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A PEEK BEHIND THE FAÇADE OF MODERN ARCHITECTURE





PREFARENCES 2015

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Mike Bucher

CEO

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01

Roof and façade panel FX.12



Atelier de l'architecte – Bâtiment Basse Consommation (BBC)

All walls in this house are “curtain walls”. This means they hang on plates. These consist of 40 cm thick glue lams forming cassettes, which are in turn filled with a powerful insulating agent. The inner and outer façades – we are talking about an effective insulation façade system – are made of wood panels and roof slats that support the external skin of FX.12 and stainless metal rods.

Xavier Fromont

ABOUT THE PROJECT:

Project name: Atelier de l'architecte –
Bâtiment Basse Consommation (BBC)
Country: France
Object, Place: Atelier, Douvaine
Construction site type: new construction
Architects: www.architecture-concept.eu

Year: 2014
Façade type: roof and façade panel FX.12
Façade color: black grey



»An architect
should be a dreamer
and a poet,
highlighting
his own feelings.«

In conversation with Xavier Fromont, architecture concept.

How does a dialogue between nature and architecture come about?

Xavier Fromont: A dialogue with nature is only possible in an atmosphere of openness and respect for the other. Instead of contradicting nature, one should try to improve one's contribution to it. Thus, by observing one's surroundings, harmony will unfold in the end. The architect cannot simply erect a building somewhere, he must include its surroundings. This does not mean, however, that we have to mimic the environment – in the sense of “mimicry” – it is possible to distance oneself from it.

How do buildings gain their very own character?

Fromont: I believe that the personality of a building is created by the selected terrain and the intuitive sensitivity of the developer.

Where do you start with a project?

Fromont: To create something, you have to be inspired by the location – and pursue the ideas of the developer. An analysis of the access ways, orientation, views, near and distant surroundings are the different parameters that lead me to the project. I then trust my intuition to design the project.

My projects are thus unique.

Is architecture the “way of living”?

Fromont: In my opinion, architecture is the art of creating and conveying living spaces and emotions to people.



How would you define aesthetics?

Fromont: There are objects I don't like, even though they are very beautiful, very aesthetic. Whether you like something or not has nothing to do with aesthetics.

Aesthetics means preserving harmony, observing proportions, keeping volumes, colours and materials in balance, and much more.

Do you need a view of the essential as an architect?

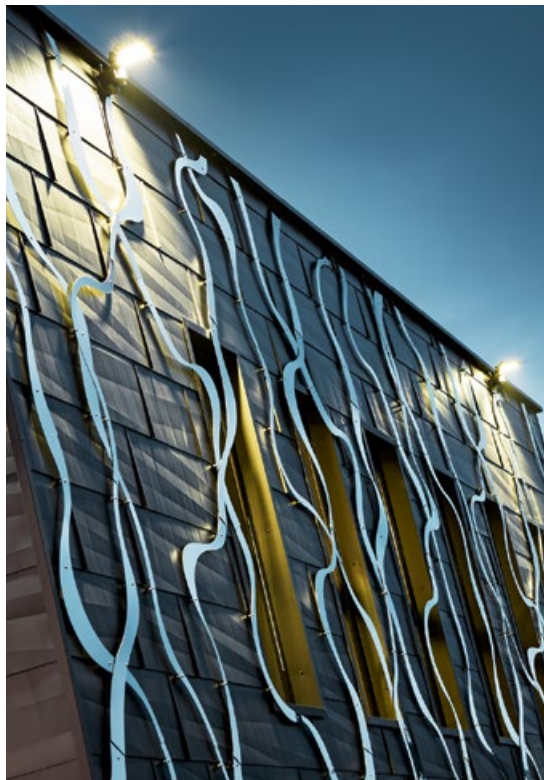
Fromont: Most definitely. Personally, I must be familiar with the entire context of a project in order to present a substantial answer to it, whether in technical, aesthetic or administrative terms.

How important are details?

Fromont: The details are essential in order to take into account the global architectural requirements of the project.

The building we are talking about is your and your wife's studio what is especially important for an office building?

Fromont: When we work, we spend more time at the office than at home. We basically only sleep at home. Thus, our workplace must be designed as our "primary living space". The focus here is on a feeling of well-being.



”

*We've always
wanted to be able to
design and create
our living spaces.*

“

Which environment does one feel comfortable in as an architect?

Fromont: I cannot answer this for all architects in general. My wife Rachel, an architect too, and I search for brightness, comfort, optimal functionality – and space.

How would you explain the concept your studio is based on?

Fromont: Everything is connected. The design of our office space is a further development of our research. Since my wife and I completed our studies of architecture, we are looking for, among other things, an optimisation – of the technical components, the heat output, of living space and functional rooms. We worked with the aim of building an energy-plus house, which we have achieved. In this, we proceed with a global orientation in terms of appearance, location and view, which lays out the implementation, shape and size, the aesthetics of the building as well as the architect's vision. *We've always wanted to be able to design and create our living spaces.*

How should an architect proceed here in your opinion?

Fromont: We believe the architect has to be strict. He should know the technology and all areas of construction. And he should dream. *A dreamer and a poet, bringing out his own feelings – this creates the difference in appearance.* This building is a symbol for our accuracy: it is a hard "rock", square, solid and dark.

How did the PREFE materials fit in with this?

Fromont: The PREFE materials with their complexity perfectly complement this picture: the straight line with random fold, the barely perceptible net-like structure, the horizontal arrangement for strengthening the building. With the FX.12 black, the façade receives differing reflections, colours, vibrations depending on the time of day thanks to the play of light. To illustrate both our creativity and our conceptual world, we have worked with vertical curves. Variable curves and counter-curves of stainless smooth metal are mounted on crossbars. This creates an image of nature and sky, unreachable and standing firm against the rock. The object stands quite simply on a green carpet. Inside the building, everything is unprocessed and natural; white OSB, concrete, metal and glass.

This creates the calm, bright atmosphere we long for. Our living space receives its functionality as a whole.

02

Shingle



Villa Game Architecture

A special feature of the community is the requirement that the roof overhangs must be “aesthetic”. That was resolved with a homogeneous material for façade, roof and eaves. We were able to achieve a merging of the rafters with the Bauder Ts 40 Nsk separation layer beneath the eaves themselves. The prefabricated sheet cladding was continued without interruption, except for the eaves. The ventilation is secured here as well as on the level of the window connection.

Michael Darbellay

ABOUT THE PROJECT:

Project name: Villa Game Architecture
Country: Switzerland
Object, Place: Family Home, Orsières
Construction site type: new construction
Architects: Darbellay Meilland Schers –
 Architectes epfl, GAME

Year: 2012
Roof type: shingle
Roof color: anthracite P.10
Façade type: shingle
Façade color: anthracite P.10



»We are looking for an economy of means,
 an architecture without bombast.«

A conversation with Michael Darbellay, arch epfl, GAME.

Franklin Lloyd Wright felt that wood should look like wood, that the surface structure and color should remain unadulterated. What is your opinion about this statement in particular and the material in general?

Michael Darbellay: This concept of constructive truth sparks no debate in our office and thus plays no important role. What we increasingly explore, however, is the relationship between interior and external materiality in order to reinforce the identity of the constructed object: On the whole, we search for the appropriate alignment of context,

form, materiality and typology so as to create a unique and comprehensive experience.

Should architecture be beautiful?

Darbellay: The perception of beauty is subjective and always depends upon which pattern one applies as a basis for evaluation. Our architecture does not have its own beauty as a sole end in itself, but aims to be aligned to the context of the natural and built environment.



Which language of forms do you like?

Darbellay: The form responds to its direct environment. Since the latter never looks the same, you cannot say that there is a specific formula in our process. Language of forms – as materiality or typology – an expressive means to tell the history of the place, as one understands it.

How can you combine a clear outward view with an inward intimacy?

Darbellay: Good question! This is a very important question for us, because there is a desire for intimacy on the one hand, yet it is also a powerful outward expression when our customers decide to build their own home. This task is becoming increasingly difficult to solve, since the dimensions of properties are getting smaller. This is the very reason an architect is helpful – as he or she possesses the tools necessary to solve the problem – but I will not divulge them!

As far as this house was concerned, the courtyard was the key. The natural slope of the terrain and the half planes give the rooms facing the courtyard a very strong intimacy and paradoxically also a fantastic view of the surrounding countryside at the same time. Furthermore, the hillside location allows direct access to the garden from all major rooms.

Where did the PREFA materials come into use?

Darbellay: The first thought was to create a dark and unified object. We also needed something that could comply with the municipal ordinances and was economical. PREFA was able to fulfil these requirements in the best way.

How important were architectural environment and landscape?

Darbellay: The project is located on the border between the built environment and the natural environment. However, the prevailing situation on the plot gives it a stronger connection with nature. We developed the form as it relates to the slope and to the apple trees – which I hope will also colonize the yard.

What was your first step in this project?

Darbellay: An on-site visit and a long situation conference with the three of us. We are three partners in the office. You have to establish the project framework and define targets before you start to work on the design, the model or the 3-D representation. I personally prefer a sketch, because it gives me time to think.

Is there a guiding theme which your agency operates on?

Darbellay: The search for an economy, in the sense of thrift, of resources in all areas. The number of building materials used, formal or typological simplicity. To some extent an architecture without bombast and in harmony with its context.

What do you think is the most important part of planning a building?

Darbellay: In a photography course with Juicy Pear I once asked about what is the most important material of a photographer. He replied: “An armchair, a raincoat and a good newspaper.” That deeply impressed me. Taking the time to understand a place is certainly the most difficult task, but essential for a project.

What particularly influenced you in the past?

Darbellay: Our travels that we regularly undertake. One place that has stayed with me as a special memory is the civil cemetery of Tokyo.

To conclude: What you are currently reading?

Darbellay: Very few architectural books. On my bedside table there's the “heroic fantasy” comic “Servitude”. Apart from that, I occupy myself with photography magazines, preferably on landscape photography.



