



SWISSPEARL ARCHITECTURE 17

International Edition - High Profile Buildings

SWISSPEARL ARCHITECTURE 17

Report

- 2 Housing forms – Le Corbusier's heritage**

Residential Buildings

- 5 House Lothka, Prague, Czech Republic**
Mersy Studio, Prague
- 6 Johnson Residence, Houston, USA**
Interloop – Architecture, Houston
- 10 Villa Franz, Bruneck, Italy**
Comfort Architekten, Bruneck
- 12 Private House, Bruneck, Italy**
Plankensteiner & Steger Architekten, Bruneck
- 14 Private House, Novo Mesto, Slovenia**
Mojca Gregorski & Sandi Pirss, Ljubljana
- 18 Oberfeld Residence, Los Angeles, USA**
SPF:architects, Culver City
- 26 Interview: Talking with Zoltan E. Pali, FAIA of Studio Pali Fekete architects, Culver City, USA**
- 28 Paunero Building, Mar del Plata, Argentina**
Studio Mariani – Perez Maraviglia, Mar del Plata
- 32 Martinsheim, Kastelruth, Italy**
Ortner Gröber Architekten, Bozen
- 35 Senior Home Murgle, Ljubljana, Slovenia**
Cesnik Projekt d. o. o., Ljubljana

Proven

- 38 Housing Skovhøj, Hasselager, Denmark**
Arkitema, Aarhus

Public and Other Buildings

- 40 Commercial and Administration Building, Arco, Italy**
Alessandro Campetti Architetti – Studio Associato, Arco
- 44 Fire Hall No. 1, Brandon, Canada**
Cibinel Architects Ltd., Winnipeg
- 48 Cultural and Administration Centre, Sveti Jurij, Slovenia**
Atelje Dialog, Vojko Pavčič s. p., Maribor
- 54 Nydalen High School, Oslo, Norway**
Link Architecture AS, Oslo
- 56 University of Texas at Dallas Visitor Center and University Bookstore, Richardson, USA**
PageSoutherlandPage, Dallas
- 62 Infectious Disease Research Facility, Blacksburg, USA**
HDR CUH2A, Bethesda

Flash Info

- 64 Cummins Station, Nashville, USA**
Smith Gee Studio, Nashville

HOME! SWEET HOME!



Whether young or old, everyone longs for a cosy home that will protect them from the weather and also provide security, comfort and tranquillity. At the best, of course, located in pleasant surroundings and shared with the people you love.

It started with simple caves and rudimentary equipment, perhaps enriched with some murals.

With increasing human capabilities and new technologies, human needs and desires have constantly grown over the centuries. As a result, individual ideas about the ideal living quarters have continuously developed: first, for the interior, and later for the building envelope, which had to fulfil additional functions such as status symbol, expression of the ideas and values of the owner, light and transparency, reduction of energy consumption, ecology, sustainability, etc.

Due to the differences, e.g., in climate and cultures, these developments happened worldwide with an interesting variety. In regions with particularly harsh winters, the ventilated façade was conceived as early as the middle of the last century. Meanwhile, it has developed into a very reliable system that combines safe building physics with attractive appearance, long-term high quality and energy efficiency.

This issue is partly dedicated to single-family homes. Discover how private housing has been implemented in different countries with Swisspearl products. Beautiful houses that provide happiness, comfort and safety for the residents.

Enjoy the reading!

Christine Dietrich, Architect
Head of Architecture Swisspearl

HOUSING FORMS – LE CORBUSIER'S HERITAGE

A place to live is something essential; shelter is a basic human need. Decorating a house or a flat means creating a place of belonging for most people. One's own home is designed according to individual needs as a rule. However, a house often has more than one inhabitant. Apartment buildings and apartments are created for varying numbers of people. Divided into floors, wings and flats, every building has been planned for a specific number of inhabitants.

People's choice of housing and living together is always taking on new forms. The recluse lives alone in his hut. A monk or nun seeks solitude in a cell, but is still supported by the community of the monastery. Families or clans are the most common form of community living. In shared housing or in co-ops, several or many people may live together. Due to the pluralisation of lifestyles, which has increased in recent decades, the different options of shared living have further diversified. Singles, single parents, long-distance and LAT (living apart together) relationships as well as patchwork families and households of several generations are always looking for new forms of shared living. Pensioners (third and fourth stages of life) can choose from a variety of options ranging from sheltered housing to senior residences.

Today having a home can mean anything from having a small house of one's own to a large villa, from living in an apartment or on a housing estate. Housing for the aged or single person accommodation is posing new questions and challenges for architecture. The question of what would be the most suitable form of accommodation for a respective client or project no doubt occupies every single architect.

The great masters of architecture have always been able to give vital new impulses to new and different forms of residences. Let's take Le Corbusier as an example, who would have had his 125th birthday this year. La Chaux-de-Fonds, his birthplace in the Swiss Jura, celebrates this occasion with an exhibition, a new book and a congress of the science of architecture. Charles-Edouard Jeanneret, who started calling himself Le Corbusier in 1920, has created many different forms of housing over the course of his considerable and multifaceted career.



**Maison blanche,
La Chaux-de-Fonds, 1912**

Maison blanche

After years of studying and wandering, Charles-Edouard Jeanneret returned to his hometown La Chaux-de-Fonds in 1912 in order to become an independent architect. The first building that he created independently was a villa for his parents. High above the town, on the sunny side of the valley and the edge of the forest, the site demanded an impressive building with a magnificent view.

On his trip to the Orient, the young architect had gathered inspiration and recorded the ideas in his sketchbooks. From the original design to the start of building the villa only a few months passed. As the future world-famous architect was doing a project for his own family, he took every opportunity to try out his ideas and fantasies. As a result, the drafts were changing even during construction. The young designer was not only experimenting with materials and spatial solutions, he kept on making changes even after it was completed. He created a room and a studio for himself in his parents' house. The family lived in the house for seven years.

The cubical appearance of the building structure is emphasised by the application of semi-circular and angular projections. The tent-shaped roof also has strict geometric lines. The style of the stately home unites traditional and modern architecture. Certainly inspired by his teachers Auguste Perret in Paris and Peter Behrens in Berlin, the house bears witness to the changed experience of form and the basic renewal of architecture of the time. The masonry of the outer walls was painted white, which gave the villa its name 'Maison Blanche'. After a long period of neglect, the building was carefully restored and has been open to the public since 2005.

**Unité d'Habitation,
Marseille, 1947–1952**



© FLC/PROLITTERIS, 2012



© FLC/PROLITTERIS, 2012

**Villa Le Lac, Corseaux,
1923/24**



La petite maison

In 1923/1924 Le Corbusier created, once again for his parents, the small villa 'Le Lac' on the edge of the Lake of Geneva, in Corseaux near Vevey. His father died a year after the move, but his mother lived there until her death at the age of 101. Since 1984, the house is partly open to the public and regularly houses exhibitions.

The unassuming house is situated between the lake road and the edge of the lake and is surrounded by a garden and a wall, as if framed. A window opening in the garden wall opens to a view on the mountain panorama on the other side of the lake. All on one level, the living areas have been arranged according to their function. The architect, 36 years old at the time, was experimenting with free space and an open floor plan. He installed an eleven meter set of strip windows that flooded the rooms with light and offered a free view of the scenery. This is the first time he created a roof garden that could be entered from outside. In this way, Le Corbusier anticipated some of the programmatic points of Modernism he later proclaimed.

During the planning, Le Corbusier published his manifest-like book *Vers une architecture*. In it he was seeking answers to the challenges of modern life. He also first used the expression 'machine à habiter' here, later an often and fiercely discussed catch phrase. Simply put, the idea was to reduce living space to essentials and to dimensions that suit the function, using a carefully thought-out site plan for the optimum use of space.

Three decades after its completion, Le Corbusier published a beautiful little book entitled *La petite maison*. The modest but brilliant 'little house' counts as the first example of modern architecture in Switzerland.

Unité d'Habitation

After the Second World War, when there were great housing shortages and housing was mass-produced, Le Corbusier created his first 'Unité d'Habitation' in Marseille. The completion in 1952 of the apartment block of then unheard of proportions – 137 metres long, 24 metres wide and 56 metres high – follows the concept of stacked maisonette-housing, which goes back to Le Corbusier's 'Pavillon de l'Esprit Nouveau' of 1925 as well as the 'domino' system of 1914. The living room on one side consists of two levels with a gallery, while the other side of the apartment is on one level.

The steel reinforced concrete frame stands on massive supports raised above the ground, in order to keep the ground level open. The 18 stories consist of 337 flats in 23 different types. Besides living accommodation, the seventh and eighth floors house other functions like shops, a small hotel and a laundrette, while the roof offers a nursery school, an open air theatre and a sports hall. A building as a vertical city! The human being is not only the functional focus, he is also the standard in every detail. Here for the first time, Le Corbusier applied his recently developed measuring system 'Modulor', which is based on the 2.26 metre reaching height of a standing person. Four further housing units of this kind based on Le Corbusier's concept followed in other cities.

In his rich oeuvre, Le Corbusier created many types of housing in all sizes. Among these are some icons of Modernism such as the apartment block Clarté in Geneva (1930–1932), the monastery Sainte-Marie de la Tourette in Evieux (FR) (1956–1960) and even his own little holiday home 'Le Cabanon' in Roquebrune (1952) on the Mediterranean, where the world-famous architect died while bathing in the sea at the age of 77 in 1965.

In conclusion, given the circumstances, it must be mentioned that Le Corbusier continually used a cement composite substance in his buildings. Yes, he was quite enthusiastic about this material...

Michael Hanak

www.maisonblanche.ch
www.villalelac.ch
www.marseille-citeradieuse.org

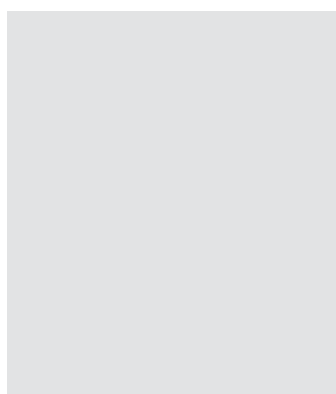
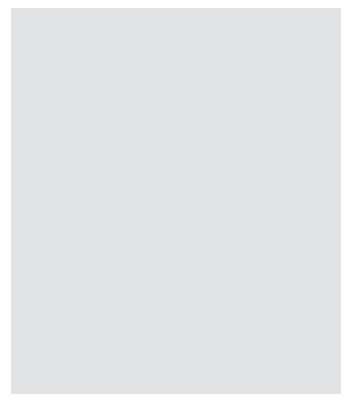
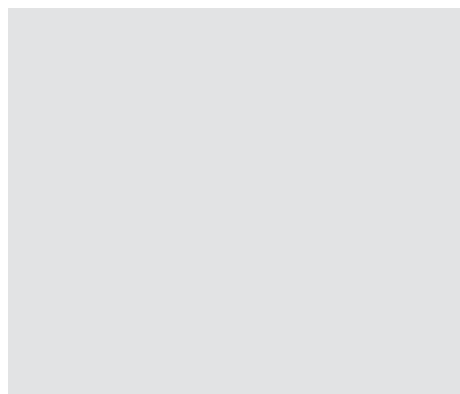
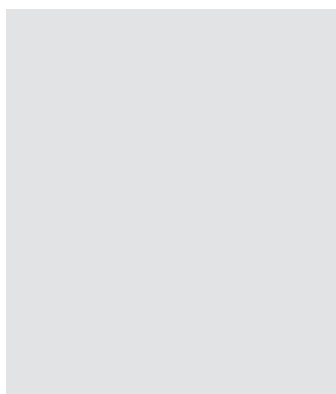
Building a private house is the most individual and sometimes most difficult task for an architect. We show how five architectural offices from various parts of the world came up with five different solutions using Swisspearl ventilated façade system.

The Home Front

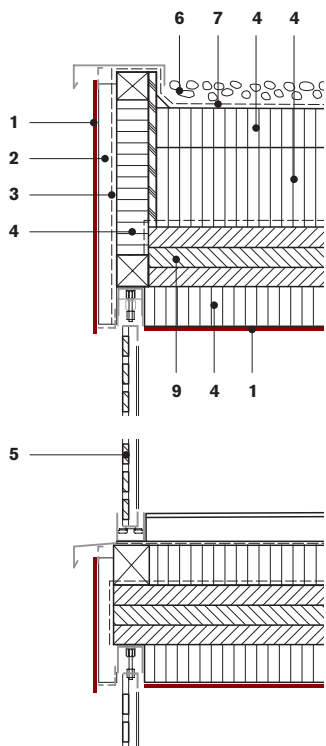
FIVE HOUSES

Building a private residence is always a special task for an architect, as he is not only faced with the usual defining parameters, such as function, topography, environment, climate and client's brief, but he also has to deal with the emotional involvement of the client. Most people – if they ever get to build their own house at all – build once in a lifetime. Their future home is laden with dreams, fantasies

and requirements, and it is the architect's job to satisfy them. On the following pages, we meet five architectural teams who built in different parts of the world and under different conditions, but all with the same goal: to make the best out of a project and leave behind happy house owners. *Mirko Beetschen*



A plain form and strong colours characterise this generous family house in a quiet Prague neighbourhood.



Vertical section 1:20

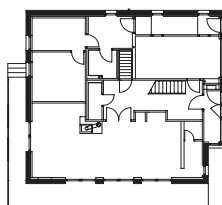
- 1 Swisspearl® cement composite panel 8 mm
- 2 ventilation cavity
- 3 moisture barrier
- 4 thermal insulation
- 5 timber sun screen fixed in a steel frame
- 6 gravel
- 7 waterproofing
- 8 vapour barrier
- 9 timber board, cross laminated



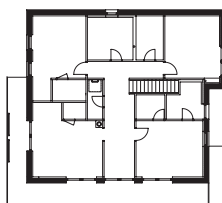
HOUSE LOTHKA, PRAGUE, CZECH REPUBLIC

The very colourful one-family house in Lhotka, a quiet neighbourhood in the Czech capital of Prague, wasn't built around its predecessor, but could at least make use of parts of its foundation. Jan Mertlík, co-owner of Mersy Studio, based in the same city, designed a plain two-storey timber construction with a projection towards the street and sheltered terraces on two of the garden sides. "The clients had wished for a low-energy house built from natural and recyclable materials with a long lifespan," says the architect. Since they had successfully used Swisspearl on another family house before, they opted again for cement composite panelling. Besides the choice of strong colours, the Swisspearl panels sport a vivid orange and a dark jade green, while the doors are a bright red. Another striking feature are the mobile wooden shutters which can be placed at will all around the terraces on both floors. The house with its almost 300 square metres supplies ample room for its inhabitants, boasting five bedrooms and three bathrooms.

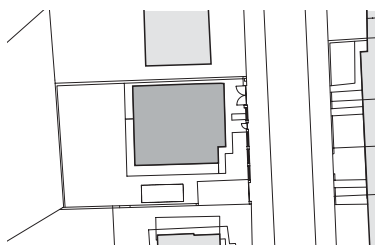
Client Private
Architects Mersy Studio, Prague, Czech Republic
Building period 2010–2010
General contractor Jan Tomas, Prague
Façade construction Primaizol, Kutná Hora, Czech Republic
Façade material SWISSPEARL® CARAT, Topas 7073 and Jade 7050



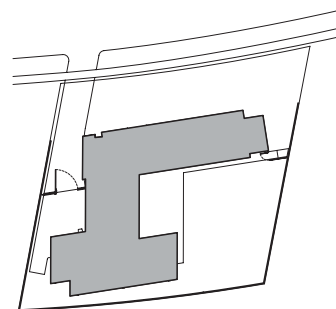
First floor 1:500



Ground floor



The historically significant structure from the mid-20th century and the new addition are wrapped in the same white Swisspearl panelling, thus constituting a unity.





