



SWISSPEARL ARCHITECTURE 18

International Edition - High Profile Buildings

SWISSPEARL ARCHITECTURE 18

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LET'S DREAM...



Imagine that for the New Year a fairy godmother presented you with a vast construction site and commissioned you to build a new city where all generations would be happy. This would give you the marvellous opportunity to re-invent the future whilst combining elegance, know-how, functionality and economy with a low carbon footprint.

In addition to pleasant, spacious homes and apartments, you would design working areas, offices and all the infrastructure needed for education, medical care, shopping, leisure, mobility, etc. All this should make the best use of the available space for a sound coexistence of the housing, working and services worlds in a casual, colourful atmosphere. You could transpose your architecture visions and implement innovative concepts for sustainable building with eco-friendly materials for a city perfectly integrated in the surrounding countryside. The beautiful urban environment with a timeless mix of styles would showcase the latest technologically sophisticated solutions realised with high-quality durable materials, down to the details and good workmanship. Everything would be for the best in this best of worlds for an enhanced day-to-day living experience in a corner of paradise. The good fairy did not bring you this (too) nice gift? Perhaps she will come later on... Meanwhile, in this issue, you may find various ideas and solutions imagined by architects around the world to ensure that people are happy with at least one building. With the projects featured here, you will probably find almost everything needed to build a new city with our energy-efficient Swisspearl ventilated façades.

Enjoy reading and imagining your new city!

**Christine Dietrich, Architect
Head of Architecture Swisspearl**

Materiality and Expression in Public Architecture

POSTMODERN LEGACY



Archaeologists and historians tend to use the term ‘public building’ interchangeably with ‘monument’, referring in either case to large-scale structures such as temples, plazas or platform mounds that were built for public purposes and whose construction usually involved a community effort. However, changing perceptions of the public as such have led to a narrower understanding, denoting buildings that are not only open and accessible to the public, but also owned and operated by the political bodies that represent them. Despite this disambiguation, the term remains vague, as both the public themselves and what constitutes a use by them are left largely undefined. Furthermore, popular public spaces such as train stations, urban plazas and shopping centres are, in fact, privately owned, whereas classic examples of public architecture such as state schools and universities or city parks and playgrounds increasingly control and restrict access to all but a select few.

Indeed, given the inextricable mingling of public and private aspects, the very notion of ‘public architecture’ has become somewhat of an anachronism. Yet, architectural commentators seem largely unperturbed by this, continually applying the term to a number of established building types regardless of their *de facto* ownership and usage.

Ultimately, our concept of public architecture is a remnant of the post-enlightenment era when the rising middle classes expressed their civic pride by erecting imposing edifices for the greater good of the general public. The emergence of civil societies in the 19th century coincided with the period of historicist architecture, and the Neo-Renaissance style chosen for schools, hospitals, museums or courthouses alludes to the humanist values that ought to be expressed through such buildings. Precious façade materials such as limestone or marble constituted a deliberate break with the timber and brick of local domestic vernaculars and highlighted the significance of these public buildings – particularly in regions where natural building stone was not readily available and had to be imported at great expense.

To historicist architects such as Gottfried Semper, and in his succession, Otto Wagner, the façade cladding symbolised the inner truth of a building, thus elevating it to a work of art. This idea was lost on the modernists of the early 20th century who saw any sheathing of the façade as a betrayal of a building’s structural truth and integrity and firmly rejected the idea of materials expressing anything other than themselves and the manner of their assembly. It was not until mid-century that the modernist distrust

**Christ the King Jesuit
College Preparatory
School in Chicago by
John Ronan Architects.**

Bus Station in Velenje, Slovenia, by Gužič Trplan Arhitekti.



of the surface and the fetish of transparency and dematerialisation came under scrutiny, and the decisive counter-reaction against the inexpressiveness of the prevailing architecture arose from within the very heart of the modern movement.

Sigfried Giedion's call for a 'New Monumentality' in 1944 reflected the growing dissatisfaction with the functionalist doctrine and led to a reevaluation of the civic and cultural role of the city, which in turn spawned an increased interest in the expression and representation of public buildings, not least through their materiality. Council architects in Britain, which initiated an unparalleled public building programme after the War, relied almost exclusively on sculptural *béton brut* in the tradition of Le Corbusier's *Unité* to advertise the modernity of their institutions. Elsewhere, the United States government in the mid-1950s embarked on an ambitious embassy building programme which inspired architects to introduce a wide selection of thus far neglected façade materials into the modernist vocabulary, both to express the symbolic importance of their buildings and to blend them in with the local surroundings. Walter Gropius, for instance, chose a variety of Greek marbles for his Athens embassy, while Eero Saarinen used locally produced granite chip

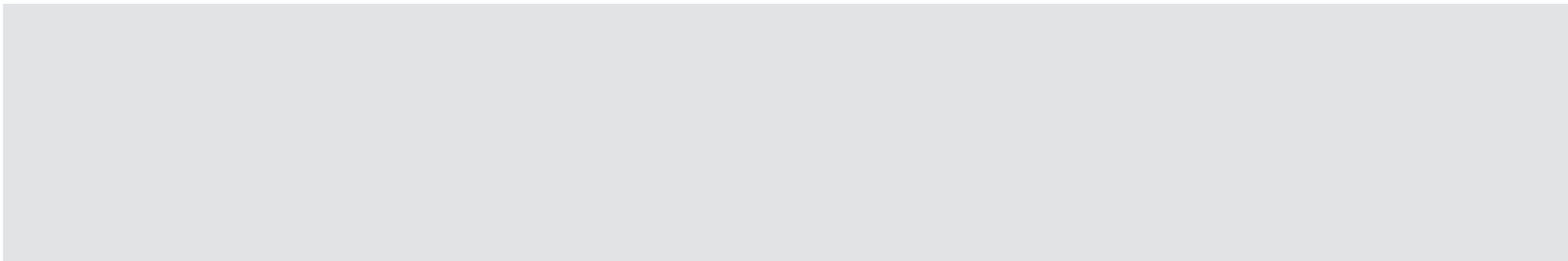
terrazzo in Oslo and a Portland stone cladding in London, respectively.

By the last quarter of the century, modernism as a homogenous 'International Style' had largely run its course, giving way to a plurality of architectural expressions in its stead. The reappraisal of the façade as a carrier of meaning in a socio-urban context and the variety of cladding materials employed to this effect are lasting legacies of the postmodern period, reverberating in the predilection for experiments in façade design which is a hallmark of today's architectural output.

This applies even in cases that otherwise lack any obvious postmodernist affiliation. John Ronan's work in Chicago, for instance, combines a Miesian design approach with a façade language reflecting the specific aspiration – or 'inner truth' – of the respective institution, be it the youthfulness of his Gary Comer Youth Center (SWISSPEARL ARCHITECTURE 4) or the corporate approach of his Jesuit College Prep School (SWISSPEARL ARCHITECTURE 12). Ronan is among a growing number of architects who make full use of the versatility of Swisspearl panels in order to create a fresh image for public building types, from educational facilities to sports arenas and community centres. Some architects choose a rather literal approach to representation, as is the case with S/L/A/M Collaborative's Gilmartin School in Connecticut (SWISSPEARL ARCHITECTURE 14) or FSS Sports Centre near Belgrade (page 22ff.), both of which feature a panel arrangement in the country's national colours. More often, however, they opt for a more restrained façade design. Examples such as Arch Design's school in Ljubljana (page 12–13) or the Garage Groupe Architect's Medical Faculty in Serbia (page 40–41) recall the timeless crispness of stone-clad buildings while offering eco-credentials worthy of a 21st century public building. *Patrick Zamarian*

Kannisto School in Vantaa, Finland, by Linja Architects.



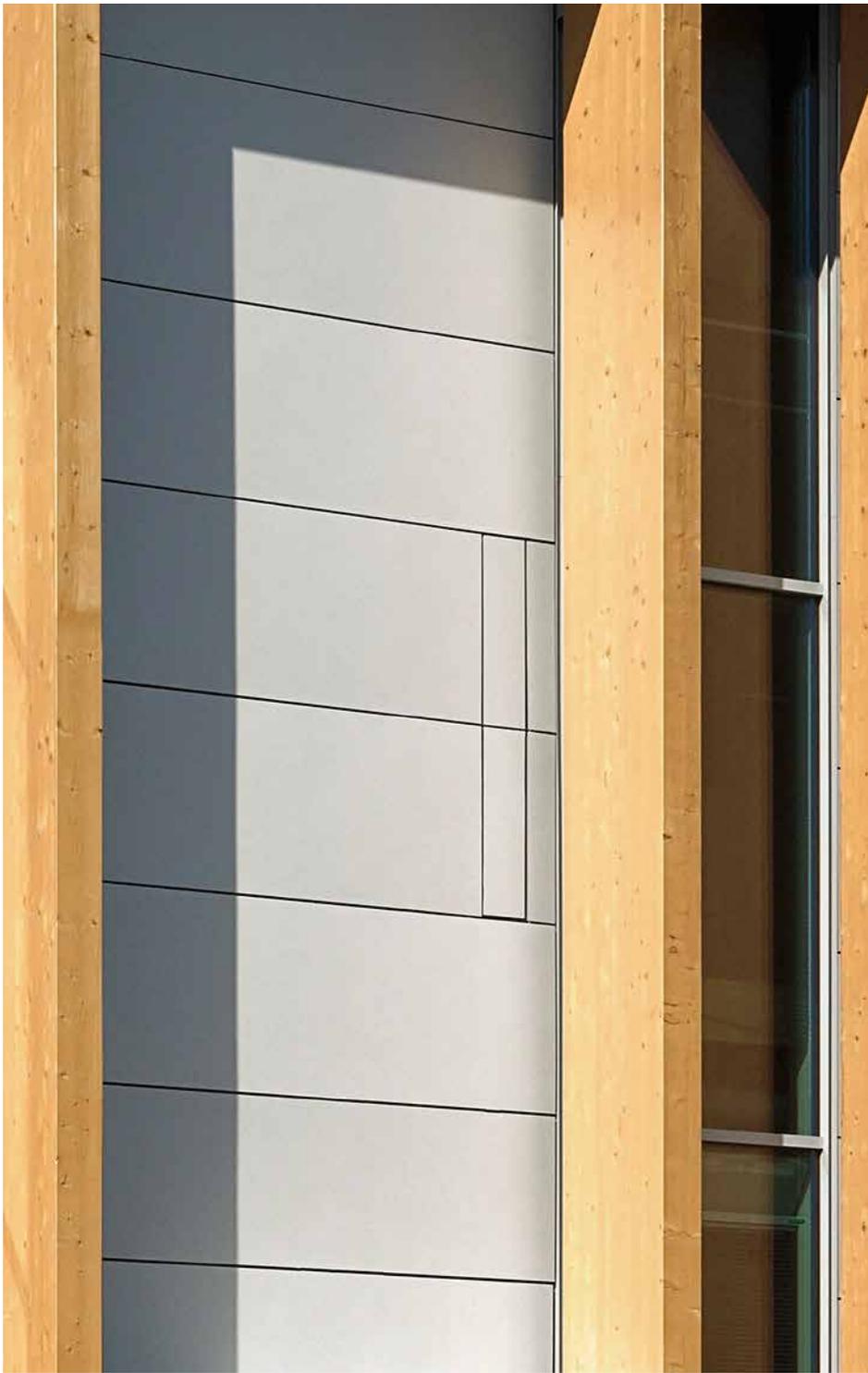


It seems only right that nowadays when children are being taught about the importance of climate change, a newly built school should be sustainable and environmentally friendly.

Mårtensbro School, Espoo, Finland

TEACHING ECOLOGICAL THINKING





Playa Architects won the design competition for the Mårtensbro School in Espoo, southern Finland. Their plan responds to the topography of the site: by embedding the building in the slope, they created a single-storey day care wing with a triple-storey structure on the northern side. Submerged in the landscape, the sports hall on the northeast corner anchors the building on the site. The complex accommodates a day care centre and a school for 550 pupils and 70 staff members. Two distinct wings of classrooms are formed by the fork-shaped plan, while the space at the junction of the two wings holds an open, light-filled entrance lobby as well as the dining hall, stage, library and a wide staircase that connects to the rear entrance and parking. The open exterior space created by the Y-shaped plan provides a place where the children can play outdoors sheltered from the bitter northerly winds. The façades that enclose this space feature floor-to-eaves laminated timber fins that act as sunshades and emphasise the curved line of the eaves. Projecting fins create a lively rhythm and a play of shadow along the façade. Between the fins, the vertical surface planes are alternatively transparent: glazed or clad in light-grey Swisspearl panels.

Mårtensbro School was a pilot project for building energy-efficient schools in Espoo. Geothermal energy is used for heating and cooling, while solar energy is harvested by solar panels and thermal collectors. The building is being used to test the efficiency of a forced-air system, and during construction an array of wireless RFID sensors was embedded into the structure to provide real-time data on the building. The rooms have been equipped with occupancy sensors in order to minimise unnecessary energy consumption when the spaces are not being used. Thanks to these measures, the school has achieved an 'A' rating on the Energy Performance Certificate, with a simulated energy consumption of only 91 KWh per square metre annually.

In addition to the strong ecological aspect, the materiality of the complex is a further significant aspect of the design. The texture and tactility of the façades is articulated by hand-made eggshell-white bricks, which seem woven together in a relief pattern that wraps its way around the rear façades. Carved from the primary volume, the loading area is demarcated by custom-made emerald green Swisspearl panels that clad the walls and ceiling of the cut-out area. The architects selected Swisspearl for a variety of reasons: it is a high-quality, durable material, they were able to choose a custom colour and panel size and they also liked the elegant hidden attachment system. The low flammability of the material was also essential to comply with the strict local building regulations. The building is a tribute to the fact that it is indeed possible to marry high architectural quality with high ecological goals. *Anna Roos*





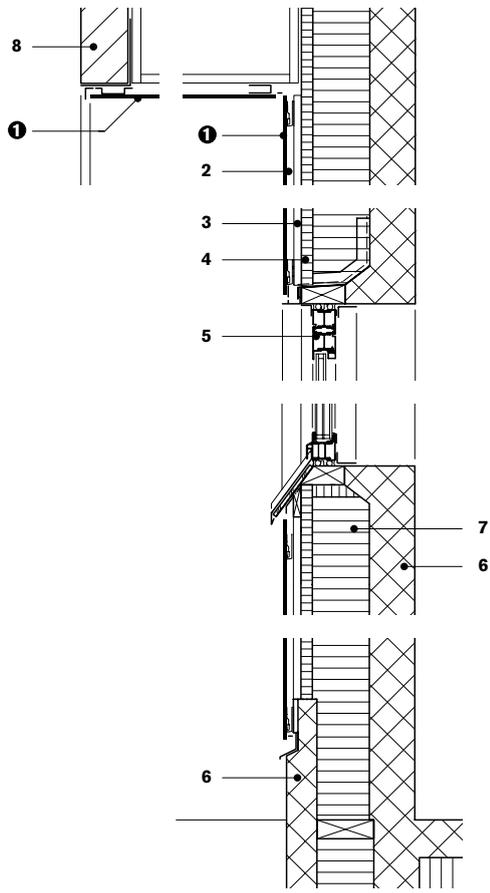
Tall, slender fins act as sunshades, create a rhythm and give the elevation depth.

Custom-coloured
Swisspearl panels
articulate the delivery
space cut out of the
masonry form.



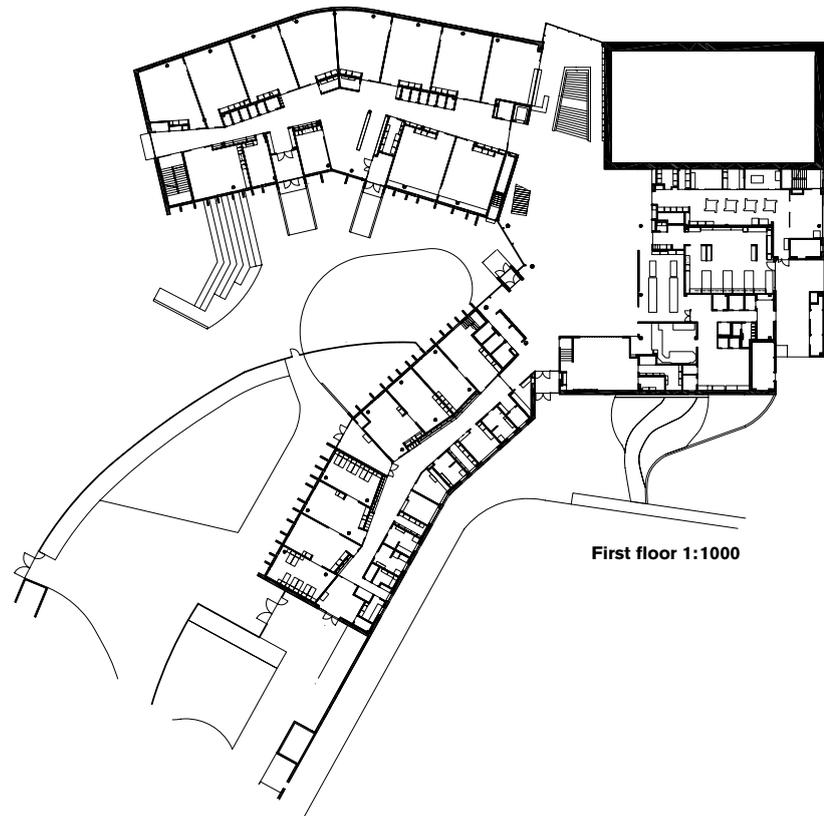


The Y-shaped plan curves its way around the outdoor play area.



