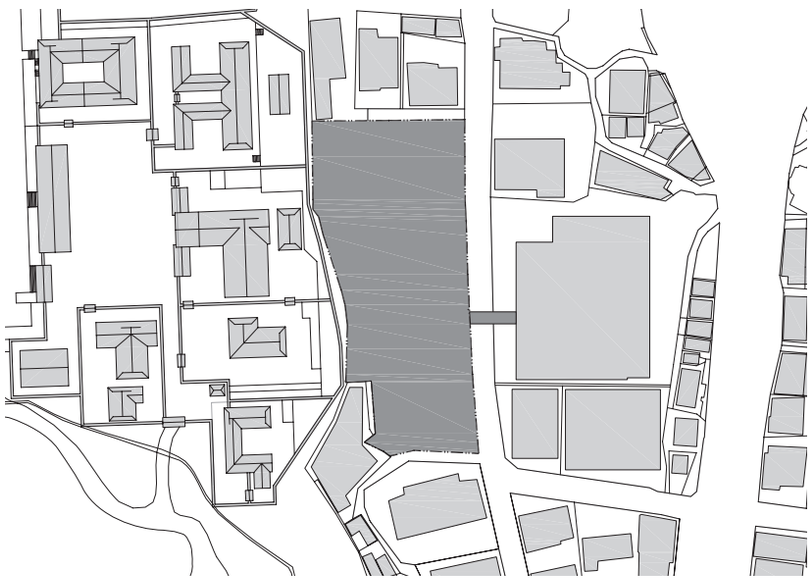
The design parameters of the project were strongly influenced by a combination of factors: the necessity of designing a huge number of varied spaces on a narrow, sharply stepped site alongside a traditional Korean village, while also having to link the new structure to the original building.

Leadership Center, Seoul, South Korea

JUXTAPOSING THE TRADITIONAL AND THE CONTEMPORARY


e r s h i p c e n t e r
CJ Human&
Leadership Center

“THE PANELS WERE SELECTED NOT ONLY FOR THE CHOICE OF COLOURS BUT ALSO FOR THEIR VERY MODERN DETAIL AND MONOLITHIC SIZE.” GENE PARK, ARCHITECT



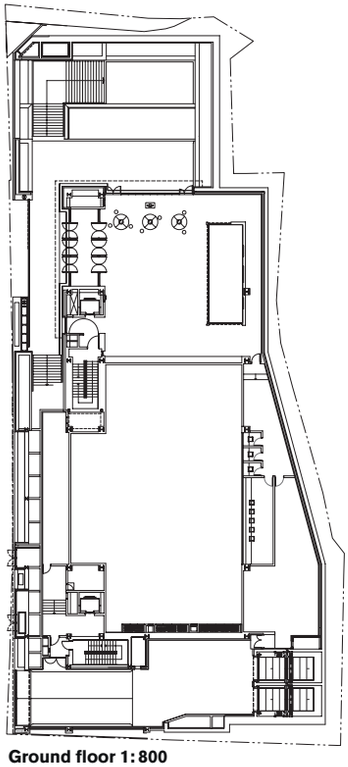
The CJ Group’s Leadership Center is the most recent addition to the cluster of buildings housing a corporate learning, innovation and global centre. The complex is located in the heart of Seoul overlooking a traditional Korean village. The building programme includes classrooms, boardrooms, auditoria, executive lounges, and an oval-shaped multipurpose hall that accommodates up to 800 guests. These facilities support the training and communication requirements of the company and are directly linked to the original building via a bridge and a subterranean passage from the parking facilities. As the building forms part of an ensemble, a balance had to be achieved between the needs of the larger classrooms and public spaces and the scale and character of the existing adjacent buildings.

The challenge was to design a building that fulfilled the required functions and that fitted on the long, narrow site. The design of the building also had to take the proximity of the Korean village into account, as it is a culturally significant landmark. By taking advantage of the 12-meter level difference of the site, the architects have cleverly managed to reduce the scale of the center by submerging four of the nine levels behind a retainer. Furthermore, the roof morphology and manner in which the upper level is pulled back helps to reduce the scale so that the building does not dwarf the village.

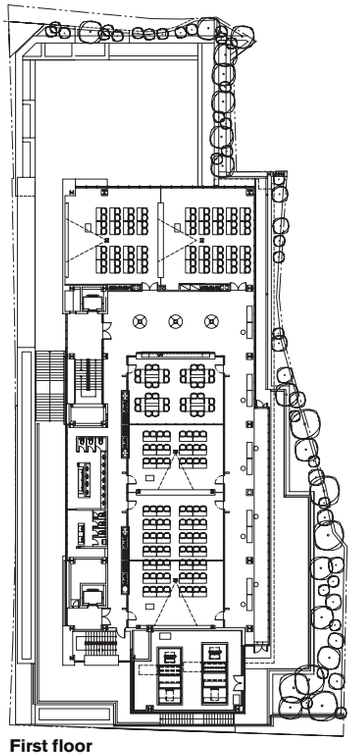
To integrate the building into the site and to relate the building to the streetscape, the architects used light coloured stone walls that step down to connect the upper western part of the site to the lower eastern side. This stone element forms a plinth to the building or a base on which the building stands. It also contains planter niches to the street as well as entries to parking zones. The roof of the projecting plinth has been used to plant Asian conifer trees which create outdoor terraces on the first level and an organic counterpoint to the inorganic façade surfaces and soften the interface between the street and the centre.

The façades, clad in grey and red Swisspearl panels, were specifically designed as a reference to the traditional colour palette of the Korean Royal Palaces. There is a clever juxtaposition of the two contrasting colours: the anthracite panels form larger wall surfaces, whilst the ruby red panels provide horizontal accents to the abstract façade parts. The façade is set off by generous curtain walled fenestration on the southern side, which is framed by Swisspearl panels. The opaque Swisspearl panels and transparent windows create an abstract play of positive and negative surfaces on the façades, whilst the horizontal sun filters on the eastern side give the façades some relief and depth.

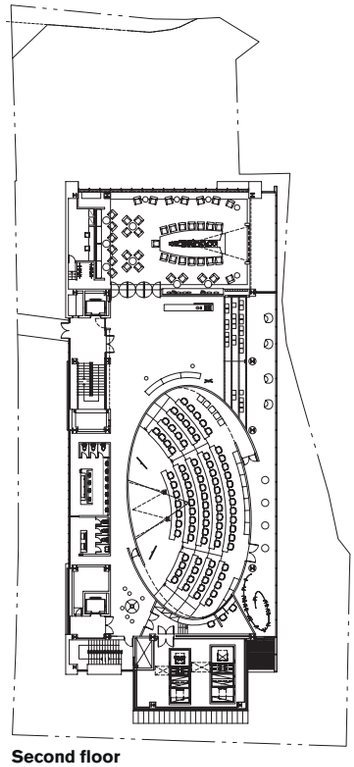
Overall, the Leadership Center is a well devised and carefully designed project that has been sensitively integrated into the multi-faceted environment that existed before its erection. *Anna Roos*



Ground floor 1: 800



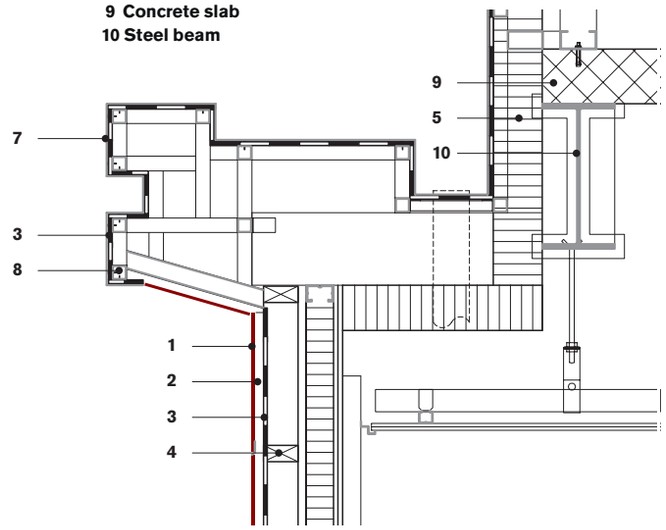
First floor

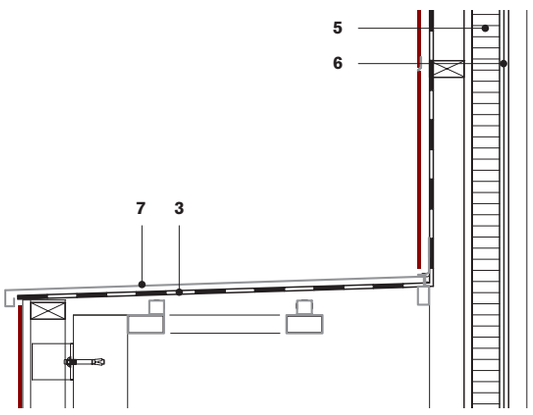


Second floor

"ITS LOCATION, SPACE PROGRAMME AND SITE CONDITIONS PROVIDED A UNIQUE OPPORTUNITY TO DESIGN A BUILDING THAT BRIDGES THE TRADITIONAL CHARACTER OF THE HISTORIC NEIGHBOURHOOD AND THE MODERN DESIGN OF THE ORIGINAL BUILDING." GENE PARK, ARCHITECT

1 Swisspearl® cement composite panel
2 Ventilated cavity
3 Water proofing
4 Framing
5 Thermal insulation
6 Gypsum board, double-ply
7 Aluminium sheet
8 Support profile
9 Concrete slab
10 Steel beam