JOHNSON RESIDENCE, HOUSTON, USA

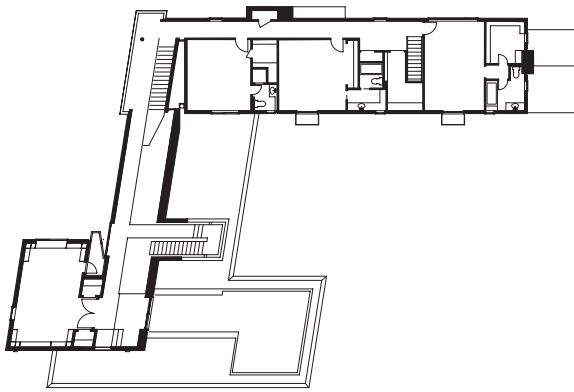
For Interloop – Architecture, the commission for a renovation plus addition for a 1950s residence in the centre of their hometown Houston, Texas, held multiple attractions: first, the house was historically significant as it had been built by Wilson, Morris & Crain architects, who had designed the world’s first domed stadium, the Houston Astrodome in 1960. Second, the clients explicitly wanted the renovation to yield a clean modern image and while respecting the house’s history, the new structure should be clearly distinguished. Third, the customer was open for an experiment. “My partner Dawn Finley and I are academics as well as practitioners,” says principal Mark

Wamble. “One consequence of this is that every project must have an experimental component.” The experiment in the ‘9° house project’ – the name derives from the 9° slant the addition has due to the geometry of the plot – was the first-time use of Swisspearl panels to create a rain screen. “The client wanted a material that would age well, have low maintenance and reduce heat,” Mr. Wamble further explains. After having looked at a wide range of exterior systems, the architects opted for Swisspearl’s cement composite panels. To unify the old and new structure, they clad both in the same horizontally mounted panels, perforating them in five places to allow additional light to enter.

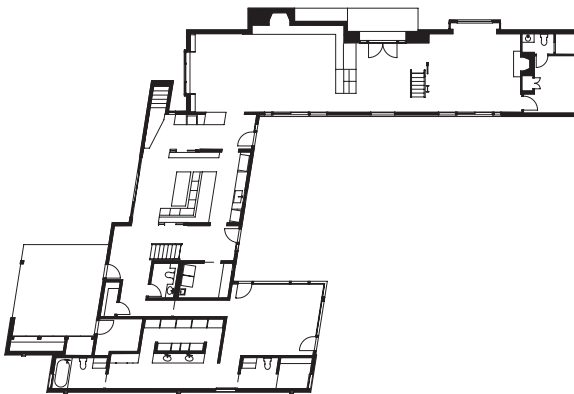


Client Jenny and Mark Johnson, Houston (TX), USA
Architects Interloop – Architecture, Houston
Building period 2009–2009
General contractor and façade construction Y.S.L. Builders, Houston
Façade material SWISSPEARL® CARAT, Onyx 7091

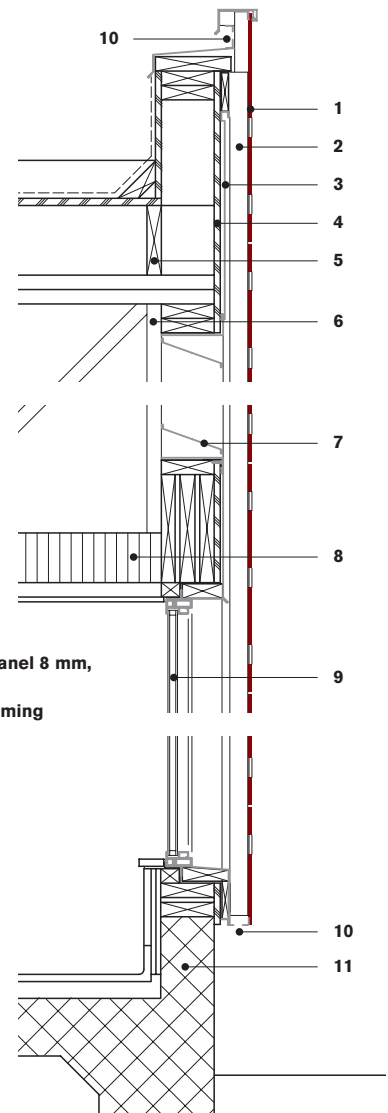
The house prior to renovation.



First floor 1:500



Ground floor



Vertical section 1:20

- 1 Swisspearl® cement composite panel 8 mm, perforated
- 2 ventilation cavity, vertical sub-framing
- 3 pre-finished sheet metal
- 4 building membrane
- 5 timber framing
- 6 timber truss
- 7 sheet metal air intake louvres
- 8 thermal insulation
- 9 window
- 10 insect screen
- 11 concrete

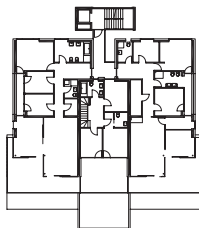


“WE WANTED A LARGE HORIZONTAL FORMAT PANEL TO ‘WRAP’ BOTH THE ORIGINAL HOUSE AND THE ADDITION IN THE SAME MANNER, PRESENTING THE HOUSE AS A UNIFIED COMPOSITION.”
MARK WAMBLE, INTERLOOP - ARCHITECTURE

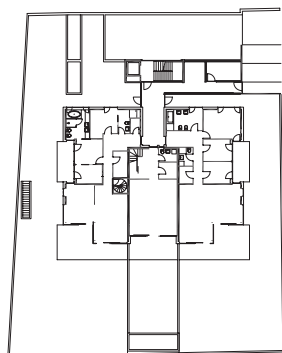




Most striking about this contemporary apartment building is its stair-like silhouette, the steps forming terraces on one side and overhangs on the other.



First floor 1:1000



Ground floor

VILLA FRANZ, BRUNECK, ITALY

In the South Tyrol, Italy's northernmost province, Comfort Architects went for quite a similar façade for their apartment house Villa Franz. In a residential neighbourhood in the town of Bruneck, local architects Marco Micheli and Michael Mumelter designed a four-storey building with eleven units. To create a sleek and modern look, they combined printed glass railings with vertically mounted white Swisspearl panels. The most striking feature, however, are the storey steps, which create spacious terraces for each apartment on the southern façade and overhangs on the northern side, forming a unique stair-like silhouette. "The client's goal," Marco Micheli explains, "was to have a building that sets itself apart from all the conventional projects around. He aimed for quality, generosity and a contemporary architecture." It is not the first time that Comfort Architects have worked with Swisspearl products. "Our experience with the material has always been very positive," says Mr. Micheli, who appreciates the cement composite's durability, flexibility and good performance as a rain screen.

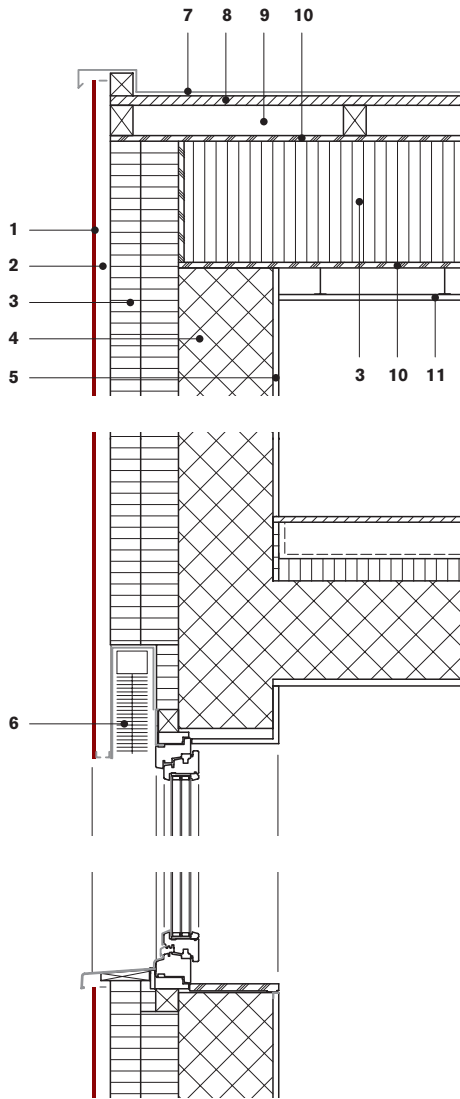
Client Villa Franz GmbH, Christian Gasser, Bruneck, Italy

Architects Comfort Architects, Bruneck

Building period 2010–2011

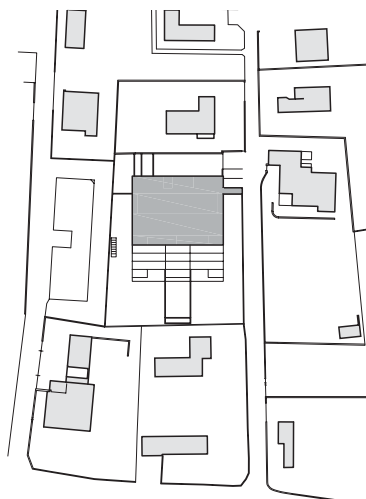
General contractor and façade construction Zimmerhofer Holzbau, Sand in Taufers, Italy

Façade material SWISSPEARL® CARAT, Onyx 7090



Vertical section 1:20

- 1 Swisspearl® cement composite panel 8 mm
- 2 ventilation cavity 40 mm
- 3 thermal insulation, mineral wool
- 4 concrete
- 5 plaster
- 6 blinds
- 7 sheet metal
- 8 timber board
- 9 ventilation cavity 80 mm
- 10 oriented strand board
- 11 suspended ceiling



“WE HAVE ALREADY USED SWISSPEARL A FEW TIMES AND OUR EXPERIENCE WITH THE MATERIAL’S DURABILITY, LONGEVITY AND WEATHERPROOFNESS WAS ALWAYS POSITIVE.”
MARCO MICHELI, COMFORT ARCHITECTS

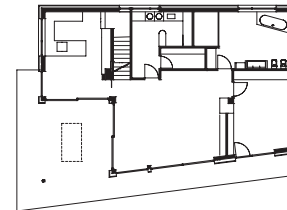




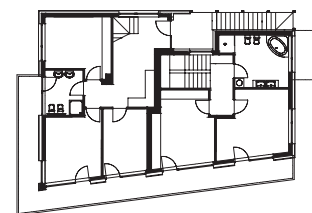
The façade panels, terrace, roof and the balustrades all create a strong horizontality in the double unit home.

PRIVATE HOUSE, BRUNECK, ITALY

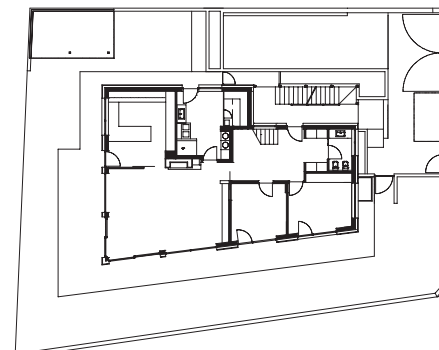
These were also the requirements for another house also in Bruneck. Plankensteiner & Steger Architects were commissioned to build a two-family house, replacing an older building in a residential neighbourhood. The massive construction was again wrapped in horizontal white Swisspearl panels. Due to the individual and thus irregular distribution of the windows on two sides of the house, the architects decided to use black panels here in combination with anthracite window frames to create optical calm. On three sides of the building, the floors protrude outside the envelope to form wide terraces and an elegant roof, further emphasising the horizontality of the house. Generous outdoor spaces were vital in this project: an underground parking garage left enough space for a garden around the two-family home and one of the units has an additional rooftop terrace. The whole building is a low-energy construction with triple glazing, controlled ventilation and an optimal insulation of the roof and walls.



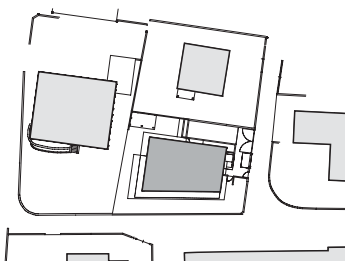
Top floor 1:500



First floor



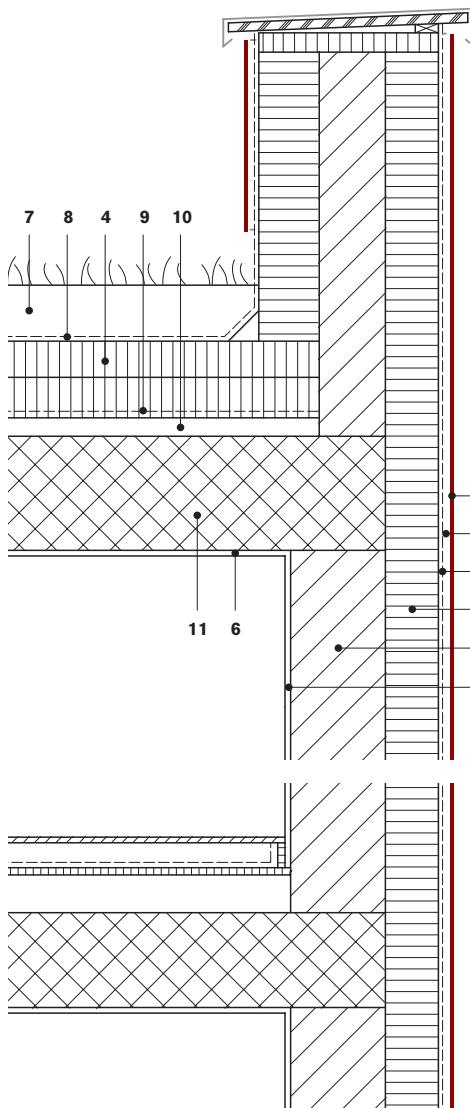
Ground floor



Client Private
Architects Plankensteiner & Steger Architects, Bruneck, Italy
Building period 2010–2011
General contractor Gasser Markus, Mühlen in Taufers, Italy
Façade construction Zimmerhofer Holzbau, Sand in Taufers, Italy
Façade material SWISSPEARL® CARAT, Black Opal 7021 and Onyx 7090



“WE VERY MUCH APPRECIATE THE NATURALNESS OF THE SURFACE OF THE SWISSPEARL MATERIAL.”
ANKE STEGER, PLANKENSTEINER & STEGER ARCHITECTS



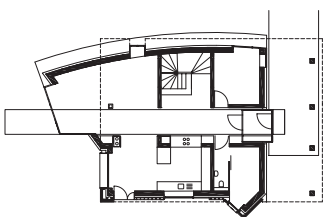
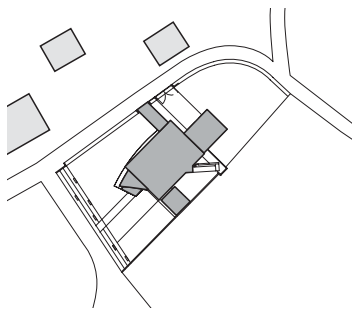
Vertical section 1:20

- 1 Swisspearl® cement composite panel 8 mm
- 2 ventilation cavity 30 mm, vertical batten
- 3 moisture barrier
- 4 thermal insulation
- 5 brickwork
- 6 plaster
- 7 vegetation
- 8 waterproofing
- 9 vapour barrier
- 10 screed to fall
- 11 concrete





The old half-finished house received a new envelope: brick stones for an urban touch and grey Swisspearl panels to reflect the neighbouring woods.