03

Composite panel



Visitor Center Krimml, Krimmler Waterfalls

Thanks to the well-defined surfaces of the metal sheath and the resulting joint pattern with the underlying rain water drainage, the snow protection requirement could be accommodated. Here, a stylish and functional solution was found in the course of different work steps (including even 1:1 models). The Sailer passages made of aluminium are perfectly integrated in the enfolding shape.

Gudrun Fleischmann and Thomas Oswald

ABOUT THE PROJECT:

Project name: Visitor Center Krimml
Country: Austria
Object, Place: Touristic building, Krimml
Construction site type: new construction
Architects: FLEOS Architektur,
www.fleos.at

Year: 2013
Roof type: composite panel
Roof color: bronze
Façade type: composite panel
Façade color: bronze



»What matters to us is not the appearance of a building, but the expression and the space it is able to create.«

A conversation with Gudrun Fleischmann und Thomas Oswald, FLEOS Architektur.

The Krimmler Waterfalls visitor center includes the Aqua scenario – an adventure space on the subject of waterfalls, where the Urforelle – a rare trout species – becomes the center of the story. What is the Urforelle all about?

Thomas Oswald: We have not pursued or verified this scientifically, but this trout has not crossbred here, but occurred in the river Krimmler Arche as a primal fish. It is a autochthonous brook trout, formerly native to Salzburg high mountain streams. These days, there are all sorts of bred varieties, such as the salmon trout and others.

Gudrun Fleischmann: Part of the competition for the Krimml visitor center was a presentation on the subject of water. Since the topic had already been prepared museally in an existing building on-site, we went on think in the direction of a natural laboratory, in an abstract interpretation. Thus this “Aqua” setting offered up projection. In essence, it is an empty room whose walls and floor utilised.

As a visitor one can participate by touching walls, stepping on the ground or jumping.

Oswald: The movements of visitors are sensed by means of a laser, so you can send a school of fish behind them, or ...

Fleischmann: ... you look for a treasure behind the waterfalls, move air bubbles and meet the Urforelle.

Does the Aqua scenario get used by children and adults alike?

Fleischmann: Children are less timid in such a room than adults. *Adults are thinking way too much and are less daring. They wait and look, so as to leave again as necessary.*

How inhibited one can get in the course of one's life ...

Fleischmann: Yes, maybe. Always worried about doing something wrong ...



The main focus in this building but was not on the utilisation, but on the view references?

Fleischmann: One should be able to see the waterfalls from any point in the building. Therefore, the furniture is rotatable or pivotable in the visitor shop too, i.e. variable in its longitudinal axis. The dining furniture is chosen so that it can easily be combined and positioned freely. There are fixed parts and furniture which can you span over each other like clasps.

We have also thought a lot about the shape or material of these waterfalls. How does the water flow over the rock formations down into the valley, where does it break and where does it return to other areas? From this natural course, a bent form was developed, with the water flowing into a pool of water next to the building via the roof.

Oswald: The bends were created with the idea that water is directed into this pool. Your own view goes to the pronounced tip of the roof and to the waterfalls as an extension.

Fleischmann: The roof serves as a guide to the waterfalls.

Which materials did you work with?

Oswald: The analysis revealed that a lot of wood occurs in the region, but stone was a major subject as well. The bent, the rugged and the rocky are reflected too. We wanted to work in a very reduced way with the material. So there is wood, a polished concrete floor designed to express the mineral element, as well as glass in order to preserve the open view. The outer skin of aluminum was very convenient for us, as we were able to work in a more angular way with this product. The water is able drain away well on it, with a waterproof roof still underneath it.

The pattern on the glass windows is there to protect the birds?

Oswald: We are in a protected nature reserve with this building, in the upstream zone of the National Park Hohe Tauern. That is why, in cooperation with the nature reserve department, a pattern was developed that graphically modifies the logo of the waterfalls and brings it into a network structure so the birds are not harmed.



Fleischmann: The basic shape is an icosahedron, and water is able to take on the shape of an icosahedron.

What is the approach with a tourist building?

Oswald: One should act on naturally-based planes and direct the visitors via light impulses. In addition, it needs a self-explanatory focal point. It should be a large open space in which you can flexibly respond to the needs of the user.

How should architecture and nature relate to each other?

Oswald: Complement one another, react to each other.

Fleischmann: They should express themselves differently. It's nice when nature provides guidance.

Oswald: We do pursue our philosophy.

Fleischmann: It is always strongly connected with the location.

Oswald: We design buildings that are distinctive but do not shout. The sincerity towards the material is always part of it. What matters to us is not the appearance of a building, but the expression and the space it is able to create. Architecture is all about a constructed environment.

Does one often try in vain to make oneself understood?

Fleischmann: One often speaks in vain as an architect.

Oswald: It is the same subject as in art. A constant effort to open eyes ...

Fleischmann: ... and a constant missionary activity.



Teltown, Brandenburg

GRAFT is always interested in sculptural expression in architecture. A material able to simultaneously cover and connect both roof and wall is therefore of particular interest to us. The façade cladding was done using a special format, a large rhomboid panel. The high performance of the material also made it possible to wrap the façade around the corner.

Lars Krückeberg

ABOUT THE PROJECT:

Project name: Teltown, Brandenburg
Country: Germany
Object, Place: Residential Development, Teltow
Construction site type: new construction
Architects: GRAFT Gesellschaft von Architekten
www.graftlab.com

Year: 2014
Roof type: roof tile
Roof color: silver metallic and anthracite
Façade type: façade rhomboid panel
Façade color: silver metallic and anthracite



L.t.r. Wolfram Putz, Thomas Willemeit, Lars Krückeberg

»We believe that beauty results in the creation of identity and therefore social sustainability.«

A conversation with Lars Krückeberg, GRAFT Gesellschaft von Architekten.

Assume Teltown is located in Teltow?

Lars Krückeberg: Correct. Teltow is a town in Brandenburg, just outside the gates of Berlin. Teltow is basically an extension of Steglitz, one of the established Berlin neighbourhoods with high purchasing power. Before the project approached us, it had already gone through several phases. We then realized it with the name *Teltown*. *Teltown* consists of 92 accommodation units that are nearing completion.

What is the concept behind it?

Krückeberg: Its special feature is its proximity to Berlin. Although Teltow is located in Brandenburg, one reaches the city center of Berlin in 20 to 30 minutes by train. So you can combine the good with the useful and

buy a well-connected home in the countryside. The well-developed boundaries of the city are to fulfil the affordable dream of living in the countryside. These are terraced houses for a rather small budget. The task was to give these 92 units a special character and use this opportunity to combine architecture and nature in the design. We have worked very closely with our friends in the landscape design office WES in Hamburg, and thereby created a concept that goes beyond the usual typology of a terraced house. The green reaches into the settlement like fingers, in such a fashion that every house can participate in nature.

The traffic must remain outside?

Krückeberg: Largely. The traffic was regulated in such a way that Teltown is mainly developed within walking distance and cross-linked by green. Nevertheless, one need not forgo one's private parking space. This is basically the most important part of this design – the attempt to unearth and use this treasure at the interface to nature. In “new-speak German” one would say this is the USP.

houses as a separate identity and construction phase. Each should be endowed with an individual look that results in both diversity and unity at the same time. *Unity without diversity is tyranny, and diversity without unity is chaos.*



Your website states “each stage, each project of GRAFT is home to something down-to-earth and foreign at the same time” – how does this apply to this project?

Krückeberg: I can only explain this using the viticulture term “grafting”, which in our opinion stands for our work. It is about merging things. You could also call it “glocal”. Yet another “New-Speak German” term. Thus, think globally and act locally. As far as this project is concerned, this meant working with interesting materials, creating a healthy living environment and establishing a connection with nature at a high level. That is the down-to-earth element. The other one is acquired knowledge about how identity and ownership work. We wanted to consider each of these 92

How do you manage this in budgetary terms?

Krückeberg: We had to work with a budget falling within the category of a prefabricated house. Nevertheless, you have to build in an ecologically sound manner and beautifully as well. *We believe that beauty leads to the creation of identity and thus to social sustainability.* Because you protect and preserve what you love. So there are always units of three to five houses and no endless rows. Within the typology developed by us, there are variable modules leading to every house being basically different. These include façades in the way plaster and metal are used as well as in their colours, but the roof and the development of the gable could be varied as well. The result is a unit that nevertheless leaves space for individuality.

Have you already dealt with the topic of “identity” in other projects?

Krückeberg: We have learned this not only in Germany, but in the course of working on projects all over the world. With Brad Pitt, we launched the reconstruction project launched “Make It Right” in New Orleans, where we build 150 houses as founders of the initiative, and each of these houses possesses a strong identity. It is still a little bit different there because there is a catalogue of various designs and people can pick and choose which house is to be built. The architectural theorist Vitruvius outlined three main requirements for architecture: firmitas, the strength – it must hold and stand fast, utilitas, the usefulness - it must be usable and function, and venustas, the beauty. *For good old Vitruvius, at least 33% of the magic of architecture is venustas.* We would like to underscore this in architecture. We should also appreciate the appearance, the recognition value, the character, in other words all the things we value most in people. Not only in a building, but also in the urban design.



How do you feel about the marketing of architecture? How do you view the development of architecture being marketed so as to possibly obtain even higher prices for apartments?

Krückeberg: I can hear a certain tendency in that question. I am trying to answer this completely non-tendentially. *Marketing architecture means you want to communicate and reach people, just like in all other areas.* I basically consider this a good thing. Because architecture is the living environment in which all people interact. And if more communication is created around architecture, if politicians, developers as well as architects will listen more closely and possibly notice the dialogue, what citizens want and what people want, how they want to live, the built environment can only benefit from this. As such, marketing is good, because otherwise you would also have to prohibit advertising. I think it's perfectly legitimate that someone advertises something they have developed. After all, we live in Europe in an environment in which people are to some extent concerned with urbanity and their architectural environment. I believe that the world is changing and one does not get around extolling good things, starting with communication and marketing strategies. Because the taste and knowledge of people is getting increasingly educated and no one wants to have to make do with empty phrases. So I am reasonably optimistic about the future. The demands on architecture in Europe will continue to grow.