Vertical section 1:20

Location 101-11-1-1-0 Fildong, Jung-Gu, Seoul, South Korea
Client CJ Corporation, Seoul
Architects AI Architects, Seoul; Gene Park
Building period 2006–2008
General contractor and façade construction CJ Development Co., Seoul
Façade material SWISSPEARL® CARAT, Black Opal 7025 and Coral 7031

“ALL THE STRUCTURES AND MATERIALS USED FULFIL THE CONDITIONS OF THE REGULATIONS CONCERNING ALLOWED MAXIMUM VALUES AND THE REGULATIONS DEFINED BY THE BUILDING STANDARD.”
ARCHITECT GORAN VOJVODIC

ARCHITECTURE FOR AUTOMOBILES

“DESPITE THE CHANGED CONDITIONS IN THE CAR CARE INDUSTRY, WE TRIED TO MAINTAIN A TOUCH OF THE SIMPLICITY AND STRAIGHTFORWARDNESS OF THE OLD GARAGES IN THIS NEW CAR TEST CENTRE.”
VANDKUNSTEN ARCHITECTS

Over the past hundred or so years, ever since the motorised private car took to the road, the automobile has given rise to many different types of building: petrol stations, garages, showrooms, motels, drive-ins … Architecture has constantly served as a means of staging the automobile. The manufacturers used their factory and sales buildings early on as a part of their marketing and branding. In recent times, real palaces and adventure worlds have arisen – "carchitecture" is the technical jargon for the fusion between the automobile industry and architecture. Over the years, architecture for automobiles has undergone huge changes due to innovations in automobile construction, to the change in our awareness of the environment, and to requirements of cleanliness. The following two examples are illustrations of today's "carchitecture".

Formerly, a car repair workshop was typically a secondary building in a backyard. Colourful enamel plaques on the outer walls drew attention to the business, and old oil barrels and scrap iron were strewn over the ground. The workshop was permeated by the smell of petrol and blackened by traces of oil and tyre tracks. Nowadays, everything looks quite different. Mechanics work at clean workplaces, and litter is sorted and separately disposed of. The automobile workshop can almost be compared to a light, well-equipped laboratory. And the outer envelope of the building also bears clear individual references to its business.

The Test Centre of the Danish Automobile Club named "Forenede Danske Motorejere" (FDM) in Århus is a proud and exemplary representative of a contemporary automobile workshop. The building is long and low, with a low-lying band of windows along the outside area that makes the building stand out from the flat, grass-covered ground. A superimposed skylight runs along the entire length of the building and provides daylight from the direction from which it is needed at the workplaces. The garage doors are also glazed. Otherwise, the galvanised steel framework, which is visible form the inside of the building, is surrounded by fine dark façade panels. Seven workplaces, a client reception area with a shop, and a rest area for the mechanics are accommodated in the long main tract. A covered area and a separate garage where brakes and engines (loud!) are tested are attached at a right angle.

Despite the changed conditions in the car care industry, the Vandkunsten architects tried to maintain a touch of the simplicity and straightforwardness of the old garages in this new car test centre. In 2007 the Test Centre was awarded with an architectural prize for "good and fine building" from the municipality of Århus.

Ferdinand Porsche, a gifted early automobile constructor, laid the foundation stone of the Porsche concern in Stuttgart in 1931. His two children, Louise Piëch and Ferry Porsche, founded the Porsche Holding in Austria, today an internationally active and entirely decentralised car-trading company, in 1947. The firm of wholesalers is responsible for the distribution and marketing of the brands VW, Audi, Seat, Skoda, and, of course, Porsche in Austria. Since the beginning of the opening of the East, the Porsche Holding has systematically developed its distribution network in southeast Europe.

The newest Porsche business building in Belgrade was constructed as a business headquarters and for the training of service mechanics. The building complex consists of two functionally separate units, a five-storey main building and a single-storey wing. The two parts of the building are placed parallel to one another and closely connected at the ground floor. The main entrance is located at the connection point. Whereas the five-storey building is mainly occupied by offices, the annexe wing accommodates workshops, teaching rooms, and a restaurant.

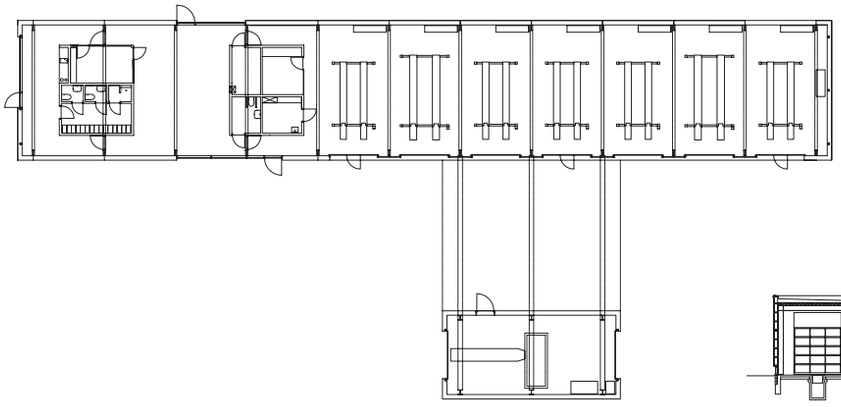
Large glazed expanses characterise the overall impression of the façades, and isolated windows are emphasised by projecting metal frames. Whereas the low annexewing is covered by fitted sheet metal, the five-storey building is clad with dark cement composite panels. This results in a contrast between light and dark, profiled and flat, lightweight and solid.

To quote architect Goran Vojvodic: "The design envisaged materials and finishings complementary to the architectural form of the building, as well as to the aesthetics of the Porsche GmbH concern brand in Austria. All the structures and materials used fulfil the conditions of the regulations concerning allowed maximum values and the regulations defined by the building standard."
Michael Hanak

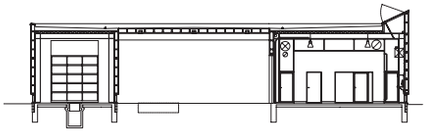
FDM Car Test Centre, Århus, Denmark

Location Vintervej 1, Århus, Denmark
Client FDM, Kgs. Lyngby
Architects Vandkunsten, Copenhagen
Building period 2006
Façade construction Bech & Martens A/S, Brabrand
Façade material SWISSPEARL® CARAT, Black Opal 7020

Fine dark cement composite panels surround the galvanised steel load bearing construction.



Ground floor 1:500

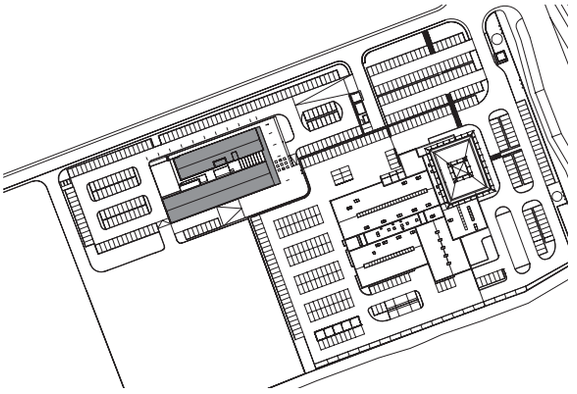


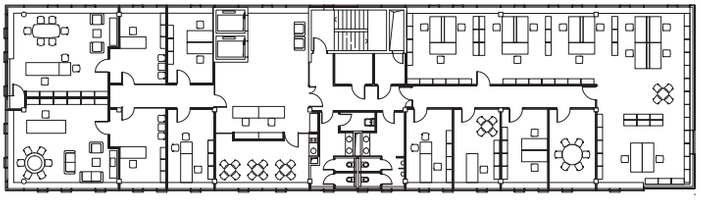
Section

Porsche SCG Business Building, Belgrade, Serbia

Location Zrenjaninski put 11, Belgrade, Serbia
Client Porsche SCG d.o.o., Belgrade
Architect Goran Vojvodic & associates, Belgrade
General contractor ESAL d.o.o. Belgrade, Novi Beograd
Buidling period 2006–2008
Façade construction NM Stone, Mladenovac
Façade material SWISSPEARL® CARAT, Black Opal 7022

The five-storey building and the low annexe wing represent a confrontation between dark and light, flat and profiled, solid and lightweight (see also page 32).