Ground floor 1:500



PRIVATE HOUSE, NOVO MESTO, SLOVENIA

The Slovenian architects Mojca Gregorski and Sandi Pirss (today Modular Architects and Studio Pirss) were faced with a totally different task. “Our client had bought a half-finished one-family house with an extremely strange design in the town of Novo Mesto,” the former remembers. “He loved the location on the edge of the forest and the fantastic view, but he did not like the existing house at all!” So the two young architects came up with a plan on how to “reshape” the old structure and create a contemporary, friendly family house. With some structural changes on the inside, mainly opening the house up and creating a stronger connectedness between the floors, the house received a new façade. “The smooth brick façade flirts with the city, while the grey cement composite panels reflect the nearby forest,” as Mojca Gregorski summarises their material concept. The Novo Mesto house was the first private architectural project in Slovenia to use Swisspearl panels. Happy with the material’s performance, the architects have since used it again in other projects.

Client Bojan Krnc, Novo Mesto, Slovenia

Architects Mojca Gregorski & Sandi Pirss, Ljubljana, Slovenia

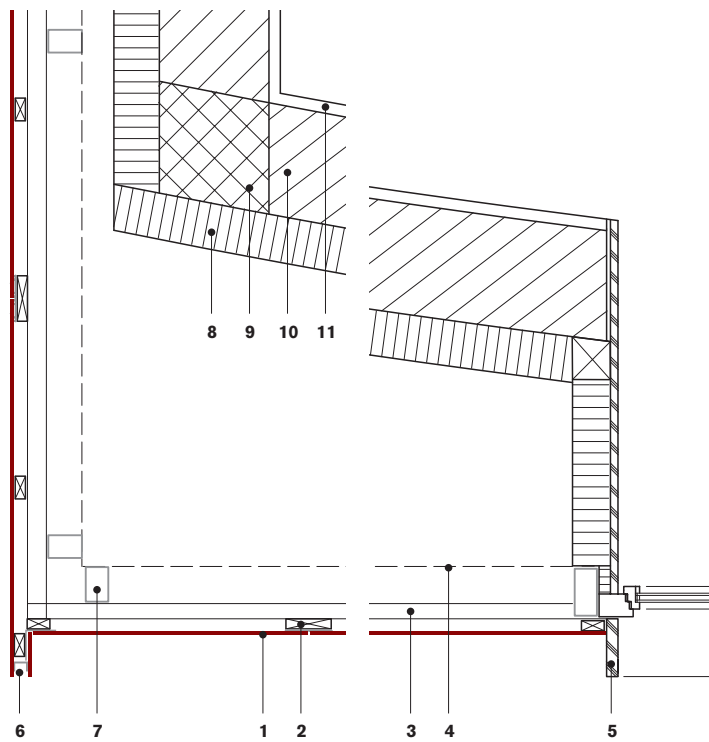
Building period 2002–2005

General contractor Bojan Krnc, Novo Mesto

Façade construction Termika proizvodnja d.o.o., Ljubljana

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





Horizontal section 1:20

- 1 Swisspearl® cement composite panel 8 mm
- 2 ventilation cavity 35 mm, vertical wooden batten
- 3 horizontal wooden batten
- 4 edge of the concrete roof
- 5 plywood
- 6 aluminium u-profile, decorative
- 7 steel sub-construction, hanging from the roof
- 8 thermal insulation
- 9 concrete column
- 10 brickwork
- 11 plaster

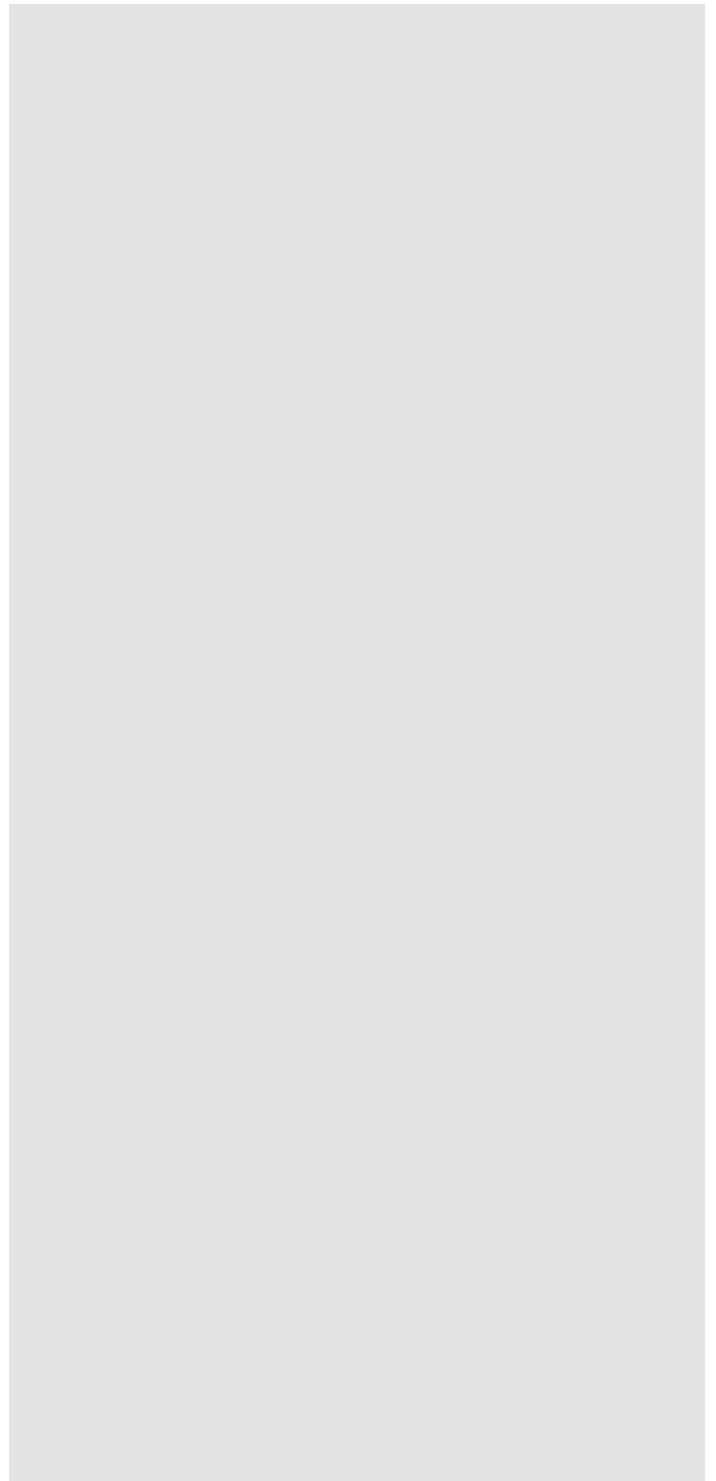




On a small plot of land in a coveted area of Los Angeles' Hollywood Hills, Studio Pali Fekete architects (SPF:a) have built a generous residence. Its straight lines and differentiated play with transparent and closed walls make it an open yet intimate home for a family and pay tribute to California's mid-20th century heritage.

Oberfeld Residence, Los Angeles, USA

WIDE OPEN





The L-shaped building embraces the generous outdoor spaces, including a large infinity pool, and offers a breathtaking view over the Los Angeles basin.

The big trump of this house is clearly its location: up in the Hollywood Hills, but still close to the lively centre of West Hollywood and blessed with a spectacular view over the city in the near distance and the neighbouring communities of Los Angeles proper, Santa Monica and the ocean further away. It is the location, however, which also posed the biggest challenge. The relatively small lots on this hill had been defined in the 1950s with clear regulations that permitted one-storey buildings only, so that no neighbours' views would be obstructed. As these regulations still apply today, the only way to build a multi-storey house was to dig down into the hill. The former residence had been of "nondescript architecture, which came down in a few days, being just wood and stucco," as architect Zoltan E. Pali of Culver City-based Studio Pali Fekete architects puts it.

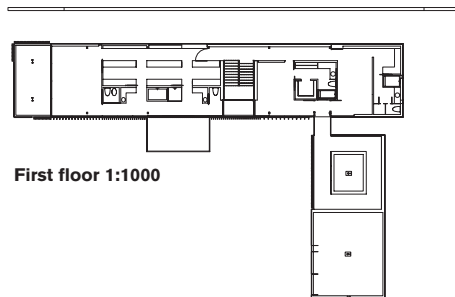
As the client's brief, besides ample living space for the family, also included a garden as well as guest quarters, the L-shape of the future residence was quickly established. To observe the aforementioned height limitations, a big part of the building work involved excavating the ground. Large concrete walls were poured to hold up the hill behind the house and today form the back wall of the basement and a visual boundary for the ground floor. The architects made the "closedness" on the hill side of the house its principle, juxtaposing it with transparency on the front: nestled into the side of the hill, the residence is closed, but not forbidding from the outside, and wide open inside, embracing the private grounds and the breathtaking views of central LA from its generous L-shape.

The ground floor with its lofty living and dining areas as well as the upper storey private quarters open onto the

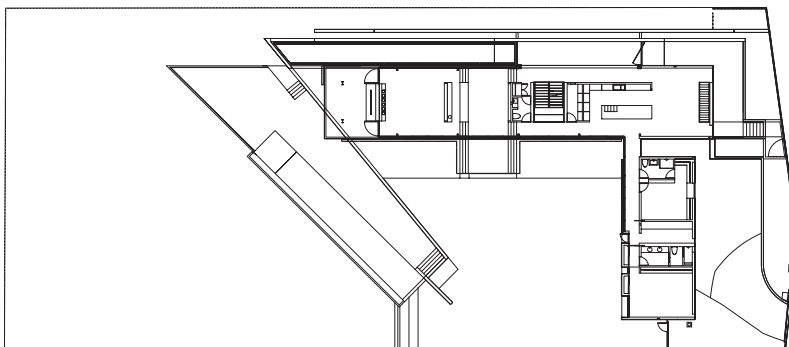




Views from inside are unhindered thanks to the completely glazed walls. Even the railing of the upper floor balcony is made of glass.



First floor 1:1000



Ground floor

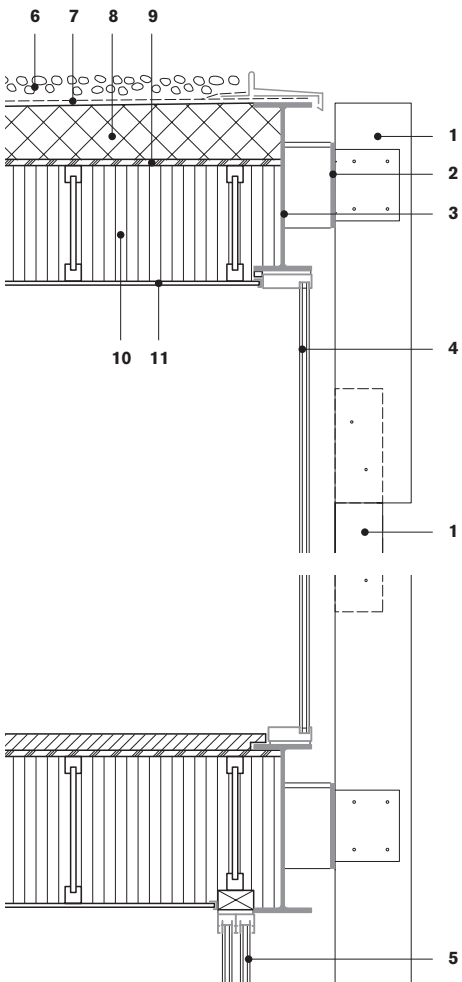


“WE DESIGNED A SYSTEM TO CLIP THE ‘FINS’ TOGETHER. THE RESULT WAS THAT WE COULD PLAY WITH THEM AND CREATE UNDULATING PATTERNS OR FIT THEM TOGETHER IN WIDER AND NARROWER INTERVALS TO CREATE LESS OR MORE SHADE.”
ZOLTAN E. PALI

garden through completely glazed walls, which slide open on the lower floor. To differentiate the openness of the living spaces, Pali Fekete architects designed a kind of filigree louvre.

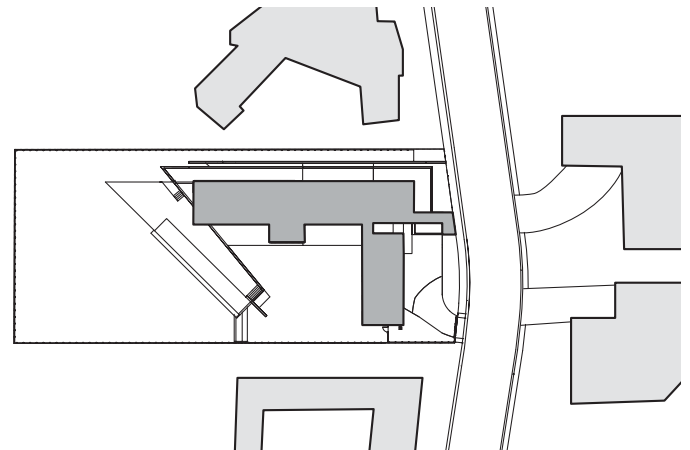
Mounted vertically in front of the tall windows, they supply shade and privacy where needed. “We designed a system to clip these ‘fins’ together”, explains Zoltan E. Pali. “The result was that we could play with them and create undulating patterns or fit them together in wider and narrower intervals to create less or more shade.” As the architect wished for a homogenous materiality in the building, the louvres were cut from the same Swisspearl cement composite panels that also clad the outer façades. The colour of the material chosen is a very light grey, and although the overall effect is that of a white house, on-lookers won’t be dazzled by it in the California sun.

In their future home, the clients’ main wish was for a warm atmosphere. So mute greys, warm light browns and sand hues dominate the interior. The slightly greyish oak wood floors were combined with raw concrete, steel window frames, wenge stone (named after the similarly coloured wood) in the kitchen and beige limestone in the bathrooms. Through the glass walls at the back, the owners look over a steel-framed rectangular lily pond onto a concrete wall, the latter having been wood-cast so as to get the typically patterned surface. The house today holds a total of five bedrooms and six bathrooms, with the family’s living quarters all being on the upper two floors of the larger wing. The shorter, one-storey wing holds the guest quarters, while the ample basement offers additional guest rooms, a home office, a spa suite, a wine cellar and a state-of-the-art home cinema.



- 1 Swisspearl® cement composite panel 8 mm
- 2 steel bracket
- 3 steel beam
- 4 window
- 5 sliding door
- 6 gravel
- 7 waterproofing
- 8 concrete to fall
- 9 building board
- 10 thermal insulation
- 11 gypsum board

The residence is completely clad in Swisspearl panels. Vertical louvres of the same material provide privacy and shade and counter-balance the strong verticality of the building.





