



SWISSPEARL ARCHITECTURE 11

International Edition – High Profile Buildings

SWISSPEARL ARCHITECTURE 11

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HOMO ADVENTURUS – IS TRAVELLING AN INSTINCT?



Mankind has always wanted to travel, to discover new areas of the world or to find new places to settle or feed their animals. It was a mix of need, adventure, and desire to explore that made people set out on long journeys. Nomads wandered from Siberia to Alaska more than 12,000 years ago. The Vikings set out to find new lands and probably found the New World long before anyone else. Thor Heyerdahl sailed for 101 days

with the Kon-Tiki to prove it was possible to populate Polynesia from South America. Some expeditions were successful, while others ended in disaster. Travelling today is very different, actually, it opens a whole new dimension of freedom because it offers all kinds of recreation. Travelling is possible and affordable for a large part of our society. Most of all, travelling has become comfortable. A huge infrastructure exists nowadays just to provide for the needs of today's tourist or business traveller.

In this issue of Swisspearl Architecture, we show some examples of this infrastructure that we think offer aesthetics, functionality, user comfort, and a low carbon footprint through high-quality architecture. Enjoy a trip from Alta in the northern part of Norway to Carrasco in Uruguay, passing several hotels, a bus station, and other interesting buildings along the way that were all finished with Swisspearl ventilated panel systems.

Anders Holte, CEO Eternit (Schweiz) AG

PS: This issue of Swisspearl Architecture was edited before Eyjafjallajökull decided to stop air traffic throughout Northern Europe. The enormous cost of this eruption shows us that air travel is not only a big business, it's a very fragile one.



Buildings for Travel and Leisure

ARCHITECTURE ON THE MOVE

Over the past six decades, tourism has become one of the largest economic sectors in the world. The number of international arrivals rose from 25 million in 1950 to an estimated 806 million in 2005, corresponding to an average annual growth rate of 6.5 per cent. Despite an abrupt shift in trend following the collapse of the financial markets in mid-2008 and the subsequent global economic crisis, the World Tourist Organization (UNWTO) maintains its long-term forecast, predicting international arrivals to double to nearly 1.6 milliard by the year 2020.

Consequently, there is growing worldwide demand for traffic infrastructure and its respective transportation buildings. The last twenty years have seen the creation and extension of airports on an unprecedented scale. Providing quasi-urban structures for millions of people, airport terminals constitute today's predominant building task. At the same time, new bus and train stations emerging within inner-city areas indicate the expansion and densification of public transport grids, both subsurface and above-ground (see Swisspearl Architecture 10).

Traditional tourist regions in Europe and the USA are facing intense international competition from new destinations. In order to attract travellers, new hotel and leisure facilities are becoming increasingly integrated into





comprehensive mixed-use resorts, while existing facilities are being extended and upgraded. This involves the re-design of hotel rooms and communal spaces as well as the addition of wellness areas and indoor recreation facilities, thus eliminating seasonality and weather factors and capturing year-round revenues.

Twentieth century mass tourism entailed the spreading of globally homogenised hotels whose architectural quality was entirely circumstantial, thus causing a deteriorating impact on many classic travel destinations. In this respect, a veritable paradigm shift has occurred: tourism experts have come to acknowledge the value of high-quality architecture as a distinguishing feature against the competition. Examples such as Peter Zumthor's thermal baths at Vals or Steven Holl's Loisium Wine and Spa Resort in Austria's bucolic Kamptal Valley show the extent to which architecture, as part of a holistic marketing strategy, can contribute to the branding of a destination or, in fact, an entire region. Aiming for authenticity and uniqueness, architects centre on local relevance and sustainability as the guiding principles for their current projects, regardless of their scale and purpose.

Modern facilities blend into their natural and urban surroundings or, indeed, invent their own context. Zaha Hadid's Dells Cay master plan embraces an entire Caribbean island, while in Dubai, even the islands themselves have been artificially created. On a smaller scale, distinctively shaped hotel and leisure facilities endeavour to establish a dialogue with their existing environment and become an integral part of an authentic and aesthetically coherent setting.

Eco-friendliness has become commonplace in architecture, and – in view of high energy prices – one of its main selling points. This applies all the more in a tourist context, where the preservation of an intact environment is paramount for future business. Paradoxically, while having virtually no impact on their inherently non-ecological travelling habits, the growing environmental awareness among tourists demands high ecological standards for holiday destinations, thus emphasising the romantic notion of their being quintessential idyllic places detached from the ordinary world. Undoubtedly therefore, the future of tourist architecture lies in environmentally sound facilities, such as Matteo Thun's much admired carbon-neutral Vigilius Mountain Resort in the Italian Alps. While such ambitious goals present a challenge to architects and clients alike, they are, of course, good news for those companies that provide the technology to achieve them, such as Swisspearl. *Patrick Zamarian*

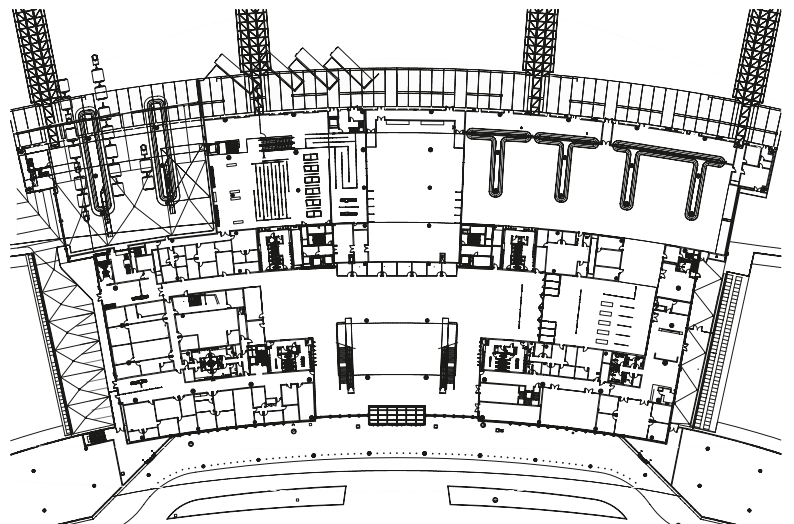


Airport, Carrasco, Uruguay

Triumphal Arch



The great arch has a length of more than 300 meters and spans the whole building, thus providing a canopy over the access areas on the land side of the building and opening up on the air-side to give wide views of the runway.



Ground floor 1:2000

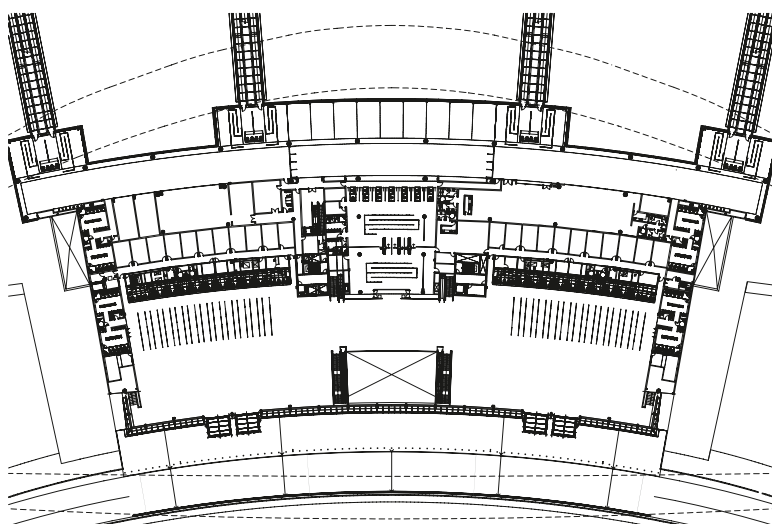


With his new airport terminal in Montevideo, architect Rafael Viñoly realised his biggest project in his home country up to date and created a lasting architectural symbol for the openness and hospitality of Uruguay.

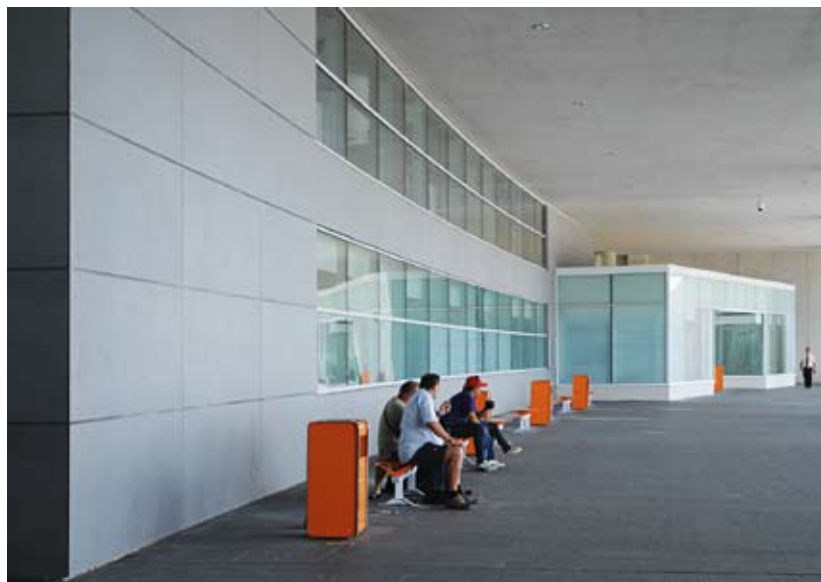
Building an airport is always a very special task for an architect. In this case it was also a great honour for Rafael Viñoly when he was commissioned to extend Uruguay's largest airport, his first airport project. Viñoly was born in 1944, studied architecture in Buenos Aires and at the age of 20 already co-founded Estudio de Arquitectura in Argentina, which later became one of the largest design studios in Latin America. He moved to the United States and in 1983 founded his own office in New York. Since then, his company has completed a large number of public and private projects all over the world and won several prestigious awards.

Carrasco International Airport is located about five kilometres east of Montevideo. Puerta del Sur, the airport's owner and operator, commissioned Rafael Viñoly with an extension that would significantly increase passenger capacity and spur commercial growth and tourism. The architect went for the big gesture and created a generous arch of more than 300 meters length that spans the whole building and is reminiscent of Eero Saarinen's

“OUR TERMINAL PROVIDES GREAT SPACE FOR TRAVELLERS AS WELL AS FOR THOSE WHO AREN'T TRAVELLING. IN URUGUAY IT IS STILL VERY COMMON TO ACCOMPANY FRIENDS AND FAMILY TO AND FROM THE AIRPORT.” RAFAEL VIÑOLY



First floor



iconic terminal at New York's JFK from the 1950s. Being a native from Uruguay, Rafael Viñoly was aware that people here tend to accompany their loved ones to and from the airport. Thus, the design of the building puts great emphasis on the public zones which are provided with generous open space and daylight, making orientation easy. Centre of the building is the monumental main hall. Arrivals are located on the ground floor, departures on the first and a public terrace with great views of the runway on the second level. "The atrium, the main hall, the terrace, and the passenger concourse make this airport a dramatic and welcoming place for everyone," says the architect. For the panelling of the arrivals hall the architectural team decided to use Swisspearl because of its abuse resistant qualities.

With the opening of the new Carrasco airport in December 2009, the architect turned Uruguay's international entrance gate into an architectural icon. *Mirko Beetschen*

Location Carrasco, Uruguay

Client Puertas del Sur, Montevideo

Architects Rafael Viñoly, New York

Associate Architects Carla Bechelli, Buenos Aires;
Project Director: David Rolland

Building period 2007–2009

General contractor Puertas del Sur, Montevideo

Façade construction AS Arquitectura, Montevideo

Façade material SWISSPEARL® CARAT, Onyx 7091 and Black Opal 7020; REFLEX, Platinum 9020

Rafael Viñoly Architects
laid great emphasis on
the public areas and
provided generous open
space and daylight.





Airport Terminal, Alta, Norway

Gateway to Norway's North

The new extension of the Alta Airport offers a pleasant gateway to travellers arriving and departing from northern Norway. Situated in the far north of the country, it is not only the threshold for travellers from abroad but also a significant public facility for the local community. The architects, PW Arkitekter AS, aimed to create an architectural expression to reflect the importance of the project for the community.

International travel has taken on a menacing aspect in recent years. Security has become paramount. Therefore, the architects have designed the customs control at the arrivals hall so that it can be sealed off if required. In order to alleviate the anxiety and disorientation one often feels at airports, the architects have designed a straightforward plan with a clear relationship to the outdoor surroundings and spaces which are flooded with natural light. The

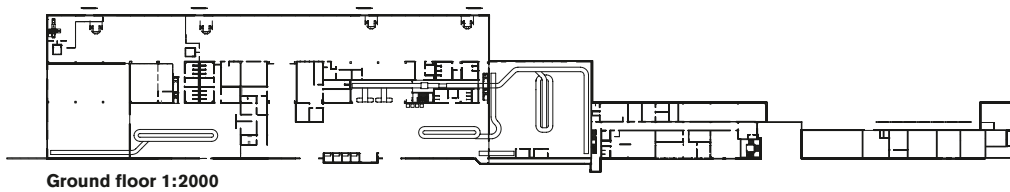
façades of the departure halls are generously glazed, allowing for views of the aircraft and the Alta Fjord beyond.

The southern façade creates an elongated wall, almost 250 metres long, that runs into the distance parallel to the runways. Its excessive length, which almost seems to run to its vanishing point, emphasises distance and is an apt play on the theme of travel and distance.

The horizontality of the forms is enhanced by the façade treatment. The façade materials, cement composite panels, slate, timber, and glass have all been used to accentuate the horizontal proportions. The façades have been clad with large-format anthracite grey Swisspearl panels, mounted horizontally. These grey panels have a patina which ties in with the textures of the rural surroundings. Where the façades interface with passengers, they have



The Swisspearl cement composite panels are the primary choice for the cladding. They tie in well with the expansive Nordic landscape.



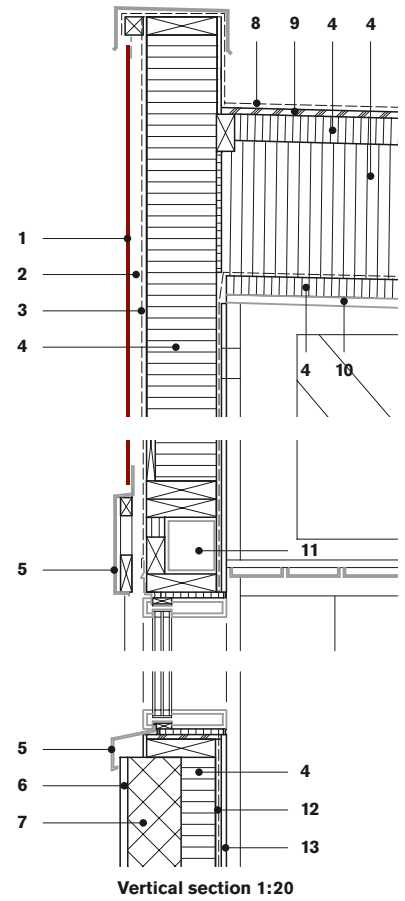
“WE SELECTED AN ELASTIC DESIGN THAT COULD CAPTURE THE VARYING REQUIREMENTS OF VOLUME AND WHICH WOULD EASILY ADAPT TO CHANGES BOTH IN THE PLANNING PROCESS AND IN THE FUTURE LIFE OF THE BUILDING.”
PW ARKITEKTER

The materialisation of the façades in horizontal divisions also serves to emphasise the length.