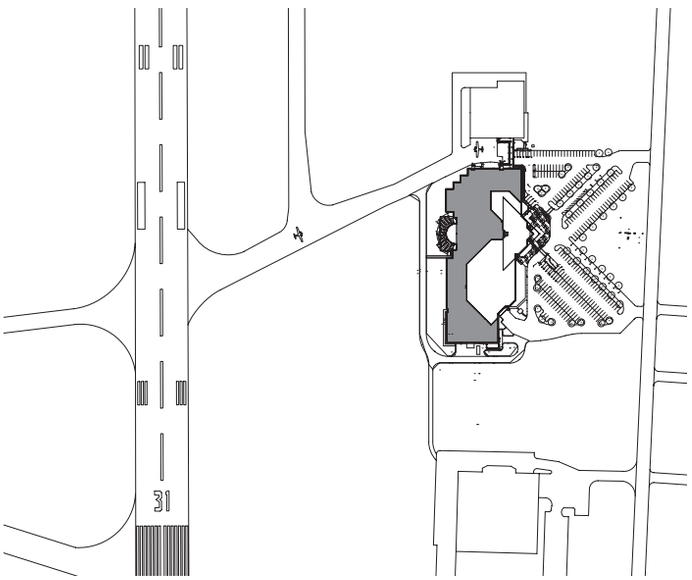




Typical floor 1:500

Office Building Garmin International, Salem, OR, USA
Power of Shape

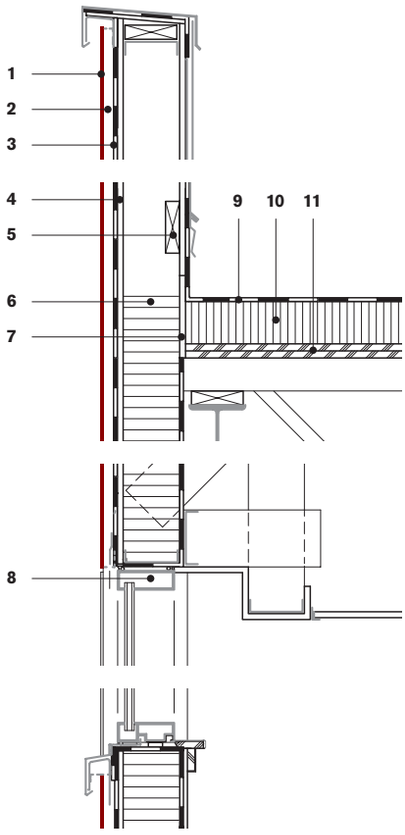
Garmin, the world-leading manufacturer of GPS devices, has a site in the grounds of the airport of Salem, Oregon, where it designs and produces GPS equipment for aircraft. Howard Smith Architects remodelled the old company building and constructed an addition. The dynamic shape of the building complex is emphasised by the silver colour of the cement composite panels of the façade. The material is used for both the old and the new building to unify the appearance. The green glass of the window areas contrasts with the silvery panels. Howard Smith Architects: "The subtly reflective, highly smooth surface of the cement composite panels, along with exposed rivet heads used to mount the panels to the substrate, create a taut skin reminiscent of aircraft construction." Furthermore, the architects value the long-lasting quality and the low maintenance of the façade material. The new building, which doubles the size of the existing one, provides room for manufacturing, offices, the design lab, and a conference centre. *Britta Limper*



The extravagant and dynamic shape of the building complex is emphasised by the silver colour of the cement composite panels of the façade.

Location 2345 Turner Rd. SE, Salem, OR, USA
Client Garmin AT, Salem
Architects Howard Smith Architects and Anderson Shirley Architects, Salem
Building period 2007
General contractor Triplett Wellman Construction, Woodburn
Façade construction Salem Heating and Sheet Metal, Salem
Façade material SWISSPEARL® REFLEX, Silver 9000

The material is used for both the old and the new building to unify the appearance.

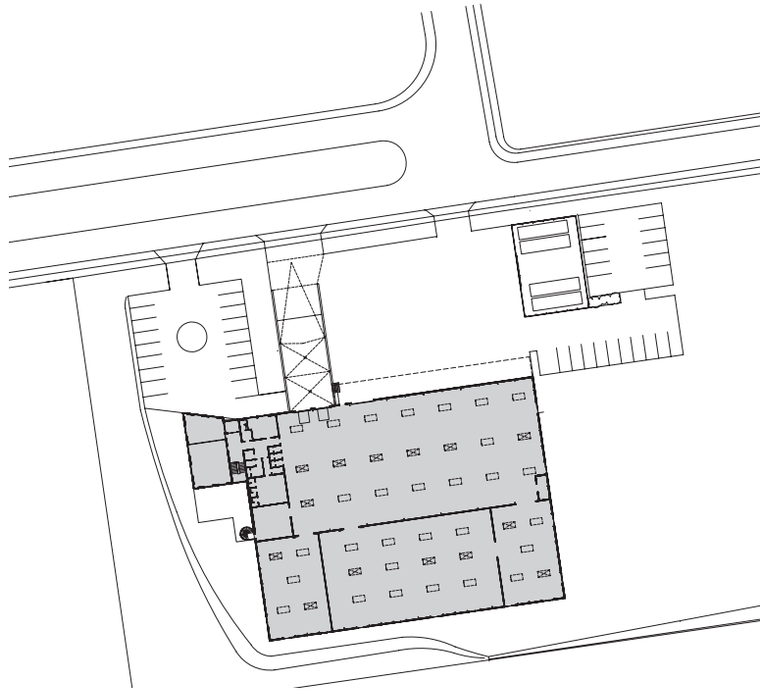


Vertical section 1:20

1 Swisspearl® cement composite panel
2 Ventilated cavity
3 Air-moisture barrier
4 Gypsum sheeting 15.8 mm
5 Wood blocking
6 Metal studs, thermal insulation
7 Gypsum board
8 Aluminium window system 50 × 152.5 mm
9 Polyvinylchloride proofing membrane
10 Thermal insulation 76.2 mm
11 Plywood sheating 2 × 19 mm

Mountain Top Industries, Frederikssund, Denmark

Industrial Building on the Outskirts of the Town



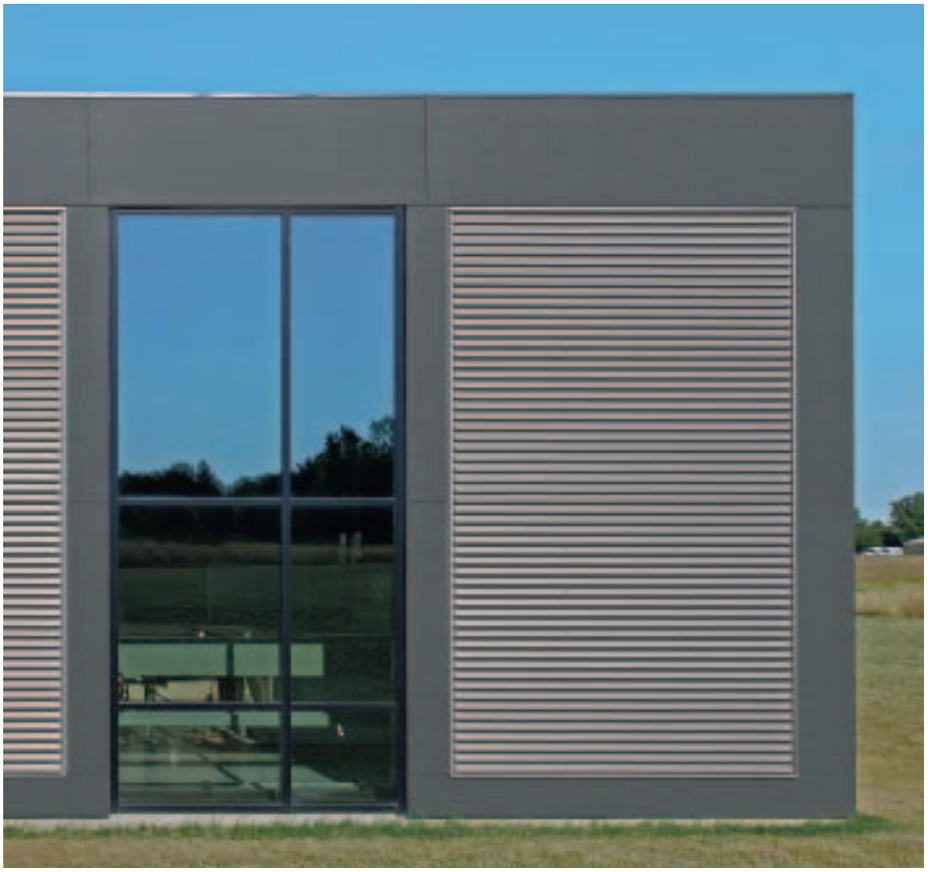
"THE BASIC IDEA WAS TO CREATE A SIMPLE AND RATIONAL STRUCTURE WITH THE MAIN FOCUS ON THE USE OF DAYLIGHT AND A FUNCTIONAL LAYOUT." CHRISTIAN NEMMING OF KARL HENNING SØRENSEN ARCHITECTS

"There is no rule saying that a functional industrial building has to have a dull and charmless appearance," Danish architect Karl Henning Sørensen said to himself when commissioned with the task of designing a new production and administration building for Mountain Top Industries. The company, founded in 1995, is specialised in the manufacture of pick-up accessories like bed liners and tonneau covers and today also acts as distributor for all kinds of complementary products for the vehicle bed. In the city of Frederikssund, Denmark, Mountain Top Industries recently established their new headquarters.

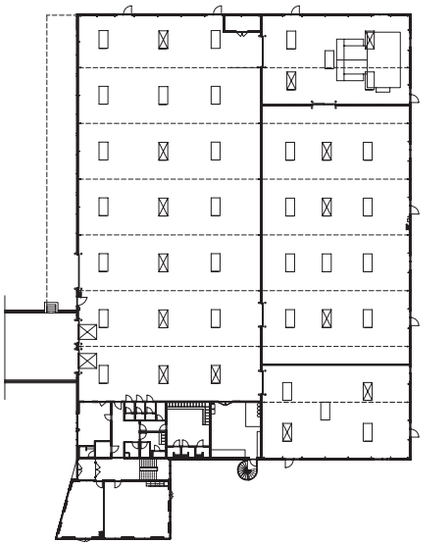
"The basic idea was to create a simple and rational structure with the main focus on the use of daylight and a functional layout," the architect explains. In close dialogue with the client, Karl Henning Sørensen architects designed a large square building measuring 2700 square metres that consists of a double hall with storage space at the front and a production room at the back. The administration section is laid out as a diagonal glass protrusion with a slanting roof, opening the building towards the drive and marking the entrance. For the façade of the main tract the architect chose a rhythm of corrugated metal sheets framed by dark grey Swisspearl panels and large glass openings with black metal frames. Its height and alternating sections of glass and Swisspearl panels distinguish the administration tract. "The large openings fit the big scale of the building," says the architect, "and give the façade a calm and elegant expression."