05

Prefalz



Wine Competence Center Krems, Multifunctional building

One special technical detail to be highlighted are the individual rhomboid elements of the metal façade that are arranged like scales on a ventilated full boarding. All items have the same track width and five different system lengths. The bottom view of the building overhang was designed in the same form.

Christian Mang

ABOUT THE PROJECT:

Project name: Wine Competence Center, Krems
Country: Austria
Object, Place: Touristic building, Krems
Construction site type: new construction
Architects: Mang Architekten,
www.arch-mang.at

Year: 2013
Roof type: Prefalz
Roof color: natural blank
Façade type: Prefalz
Façade color: natural blank



»Allowing a whole building to come to life in the mind.«

In conversation with Christian Mang, Mang Architects.

Can you still remember your first thought about the wine competence centre?

Christian Mang: The WKZ (Wine Competence Centre) is an educational winery, therefore my first thought was building a base on which a light building structure is placed. A clear separation between base and upper floor should be recognizable, since these areas are functionally separate as well. The base has a solid concrete configuration, the upper floor is a wooden structure with metal cladding, which delivers several shades of colour in sunlight – similar to a European green lizard.

What about this European green lizard?

Mang: The European green lizard is a type of lizard which is typical for the Wachau region. When it basks in the sunlight on the vineyard walls, it assumes a curved form in different iridescent colours. Based on this, we have experimented with different metallic surfaces to achieve a similar col-

our effect. Ultimately, we chose a neutral metallic “outer skin”, which very well absorbs and reflects the different colours of nature and surrounding building,s as well as the sunlight.

How important was the environment in the planning?

Mang: The spatial environment is generally very important in architecture, in this case the environment was very different. In addition to the typical appearance of a city border zone, there are spacious vineyard areas directly adjacent to the building site, with the building thus being located in a transition zone from nature to urban building structures. The building is to appear significant and independent and differentiate itself from the surrounding structures. I was able to avoid the usual plaster façade.



Different people come and go in the Wine Competence Centre. Visitors, students and winemakers. What should be conveyed to them?

Mang: One should realize that an attractive, high-quality architecture belongs with high quality wine. One cannot produce a good product in a “bad box”. The building is to be a role model for the students in the context of “Wine Architecture”.

What other functional requirements had to be met?

Mang: A winery for the school, a sales area, seminar rooms and laboratories for wine testing are accommodated as well. The wine production and quality assurance are spatially very well covered in the building.

What is modern architecture in your opinion and which design language do you like?

Mang: Modern architecture should be state-of-the-art technically on the one hand, on the other hand it must possess a certain longevity in its materiality and form. The quality has to endure. In architecture I am fascinated by simple and clear forms, in combination with high-quality materials and precise details.

What details are important to you in this respect?

Mang: Mang: Building lines, flush surfaces with various details, and material reduction. It is, however, also interesting to occasionally impart tension to simple, clear-cut architecture as we consciously attempted to do on the sales floor of the WKZ (wine competence centre) using other materials and forms.



You are planning a lot of buildings for children and adolescents. What is particularly important for you?

Mang: It is always a matter of concern for me to provide an appealing sense of space to children and young people. They should experience appealing architecture directly, so as to be able to distinguish in terms of quality later in life. When children are not exposed to good architecture, they will probably find no access to the subject of architecture further down the line.

Is the teaching of architecture to children and adolescents something that is missing in general?

Mang: More could certainly be done in the field of architectural education. *Instead of an excursion to the petting zoo, one could also take an architectural excursions.* The awareness could certainly be increased.

Is architecture necessary?

Mang: Yes. Especially because all of us are surrounded by designed and planned spaces - including urban spaces – and we are permanently exposed to architecture.

What inspired you recently?

Mang: The Design Hotel Lone in Croatia. This tourist complex is a very good example of high quality tourism architecture. Design, detailing, choice of materials and lighting are very consistent and coherent in this project.

Meanwhile, the term “Design Hotel” is already overused ...

Mang: Unfortunately. But this facility is really exemplary. Generally, I try to pick vacations so that I experience appealing and exemplary architecture during my stay.

You cannot switch off the architect in your head?

Mang: I believe that no architect who exercises their profession with conviction can do so. Otherwise you’d be a robot. But at times one can succeed in getting away from the normal office stress. I do so best in cycling. And I can switch off while developing new ideas at the same time. A whole building can come to life in the mind in the course of this from concept to detail. This is fascinating to me.



Family Home Lipnice nad Sázavou

Taking into account the highly structured façade area of the entire object, it was difficult for the plumber to fulfill the requirement for the horizontal joint formation of the PREFA FX.12 panels running through the whole façade. The foot point was established at the lowest corner point of the façade. The façade cladding starts up to the roof ridge from there. Only at that point did we start with the roofing. The thus selected process has proven itself and all folded seam connections of the individual panels have worked out flawlessly.

Ivan Dolejš

ABOUT THE PROJECT:

Project name: Family Home Lipnice nad Sázavou
Country: Czech Republic
Object, Place: Family Home, Lipnice nad Sázavou
Construction site type: reconstruction
Architects: František Čekal

Year: 2013
Roof type: roof and façade panel FX.12
Roof color: anthracite P.10
Façade type: roof and façade panel FX.12
Façade color: anthracite P.10



»Everything has to run like clockwork until the very end.«

A conversation with Ivan Dolejš, Brodská stavební spol. s r. o.

The building we are talking about is a weekend residence – where is it located?

Ivan Dolejš: Lipnice nad Sázavou (Lipnitz on the Sázava) is situated on a ridge of the hill area of upper Sázava, a sub-region of the Bohemian-Moravian Highlands in the border region of Bohemia to Moravia. The small village lies at the foot of the ruins of a mighty medieval castle. The people make their living in agriculture and aquaculture, as well as ecotourism. An ideal spot for a weekend residence like this. One can find some “dachas” and during the holiday season or on weekends the place is full of people who love this environment.

How does the house fit into its surroundings?

Dolejš: This is an annex to an already existing building. I think the new part is very well made and fits perfectly into the beautiful landscape. It is perceivable, yet non-obtrusive at the same time. The contrast between new and old was intentionally emphasized, however.

How important were the surroundings of the house for the design and the development?

Dolejš: For every construction project, the environ-

ment and the place are decisive factors that provide the direction one should go in. You can use them to see how the work should look like in the end. It is almost like a natural process. Meaningfulness is an important factor in the implementation of a project. This case was no exception.

Which structural challenges did you face in this project?

Dolejš: The local conditions were not so easy. The main problem was securing the site, which is located on a very steep terrain. Since this is a recreational area, we also had to take the neighborhood and adjacent buildings into consideration and only cause minimal interference. We were able to realize everything to the full satisfaction of the investor and stayed within budget – even though it was difficult, especially during the winter.

What was particularly emphasized?

Dolejš: As developers we naturally placed great emphasis on perfectly realizing the wishes of the investor and the architect. Not only outside on the “face” of the



house, but also as far as the design of the interior was concerned. The materials employed were adjusted so they would meet the requirements of the client visually and functionally.

What materials did you work with?

Dolejš: The supporting structures, i.e. foundation and ceiling, are made of reinforced concrete. A vertical support structure is made of a ceramic block, roof and façade are clad with PREFA panels. The filling of the openings was supplemented with an aluminum profile. For the interior design, we combined wood floors with a wall covering made of smooth plaster and washable surfacer. It was to get a modern look and be simple to maintain by future residents at the same time. After all, they are to feel comfortable in the house and enjoy it for a long time.

I find the façade panel FX.12 unusual in its appearance, which I like. We also have made very good experiences with its use. This decision to cover the façade and roof with panels was made together with the architect, František Čekal.

How were old and new substance joined together?

Dolejš: We developed a connecting “neck”, which is a visual component of the annex. This “neck” serves as an entrance area for both properties.

Which requirements did the annex have to fulfill?

Dolejš: First and foremost, more space had to be created for the family. The annex, the house serves as a meeting place for the whole family and is therefore of great importance in their lives. The fact that generations will meet under one roof is a great thing. The house must therefore have a good energy to it.

”

I find the
façade panel FX.12
unusual in its appearance,
which I like.

“



How were atmosphere and a feeling of well-being created for these “living space”?

Dolejš: The view of the highland panorama is the central element here. There is a large glass front that opens up the view to the beautiful nature. This creates atmosphere. One brings it into the house, as it were. This effect is supported by the use of natural materials in the interior. Visually, the upper and lower parts are connected by the large windows.

Which tasks are particularly relevant for you as a project manager?

Dolejš: My main concern must always be to understand the requirements of the client and ensure their realization. I solve all details and work on many small things that could very well become a bigger problem later if they are not implemented perfectly.

How is the tension between client-architect-project manager? Does one play a mediation role as a project manager? How do you deal with this?

Dolejš: In this case, the client designed everything to the last detail together with the architect. As a result, different views and opinions could be eliminated or even pre-empted from the outset. We have adjusted everything and each one of us has assumed his role with great responsibility. The interaction with each other was very open, which is always an advantage. Thus my role ended up being one of a coordinator as opposed to a mediator, ensuring that everything runs like clockwork until the very end.

07

Roof rhomboid panel
Façade rhomboid panel



BH Völkermarkt

A particular challenge was the design of the light funnel, since the wall rhomboids were also executed in partially overhanging areas. It was particularly important to identify the desired contours in detail. The contours were worked out in the same material with tensioning folds, and special attention had to be paid to creating a design which prevents water from running behind.

