



PREFARENZEN 2021

A glimpse behind the façades of modern architecture



PREFARENZEN



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PREFA has been on a good path for years. This has been made possible by our employees, who enable a gentle expansion in all our markets, push forward developments of innovative roof and façade solutions made of aluminium and position PREFA as a brand with high-quality communication in all segments.

For me, quality also includes the high level of consulting expertise of our object consultants, who work out optimum solutions together with architects, planners and processors at an early project stage and also accompany them to completion, if required.

Seven years ago, we created the basis for a new form of communication with PREFARENZEN. We visit the architects of selected projects at their workplace, take photographs of their objects and collect the resulting reports in our PREFARENZEN book. So far, we have featured 85 reports from 14 countries in seven books.

I am proud to say that the first edition of the new PREFARENZEN journal was sent out in autumn 2020. This large-format newspaper is published twice a year and contains reports about architecture in the broadest sense that put interesting personalities, but also the art and culture of the PREFA countries in the spotlight.

You can regularly find the latest news in our new PREFARENZEN online magazine. Here, relevance, information and inspiration form the basis for short, sometimes multimedia reports from the world of PREFA architecture.

In addition, you have the possibility to nominate your projects online on our submission portal all year round, so we can also report about you and your projects.

I am looking forward to your participation and hope you enjoy this journey through eight countries!

Your Leopold Pasquali, CEO

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The stock exchange egg

Country: Hungary

Building, location: Faculty of Economics and Business at John von Neumann University, Kecskemét

Category: new construction

Architecture: Bánáti + Hartvig Architects with LIMA Design Ltd.

Installer: Tető-Kovács Kft.

Façade type: Prefalz

Façade colour: P.10 PREFA white

● Object-related individual solution



Lajos Hartvig

»Haute couture in PREFA white«

The KEDO Economics and Business campus at John von Neumann University in Kecskemét will be home to a unique stock exchange in the future due to an egg made of steel and its Prefalz shell. Its creators, **Bánáti + Hartvig Architects**, already ranked among the 35 most important architectural offices in Hungary in 2010. Today, they are interested in sustainability and the atmosphere, not just in the pure shape, although using the shape of an egg in architecture is quite spectacular.