The interior of the building is very airy. Thanks to the light construction and load bearing steel frames, the production hall is not interrupted by any pillars or walls. The tall windows lend the space openness and open the view onto the beautiful southern landscape. *Mirko Beetschen*

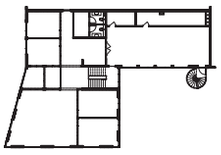
Location Pedersholmparken 10, Frederikssund, Denmark
Client Mountain Top Industries Aps, Frederikssund
Architects Karl Henning Sørensen Arkitekter, Helsinge
Building period 2005
General contractor and façade constructor BBBygge-industri A/S, Gadstrup
Façade material SWISSPEARL® CARAT, Black Opal 7025



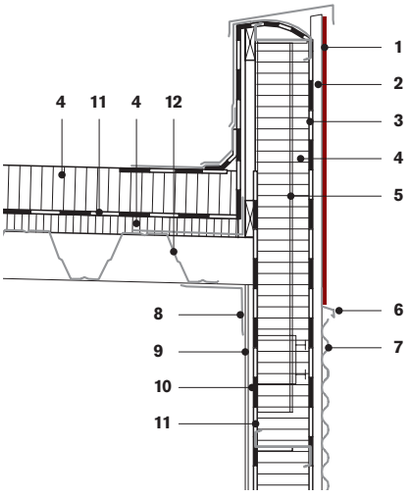
The administration section is distinguished from the production hall and the storage space by its height and the non-use of the more industrial corrugated metal.



Ground floor 1:1000



Upper floor



Vertical section 1:20

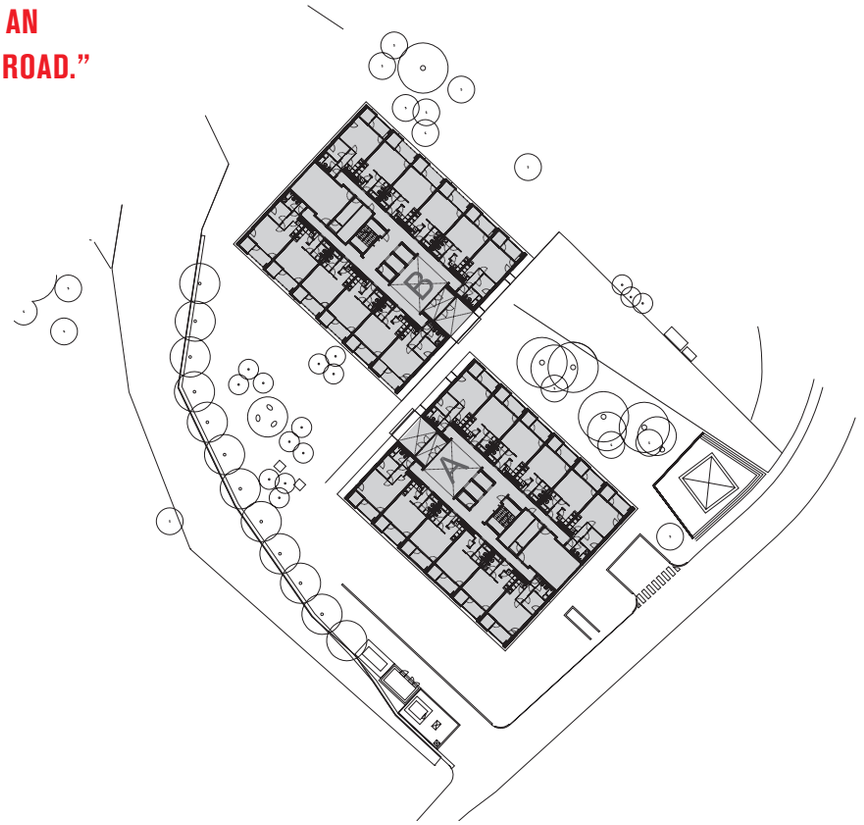
1 Swisspearl® cement composite panel
2 Ventilated cavity 25 mm
3 Wind stopper, foil
4 Thermal insulation
5 Construction steel profile
6 Rain deflection profile
7 Corrugated metal panel
8 Metal angle
9 Gypsum board 13 mm
10 Steel profile 25 mm
11 Vapour barrier
12 Corrugated steel deck

In recent years, housing developments by the architects Matija Bevk and Vasa Perovic have attracted a good deal of attention and established their authors as convincing representatives of the younger generation in Slovenia. Here they once more present a large-scale, multi-storey apartment house characterised by its formal stringency and combination of building types.

Pilon Housing, Ljubljana, Slovenia

BETWEEN THE STONE QUARRY AND THE RING ROAD

“THE COMPLEX PAYS A KIND OF HOMAGE TO THE FORMER QUARRY WHILE AT THE SAME TIME FUNCTIONING AS AN EYE-CATCHING LANDMARK ON THE LJUBLJANA RING ROAD.”
BEVK & PEROVIC



Location Pilonova ulica, Podutik, Ljubljana, Slovenia
Client Metrokras invest d.o.o., Ljubljana
Architects Bevk & Perovic, Ljubljana; Matija Bevk, Vasa Perović, Davor Počivašek
Building period 2007–2008
General contractor Gradbinec d.o.o., Kranj
Façade construction Alkam d.o.o., Kamnik
Façade material SWISSPEARL®, special colour Vulcanit 431 6500 R

The block-like appearance of the two eight-storey volumes is structured by the clear design of the façade with light and dark panels.

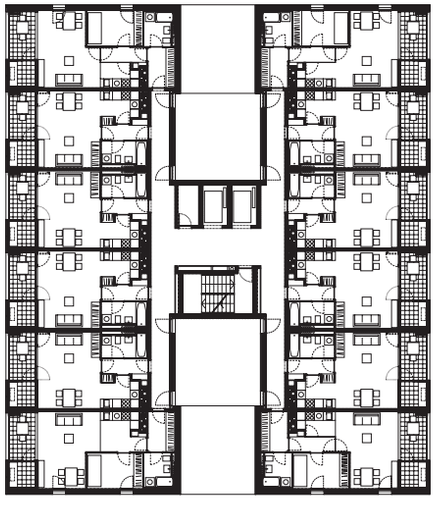
Pilon Housing occupies an unusual location on the site of an abandoned quarry next to the main ring road of Ljubljana. The remains of the quarry previously looked like a wound in the natural landscape. An old limekiln building made of stone stands in the corner of the site, protected as a cultural monument. The challenge for the architects was to place a large housing complex in sensitive surroundings, to preserve the quarry and to design the housing as a new landmark related to the adjacent highway.

The location was treated with respect. The rock wall was preserved, protected against crumbling and planted with greenery. 140 apartment units were structured into a complex of two separate buildings, and each building was divided into two slabs connected by a communication core. Each of the slabs in a pair is individually placed so as to follow the steep topology of the terrain and create different spaces in front of and behind the buildings. The access route leads over almost flat terrain to the gorge-like intermediate space between the two volumes where the entrances are located. The greenery-covered back yard is framed by the rock wall.

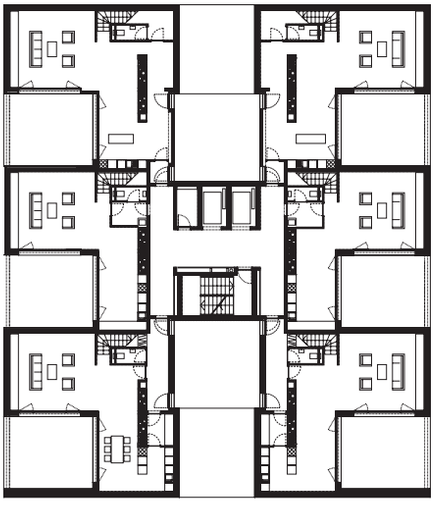
The block-like appearance of the two seven-storey volumes is structured by the clear design of the façade. Pale vertical stripes emphasise the ceiling slabs and are contrasted by the intermediate wall surfaces with dark, velvety façade panels. The hermetic block is perforated by regularly placed staggered sections for private exterior spaces for each apartment. The façades are designed as an interplay of open and closed elements.

The differences in the outward appearance are due to the organisation of the apartments. The internal structuring of the complex is based on the idea of condensation similar to that of the vertically condensed city with different types of apartment stacked one on top of the other. Small one-room flats incorporating glazed verandas with yellow railings occupy the five lower floors. Perforations on the lower halves of the cement composite panels that clad the adjacent storage units give the façade a discreetly playful appearance. Th sixth and seventh floors accommodate duplex apartments organised around a double-storey open space, and the top floor is taken up by staggered luxury penthouse apartments. “The complex is,” as Bevk & Perovic comment, “in harmony with the silhouette of the hill and pays a kind of homage to the former quarry while at the same time functioning as an eye-catching landmark, a strong orientation point on the Ljubljana ring road.” *Michael Hanak*

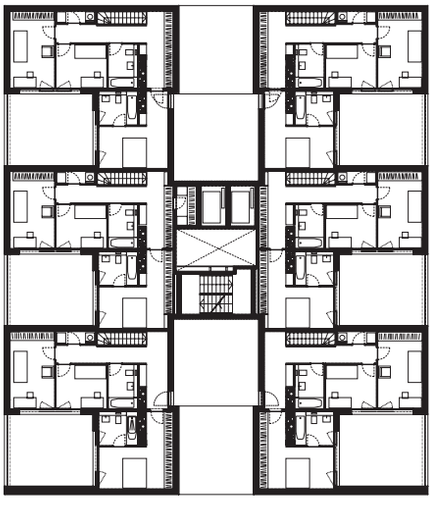
“THE FAÇADES ARE DESIGNED AS AN INTERPLAY OF OPEN AND CLOSED ELEMENTS. GLAZED BALCONIES WITH YELLOW RAILINGS ARE PLACED ADJACENT TO CLOSED STORAGE UNITS CLAD WITH VELVETY BLACK CEMENT COMPOSITE PANELS. STORAGE SPACE IS THUS BOTH AN ELEMENT OF THE FAÇADE AND A DIVIDER BETWEEN THE DIFFERENT APARTMENTS.” BEVK & PEROVIC