- 1 Swisspearl® cement composite panel 8 mm
- 2 Ventilated cavity
- 3 Weather board, air barrier
- 4 Thermal insulation
- 5 Aluminium sheet
- 6 Slate cladding
- 7 Concrete
- 8 Roof membrane
- 9 Plywood
- 10 Corrugated metal sheet
- 11 Steel framing
- 12 Vapour barrier
- 13 Gypsum board



“THE CHOICE OF MATERIALS AND SOLUTIONS DETERMINES WHETHER TERMINAL BUILDINGS HAVE THE NECESSARY ROBUSTNESS REQUIRED OF BUILDINGS EXPOSED TO HIGH FLOW OF PEOPLE AND LUGGAGE AS WELL AS EXTERNAL STRESSES, SUCH AS CLEANING MACHINES, SNOW REMOVAL, AND VEHICLES.”

PW ARKITEKTER

Location Elvebakken, Alta, Norway

Client Avinor AS, Oslo

Architects PW Arkitekter AS, Harstad

Building period 2008–2009

General contractor and façade construction Roald Johansen
Ingeniørforretning AS, Alta

Façade material SWISSPEARL® NOBILIS, Grey N 204

been clad with orange stained ship-lapped boarding. The timber cladding gives the building a bold colour accent. The vertical counterpoint of the complex is the air traffic control tower which has been situated centrally on the runway in order to be as prominent as possible.

Anna Roos



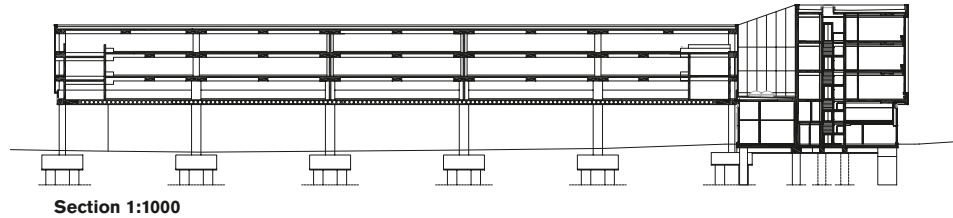
This new building in Velenje is a spacious bus station at ground level and offices and a parking garage on the upper floors. The superstructure is notable for its extensive white Swisspearl panelling that serves to unify the different sections. The irregular pattern of perforations creates a distinctive day and night contrast.

Bus Station, Velenje, Slovenia

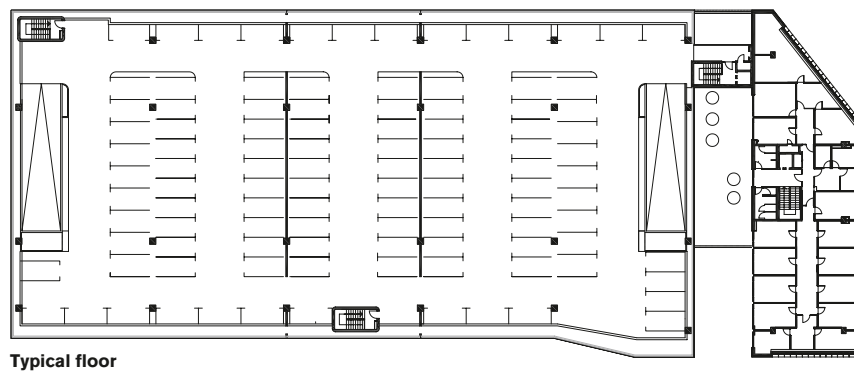
FLOATING URBAN STRUCTURE

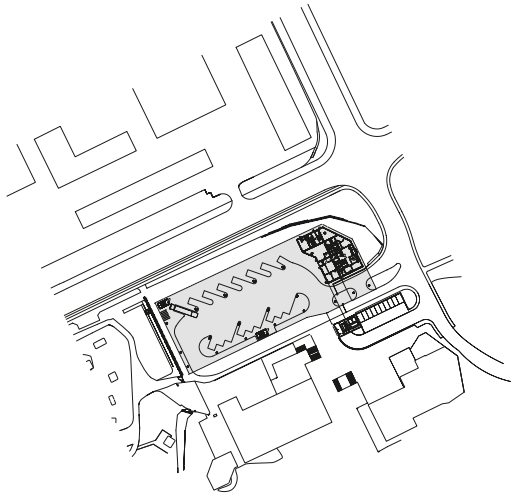






“THE ARCHITECTURAL AND URBAN DESIGN IDEA FOR THE VELENJE BUS STATION FEATURES AN ABSTRACT FLOATING OBJECT ABOVE AN OPEN GROUND FLOOR.” GUŽIČ TRPLAN ARHITEKTI

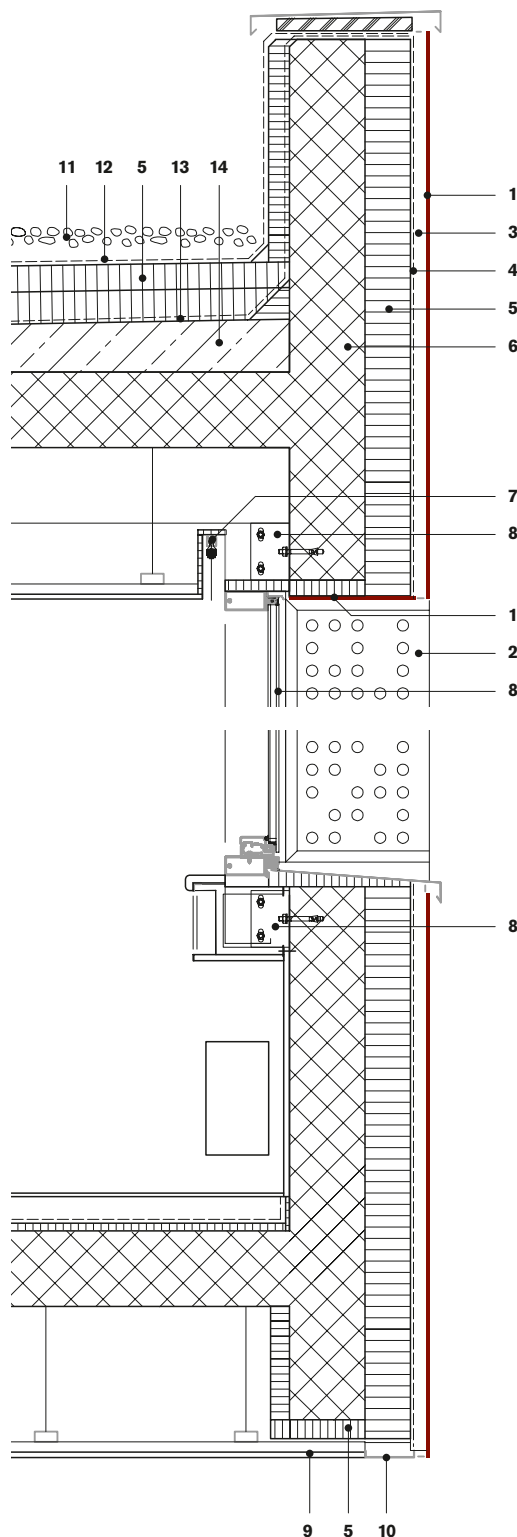




Built by architects Mojca Gužič and Gregor Trplan, this transportation building in the Slovenian town of Velenje is marked by a strong contrast between the bus station at street level and the administration and parking facilities on the upper floors. The ground floor is designed as an open public area of approximately 5.5 metres in height that provides ample space for the manoeuvring and parking of coaches. It includes the plateau with its eight platforms and various service facilities as well as a two-storey space for traffic offices under the business section in the north-east corner. The yellow-green colour of the major elements, such as the ceiling, pillars, and staircases, enhances the public character of the bus station and creates a distinct visual contrast to the superstructure.

The bus station is located on Šaleška cesta, one of the main access roads into the town centre and currently its southern border. The largely undeveloped area south of Šaleška cesta is scheduled for a number of public buildings which have yet to be built. Anticipating the future development of the area, the new building is designed as a decidedly urban rather than a solitary structure. Floating above ground level, the superstructure of the building appears as an abstract object marked by two functionally separate and hierarchically distinguished sections. While the parking garage facing the street is basically an enclosed white box, the business section has a prominent location at the town's main traffic junction. Angled towards the roundabout and towering over the parking garage by approximately 3 metres, it defines its immediate urban surroundings and constitutes a landmark for the entire area.

In many respects, the superstructure of the Gužič and Trplan bus station is reminiscent of their Hotel Špik



Vertical section business part 1:20

- 1 Swisspearl® cement composite panel 8 mm
- 2 Swisspearl® cement composite panel 12 mm, perforated
- 3 Ventilation cavity 40 mm
- 4 Moisture barrier
- 5 Thermal insulation
- 6 Concrete
- 7 Internal roller blind
- 8 Aluminium window
- 9 Suspended ceiling, gypsum panel
- 10 Aluminium sheeting
- 11 Gravel layer 80 mm
- 12 Waterproofing membrane
- 13 Vapour barrier
- 14 Concrete screed with gradient

extension in Kranjska Gora (see pp. 26). Despite the heterogeneous use, the architects aimed for a unified appearance of the entire building through the application of large Swisspearl panels. Echoing the rear façade used in Kranjska Gora, the office windows are assembled in a recessed layer that is framed by the surrounding white panelling. Perforated Swisspearl panels are used for the vertical sun blinds, once again recalling Hotel Špik where perforated wooden panels are used in a similar manner for the balcony partitions.

On the parking garage façade, an irregular pattern of perforations provides two distinctly different facets by day and by night. During the day, the circular holes serve to illuminate the interior while hiding the construction and parked cars from view. Contrasting with the white colour of the façade, their pattern, resembling the holes in a binary punch card, can be seen quite clearly. Conversely, after dark the perforations have a markedly different effect. Lit from the interior, they create a colour display on the façade akin to that of information boards and traffic signals, symbolically indicating the purpose of the new structure. *Patrick Zamariàn*

ON THE PARKING GARAGE FAÇADE, AN IRREGULAR PATTERN OF PERFORATIONS PROVIDES TWO DISTINCTLY DIFFERENT FACETS BY DAY AND BY NIGHT.

Location Šaleška cesta, Velenje, Slovenia

Client Toming – Consulting d. o. o., Velenje and Izletnik Celje d. d., Celje

Architects Gužič Trplan Arhitekti d. o. o., Ljubljana; Mojca Gužič, Gregor Trplan

Building period 2008–2009

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

Façade material SWISSPEARL® CARAT, Custom colour Onyx 7236





Wellness centres seem to be sprouting up everywhere. In a secluded spot in northern Croatia, the Spa and Golf Resort Sveti Martin has recently taken a leading position with its contemporary new hotel. Transected volumes, clear contours and natural colours integrate the spacious hotel and spa into the surrounding picturesque landscape.

Spa Golfer Hotel, Sveti Martin na Muri, Croatia

SERPENT MEANDERS BY THE POOLS







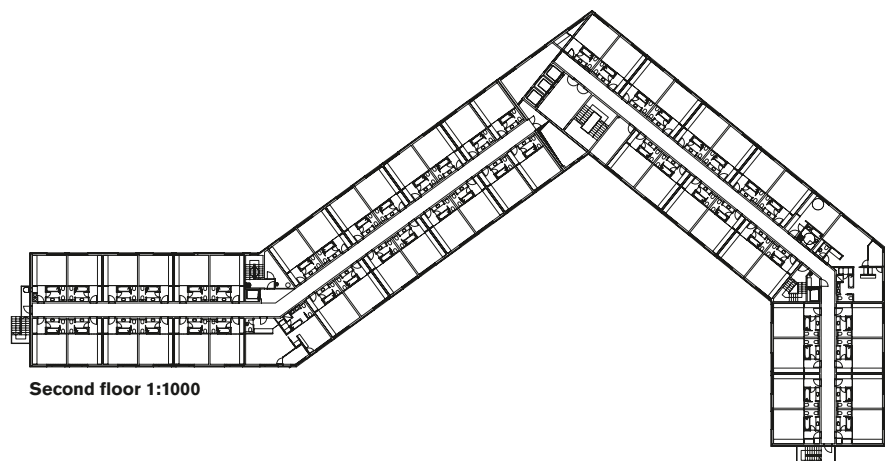
The building runs like a border along the exterior pools and relaxation areas.

In the very north of Croatia, where it meets Slovenia and Hungary, lies the community of Sveti Martin upon Mur. Thanks to its thermal springs, it is one of the largest and most beautiful health resorts in the country. In recent times, the Spa and Golf Resort Sveti Martin has made a sound name for itself as a tourist destination. The new spacious hotel complex with its 152 double rooms and six suites has brought contemporary standards to the wellness resort. Integrated into the main building and adjoining it, are restaurants, a conference room, and a wellness complex with diverse pools and a beauty centre. The parking areas and the service and utility rooms of the hotel are situated under the access road. The sports hall next to the golf course was featured in our last issue (see *Swisspearl Architecture* 10).

The new hotel lies on an upward southeastern slope in a hilly landscape. With its multiple curves and long extended body, the building conforms to the topography. Facing northwest, looking downward from the hilltop, the curves of the façades form a concise chiselled contour with the main entrance taking up the central projecting corner. Up the hillside towards the south, the wing comprises a clearly defined and well-designed area with the outdoor pools and relaxation areas. The layout of the

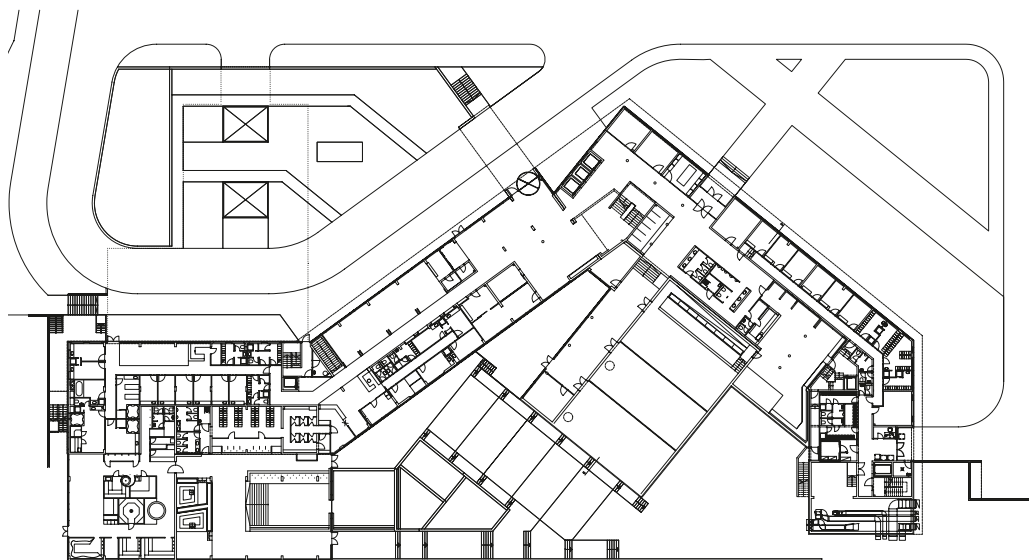
entire complex gives the impression of a large welcoming gesture of two outstretched arms.