Rainer Wührer

ABOUT THE PROJECT:

Project name: BH Völkermarkt
Country: Austria
Object, Place: Administration Building, Völkermarkt
Construction site type: reconstruction, expansion
Architects: halm.kaschnig.wührer architekten,
www.halm-kaschnig.at

Year: 2012-2014
Roof type: roof rhomboid panel
Roof color: anthracite P.10
Façade type: façade rhomboid panel
Façade color: anthracite P.10



»Man is the measure and imbues the building with life.«

In conversation with Rainer Wührer, halm.kaschnig.wührer architekten.

The more difficult the initial situation, the more interesting the task?

Rainer Wührer: The challenge is always crucial, but that is the case with all projects. Interesting tasks arise when the client is also willing to take other routes, to include suggestions and discuss and perhaps also accept unconventional solutions.

Did you break new grounds with this project, the District Administration Völkermarkt?

Wührer: The competition brief was narrowly defined and a lot was predefined. The developer had examined this “barn object” in detailed preliminary studies. It eventually stood under monument protection along with the main building. But its further use was considered too difficult in terms of construction physics and statics. The contest was actually tendered with the premise of removing the barn object.

How can one tear down the object when it is in fact a protected monument?

Wührer: Economic efficiency plays a major role in this. Many owners also allow it to deteriorate too long for lack of use until it is no longer economically viable and demolition is the last resort. In this case, total demolition and reconstruction was chosen as an easier route. In the course of our work we recognized that the buildings structure of the courtyard, the main building and the U-shaped addition was ideal and would not be able to be realized the same way with a new building.

What then was your proposal?

Wührer: We were so brave to say that we would leave the base level of the old barn standing as a foundation. The new functional facilities would go as a new construction on top of it. So the demolition affected only the roof structure of the building. The ground floor was



to serve as parking for those arriving by car, would however also include an archive as a room-in-room concept. A new thermal covering was developed for it. We were lucky and the jury as well as the client wanted to go this route with us in the end.

What is special about combining old and new substance?

Wührer: It is important that both parts retain their own right to exist. A dialogue between old and new should come into being. No adjustment, but contrasting instead.

One of the demands by the District Administration was to create shorter distances. How does the content correlate to the cover?

Wührer: The staff were spread across multiple locations in Völkermarkt. This needed to change. Therefore the guiding principle of the project was site concentration. The contest specified an “Info Point” to be put in front in the form of a new building. We were to realize this contact point for citizens as a kind of “one-stop shop” which also houses the licensing agency, the passport office and the cash desk. Everything relatively close to the entrance, specifically near the already existing entrance.

How important are the people who will use the building when it comes to your design?

Wührer: Very important. Man is the measure and imbues the building with life.

The roof of the old barn was modernized but has a special feature.

Wührer: Correct, the shape and the height of the roof are based on the old structure of the barn. There is therefore one fragment in the form of the original roof and the old roof ridge.



How important was the material to you when it came to the roof?

Wührer: We have examined many materials as far as their use was concerned. For us it was always clear that the building should be uniform where the façade and the roof were concerned. The PREFA sheet metal offered the additional advantage that the connection material could be implemented as well. Façade and sloping roofs are thus made by PREFA.

Were the old stables renovated externally or preserved in their appearance?

Wührer: The drawing of the façade has been essentially preserved this way because instead of covering something up, we would rather permanently secure it to prevent further decay. The patina needed to be preserved.

What do you think about art in construction?

Wührer: Art in construction was planned from the outset in our client’s budget. There was also a contest, won by Stephanie Klaura, who applied silkscreen prints in the hallways. She included special forms such as ventilation openings, and had these fragmented and applied to the floor. I consider that a great enrichment.

Do you have role models in architecture?

Wührer: Günter Domenig, who was my teacher at the Graz University of Technology, was definitely a role model. I also worked in his office.

What about him impressed you?

Wührer: The stubbornness! Laughs. I have certainly learned a lot where this is concerned. Not to conform, not to curry favor and to assert oneself. Against all odds.

Is this how you view the role of the architect?

Wührer: The role cliché still connects social status with the architect. In reality, we are going through a difficult phase right now: to find his role in a construction process that becomes increasingly complex and in which more and more specialists believe they can own parts of it. I think the role of the architect as a generalist should be perceived and strengthened again.

Does one have to be an optimist as an architect?

Wührer: Yes ... smiles and laughs.





Weekend house Kővágószőlős

No traditional gutter was installed in this building. It was completely omitted because it would have caused problems with the ventilation. Since there is no gutter, the roof façade is ventilated from top to bottom. Instead, a drain that leads away the rain water was mounted in the walkway. Thus, the façade cladding not only works well technically but also looks very straightforward architecturally.

Agnes Borsos

ABOUT THE PROJECT:

Project name: Weekend house, Kővágószőlős
Country: Hungary
Object, Place: Weekend house, Kővágószőlős
Construction site type: new construction
Architects: Prof. Dr. Zoltán Bachmann and Dr. Agnes Borsos

Year: 2014
Roof type: Prefalz
Roof color: light grey P.10
Façade type: Prefalz
Façade color: light grey P.10



»Because the most important thing is that the architect serves the customer.«

In conversation with Agnes Borsos

You received the special “House of the Year” award for the realization of this home – How important are awards for you?

Agnes Borsos: For me personally as an architect, awards are not that important. Still, it’s nice when the work is appreciated. I think this type of award is of greater importance for the developer or the owner of the house. It confirmed him in his choice of the architect as well as in his idea to embark on the creation of such a special object for himself. The owner was very proud that he won the award with his house.

Where did you put a special emphasis in designing this project?

Borsos: Our most important concern and all our efforts were directed towards designing and building a house which will exist for many years to come. The owner

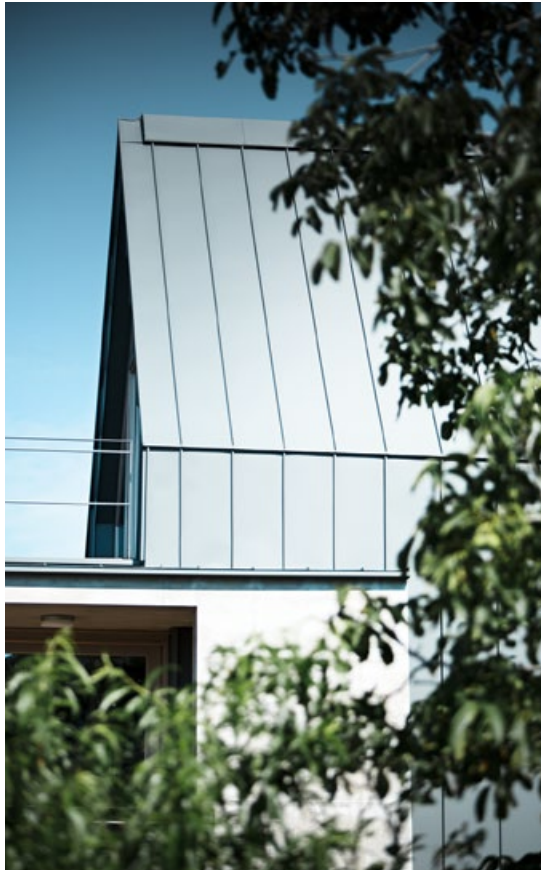
should not have to worry about this, but rather enjoy the house and spend his free time relaxing in it. This is why we put our attention on the materials, which meant choosing PREFA. The material must be capable of lasting a long time.

Which other materials did you combine with PREFA?

Borsos: We have only worked with concrete alongside of the PREFA aluminium panels. Very reduced, very simple.

Where did the aluminium panels come into use?

Borsos: We have used PREFA for the roof and façade. The existing part of the house has been completely clad with PREFA. The newly built cube is made of concrete and sort of floats above the ground.



To what extent has the environment influenced you in designing the house?

Borsos: The environment was a central factor in the design. We are here on a special piece of land. It is a famous tourist resort, visited by many people. Jakab Mountain is a nature reserve, which protects the geological and cultural treasures of the Western Mecsek Mountains. Jakab Mountain is located on the western edge of Pécs. One can find fascinating geological formations here such as human-shaped rocks, Zsongor stones, but also a hermit cave and eagles' aeries. The house is situated on a hillside and the views of nature and greenery were to be preserved. The object itself was not the most important part in itself. It was to take a back seat and remain low-profile within the area. Nature was to be enjoyed with the greatest possible comfort. The result is a house with many terraces in order to be "within" nature as much as possible.



How many terraces are there?

Borsos: There are five terraces. Originally only four were planned, but then the owner also wanted a dedicated terrace for barbecues. He was very relaxed and a good customer who left us free rein. From the outset, he encouraged us to focus on the environment. We spent years working on the house – five years from planning to completion – but I enjoy these memories because it was a wonderful time.

How do you create living space where you feel comfortable? How does comfort come into being?

Borsos: The comfort is created through the moods of nature in this project. The living rooms are designed so they extend to the terraces. The result is a feeling of connection with nature. As if one was right in the middle of it. A very intense experience.

Could you define a specific feature of Hungarian architecture?

Borsos: No, not really. But there are differences solely on account of people having other options, including financial ones. But the most important thing is that the architect serves the customer. The wishes of the owner should be realized perfectly. That's what matters.

What do you concern yourself with outside of architecture?

Borsos: I love to read and travel. I think travelling is one of the biggest inspirations for us architects. My last trip took me to a small town in Romania. A very nice small town, similar to Budapest. I enjoyed discovering the parallels in architecture.

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What challenges did this entail?

Borsos: These days, people have huge demands on space. We needed to accommodate all the wishes of the client within a small area. This did result in issues with the execution, but at the end it was all implemented to everyone's satisfaction.

How important is a good team in the implementation of projects?

Borsos: Very important. This was a small project we realized together with Prof. Zoltan Bachmann. No big team was required during the planning.

What are you working on at the moment?

Borsos: I am planning two single-family houses, am teaching at the university and additionally also work as an interior designer. Each of these tasks brings me great pleasure and I appreciate the different aspects connected with each.