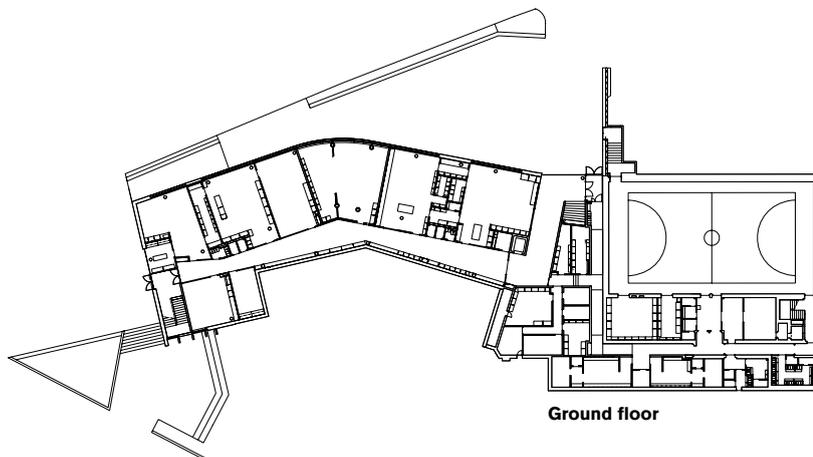
Vertical section 1:20

- 1 Swisspearl® cement composite panel 8 mm
- 2 concealed fastening parts
- 3 ventilation cavity, vertical metal battens
- 4 thermal insulation, moisture barrier
- 5 window profile system, steel
- 6 concrete
- 7 thermal insulation
- 8 brickwork



First floor 1:1000

“SWISSPEARL WAS SELECTED BECAUSE OF ITS GOOD MATERIAL PROPERTIES AND CAREFUL DETAILS. THE PANEL SYSTEM HAS A GOOD RANGE OF AVAILABLE COLOURS AND WE WERE ALSO ABLE TO USE A CUSTOM COLOUR TO MATCH THE OTHER FAÇADE MATERIALS.” PLAYA ARCHITECTS



Ground floor

Location Rehtorinkuja 4, Espoo, Finland

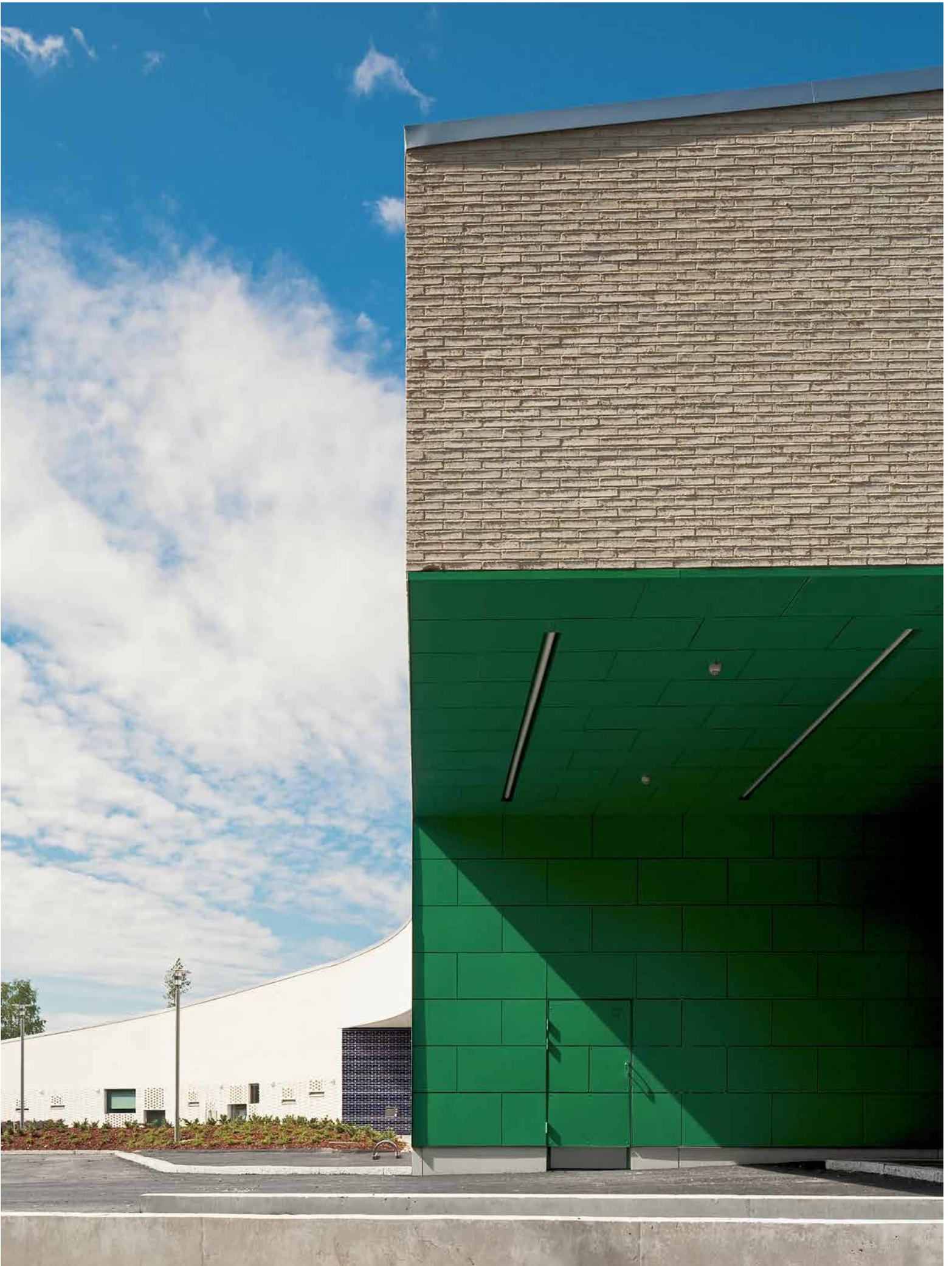
Client City of Espoo

Architects Playa Architects, Helsinki, Finland

Building period 2010–2012

Façade construction TPE Turun Pelti ja Eristys Oy,
Raisio, Finland

Façade material SWISSPEARL® REFLEX, Silver 9000,
SWISSPEARL® PLANEA, Florit P 4958 custom colour





Gymnasium Vič, Ljubljana, Slovenia

The Missing Link

For a partly historically protected school in Ljubljana, a grey box has become the neutral hinge between its modernist and post-modernist structures and provides much-needed additional teaching and learning space.

Every architect loves a *carte blanche* and creative freedom. The bigger challenge, however, is a project with a tight set of requirements. When Arch Design, a Ljubljana-based architectural office, designed an addition to a local secondary school, they couldn't complain about a lack of conditions. Within the limited space, the client not only wanted a new sports hall, library and lecture hall, not to mention some smaller rooms for various uses, but also additional outdoor space. Moreover, part of the existing structure was already historically protected and the planning thus closely observed.

"The main part of the old structure was designed in the 1930s in modernist style," architect Matjaž Krajnc explains. "A post-modern extension was added in the 1980s and the two parts were functionally merged to form a single unit in terms of layout, but not of design." Arch Design decided to create a neutral addition that would do both styles justice and also link them. Their two-storey building of reinforced concrete provides all the desired indoor spaces, and, together with the existing buildings,

forms a small, enclosed schoolyard, leaving enough free space for an outdoor sports area.

The architects had recently used Swisspearl panelling in another project and opted to use the cement composite again. Panels in two shades of grey, and a reddish brown for the hallways, help anchor the new building in the existing conglomerate and arbitrate between the white plastered façade and red clinker brick of the older buildings. *Mirko Beetschen*

Location Tržaška cesta 72, Ljubljana, Slovenia

Client Ministry of Education, Science, Culture & Sport, Ljubljana

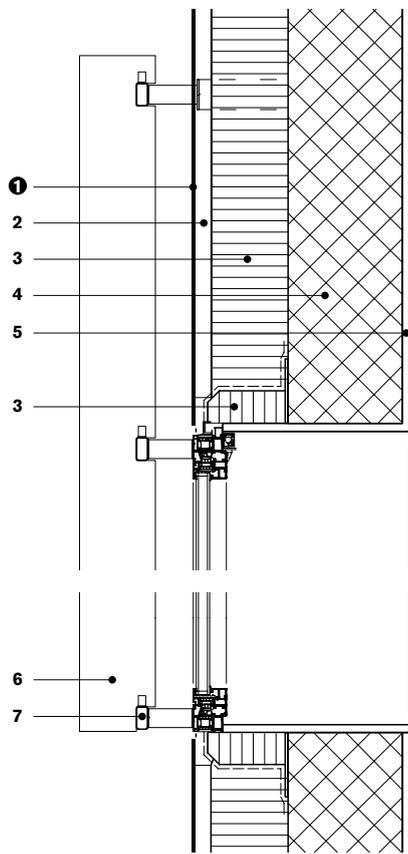
Architects Arch Design d. o. o., Ljubljana; Matjaž Krajnc, Matija Lenaršič

Building period 2011–2012

General contractor Strabag Gradbene Storitve d. o. o., Ljubljana

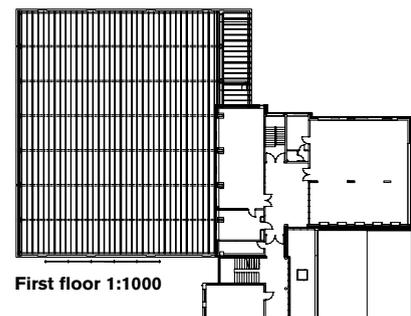
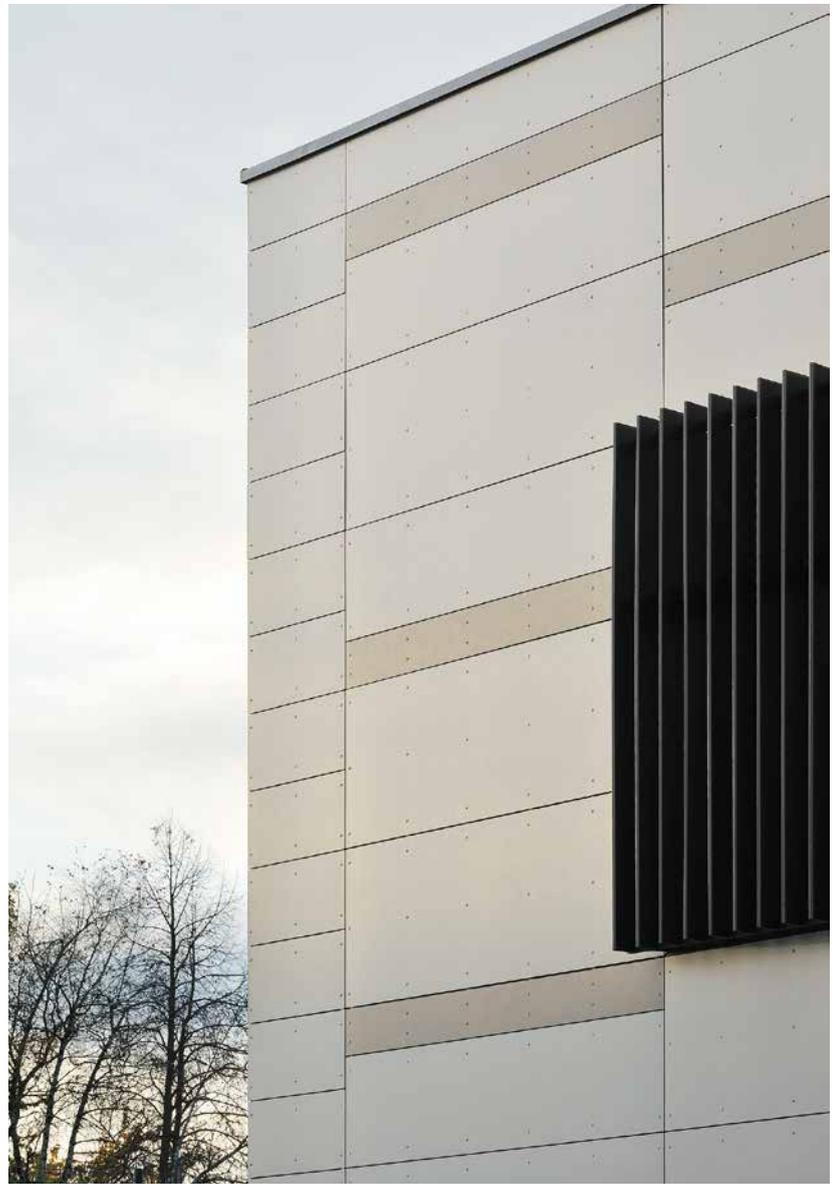
Façade construction ALVA d. o. o., Velika Loka, Slovenia

Façade material SWISSPEARL® NOBILIS, grey N214, N212, N312

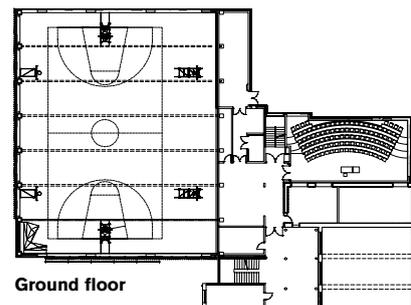
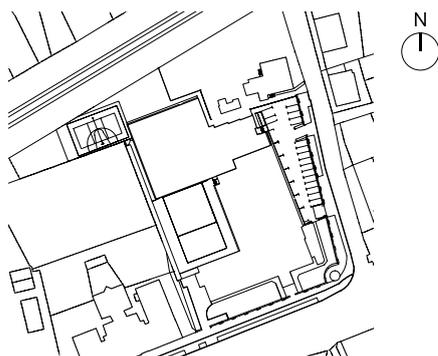


Vertical section 1:20

- 1 Swisspearl® cement composite panel 8 mm
- 2 ventilation cavity
- 3 thermal insulation
- 4 concrete
- 5 gypsum board
- 6 aluminium shade panels
- 7 bracket



First floor 1:1000



Ground floor

Primary School, Valmiera, Latvia

Bridge to Knowledge



This primary school is composed of different functional units, each individually expressed. Architects Ozola & Bula combined a variety of finishes and colours to create an inspirational learning environment.

Located in the Latvian town of Valmiera, this award-winning primary school houses nearly 500 children between the ages of 7 and 13. Complementing an existing secondary school on the same site, the new facility adopts the latter's angularity and rugged contours, contrasting sharply with a number of circular landscape features, such as the lowered front entry area, an amphitheatre and several recreation areas to the rear.

The architects devised an E-shaped plan featuring an elongated hall defined by a sequence of three staggered classroom wings on one side and additional facilities such as administrative offices, an auditorium and a gym on the

other. Each of these functional units is articulated as a separate volume, adding rhythm and plasticity to the building.

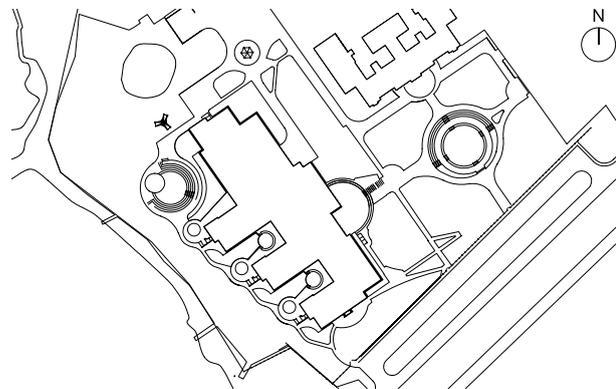
The school is envisaged as a pedagogic tool with design measures geared towards enriching the pupils' spatial experience and arousing their intellectual curiosity. A wide concrete footbridge accentuates the main entrance, symbolising the students' transition from the outer world into the realm of knowledge. The hall features two open staircases that visually link it to the two upper floors, while full-height glazing between the individual units allows a view of the picturesque surroundings. Striking abstract colour patterns, applied to both walls and floors, create additional visual interest in the interior.