The façades echo the large curved forms into their design as the silhouette of the flat roof also describes a wave-like movement. The construction using one or two plinths forms a common public space clearly differentiated from the three floors of rooms above. While the building plinth is mostly glass, the upper floors are clad with red-brown cement composite panels. In the alignment of the panels and windows, the architects highlight the combination of a consistent linking pattern. The façade panels are placed in vertical and horizontal positions to accommodate the various dimensions and add a playful aspect. The distribution of the windows also brings in variety. The light red-brown colour of the *Swisspearl* panels is complementary to the light blue water flowing in the pools. The warm elements of natural colours contribute to the integration of the serpentine hotel and pool complex into the surrounding landscape. *Michael Hanak*

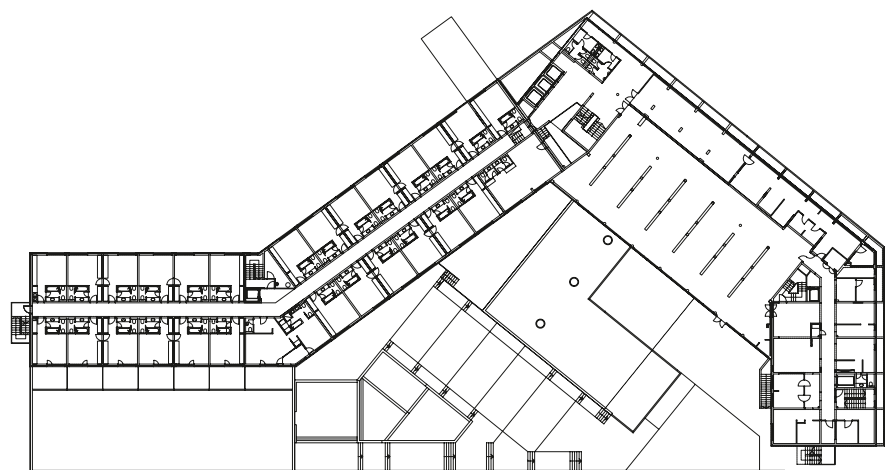


Second floor 1:1000

“WITH ITS SERPENTINE LINEAR FORM AND SWISSPEARL FAÇADE PANELS, THE BUILDING CONFORMS NATURALLY TO THE SURROUNDING ENVIRONMENT.” VEDRAN PEDIŠIĆ



Mezzanine floor



Ground floor

Location Grkavešćak, Sveti Martin na Muri, Croatia

Client Toplice Sveti Martin d. d.

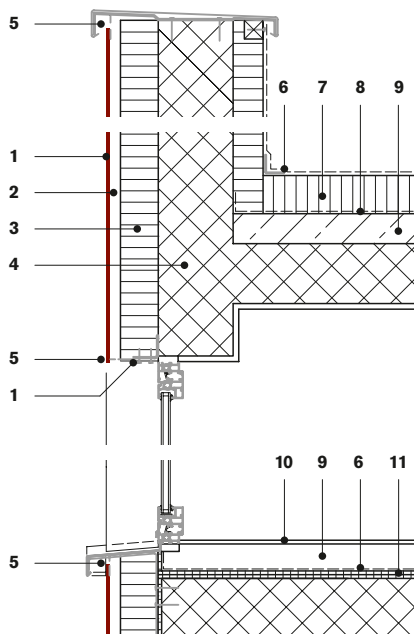
Architects Sangrad d. o. o, Zagreb; Vedran Pedišić, Hrvoje Davidovski, Mladen Hofmann, Gordana Gregurić Miočić, Dragana Knezović

Building period 2007–2009

General contractor Međimurje Graditeljstvo d. o. o., Čakovec

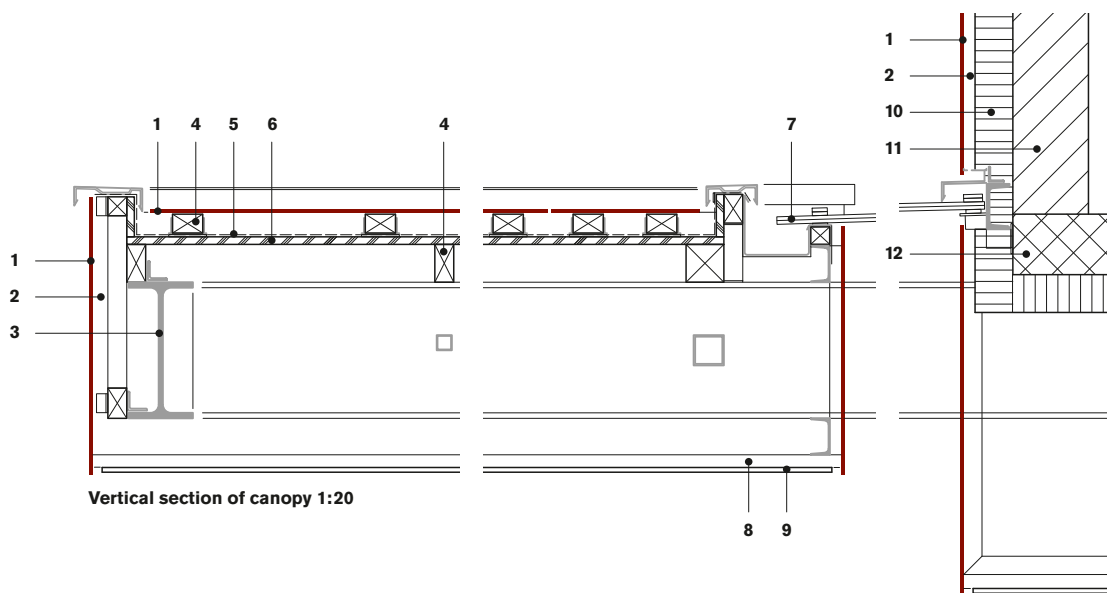
Façade construction Gama Team d. o. o., Varaždinske Toplice

Façade material SWISSPEARL® REFLEX, Autumn Leaves 9270



Vertical section 1:20

- 1 Swisspearl® cement composite panel 8 mm
- 2 Ventilation cavity, vertical sub-framing 30 mm
- 3 Thermal insulation, mineral wool 100 mm
- 4 Concrete 200 mm
- 5 Insect screen
- 6 Waterproofing membrane
- 7 Thermal insulation, expanded polystyrene 100 mm
- 8 Vapour barrier
- 9 Cement screed
- 10 Textile floor 10 mm
- 11 Acoustic insulation 20 mm



Vertical section of canopy 1:20

- 1 Swisspearl® cement composite panel 8 mm
- 2 Ventilation cavity, vertical sub-framing
- 3 Steel beam
- 4 Wooden batten
- 5 Waterproofing membrane
- 6 Chipboard
- 7 Glass
- 8 Sub-framing
- 9 Gypsum board
- 10 Thermal insulation, mineral wool 100 mm
- 11 Brickwork
- 12 Concrete

Interview with Vedran Pedišić, Zagreb



Vedran Pedišić with three of his collaborators.

Vedran Pedišić was born in 1969. After graduating from the Faculty of Architecture at the University of Zagreb in 1997, he worked as a project manager for a large Croatian construction company. In 2004, he founded his own architectural firm, Sangrad, in Zagreb, which he currently runs along with four to five collaborators.

You recently completed a sports hall (see *Swisspearl Architecture 10*) and a large-scale hotel complex for the Sveti Martin Golf resort. Has this always been a resort?

No, originally there were only three swimming pools and an old restaurant with a pitched roof. In order to be able to use the spa resort throughout the year, we built a hall around the existing pools. This was a refurbishment project, built on a small budget. Initially, there were some problems with the bank; but in the end it was regarded as a test run for the projects which might follow.

Both the sports hall and the hotel display a very expressive, yet decidedly modern formal language which is not normally expected in this type of resort.

In the first stage, the investor wanted to check out the different types of resorts in Europe, so we travelled to Austria, Italy and Slovenia. He asked me to advise him on the type of resort this could be. In a way, architects are like teachers – we have to lead the way. We saw old traditional houses as well, but I convinced him that it shouldn't be done that way as it would be "kitsch". We are living in a new world and have to forget about old things and do something that will be in keeping with our modern times.

Regarding the hotel, its unusual serpentine shape, its angled façades and roofline, and its irregular fenestration seem rather bold. What was the idea behind it?

The hotel looks like an accordion. All the other buildings comprising the resort are much smaller in scale, therefore, we wanted to build something that didn't appear too large. So we created a form that you can never see in its entirety from any one side; you must be at a higher elevation to overlook the whole complex. At a closer distance, you can only see two wings at most, and they break away, so they don't appear very large. But, it is a big complex! There are 152 rooms and six suites, a conference hall for 300, a restaurant with seating for 300, a large indoor wellness pool, one à la carte restaurant, a kindergarden, a spacious garage, and so on.

This explains why the façades are angled, but what about the roof?

For me, good architecture happens when you have the same picture in the plans and in the sections. If you look at this plan, it is an angled one, and the roof is also angled. If you put them next to each other, like Egyptian hieroglyphs, you would get pretty much the same picture, the same idea anyway. This is important to me in all our architecture. The section should work in the same way as the plan works.

The shape of the volume suggests a rather complicated plan. How is it organised?

It seems complicated, but it is actually very simple. There are outward-facing and inward-facing façades. The outward offers two views – one wing overlooks the golf course, while the other is oriented towards the outdoor pool area. The inward view works much like a courtyard in that it provides an interaction between the two wings. For example, the conference hall is below ground level and on top of it is the restaurant, from which you can see the outdoor as well as the

indoor pool area, and vice-versa. All parts of the hotel are connected with each other via terraces – in both a visual and a motion sense.

With the pool area on one side and the golf course on the other, the surroundings of the hotel seem somewhat nondescript.

The immediate context is neither built nor natural. Were you interested in context at all?

There are some small buildings, but yes, in a way it is a non-place. We were only interested in its natural setting and the site is actually pretty nice. The terrain is sloping, so we used this to situate a large part of the volume underground, only the rising façades of the accommodation facilities are visible. Two small forest sections frame the natural slope in the centre and the hotel basically completes this frame, which is the effect we wanted to achieve. The building works in concert with the two forests on either side of the slope; there was an empty space in between and that is where we built the hotel and tied everything together.

You used the same façade material for both the hotel and the sports hall. What was the criteria for the façade material?

We first thought of using timber because a natural material fits in well with the surroundings, but the investor didn't like the idea because timber tends to change its appearance over the years. So we then thought about available alternative materials. Metal seemed too glossy and too thin for our purpose; we wanted something thicker. I had used Swisspearl panels previously for a primary school in Zagreb (see Swisspearl Architecture 5) and I have always been very interested in this material. It is astonishing in that it resembles metal, and isn't metal, but something in between. A rather modest material – it is just cement after all – but it offers a variety of different effects depending on whether you use *Reflex* or *Carat* panels. It is high quality and has technical advantages as well, one being its fire resistance. Considering the additional costs involved in using other materials, Swisspearl turned out to be the best solution – even from an economic viewpoint.



Sustainability issues become more and more important, especially in a tourist context. Were these considerations important as well?

Yes, within the budget frame anyway. We have a very good ventilated façade with 18 cm of insulation and Swisspearl cladding, although we had to forgo using the desirable triple glazing and use only double. And, because we dug down into the earth for the large volumes, we get better insulation as well. However, we did not use ground heat for

thermally heating the complex as it would have been too costly. The investor considered it, but concluded that it would take him too long to see the return on his investment.

You chose iridescent *Reflex* panels but arranged them in an unusual way by alternating their direction.

Yes, these panels are very interesting. By mixing them, we used their changing reflection to add an additional layer to the façade without having to use another element. Similarly, we used only one style of windows; they are always the same, but we change their arrangement.

Did you think about using different colours?

No, not at all. I always think about one material and one colour. The plaster in this building is white, the stone is something between blue and black, and the façade is one colour and one colour only. I think it's better that way. If you use many materials, then every material should have its own colour. In this case, the colour of the panels is a reaction to the natural surroundings. If you look at the natural colour, then you have brown, which is the colour of autumn, of leaves, of woods. It is also the colour of the soil and the cornfields surrounding the sports hall, so we chose brown as well – but a glossy brown to add a bit of difference. One Croatian painter said: "There is no one who can paint green as good as nature." So we used brown. (Laughs.)

It has been several months since completion of the project.

Are you happy with the outcome?

I am satisfied, although not with all of it. As we only had a limited time, there are some things – not visible ones – that aren't perfect, constructive details which would certainly look better had they been built in say, Switzerland. Most problems were of a financial nature. That's just how it is. In the end, the investor managed to sort things out with the bank: but architects are never satisfied, are they? Anyway, I am never satisfied with anything, really. (Laughs.)

I understand the resort is not yet completed. What are the plans for the future?

It is not finished, no. We are currently building a series of small houses close to the golf course. In future, the investors want to build another hotel, a smaller one but with five instead of four stars. Sometimes that can be slightly problematic. There will be a bigger budget, and customers and investors will expect something especially glamorous, with a bit more sugar on it. I am a little afraid of that because we haven't really been taught to do that. Naturally, I hope they decide to build it, anyway.

Because that would be you again?

I hope so. We are friends. (Laughs.)

Interview by Patrick Zamarian

Hotel Špik, Gozd Martuljek, Slovenia

Monolithic Appearance



On the upper levels, the grey panelling contrasts with the inner façade layer, which consists of glass surfaces in wooden frames.

The extension adopts the scale and shape of the existing hotel complex. Uniform grey cladding of the roof and façades give it a monolithic appearance, in keeping with its alpine surroundings.

This new building complements an existing hotel complex in the Slovenian town of Gozd Martuljek, which is close to the well-known Kranjska Gora ski resort. The upper floors of the extension have 56 rooms and two suites, along with various relaxation and exercise rooms. Further wellness and sports facilities, such as saunas and squash courts, are located on the ground and middle floors. A two-storey area housing the main pools occupies the entire length of the building. The children's pool, located in a detached pavilion, is accessed through a glazed passage linked to the main building. The existing hotel is an L-shaped structure marked by graduated lay-

ers of inclined roof planes. Its most dominant feature is the pyramid-shaped corner that links the two wings, providing an awkward entrance to the parking garage. Aiming to create a uniform appearance for the entire project, architects Mojca Gužič and Gregor Trplan adopted the formal approach of the existing building, embracing its scale as well as the prevalence of inclined surfaces. While the existing hotel displays a decidedly horizontal design, the new annex aims at a monolithic appearance through the use of grey large-format Swisspearl panels for both the roof and the wall cladding.