09

Sidings



AZW Innsbruck

When details deviate from orthogonality one soon reaches the limits of technical feasibility. In this building, there was a curve in the façade with a radius of approximately one meter. Thus the joints had to be changed from the planned horizontal to vertical as the only way to keep the façade within the temporal and financial framework and realize it.

Julia Fügenschuh

ABOUT THE PROJECT:

Project name: AZW Innsbruck
Country: Austria
Object, Place: Education Center, Innsbruck
Construction site type: reconstruction, expansion
Architects: Fügenschuh Hrdlovics Architekten,
www.fuegenschuhhrdlovics.com

Year: 2014
Façade type: Sidings
Façade color: light grey P.10

»Of course
 you will say again:
 I want to change
 the world!«

*In conversation with Julia Fügenschuh,
 Fügenschuh Hrdlovics Architects.*

Hans Hollein said: Architecture is all about building. But architecture is also more than building. It is a spiritual and sensual experience and a fundamental human need. – How would you comment on this?

Julia Fügenschuh: It is the interplay of intellectual and sensual activity in order to create and realize atmosphere and a living environment for people. As hard as the implementation phase may be – the result, if it is positive, is all the more beautiful. Building is very important for me, to only work in theory would be too one-dimensional for me.

What do you consider the nature of architecture?

Fügenschuh: The creation of space and atmosphere, which is difficult to grasp for a layperson sometimes, yet also the subconscious creation of a lasting impression on everyone. Even with very limited resources, for example in social housing, one can convey a positive attitude towards life using architecture.

In the case of the AZW [Training Centre West for Careers in the Health Industry] Innsbruck, we are dealing with a training center for health professionals. Where did the challenges lie with this project?

Fügenschuh: The construction material from the beginning of the 1970's was the prime challenge. It was in a desolate condition and did no longer meet today's thermal requirements. We also had to build while the teaching activities continued, and had to do so while constricted by a tight cost corset.

It was completely renovated while creating a connection between the old and new substance?;

Fügenschuh: Exactly. In the case of a modification such as this one, one must first decommission and then re-organize again. It is important to not completely transform the building, but instead recognize its qualities and work out how to use and adapt them to meet today's needs. The effect is usually more captivating than that of a new construction.



What was important in planning this building structure?

Fügenschuh: That the general public and the city also benefit from it. It was an invitational contest that presupposed that the design enhances the entire area and that this building would supply the initial spark for the development of this neighbourhood. Many areas in the existing building were actually referred to as dark, depressing, as anxiety zones. With more space, light and permeability we were able to enhance these zones - and the neighbourhood is in fact changing.

What impression does the building leave? Could you describe that?

Fügenschuh: A restrained contemporary one. It was maze-like in the interior and the stairs had no visual axes to the outside. Now it is clearly and logically structured.

How do you resolve a maze?

Fügenschuh: The crucial point was definitely the public passage from the Innrain street area to the Inn

”
We used PREFA sidings that look very appealing, with a matte surface and a great light-shadow effect.
 “

promenade. We wanted to have the entrance there as well as the semi-public areas such as the library, cafeteria and lounge areas. We had the passage illuminated from above through an atrium. This will benefit the public and the rooms of the AZW.

Do you have to be a good problem solver as an architect?

Fügenschuh: Yes, and above all quickly, often directly on-site. One must always follow an overall concept, because many other downstream steps will depend on a decision. Generally architecture is increasingly determined by regulations that restrict the design options.

The façade of the AZW is clad with PREFA?

Fügenschuh: Luckily, we convinced the awarding authority to go along with a metal façade, because this façade was an architecturally desideratum. *We used PREFA sidings that look very appealing, with a matte surface and a great light-shadow effect.* Resistance was a big issue. The façade has to withstand the urban environment.

How do you deal with it if details are not able to be implemented as planned?

Fügenschuh: To some degree a building must tolerate something like this. We originally wanted to continue the rounded corner of the building with horizontal joints. That was obviously an impossibility as far as implementation was concerned. However, a building must not hang up on one detail. The larger picture is more important to me.

How do you view the role of women in architecture?

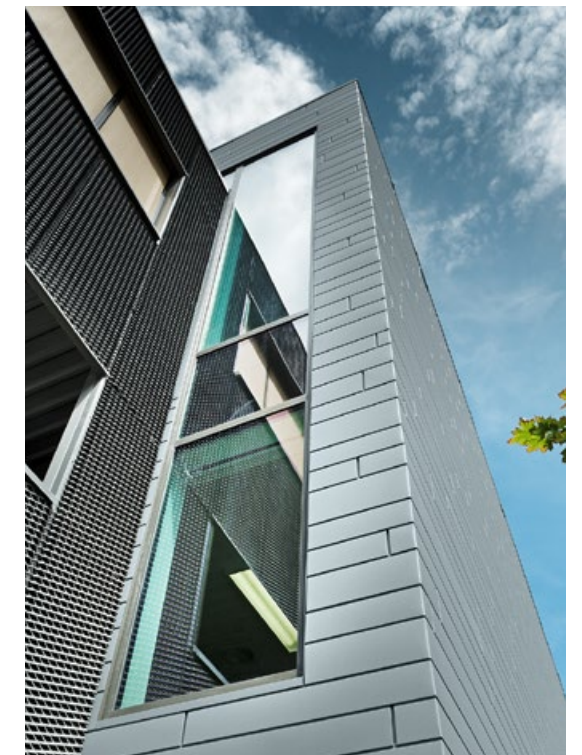
Fügenschuh: Of course, it is important in architecture, as in other areas, that women and men maintain a balance. For me personally, this aspect stands in the background when it comes to daily work. After all, as man and woman, we represent both sexes in our team as well. As a woman, you do have to prove yourself more sometimes. Men often go into meetings with a different, matter-of-course attitude, even if they are not well acquainted with something.

What do you concern yourself with outside of architecture?

Fügenschuh: Architecture is always present around us. We always build something. So you could say building is our hobby as well. On the weekends we are working on a mountain farmhouse right now. It seems we just have a soft spot for old houses.

What else do you find attractive as far as architecture is concerned?

Fügenschuh: Being able to change things. I was recently asked what I would do if I were a young architecture graduate again. *Of course you will say again: I want to change the world! Even if one knows that there are limitations to it ...*



10

Composite panel



House Extension Greshake

There is no roof overhang at the transitions to the façade in this building. In the front area of the annex the façade has an overhang. The 4 mm thick plate was milled in on the back, so it could be folded over at any point and thus soffits, lintels and window sills were able to be built from the façade in one piece, without joints. A subsequently incised slot provides a concealed water guide.

Bernd Grüttner

ABOUT THE PROJECT:

Project name: House Extension Greshake
Country: Germany
Object, Place: House Extension, Beckum
Construction site type: new construction
Architects: Grüttner Architekten,
www.gruettner-architekten.de

Year: 2014
Roof type: composite panel
Roof color: bronze
Façade type: composite panel
Façade color: bronze



»Our architect heart smiles when we catch sight of something new and good.«

In conversation with Bernd Grüttner, Architekturbüro Grüttner.

What distinguishes a good architect?

Bernd Grüttner: The architect should advise his client well, take notice of his wishes and develop appropriate new architectural solutions, which then result in joint work on a design that is beneficial for both sides. Usually we succeed in doing so. It can certainly become controversial with the client. Should we not succeed in convincing him of all our ideas, then we will realize his wishes as long as they are reasonable.

How did you get along with the developer of this private house?

Grüttner: Very well! The Greshake couple had a smaller residential building that was about 15 years old, a sandstone structure with black roof tiles. They wanted to expand it in the modern area of the living room and parent bedroom. They found our approach of adding a new independent building that only contains the basic elements of the old building convincing.

The result was a crystalline form with an aluminium façade.

Grüttner: The annex only takes up the ridge height and roof slope of the existing gable roof but develops a highly individual building structure. It is a canted cube whose roof slope matches the slope of the old building. The cube tilts on the ground floor towards the inside and thus gets an independent character, which is further enhanced by the fact that the roof and walls are of the same material. The new building turns into a crystal. The same joint division from the roof further enhances the clarity. The PREFA aluminium panels were the appropriate material for this.

It is not so easy to visualize the use of the interior space ...

Grüttner: The house has two floors. The existing interior has been extended on the ground floor and was provided with a vertical slot towards the street. This

is also the northern view. It is completely open on the ground floor facing the garden. Above is a loggia and the sleeping area is there as well. The ground floor arrangement with a sloping, tilting wall is initially unfamiliar, almost like an inverted sloping roof. It presents itself excellently. Towards the garden and the gables the walls are vertical.

Were there any challenging details?

Grüttner: The façade division and the construction details at the eaves, i.e. where the sloping wall merges into the roof, were challenging at first. There was no standard PREFA part for this. We planned and developed it together with the craftsman and reworked it again on-site.



You spoke of “reasonable” architecture – does architecture have to be reasonable?

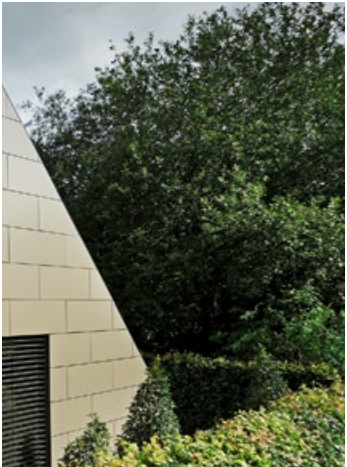
Grüttner: Reasonable only in the sense that one can explain the logical framework conditions. If a property is facing south, orient your house so that it opens itself to the south and not to the north. Unless there is a beautiful view to the north for example, as we are currently implementing in a different building project.

In other words, the design should be logically derived from the framework conditions.

Does one want to polarize sometimes as an architect?