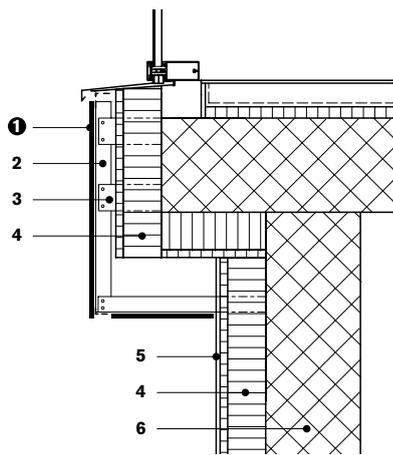
The façade design reflects this approach by combining a variety of finishes, which in turn reflect the historical and architectural context of the new school as well as



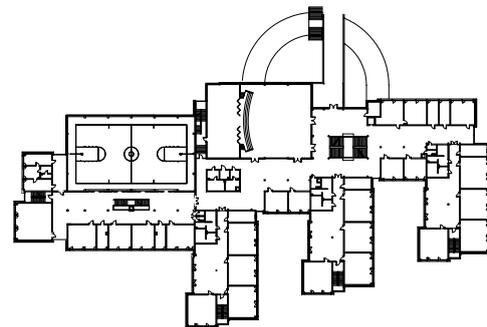
**“THE WHITE SWISSPEARL CEMENT COMPOSITE PANELS GIVE LIGHTNESS, MODERNITY AND ELEGANCE TO THE BUILDING.”
OZOLA & BULA**

its academic aspirations. Both the yellow clinker brick tiles and the red and brown plastering of certain wall partitions refer to the existing secondary school building. In contrast, the white Swisspearl panelling that covers the protruding school wings adds, according to the designers, a sense of “lightness, modernity and elegance” to the building. *Patrick Zamariàn*





Vertical section 1:20



Ground floor 1:2000

- 1 Swisspearl® cement composite panel 8 mm
- 2 ventilation cavity, vertical subframing
- 3 bracket
- 4 thermal insulation
- 5 plaster
- 6 concrete



“WHILE FROM AFAR, THE SCHOOL OPENS AS RHYTHMIC LARGE-SCALE COMPOSITION OF VOLUMES, STRESSING THE SERIOUS ROLE OF THE SCHOOL, THE ENCOUNTER WITH THE BUILDING ITSELF SOON TURNS INTO A PLAYFUL AND INTELLECTUAL EVENT.”
OZOLA & BULA

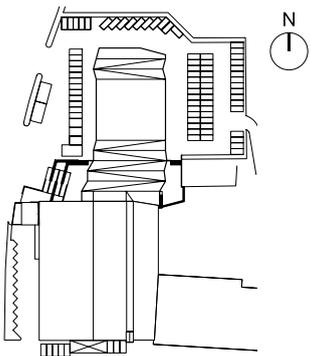
Location Leona Paegles iela 40A, Valmiera, Latvia
Client Valmieras pilsētas pašvaldība, Valmiera
Architects Ozola & Bula, Riga, Latvia
Building period 2009–2010
General contractor Latvijas Energoceļnieks, Riga
Façade erector Dizaina Grupa, Riga
Façade material SWISSPEARL® CARAT, Onyx 7090–08





Sports Hall Kibæk Krydsfelt, Kibæk, Denmark

Trompe l'œil



Following a renovation and extension, the existing sports hall in the Danish provincial town of Kibæk has been turned into a hub for the entire community. The envelope design, marked by an assembly of folded planes and ubiquitous triangular openings, distinguishes the extension from the original structure and advertises the public aspirations of the new centre.

Providing space for concerts and group gatherings, the sports centre on the edge of Kibæk, has evolved into a meeting place for the local community. However, in its original form, the centre struggled to fully realise its potential: the spatial capacity was insufficient to accommodate all sports-related activities, while the strictly functional layout, based on a rectangular gym enclosed by a number of separate auxiliary rooms, held little appeal for a wider public.



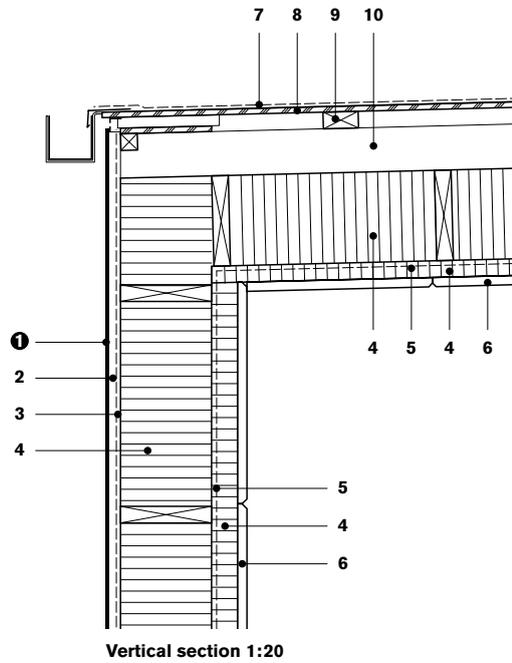
**“THE INTENTION WAS TO OPEN THE CENTRE TOWARDS THE SURROUNDINGS, MAKING IT A LIVING PART OF THE TOWNSCAPE.”
PRO ARKITEKTER/THORUP GRUPPEN**

Consequently, the task for the designers involved an adaptation and extension of the existing structure, as well as the provision of additional facilities to strengthen the centre’s communal role. Architects Pro Arkitekter, in collaboration with Thorup Gruppen, converted the cafeteria into an entrance lobby that features a triangular ‘totem pole’ with built-in monitors, which serves as the central node, connecting the original part with the new extension to the north.

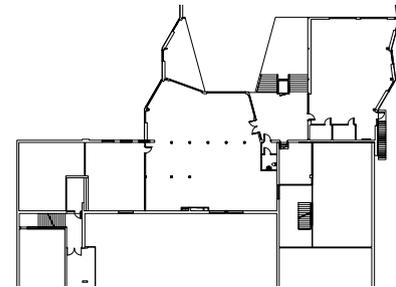
The existing sports hall has been re-roofed and fitted with internal windows to establish a visual connection with the adjacent rooms. The new extension comprises an open and flexible sports hall as well as an assembly room for small group activities on the ground floor, a fitness centre above, and a lounge overlooking the hall on the landing in-between. The architects used the slope of the

terrain to embed the new hall in the ground, keeping the building height low and creating a split-level arrangement that allows a great degree of transparency throughout the entire facility.

The same sense of transparency pervades the relationship between the internal and external spaces; the main hall opens onto its surroundings via large glazed folding doors, facilitating a combined use of the indoor and outdoor areas. The contrast between the uniform sand-coloured Swisspearl panelling and the large triangular façade openings adds considerable visual depth to the façade, creating a *trompe l’œil* effect in tune with the faceted envelope. *Patrick Zamariàn*

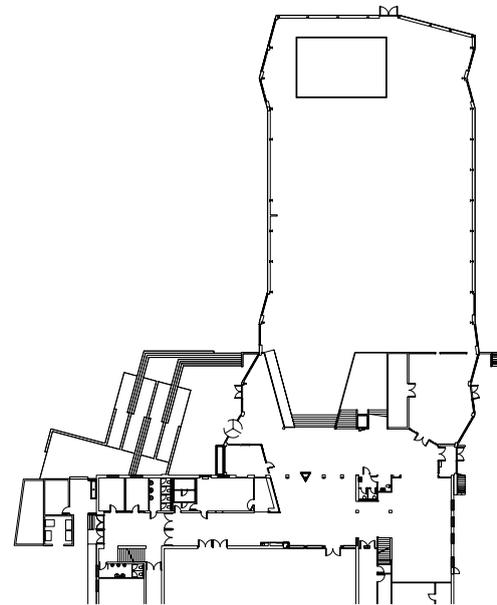


Vertical section 1:20



First floor 1:1000

- 1 Swisspearl® cement composite panel 8 mm
- 2 ventilation cavity, wooden batten
- 3 moisture barrier, cement chipboard
- 4 thermal insulation
- 5 vapour barrier
- 6 timber fibre board
- 7 waterproofing
- 8 plywood, moisture-resistant
- 9 wooden batten
- 10 ventilation cavity



Ground floor





**“IN ORDER TO MINIMISE OPERATION AND MAINTENANCE COSTS, THE BUILDING IS COVERED WITH YELLOWISH SAND-COLOURED SWISSPEARL PANELS.”
PRO ARKITEKTER/THORUP GRUPPEN**

Location Velhustedvej 12, Kibæk, Denmark

Client Kibæk Krydsfelt, Kibæk

Architects Pro Arkitekter, Højbjerg, Denmark; Per Mikkelsen, in cooperation with Thorup Gruppen, Tarm, Denmark; Paul Lange

Building period 2010–2011

Façade construction René Lauritsen, Sønder Omme, Denmark

Façade material SWISSPEARL® CARAT, Amber 7082

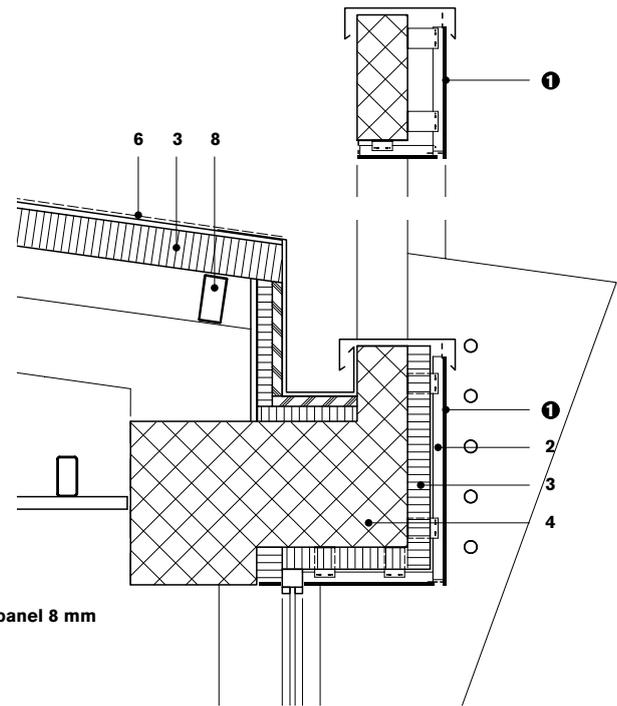
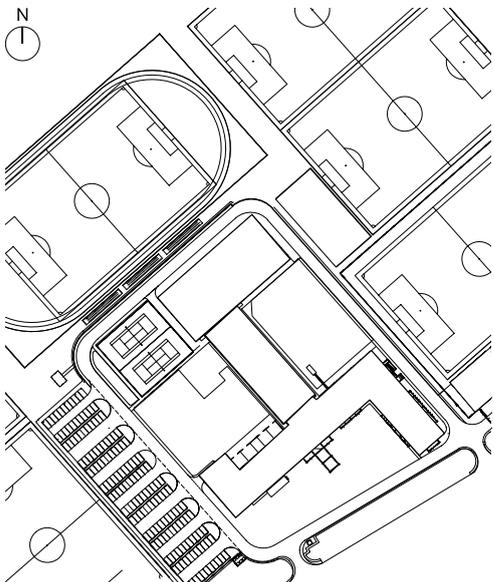


The key element of this layout is a ring road which encircles the Sports Centre and allows car access to all its facilities and football pitches. The various functions are distributed into separate building units; a universal red-and-white colour scheme unites the different parts of the complex.

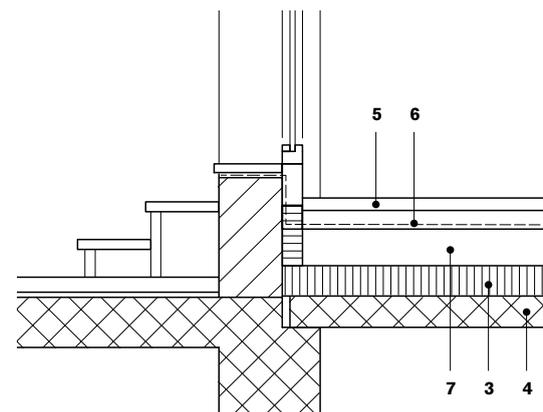
FSS Sports Centre, Stara Pazova, Serbia

SPORTING THE TEAM COLOURS





- 1 Swisspearl® cement composite panel 8 mm
- 2 ventilation cavity
- 3 thermal insulation
- 4 concrete
- 5 ceramic flooring tile
- 6 waterproofing
- 7 cement screed
- 8 steel tube



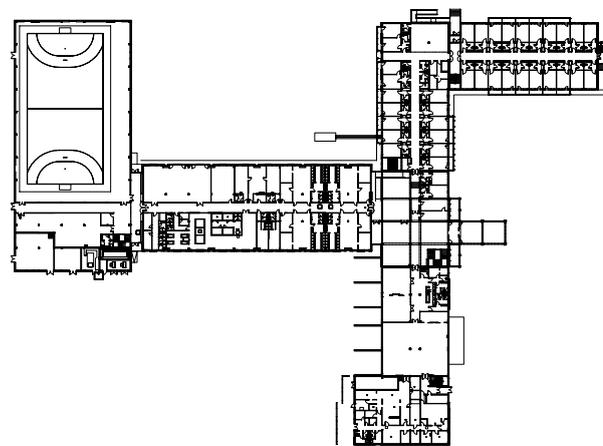
Vertical section 1:20



Located in the city of Stara Pazova, the FSS Sports Centre serves as a state-of-the-art training centre for the Serbian national football team. The in-house design division of the Institute of Transportation (CIP) was in charge of the planning process; unsurprisingly, vehicular access and pedestrian circulation were the key aspects of the spatial organisation.

The building complex is composed of separate functional units and encircled by a ring road that provides access to the various football pitches and training grounds. The central part of the main building houses the reception area and serves as the hub of the facility – flanked on one side by the administrative block and on the other by an angled two-part accommodation block. To the rear, the main building connects with a single-story sport service unit, which comprises the locker rooms as well as various recreation and rehabilitation facilities and also doubles as a hallway leading to the multi-purpose sports hall.

The designers opted for a red and white scheme inspired by the country's national colours. The exterior walls are clad in light-grey Swisspearl panels, except for segments of the main façade, which are rendered in a darker shade and feature decorative roof parapets that partially conceal the building's pitched roof. In contrast to the uniform white envelope, elements such as the portico, railings and canopies, as well as a series of decorative fins in the courtyard area and the stands of the central pitch, are accentuated by their bright red colour. *Patrick Zamariàn*



Ground floor 1:2000

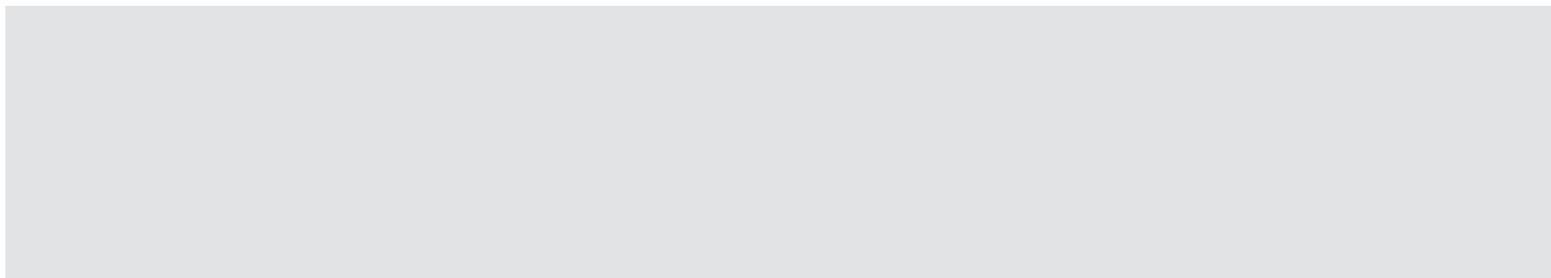
Location Volarsko polje, Stara Pazova, Serbia
Client Football Association of Serbia (FSS), Belgrade, Serbia
Architects Saobraćajni institut CIP, Belgrade; Svetlana Karanović, Gordana Janković, Bratislava Krsmanović
Building period 2009–2010
Façade construction Armont SP, Zemun, Serbia
Façade material SWISSPEARL®, Special colour Vulcanit N381 6535



A projecting curved form that wraps its way around the stadium creates the impression of flowing movement and an undercover walkway for spectators.

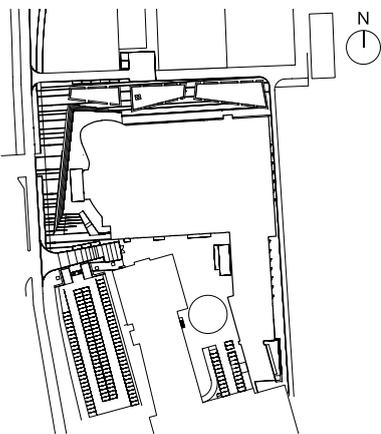
Sports Arena, Helsingborg, Sweden

BLACK BOX, WHITE WAVE





The undulating glazed wall interspersed with Swisspearl panels creates an interface to the primary volume of the stadium.