The grey panelling on the first through third floors contrasts with the inner façade layer which consists of glass surfaces in wooden frames. A combination of inclined balcony partitions, metal railings, and decorative larch wood slats visually maintains the structure's volu-



“THE STARTING POINT OF THE DESIGN IS A MONOLITHIC FORM OF THE ENTIRE BUILDING VOLUME; THE FAÇADE MEMBRANE IS CONSTRUCTED FROM GREY LARGE-FORMAT, CEMENT COMPOSITE PANELS THAT ARE USED FOR THE VENTILATED FAÇADE AND FOR THE ROOF.”
GUŽIČ TRPLAN ARHITEKTI

metric contour. On the south façade, the intended monolithic appearance seems somewhat compromised by the fully glazed ground floor and, most notably, the glazed section of the roof where the beauty centre is located. In contrast, the rear façade perfectly conveys the architects' vision of a monolithic structure that blends in with its alpine setting due to its colouring and prismatic shape.
Patrick Zamarian

Location Jezero 21, Gozd Martuljek, Kranjska Gora, Slovenia

Client HIT Alpine d.d., Kranjska Gora

Architects Gužič Trplan Arhitekti d.o.o., Ljubljana; Mojca Gužič, Gregor Trplan

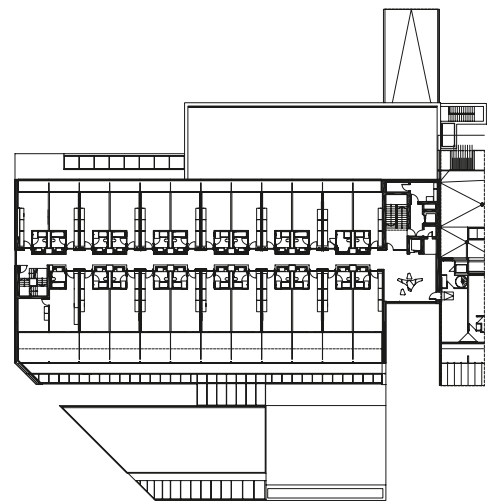
Building period 2008–2009

General contractor GPG d.d., Ljubljana-Polje

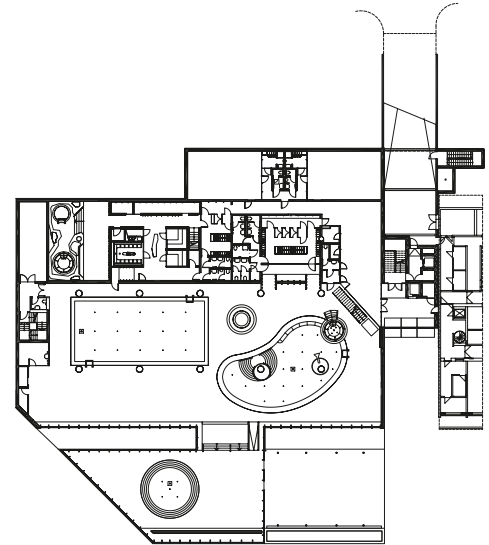
Façade erector Termika d.o.o., Ljubljana

Roof erector Kleparstvo Badić Hamdija s.p., Ljubljana

Façade and roof material SWISSPEARL® NOBILIS, Grey 211 and Grey R 211

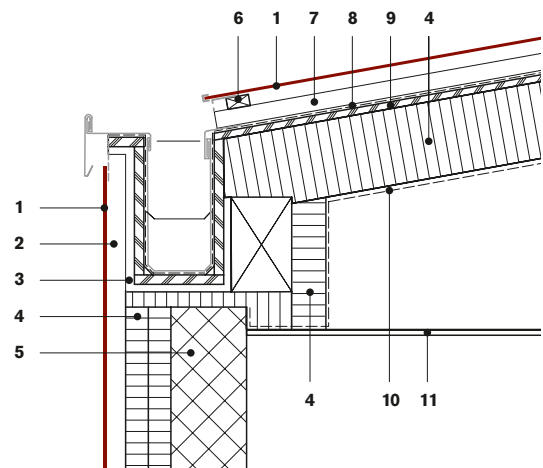


Typical floor 1:1000



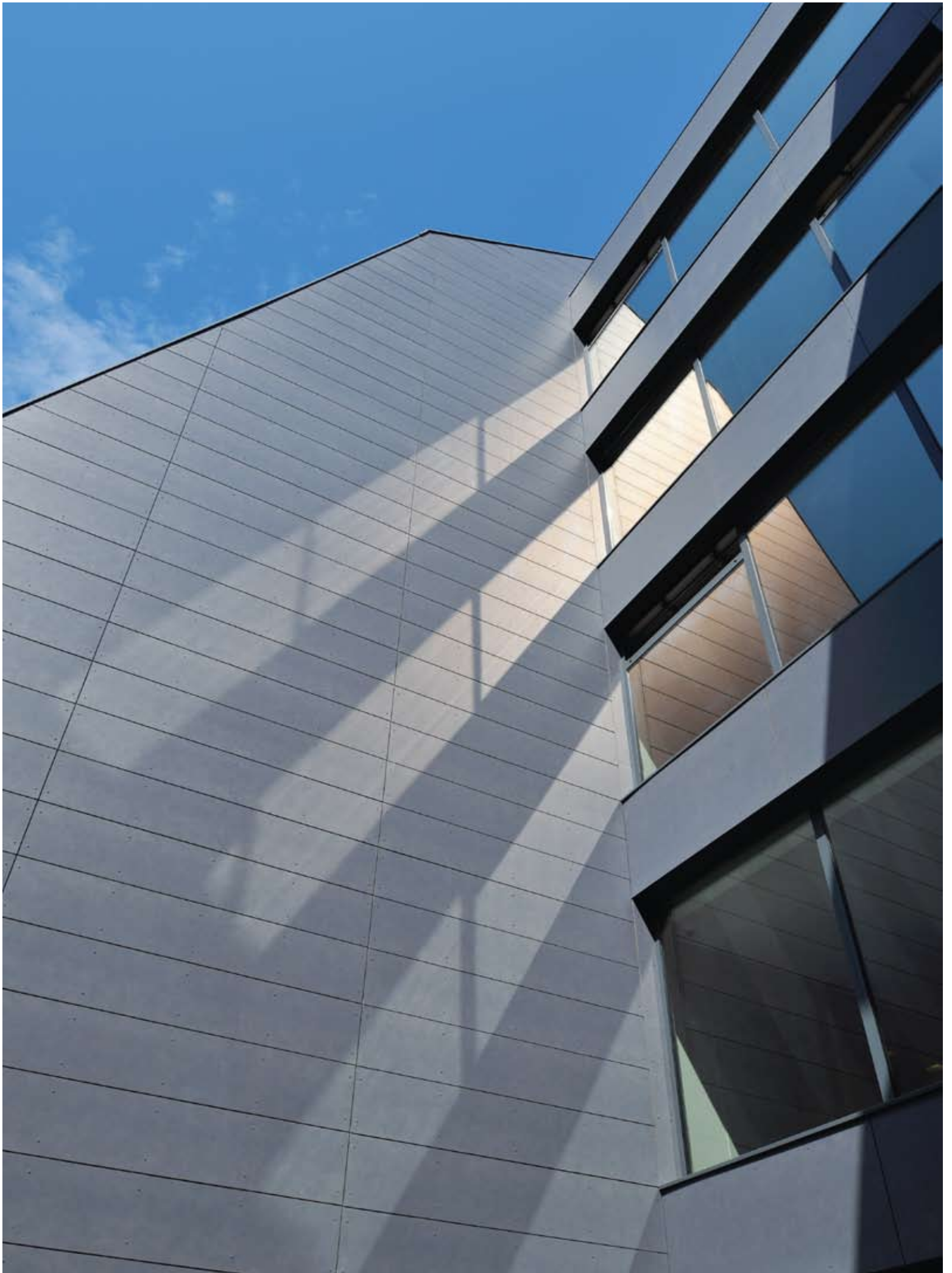
Ground floor

**“VISUALLY, THE VOLUME WITH ITS INCLINED SURFACES
RESEMBLES CLIFFS, THUS SETTING THE BUILDING INTO
THE NATURAL ENVIRONMENT AND ALPINE LANDSCAPE.”
GUŽIČ TRPLAN ARHITEKTI**



Vertical section gutter 1:20

- 1 Swisspearl® cement composite panel 8 mm
- 2 Ventilation cavity
- 3 Support structure tube profile 40 × 20 mm
- 4 Thermal insulation
- 5 Concrete
- 6 Wooden battens 30 × 60 mm
- 7 Ventilation cavity, wooden battens 40 × 60 mm
- 8 Waterproofing membrane
- 9 Wood fibreboard
- 10 Vapour barrier
- 11 Suspended ceiling, gypsum board





Hotel AC Atocha, Madrid, Spain

Double Cube

Set in the heart of Madrid in close proximity to the Prado, the new Hotel AC Atocha comprises two separate cubic buildings with a mutual rear side patio. Glass curtain walls framed by dark cement composite panelling mark the distinct front and rear façades.

In recent years, the Spanish capital of Madrid has witnessed an unprecedented growth in visitor accommodation, increasing its capacity by more than fifty percent to approximately 80,000 hotel rooms in 2012. One of the key players is the local hotel chain AC which owns establishments all across the country as well as in Portugal and Italy. In the metropolitan area of Madrid alone, the company maintains twenty exclusive hotels, targeting a young and urban clientele through contemporary and innovative architecture and design. The latest addition to their portfolio is located at the intersection of Calle del General

Lacy and Calle Delicias, within walking distance to Madrid's Atocha railway station. Architect José María Sierra Leguina designed an L-shaped complex which winds around two existing corner buildings. Towards both streets the hotel complex emerges as two independent cubic buildings, five and seven storeys high, respectively. The two separate structures are connected by a three-storey underground car park as well as an open passageway leading through a landscaped rear patio.

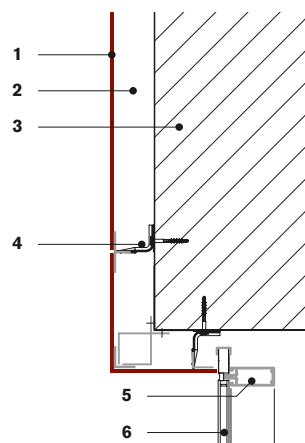
The architect chose an elegant combination of grey tones for the entire complex. Clad in light-grey Swisspearl panelling is a rear side annex to one of the main buildings. It houses the ground level access and reception areas, while simultaneously providing a rooftop terrace. In contrast, both buildings' main façades facing the patio and two streets display a dark glass curtain wall. Black



“THE SELECTED TWO COLOURS HIGHLIGHT THE ELEGANCE THAT CHARACTERISES THE FAÇADES OF AC HOTELS.” SINGLEHOME

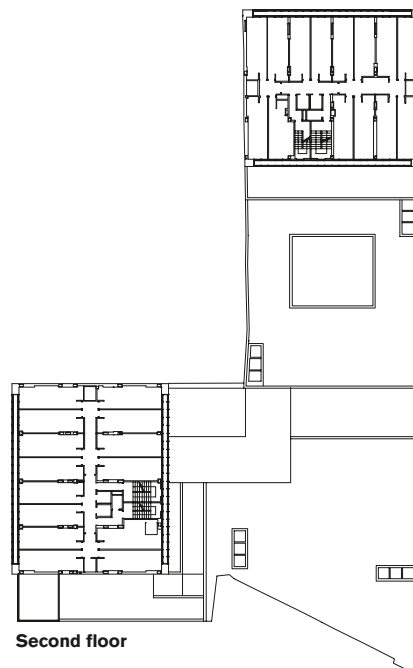
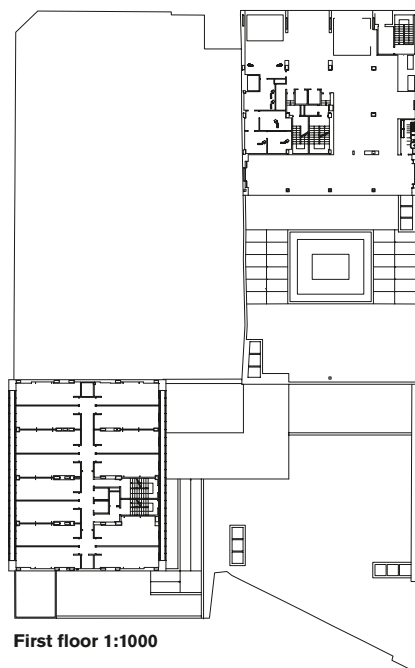
Swisspearl panels frame the glazed surfaces which visually set the hotel apart from its adjacent buildings.

Both the curtain wall and precise design and execution of the panelling echo the client’s high demand for quality. Bespoke connection details allow for minimal joints between the panelling and the glass surfaces; the use of 60 millimetres aluminium cladding stands result in an unusually slender façade structure, the drawbacks of which are counterbalanced through additional interior insulation. *Patrick Zamariàn*



- 1 Swisspearl® cement composite panel 8 mm
- 2 Ventilation cavity
- 3 Brick wall
- 4 Sub-framing angle
- 5 Aluminium profile
- 6 Glass