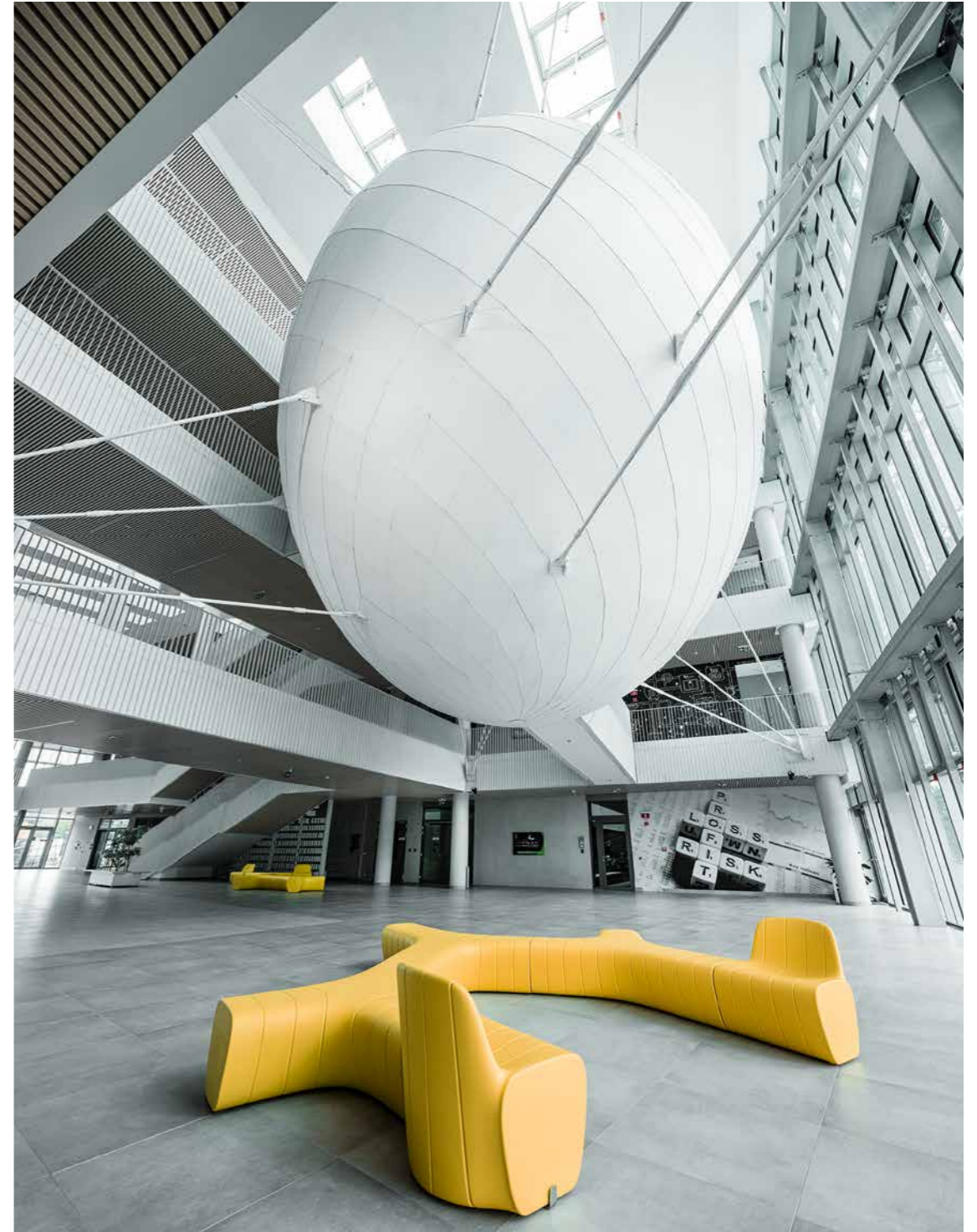


The first construction phase, the 12.000 m² main building of the new campus of the Economics Faculty, is completed. Five more construction phases will follow over the next three to four years. Once they are finished, a complex programme will spread out over an area of approx. 40.500 m². No small matter for the Hungarian city of Kecskemét, but not a big one either, since Kecskemét has been reinventing itself on an architectural level for centuries. Postmodern buildings from the 1980s belong just as much to the urban fabric as structures from the 1950s, Wilhelminian style villas adorn one street while socialist megastructures flank the other. The first building of the KEDO campus is located somewhere in between. With its distinctive, white lamella façade that resembles a line chart from statistics, it does not even try to blend in with its surroundings. Moreover, it houses a technical customised production – you could also say haute couture tinsmith work: An egg made of steel and aluminium hangs in the foyer of the functionally designed university building by **Bánáti + Hartvig Architects**.

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While the load-bearing steel construction has the same weight as 87 cars, the Prefalz aluminium layer only weighs about one ton.

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Cooperation and typology

The so-called “stock exchange egg” as well as the design of the campus were created in cooperation with **LIMA Design Ltd.** In an invited competition in 2014, **LIMA** and **Bánáti + Hartvig Architects** were jointly awarded the contract. In addition to the teaching building, the library, the exhibition, conference and event centre, student apartments, the administration and office building, several cafés, a cooking school, a fitness centre and public spaces inspired by urban planning, a tower is planned as a landmark. Projects with a similar typology that take up the traditional idea of a pulsating university campus and closely link it with local structures are currently being realised all across Europe. In Kecskemét, the cafés on campus should also be open for city residents and plans are being made to include local companies in direct exchange when designing study programmes.

“Driving force in the region”

Project manager Anna Tarnóy represents the client side. She steered and accompanied the entire project of the KEDO – Kecskemét Dual Education campus and knows every inch of the new building. Tarnóy has a favourite spot – the atrium with the large, vertical plant covered wall in front of her office – but she also told us about the other rooms of the building with enthusiasm. You should be able to feel an atmosphere of openness, modern technology and a sense of urban lifestyle on the entire campus. This includes being able to experience the overall planning in 3D via an app on a smartphone before the start of construction. “After all, the finished campus buildings should be open to everyone and should be a driving force in the region.” The problems that local companies face should be addressed in seminars and lectures before the resulting solutions are put into practice. For this reason, stock exchange processes will be simulated in Kecskemét in the future. “This will happen at a very special place,” as Tarnóy describes the stock exchange egg. It hangs in the foyer, right across from the main entrance of the educational building, and is an object in space rather than a classical seminar room. In an egg-shaped steel construction, there is an approx. 50 m² large room with a round floor plan. It resembles the rooms of the Frankfurt or New York Stock Exchange and symbolises the nucleus, what is most important in the financial world.