“THE ARCHITECT’S RESPONSIBILITY GOES BEYOND ATTAINING TECHNICAL SUPERIORITY, IT MUST ALSO INCLUDE POETRY.” ZOLTAN E. PALI

Besides the stepped garden – including a lawn at the top, several stone terraces and a large infinity pool, lying at a 45-degree angle to the two wings of the house – there’s a private balcony for the master bedroom as well as a covered outside dining area and living space sheltered by the overhang of the balcony above. With this melting of inside and outside spaces, Studio Pali Fekete’s Hollywood Hills residence with its strong linearity and horizontality becomes a modern-day reference to California’s rich modernist architectural heritage, an allusion perfectly in line with the client’s initial brief to get a “21st century revival of a mid-20th century house.” *Mirko Beetschen*

Location Nightingale Drive, Los Angeles (CA), USA

Client Mauricio Oberfeld, Los Angeles

Architects SPF:architects, Culver City, USA

Building period 2007–2010

General contractor Dugally Oberfeld Construction, Bel Air, USA

Façade construction Berger Bros., Inc., Azusa, USA

Façade material SWISSPEARL® CARAT, Onyx 7090

Talking with Zoltan E. Pali, FAIA of Studio Pali Fekete architects (SPF:a), Culver City, USA



Zoltan E. Pali was born and raised in Los Angeles. He has a degree in design from the University of California at Los Angeles (UCLA) and ample experience in the construction industry. In 1990, he joined up with partner Judit Méda Fekete, with whom he founded Studio Pali Fekete architects in 1995.

Mr. Pali, what was the client's brief for the Oberfeld residence?

The basic brief was to create a house, with a certain number of bedrooms and living facilities, with a yard on a constricted plot of land. The Oberfelds wanted to capture the wonderful city views of Century City, West Hollywood, Santa Monica, West Los Angeles, Downtown LA and the Pacific Ocean. But the first and foremost critical thing was how to deal with the property. This neighbourhood is known as the Doheny Estates or the 'Bird Streets' and it was originally built in the 1950s. Every property was on a certain level pad and all the houses were one-storey structures, so as to guarantee unrestricted views from each property.

So you had to go below ground so to speak?

Yes, the only way to create a yard on this hillside property was to lower the elevation of the site. The property line along the north had to be cut, and we built a major retaining wall. Thus, we were able to create the space for two floors above the new site elevation and one level below – plus a spacious yard.

Was it an empty plot or was there an older structure?

There was an existing structure. It had been a planned neighbourhood, built by a private developer. The houses, some of which are still standing, were typical one-storey homes from the 50s. Very nondescript architec-

ture that came down in one day, being just wood and stucco. Quite the opposite of the house we just built – a structure of steel and concrete.

The house has a simple L-shape now. Did you have this in mind from the beginning or were there more complicated layouts?

Our houses actually tend to be bars or squares, (laughs) or at least very simple shapes. When I start building, I immediately look for a structural diagram. In this case, the L-shape was pretty obvious. Given the views and the place where the yard belongs, namely at the south end of the plot, this was the only shape that worked.

Have you worked with Swisspearl materials before?

Oh yes, lots of times. I probably use Swisspearl panels in most of my projects. I'm a real fan of the product and its quality. I started using the rain screen concept very early on and still love it as a methodology. Here, I used it for the first time in panels *and* fins. We could have done the fins in metal and painted them white to match the Swisspearl, but I wanted the feeling that the house is made of one material. The rain screen, by the way, has the additional advantage of being a very good heat insulation.

What was most important for you in this project?

I always want my buildings to be as clear and uncluttered as possible. That's why my diagrams are so simple. I try to keep all the requirements in a clean diagram. A very important aspect is also the skin of the building, the actual surfaces. I take a lot of care of how a house feels to the touch, how you open the doors and windows, etc. ...

Why did the Oberfelds approach you in the first place?

Were they familiar with your office's work?

We had recently done a house close by. The Hollywood Hills are a series of ridges with little valleys in between. We had built a house right on top of the nearest ridge to the east. The Oberfelds saw it at an open house kind of thing. They liked what they saw and contacted me. Of course, we went through a kind of courtship first; (laughs) I was up against some serious competition: The father of Mauricio's Sharon is an architect in Mexico City and Mauricio himself is an architect! We had a very good understanding and they ended up commissioning us. Mauricio is an excellent builder – one of the best – and acted as the contractor.

Let's talk about Los Angeles, your hometown. You live and work in Culver City, one of the many cities making up LA County.

The latter's traffic problems and lack of density are notorious.

Critics call it an 'endless suburb'...

Yes, Los Angeles has these problems, but the authorities are addressing them now. The Hollywood area, for instance, has already done a

lot to promote density. Or, take Downtown Los Angeles. 20 years ago nobody lived there, and now it's very much revitalised. There are pockets of urbanity in Los Angeles. The different communities will have to start realising that density is good for them in the long run. Only density makes a good city.

Why's that?

Well, because it is in dense towns where you have options. That is not to say that living in the country cannot be satisfying or even in suburbia – but I think that the human condition desires connectedness. We seem to need to be together, learn from each other, hear each other's ideas, see what others do etc. ... For instance, when we design theatres, we take a lot of care to think about how the shape of the seating area promotes this sense. We also need to work together – whatever we do – life is work and as far as I am concerned one of the true satisfactions. Given that, we need to make cities and it seems that a city where we can walk and interact with others without driving and accomplish our daily needs is a better quality of life – it is more efficient and holistically healthier. These ideas require density and verticality.

So what are the measures being taken in LA?

A big problem is that the regulations and codes force the developer to create a certain amount of parking spaces within a development. This, of course, promotes more and more use of the car. Now planners are learning that by requiring less parking and easing these requirements, people will in fact *'have to'* use public transport and even bicycles. I mean it's nothing like Amsterdam yet, but people *are* using their bikes here now! (laughs)

Have you tackled the issue in any of your projects as well?

The only one would be our own offices in Culver City. Here we have increased the density a lot. The building not only houses our offices, but also retail space, a restaurant, our own gallery and a residential component. The storeys are very tall and have mezzanines. At the upper levels of the building, we have live-work units. As for myself, I cannot imagine not having a car, but I have to admit that I hardly use it. I can walk to all the places in my community, which is very nice. In addition, the new Metrorail has a stop here, so we can get into Downtown LA and other places by train.

What's your favourite architecture in LA?

Whoa, that's a hard question ... Los Angeles is full of nice buildings. Of course, I love all the mid-century stuff like the Case Study Houses etc. ... One of my favourite structures, however, is the very neat DWP building by A. C. Martin in Downtown. Another one is the circular Capitol Records building by Welton Becket in Hollywood.



How much does European architecture influence you?

Almost entirely. I always admired the German and Swiss architects, or people like Renzo Piano or Sir Norman Foster and their very technical work. And let's face it, modern US architecture to a large degree started with the Bauhaus people fleeing to the States. It is interesting to see how modern architecture left Europe at that time, spawned schools in the US and is now re-influencing Europe in a lot of ways. What I appreciate about Europeans is how they understand how to fuse new architecture with their local environment. There's much more intellectual discussion going on about this in Europe than in the States.

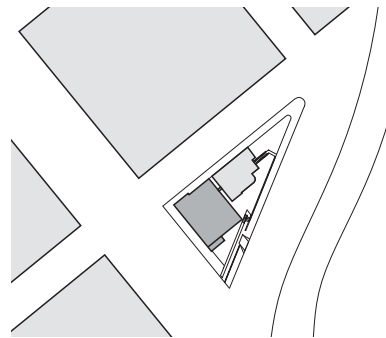
You are also known for renovating and building on historic structures. One of your future projects will be the conversion of a 1930s department store on the LACMA (Los Angeles County Museum of Art) campus, which has been master planned by Renzo Piano.

Yes, we actually are partnered with Renzo Piano for this project. Originally, the museum planned additional exhibition space in it, but with the economic crisis pressing hard on the arts, they put these plans on ice for the time being. Instead, the plan is to lease the building to the Academy of Motion Pictures Arts and Sciences, the guys who bestow the Oscars. Mr. Piano's firm and mine have just started working on how we are going to transform one of Los Angeles' icons into the Academy's desire to showcase the highest aspirations of film. In fact, I am travelling to Genoa in a day or so to work with Renzo. Lots of fun – and wine!

Interview by Mirko Beetschen

Paunero Building, Mar del Plata, Argentina

Glass Tower



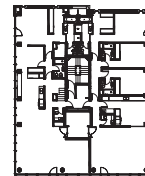
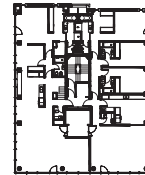


Set on a cliff overlooking the coastline of Mar del Plata, this nine-storey residential tower by local architects Mariani – Perez Maraviglia shares its site with a listed picturesque chalet from the 1930s. The designers were faced with a narrow triangular plot, shaped by the coastal road that cuts into the rectilinear street grid, as well as the steep slope of the terrain. One solution was to tuck two parking levels into the hillside. The entrance hall contains an indoor pool and is linked to the existing chalet where steam rooms as well as a bodega and lounges complement the amenities. The tower houses 14 customised apartments, four of which occupy an entire floor.

In order to provide unobstructed views of the sea, the architects devised a glass curtain wall for three of the four façades. The remainder is clad in white Swisspearl panels interspersed with a random arrangement of vertical slit windows and decorative horizontal timber slats. Folded at the top and bottom, the panelling sets off the residential floors from the ground level and also provides a canopy for the rooftop terrace. *Patrick Zamarian*



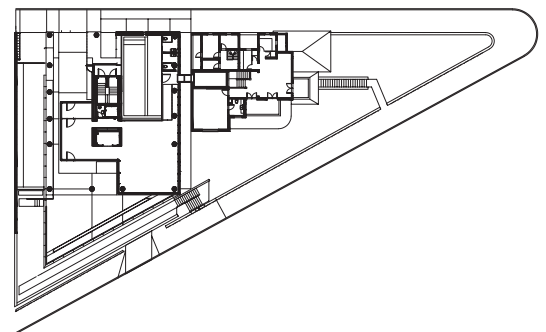
Location Calle Paunero 2136, Mar del Plata, Argentina
Client Cabo Azul S. A., Buenos Aires
Architects Studio Mariani - Perez Maraviglia - Cañadas, Mar del Plata
Building period 2011-2012
General contractor Coarco S. A., Mar del Plata
Façade material SWISSPEARL® CARAT, Onyx 7090