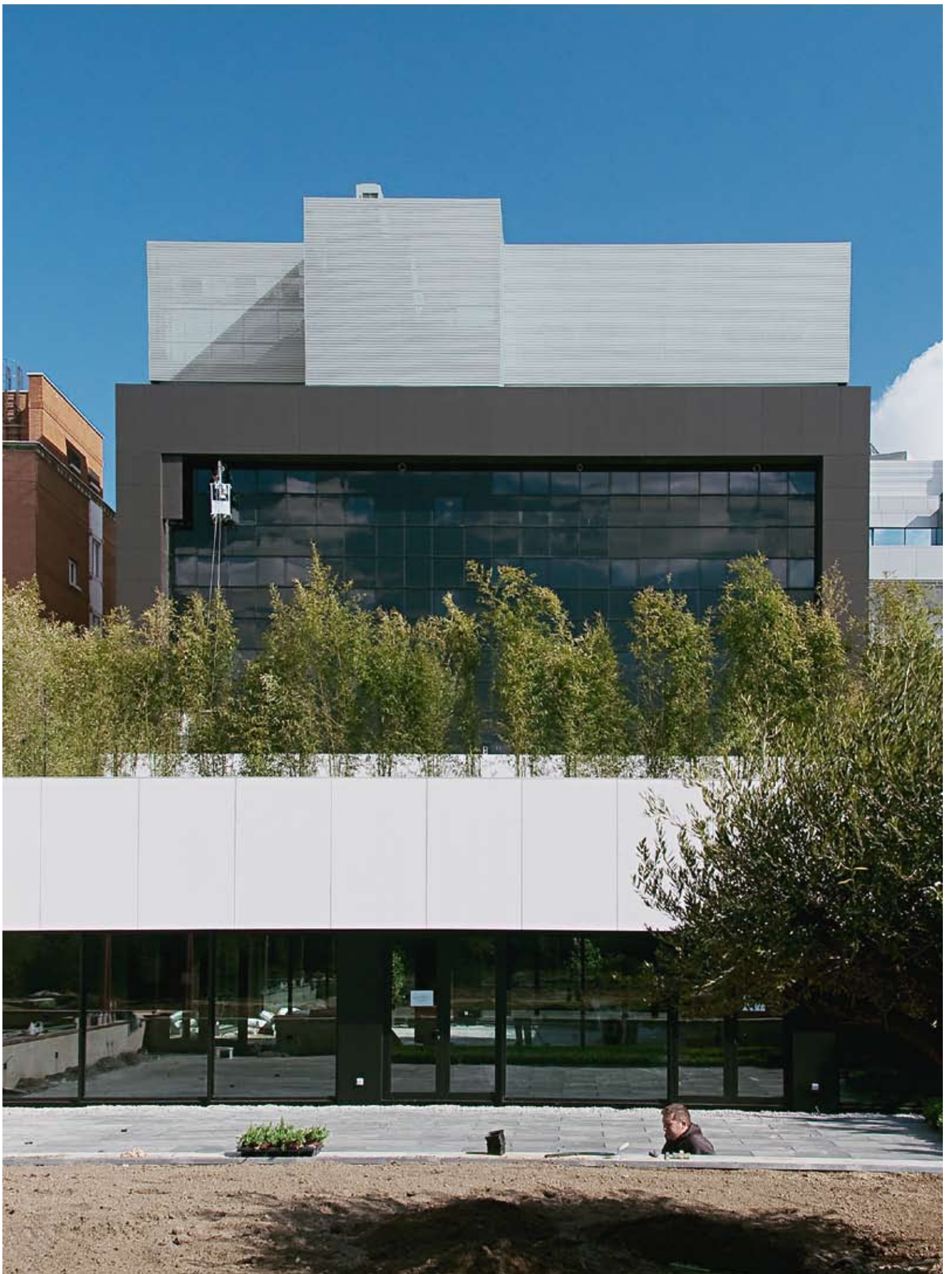
Horizontal section 1:20



“EACH BUILDING LOOKS LIKE A CUBE WITH FOUR FACES WHOSE MAIN FAÇADES ARE MADE OF GLASS CURTAIN WALLS AND WHOSE CONTOUR IS ELEGANTLY FRAMED BY SWISSPEARL PANELS.” SINGLEHOME



Location Calle Delicias 42, Madrid, Spain
Client SingleHome, Madrid
Architect José María Sierra Leguina, Madrid
Building period 2009
General contractor SingleHome, Madrid
Façade erector Atyrsa, Madrid
Façade material SWISSPEARL® CARAT, Black Opal 7025 and Onyx 7090



Hotel President, Budapest, Hungary

Renovation, Conversion, Extension



The Hotel President in Budapest recently completed an extensive restoration which included the annexation of an adjacent building. Modern roof and grounds extensions complement the existing 19th century buildings.

The lavish restoration of the hotel includes roof and underground extensions to the existing 20-room establishment, a merger with an adjacent building and the addition of a new one. On the original boundary between the two existing buildings, architects Balázs and Szabolcs Kiss (Incorso) incorporated a new vertical access core which features elevators and a fire exit stairway. The access core now links the original hallway network to a restored covered patio around which the converted apartments of the adjacent building are arranged.

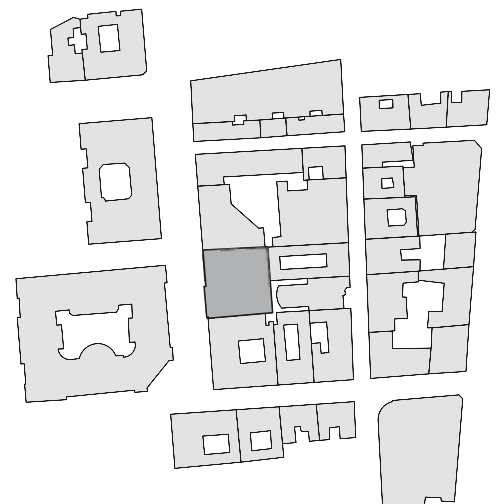
The vertical access core and the new annex, set in the rear grounds of the adjacent building, tower over the existing roofline by several storeys and partially enclose a narrow patio. Maintaining the colour scheme of the existing building, the new extensions display a decidedly minimalist, yet rhythmic façade design, marked by a vertical arrangement of elongated Swisspearl panels interspersed with small and brightly coloured balconies for smokers. On the new upper floors, the Hotel President provides additional accommodation, ranging from single rooms to high-end bullet-proof suites, as well as conference and panorama rooms. The crowning feature of the five-star complex is its controversial rooftop helipad which also doubles as a restaurant terrace commanding spectacular views over the city skyline.

Set in the heart of Budapest, the Hotel President combines and preserves two listed buildings while successfully restoring part of the picturesque 19th century street front along Hold Utca. Nonetheless, although largely hidden from pedestrian view, the size of the extension, further emphasised by the rooftop helipad, seems somewhat at odds with the urban fabric and homogenous roof landscape of the historical Lipótváros neighbourhood.

Patrick Zamarian

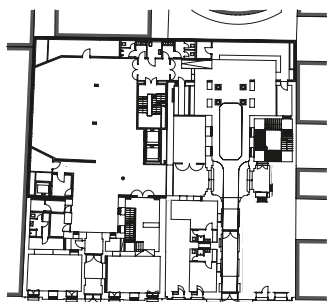


“EXTENSIONS TO THE GROUNDS OF THE EXISTING BUILDINGS OFFER HINTS OF MODERN ARCHITECTURE MESHING BEAUTIFULLY WITH THE HISTORICAL.” INCORSO





“ALL EXTENSIONS BLEND IN SMOOTHLY WITH THE HISTORICAL STRUCTURES. THEIR MODERN FRONTS BEND SLIGHTLY INTO THE PATIO AREA TO KEEP THE AIRSPACE RATIO BALANCED.” INCORSO



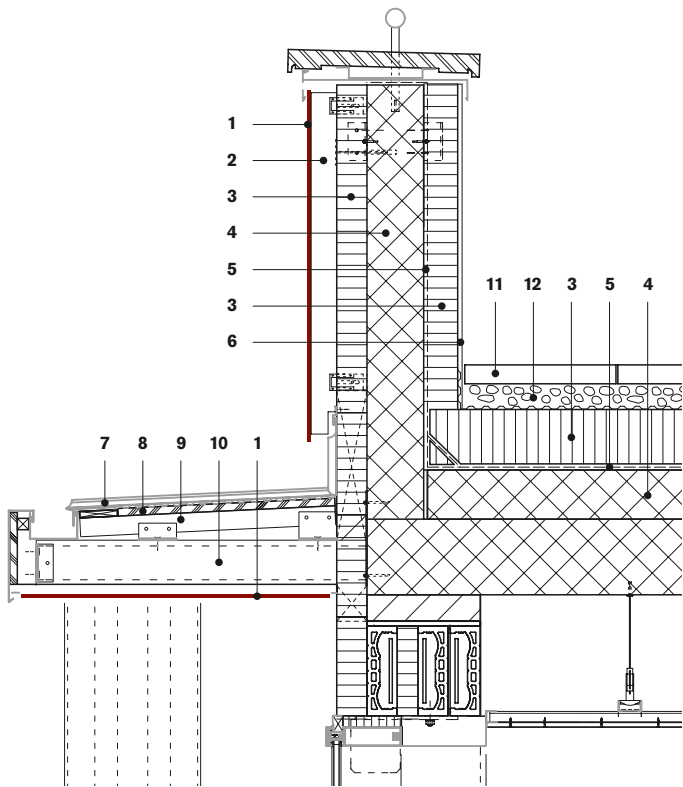
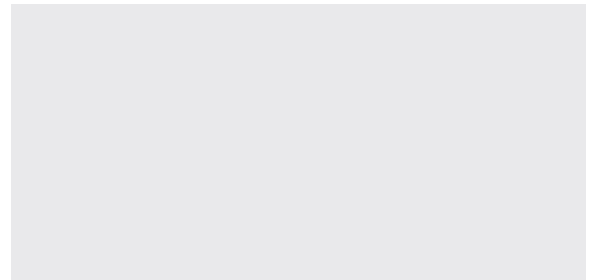
Ground floor 1:1000



First floor

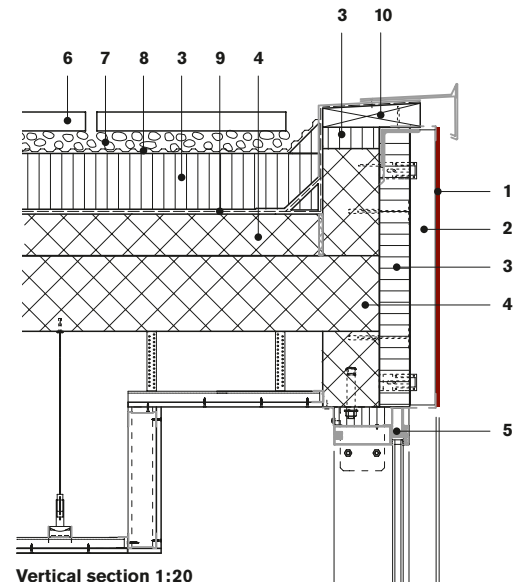


Location Hold Utca 3–5, Budapest, Hungary
Client Shalom Szálloda Zrt. Budapest; József Gerendás
Architects Incorso Építészroda kft., Budapest; Balázs Kiss, Szabolcs Kiss
Building period 2009
General contractor West Hungária Bau kft., Bátorbágy
Façade erector János Meilinger, Győr
Façade material SWISSPEARL® NOBILIS, Beige N 811 and Grey N 213



Vertical section 1:20

- 1 Swisspearl® cement composite panel 8 mm
- 2 Ventilation cavity, vertical sub-framing
- 3 Sub-framing bracket, fixed to concrete
- 4 Thin plaster
- 5 Thermal insulation, mineral wool 100 mm
- 6 Concrete 200 mm
- 7 Moisture barrier
- 8 Powder-coated aluminium profile
- 9 Aluminium window
- 10 Suspended ceiling, gypsum board



Vertical section 1:20

- 1 Swisspearl® cement composite panel 8 mm
- 2 Sub-framing bracket, fixed to concrete
- 3 Ventilation cavity, vertical sub-framing
- 4 Thin plaster
- 5 Thermal insulation, mineral wool 100 mm
- 6 Concrete 200 mm
- 7 Moisture barrier
- 8 Powder-coated aluminium profile
- 9 Aluminium window
- 10 Suspended ceiling, gypsum board

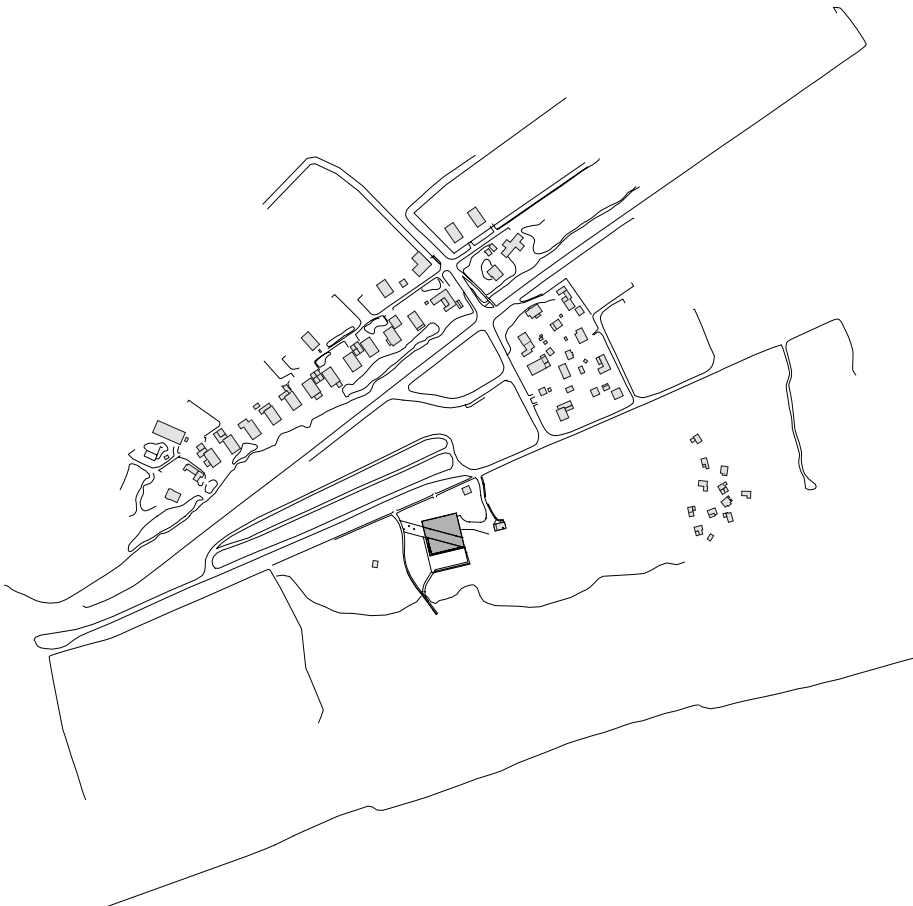


After a fire destroyed the popular dance club and restaurant, two young Swedish architects, Kaminsky & Kjellgren, designed a large, impressive new building. It serves as both a catering facility and a music club. Its architectural form fosters a unique identity that is nonetheless coherent with its magnificent surroundings.

Dance Hall-Restaurant Strandbad, Falsterbo, Sweden

IN DIALOGUE WITH NATURE







Dark cement composite panels set the building off from the surrounding pine forest.

The wooden building burned to the ground in full blaze. On 30 May 2006, the dance hall on the beach at Flasterbo went down in flames. Built in 1928, the lively building of many uses formed the social midpoint of the well-known beach resort. The most extreme south-west point of Sweden is one of the most attractive coastal regions of Scandinavia and is visited in summer by many tourists and residents. Based on its popularity, the community of Vellinge decided soon after the fire to rebuild the structure. However, they wanted the new building to be more than just a dance hall with a bar. In addition to the large hall with a stage, a café, a restaurant, and a roof terrace would also be built and accommodate up to 1,500 people.

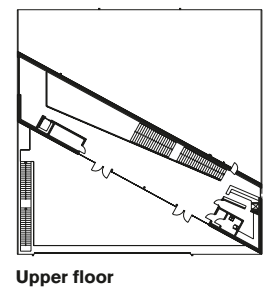
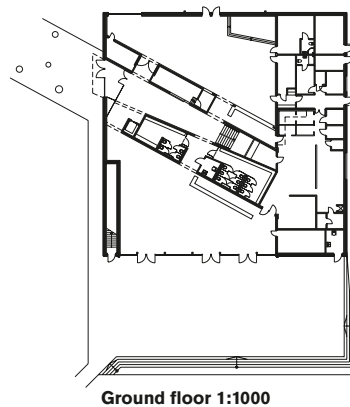
Joakim Kaminsky and Fredrik Kjellgren, two young architects from Göteborg, won the internationally advertised competition for the new building. It was their first project uncommon and the start of their own practice. In line with their basic working principle, they based their project design on the users, their needs, and the environment. For example, the new building maintains a connection to the previous building, which is still missed by many people, and for another, the design focuses attention on the extraordinary location.