Helsingborg, on the southern tip of Sweden, has a new public arena designed by Swedish-based Sweco Architects. The centre has been built as an extension to the pre-existing indoor sports centre, Idrottens Hus. The two elements are linked by a pedestrian walkway, thus creating one large joint sports complex that can host major indoor sports tournaments as well as concerts. The new arena has a well-defined design concept that clearly distinguishes between the arena – a broad, orthogonal dark volume – and the entry area, which is delineated by a curvilinear white form, raised off the ground plane, that undulates around the black volume of the stadium and creates an undercover walkway around the building.

The total area of the complex is approximately 21,000 square metres with seating provided for 5,000 spectators. It accommodates administration rooms for 16 em-

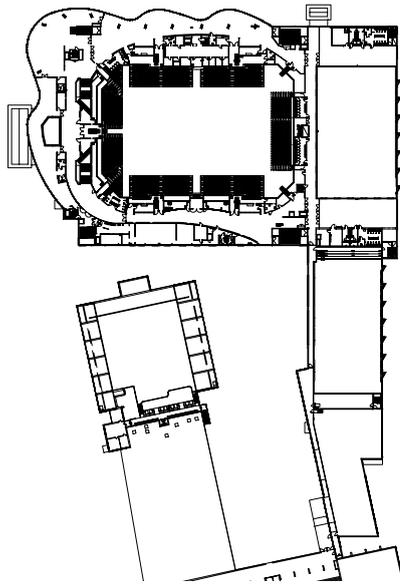


**“THE GLAZED FAÇADE AREAS PROVIDE INSPIRING VIEWS OF THE BEAUTIFUL SURROUNDINGS AND WILL ILLUMINATE THE SURROUNDING CITY AND THE DARK PARK LANDSCAPE IN THE EVENING.”
SWECO ARCHITECTS AB**

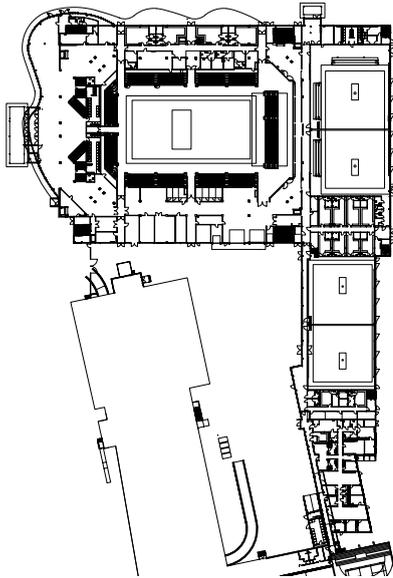
ployees, a VIP restaurant with a capacity of 300 people, a café, 14 changing rooms, a referee room, a drug testing room, a doctor’s examination/massage room, as well as 800 square metres of storage space and workshops. Furthermore, there is also a large, 666 square metre preschool. The internal circulation for the sports men and women is situated on the lower level, whilst the spectators circulate above on the upper level.

Architecturally speaking, the arena consists of clearly defined intersecting forms: the black volume, housing the stadium itself, is the primary volume that projects proudly from the low-lying subsidiary forms attached to it. The free-form curve is articulated in vertical, white Onyx Swisspearl panels, alternating with glazed panels, whilst the cladding panels of the orthogonal box to the east – where the delivery entry is situated – have been flipped to

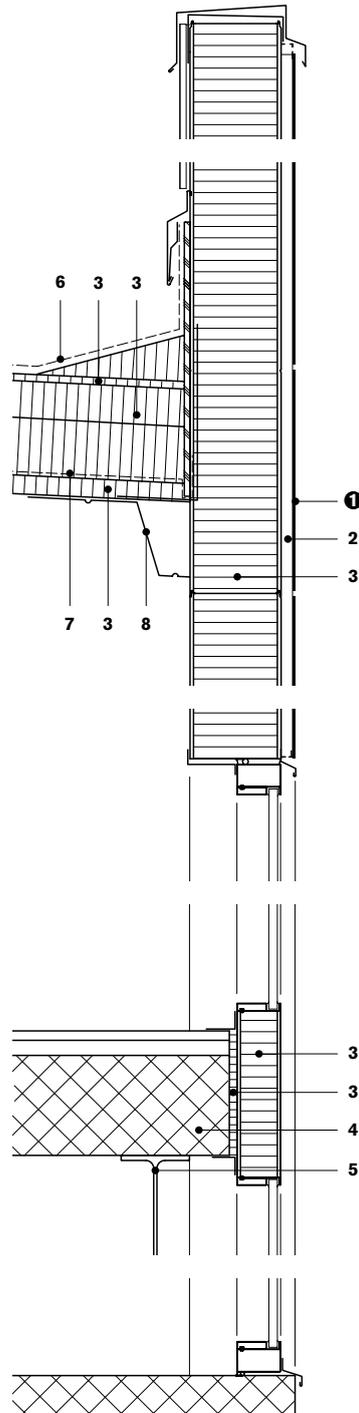
lie horizontally. The subtle play of surface texture of the panels, where high-gloss panels are randomly interspersed with matt panels, prevents monotone façades and lends the building an attractive, lively appearance. Projecting windows that zigzag along the northern façade allow indirect natural light to enter the rear sports halls, thus avoiding unwanted glare. *Anna Roos*



First floor 1:2000



Ground floor



Vertical section 1:20

- 1 Swisspearl® cement composite panel 8 mm
- 2 ventilation cavity, timber batten
- 3 thermal insulation
- 4 concrete
- 5 steel beam
- 6 waterproofing
- 7 vapour barrier
- 8 corrugated metal sheet



Location Filborna 28:1, Helsingborg, Sweden

Client Helsingborg City

Architects Sweco Architects, Sweden

Building period 2011–2012

General contractor and façade construction MVB AB,
Munka Ljungby, Sweden

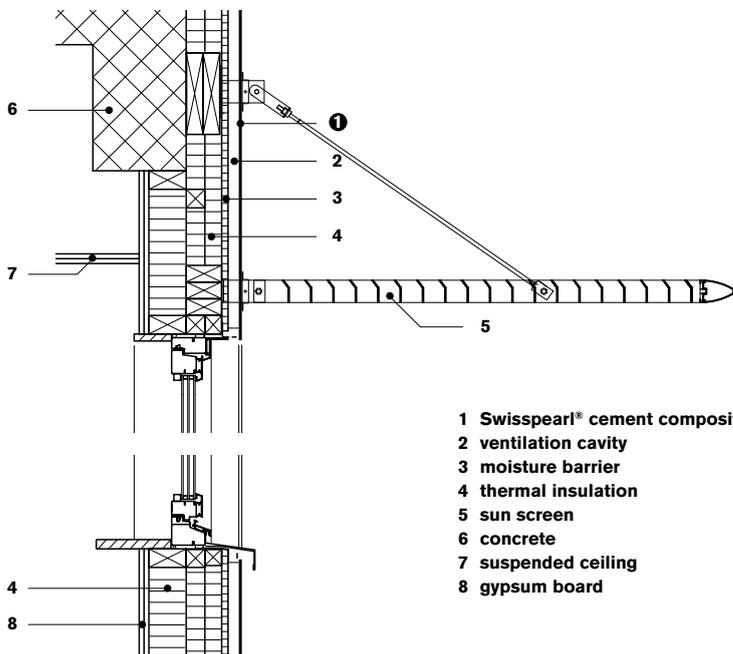
Façade material SWISSPEARL® CARAT, Onyx 7099
and Black Opal 7024





Kungsbacka Hospital, Kungsbacka, Sweden

A Unifying New Look



- 1 Swisspearl® cement composite panel 8 mm
- 2 ventilation cavity
- 3 moisture barrier
- 4 thermal insulation
- 5 sun screen
- 6 concrete
- 7 suspended ceiling
- 8 gypsum board

Vertical section 1:20

Location Tölövägen 3, Kungsbacka, Sweden
Client Halland County Council, Halmstad, Sweden
Architects White arkitekter AB, Gothenburg, Sweden;
 Anders Medin
Building period 2009–2010
General contractor and façade construction Skanska,
 Solna, Sweden
Façade material SWISSPEARL® REFLEX, Champagne
 9290

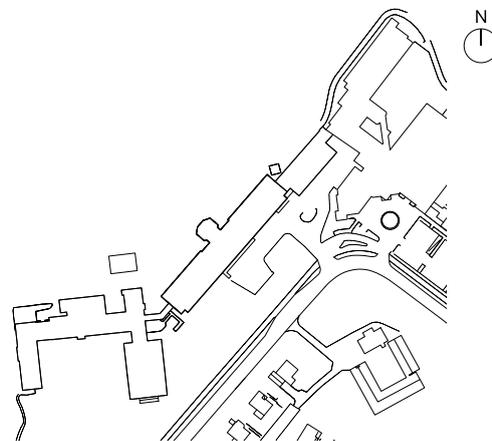
This conversion of a former nursing home forms part of the extensive overhaul of a hospital complex in the Swedish town of Kungsbacka. Respecting the formal language of the original building, the architects introduced a range of design features to meet the demands of a 21st century facility.

Most healthcare facilities built in the second half of the 20th century have now become antiquated and are in dire need of upgrading. In many respects, this is more of a challenge than designing them from scratch, which is why it increasingly requires – and attracts – the participation of architects as opposed to the specialist contractors who originally built them. The hospital of Kungsbacka, a municipality at the southernmost tip of the Gothenburg metropolitan area, is no exception to this rule.

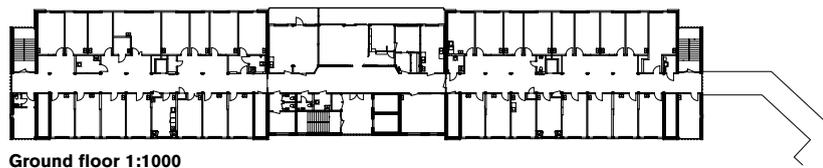
Built mostly in the 1970s, the hospital comprises structures from different eras, lending it the heterogeneous nature typical of such facilities. The conversion of a former nursing home into a health centre and outpatient wards by White arkitekter was part of a major transformation of the entire site and entailed a comprehensive refurbishment of both the interior and the building envelope. One key objective was determining a façade design that would enable the building to blend in with the other structures, thereby obtaining a uniform visual identity for the complex as a whole.

White arkitekter, one of Europe’s largest architectural firms, strived to preserve the façades’ generic 1970’s features while at the same time bestowing the refreshed appearance and ecological properties worthy of a 21st century facility. This included enlarging the existing window openings and balconies, as well as mounting an extra insulation layer. Chipped concrete surfaces were plastered, and new elements, such as aluminium solar shades, glass balustrades and wood panelling on the recessed balcony walls, were added.

The architects chose champagne-coloured Swisspearl panels to replace the original brown and yellow corrugated metal panelling, allowing them to create a refined appearance in keeping with the existing design language. While the broad colour palette was a key criterion in choosing Swisspearl panels, what ultimately convinced the clients was the long life expectancy period, which guarantees a durable and attractive building for decades to come. *Patrick Zamarian*



“OUR IDEA WAS TO MAINTAIN THE QUALITIES OF THE ARCHITECTURE TYPICAL OF THE 1970S, WHILE ALSO MAKING AN ADDITION FROM OUR TIME IN ORDER TO ACCOMPLISH A BUILDING THAT WILL LAST DECADES TO COME.” ANDERS MEDIN, WHITE ARKITEKTER





Dubbed the ‘Hospital of the Future’, the state-of-the-art Palomar Medical Center in Southern California incorporates a variety of evidence-based design features to turn the facility into a primary tool for healing. Sustainable building technologies, such as the unitised exterior wall elements with preassembled cladding panels, are cost and time efficient and help reduce the building’s environmental impact.

Palomar Medical Center, Escondido, USA

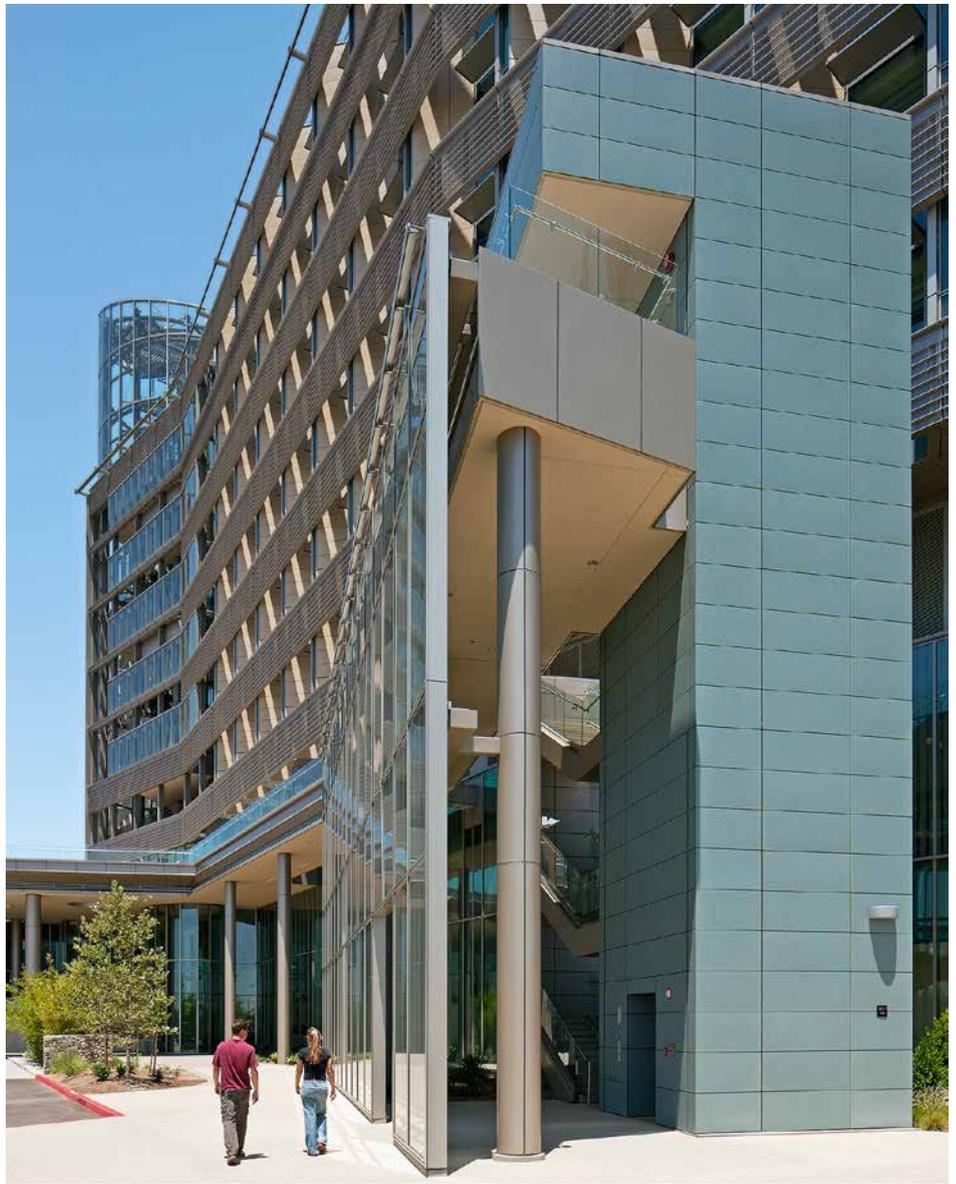
GARDEN HOSPITAL



Complementing an existing facility in downtown Escondido, the new Palomar Medical Center provides 288 single-patient rooms as well as 50 emergency and trauma rooms and a wide range of surgical and rehabilitation services to the North San Diego community. Designed by healthcare specialists, CO Architects, the 1 billion dollar complex comprises a curved eleven-storey nursing tower and a two-storey diagnostic and treatment wing, which is topped by an undulating green roof planted with drought-resistant native vegetation. Thus far, much of the remaining site is covered with gardens, allowing an intended future extension of the Center to twice its present size.

One of the most technologically advanced hospitals in the United States, PMC embodies two key directives of cutting-edge sustainable healthcare design: to create a facility that fosters the healing process and, at the same time, reduces its environmental impact. The facility incorporates a vast range of evidence-based design features, such as identical operating suites, single-handed and acuity-adaptable patient rooms as well as decentralised nursing stations and supply storages. True to the idea that nature promotes a sense of calm and well-being, the facility is envisaged as a ‘garden hospital’, providing ample public park areas as well as three double-height garden terraces on every second patient floor.