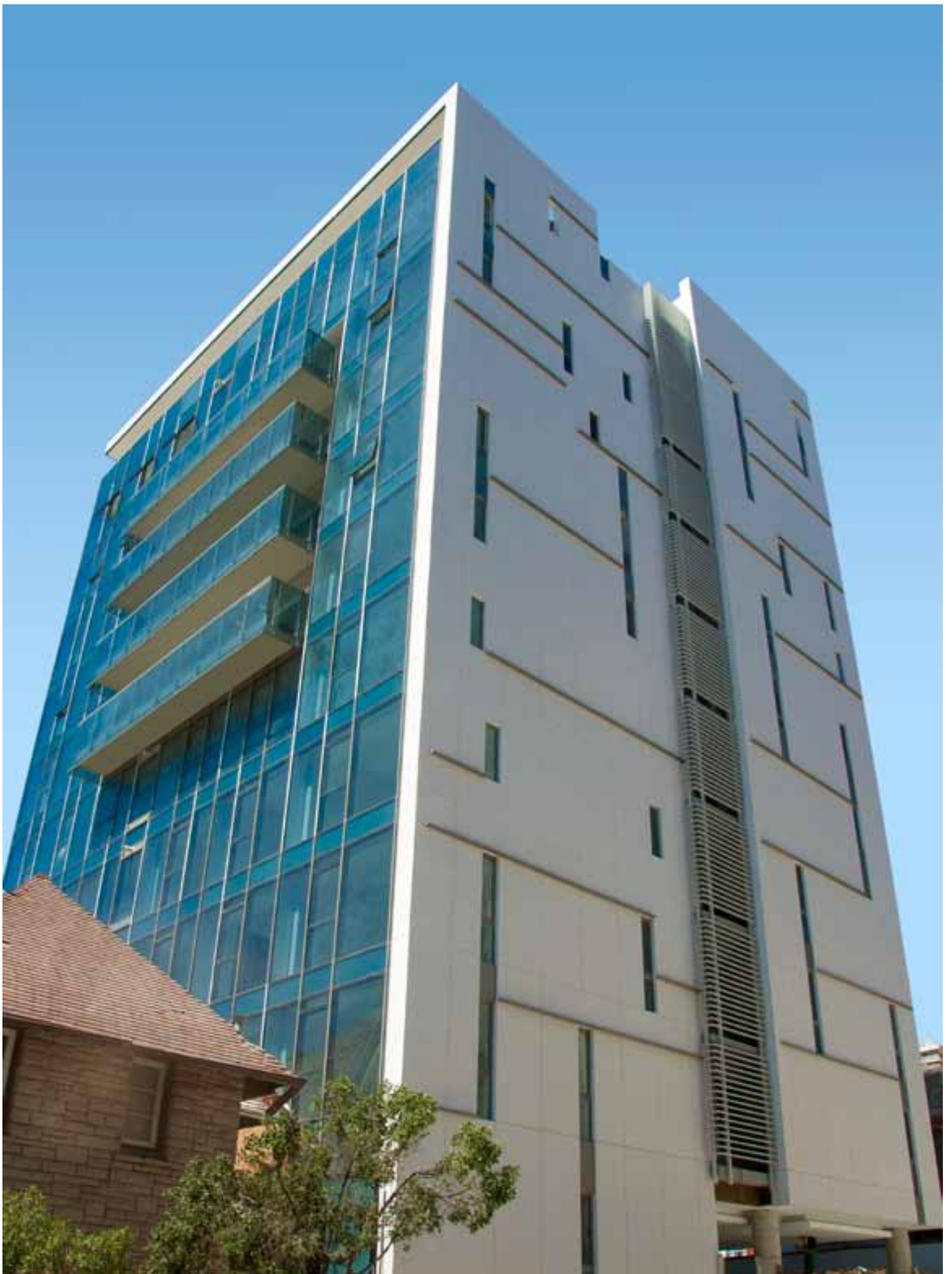
9th floor 1:1000



8th floor



Ground floor



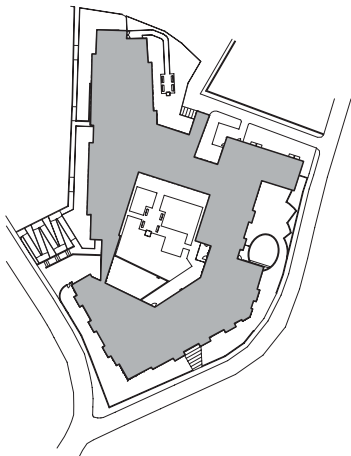


Martinsheim Nursing Home, Kastelruth, Italy
Contemporary Image



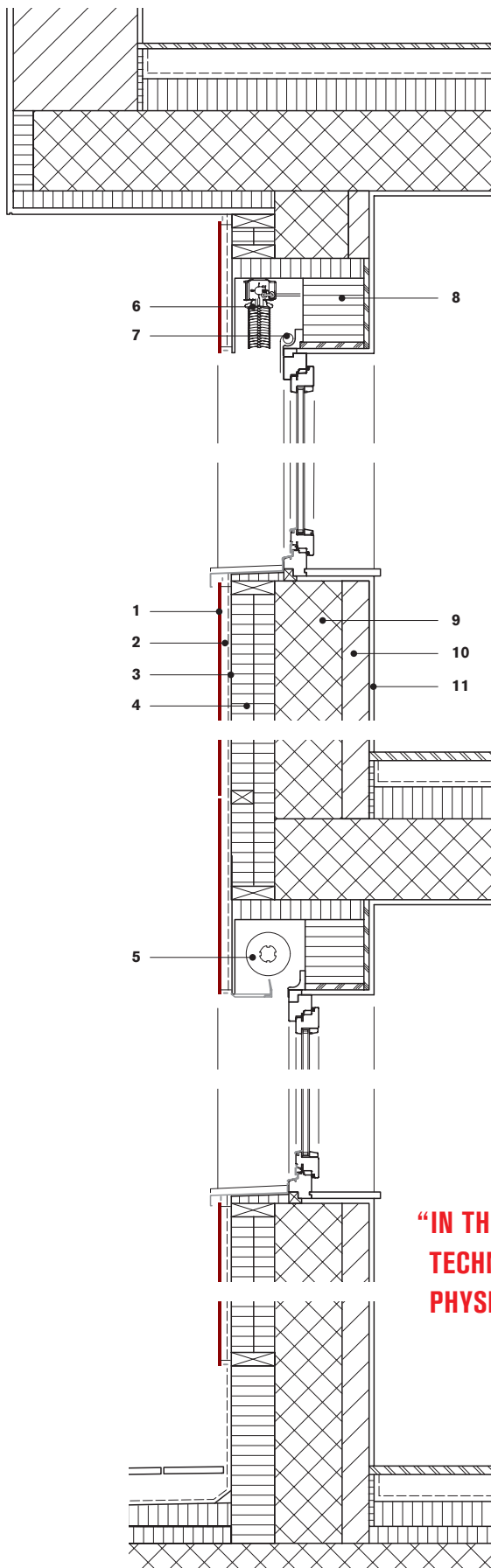
The Martinsheim nursing home in the small South Tyrolian community of Kastelruth was gradually transformed into a comprehensive medical and social centre. First, the medical care station for the chronically ill with 25 beds, including five apartments for the elderly, was added on. Then, the existing residential home was replaced by a new building with 53 beds. The comprehensive services are situated in defined units placed against one another and the pedestrian zone is now separate from vehicular traffic. The structure was laid out according to the functional requirements and arranged, with many turns, along the border of the property, creating an enclosed area with a generous inner courtyard.

The architects Ortner & Gröber of Bozen oriented the design of the building on the local alpine architectural tradition. However, the nursing home is clearly recognisable as a contemporary construction. The façades of the individual structures are mostly in solid construction, however, the slab veranda and the entrance hall have ceiling-high glazing. In selecting the building materials, the specifications for fire protection and energy consumption goals had to be taken into account. The architects have defined the base storeys as well as the courtyard façade in front of the service areas clad in red so that they lift away from the rest of the structure. The other areas clad with Swisspearl panels are the lift tower in the stairwells, whereby the various colours per floor contribute to easy orientation. The choice of materials for heavily demanding areas and spaces is based on wear-resistance and inexpensive technical fire-protection characteristics of the cement composite panels. *Michael Hanak*

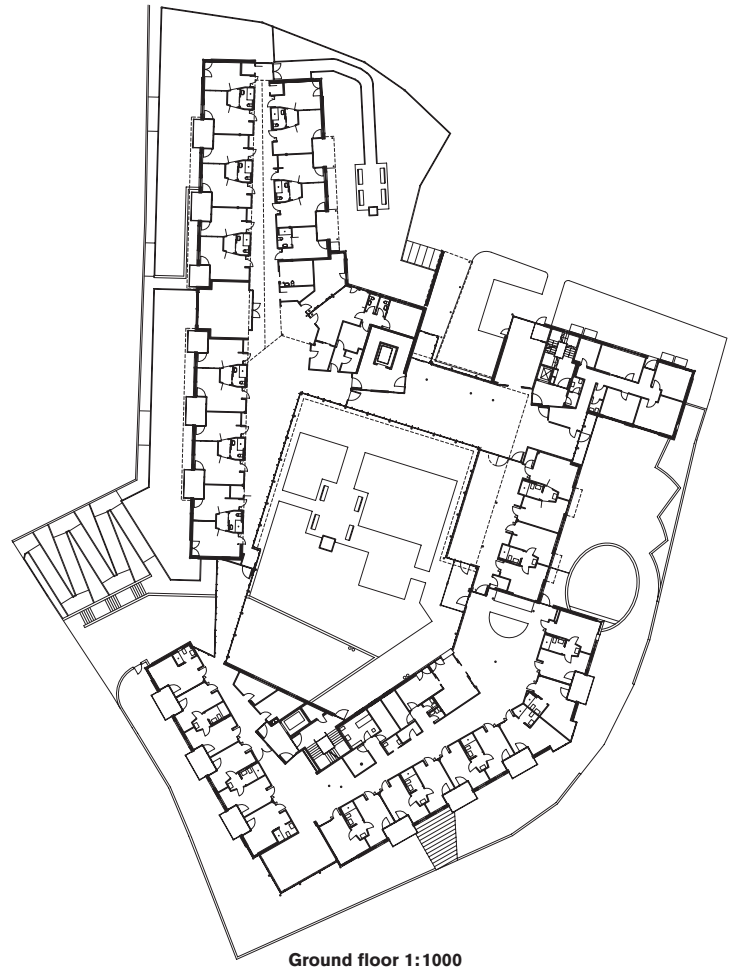


**Red façade surfaces
lend the nursing home a
contemporary image.**





- 1 Swisspearl® cement composite panel 8 mm
- 2 ventilation cavity, vertical batten
- 3 moisture barrier
- 4 thermal insulation, mineral wool
- 5 roller shutter
- 6 sunshade
- 7 roller blinds
- 8 thermal insulation
- 9 concrete
- 10 brickwork
- 11 plaster



“IN THE SELECTION OF THE MATERIALS AND THE IMPLEMENTATION OF THE TECHNICAL SOLUTIONS, THE FIRE PROTECTION PLAN AND THE CONSTRUCTION’S PHYSICAL REQUIREMENTS WERE TAKEN INTO ACCOUNT.” VERONIKA GRÖBER

Vertical section 1:20

Location Vogelweidegasse 10, Kastelruth, Italy

Client Gemeinde Kastelruth

Architects Ortner Gröber Architects, Bozen, Italy: Veronika Gröber

Building period 2008–2011

General contractor ZH AG, Sand in Taufers, Italy

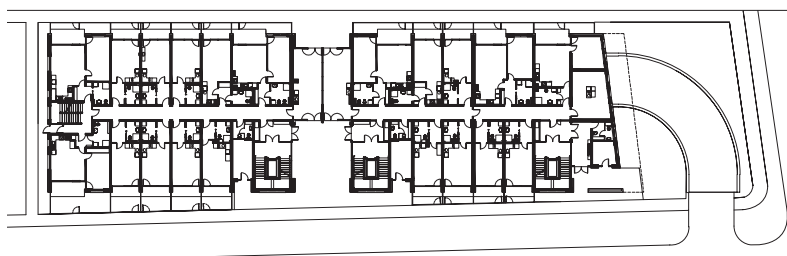
Façade construction Zimmerhofer AG, Sand in Taufers

Façade material SWISSPEARL® CARAT, Coral 7032; SWISSPEARL® PLANEA, Yellow P613, Orange P712, Red P314

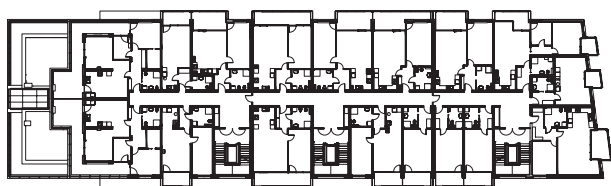
Senior Home Murgle, Ljubljana, Slovenia

Three in One



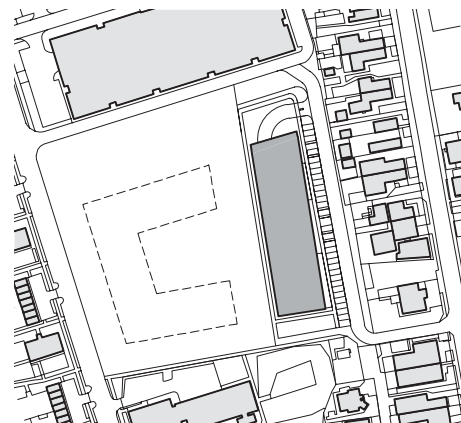


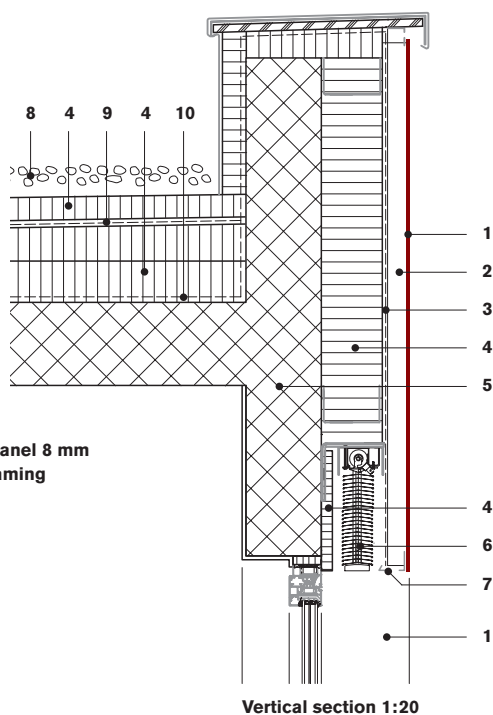
First floor 1:1000



Ground floor

Location Mokrška ulica, Ljubljana, Slovenia
Client Mijaks investicije d. o. o., Ljubljana
Architects Cesnik Projekt d. o. o., Ljubljana: Ksenija Cankar; Miro Cesnik
Building period 2011
General contractor Begrad d. d., Novo Mesto, Slovenia
Façade erector Stealum d. o. o., Radece, Slovenia
Façade material SWISSPEARL® CARAT, Amber 7080, and XPRESSIV, Light Grey 8060





- 1 Swisspearl® cement composite panel 8 mm
- 2 ventilation cavity, vertical sub-framing
- 3 moisture barrier
- 4 thermal insulation
- 5 concrete
- 6 blinds
- 7 insect screen
- 8 gravel
- 9 waterproofing
- 10 vapour barrier

Designed by architect Ksenija Cankar, this retirement care facility on the outskirts of Ljubljana offers its residents the combined qualities of a verdant suburban setting and easy access to the nearby city centre. Due to regulations considering this type of buildings, the elongated four-storey building is divided into three parts, each of which serves as an autonomous functional entity. Set along the eastern edge of the plot, it will be complemented by a U-shaped structure separating an accessible inner courtyard from the street space.

The basic volume features grey Swisspearl panelling; to the north it overhangs the driveway that leads to the underground car park, while to the south, it steps down in terraces to suggest a more intimate scale. A recessed attic floor reinforces the horizontal emphasis of the building and three irregularly spaced protrusions, framed in dazzling yellow Swisspearl panels and equipped with green glass parapets, add depth and dynamism to the design.

Patrick Zamariàn

IN SLOVENIA THE CONCEPT OF SHELTERED HOUSING UNITS HAS BEEN DEVELOPED IN TERMS OF A HIGHER QUALITY OF LIFE OF THE OLDER POPULATION, WHO IS NOT KEEN ON INSTITUTIONAL FORMS OF ACCOMMODATION.



PROVEN – SKOVHØJ SENIOR HOMES, HASSELAGER, DENMARK

This self-contained housing complex for senior citizens sits on top of a hill on the northeastern fringe of Hasselager, a small suburb of Aarhus. Facing outward, the estate allows its residents panoramic views over the open fields that separate Hasselager from Denmark's second largest city. Designed by local firm Arkitema, it comprises 130 apartments in nine two-storey timber buildings, organised in an asymmetric comb-shaped layout. The parallel rows of unassuming low-rise slabs, modestly detailed and interspaced by lawns, have a distinctive –

and distinctly Scandinavian – 1950s feel to them. Two single-storey structures with mono-pitched roofs, set along the central axis of the estate, reinforce that impression. Providing guest accommodation and community spaces, respectively, they divide the estate into two separate parts, their façade materials reflecting the diverging wishes of the two clients. The houses of the eastern section are wrapped in dark grey Swisspearl panels, their western counterparts in fair-faced yellow brickwork.

Location Skovhøj, Hasselager, Denmark

Client Brabrand Boligforening, Brabrand, Denmark;
Boligselskabet Århus Omegn, Aarhus, Denmark

Architects Arkitema K/S, Aarhus

Building period 2003–2004

General contractor Hoffmann A/S, Brabrand

Façade material SWISSPEARL® CARAT, Black Opal 7020





Torben Nedergaard Nielsen was born in 1964 and graduated from the Aarhus School of Architecture in 1998. He joined Arkitema in 2000 after working for Fich & Bengård and C.F. Møller.



Eight years after completion of the project, *Swisspearl Architecture* spoke with architect Torben Nedergaard Nielsen of Arkitema about his experience with Swisspearl panels.

Arkitema has used Swisspearl panels for a number of projects, many of which we have featured in our magazine. Where do you see the advantages of Swisspearl panels?

First of all, the cooperation with Swisspearl works very well – we always get the information we need about the products and how to use them. As for the panels themselves, they give us a lot of possibilities to work with the architectural expression of the building, and they are long-lasting.

Was this a key criterion in choosing Swisspearl for this particular project?

Indeed. The clients were two housing associations, and, obviously, they have an economic perspective and therefore a strong focus on the maintenance and longevity of the façade material.

Some of the houses are clad in Swisspearl panels, the remainder in yellow brickwork. What was the reason for this distinction?

The project involved two different clients and the façade material reflects their varying desires with regard to the appearance of their houses. In fact, one of the clients specifically demanded brick façades. We wanted to give the other façades a smooth and precise expression in contrast to these brick structures.

Brickwork usually ages rather gracefully. How about the Swisspearl panels? Have they lived up to your expectations?

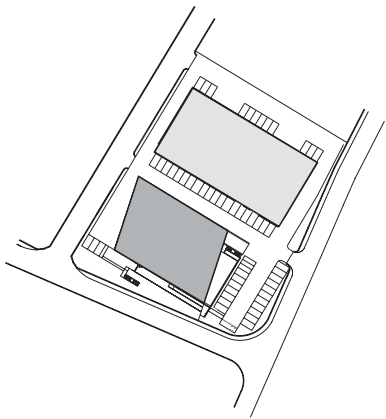
Yes, absolutely. I last saw the buildings this year, and the panels seem to preserve the original grey colour very well. We considered similar materials from other companies, but in hindsight the Swisspearl panels were definitely the right choice for this project.