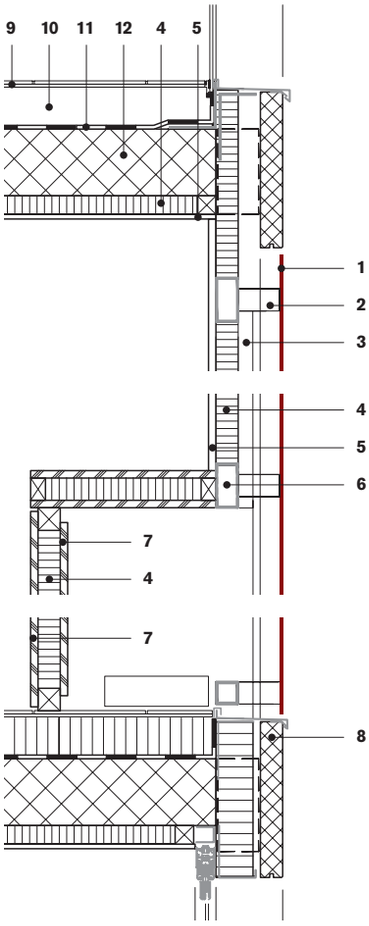
Typical apartment floor 1:500



Duplex apartments first floor



Duplex apartments second floor



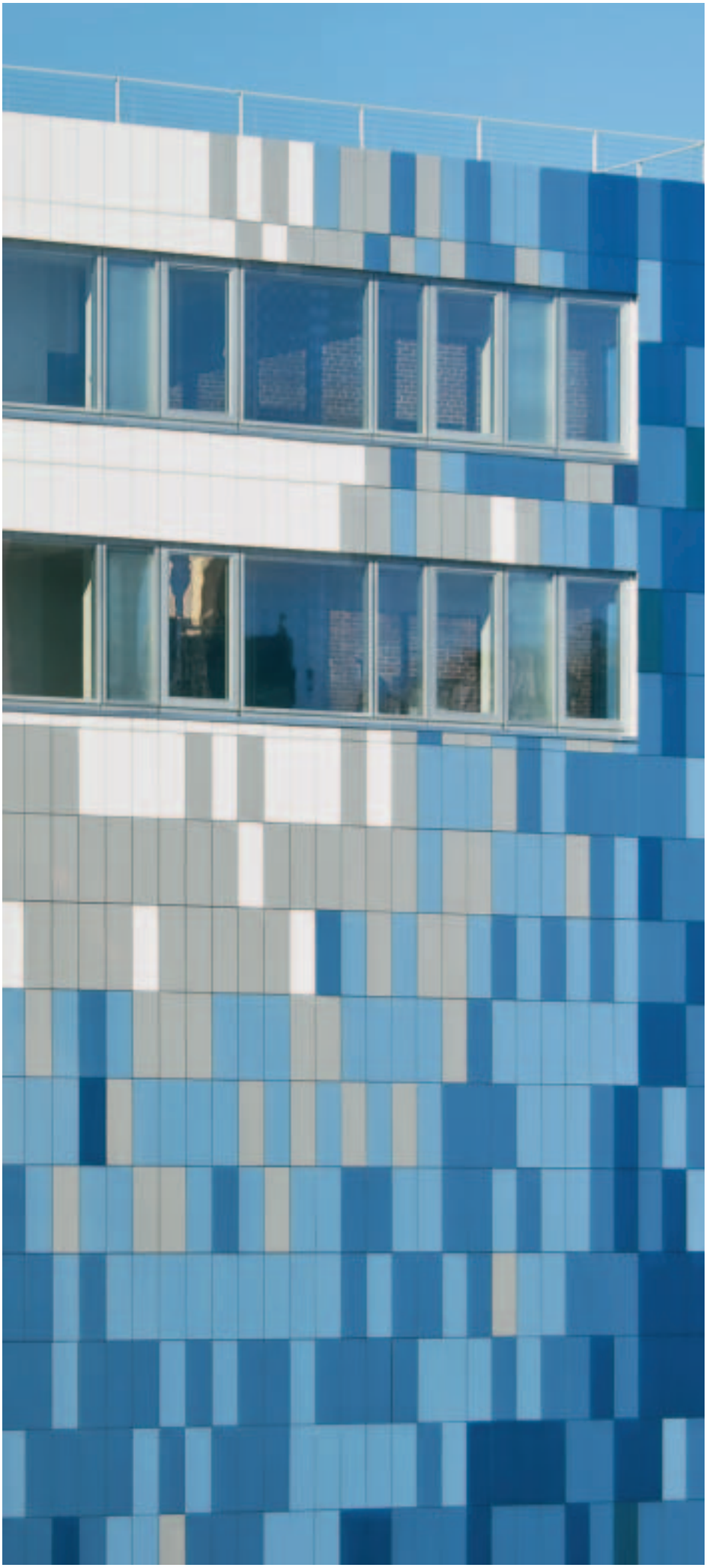
Vertical section 1:20

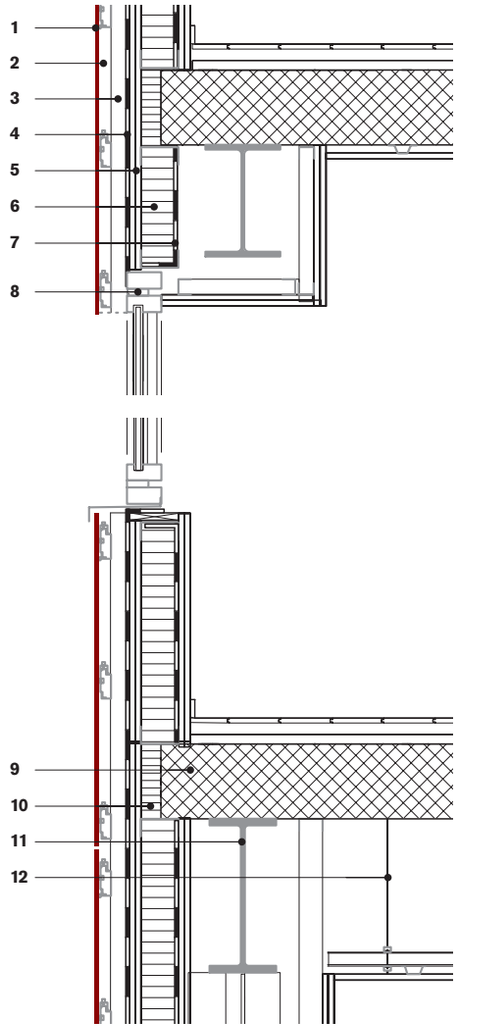
1 Swisspearl® cement composite panel
2 Sub-frame
3 Ventilated cavity
4 Thermal insulation
5 Gypsum board
6 Steel sub-frame
7 Water resistant plywood board
8 Prefabricated concrete element
9 Ceramic tiles
10 Screed
11 Waterproofing layer
12 Reinforced concrete slab

Situated within the lively West Chelsea area, this twelve-storey luxury condominium, marked by a gradation of terrace steps on the upper floors, provides its residents with an unusual variety of private spaces. The southeast-facing façade consists of diversely toned panels and serves as a distinctive mark for the project.

Avant Chelsea, New York, USA

THE EYE-CATCHER

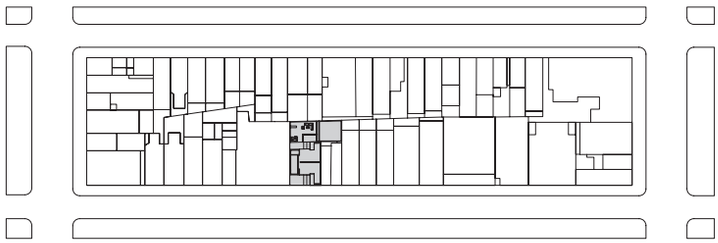


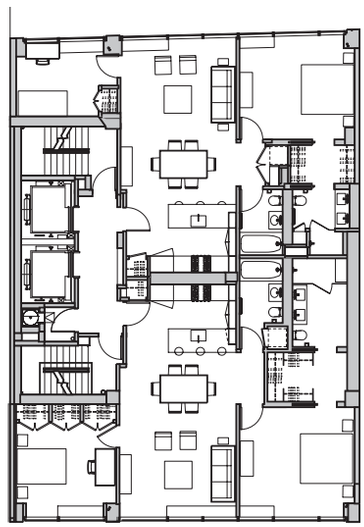


Vertical section 1:20

1 Swisspearl® cement composite panel
2 Sub frame aluminium
3 Ventilated cavity
4 Waterproofing membrane
5 Gypsum board, exterior, twin layer
6 Metal stud framing, mineral wool
7 Vapour barrier
8 Window frame, aluminium
9 Precast concrete slab
10 Thermal insulation
11 Steel beam
12 Suspended ceiling

Comprising of 2500 panels in nine different tones, the southeast-facing façade serves as a signature wall for the new condominium project.





Typical floor 1:300

A ribbon of dark blue Swisspearl panels encapsulates the building and forms a distinctive contrast with the lighter panels and the aluminium window frames.