Moreover, PMC has adopted an array of design measures to improve energy efficiency. The green roof, for instance, significantly reduces heat absorption, thus providing natural cooling for the building. Expansive windows, along with large skylights and courtyards, allow for natural lighting of patient rooms, work areas and – most remarkably – operating suites. The envelope is vital to the effort to minimise energy consumption and maintenance expenditures. Supported by an aluminium subframe, the façade combines Swisspearl panels in two different shades with high-performance glazing and perforated aluminium louvers. *Patrick Zamariàn*



“BECAUSE OF EFFICIENT MECHANICAL EQUIPMENT, LIGHTING SYSTEMS, AND ENVELOPE DESIGN, THE BUILDING WILL PERFORM SIGNIFICANTLY BETTER THAN A TYPICAL HOSPITAL WOULD IN A SIMILAR CLIMATE.” CO ARCHITECTS

Location 2185 Citracado Parkway, Escondido (CA), USA

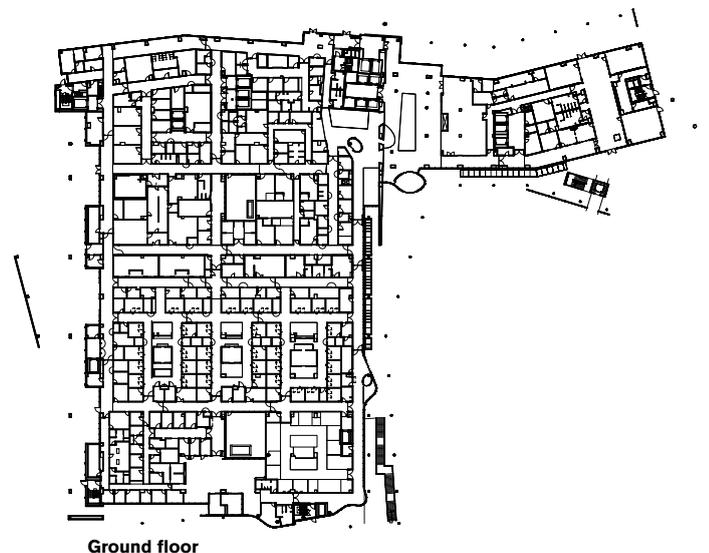
Client Palomar Health, San Diego (CA), USA

Architects CO Architects, Los Angeles, USA

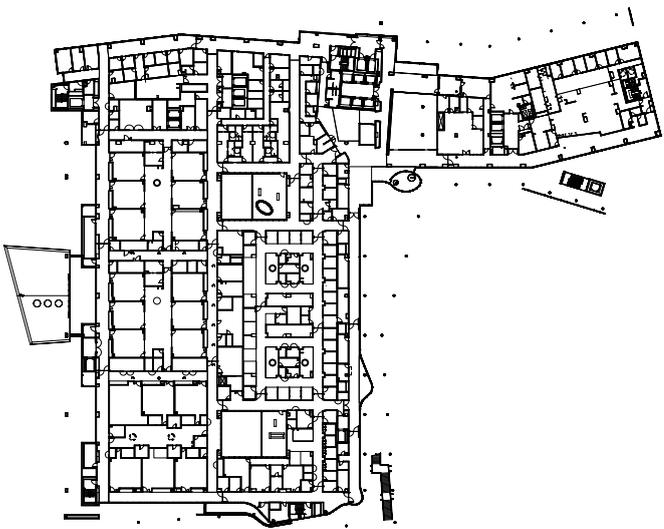
Building period 2007–2012

General contractor and façade construction DPR Construction, San Diego

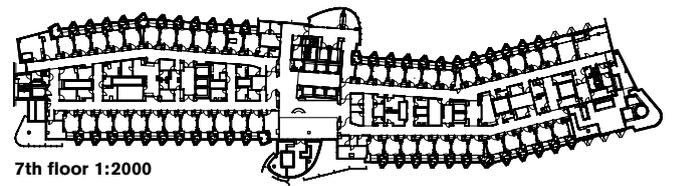
Façade material SWISSPEARL® CARAT, Onyx 7093 and Special Sapphire 7229 (8-07-AS1)



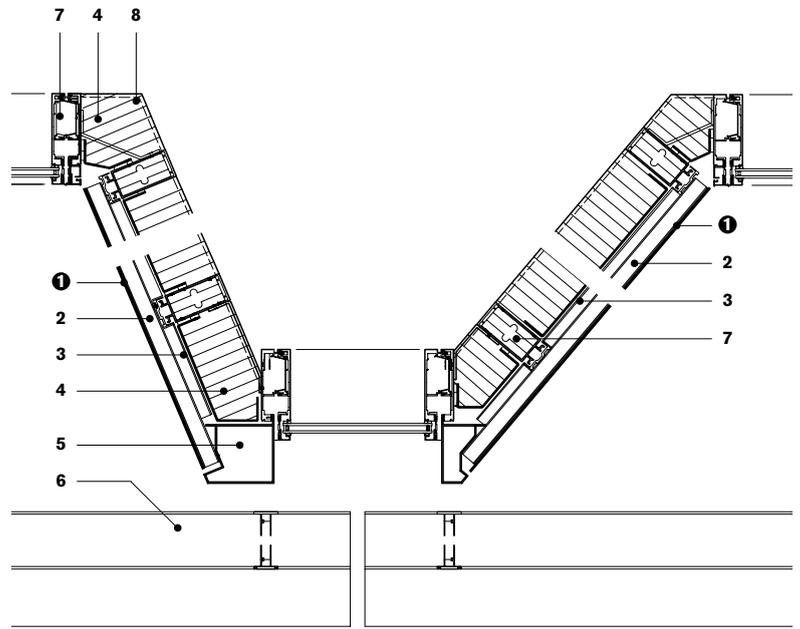
Ground floor



First floor



7th floor 1:2000

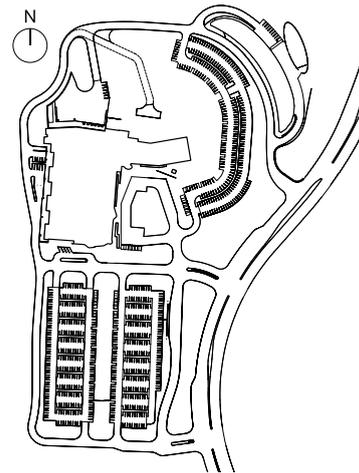


Horizontal section 1:20

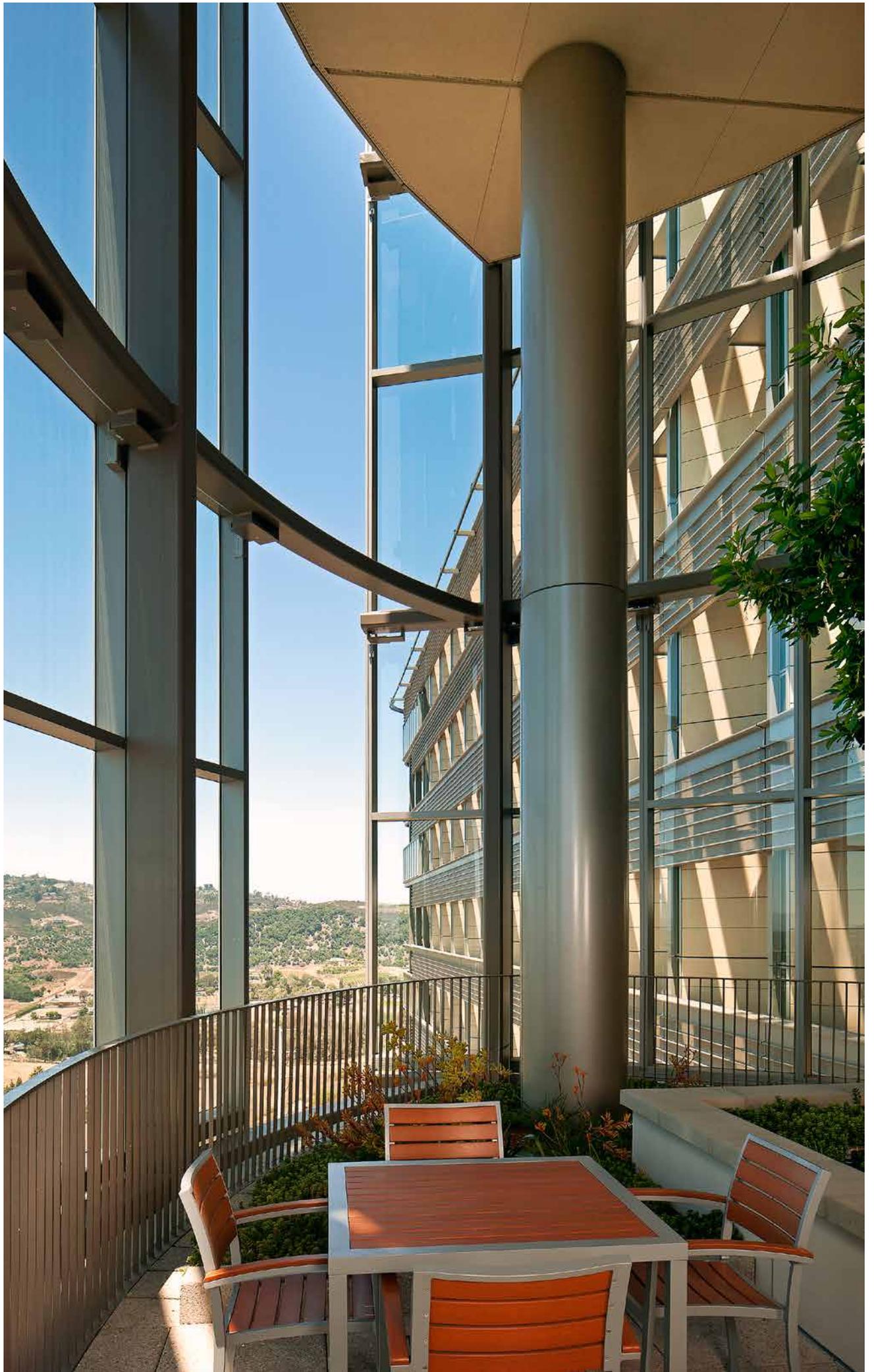
- 1 Swisspearl® cement composite panel 8 mm
- 2 ventilation cavity
- 3 sealed metal back-pan
- 4 thermal insulation
- 5 aluminium frame
- 6 sunshade
- 7 aluminium mullion
- 8 vapour barrier



“FOR THE NEW PALOMAR MEDICAL CENTER, CO ARCHITECTS CONCEPTUALISED A FUNCTIONAL AND FLEXIBLE GARDEN HOSPITAL.” CO ARCHITECTS

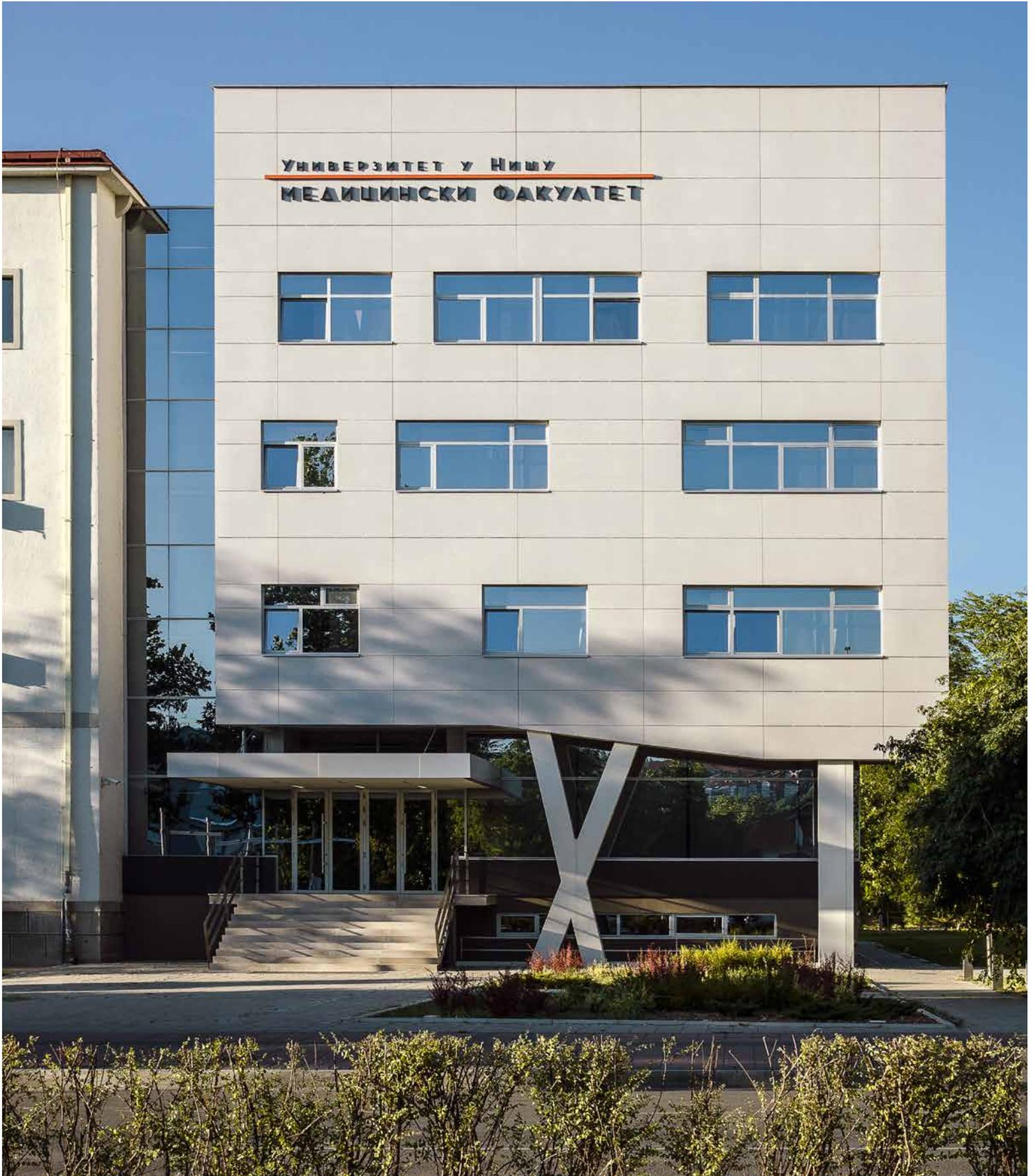


This prefabricated wall element clad with Swisspearl panels is about to be hoisted into its final position.



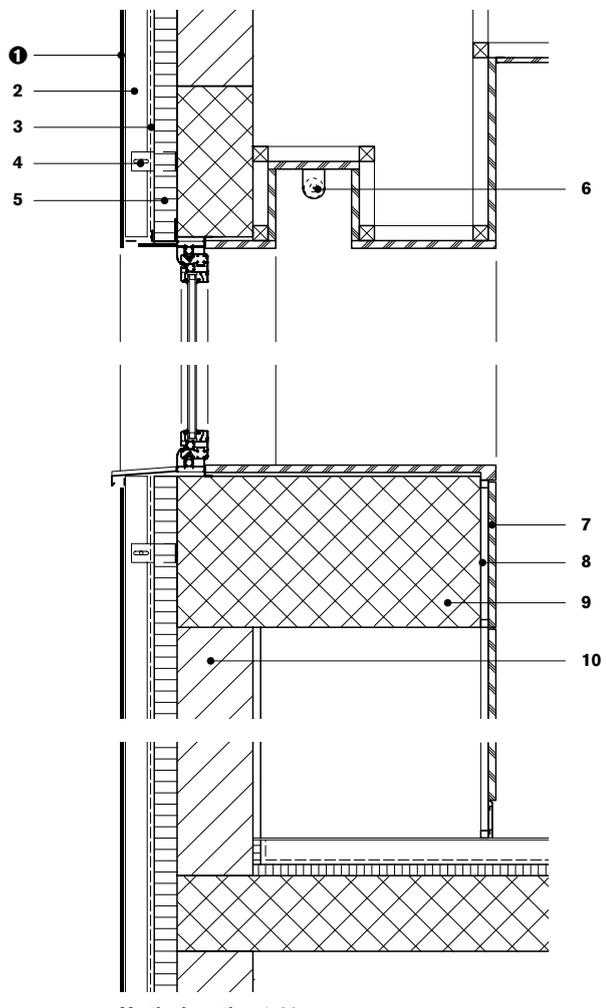
Medical Faculty, Niš, Serbia
One Extension, Two Forms

At the front, the Swiss-pearl façade gently lifts to accommodate the entry.