Bánáti + Hartvig Architects

For Lajos Hartvig, students can perceive this dynamic stock exchange atmosphere “through space, shape and material.” The architect’s office is on the first floor of a residential building in the 11th district of Budapest. It was rather run-down and sleepy until a few years ago, but today, old factories and residential barracks are being renovated in this interesting area. Lajos Hartvig, Béla Bánáti and their team work right in the middle. The radio is turned down and someone is working on a model. Several of the 50 employees – all of them architects – are wearing headphones. The bookshelf has the entire spectrum of classic books and magazines on architecture. Even the office dog can relax in this mellow atmosphere.

Lajos Hartvig, wiry and likeable, has a calm voice and chooses his words carefully. If he does not want to answer right away, a smile crosses his face. “Béla and I had known each other for several years when we decided to establish our office,” as he tells us. He had just returned to Hungary from Frankfurt at the time. When asked why he decided to work in Germany after studying architecture in Budapest, he joked that “he wanted to learn how to perfectly organise an office.” He not only learned how to organise an office, but how to realise technically versed and at the same time pleasantly unexcited architecture. Today, they cooperate with big international names like SANAA for construction projects in Hungary. However, Hartvig misses what he describes as “transparency and openness” in Hungary’s architecture, and he is not just talking about large glass façades. In the Reichstag in Berlin, you can watch democracy and keep an eye on the government – this kind of architecture seems to be missing in his home country. Perhaps that is the reason why the campus in Kecskemét with its automated lamella façade and the open, multifunctional foyer is important to Lajos Hartvig. Based on the idea of the operators of KEDO, Kecskemét should be a “campus for everyone.” Apart from this, the expectations of technical and programmatic innovation are high.

The 88 ton stock exchange egg

“The realisation of the egg was naturally complicated,” as Lajos Hartvig explains. “The object weighs 88 tons and had to hang freely in the room.” Therefore, the construction of the building surrounding it was also challenging. The architects created a contrast by embedding the egg in a strictly axial building structure. It is braced with panes that form the floor of the two rooms in the interior.



“We had several ideas how we could cover the steel construction,” as Hartvig tells us. First, they wanted to use 3D formed parts made of Corian or acrylic glass, similar to those that were used for the façade of the Kunsthau in Graz. “But that was too expensive for the relatively small surface area of the egg volume.” With PREFALZ, it was possible to cover the shape in smaller segments “without losing the character of a shell,” as Ágnes Székely, who was entrusted with these details of the project, adds. This also applies to the non-visible characteristics of the material. While the load-bearing steel construction has the same weight as 87 cars, the Prefalz aluminium layer only weighs about one ton. A real egg in terms of the relation between its shell and the inside.

Future challenges

Bánáti + Hartvig Architects look for the right balance on many levels of their projects. A few months ago, they decided to commit themselves to the WELL principle. WELL describes an attitude and is a kind of manual for a better future that Hartvig would like to implement more in his office and in future projects. This

includes aspects of sustainability on an economical, ecological, social and psychological level. According to him, the challenges will change particularly in residential construction, since we will have to consider that there might always be the danger of a global spread of diseases. “There will always be viruses, and architecture will have to adapt accordingly by communicating distance instead of proximity,” as Hartvig states. “We will have to plan enough room for home offices in the apartments, which will also change the office building market. There will not be many of those in the future.” Whether he is optimistic that we will be able to deal with these changed conditions in the future? He is certain about it, “even if no one knows yet what the future will hold for us.” The architect believes that technical developments are taking place at such a fast pace that the systems in the building industry are changing. What is important is a sense of creativity and an awareness of sustainability: “We have to take care of our Earth with architecture, because bad architecture can cause so much trouble, but good would save a lot.”



Tamás Ombódi

An egg is not a football

Tinsmith **Tamás Ombódi** and his employees had to rethink their craft to cover the outer shell of the stock exchange egg at the KEDO campus in Kecskemét with Prefalz. It took them 35 days to create an elegant, matt coloured object from the extraordinary steel construction by the architects **LIMA** and **Bánáti + Hartvig**.