Interview by Patrick Zamarian



Commercial and Administration Building, Arco, Italy

Architecture as Energy Resource

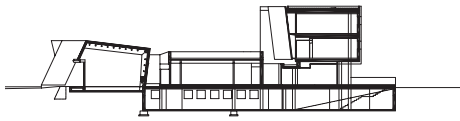


Set against the backdrop of the rugged mountains of northern Italy, this commercial building provides office facilities, a server room for technical support, a canteen and a medical practice. The separation of the building into three distinct volumes echoes the variety of functions that it accommodates. The highest volume – three-storeys high and clad in sleek white Swisspearl panels – is perched on concrete supports, allowing the first floor overhang to form a covered entry.

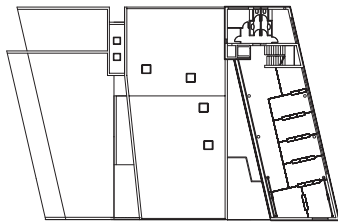
The architect was mindful of the climate and designed the project to harness the sun's energy and to shade the interior from solar radiation. Thus, the southwest façade of the office block is shaded by a continuous band of adjustable louvres to protect the glazing behind from solar radiation in the summer, while allowing low-angled winter rays to penetrate deep into the spaces. The southwest façade of the single-storey volume, which is clad with black Swisspearl panels and titanium zinc plates, is angled to receive maximum solar radiation and has an array of photovoltaic panels integrated into it. *Anna Roos*



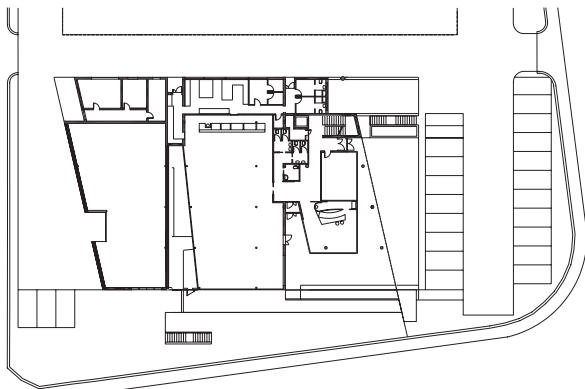
The project has three distinct volumes.



Section 1:1000

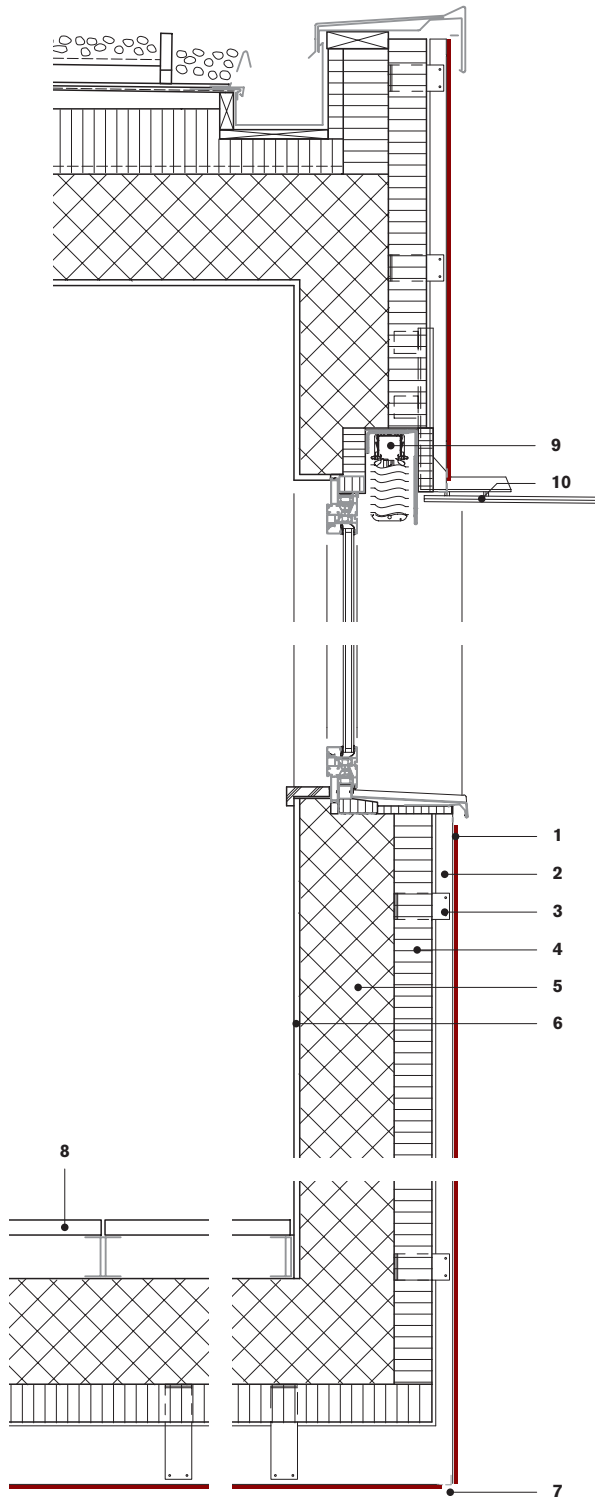


First floor 1:1000



Ground floor





Vertical section 1:20

- 1 Swisspearl® cement composite panel 8 mm
- 2 ventilation cavity, vertical sub-framing
- 3 bracket
- 4 thermal insulation
- 5 concrete
- 6 plaster
- 7 insect screen
- 8 hollow floor
- 9 blinds
- 10 sunshade



Location Industrial Zone Ceole, Arco, Italy

Client Trentino Sviluppo and Distretto Tecnologico Trentino, Italy

Architects Alessandro Campetti Architetti – Studio Associato, Arco

Building period 2010

Construction Manager Martinatti Silvio, Arco

Façade construction GIPS Consorzio Costruttori a Secco, Trento, Italy

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



In contrast to the completely white main building, the tract for the technical infrastructure is clad with black cement composite panels on one side and with titanium zinc plates on the other.

Harnessing the sun's energy is integral to the design.



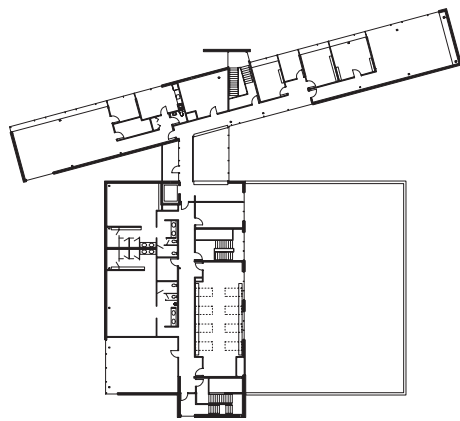
“The dynamic new Brandon Fire Hall No.1 validates the idea that a primarily utilitarian programme, which often times results in a prefabricated solution, can become a sophisticated architectural project that contributes to its surrounding community and landscape while still fulfilling its demanding functional requirements and modest budget.”
Cibinel Architects

Fire Hall No. 1, Brandon, Canada

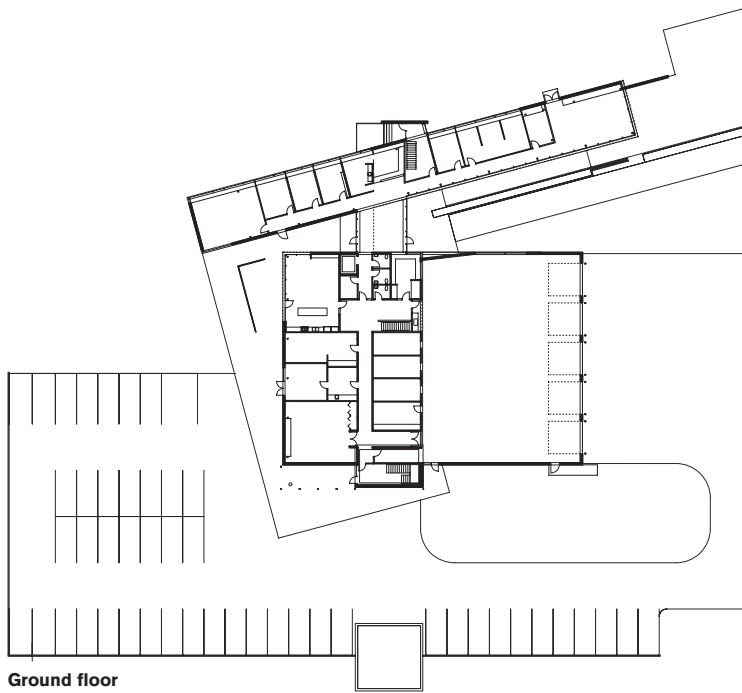
A NEW SLEEK BUILDING



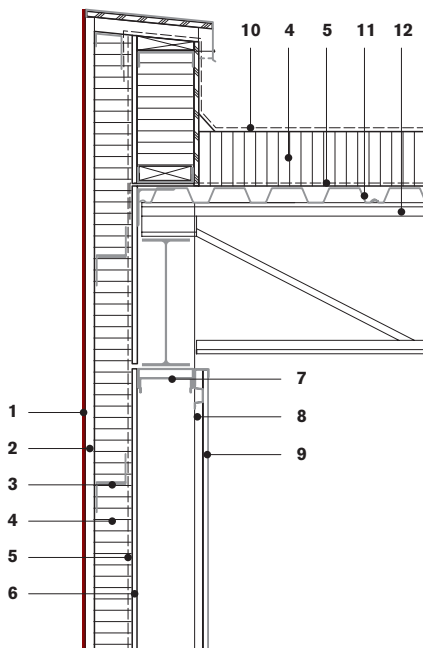




First floor 1:1000



Ground floor



Vertical section 1:20

- 1 Swisspearl® cement composite panel 8 mm
- 2 ventilation cavity, hat channels
- 3 horizontal z-profile
- 4 thermal insulation
- 5 vapour barrier
- 6 fibreglass matt gypsum board
- 7 gauge steel studs
- 8 hat channels
- 9 metal board
- 10 waterproofing
- 11 perforated acoustic deck
- 12 steel roof structure

The new Brandon Fire and Emergency Services building replaces the original facility, which was built for horse and carriage a century ago. The double storey complex is comprised of two formal components: a broad fire hall wing and an elongated administrative wing that together form an angled corridor leading to the entrance. Clarity of design is imperative in a fire station as speed and efficiency can save lives in an emergency. Cibinel Architects managed to create a clear architectural concept where the circulation and zoning allow users to orient themselves easily within the building complex.

The ground floor level of the administrative wing has floor-to-ceiling windows that offer a view from the plaza of the vintage Bickle pump truck on display in the museum. Generous glazing floods the area around the 911 call centre and the offices with natural light. In contrast to the transparent ground floor level, the upper level is opaque. Above the glazing, the façade is clad in vertical white/grey Swisspearl cement composite panels and the elongated window sliced through each of the panels further emphasises the play of solid and void, horizontal and vertical.

The entrance lobby is situated between the two main volumes and both façades are fully glazed, providing a clear view of the creek at the rear of the site. The Swisspearl cladding continues along the exterior façades into the interior of the building, keeping the integrity of the volumes as entities.

The horizontality of the two light Swisspearl-clad wings is counterbalanced by the tall dark masonry 'hose tower' that rises skyward from the fire hall. Five double doors demarcate five distinct bays for the fire engines with a generous forecourt for easy manoeuvring. The Brandon Fire Hall was awarded the F.I.E.R.O. Fire Station Design Award of Merit, a true acknowledgement of its success in fulfilling its important role in providing emergency services to Winnipeg. *Anna Roos*

Location 120 19th Street North, Brandon (MB), Canada

Client Winnipeg Municipality

Architects Cibinel Architects Ltd., Winnipeg (MB), Canada

Building period 2009–2010

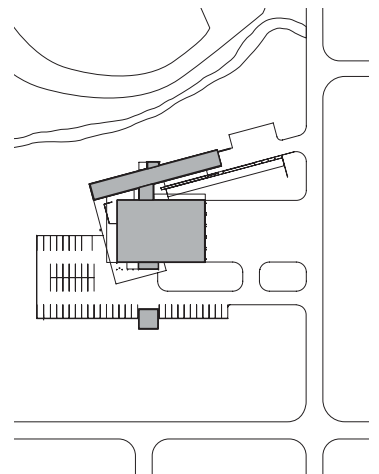
General contractor Bird Construction, Winnipeg

Façade construction Flynn Canada Ltd., Winnipeg

Façade material SWISSPEARL® CARAT, Onyx 7099



**“SEPARATING THE TWO COMPONENTS THROUGH THE FORMAL GESTURE OF A PIVOT APPROPRIATELY ORIENTS THE FIRE HALL WING WITH THE STREET AND ALIGNS THE ADMINISTRATIVE WING WITH THE CREEK TO THE NORTHWEST.”
BIRD CONSTRUCTION, CIBINEL ARCHITECTS**





“The design of the facility, in a contemporary fashion, reflects the spirit of a regional identity, not in an imitative manner but a rather critical, interpretative one.” Vojko Pavčič



Cultural and Administration Centre, Sveti Jurij ob Ščavnici, Slovenia
A DIALOGUE OF OLD AND NEW



“THE CHARACTERIZED HORIZONTALITY OF ITS DESIGN PROVIDES A RESPONSE TO THE VERTICALS OF THE CHURCH BELL TOWER.” VOJKO PAVČIČ

Traditionally, the spiritual heart of a settlement was its church, while its secular centre was embodied by the town hall. Nowadays cultural sites, museums and art galleries have largely taken over this significant secular role for the public. The site of the new cultural and administration centre of Sveti Jurij is situated directly vis-à-vis the ancient 13th century parish church, immediately suggesting a formal juxtaposition. The architect, Vojko Pavčič of Atelje Dialog, conceived the new building as a contemporary counterpoint to the modest old church, Sveti Jurij (Saint George). Thus, the new centre is free of the articulation of plinth, wall and roof. These overt architectural elements have been discarded in favour of an abstract expression where the distinct elements have been reduced to flat-roofed, orthogonal Swisspearl-clad volumes that hover delicately off the ground plane. The manner in which the volumes ‘hug’ the slope, echoing the natural lay of the land, ties the building to its context. The new centre is pulled towards the rear of the elongated site, creating an open public space, which can be used for outdoor events. In urban planning terms, the distance created between the church and the cultural centre also gives both buildings their own sphere of influence, while the surrounding old residential buildings demarcate the side

boundaries of the site. The centre is divided into three structures, providing new art studios, training and administration facilities, as well as a multi-media room, reading room, gallery and an auditorium with a capacity of 200 seats.