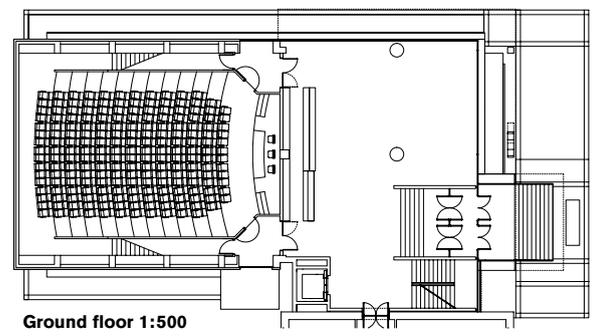


The challenge the architects faced here was two-fold: one, to produce a high-quality design on a tight budget and two, to come up with an extension that respects the existing medical faculty, but also has its own autonomy. The junction of the new extension with the existing building is distinct; a vertical glazed section clearly demarcates the old from the new. The different functions of the building are also clearly delineated in the play of volumes: a higher light volume at the front of the site that accommodates the entry and the classrooms, and a lower, dark volume to the rear of the site that accommodates the lecture hall and laboratories. The Swisspearl cladding has been used to express the interlocking forms which are lifted off a concrete plinth to create a feeling of lightness. Garage Group Architects certainly rose to the challenge: the extension was awarded the Annual Prize of the Serbian Architectural Society in 2010. *Anna Roos*

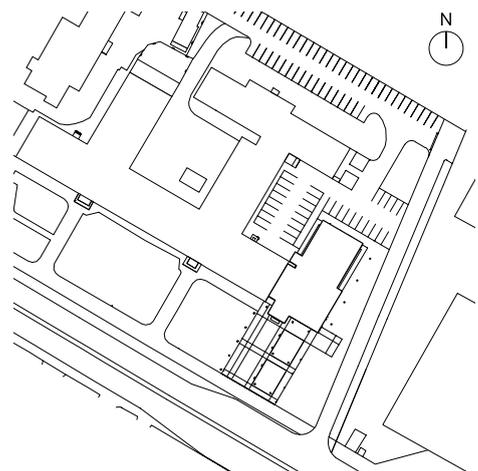


- 1 Swisspearl® cement composite panel 8 mm
- 2 ventilation cavity, sub-framing
- 3 moisture barrier
- 4 bracket
- 5 thermal insulation
- 6 roller blinds
- 7 wooden board
- 8 wooden substructure
- 9 concrete
- 10 brickwork

Vertical section 1:20



Ground floor 1:500

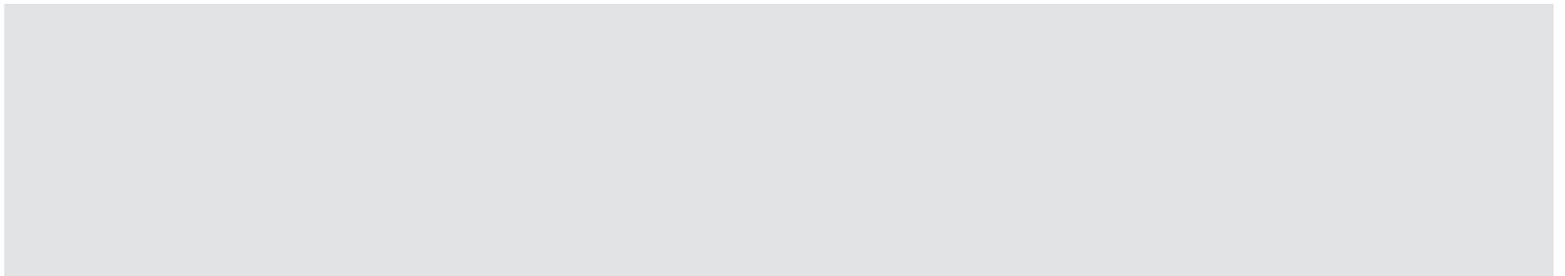


Location Bulevar Zorana Djindjića 81, Niš, Serbia
Client Medical Faculty, Niš
Architects Garage Group Architects, Niš
Building period 2009–2010
Construction manager and façade construction Kosanica d. o. o., Niš
Façade material SWISSPEARL® CARAT, Onyx 7091 and Black Opal 7020

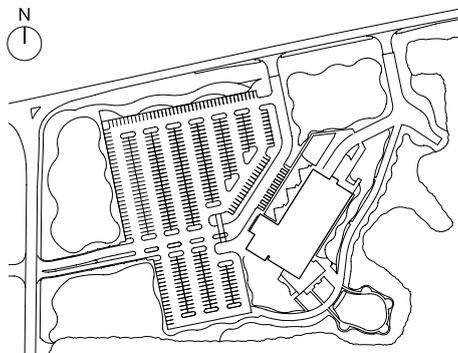
Elegant, efficient and eco-friendly – a new technology centre for a leading US medical supplier blends in with nature, thanks in part to a façade of unobtrusive Swisspearl panelling.

Patterson Technology Center, Effingham, USA

SHADES OF GREY







The building is a typical child of the 21st century: a dedicatedly modern statement with clean lines and no frills and at the same time with a humbleness that makes it blend in easily with its natural surroundings. Internally, the structure is flexible, adaptable to future needs and eco-friendly at the same time. “Our goal in all projects,” says architect Stephen Cavanaugh of DLR Group’s Chicago branch, “is to deliver integrated, sustainable buildings that function efficiently and are beautiful.” The commission for this project came from Patterson Companies, a US distributor of medical supplies, that needed a new technology centre in Effingham, a city in Illinois some 300 kilometres south of Chicago.

The architectural team around Stephen Cavanaugh came up with a plain three-storey building in the shape of an oblong box that they tucked into the naturally sloping grounds, parallel to the incline. The main entrance lies on



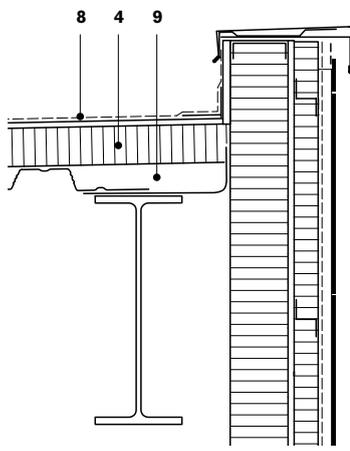
**“WE HAVE WORKED WITH SWISSPEARL BEFORE AND HAVE BEEN CONSISTENTLY PLEASED WITH THE QUALITY OF THE PRODUCT AND THE EASE OF INSTALLATION.”
STEPHEN CAVANAUGH**

the ‘hill side’ and leads into the first floor, while the ground floor opens onto the park-like premises with natural birch woods and a recreational pond that also serves as storm water retention basin. All the open offices inside have windows from desk level up to the ceiling and so profit from the beautiful views and ample daylight. “The entire landscaping concept is ecologically restorative, utilising low-maintenance buffalo grass and native prairie plantings,” Cavanaugh explains.

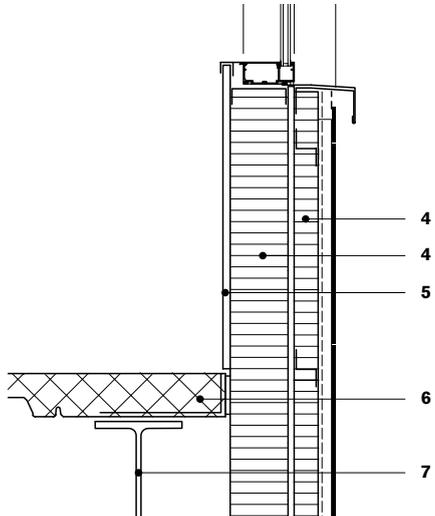
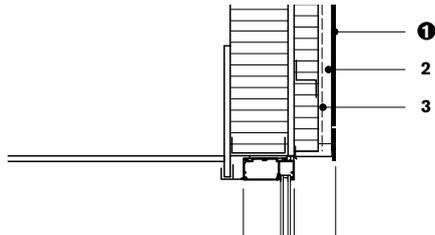
The project was accorded LEED Silver status in December 2012 by the United States Green Building Council. The latter uses an exhaustive point system of sustainable features to judge the ‘greenness’ of a building. The main goals are to reduce energy consumption, save water, reduce operating costs, waste and harmful emissions, and be healthier and safer for occupants. For the façade material, Stephen Cavanaugh and his team chose cement com-

posite panels from Swisspearl, not only because the owner wanted a durable material, but also because they are optimal as spandrel between the continuous glazing, thanks to their low weight. “The use of Swisspearl also enabled us to create a continuous layer of insulation, thus helping us maximise the thermal performance of the enclosure,” the architect says.

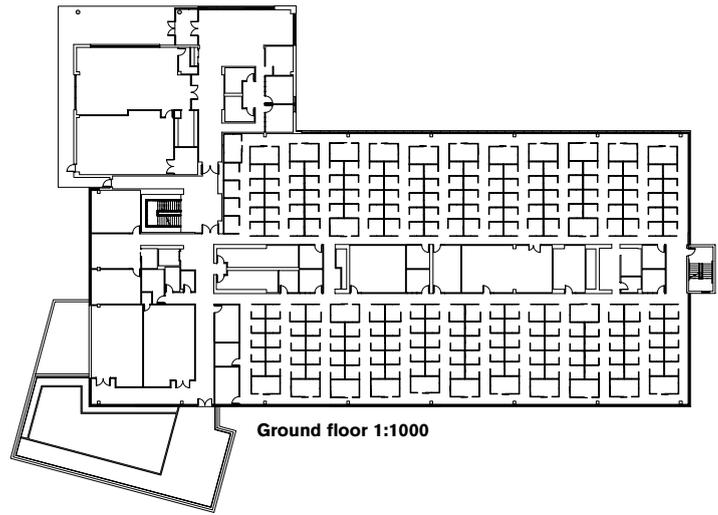
The colour of the panelling was chosen to enhance the building’s unobtrusiveness rather than marking its presence. Three different shades of grey help blend the façade with the natural background, and, together with the reflections in the ribbons of windows that run around the entire building, the structure becomes one with its environment. “The exterior materials,” Stephen Cavanaugh adds, “also reflect Patterson Companies’ technology ethos while imparting richness through variegated colour and texture.” *Mirko Beetschen*



- 1 Swisspearl® cement composite panel 8 mm
- 2 ventilation cavity, vertical subframing
- 3 moisture barrier
- 4 thermal insulation
- 5 gypsum board
- 6 concrete on corrugated metal deck
- 7 steel beam
- 8 waterproofing
- 9 corrugated steel deck



Vertical section 1:20



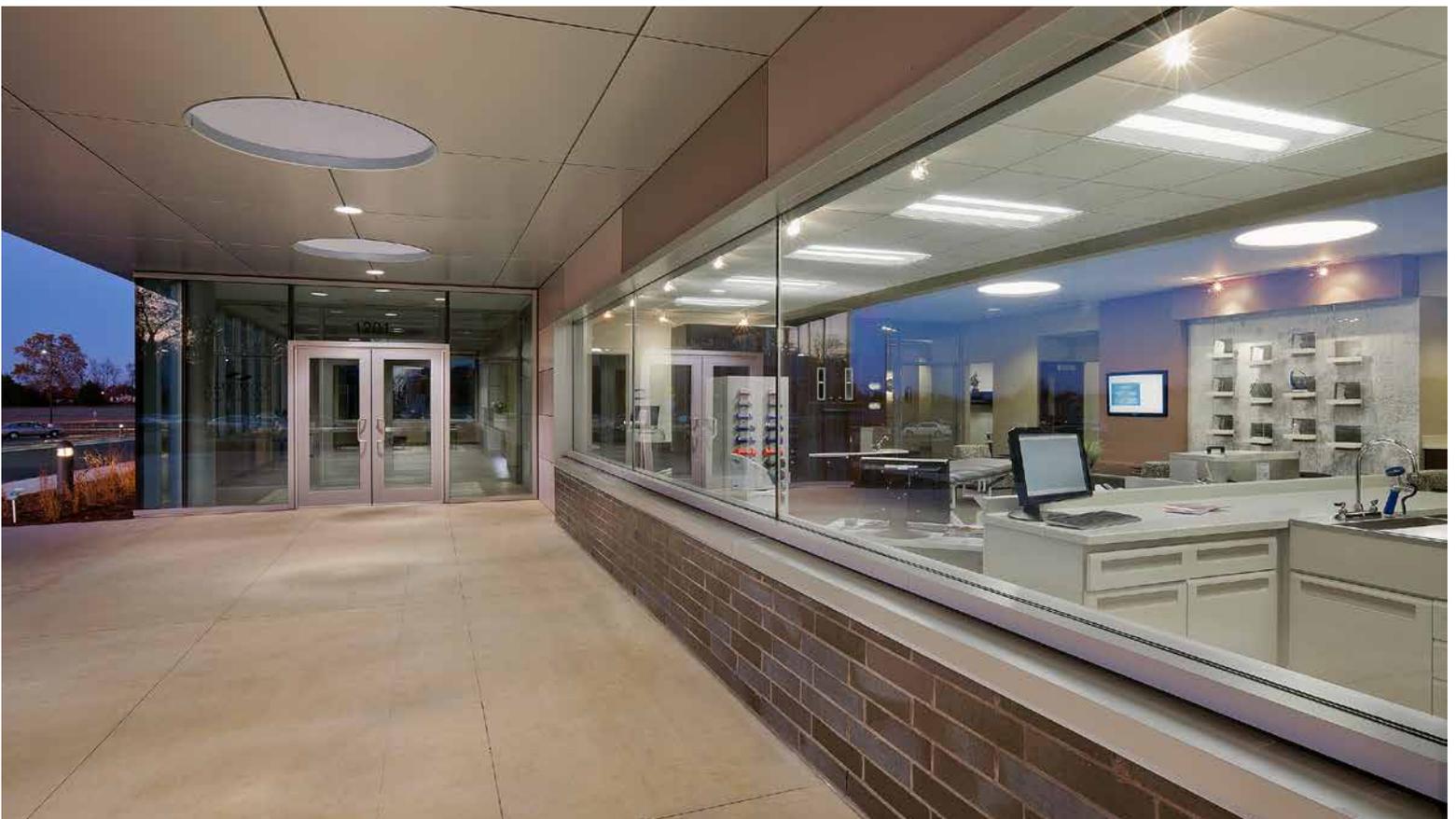
Ground floor 1:1000

“THE SIZE OF THE FLOORS AND HEIGHT OF THE BUILDING WERE OPTIMISED FOR THEIR USE OF DAYLIGHT AND WITH CONSIDERATIONS FOR FLEXIBILITY IN FUTURE USE.” STEPHEN CAVANAUGH

Location 1201 Althoff Avenue, Effingham (IL), USA
Client Patterson Companies
Architects DLR Group, Chicago; Stephen Cavanaugh
Building period 2010–2011
General contractor and façade construction S. M. Wilson & Co., St. Louis (MO)
Façade material SWISSPEARL® REFLEX, custom colours Silver 9407, 9408, 9409

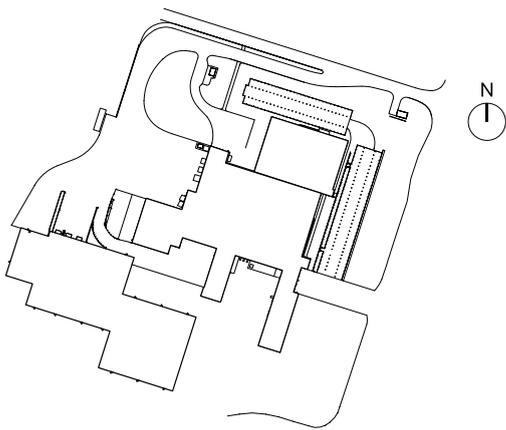


The new technology centre is tucked into the natural incline of the ground. The entrance of the building lies on the first floor. It features a large picture window showcasing the firm's latest equipment.



Snuff Production Plant, Kungälv, Sweden

Red Wall



The architects distributed the main functions amongst different buildings in order to facilitate an efficient production process and any future extension of the plant. A variety of design measures hold the various units together, and a conspicuous red high-rise slab with mosaic Swiss-pearl cladding serves as the centrepiece of the facility.

A joint effort by architects KUB and Semrén & Mansson, this production plant for tobacco giant Swedish Match is located near Kungälv, a rural town twenty kilometres north of Gothenburg. Developed in close collaboration with the client, the layout was largely determined by the complex logistic requirements of modern-day snuff manufacturing with separate building volumes assigned to the different stages of the production process. Providing a smooth and efficient workflow, this modular arrangement, along with the application of demountable building

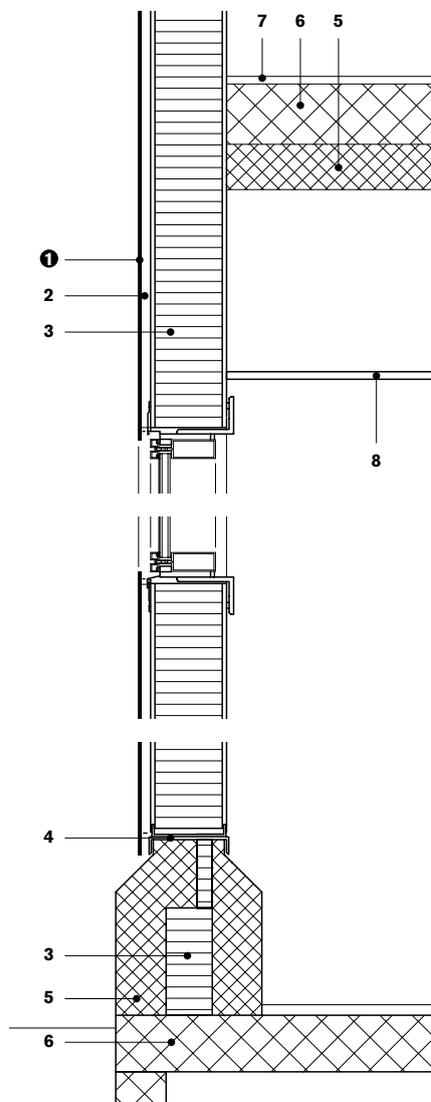


“THE AIM WAS TO CREATE A SYNERGY BETWEEN TECHNOLOGY AND GOOD WORKING CONDITIONS. THE RESULT IS AN INTRICATE MACHINE THAT SHALL WITHSTAND CONSTANT CHANGE AND DEVELOPMENT IN THE FUTURE.”
KUB ARCHITECTS

systems, also allows for a continuous adaptation as well as any future expansion of the facility.