Location 245 West 19 Street, New York, USA
Client Ginsburg Development Companies, Valhalla NY
Architects 1100 Architect, New York; Sebastian Kaempf
Building period 2006–2008
General contractor Hunter-Roberts (CM), New York
Façade construction Pabco Construction Corp., Farmingdale (New York)
Façade material SWISSPEARL® CARAT, Black Opal 7022, Anthracite 7022 R, Onyx 7099; REFLEX, Silver 9000, and Night Blue VR 0316; NOBILIS, Grey N 202; special custom Oceanit N 161 4014 and N 162 4218

The Avant Chelsea, built by 1100 Architect, is a twelve-storey residential condominium comprising 19 luxury two-bedroom units. In addition to a duplex unit on the ground floor that has a patio and a recreation room on the lower level, two different apartment layouts are available. The north-facing layout is slightly smaller than the south-facing but offers balconies on floors six to eight. The four top floors are penthouses with the two upper units having access to separate rooftop decks.

All penthouses have private outdoor space, which leads to the unusual appearance of the building. The massive volume seems to be hollowed out with a gradation of terrace steps on the top four floors. The street façades show floor-to-ceiling windows framed in anodised aluminium. The building is enclosed by a ribbon of Swisspearl panels that unfold on the southeast-facing façade as a mosaic of 2500 panels in nine different tones, thus serving as a distinctive "signature wall" for the project. *Patrick Zamariàn*

The Flexible House, Copenhagen, Denmark
A Metropolitan Building

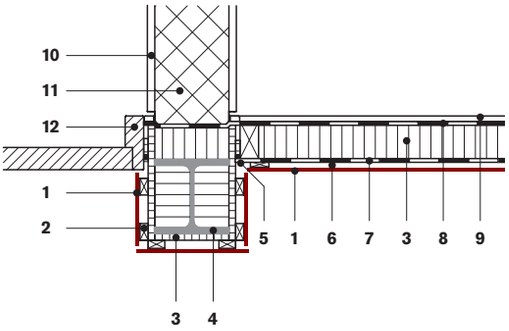
The floors can be divided almost freely between the stairways, with kitchens and bathrooms as the only fixed arrangements.

In Ørestad City, a currently developing new district, a residential quarter is growing around the central city park which will be the oasis of this urban area. The area assumes the character of a top modern metropolis, with a metro railway and a highway leading directly to Copenhagen's most important conference centre and the largest shopping centre in Scandinavia. The metropolitan touch is also evident in the large scale of the buildings, with high and densely placed apartment blocks. The objective is to obtain an architectural whole, which is why local restrictions include stipulations regarding building height and shape.

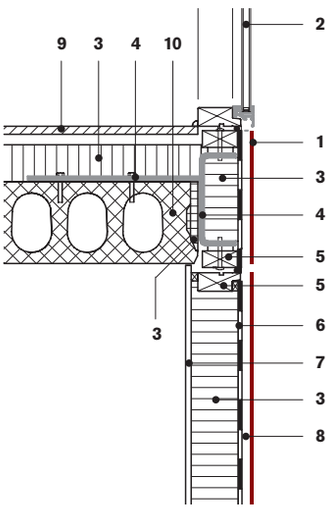
The Flexible House is one of the three buildings framing the city park, which have been designed by Arkitema architects. The housing, with a varying height of eight to twelve stories, contains about 12,000 square metres for residential purposes, divided into 124 apartments. The main façade faces the city park, and there is access to the inner courtyard through an open gate in the middle of the front. The architects paid special attention to creating a playful façade with contrasts of light and shadow. Large balconies facing south and west are integrated as a part of the building volume, with the objective of creating a single-plane façade and avoiding "hung on" elements. The load bearing construction is built in white concrete panels that frame the light façade parts which consist of large window sections and white Swisspearl cement composite panels placed in a slightly varied pattern. Partition walls between the balconies are covered with oiled wood, as a warm contrast to the white façades.

According to the architects, the Flexible House represents the realisation of a dream that goes back to the seventies: the idea of having large open flooring systems where people can arrange their single apartments individually. Nowadays, the idea of an apartment that can be adapted to the changing needs of a family is more relevant than ever. *Michael Hanak*

1 Swisspearl® cement composite panel
2 Timber battens 25 × 50 mm
3 Thermal insulation
4 Load bearing construction steel profile
5 Soft silicone joint
6 Ventilated cavity
7 Wind stopper 8 mm
8 Vapour barrier
9 Gypsum panel 13 mm
10 Plaster
11 Concrete wall
12 Door

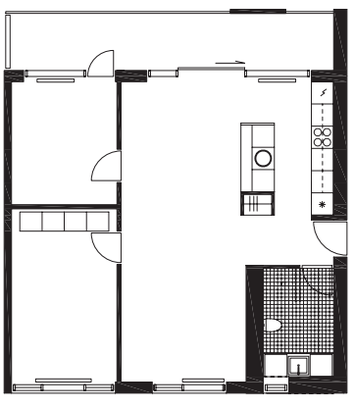


Horizontal section 1:20

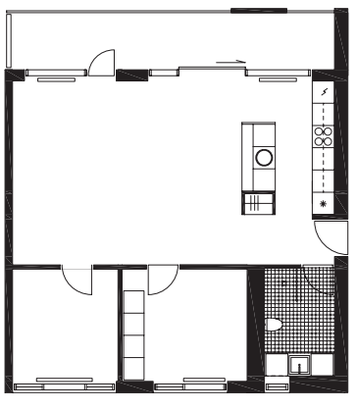


Vertical section

1 Swisspearl® cement composite panel
2 Façade element, glass
3 Thermal insulation
4 Metal anchor
5 Timber frame
6 Wind stopper 8 mm
7 Gypsum panel 13 mm
8 Ventilated cavity
9 Wooden floor
10 Concrete slab



Ground floor A1 1:200



Ground floor A2

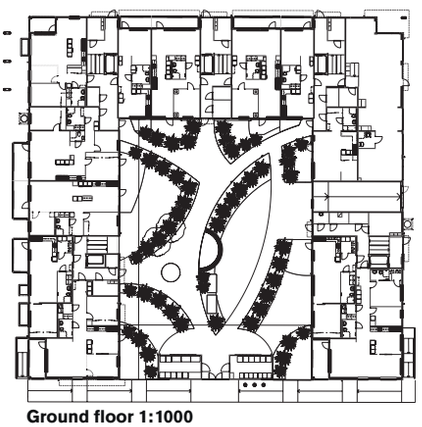
“ALL THE APARTMENTS HAVE A BASIC SHAPE FROM WHICH THE SINGLE APARTMENT CAN BE FORMED.” ARKITEMA

Location C. F. Møllers Allé 28–40, Copenhagen, Denmark
Client Kuben A/S, Copenhagen
Architects Arkitema, Århus
Building period 2006–2007
General contractor MT Højgaard A/S, Søborg
Façade construction Grønbech Constructions A/S, Copenhagen
Façade material SWISSPEARL® CARAT, Onyx 7090

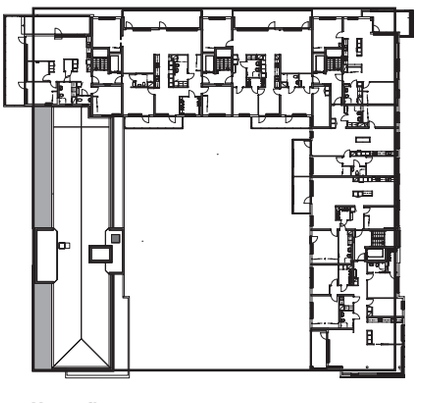
Fören 5, Malmö, Sweden
A Ship by the Sea

The corner parts of the building are accentuated by protruding slanting sections and clad with black Swisspearl panels.

Location V. Varvsgatan 58, Malmö, Sweden
Client Peab Sverige AB, Peter Hörnlund; Brf Fören 5, Malmö
Architects Möller Arkitekter, Ängelholm; Pontus Möller, Dag Thulin
Building period 2006–2007
General contractor and façade construction Peab Sverige AB, Malmö
Façade material SWISSPEARL® CARAT, Black Opal 7025 and SWISSPEARL® REFLEX, Champagne 9290



Ground floor 1:1000

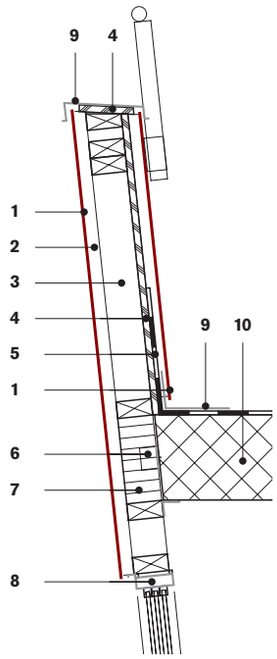


Upper floor

Malmö is the centre of a fast growing region in southern Sweden. In recent years, the city's former west harbour was transformed into a residential area. Next to the spectacular "Turning Torso" tower by Santiago Calatrava, which represents the highlight of the site, two new blocks have been developed by Peab, one of the leading companies in Sweden in the field of construction and civil engineering. The southern building accommodates dwellings for the elderly, and the northern one, called Fören 5, comprises sixty-two high-class apartments.