Grüttner: We find ourselves in an old medieval town, Soest - however, if one examines it closely, it has no uniform building structure. There is no single architectural style in terms of half-timbered houses, for example. All architectural styles are represented in good quality over the centuries, from the Gothic to Classicism, from Wilhelminian style to modernism in parts. There is an long-standing discussion about how this town should now further evolve architecturally. A strongly held view is that everything new disturbs the medieval structure. However, the consequence we draw from

this historical development is that we want to continue this tradition of diversity and new construction. There is actually no other option than building new. New in the sense that we independently create new, good architecture in the language of our time and thus remain in line with the previous quality. With this approach, we polarize in Soest.



Does that occupy you at the moment as well?

Grüttner: We have completed a new building in the city recently, which in part was received very critically. Opposite this building, we are still working on two additional new construction projects. We did not manage to convince the design committee of Soest of all our ideas as far as designs are concerned. There is a constant back and forth, which does not necessarily have a positive effect on the design.

Nevertheless, how does it feel when you can help shape “your” city?

Grüttner: We consider this “joint designing” extremely important and thus see a responsibility of the architects for the city as well. Soest promotes itself as a vibrant city, and this vitality should also be expressed in modern architecture. Otherwise it ends up being a museum town where you only want to admire and preserve the old and forget that we all should continue to evolve as well.

Even the old was new once ...

Grüttner: It was even avant-garde sometimes, in the most extreme sense. And in those times, one was building without having to have the discussions we find ourselves in today. *Our architect heart smiles when we catch sight of something new and good.*

—



MFH Collonges

We decided to use a ventilated façade in order to ensure the thermal insulation that is located outside of the building structure. The material for the façade had never been used in the construction of apartment buildings in Switzerland before, which presented quite a challenge. It had to be a material that vibrates. The corrugated sheet metal can meet this requirement and creates depth thanks to its shape and tint.

Alexandre Rey und Olivier Cheseaux

ABOUT THE PROJECT:

Project name: MFH Collonges
Country: Switzerland
Object, Place: Settlement Houses, Collonges
Construction site type: new construction
Architects: Cheseauxrey Architects
www.cheseauxrey.ch

Year: 2014
Façade type: zig-zag profile
Façade color: colorcoated black

»We don't remain stuck in the past and don't regret anything.«

In conversation with Olivier Cheseaux and Alexandre Rey, Cheseauxrey Architects.

You are working in a tower of containers – why have you chosen this type of office?

Olivier Cheseaux: Containers are flexible elements, which either come into use temporarily or are permanently installed in one location. They also allow one to develop the work space relative to the number of employees. By now, our team has grown from two to currently twelve employees. The location of the office also plays a role. We find ourselves in an environment blending homes and industry. Containers are a good intermediate solution in this case.

Where do the containers come from?

Alexandre Rey: The containers are pre-produced and imported from Eastern European countries.

The electricity and the windows are already incorporated. A good feature of the container is that you can stack one above the other, just as we do it. This has allowed us to expand our office twice already.

The containers stand in the middle of the garden – how important is the green all around you for your work?

Cheseaux: The garden is very important as it gives us the opportunity to take time-outs. You can drink a cup of coffee or simply take a deep breath of fresh air while listening to the birds singing.



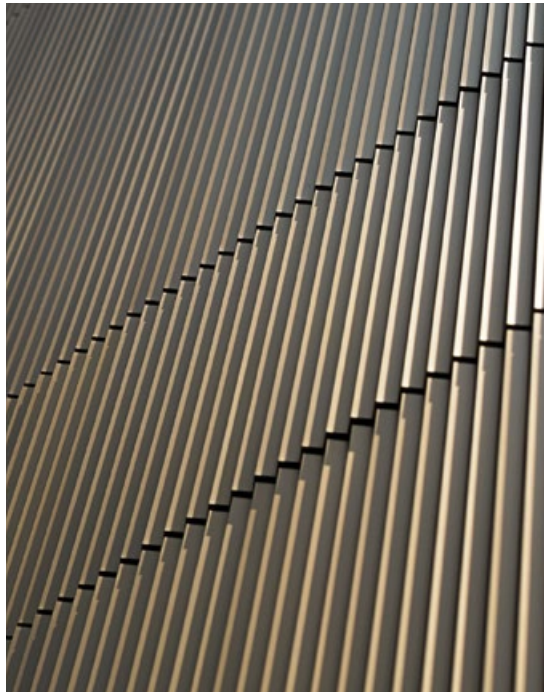
What does your design process look like?

Key: At the beginning there is always a symbiosis of two basic elements: the programming and the location. The programming, i.e. the use of a building, is defined by the client and determined by his or her ideas. This must then be analyzed and interpreted by the architect. The place must be embraced and seen as a whole and in its essence, so that its characteristics can be fully taken into account. We work with both the good and the less good qualities of a place.

Cheseaux: Cubatures are determined by the characteristics of a place. In this case, we had to deal with noise from the motorway, the wind direction and a view with high-voltage power lines. On the other hand, the location on the floodplains of the Rhône provides very good air quality, and the proximity to the village is also an advantage. We opted for the roof panels because they fit perfectly into the landscape of the mountains that surround the building. Let's also add that as a matter of principle, we always start with a model.

The location plays an important role in the design?

Key: We want the location itself to be reflected. The volumetric, the functionality and the materiality are



also very important, as these are the essential points. However, each may find a different emphasis depending on the project. Of course, we pay more and more attention to ecology and sustainable development. This is essential in our day and age. A concept goes through different phases. It is tried, tested and also challenged. Then, it is improved and carried through to completion.

How would you describe your work? What is the philosophy behind it?

Cheseaux: The work in our office is based on discussions, trust and mutual assistance. All take part in the deliberations, and all may express their opinions. Of course, we sometimes have to make a decision in order to go forward. We don't remain stuck in the past and don't regret anything. We find it interesting that people want to follow the development of the construction site. They accompany the process from beginning to end. In no area do we want only a specialist: each employee participates in all phases of construction, including the project leader and the project manager.

Where do you draw your inspiration from?

Key: From the location itself, the restrictions and from the building that already exists. Actually, everything is inspiration for us. Moreover, it is important to look at the work of other architects, both past and contemporary works. This is a great benefit and one can draw many ideas from it. Inspiration also arises in the course of the work with the group. You discuss and deal with different conceptual routes.

What do you do when you're not inspired at the moment?

Key: This is different for each of us. Olivier prefers to go outside into nature. He likes paragliding and mountaineering. *I love to read, I love to research. I like to look at things from different angles.*

In your opinion, what are the most important goals an architect should have?

Cheseaux: The most important goal is to create buildings and spaces where people can feel good. Construction is undoubtedly a very long process. It changes the location and the landscape. It is a pleasant thing when people appreciate the building. Even in retrospect it is nice to follow the development of the building and its environment.

In conclusion, let us speak about the completion of the project in Collonges. How would you describe it?

Key: Overall, it is a traditional building. All walls and plates are made of reinforced concrete and on top there is a wooden roof. For the purpose of effective thermal insulation, we opted for a ventilated façade, whose heat insulation is located outside the building structure. These buildings are built according to the "Minergy" standard. The heat is generated by a water-water heat pump.

Cheseaux: Already during the competition we made the decision about what material we wanted to use for the façade. We were looking for a material that vibrates. The corrugated iron creates depth due to its form and tint (tint IGP). The biggest challenge was to convince the project leader as this sheet had never been used in the construction of apartment buildings in Switzerland before. The tint varies, depending on which light strikes the plate, from black to gold. The part of the building which is located in the valley – opening, entrance, terrace – has a contrasting, bright colour. On the roof there are photovoltaic solar cells.

One more word on the subject of "Minergy".

Key: Minergy is a building standard for new and modernised buildings, in the centre of which stands the comfort of the building occupants.



Madonna Immacolata Capitana da Mar

Many small details are crucial in this project. They all contribute to the harmony of the form, especially in relation to the aluminum cladding. The decision to use this cladding proved essential, because it shows the core of the project and represents the desire for perfection. The curvy line of the Church correlates with the aesthetic characteristics of the material, which has been designed much like the staves of a ship.

Devis Rampazzo

ABOUT THE PROJECT:

Project name: Madonna Immacolata Capitana da Mar
Country: Italy
Object, Place: Church, Jesolo
Construction site type: new construction
Architects: Devis Rampazzo, Studio adR

Year: 2014
Roof type: Prefalz
Roof color: patina grey
Façade type: Falzonal
Façade color: pure white

»Even as a child,
churches and monuments
fascinated me, I admired their
splendor and majesty.«

A conversation with Devis Rampazzo, Studio adR.

What prompted you to become an architect?

Devis Rampazzo: My passion, my love for art and architecture – and for drawing.

How would you define aesthetics?

Rampazzo: Aesthetics is that which defines beauty. For example when functionality and externality are combined in a way that appeals to all the senses of the viewers and gives them positive feelings. The project of the new church is based exactly on those conditions. Right at this moment in history when the Church is attacked and ridiculed from many sides, it is necessary to develop something that people talk about and that does not leave them indifferent.

Was it always your wish to design a church?

Rampazzo: Definitely, yes. Even as a child, churches and monuments fascinated me, I admired their splendor and majesty. During my studies I was able to immerse myself in art history and technical drawing. This scientific training led me to the University of Architecture in Venice. Here I studied art history, especially the one of Venice, and attended special courses about designing churches.

What kind of a feeling is it to design something so monumental?

Rampazzo: A unique feeling. Everything has to be well thought out and contextualized, everything you develop is steeped in meaning and symbolism. You feel the weight and the importance of needing to convey the



work to the community, and that's a big responsibility.

How did you approach the task?

Rampazzo: With a modest but determined approach – I was aware of the significance of the task that was entrusted to me, and the mission I had to perform. This task was to create a sacred place for praying.

What about the name of the church?