In order to break down the scale of the vast building complex, the various parts are treated individually with each functional unit boasting a distinctive look. The two production buildings, located to the right of the main entrance, are designed as, respectively, a black and a white box; and at the opposite end of the plot two large concrete structures with alternating clear and opaque glass cladding serve for the storage of the raw tobacco. Offices, restaurant and staff facilities are housed in two low, white-washed wings which branch off from the central hallway and enclose a landscaped garden, offering its users a welcome relief from the inevitable parking lots and access roads which cover most of the remaining site. Despite this variety of formal expressions, the facility appears as a uni-

fied whole thanks to the strict rectangularity of its components as well as a number of recurring design elements such as the subtle mosaic-like treatment of façade surfaces and the widespread usage of ribbon windows. Further, a slender volume, rising eight floors high and measuring 120 metres in length, anchors the scattered units in the centre of the facility. Sheathed in a random pattern of red Swisspearl panels in five different shades, this striking ‘wall’ is the landmark of the plant, advertising its presence to the nearby motorway. *Patrick Zamarian*



Vertical section 1:20

- 1 Swisspearl® cement composite panel 8 mm
- 2 ventilation cavity
- 3 thermal insulation
- 4 steel section
- 5 prefabricated concrete
- 6 concrete
- 7 epoxy flooring
- 8 suspended ceiling

“THE MAIN ARCHITECTURAL CHALLENGE OF THIS ASSIGNMENT WAS TO CREATE A LOGICAL AND SELF-EXPLANATORY ENVIRONMENT. THE METHOD HAS BEEN TO DIVIDE THIS GIANT PLANT INTO MANAGEABLE UNITS.” KUB ARCHITECTS

“THE BUILDING IS CONSTRUCTED WITH GREAT PRECISION AND DEDICATION BY EVERYONE INVOLVED, WITH A FOCUS ON THE CREATION OF A GOOD, FUNCTIONAL WORKING ENVIRONMENT THAT INSPIRES COMFORT AND PRIDE FOR THE PEOPLE WHO WORK HERE.” KUB ARCHITECTS

Location Rollsbovägen 45, Kungälv, Sweden
Client Swedish Match, Stockholm, Sweden
Architects KUB/Semrén & Mansson, Gothenburg, Sweden
Building period 2009–2010
General contractor and façade construction PEAB Sverige AB, Förslöv
Façade material SWISSPEARL® CARAT, Coral 7030, 7031, 7032, 7033



Park Inn Hotel, Malmö, Sweden
Urban Fragment





“THE CONFIGURATION DRAWS ITS INSPIRATION FROM THE MOVEMENT OF HOTEL GUESTS, STREET TRAFFIC, THE SURROUNDINGS AND THE EVER-PRESENT WIND.”
KROOK & TJÄDER

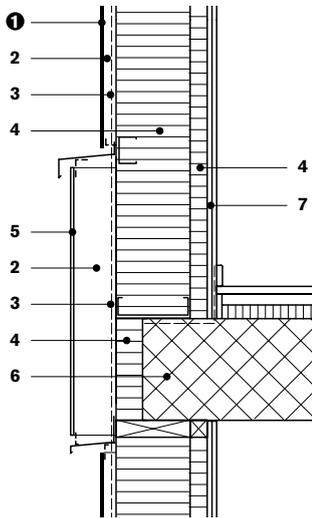
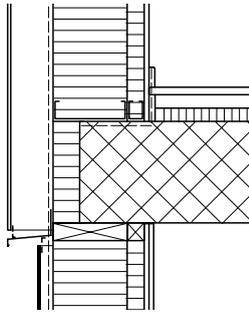
Designed by architects Krook & Tjäder, the new Park Inn Hotel in Malmö is part of a long-term effort to convert an abandoned industrial site into a new urban district. Located along the main road between the historic centre and the sea-shore, the U-shaped building plays an important role in redefining the street space and creating a sense of scale and density.

When Malmö shipbuilders Kockums ceased production in the mid-1980s, most of the area west of the railway station fell into dereliction. Given its prime location on the shore of the Oresund Strait, the City of Malmö decided to transform the former shipyard into a mixed-purpose urban district called ‘Västra Hamnen’ (Western Harbour). Key projects included the creation of two new public parks, a university campus on the southern edge and a new residential district on the sea front, which sports Calatrava’s iconic Turning Torso high-rise building. However, wide areas are still occupied by large-scale industrial structures and surrounded by vast parking lots that contravene the district’s urban ambitions.

Set along Stora Varvsgatan, one of the major arteries connecting the peninsula to the historic core, the new Park Inn Hotel, designed by the local subsidiary of Krook & Tjäder, is a commendable attempt to clarify the

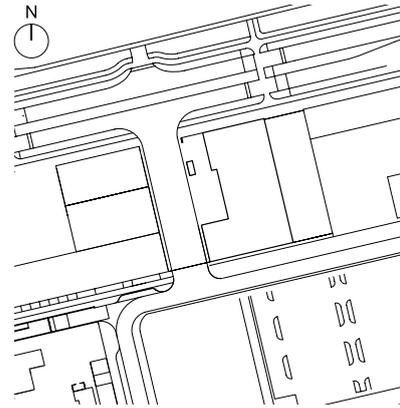
amorphous streetscape and introduce a sense of scale and density to the area. Responding to traffic noise and the ever-present ocean breeze, the U-shaped building has a stepped cross-section that accommodates a seven-storey wing facing the main road and a five-storey wing to the south. The former features an overhang to the west, offering customers a sheltered drop-off and entrance area, while the latter provides a ground floor restaurant. Situated between the two, an elongated lobby serves as the central node of the facility, allowing access to the elevators that lead to the hotel’s 231 rooms.

The façade design highlights the urban aspirations of the building. Reflecting the distinction between public and private zones, the upper levels are visually set off from the ground floor. Rising above a clearly articulated plinth in transparent and acrylic glass, the upper levels are clad in black Swisspearl panels. By contrast, a continuous ribbon in white stucco creates a pronounced horizontal layering on the façade, adding visual interest and facilitating the legibility of the intricate building volume. *Patrick Zamariàn*

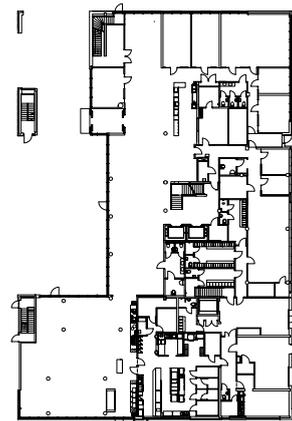


Vertical section 1:20

- 1 Swisspearl® cement composite panel 8 mm
- 2 ventilation cavity
- 3 moisture barrier
- 4 thermal insulation
- 5 plaster board
- 6 concrete
- 7 gypsum board



“THE BUILDING CONNECTS TO NEIGHBOURING BUILDINGS THROUGH THE VOLUME AND HEIGHT OF THE URBAN FAÇADE ON STORA VARVSGATAN AND TO THE PARK SPACE THROUGH ITS LOWER PORTION.”
KROOK & TJÄDER



Ground floor 1:2000



Location Sjomansgatan 2, Malmö, Sweden
Client Park Inn Group, Malmö
Architects Krook & Tjäder, Malmö; Birgitta Maillard
Building period 2009–2010
General contractor and façade erector Allbygg i Höganäs AB, Höganäs, Sweden
Façade material SWISSPEARL® CARAT, Black Opal 7024 and 7025

Comfort Hotel, Malmö, Sweden

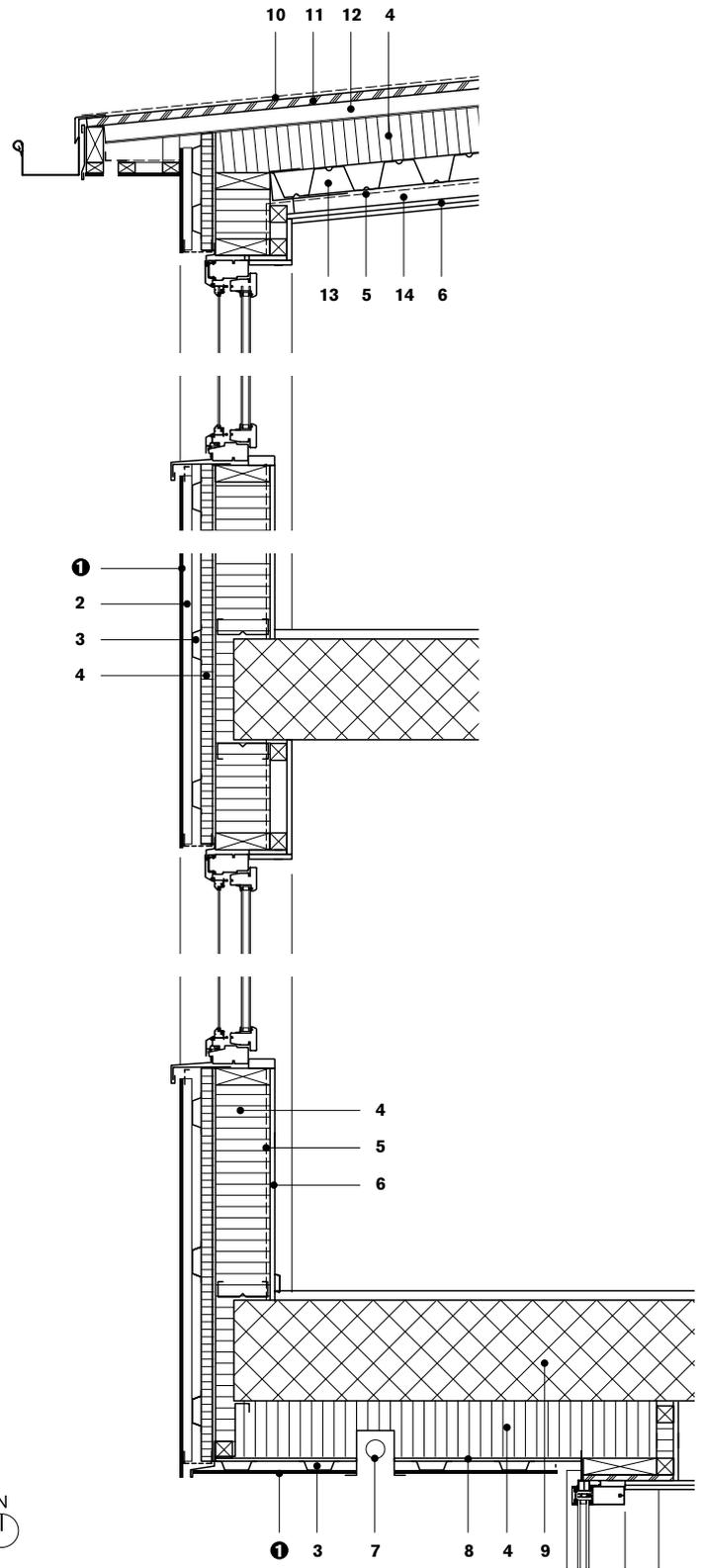
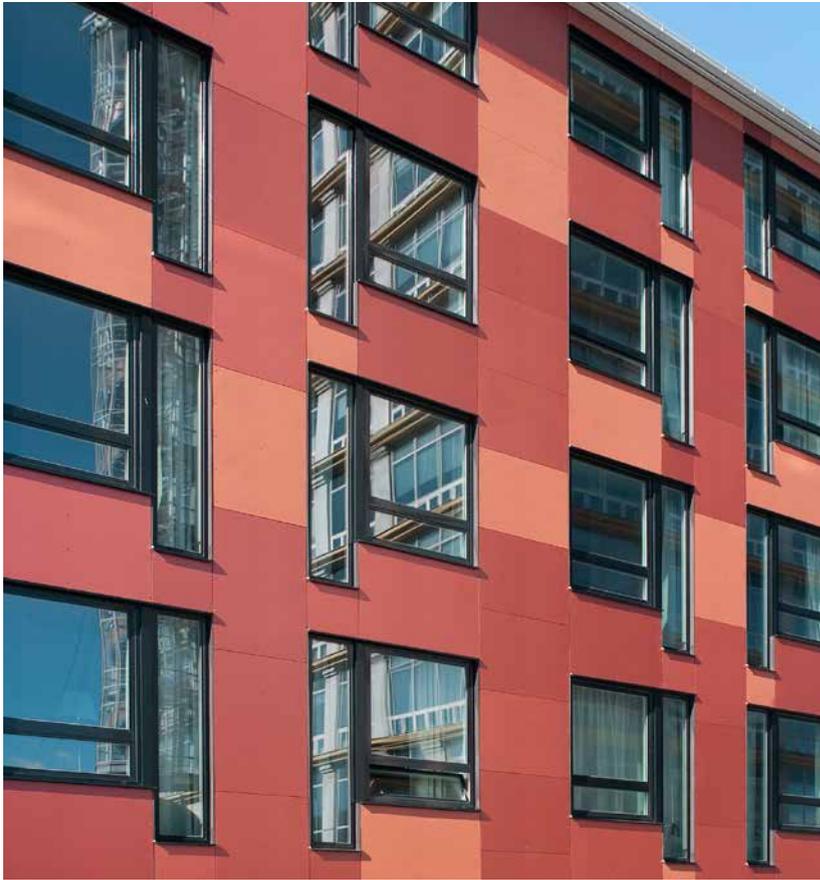
Arbiter of Style



For an extension to Malmö's largest hotel, the choice fell to Swisspearl panelling. Its great variety of colours was perfect to intermediate between the neighbourhood's many architectural styles.

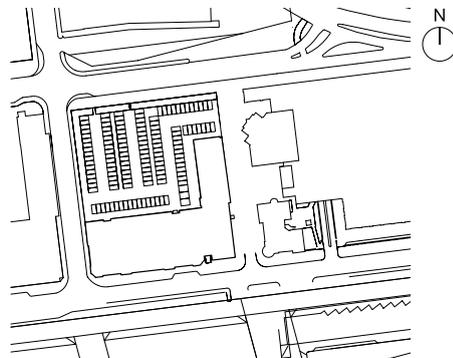
The Slagthuset (slaughterhouse) district in Malmö's city centre has long abandoned its original function. Today, it is home to the city's most famous music club as well as theatres, restaurants, conference facilities and hotels. It is here that the Comfort Hotel Group has located its Malmö branch, profiting from the central location as well as the neighbourhood's hip reputation. "The area comprises fine old brick as well as new glass office buildings," as Per Bondeson from the architectural firm Yellon describes it. "The hotel itself consists of a magnificent 19th century building and several refurbished 20th century buildings." Yellon, then still under the name of Jacobson & Sjögren Arkitekter, in collaboration with local New Line Arkitekter was commissioned to add two extensions to the complex and link the old and new parts together with a five-storey atrium.