The dark building of impressive dimensions is located in a sparse pine forest behind the sandy beach, 200 meters away from the sea, right where the previous building stood. The pines remain untouched, in fact the wood planks of the entrance, inspired by a ship's ramp, enclose single tree trunks. The façade is made of graphite-grey cement composite panels of the same format as the panes of mirror glass. The tall format forms vertical stripes whose joints are shifted about half of the panel height. This is the same pattern that distinguished the glazing of the earlier wooden structure. Now, large glass panels mark the tall entrance area as well as the connection to the terrace which extends southwards. The interspersed mirror-glass windows reflect the environment: light, trees,





The building form, the façade materials, and the spatial composition give the dance hall its own contemporary identity.



Location Strandbadsvägen 30, Falsterbo, Sweden
Client City of Vellinge
Architects Kaminsky & Kjellgren, Göteborg
Building period 2009
General contractor and façade construction Nimab
 Entreprenad AB, Sjöbo
Façade material SWISSPEARL® CARAT, Black Opal 7024

“IN THE BEGINNING, THE PROPOSAL WAS TO COVER ALL THE FAÇADES WITH PLATE GLASS, BUT WHEN THAT EXCEEDED THE BUDGET, WE HAD TO FIND A MORE ECONOMICAL OPTION. THE CHOICE WAS MADE TO WORK WITH A COMBINATION OF GRAPHITE-GREY SWISSPEARL PANELS AND PLATE GLASS.”
KAMINSKY & KJELLGREN



Between the Swisspearl panels, in-laid mirror panes reflect the magnificent surroundings.

seasons, and people passing by. The building was made of prefabricated cement elements in order to keep construction costs to a minimum. The massive construction method also has the advantage of blocking the noise of the dance hall for the neighbours. Last, but still important, the choice fell on Swisspearl cement composite panels for economic reasons. The diagonal of the central axis cuts through the square floor plan. On one side is the event hall and on the other, the restaurant. The service rooms are all arranged along the east façade. The diagonal ramp rises above the high-ceilinged ground floor and opens onto the roof terrace.

The new dance hall-restaurant in Falsterbo attracts attention: through its form, its materials, its spaces. Its architecture is simultaneously contemporary as well as being historically anchored. The Swedish architectural tradition corresponds to the elementary geometry of the

floor plan, the dark façade materials, and the connection to nature. The diagonal central axis and the resulting sharp and blunt corners as well as the movement in the patterns in the façade all have a contemporary feel. This last element is a reference to the previous building.

A speciality in the methods of Kaminsky Kjellgren Architecture Offices lies in writing short scenarios to create a “history” for their projects, thus painting lively images that complement the building plans. One of the histories begins: “After a great day on the beach, we walk under the pines on the wooden jetties up to the restaurant terrace. Leaving the sea behind us, we meet the horizon and the sky again in the reflecting mirrors. Now, we sink into comfortable chairs and take a break, considering whether to take another dip in the ocean or eat a delicious meal and then cool off with a cocktail in the bar.”

Michael Hanak



Harbour Building, Malmö, Sweden

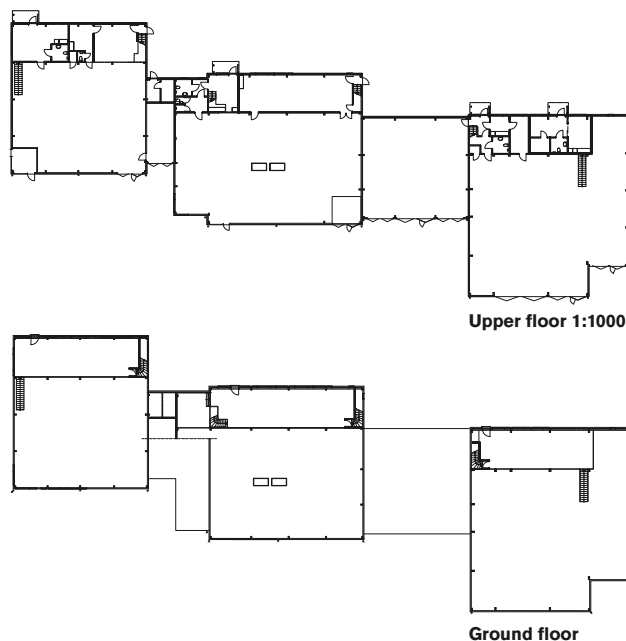
A Fresh Sea Breeze

Along the seafront, the façades incline forwards, reminiscent of a ship's prow.

A new harbour building stands close to the water's edge on the Öresund in the southern part of Malmö near the bridge to Copenhagen. It is home to various shops and service providers offering everything a boat-owner in the marina could possibly need: sailboats, sails, boating supplies and services. These facilities were previously located in an industrial area alongside the nearby fishing port. With the new, purpose-built, multipartite construction, the leisure port finally has its long-awaited infrastructure.

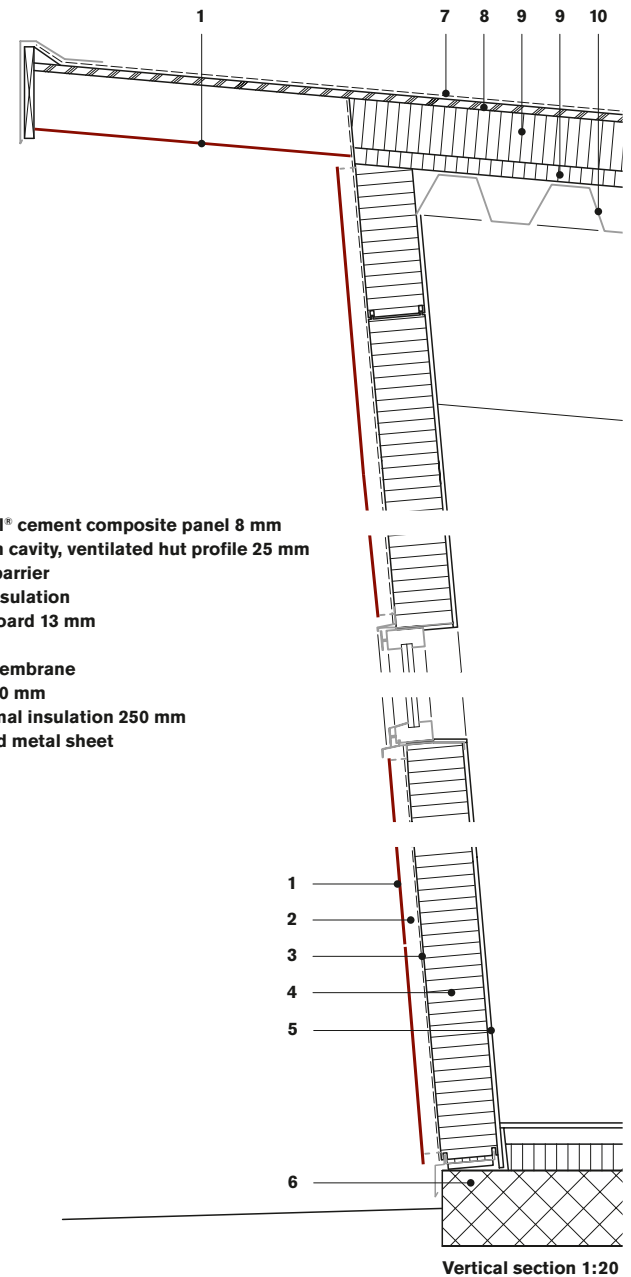
The new harbour building defies the elements with façades of coloured cement composite and lime-washed wood panels. Hidden below is a simple construction of laminated beams and prefab sandwich wall elements covered by a flat, inclined single-pitch roof. The dark grey and black tones and the horizontal format of the materials fit in well with the maritime environment. This selection has also been taken as the standard for further development of the area along the pier.

On the sea-side of the row of various sized halls for motorboats and sailboats, galleries have been built in that can be divided into two floors to accommodate offices and reception rooms. Customers and employees alike enjoy the sea-view from the top storey. *Michael Hanak*





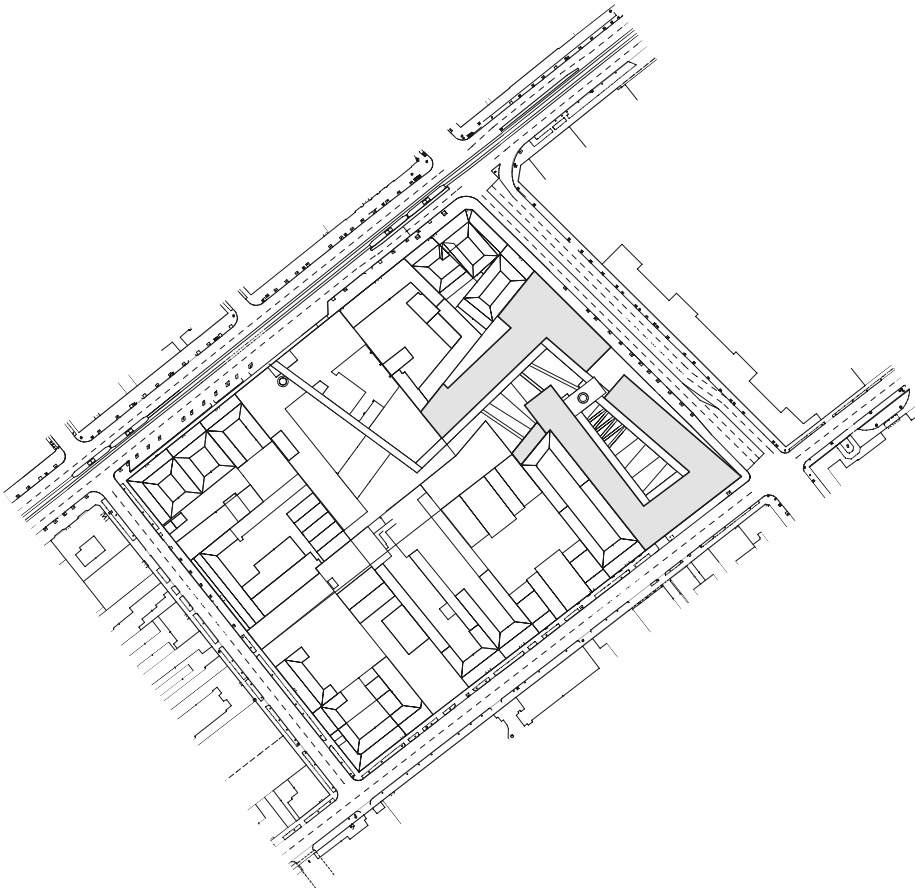
“THE FAÇADES HAVE BEEN ADAPTED TO FIT THE CHARACTER OF MARINE ENVIRONMENT, WHERE THE RELATIVELY HIGH VOLUMES SHOULD BLEND IN.”
HORISONT ARKITEKTER



Location Vågbrytarvägen, Limhamn/Malmö, Sweden
Client Marina in Limhamn AB, Malmö
Architects Horisont Arkitekter AB, Malmö
Building period 2008–2009
General contractor and façade construction Otto Magnusson AB, Malmö
Façade material SWISSPEARL® CARAT, Black Opal 7020

Office Building Spiral, Budapest, Hungary

Layered Structures



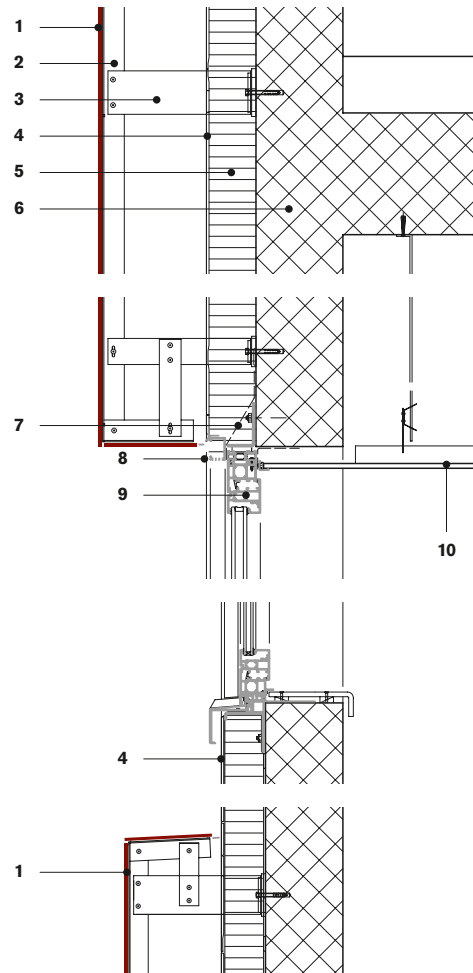
Budapest is proud of its historical architecture, most of which stems from the end of the 19th century. Today, the city is striving to maintain its historic context, whilst inserting inspiring buildings of a contemporary architectural language. The most recent showpiece is the Palace of the Arts, a multi-functional performance facility inaugurated in 2005. The same architects, Gábor Zoboki and Nóra Demeter, have recently completed a large inner-city project that made a strong impact: the Spiral office building, a business and office complex.

The building is not only significant from an architectural point of view, but also from an urban one. The siting of the office building was determined by an envisaged public promenade which will unify the entire block of buildings. With a long façade along a noisy, traffic-ridden street, the whole building is organised around a series of



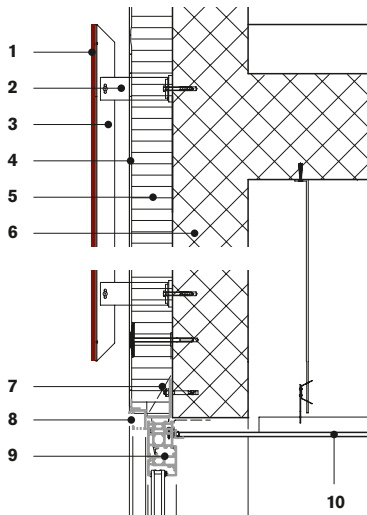
internal courtyards. The mass of the building complex is cut into two, slightly skewed from the street line, therein forming a gateway towards the inside of the block. The masses of the two building parts are held together by a majestic, cantilevered roof. The central lobby is a graceful glass pavilion serving as a filter between the street and the internal realm of the block. The courtyards constitute an organic part of the promenade with terraces, water surfaces, and rich vegetation.

Because of the economic aspects, which play a primary role in office buildings, the architects designed the inner courtyard elevations with simple plaster finishes, while the street fronts received a more sophisticated presentation. In the history of urban architecture, this duality has always been a distinguishing feature of the closed row type of construction. In this case, the street fronts were set with large-format cladding panels in red and orange on two different levels, thus creating plasticity. In addition, stripes of both colours run around the windows forming a superimposed pattern and providing visual diversity. Finally, this layering of structures in the façade points to a playful approach within the context of urban development. *Michael Hanak*



Vertical section 1:20

- 1 Swisspearl® cement composite panel 8 mm
- 2 Ventilation cavity, vertical sub-framing
- 3 Sub-framing bracket, fixed to concrete
- 4 Thin plaster
- 5 Thermal insulation, mineral wool 100 mm
- 6 Concrete 200 mm
- 7 Moisture barrier
- 8 Powder-coated aluminium profile
- 9 Aluminium window
- 10 Suspended ceiling, gypsum board



Vertical section 1:20

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The back wall of the glass reception pavilion in the courtyard, with its specially designed counter, is likewise clad in Swisspearl panels.