Rampazzo: The name was suggested to me by Pastor Don Alessandro Panzanato of Ca Savio, who led me liturgically and helped me to immerse myself in the project. He lives in Venice and knows the history of the city, its churches, traditions, devotions and celebrations very well. I built up a special relationship with him, he was at once a friend, father confessor, teacher and consultant to me.

We gave the Church the name “Madonna Immacolata Capitana da Mar”. The name comes from a combination of “Sacro Cuore di Maria Immacolato” and “Madonna Capitana da Mar”, which is inspired by the Basilica

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My inspiration comes from inner processes, sensations, emotions, moods, situations and specific requirements.

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of the Madonna della Salute. We ± tried to find a new name for the church by combining tradition and innovation, a name that is compatible with this day and age.

We wanted to create a church that takes us into a future based on Christian values, yet at the same time standing tall in a modern, dynamic city in which many urban and architectural transformations occur. It should be possible to stay true to the Christian roots while still remaining the city of entertainment, of holidays.

What materiality was the church designed in?

Rampazzo: The church building is a complex structure that is composed of different materials. The supporting structure is made of concrete with metal trusses, which define the curves of the nave and the tower. The roof is made of wood and has a wave-like shape, which is reminiscent of the waves of the sea. The vertical exterior walls are clad with standing seams. For the outer covering, the skin of the Church, we wanted a material that is durable, requires little maintenance and is also waterproof, with an easy installation, design and

aesthetics being guaranteed. We developed the outer lining together with the company PREFA. Inspired by the wooden planks of ship hulls and Venetian galleys, we decided to use an aluminium façade with Falzonal, in the standard colour white for the part of the nave and bell tower. For more than 1000 square meters of the roof, characterized by curved lines, we chose PRE-FALZ in the colour Patina Grey. I think the result fully meets the expectations. It was a fine blend of ideas and realization.

If I understand your design correctly, then the Church is a ship which is steered by the Madonna towards the Garden of Eden – is that true?

Rampazzo: The project maintains the parallelism of innovation and tradition between the old town and the modern city by the construction of a church in the shape of a ship, which is guided by the Madonna. The people of God are protected in the hull.

The ship emerges from the depths and is full of souls to be saved. The shape of the roof is reminiscent of the waves of the sea. At the top of the tower stands the Madonna – with the sceptre of the “Capitana del Mar”, steering the ship into the Garden of Eden. The garden outside of the ship is circular and symbolizes

perfection, it stands perpendicular to the church and transversely to the sky, towards God. Maria directs her eyes towards the crucified Christ.

The church stands on eight pillars and four “testate d’angolo”, jointly symbolizing the twelve apostles. The passage from the church to the Garden of Eden is accompanied by the archangels and is symbolized by the bell in the church tower, while the olive tree and a lighthouse, oriented upward, symbolize the resurrection of the Holy Spirit in the center of the garden.

In conclusion: What inspires you?

Rampazzo: My inspiration comes from inner processes, sensations, emotions, moods, situations and specific requirements. When I start a new project, I withdraw for a while at first, in order to immerse myself into the subject and the task and flip through some magazines. I begin to imagine pictures, colors, drawings, etc., and process these in thought. Often I get new ideas all of a sudden when I’m driving in my convertible – or just before I fall asleep.

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M08_New-build Jankowski family home

The challenge lay in translating the idea of a sharp-edged and monolithic structure into reality, through building-specific detailing. A special topic was the eaves and ridge detail with the necessary ventilation. Drainage is done via a concealed zinc gutter, installed in an emergency gutter, and fall pipes behind the cladding. The ventilation is conducted behind the gutter into the roof slope up to the ridge, consisting of several overlapping and canted (hole) plates.

Alexander Lusin

ABOUT THE PROJECT:

Project name: M08_New-build Jankowski family home
Country: Germany
Object, Place: Family Home, Berlin
Construction site type: New-build on existing cellar structure
Architects: LUSINARCHITEKTUR
www.lusin-architektur.de

Year: 2013–2014
Roof type: roof and façade panel FX.12
Roof color: light grey P.10
Façade type: roof and façade panel FX.12
Façade color: light grey P.10

»It is satisfying to please others with your own ideas.«

In conversation with Alexander Lusin from Lusin Architektur.

When planning a house for a family, what is the most important consideration?

Alexander Lusin: To ensure that the rooms or the house correspond with how the family imagines them to be and that it is possible to reconcile their wishes with the local and urban planning requirements. In this case, we managed to find a wonderful client family who welcomed our ideas and placed a great deal of trust in our work. Each member of the family showed that they were open to our suggestions. It was an ideal situation.

How do you know whether a design will actually result in client satisfaction?

Lusin: It is a mix of gut feeling and experience. Initially, you only have a feeling to go on. Based on experience of past construction requirements, however, you know what needs to be considered in order to leave clients satisfied with the end result. In the case of this construction plan, that was relatively difficult at the start. Our client did

not find it particularly easy to imagine how the rooms would look. We tried using visualisations and models in particular to help her to understand our ideas. A model of the house in each stage of its construction was produced, even in larger dimensions, in order to help her imagine the room layout ideas, particularly those relating to the dormer windows with lighting provided only by sunlight. But eventually, the clients stood in the shell of the building and felt pleased. That is an especially nice feeling for me as an architect.

Is that principally your approach, to produce a multitude of models?

Lusin: It is essential and forms the basis of any design. When doing this, you can visualise so much on the computer or build in 3D, and once the first drawing is finished we produce a model. Clients are often laypeople and experience has shown that the best way of conveying ideas is to use a model.



What was the situation at the start?

Lusin: The client inherited this land on which there stood a single-storey bungalow. It was very much an asbestos-ridden fibre-cement structure from the 1960s. It had to go. On the one hand, because it was too small, and other hand due to its dilapidation. The client wanted to keep the cellar at all costs, so certain specifications had to be retained due the static structures. In addition, the urban planning requirements only allowed us to construct a one-and-a-half storey house with a gabled roof with a 45-degree incline and a maximum eave height of four metres. However, the cellar already protruded well over a metre from the ground, so we did not have much space to make the upper storey usable at all. That's when we had the idea to cut into the roof surface and draw out the dormer window, hence the striking shape of the house. Then we hit on the idea of overlaying this shape with a type of fabric and constructing this out of a material. That's how we arrived at PREFA.

How did the material need to be supplied in order to fulfil your requirements?

Lusin: The fabric was the leading idea. It had to be a material that could be used for the façade and also

on the roof at the same time. We wanted to create a sculpture out of the conventional house shape with a gabled roof.

The house is located in Berlin. What is the trend in home building right now?

Lusin: At the moment, I am seeing plenty of interest in the „Bauhaus“ style, particularly for single-family homes. That is the current buzzword. People want a house in the Bauhaus style, though without actually knowing what it is and what it represented. They see



it as a white house with many large windows and a flat roof. Nevertheless, this trend should be regarded positively, because it has contributed to the improvement of quality of architecture for single-family homes in general. It represents a departure from prefab houses, which for a while sprang up like mushrooms from the earth, towards demanding more from architecture. But it is not easy to apply that to every plot and it is often hard to explain that to people. A house needs to respond specifically to the local area and it's not always easy to convey that to them.

Is there such a thing as a Berlin style of architecture?

Lusin: Well, you might say Berlin architecture is „notorious“ in architect circles. That goes back to when it was dubbed „stony Berlin“. I would already say that there is an architectural trend in Berlin that is emerging and repeating itself in variants. The principle of natural stone and the rastered, uniform façade is already synonymous with architecture in Berlin.

What currently interests you as an architect?

Lusin: My main interest is in principle to always stand by the client after the project and to be pleased with it. Ultimately, a satisfied client is what is most important to me. Of course, it is often the case that you have your own design ideas, but the Jankowski house has become such that I would have quite liked to move in myself. It is satisfying to please others with your own ideas.

Did you design your own house?

Lusin: No, we bought it. I think, if I were to design my own house myself, I would need 20 years to do it. If you were to build for yourself, being the architect and client at the same time, you would probably be overwhelmed by ideas and you would never get to the end. That is why I was quite satisfied to be able to solve that problem by buying an existing property.

What interests you besides architecture?

Lusin: Sport. I am a keen tennis player and that is what balances me. Aside from my family, tennis is what gets me away from the office.

You are one of the few architects I know who so freely admit that they pursue a hobby...

Lusin: Oh God, those poor people. That's awful! That needs to be made clear. I love my job, but I am pleased to be able to leave the office in the evenings and work up a sweat for a couple of hours, so I can think about other things. That is what also keeps you creative. If you do nothing but work and occupy yourself with architecture, then you become incredibly desensitised and inconceivably uncreative. That can't be a good thing and it is therefore important for me to do something that takes me away from it.

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Roof rhomboid panel
Façade rhomboid panel



BOKU Vienna Simonyhaus, Institute building

The formation of the mansard roof at the transition from the sloped roof to the vertical roof surface was to be designed as homogeneously as possible, while ensuring the necessary functions of roof drainage and snow guard. In order to realize this, the roof buckling with the roof rhomboids was rounded to a radius of one meter and an integrated roof gutter was designed as a foil gutter in the vertical roof area. Thanks to this flexibility of the roof rhomboids, the visual impression of a harmonious transition of the two roof surfaces could be realized while meeting all technical requirements.

Martin Treberspurg and Bernhard Kollmann

ABOUT THE PROJECT:

Project name: BOKU Vienna Simonyhaus, Institute building
Country: Austria
Object, Place: University, Vienna
Construction site type: reconstruction
Architects: Treberspurg & Partner Architekten ZT GmbH,
www.treberspurg.at

Year: 2014
Roof type: roof rhomboid panel
Roof color: light grey P.10
Façade type: façade rhomboid panel
Façade color: light grey P.10



»The Lord gives
sleep to his beloved.«

*In conversation with Martin Treberspurg and Bernhard Kollmann,
Treberspurg & Partner Architekten.*

How does architecture improve quality of life?