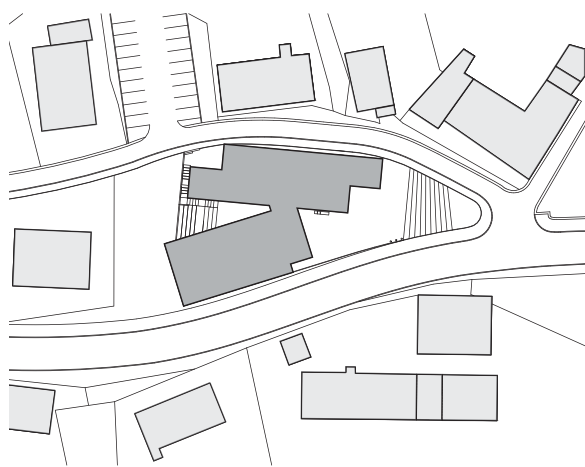
One approaches the site via a series of wide, shallow stairs that ascend to meet the entry in tandem with the terrain. The centre is thus elevated on the site and overlooks the church opposite it. The light-filled lobby is a double-volume space in the central and highest of the three blocks. The generous entry is articulated by a high glazed window that reflects the main entry of the church opposite. This juxtaposition creates the intended dialogue between the old and new buildings. All three volumes of the new centre have their primary openings oriented towards the outdoor public space, thereby creating a relationship between the interior and the exterior, as well as providing light and a view across the surrounding landscape for the interior spaces. A strong architectural expression of the new centre is the confident articulation of the façades. Butter-yellow Swisspearl cement composite panels are adorned with a series of vertical timber struts that stand proud of the façade and correspond precisely to the junction of the panels. The struts are visually held by the over-



hang of the roof that delineate the individual volumes with a crisp shadow line. The purely aesthetic, vertical struts create a rhythm from the façades and give the elevations shadow projections and a sense of depth. Depending on one's perspective, the struts create a more or less dense effect, increasing a sense of three-dimensionality in the volumes. The articulation of the façades gives the ensemble of volumes a light-hearted, inviting feel.

The angled positioning of the three volumes creates a triangular void to the rear of the site that can also be accessed via a set of wide stairs that circulates to the subterranean spaces where the youth club, exhibition space and service rooms are situated. This wedge-shaped, rather constricted, subterranean plane between the buildings allows daylight to filter into the basement spaces.

This new cultural and administrative centre has a significant role to play in this small community in Slovenia; it is a hub and a focus for the inhabitants who do not have the variety of amenities that larger cities have to offer. The architects' acknowledgement of the old church is a mark of respect and frames the new building in a historic context. *Anna Roos*



Location Videm 14, Sveti Jurij ob Ščavnici, Slovenia

Client Commune Sveti Jurij ob Ščavnici

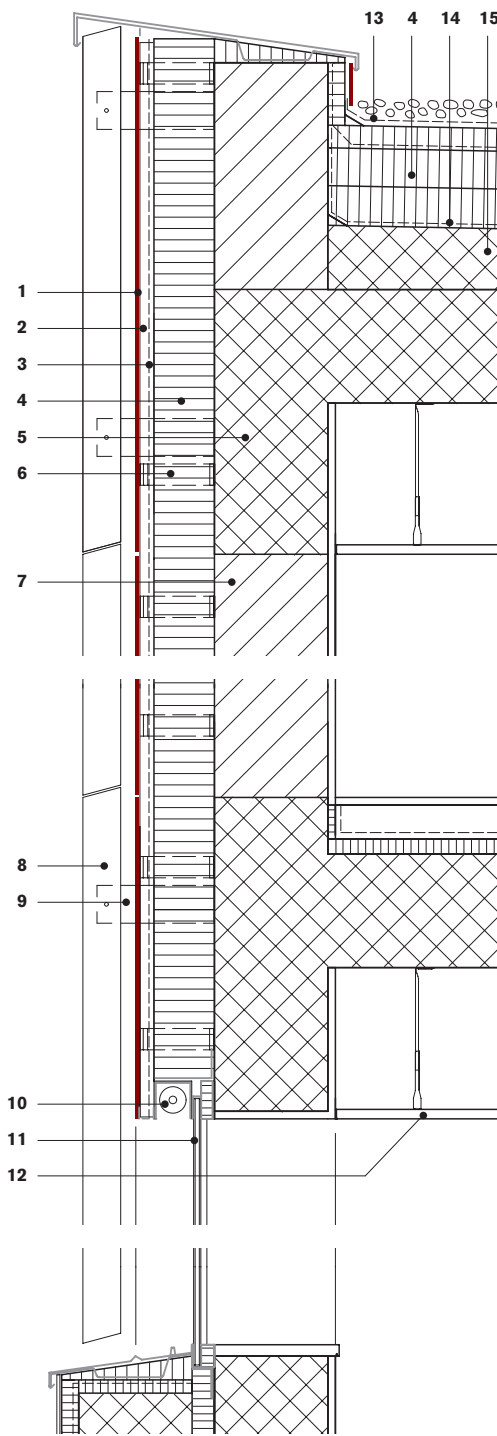
Architects Atelje Dialog, Vojko Pavčič s.p., Maribor, Slovenia

Building period 2009–2011

Construction Manager SGP Pomgrad gradnje d.o.o., Murska Sobota, Slovenia

Façade construction LESAM d.o.o., Miklavž na Dravskem polju, Slovenia

Façade material SWISSPEARL® PLANEA, special colour T-21, T-27

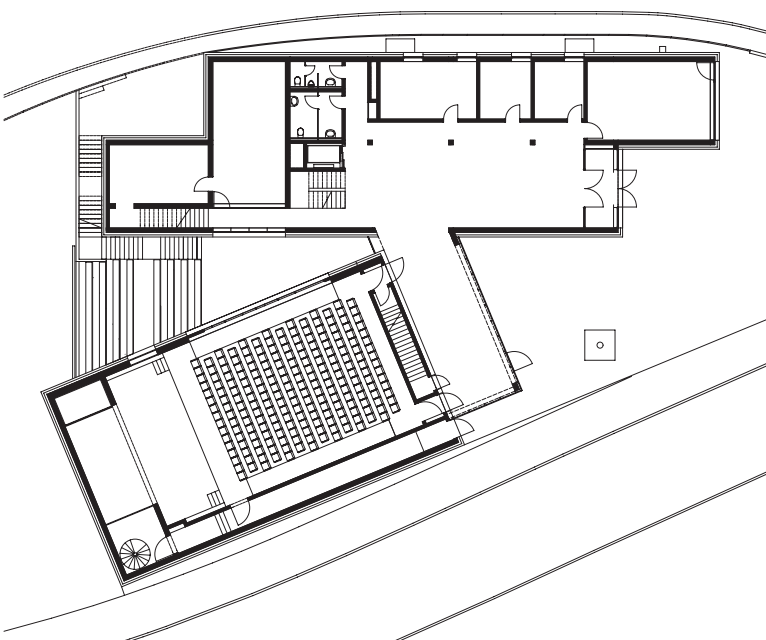


Vertical section 1:20

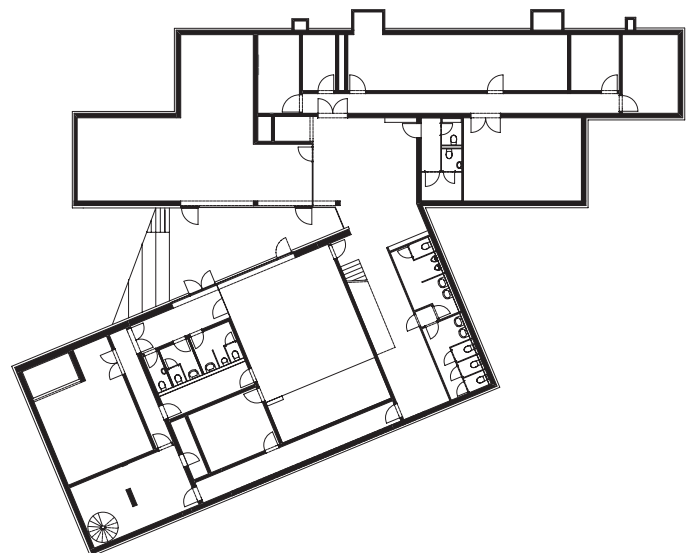
- 1 Swisspearl® cement composite panel 8 mm
- 2 ventilation cavity, vertical sub-framing
- 3 moisture barrier
- 4 thermal insulation
- 5 concrete
- 6 bracket
- 7 aerated concrete blocks
- 8 wooden trellis
- 9 wooden lath holder
- 10 roller blinds
- 11 glazing
- 12 suspended ceiling, gypsum board
- 13 waterproofing
- 14 vapour barrier
- 15 concrete screed with gradient



**“THE FACILITY ENCOMPASSES THE LOCAL MARKET,
THUS HIGHLIGHTING THE CENTRAL AREA AS A NEW ACCENT.”
VOJKO PAVČIČ**



Ground floor 1:500



First floor

Nydalen High School, Oslo, Norway

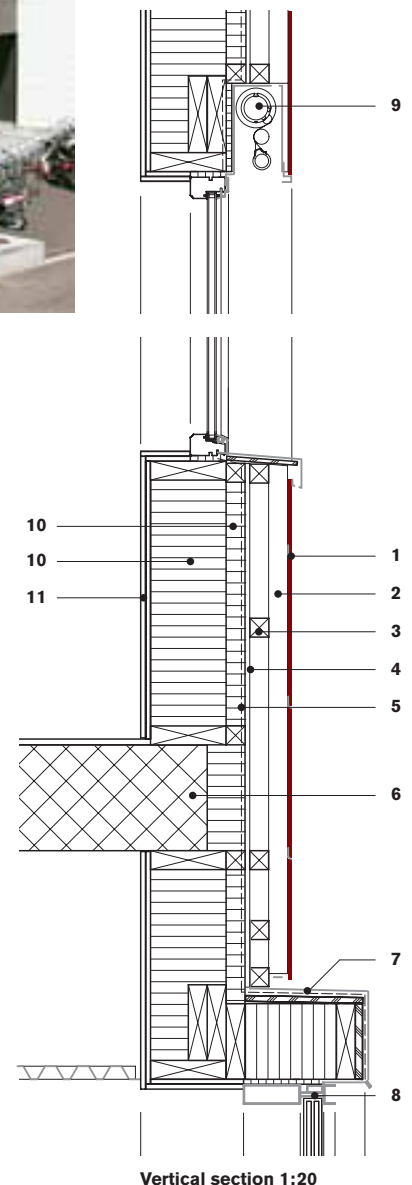
Decomposed Volume

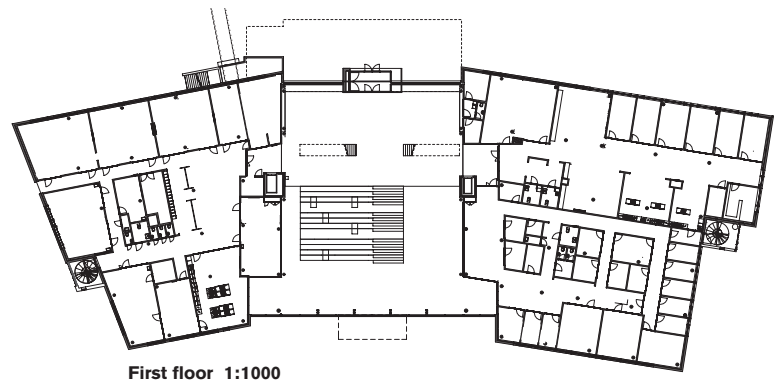
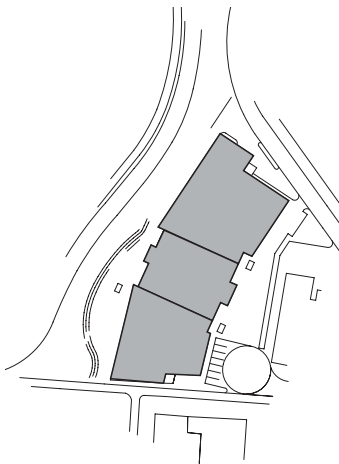


Designed by Link Architecture, this high school in Oslo accommodates more than 800 students and approximately 100 staff. Wedged between a business park on one side and a steep hill on the other, the narrow plot left no room for a traditional schoolyard. Instead, the main entrance opens to a pedestrian forecourt, while the rear side features an amphitheatre that has been embedded into the slope of the terrain. A footbridge links the hilltop road to the recessed fourth storey attic and its all-round terrace.

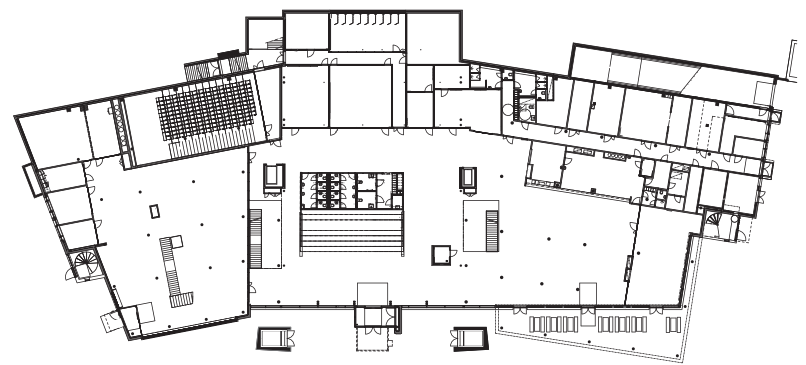
The school is organised around a large open hall comprising public spaces such as the canteen, auditorium and library; teaching spaces are situated on the upper levels of two slightly angled side wings. The juxtaposition of extensive glazing and black Swisspearl panelling reflects the spatial segmentation, while setbacks and projections visually break down the volume to a human scale. Light-coloured elements, such as the metal roof profiles, hand railings, and two stone-clad lateral projections, create a stark contrast to the dark envelope, adding a distinct crispness to the building. *Patrick Zamariàn*

- 1 Swisspearl® cement composite panel 8 mm
- 2 ventilation cavity 48 mm, vertical batten
- 3 horizontal batten
- 4 vertical batten
- 5 moisture barrier
- 6 concrete
- 7 metal sheet
- 8 curtain wall, glazing
- 9 roller blinds
- 10 thermal insulation
- 11 gypsum board





First floor 1:1000



Ground floor

Location Nydalsveien 30c, Oslo, Norway
Client Avantor AS, Oslo
Architects Link Architecture AS, Oslo
Building period 2009–2011
General contractor Veidekke ASA, Oslo
Façade material SWISSPEARL® CARAT, Black Opal 7024



ER

This addition to the University of Texas Richardson Campus creates a new front door approach while providing much needed space for enhanced student activities. A light-flooded pedestrian mall leads from the entrance rotunda through the building, connecting two separate volumes to the north and the south, respectively. The former is designed as a transparent box housing flexible gathering spaces; the latter accommodates segmented retail spaces and is largely wrapped in dark grey Swisspearl panelling.

University of Texas at Dallas Visitor Center and
University Bookstore, Richardson, USA

INTERSECTING VOLUMES





“THE FULLY IMPREGNATED COLOURED PANELS ALLOW FOR THE EDGES TO BE REVEALED AS THE FAÇADE TURNS INTO THE MALL SPACE, GIVING THE BUILDING A SENSE OF A CONTINUOUSLY WRAPPING SKIN. ONLY AN IMPREGNATED PANEL CAN CREATE SUCH A CRISP, SHARPLY DEFINED BOX EDGE.” LINDSEY LEAH BRIGATI, PAGESOUTHERLANDPAGE

Designed by the Dallas branch of PageSoutherlandPage, the new visitor centre and bookstore is part of a larger effort by the University of Texas at Dallas to transform and rebrand its Richardson campus. The iconic building acts as a new visual gateway and orientation point for the campus, while at the same time alleviating its shortage of open and flexible spaces that can be used for major campus events.

The building’s signature feature is a white steel rotunda that serves as its front porch and provides an informal 700 square foot gathering space for visitors and students upon entering the campus. The non-air-conditioned circular vestibule features concentric rings of steel pipe sunshades that cantilever six feet from the tower’s columns; its stack ventilation is controlled by a low-energy fan with a diameter of 20 feet. Prior to the erection of the new

facility, a major pedestrian path had traversed the site leading from the parking lot to the main campus mall. On its exact location, the architects devised a double-height clerestory-lit concourse, which divides the programme into two intersecting volumes and gives access to all the major functions of the building.