Location Dózsa György ut 128–130, Budapest, Hungary

Client GTC Magyarország Ingatlanfejlesztő Zrt., Budapest

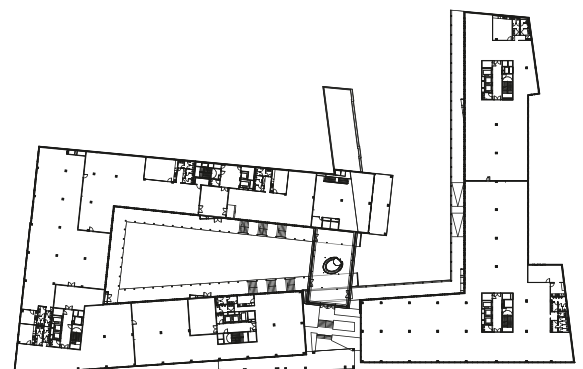
Architects Zoboki-Demeter and Associates Architects, Budapest, and 5LM Kft, Budapest

Building period 2007–2009

General contractor and façade CFE Hungary Építőipari Kft, Budapest

Façade material SWISSPEARL® CARAT, Topaz 7073 and Coral 7031

BECAUSE OF THE ECONOMIC ASPECTS, THE ARCHITECTS DESIGNED THE INNER COURTYARD ELEVATIONS WITH SIMPLE PLASTER FINISHES, WHILE THE STREET FRONTS RECEIVED A MORE SOPHISTICATED PRESENTATION.

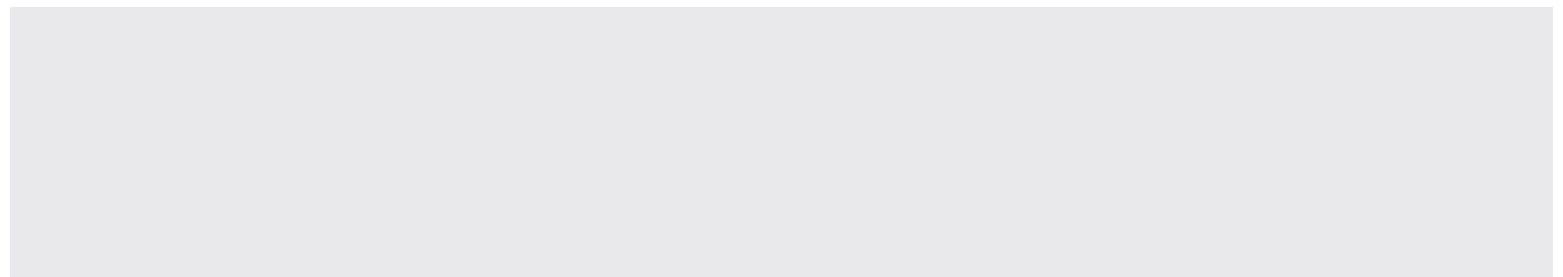


Ground floor 1:2000

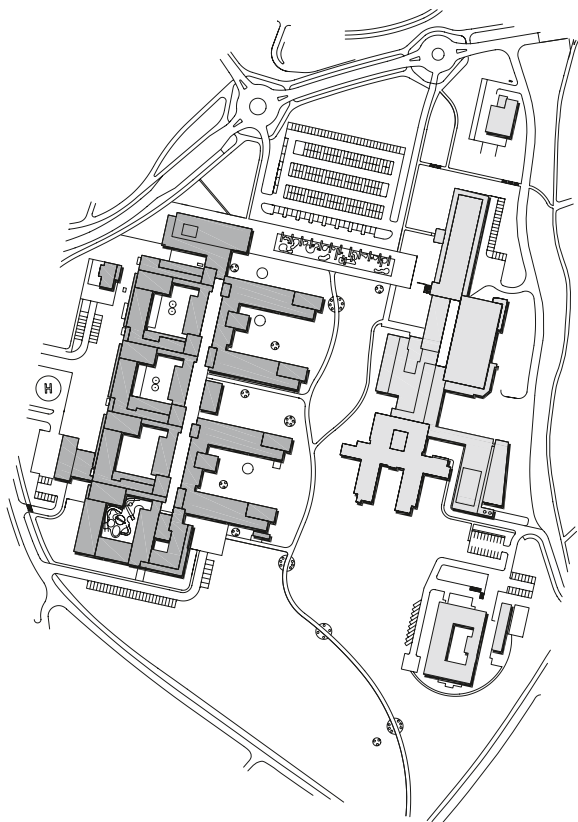
Beds for 66,400 inpatients per year, a multitude of outpatients and 4,700 employees are a few facts about the new university hospital of Oslo University. The Danish architects' office C.F. Møller, one of the largest in Scandinavia, won the international competition for the new hospital system in 2000 and conducted the extensive construction superbly from 2004 to 2008.

Akershus University Hospital, Lørenskog near Oslo, Norway

DIFFERENTIATION OF A LARGE BUILDING COMPLEX







Building a hospital is a highly complex business. Not only do the manifold requirements of medicine need to be addressed correctly, the patients and staff want to feel good in this environment, whether temporary or long-term, so the circumstances also need to be considered. Despite the extensions and logistical complexity required by the organisation, the architects are challenged to create a human environment in which personnel, users, and visitors can easily orient themselves. In addition, hospitals face high demands with regard to ecology and energy use, which is true for all public buildings today.

The vision of the architects' office of C.F. Møller was to create an inviting, informal space for the University Hospital Akershus in Oslo. The spaces should work both open and coherent for the patients and their visitors. For this, the architects gave the extended main complex a chambered structure, with a row of internal courtyards and a series of laterally projecting arms. The departments can be distinguished through differences in size, form, and impression. Thus, the treatment tract, ward wings, and children's clinic can be easily identified from the outside. Each area has its own optical identity. The architects managed to visually differentiate the enormous mass of the building by subdividing it into smaller scales. This also



On the west façade, all the windows in a section are gathered into one field, framed by a white plaster area, which is faced with dark grey cement composite panels and shaded by vertical aluminium lath mounted in front.

contributes to helping incoming patients get oriented and find their way. “An important element of the project was ‘readability’ for the patients,” explains Klavs Hyttel, partner of C. F. Møller. “The functions and content of the individual construction volumes are reflected in the varied forms and materials.”

The outside of the various building areas, treatment tract, ward wings, and children’s clinic, is white, black or wood. In the west, the use of regular sections that correspond to the building’s internal structure of cross tracts and courtyards adds rhythm to the long front of the treatment tract. Recessed areas indicate the cross connections. Framed by a white plaster area, all the windows in a section are gathered into one field, which is faced with dark grey cement composite panels and shaded by vertical aluminium lath mounted in front. On the east side of the building complex, the projecting tracts housing the patients’ rooms are set at regular intervals and characterised by small frontal surfaces. The façades have dark ceramic panels, once again complemented with horizontal aluminium lath. The windows are optically connected by white cement composite panels under glass. On the south side, the composition concludes with the wood-finished children’s clinic. In addition to the windows set in the regu-

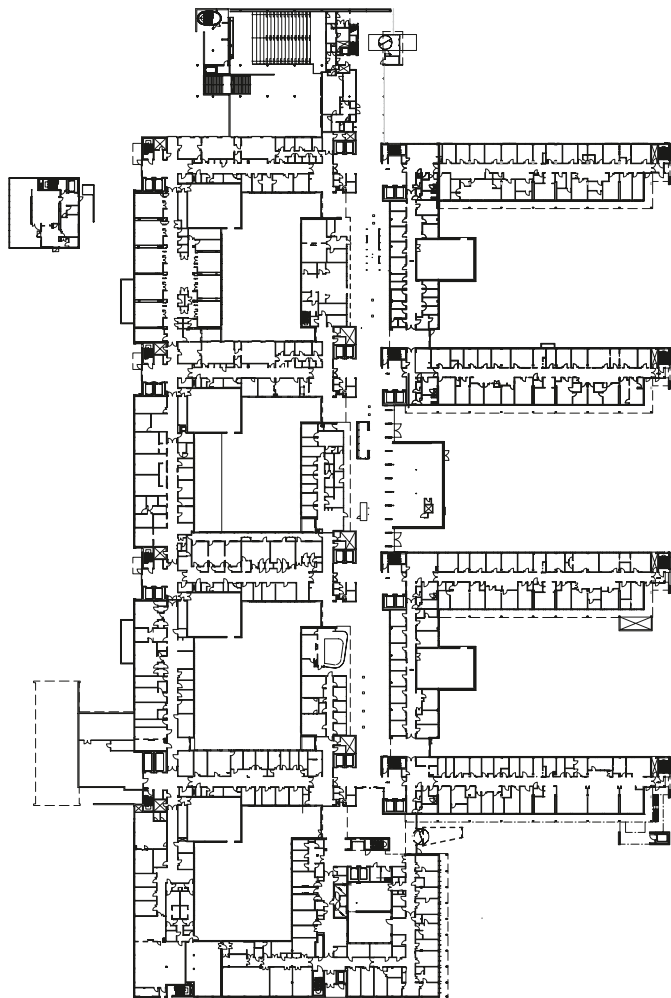
lar intervals of the sections, there are also small individual windows placed near the floor or ceiling to give the young patients additional views.

The main entrance at the north end opens onto the long glass-covered connecting corridor that serves as the main artery of a pulsating organism. The corridor offers access to the cross tracts on both sides as well as the courtyards designed for relaxing. In this airy mall, wood is the predominant material as a means of bringing in a comfortable residential quality. The basic principles guiding the architects in their design of the hospital are immediately obvious: clear organisation, small-scale format, and short distances – all in the service of the patients.

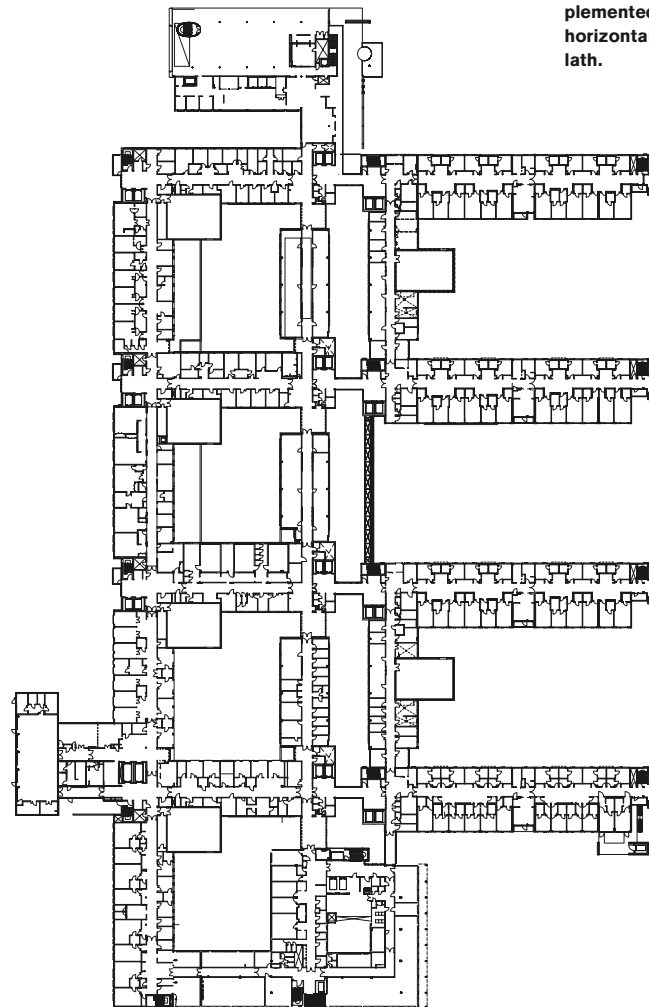
Michael Hanak



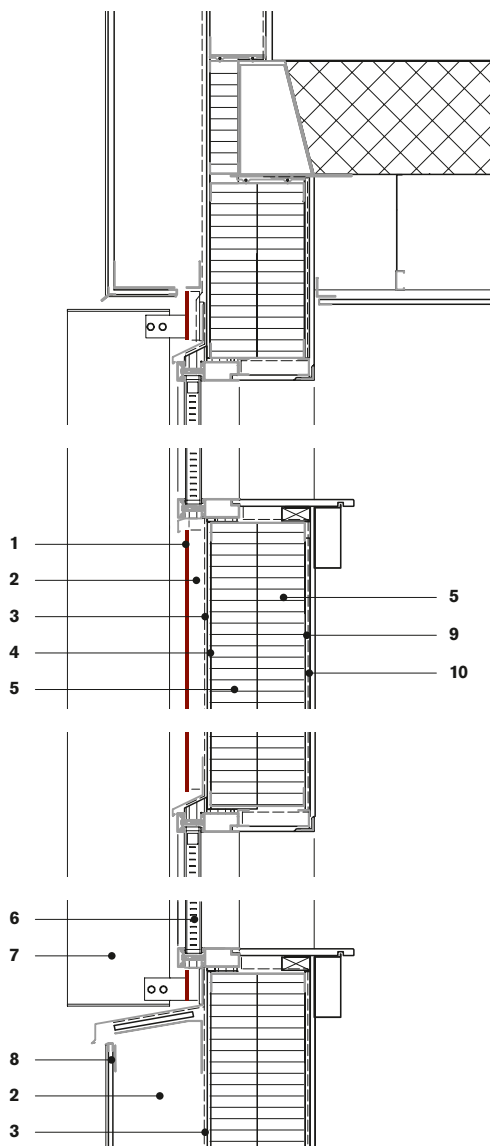
On the east side of the building complex, the façades have dark ceramic panels complemented with horizontal aluminium lath.



Ground floor 1:2000



First floor



Vertical section treatment building 1:20

- 1 Swisspearl® cement composite panel 8 mm
- 2 Ventilation cavity, vertical sub framing
- 3 Moisture barrier
- 4 Exterior sheathing 9 mm
- 5 Thermal insulation 125 mm
- 6 Window with built-in venetian blinds
- 7 Vertical fixed louver of extruded aluminium 50 × 270 mm
- 8 Mineral fibreboard 12 mm, Stucco
- 9 Gypsum board 13 mm, double-ply
- 10 Vapour barrier



“THE FUNCTIONS AND CONTENT OF THE INDIVIDUAL BUILDING VOLUMES ARE REFLECTED IN THE VARIED FORMS AND MATERIALS.” KLAUS HYTTTEL, C. F. MØLLER ARCHITECTS

Location Sykehusveien 25, Lørenskog near Oslo, Norway

Client Helse Sør-Øst RHF, Oslo

Architects C. F. Møller Architects, Oslo

Building period 2004–2008

General contractor and façade construction PEAB, Oslo

Façade materials SWISSPEARL® CARAT, Black Opal 7024 and Sapphire 7060

Residential Building , New Belgrade, Belgrade, Serbia

Balancing Act



The façade facing the street has a second skin of dark Swisspearl panels, giving the building depth and variety.