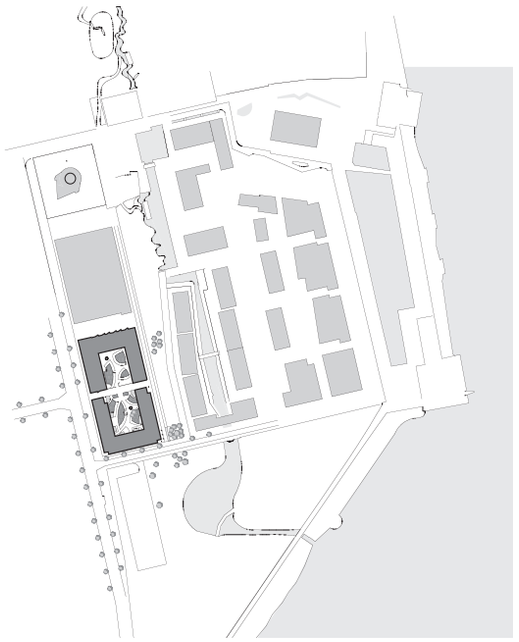
Peab approached Möller Arkitekter with the request for a beautiful residential building with low maintenance requirements. Möller Arkitekter, an architectural firm mainly occupied with residential projects, opened up the square block to the south and let the sun into the courtyard. The site overlooks a beach-park towards the northwest giving the project's inhabitants a magnificent view of the sound. The building rises towards the east, thus making the most of the sea view.

The block's name Fören translates into the marine use of the word stem or front. Both the name and the project site close by the sea inspired the marine design of the building. The street façades can be interpreted as the profiles of ships. All the corners have been given protruding slanting sections. These provide a contrast from the flat white plastered façade with their black Swisspearl panels in various sizes. The penthouse floors are retracted to create terraces. Their façades have been clad in champagne-coloured Swisspearl panels. All the balconies are glazed to give the residents an extra windproof room in the sun. The ground floor along the street has been given a stone façade to complete the project's low-maintenance façades. *Dag Thulin, Möller Arkitekter*



Vertical section 1:20

1 Swisspearl® cement composite panel
2 Ventilated cavity 28 mm
3 Wooden frame 45 × 95 mm
4 Plywood 18 mm
5 Asphaltic roofing felt
6 Fixing angles
7 Fire proofing insulation
8 Sliding aluminium glazing
9 Metal sheet
10 Concrete

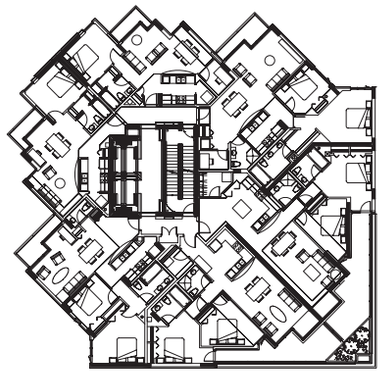


The Currents, Ottawa, Canada
Sustainable Redevelopment

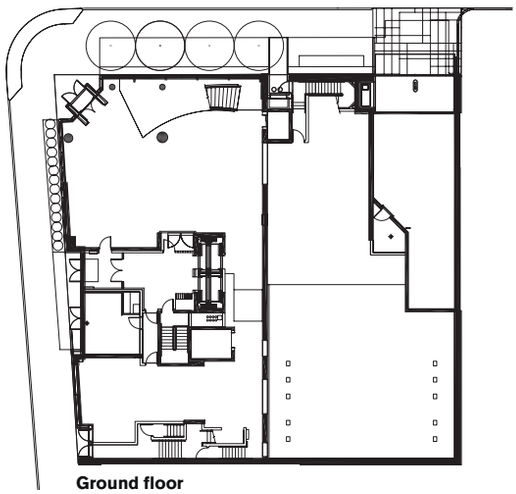
Location 1233 Wellington Street, Ottawa, Ontario, Canada
Client Windmill Development Group, Ottawa
Architects Busby Perkins + Will, Vancouver, British Columbia, Canada
Building period 2005–2007
General contractor and façade construction Aecon Construction Group, Ottawa
Façade material SWISSPEARL® CARAT, Black Opal 7020 and Onyx 7090

Located in the Ottawa community of Westboro near the Ottawa River, The Currents is a mixed-use development designed for ecological, social, and economic sustainability. This ten-storey masonry, metal, Swisspearl panel and glass building is distinguished by its tower, which is designed to provide views and maximise daylight penetration. The ventilated façade on the south face is designed to preheat air entering the building's mechanical system, reducing the heating load in cooler months. Inhabitable solariums work similarly at each suite, providing preheated fresh air in cooler seasons with less impact on the heating system. Exterior sunshades work in concert with the solariums to reduce excess light and glare in living spaces, protect views, facilitate even interior daylight distribution, and provide visual and thermal comfort for the occupants. A 250-seat performing arts theatre, workshop, and ancillary spaces are located in the two-storey building podium.

A brownfield redevelopment, The Currents ambitiously pursues sustainable goals and incorporates numerous green strategies in the design. These include water efficient fixtures, operable windows, high fly-ash content concrete, rapidly renewable low VOC (Volatile Organic Compounds) materials and finishes, and an aggressive construction waste management plan. *Robert Drew*

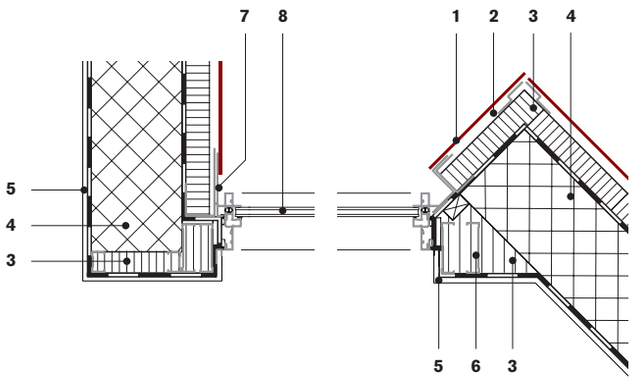


Typical upper floor 1:600



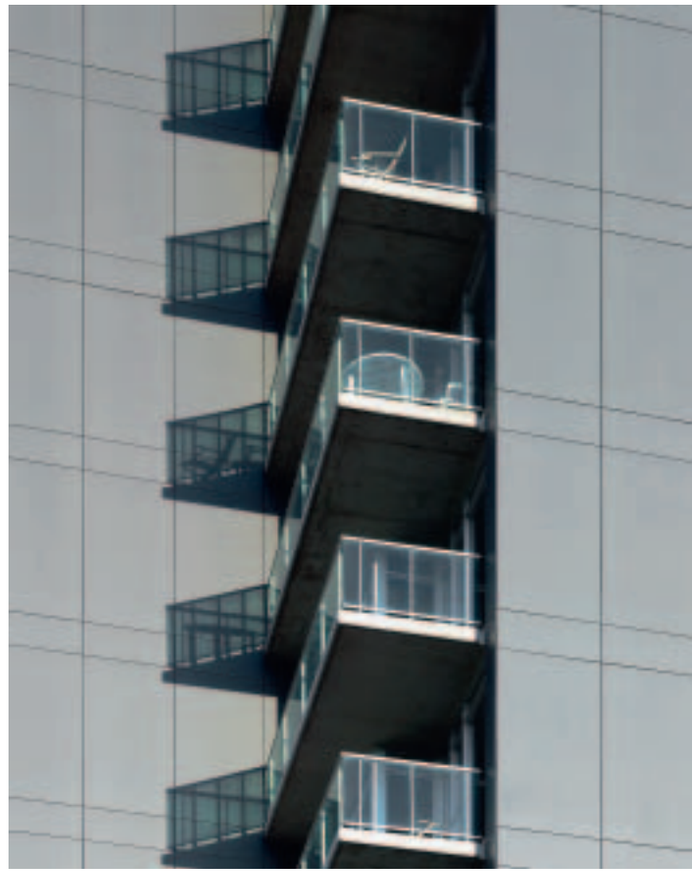
Ground floor

“THE CURRENTS PURSUES SUSTAINABLE GOALS AND INCORPORATES GREEN STRATEGIES IN THE DESIGN.” ROBERT DREW, ASSOCIATE PRINCIPAL OF BUSBY PERKINS + WILL



Horizontal section 1:20

1 Swisspearl® cement composite panel
2 Ventilated cavity
3 Thermal insulation
4 Structural wall
5 Gypsum board
6 Steel stud
7 Metal profile
8 Window



USA – Suitable for All Sides

The design of the last building in phase 2B of the Eastside mixed use development in Pittsburgh was guided by several factors of the complex context. The client requested a three-storey building, but had not yet secured tenants for this part of the programme. The mandate was for strong visual presence and maximum flexibility.

The solution addresses the unique set of conditions in a variety of ways. Ochre coloured cement composite panels are used along the existing street edge and echo the colour of the historic sandstone façade across the street. Rising out of the ochre mass is a two-storey "bar" rendered in green cement composite panels. The colour roughly approximates that of the dome on another historically significant building on an adjacent block. While the ochre massing primarily addresses the ground level streetscape and faces outward, the rectilinear green massing is primarily oriented inward to the newly created perched streetscape above. Significant areas of glass help to reveal the layered composition which is set on a masonry base. *The Design Alliance*

Eastside Phase 2B – Building D, Pittsburgh
Location Center & Highland Aves, Pittsburgh, PA, USA
Client Mosities Development, Pittsburgh
Architects The Design Alliance, Pittsburgh; Joe Gerrman
Building period 2006–2007
General contractor Mosities Construction Company, Pittsburgh
Façade construction Knuco Contracting Corporation, Pittsburgh
Façade material SWISSPEARL® CARAT, Onyx 7093 and Jade 7050

Old People's and Nursing Home St. Sisinius, Laas
Location Vinschgaustrasse 52, Laas, Italy
Client Community of Laas
Architect Kurt Stecher, Prad am Stilfserjoch
Building period 2005–2008
Façade construction Zimmerei Thoma, Eyrs
Façade material SWISSPEARL® CARAT, Black Opal 7020, Coral 7030, and NOBILIS, Grey N202

Italy – Up-to-date Housing for Old People

A building in the form of an atrium house was chosen for the new old people's and nursing home in Laas. The main functional areas are arranged around the central inner courtyard which accommodates a sheltered, "familiar" inner area. Nearby existing old people's apartments were restored and integrated in the design of the new building, whereas the existing old people's home was demolished after the move into the new building because a conversion would have been too expensive and because the space was needed for contact-promoting free and green areas. In addition, the new building was enhanced by the free view from the main road and more effectively integrated in the village landscape.