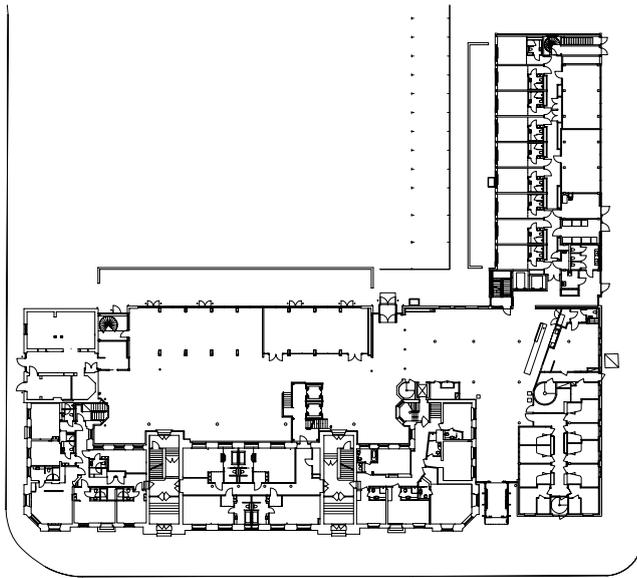
"When choosing the façade material, we carefully considered the extent to which we should respect the context," Per Bondeson explains. The architectural teams chose Swisspearl panelling because they wanted to bring a new material into the diverse environment, one that would give the hotel a unique identity. In addition, Swisspearl also offered a wide range of colours to meet the varied situations on different sides of the block. At the same time, they met the client's desire for an inexpensive and easily maintained façade material. *Mirko Beetschen*



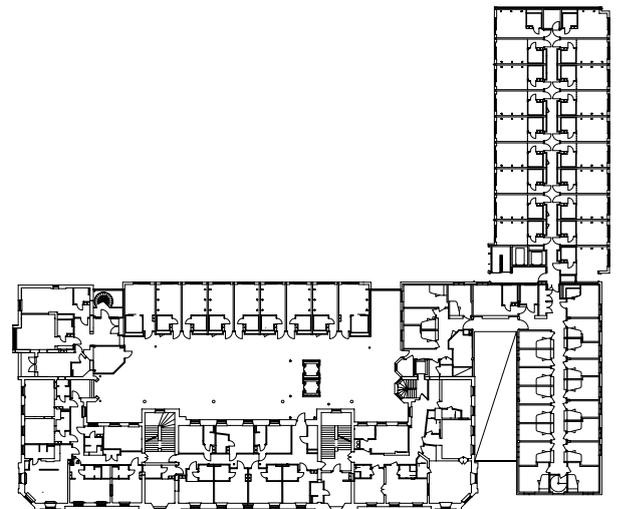
Vertical section 1:20

- 1 Swisspearl® cement composite panel 8 mm
- 2 ventilation cavity, vertical battens
- 3 omega profile
- 4 thermal insulation
- 5 vapour barrier
- 6 gypsum board
- 7 spotlight
- 8 exterior board
- 9 concrete
- 10 waterproofing
- 11 timber board
- 12 ventilation cavity, timber batten
- 13 corrugated steel profile
- 14 timber batten





Ground floor 1:1000



Third floor

Location Carlskatan 10 C, Malmö, Sweden

Client Wihlborgs Fastigheter / Peab Sverige AB, Malmö

Architects Yellon & NewLine Arkitekter, Malmö

Building period 2010

General contractor and façade construction Peab Sverige AB, Förslöv, Sweden

Façade materials SWISSPEARL® CARAT, Onyx 7090, 7091, 7099, Black Opal 7024, Coral 7032; SWISSPEARL® REFLEX, Silver 9000, Platinum 9020, Sunset 9230, Crimson 9231



Jordan – High-quality Signature Building

Located in the industrial city next to Queen Airport in Amman, the Kilani Medical Industries factory is made up of seven different areas, including production machines and offices. The facility is an advanced high-tech production plant that has been designed, built, installed, commissioned and validated with Europe's most modern, fully automatic machines.

The two-storey building is clad with Swisspearl panels. The ground floor includes the reception area, where visitors to the factory enter, which is why the architect chose a first-class façade for this area. The upper floor mainly hosts the office of the managing director. Again, the architect made sure to select durable material that will look good for many years to come.

Kilani Medical Industries is committed to providing first-class medical supplies to the healthcare sector on the local, regional and international levels. The architects opted for elaborate materials throughout the entire factory to reflect its advanced and high-quality machinery. Moreover, they used a futuristic design for the elevation to reflect the high technology of the production process. *mb*



Kilani Office Building, Amman, Jordan

Location Arab Industrial City, Mushata Area, Amman, Jordan

Client Kilani Medical Group, Amman

Architects Tahhan & Bushnaq Consultants, Amman

Building period 2010–2011

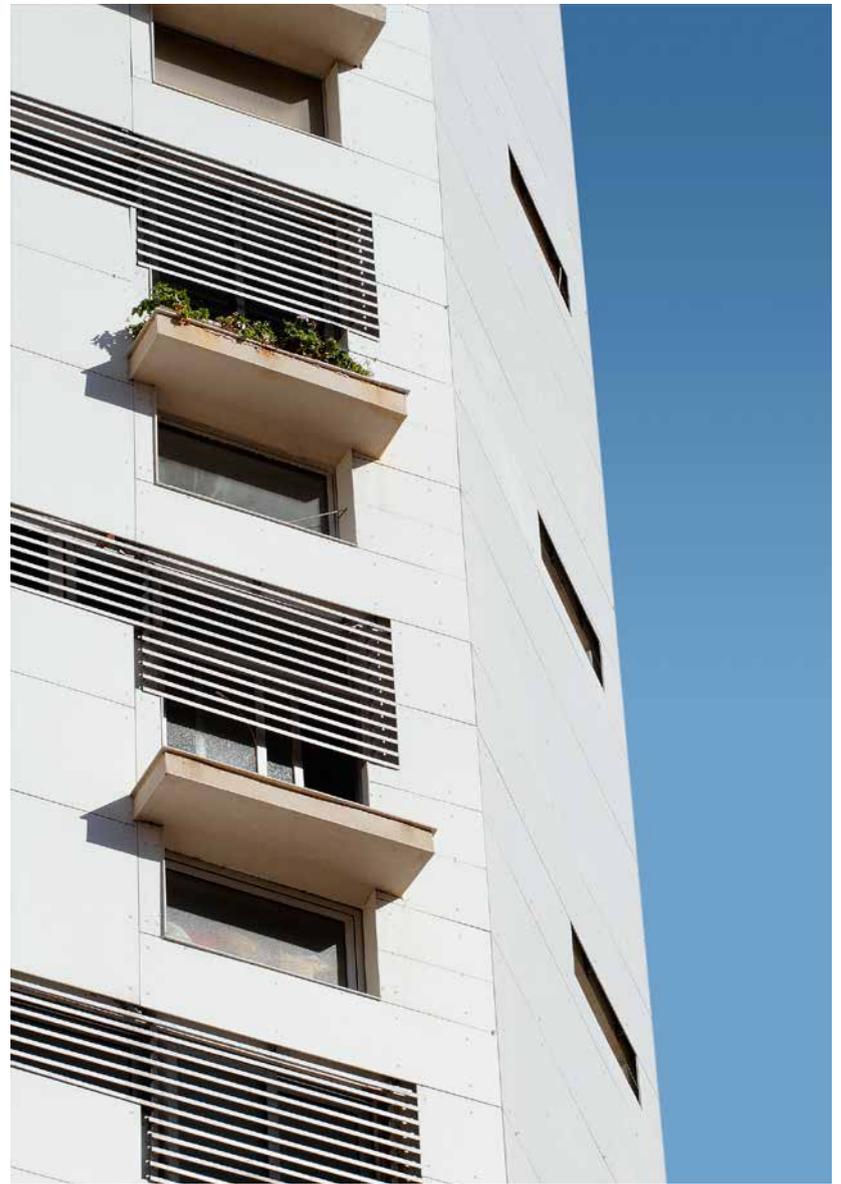
General contractor Tabba General Contracting, Amman

Façade construction Petra Aluminium Company Ltd., Amman

Façade material SWISSPEARL® XPRESSIV, Light Grey 8060

Lebanon - Uniform Renewal

Set in the heart of Achrafieh Hill quarter in the centre of Beirut, the Soprano Residence is a multi-family building erected in the 1970s. Its original façade was painted and had deteriorated under the coastal climate and environmental pollution. For the renewal of the building, the architect, Khalil Nader, had long sought a quality product on the Lebanese market that would offer a façade of uniform colour that resisted time. He had a few surprises with natural stone facings that already showed large colour differences during installation. Nader then decided to replace the façade with Swisspearl panels, not only for its colour fastness, but also because he was very interested in the ventilated façade system. The inhabitants of the building in this upscale residential neighbourhood of Beirut are very happy with the result. *Khalil Nader*



Soprano Residence, Beirut, Lebanon

Location Achrafieh, Secteur Rue du Liban, Beirut, Lebanon

Client Soprano Residence Owners Committee, Beirut

Architects Khalil Nader, Tabaris/Beirut

Building period 2010–2011

General contractor K & N Haddad, Achrafieh – Hotel Dieu District/Beirut

Façade construction Nicolas Haddad, Achrafieh – Hotel Dieu District/Beirut

Façade material SWISSPEARL® CARAT, Onyx 7099



Existing building prior renovation.

Denmark – Increasing Update

The establishment of the metro in Copenhagen has been a boom for the Park Inn Hotel. The hotel's location close to the metro station has linked it to both downtown and the airport, which has increased public interest in general and the demand for conferences in particular. These developments have encouraged the idea of expansion: increasing capacity along with the necessary modernisation and upgrading. The two existing building parts, connected by a glass-covered passage, were built in 1968 and 1986, respectively, as exponents of the concrete-element building style of their time. After some decades of use, however, the complex appeared sad and worn.

The project goal was to update the architectural identity and harmonise the overall impression with the character of the surrounding area. Expansion took place both vertically and horizontally. The two-floor wings were increased from four to six floors and a one-story conference building was linked with ground floor service facilities, such as conference rooms or the restaurant, bar and reception area. In order to create a homogenous expression for the multiple parts of the complex, the façades were covered with modular Swisspearl cement composite panels in a grey scale. The shades of colour emphasise the individual building volumes. *Erik Herløws Tegnestue*



Park Inn Hotel, Copenhagen Kastrup, Denmark

Location Engvej 171, Copenhagen, Denmark

Client Wenaasgruppen, Maandalen, Norway

Architects Erik Herløws Tegnestue, Copenhagen

Building period 2010–2011

General contractor Einar Kornerup A/S, Glostrup, Denmark

Façade material SWISSPEARL® CARAT, Black Opal 7020, 7020-HR and Agate 7219 partly with Sigma 8 system

Lithuania – New Look for Teacher Training

The Lithuanian University of Educational Sciences (LUES) offers undergraduate, graduate and postgraduate studies in humanities, social sciences, physical science, biomedicine and technology. The origin of the university can be traced back to 1935, when the first higher-level teacher training was established. The university was intended to educate teachers for primary schools and to develop educational science throughout Lithuania. During its many years of existence, the university underwent numerous changes, both in status and geographical location. Essen-

tial reforms started after the re-establishment of Lithuania's independence. In May 1992, the Vilnius Pedagogical Institute was renamed the Vilnius Pedagogical University. In July 1992, the Lithuanian Supreme Council ratified the University's statutes, which gave the University the rights of an autonomous institution as well as a new multilevel system of studies, including the power to train scientists and to grant scientific degrees and titles. In October 2011, the school was renamed the Lithuanian University of Educational Sciences.

One of the most important strategic purposes in Lithuania is to increase the energy efficiency of buildings. The renovation of the LUES buildings was done following the EU structural assistance programme 'Environmental Quality and Energy Efficiency'. The reduction of fossil fuel usage and of CO₂ emissions is Europe's main strategy that Lithuania has to follow. Renovation of educational buildings is the best example of pioneering in green environment. *mb*



Lithuanian University of Educational Sciences, Vilnius, Lithuania

Location Vivulskio g. 36, Vilnius, Lithuania

Client City of Vilnius

Architects UAB Statybų konsultacijų ir projektų biuras, Vilnius

Building period 2010–2011

General contractor and façade construction UAB Alvista, Alytus, Lithuania

Façade material SWISSPEARL® CARAT, Agate 7219 and Onyx 7090; SWISSPEARL® XPRESSIV®, Brown 8270

Hungary – New Visitor Centre and Reception Building

GE Water and Process Technologies is one of the most impressively developing factories in Hungary. Recently, the company decided to extend the factory building with new public functions, aiming at the improving number of visitors year-by-year. The new development includes three different functions in two buildings: an education and congress centre with a fitness centre for employees in the main building and a new entrance in the separate reception building.

The reception building gives visitors their first impression, so it is much more than a simple check-in point. It must express the philosophy of the company: clearness, rationality and sustainability. According to the architectural concept, the object “springs up” from the earth, the green roof on the slope is part of the natural setting, and the bright clear white body expresses the “artificial” aspect.

The expectations of the cladding were very complex: the material had to equally express the industrial and the public character, i. e., bright, with an easy-to-clean surface and without any visible fixtures. The Swisspearl cladding system proved to be a more than adequate answer to the architectural challenges, while, in addition, using this type of exterior cladding radically reduced the schedule. *mb*



GE Water and Process Technologies Building, Oroszlány, Hungary

Location Industrial Zone, Oroszlány, Hungary

Client GE Zenon Hungária kft, Budapest, Hungary

Architects Finta and Partners Architects Ltd., Budapest; Tamás János Szabó, Gábor Péter

Building period 2012

General contractor SZ-L Bau kft, Tapolca, Hungary

Façade construction Alukonstrukt kft, Szeged, Hungary

Façade material SWISSPEARL® CARAT, Onyx 7099 and Black opal 7021; custom white colour T 841 6590



World Architecture Festival WAF SINGAPORE 2012

531 submitted projects from more than 60 countries, 300 of them shortlisted, 37 winners in 29 different building categories and 3 overall winners: 'World Building of the Year', 'Future Project of the Year' and 'Landscape of the Year'. That was WAF Singapore 2012! Celebrating its fifth birthday, the three-day event, with more than 1500 international architects attending, was held at Moshe Safdie's award-winning Marina Bay Sands in Singapore from 3 to 5 October 2012.

Recently quoted in *The Straits Times* as the 'Oscars of the Architectural World', WAF is the largest of its kind to evaluate and debate contemporary buildings and projects with a final goal to nominate and choose the best architectural examples of the year. It took place for the first time in the exciting metropolis of Singapore, the new mecca of modern architecture with its real sense of energy and activity, and it brought together more architects, designers and press than ever before.

The projects entered this year, up against a challenging economic climate, reflect the festival's theme of 'Rethink and Renew', highlighting the need for innovative and creative approaches to existing buildings and areas. The theme also questions whether it is time for architecture to rethink whether it is fulfilling its intended role and having

a significant impact on those who ultimately use the resulting buildings and spaces.

In addition to the projects' presentations and judging panels, attendees enjoyed an extensive and varied range of conference sessions, seminars, workshops and exhibitions as well as an extensive awards programme. Keynote speeches were delivered by Moshe Safdie; Olympic cauldron designer, Thomas Heatherwick; Malawi born architect and writer Peter Buchanan; and Spanish architect Enric Ruiz-Geli, principal architect of Cloud 9 Architects and winner of the 'World Building of the Year' award in 2011.

As a sponsor from the start of the WAF, Swisspearl was present on-site and provided the speakers' lounge for the judges. Swisspearl's attractive and informative stand gave visitors the opportunity to obtain information on the various Swisspearl products and their wide range of application.

The festival was officially opened by World Architecture Festival Programme Director Paul Finch and Lee Yi Shan, Singapore's Minister of State for Trade and Industry and National Development. Afterwards, the well-organised public jury panels of the individual building categories went to work. The architects presented their



projects to the different juries in short presentations and then responded to the jury's questions.

In the evening, the first twelve category winners were announced. Among the prize-winners that day were the Liyuan Library near Beijing, China, designed by Li Xiadong Atelier, as 'World's Best Culture Building'. The small library is a modest addition to a small village on the outskirts of Beijing. It uses local materials, such as wooden sticks, to clad the building in textures characteristic of the location. The inside of the building also has an expressive character, with a spatially diverse interior that uses steps and small level changes to create distinct places.

The Plaza España in Adeje, Spain, designed by Menis Arquitectos SLP, was voted 'World's Best New and Old Building'. The designer's concept was for an existing plaza to act as a nucleus of public and cultural life. To

achieve this, buildings were removed to create an enlarged public plaza, allowing visitors to view the incredible landscape next to the site. It also added a subterranean museum to further enhance the space's use as a public amenity.

'World's Best Office Building' went to the Darling Quarter in Sydney, Australia, designed by Francis-Jones Morehen Thorp. Located between Darling Harbour and Tumbalong Park in Sydney, the Darling Quarter features a series of defined public spaces, including a pedestrian boulevard, parklands, gateway, children's playground, and cafes and restaurants.

By the end of the second day, a total of 29 building categories, including future projects, had been judged. The entries reflected the highly interesting perspectives of architectural development worldwide.



The so-called Super Jury finally met on the third day to choose the overall best project of the year from the 37 category winners. The highly esteemed international judging panel included Neil Denari, Ben van Berkel, Moshe Safdie, Mok Wei Wei, Jürgen Mayer, Yvonne Farrell and Kenzo Tange. It was not an easy decision because of the high standard of the single category winners and the lack of comparison attributes due to their different use, function and size. In the end, Singapore's Gardens by the Bay won WAF's top prize, 'World Building of the Year', on its home territory. Officially, the prize went to Wilkinson Eyre Architects for the design of the Cooled Conservatories, but at the awards ceremony, Festival Director Paul Finch stressed that this was a magnificent team effort and that the entire team should be recognised – in addition to the architects, the landscape architects Grant Associates and the engineers of Atelier One and Atelier Ten. Or, in the words of Paul Finch: "Choosing a winner was a tough decision, but the winner is a scheme of the highest quality. The jury was insistent that the project should be recognised in the round and that all the design team should have recognition." He continued: "A first-rate client had a vision and a strategy. The result is not an experimental building, but its ventilation strategy has an experimental

component. In a globalised environment, there is so much interest in how we deal with density, and this combination of urbanism with a garden that is both an attraction and nature is a wonderful solution. If they can cool these glass houses through natural cooling, we should ask why it can't be done in other buildings?"

All in all, the world's largest festival with live awards for the global architecture community was a full success this year. We are already looking forward to next year. Until then: debate, learn and be inspired!

Christine Dietrich

Publisher

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