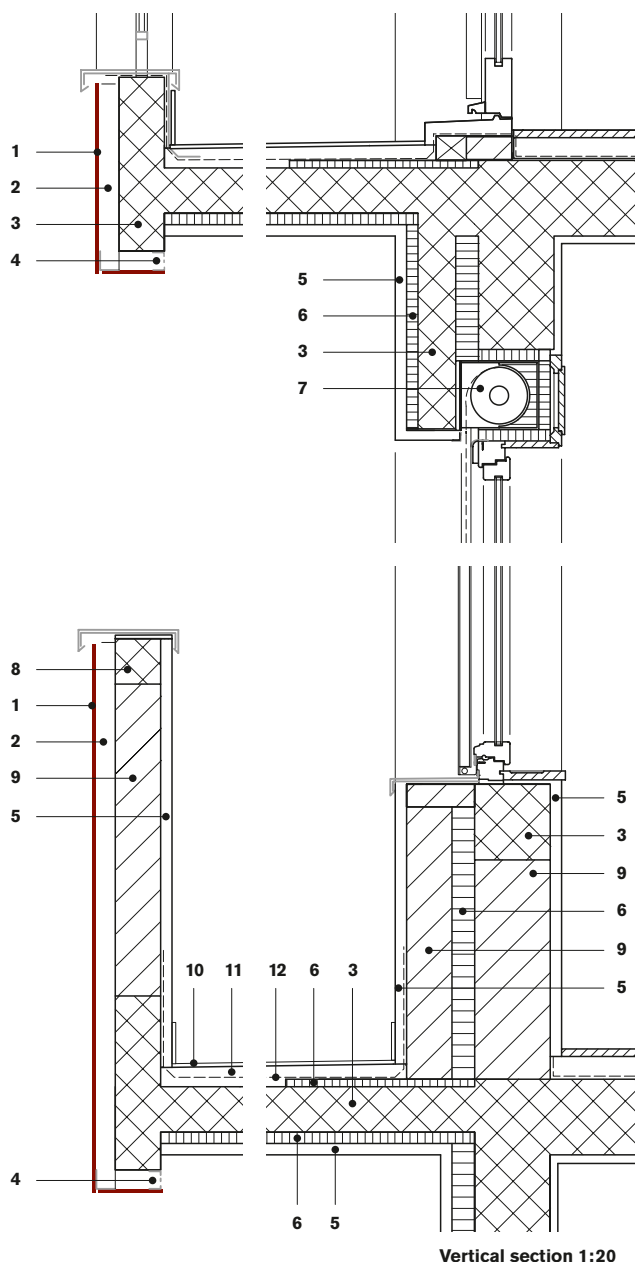


“WITH THE SWISSPEARL PANELS ON THE FAÇADE, WE WANTED TO MAKE A LARGE STRUCTURE LOOK NEAT AND LIGHT. THE STREET FAÇADE NOW REFLECTS THE LIGHT AND CHANGES ITS COLOUR IN DIFFERENT WEATHER CONDITIONS.” RE:A. C. T. STUDIO

The Belgrade-based re:a.c.t. studio was faced with the task of building a housing project in the modern communist development of New Belgrade while adhering to the strict requirements of the municipality as well as a tight budget. A façade in dark Swisspearl panels helps give the exterior an aesthetic lift.

New Belgrade or Novi Beograd is one of seventeen municipalities that constitute Belgrade, the capital of Serbia. It is a modern community built under the communist regime after the Second World War. In recent years, some parts have become popular as a business district, but the overall image of the neighbourhood is that of a grey and dreary place where buildings were erected in a rush. This lack of aesthetic value is one of the big problems of New Belgrade and a challenge for city planners and architects. In 2006, the local architectural office, re:a.c.t. studio, won

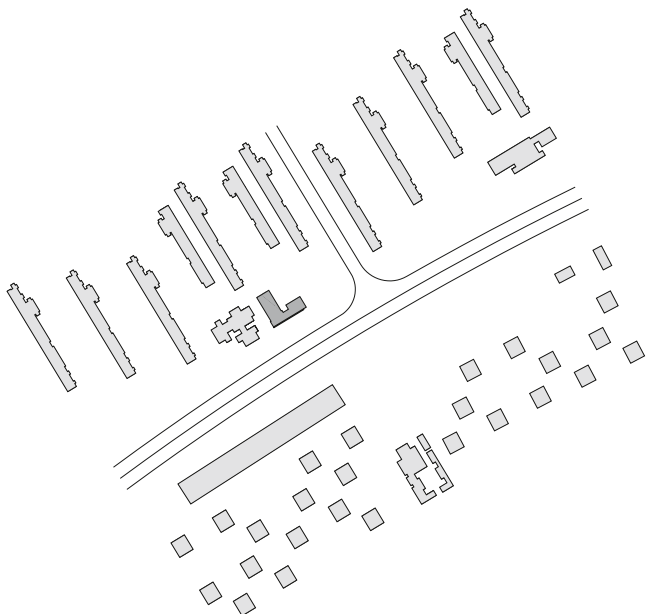
a competition for a new government housing block that is part of the city’s effort to build 1,000 low-cost apartments. The building site is situated along the edge of a large block of Brutalist style apartment buildings from the early 1970s. “Our main challenge was to answer to this physical context and fulfil the client’s requirements at the same time,” says Grozdana Sisovic, one of the project leaders. Of the latter, there were many: the building was to be L-shaped, its position was set, and the number of storeys was predefined, as were the quantity and size of the apartments. In addition, there was a limited budget. “And we had to keep in mind that ours was only one part of a plan for two buildings, the second of which would only be designed and built at a later point,” adds the architect. “We therefore had to integrate our building as much as possible into an environment that was only partly there.”



- 1 Swisspearl® cement composite panel 8 mm
- 2 Ventilation cavity, vertical sub-framing
- 3 Concrete
- 4 Perforated profile
- 5 Plaster
- 6 Thermal insulation
- 7 Roller blind
- 8 Concrete ring beam
- 9 Brickwork
- 10 Ceramic tiles
- 11 Cement screed
- 12 Waterproofing membrane

To fulfil all these requirements, Grozdana Sisovic and her partner Dejan Milanovic decided to make the main façade contrast with the rest of the volume. The architects created a second skin, a non-weight bearing façade made of black Swisspearl panels that hung in front of the structural façade. The side of the complex facing the street thus gained a dynamic aspect with a strong interchange of light and shade. As for the interior, most of the space is taken up by housing units, 105 in total, for public employees. On the street side of the ground floor, there is room for commercial establishments. *Mirko Beetschen*

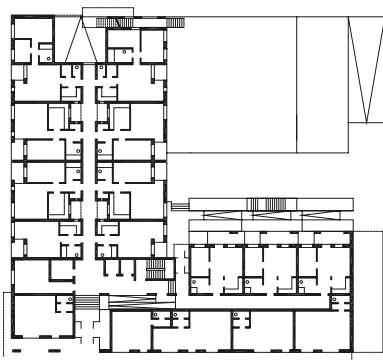
“OUR MAIN CHALLENGE WAS HOW TO BUILD IN THE CONTEXT OF THESE HUGE SOCIALIST APARTMENT BLOCKS FROM THE 1970S.” RE:A. C. T. STUDIO



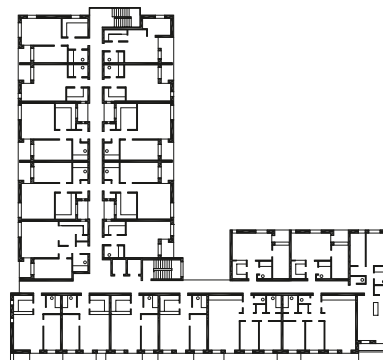
Location New Belgrade, Belgrade, Serbia
Client City of Belgrade
Architects re:a. c. t. studio, Belgrade
Building period 2009
General contractor Zlatibor Gradnja, Belgrade
Façade construction Kvantpaneli, Belgrade
Façade material SWISSPEARL® CARAT, Black Opal 7025



The city of New Belgrade is situated on a flat stretch of land on the river bank opposite the city centre. The communist regime started to build New Belgrade in 1948 and developed it rapidly. Today, it faces the usual challenges of a settlement that has been forced to grow too quickly.



Ground floor 1:1000



Typical floor



Bulgaria – Colours and Cut Outs

The office building Archipearl is located in a new commercial complex with a retail area, offices and apartments on the prestigious Bulgaria Boulevard in Sofia. From the start, the idea was to create a special atmosphere in the meeting rooms by using Swisspearl panels for the walls.

Black and white contrasts dominate this meeting room, however, each wall has its own subliminal message. One wall presents champagne-toned panels with repeating 30 × 30 cm Swisspearl inserts in seven different colours, bringing both movement and colour into the room. On the opposite wall, small horizontal black panels on the lower portion contrast with imposing vertical white panels above. The message is clear: the massiveness of a wall changes with the visual treatment. In front of the window, a specially designed double wall of perforated panels adds a strong accent. The perforations are displayed in gradually decreasing size and give the optical illusion of a round column. The rectangular openings are filled with translucent material that lets natural light through. In addition, the openings are also lit from within by LEDs installed between the panels. The interior design of this room gives the clients an inspiring atmosphere. *Zydrunas Katutis*

Office Archipearl, Sofia

Location Bulgaria Boulevard 51, Sofia, Bulgaria

Client Kirkstone Bulgaria, Sofia

Architects Projects Ltd, Sofia; Georgij Stanishev

Building period 2009

Interior installer Kristian Neikov EOOD, Sofia

Interior cladding SWISSPEARL® REFLEX, Champagne 9290, Satin White 9291, Black Velvet 9221, Crimson 9231, Green Lagoon 9250, Night Blue 9242, Mystic Brown, Blue Ice 9040 and CARAT Amber 7081



Mexico – Contemporary Approach

In an emergency, the entrance to the hospital should be obvious! The goal of the new design of the entrance to the Santa Maria Chapalita Hospital in Guadalajara was to communicate an explicitly contemporary impression. The new main entrance should present the forty-year-old building as a competitive, growing institution and a sound secure hospital.

The signed entrance was visually highlighted for immediate recognition. Modern construction methods with a ventilated façade and the use of façade panels made of cement composite increase its optical presence. The blue Swisspearl panels around the entrance dialogue with the red and white aluminium panels on the façade next to it. A light, translucent portico serves as a sun shade as well as an eye-catcher. *Eduardo Rodríguez de San Miguel*

Emergency entrance to the Santa Maria Chapalita Hospital, Guadalajara

Location Av. Niño Obrero 1666, Guadalajara, Mexico

Client Hospital Santa Maria Chapalita S.C., Guadalajara

Architects Eduardo Rodríguez, Zapopan/Jalisco

Building period 2008

General contractor San Miguel Arquitectos S.A. de C.V., Zapopan/Jalisco

Façade construction Industrias Aluminio Constructa S.A. de C.V., Zapopan/Jalisco

Façade material SWISSPEARL® CARAT, Azurite 7040



Denmark – The Tip of a Ship

A new common house was built for the residents of the surrounding apartment blocks. The residents can book a room in this building for social events as well as to do their laundry. The acute angles of the site affected the shape of the building. At first, the architects intended to have the building spread out and take up some of the parking area. By making two storeys and giving the building a wing shape, they managed to fulfil the requirements of the residents while keeping the building within the site and retaining the space in front of it. The core and exterior walls of the common house are made of concrete elements. The façade is covered with black-blue, ship-lapped cement composite panels. *KHS Architects*

Common house and laundry ("Fælleshus"), Hvidovre

Location Præstemosen 111a, Hvidovre, Denmark

Client Hvidovrebo, Hvidovre

Architects KHS Architects, Helsingør

Building period 2008–2009

General contractor and façade construction B. Nygaard Sørensen A/S, Herlev

Façade material SWISSPEARL® CARAT, Black Opal 7021

News

Energy Prize goes to Morphosis

Thom Mayne has received a major award for energy-efficient construction. The founder and head of the internationally active American architects' office, Morphosis, accepted the *Energy Performance + Architecture Award* in February 2010 in Paris at the *interclima + elec* fair. The fair provides experts in the construction sector with an overview of products and technology for saving energy in buildings and has established itself as the leading event for energy-efficient construction. The Japanese architect, Kengo Kuma, was head of the jury. The prize specifically honours two energy-efficient buildings of the internationally known architect: a university building for Cooper Union in New York and the Federal Building in San Francisco. This 18-storey government building is partly finished with Swisspearl panels inside as well as outside (see Swisspearl Architecture 5). *mb*



Barcelona: Showplace of Current Trends



The second World Architecture Festival (WAF), which took place from 4th to 6th November, 2009 in Barcelona, was a great success. More than 1,500 architects and designers from over 70 different countries visited the festival, which made it one of the largest architecture events of the year. The 272 projects from more than 60 countries were on display for three days while a top-class jury deliberated and chose the winners. The festival also offered a broad auxiliary programme with theme exhibits, lectures, and a lively exchange among the participants.

The title “World Building of the Year 2009” was given to the Mapungubwe Interpretation Centre designed by Peter Rich of Johannesburg, South Africa. The building, which embodied the competition’s motto “Less Does More”, exemplified trends that could also be seen in many other projects. The jury was unanimous in its opinion that the building clearly deserved the winner’s title due to the way in which it relates to the land around it, integrating it into the landscape, and in which the themes of sustainability, politic and social improvement were addressed. Natural materials were used in the construction process, and the economic approach to resources and ecological aspects was relevant to the design.





Mobile Performance Venue: Distinctive large-scale form for New York's Central Park, by Various Architects AS, Oslo.



Ornamental structures: Spanish Pavilion for Shanghai by Miralles Tagliabue.

Among the developments in architecture in recent years, the ornament has made a true comeback, which was also visible at the last WAF. Using local crafts as the basis for a design or taking nature as a model for series production are two methods that can be reflected in a large-scale structure or a small-scale ornament. Themes, by the way, that the Barcelona visitors also discovered during a visit to the Sagrada Family (by Antoni Gaudí: floral motifs, mosaics of stone and Murano glass, and geometric forms are important components of Gaudí's architecture.

A further aspect that could be recognised in many of the projects submitted was the large-scale form composed of strong, over-sized structures that are derived from the ornament. Structure becomes the design principle; oversize forms become the basis of the design. Two local architects, Eduardo Cadaval and Clara Solà-Morales, exemplified this theme in their joint lecture.

Swisspearl also used the strong form concept for its exhibition stand. Designed by architects Cadosch & Zimmermann (Zurich), the stand consisted of stripes of cement composite panels in various CARAT and REFLEX shades. The structure formed the façade and



defined the space at the same time. For Swisspearl, it was very positive to participate in the three-day festival because the abundance of outstanding projects and interesting events revealed the current needs of architects.

Jürg Zimmermann

Simultaneously space and façade: Swisspearl's exhibition stand, designed by Cadosch and Zimmermann, Zurich.

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