Other important aims were an energy-saving building structure and an optimally low maintenance façade. The rear-ventilated façade was clad in cement composite panels in the intentionally modern colours of two shades of grey and one of red, whereas the walls and ceilings of the lived-in interior spaces – as the second home of the senior citizens – were clad with wood. *mh*

Bulgaria – Pattern of Volumes and Colours

The city of Stara Zagora itself has 180,000 inhabitants and has been rapidly developing in recent years. Park Mall, Stara Zagora, located on a main traffic artery in the Eastern part of the town, is the first of this type of entertainment shopping centres in that region.

The project offers two levels of shopping and entertainment facilities, with a total leasable area of 19,500 square metres comfortably spread over the wide land area devoted to the mall. The project comprises a supermarket, a cinema complex, fashion and leisure premises, food and beverage facilities, and more than 100 shops.

The outline of the building corresponds to a specific L-shaped structural plan of what appears to be a "keystone" in a composition of another two objects belonging to the trade park. The building is designed in straight lines and volumes that arise step by step towards the centre and the mall.

The central north and west elevations are designed in Swisspearl panels. Five colours are incorporated in order to form a contemporary, friendly and joyful appearance. The pattern consists of large and small sized panels organised in horizontal lines. The pattern and texture corresponds perfectly with the rest of the materials integrated in the elevations such as curtain walls, sun protective systems, and plastic finishings. *Artec Design Ltd*

Park Mall, Stara Zagora
Client Kino Arena 2005 EOOD, Stara Zagora
Architects Artec Design Ltd, Sofia; Dimitrina Popova
Building period 2007–2008
General contractor and façade construction Balkanstroy Ltd, Stara Zagora
Façade material SWISSPEARL® CARAT, Coral 7030 and 7033, Amber 7082, Topaz 7072

Venezuela – White Clad Supermarket

Plan Suarez is a chain of supermarkets located in Caracas, Venezuela. This chain store is located in the east side of the city, and the idea of this project was to create a commercial building in a highly populated part of the city with the exclusive purpose of serving a certain class of people with competitive prices.

The building is divided into four parts: the parking lot with 19,900 square metres, the commercial area (store) with 5,855 square metres, the deposit area with 6,825 square metres, and the service area with 2,462 square metres, all of them distributed over five different levels. The total construction area measures 35,000 square metres.

The building is covered and horizontally structured by Swisspearl façade panels. The quick installation and sustainably bright appearance were the reasons for the installation of the panels. *Gustavo Legorburu*

Supermarket Plan Suarez, Caracas
Location La Urbina, Caracas, Venezuela
Client Plan Suarez CA, Caracas
Architect Gustavo Legorburu, Caracas
Building period 2006–2008
General contractor Aliva Stump CA, Caracas
Façade construction Desarrollos Koma Gpc CA, Caracas
Façade material SWISSPEARL® CARAT, Onyx 7090

Italy – Contextual Residence

Cantù is a city with an important settlement of internationally known furniture industries. Even though its centre has been neglected and not much has been undertaken in the way of viability studies, the council is keen on transforming the image of the city and giving it a new contemporary identity.

The wish of the client, and therefore the challenge for the architects, was to create a pleasant public area and a contemporary residential building constructed with quality materials. Existing buildings were demolished, and only an old warehouse that has been refurbished for commercial and public use has been maintained.

The building follows the geometry of the streets and is recessed from the main street to open up the view of the site and provide better sun and visual exposure for the residential units. There are fifteen residential units on the three floors and two apartments in the penthouse. The lift cores, staircases, and loggias have open sides, creating an interruption in the otherwise plain façade. The architecture is clearly contemporary while retaining a respectful approach towards the context. *Venelli Kramer Architetti*

Residence Via Vergani, Cantù
Location Via Vergani, Cantù, Italy
Client Gruppo Costruzioni Comasche SRL, Cantù
Architects Venelli Kramer Architetti, Como
Building period 2007–2008
General contractor Gruppo Costruzioni Comasche SRL, Cantù
Façade construction CEL.MAC.S SRL, Arcore
Façade material SWISSPEARL® CARAT, Coral 7030 and Sapphire 7060

World Architecture Festival in Barcelona

For some time now, efforts have been made to bring outstanding achievements in specific genres to the public eye by the award of prizes to successful works. Notable examples in the vast number of awards include the following: the Oscar for films, the Grammy for music, the Nobel Prize for the world of science, and the Pritzker Prize for architecture.

It may be justified to question whether a new architectural prize has a valid place in today's heterogeneous landscape of awards, and this is a challenge that is being faced by the World Architecture Festival (WAF) in Barcelona. Generated through the initiative of the British architectural magazine *The Architectural Review* and its emeritously ambitious publisher Paul Finch, the first edition of this new competition has already been widely acclaimed: last year, over 700 projects were submitted for evaluation by an internationally renowned jury under the chairmanship of Lord Norman Foster and election as the "World Building of the Year". Around 2000 persons took part in the three-day event in October 2008. Unlike the Pritzker Prize, the award is given to the best building of the year rather than to a life's oeuvre, thus also indicating that the Festival is destined to be held each year.

The Festival is built up around a number of architectural activities: architectural guided tours, exhibitions, forums, students' competitions, and project presentations make up a varied programme that can scarcely fail to attract the interest of architects. The participating architects presented their projects to the jury in a number of rooms accessible to the WAF participants, who thus had the opportunity of forming an opinion of the quality of the projects. All projects submitted were exhibited arranged in categories of building types.

The jury awarded one prize in each of the 16 categories which ranged from churches to transport depots. Finally, a "Super Jury" elected the project for the *Università Luigi Bocconi* in Milan by the Irish firm of Grafton Architects as the "World Building of the Year".

The organisers of this spectacular event recruited sponsors by asking the participating architects to name a building material that had played an important role in their projects. The manufacturers whose products were mentioned the most frequently were then asked to provide sponsorship. The result was an exclusive circle of around 30 sponsors who were invited to present their services in specially designed igloo constructions on an attractive site at the Festival. Swisspearl was one of the frequently mentioned materials. The buildings concerned are presented either in this magazine or in former editions. We look forward to this year's "World Building of the Year" which will once again be held in Barcelona in October 2009 (www.worldarchitecture-festival.com). *Stefan Cadosch*

The "Super Jury" selecting the winning project.

Many of the favourite projects used Swisspearl products which were exhibited at the WAF.

The Oslo International School was among the contestants with Swisspearl panels.

Mojca Gregorski and Ajda Vogelnik Saje, Ljubljana

Mojca Gregorski, born in 1975, Bachelor of Architecture at the University of Ljubljana. After employment in several architectural offices in Northern Ireland and Slovenia, she now runs her own office, whilst also working at the Faculty of Architecture at the University of Ljubljana; she is currently finishing her PhD.

Ajda Vogelnik Saje, born in 1973, Bachelor of Architecture at the University of Ljubljana. She was subsequently employed in several architectural offices in Slovenia and Croatia and is currently working as a freelance architect cooperating with various young architects in Slovenia and Croatia.

Both architects have realised several buildings in different fields and on various scales.
See also www.modular.si and page 6ff.

What made you decide to become an architect?
Mojca: Being an architect is not a profession, but a way of life. The decision to become an architect meant choosing a specific way of working (and living), that is in constant development and ceaselessly searching for solutions following the progress of technological, social, environmental, historical, artistic, and other changes.
Ajda: Architecture gives me the possibility of being involved in a continuous creative process while solving various tasks. Each task presents a new challenge that incorporates different fields of complex research. It is an occupation that encourages constant personal development.

Where do you work, and in what organisational form?
Mojca: I work at the Faculty of Architecture as a teaching assistant. Having an exam on professional qualifications (licenses) enables me also to run a small office as well where we design various private and public buildings. Working at the Faculty facilitates my theoretical development and provides constant contact with younger generations, while the office offers practical progress.
Ajda: I work as a freelance architect. On smaller projects I work alone, while on bigger projects I cooperate with various young architects in Slovenia and Croatia.

What themes interest you particularly in your work?
Mojca, Ajda: Themes vary because they relate to the subject or the client, thus each new project represents a new challenge.

Who are your role models, and why?
Mojca: Every architect who is capable of realising a quality project: when the idea in his or her head and on paper manages to develop despite various client's demands, financial limitations, bureaucratic regulations, and building construction problems.
Ajda: Various authors creating various projects in time and space that respond to specific factors in the environment and relate a unique story.

What are your favourite buildings?
Mojca: My next, as yet, unknown order …
Ajda: Each project in the working process.

What do you consider to be your biggest professional success?
Mojca, Ajda: Getting positive feedback, both from professionals and from users.

How do you find the right building materials for a project design?
Mojca, Ajda: Through constant search, and education that follows changes in various fields – following the progress of rapid changes in technological, social, environmental, historical, artistic, and other fields.

Why do you use cement composite panels?
Mojca, Ajda: They enable us to express our ideas in simple and elegant details.

Thank you for your answers. *Interview by Michael Hanak*

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