Striving to establish a new identity for the campus, the University called on the designers to conceive a structure that would distinguish itself from the existing buildings in both material and style, keeping to a short project schedule while also maintaining a low budget. The northern section of the building is designed as a transparent box placed on an exposed structure of steel tube columns, wide flange beams and acoustic metal decking. It centres around a large reception room which, combined with a multipurpose room on one side and an outdoor terrace on the other, offers ample

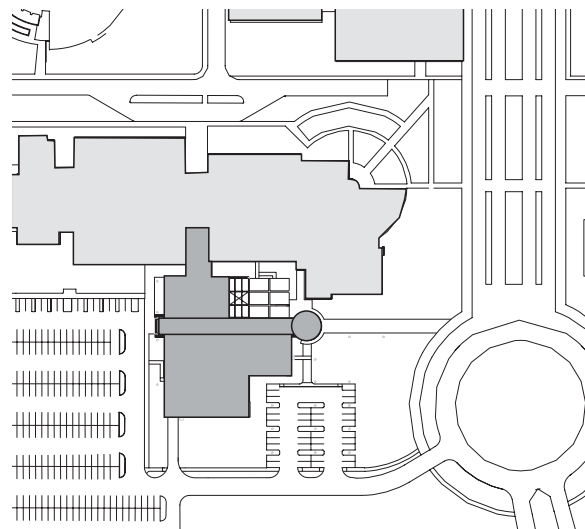


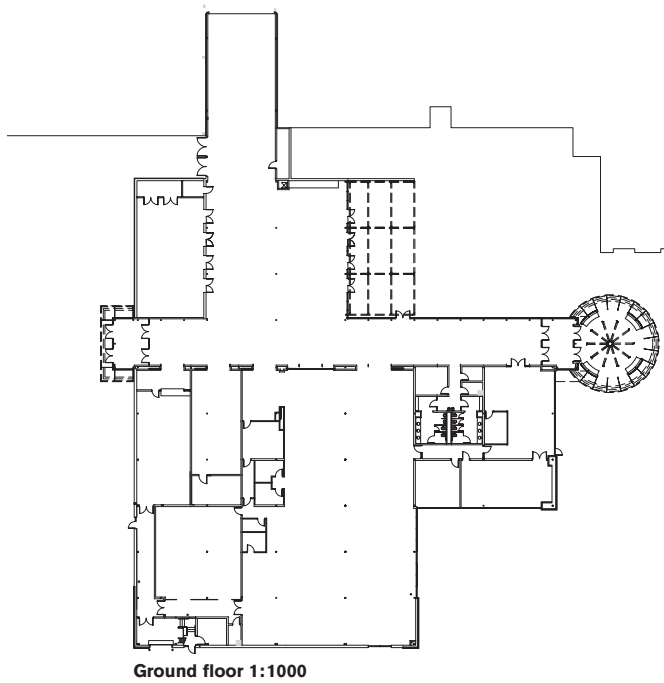
space for graduation events and faculty ceremonies as well as an overflow area for the adjacent sports centre. The reception room features a wood panelled accent wall boasting the University's colour, orange, to the west; the northern wall is wrapped in dark grey Swisspearl panels that extend out to shelter the patio. Suggesting a seamless transition from indoor to outdoor space, the panels are thus more than just a façade material. According to the architects, they "elevate the building's design by defining space and enhancing its volume."

In contrast to its northern counterpart, the southern section is a largely enclosed box, comprising segmented leasable retail spaces, such as the bookstore, coffee shop, tech store, copy shop, and the visitor centre. A regular arrangement of dark grey Swisspearl panels corresponds with the 5 by 5 foot grid on which the structural steel frame is based, reflecting its modularity and providing an additional level of visual interest for the building. The panelling is framed by corners clad in mottled, grey Texas limestone, which resemble brick piers and add a sense of weight to the southern portion of the building.

Patrick Zamarian

**"THE CEMENT COMPOSITE PANEL SYSTEM WAS THE PERFECT BALANCE OF COST EFFECTIVENESS AND QUICK INSTALLATION."
LINDSEY LEAH BRIGATI, PAGESOUTHERLANDPAGE**





Ground floor 1:1000

“WE NEEDED TO UTILISE A MATERIAL THAT COULD BE INSTALLED IN BOTH EXTERIOR AREAS AND CONDITIONED SPACES. THE NATURE OF SWISSPEARL PANELS TURNED THIS CONSTRAINT INTO AN OPPORTUNITY.”
LINDSEY LEAH BRIGATI, PAGESOUTHERLANDPAGE

Location Campbell Road, Richardson (TX), USA

Client University of Texas at Dallas

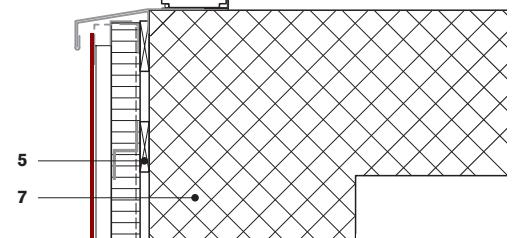
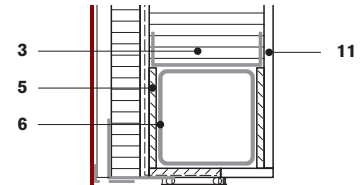
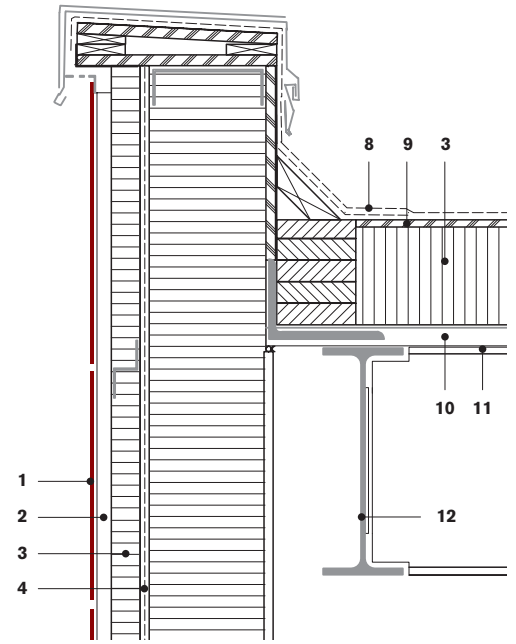
Architects PageSoutherlandPage, Dallas (TX), USA: Mattia Flabiano II, Larry Speck, Dee Maxey, Britt Feik, Lindsey Leah Brigati, Bob May

Building period 2010–2011

General contractor Turner Construction Co., Dallas

Façade erector Barber Specialties, Seagoville (TX), USA

Façade material SWISSPEARL® CARAT, Black Opal 7020



Vertical section 1:20

- 1 Swisspearl® cement composite panel 8 mm
- 2 ventilation cavity
- 3 thermal insulation
- 4 moisture barrier
- 5 sub-framing
- 6 steel tube
- 7 concrete
- 8 waterproofing
- 9 building board
- 10 metal deck
- 11 gypsum board
- 12 steel beam



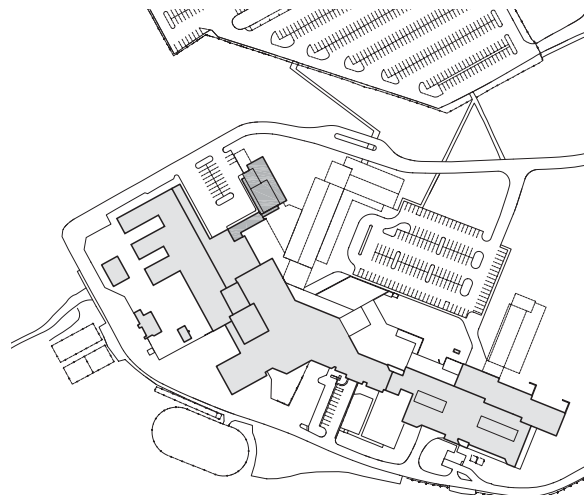
Infectious Disease Research Facility, Blacksburg, USA

Cladding the New



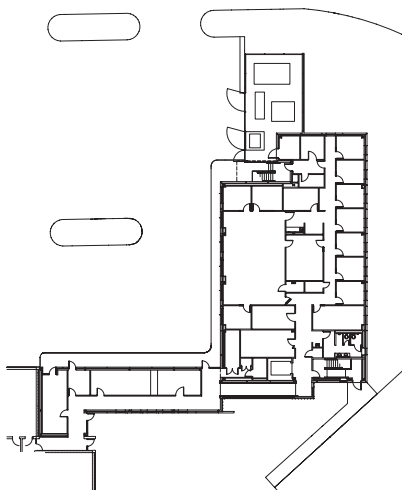
The new addition to the Infectious Disease Research Facility (IDRF) at Blacksburg Campus was designed in accordance with the campus master plan, which sets the buildings into quadrangles around courtyards, creating a series of public spaces interspersed between the buildings. Three primary materials were chosen to fit within the tight budget of the renovation: precast concrete panels, steel structure and Swisspearl cement composite panels. The Swisspearl panels were selected for their versatility, the ability to finish the panels on both faces and, most important, their cost efficiency. The panels are used in two applications: as cladding on the ventilation system and as an enclosing façade for the open fire-escape staircase. The perforations of the panels give the façades a patterned surface and allow daylight into the stairwell, while also serving the function of concealing the technical equipment from view, thus giving the building a clear, crisp silhouette. *Anna Roos*

“THE DESIGN PROCESS FOCUSED ITS INTENTIONS ON UTILIZING AESTHETIC AND FUNCTIONAL MATERIALS THAT CREATED A UNIQUE YET CONTEXTUAL SOLUTION THAT ACKNOWLEDGED THE NONDESCRIPT NATURE OF THE EXISTING BUILDING, WHILE PROVIDING A POSITIVE, AESTHETIC, YET EFFICIENT SOLUTION TO THE PROJECT’S COST REQUIREMENTS.”
HDR ARCHITECTURE INC.





The random pattern design plays to the material continuity as a surface while providing a varying light and shadow imprint corresponding to a day's progression and a year's seasons.



Ground floor 1:1000



Location 1 Duck Pond Drive, Blacksburg (VA), USA
Client Virginia Polytechnic Institute and State University, Blacksburg
Architects HDR CUH2A, Bethesda (MD), USA
Building period 2010–2011
Construction Manager Branch & Associates Inc., Roanoke (VA), USA
Façade construction Specified Products Inc., Roanoke
Façade material SWISSPEARL® CARAT, Sapphire 7061



USA – Dividing Fence

The Track 13 Community Garden renovation transforms a defunct loading dock into a luxurious outdoor amenity. The site is situated in a sliver of space between Cummins Station, a historically registered industrial warehouse-turned corporate office building, and the Gulch, one of downtown Nashville’s thriving neighbourhoods. The building once accommodated freight trains, but now hosts a wide spectrum of uses ranging from impromptu business and casual lunch conversations to corporate events, concerts and wedding receptions.

The long, linear garden space is subtly divided into three zones: the Track 13 platform and art gallery, the Lawn, and the Grove. A dynamic relationship exists between the artificial and the natural, the planned and the experienced, the temporary and the permanent as the garden space oscillates between its parts and the fluid unity of the whole. The thread of continuity that links these parts together is the central element of this project: a free-standing fence structure that defines the Garden’s edge. A palette of three Swisspearl 12 mm double-sided panel sizes and colours are fastened to the fence’s 375 foot (114 m) steel frame. The black, white and grey pattern emerges as an abstract mosaic greater than the sum of its parts. The sleek, distinctly horizontal design evokes the memory and movement of the locomotives that once rolled through the site.

Fleming W. Smith IV, Smith Gee Studio



Cummins Station, Nashville, USA

Location 209 10th Avenue South, Nashville (TN), USA

Client DZL Management, Nashville

Architects Smith Gee Studio, Nashville

Building period 2012

General contractor Modern Construction Corporation, Hendersonville (TN), USA

Façade material SWISSPEARL® CARAT, Black Opal 7025, Onyx 7090 and Sapphire 7060

Publisher

Eternit (Schweiz) AG, CH-8867 Niederurnen, Switzerland
phone +41 (0)55 617 13 07, fax +41 (0)55 617 12 71
liliane.blin@swisspearl.com, www.swisspearl-architecture.com

Editor Michael Hanak, Zurich, Switzerland

Advisory Board Christine Dietrich, Head of Architecture, Niederurnen

Detail plans Deck 4 GmbH, Zurich

Translations Beverly Zumbühl, Zurich

Design Bernet & Schönenberger, Zurich

Proofreading Jacqueline Dougoud, Zurich

Printed by Südstschweiz Print AG, Chur, Switzerland

Photos

Antonín Malý, Prague (pp. 4–5)

Benjamin Hill Photography, Houston (pp. 4, 6–9)

Günter Richard Wett, Innsbruck (pp. 4, 10–11)

Plankensteiner & Steger Architekten, Bruneck (pp. 4, 12–13)

Miran Kambič, Radovljica (pp. 4, 14–17, 35–37, 48–51, 53)

John Edward Linden, Woodland Hills (pp. 18–25, 27)

Eduardo Errecalde, Mar del Plata (pp. 28–31)

René Riller, Schlanders (pp. 32–33)

Helene Høyer Mikkelsen, Aarhus (pp. 38–39)

Fabio Emanuelli, Arco (pp. 40–43)

Mike Karakas, Winnipeg (pp. 44–47)

Bent Raanes & Sarah Cameron Sørensen, Tromsø (p. 54)

Hundven-Clements Photography, Oslo (p. 55)

Paul Bardagjy, Austin (pp. 56, 58, 61)

Chad M. Davis, Dallas (pp. 57, 59)

Chris Cunningham, Richmond (pp. 62–63)

Smith Gee Studio, Nashville (p. 64)

Print run 20,000

The magazine Swisspearl Architecture is distributed exclusively by authorised distributors in 40 countries on 5 continents.

ISSN 1661–3260

The contents of this magazine are the responsibility of the authors concerned. Drawings kindly transmitted by the architects correspond to the design phase; detail plans were only reworked for greater legibility. Neither the editor nor Eternit (Schweiz) AG checked the constructive accuracy of the drawings.

Except for Carat Onyx and Planea shades, all cement composite panels Swisspearl® Carat, Reflex, Xpressiv and Nobilis are only manufactured in Switzerland by Eternit (Schweiz) AG.

This magazine and all its contributions are protected by copyright.



Argentina Paunero Building, Mar del Plata

Canada Fire Hall No.1, Brandon

Czech Republic House Lothka, Prague

Denmark Housing Skovhøj, Hasselager

Italy Commercial and Administration Building, Arco

Martinsheim Nursing Home, Kastelruth

Private House, Bruneck

Villa Franz, Bruneck

Norway Nydalen High School, Oslo

Slovenia Cultural and Administration Centre, Sveti Jurij

Private House, Novo Mesto

Senior Home Murgle, Ljubljana

USA Infectious Disease Research Facility, Blacksburg

Johnson Residence, Houston

Oberfeld Residence, Los Angeles

University of Texas at Dallas Visitor Center and

University Bookstore, Richardson

SWISSPEARL®

Fascination of innovation.