Martin Treberspurg: Architecture is always connected with the satisfaction of residents or users. It is possible to improve satisfaction by means of aesthetics, orientation towards the sun and comfort. The latter is achieved when it is not too hot but not too cold either. It is possible to counteract cold surfaces by effectively insulating external walls.

What does aesthetics mean to you?

Treberspurg: Aesthetics comes about as the result of an effective spatial design that produces a stylish building structure based on a useful construction and that is also cost-effective. Sustainability is also an additional consideration for us. We use materials wisely and work with renewable raw materials. If you use aluminium, you use it where

it is wet and corrosion could occur. The most important thing to consider in relation to sustainability is the energy costs.

Is that what you understand by „building for the future“?

Treberspurg: Yes, exactly. Building for the future means that a building should be future-proof. The first buildings that I planned are now already over 30 years old and they function efficiently as far as energy consumption is concerned. We already take account of lifespans of up to one hundred years in the way we build. The high quality may incur higher costs at the outset, but it pays off later.

Are students taught how to use resources responsibly at university?

Bernhard Kollmann: Laughs. Yes. I was, anyway. (Note: He was a student of Prof. Treberspurg).



And generally?

Kollmann: Well, when I was a student, it wasn't yet a compulsory subject at a university of applied sciences. If you were interested in that, however, there were enough opportunities to train in that field.

Treberspurg: I have been giving my „Solar Building Design“ lecture since 1993. It is still an optional or elective subject at university.

How was it regarded when you were a student?

Treberspurg: It was perhaps not so important, but you were already told of architects who had grappled with the topic. Adolf Loos was a very important figure in relation to Vienna. His approach was based on the Arts and Crafts movement and the American lifestyle. Neutral, timeless, locally-sourced materials. *Adolf Loos would be very displeased if he could see all the people today with their „ornaments“ in the form of tattoos or piercings...*

„Why a man should be well-dressed“; wasn't that the title of his book?

Treberspurg: ... so he avoids being conspicuous. Exactly! That was important to him! He was often commissioned because he had debts, such as with Knize

or even Goldman & Salatsch for the house at Michaelerplatz. Yes indeed, timeless materials and the highest quality. Loos' buildings have stood for a hundred years.

The Loos Bar still works brilliantly, of course...

Treberspurg: Certainly, although with an interior layout you always take account of the fact that it will soon be gone. We have seen that often. So constructing social housing has in fact become our task. Those houses have a certain timelessness in their use. But we are also working on building renovations where we have



found out that it would have been a better idea to replace them. They are admittedly already at least a hundred years old in those cases.

How have you applied your principles in relation to the BOKU building?

Treberspurg: The basic idea for the design originated from Professor Wehdorn. We did not enter the project until the execution stage, but we were then able to improve the heat insulation and add photovoltaic panels. The building was dilapidated and was last renovated in the 1970s. The renovation of the roof in connection with the rest of the building has always been a pain.

Kollmann: The detailed development of the roof was hard graft in every sense. The shape with its rounding is very complex and it presented a considerable challenge from a planning perspective. The original plan was to draw it downwards like a cupola, but in order to allow rainwater to drain away, it was necessary to put in a small outlet with a downpipe. The choice of colour was important too. It should look light and transparent, not heavy or like a „mushroom“.

How did you decide on the material?

Treberspurg: Without question, it was necessary to renovate the roof truss, which was in danger of collapse. *The intention was to use a preferably durable roof covering that would be cost-effective in the long-term.* By drawing down the roof, it created a façade, which of course needed to be covered uniformly. We know of PREFA and how the elements function. PREFALZ is a shape reminiscent of the Roman „tegula“ style of tiling. Apart from that, we wanted a system that works with the photovoltaic panels.

What value does aluminium have for you?

Treberspurg: With 1000 kilowatt hours of heat energy, I can produce 1500 tonnes of wood, but only 12 kg of aluminium. So that is why aluminium is very precious to me. Iceland offers a sustainable source of aluminium, where aluminium smelters are powered by water and do not spoil the landscape.

Aluminium is the best material for roof coverings and it can be recycled. Which is something that PREFA does as well, isn't it?

Kollmann: I believe that the proportion of recycled materials at PREFA is relatively high.

What do you expect from the future?

Treberspurg: *I expect that we will think of our children and grandchildren today and push for a phase-out of fossil fuels.* That is only possible if we dramatically cut our energy consumption, without sacrificing comfort, functionality and quality of life. I am a natural optimist. As an architect, you need to be an optimist.

What does the architects' profession demand of someone?

Treberspurg: There is a saying, which also harks back to Adolf Loos: „You can't be an architect from 9 to 5, because it's not possible in that time. You have to think beyond that.“ I always sleep badly when I am dissatisfied, and that's when I have ideas. After all, the Bible says „The Lord gives sleep to his beloved“...

■



Aqua Dome Thermae, Längenfeld

In this project, the roof turned into the façade as well. It was possible to cover a geometrically non-uniform roof form using the material of aluminium shingles, allowing any angle to be cut. By means of the fragmented elements, a “skin” was created flattering the transitions, thus achieving a homogeneous appearance of the roof shape.
Wolfgang Vanek

ABOUT THE PROJECT:

Project name: Aqua Dome Thermae, Längenfeld
Country: Austria
Object, Place: SPA, Längenfeld
Construction site type: Renovation and new-build
Architects: Holzbauer & Partner Architekten,
www.holzbauer-partner.at

Year: 2013
Roof type: shingle
Façade color: anthracite P.10



»As an architect you enjoy creating beautiful things.«

*In conversation with Wolfgang Vanek and Alexander Fend
of Holzbauer & Partner Architekten.*

Mr Vanek, the Holzbauer & Partner office has already completed numerous other projects in the tourism sector in addition to the Aqua Dome. Would you describe yourself as a specialist in „recreation architecture“?

Wolfgang Vanek: That is a good question! In the case of the Aqua Dome, Therme Laa, and particularly in the case of St. Martins in Seewinkel (our „baby“), which we are expanding further as we speak, the involvement with thermae and spas formed a significant part of our practice’s work. We have worked closely with this sector and by now we can safely say that we know what guests want – the input of the user is an important concern for us in this regard. However, our office also carries out numerous other projects in a wide variety of sectors.

Is there an essence or function that must always be retained at the core of a design?

Vanek: I wouldn’t say a function, no. We live a world in which singularity and unique features are considered essential factors. As an architect, you need to create something that doesn’t exist anywhere else. And that includes a theme that forms the basis of everything. This is what sets VAMED apart, because it looks for special themes and content for the individual sites. The Aqua Dome is one of the few thermae located in a valley in the high mountains. That was the determining factor for us too in developing an appearance that was in keeping with the Alpine landscape. By way of comparison, the St. Martins thermae is a lodge that takes nature as its reference point. The theme is an essential part of it and provides the starting point for everything else. The functions, how guests should relax, how many expanses of water are needed, all form part of our craft. You just have to know that.

Would you describe the appearance of the Aqua Dome as Alpine architecture?

Vanek: Yes, I wouldn't create a building of this kind in a city, if only because of its crystalline roof shape.

What challenges did this present you with?

Vanek: First of all, the shape. Planning a crystalline, non-geometric shape is not, in itself, part of the practice's usual type of work. But in the course of the design stage, we decided to try out something like this and position it on the roof. Within the locally prevailing architectural canon, it is difficult to create something that will not work against the other architecture. What was important to us was that we should also produce something that makes a statement. It should be something that is connected to the mountainous landscape. Every peak is a pulpit that gives you a particular view, whether to the mountains, the church in Längenfeld or down into the valley. Despite all static and technical difficulties, we managed to place a roof onto the existing material. But without Alexander Fend, the project manager, it would not have been possible. It could be said that this was the most elaborate project that we have ever planned.

Alexander Fend: The trouble was that the existing building was not designed in any respect for something

to be placed on the top. It was right up to its limit in the first place. The construction had to be strengthened underneath at many levels right down to the foundation. All the supports in the building had to be reinforced with steel jackets. The same applied to the ceilings. In addition, we required another intermediate ceiling to create the new component. It was complicated.

What other complications arose?

Vanek: We did discuss what the room itself would look like. The plan was to divide it into several rooms, but we decided against that.

What were the reservations?

Vanek: The inconceivability of the room. What quality would the room have? How could it be used? Not everybody involved had the same extent of imagination.

Are people afraid of open, free-flowing spaces?

Vanek: It seems so. It was often suggested that we should put in glass partitions so that the space would not be so „large“. Ultimately, we were all satisfied that the space also has a life inside of the roof cutaways and the geometry. It looks spectacular and invites guests in.



How do you actually convey your design to the decision-makers?

Vanek: We produced a design quite quickly in 3D. But despite the 3D drawing, no one could really imagine the shape of the roof.

Was there no model?

Vanek: No.

What kind of feeling should be created for guests?

Vanek: We wanted to create an intimate atmosphere for guests, despite the fact that the room features a lot of glazing. We also wanted to take the opportunity to work with wood. This combination achieves a setting in which people don't feel lost or unprotected.

And PREFA was used for the roof...

Fend: It was the only material that was suitable. The aluminium shingles can be cut to size so easily, irrespective of the angle needed. You look at other projects as well and you simply notice that it is the best choice of material. The Alpine climate and the snow also influenced the decision. With the small-scale shingles, you can create an attractive covering that makes the intersections more pleasing to the eye. The company that laid them for us also did a wonderful job.



Finally: What are the benefits of an architect's job?

Vanek: The benefit of this job is that you build something that can be touched and felt later on. When you see that people are happy with it, that gives great satisfaction. A building speaks for itself. When you enter it, you recognise the qualities and the complexity of the space. The Aqua Dome is simply beautiful. *And as an architect you enjoy creating beautiful things.* It needs to possess aesthetics, but that does not mean that everyone should like it. It is allowed to polarise opinion.





PREFERENCES 2015

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Photo: Croce & WIR; www.croce.at

Interviews: Nina Prehofer

www.prefa.com