Tamás Ombódi's tinsmith company does not have a homepage or business cards. He never needed them because he always received his jobs through recommendations. This was also the case with the project at the campus in Kecskemét. "We had to rethink and replan a lot for our work on the stock exchange egg," as Ombódi explains before adding that they specialise in technically unusual tinsmith work. The planning took around two months.

"An egg has a different shape than a football. Every surface element is different due to the curvature. That makes it complicated, but also very special," as Tamás Ombódi mentions when discussing the formal challenges of the project. For this reason, the stock exchange egg required unconventional work processes. "Normally, we would lay the aluminium skin from bottom to top." But the object is located inside, so the covering did not need to have a rain protection. In addition, the horizontally lying steel girder construction made it possible to move around on the object when mounting the cladding.

Therefore, in this case, it was easier to mount the cladding from top to bottom.

There were other interesting aspects relating to the form that the tinsmiths had to solve in the surface. Ombódi told us what it was like when they found out that the entire extinguishing water would have to run out in the middle of the bottom of the egg in the event of a fire. Several covered openings in the Prefalz surface that are equipped with pressure flaps and yield to water pressure make this possible.

"The egg is unique," which is why there should be more projects like this. As Ombódi states: "People are often quick to use standard solutions and, in doing so, miss out on creating something new, something that was unimaginable in the past."

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Detached house with garage

Country: Austria

Building, location: detached house, Leonding

Category: new construction

Architecture: pb + p Architekten Patzelt Barth + Partner zt-GmbH

Installer: Innocente Ges.m.b.H.

Façade type: ripple profile

Façade colour: natural anodised



Alfred Barth

»Of clarities and edges«

Inspired by post-war modernism, the two-storey house *pb + p Architekten* conceptualised in Leonding is simple and of high quality. It blends in, but it also stands out – certainly on second glance.

The Upper Austrian architect Alfred Barth describes post-war modernism as “creating quality with the existing resources and reduced materials.” He cites this epoch in his concept, as the client is a collector and has an affinity for the 1950s. It was his first thought, his first idea, and is visible in the construction today – in form and materiality. What was exceptional about this task was that the room on the ground floor serves as an extensive garage. On the first floor, the living units are “superimposed,” for densification is a major topic for cities and suburban areas – in Linz and almost all over of the world. “The exploitative pressure is high. We have an obligation to focus on redensification,” as Barth says.

The house is in Leonding, at the gates of the Upper Austrian state capital Linz. It is right by the busy city entrance, which explains the closed front facing the street. The ground floor was created with reinforced concrete with metal cassettes, and the solid wood panels and ventilated curtain façade determine the picture in the living area on the upper floor. The anodised PREFA ripple profile is the dominating element. “The simplicity and high quality of the material are the reason why it perfectly adapts to the object. It underlines the industrial character,” as the architect emphasises.

An independent thing

Alfred Barth did not want to create an object that polarises – that is not what *pb + p Architekten* stand for. When discussing the self image, he explains that “the house sequence should integrate itself and still be an independent thing.” And people notice the house – at the latest on second glance. Architecture should not “stand still.” Although there are lots of small, charming buildings in the area, it is impossible to preserve them all. According to him, architects should focus on developing cities in order to meet the increasing demand for new living space.

From conservatories to commercial construction

Between Tyrol and Vienna, from integrating a conservatory to commercial construction – the spectrum of the six-person team of *pb + p Architekten* is large. The architects conceptualise around twenty to thirty objects each year. Alfred Barth has been working at the architectural office since his studies and could implement his working method right from the beginning. He underlines that “the office has a flexible approach and style.” They do not attach great importance to a glamorous appearance or a lot of self-promotion.

The office is recommended by word of mouth and has plenty to do – a big compliment for the quality of their work.

Even if Alfred Barth did not know he would become an architect right from the start, his education and career soon led him on this path, a path he would always take again. Barth was born in the Hausruck, a mountain range in the Alpine foothills, and went to the higher technical school in Hallstatt. Here, he learned many things he would need later on. After brief excursions into the furniture industry and structural engineering, he studied architecture at the University of Art in Linz. Even back then, he was always impressed and influenced by all the different currents and not a specific direction – which is also reflected in his work. Barth aims to “react to places.” To him, the different challenges are what makes his job so interesting. “Each job has its clarities and edges. That is the exciting part,” as the architect emphasises. He is very enthusiastic about his multifaceted job, as “you have the possibility to be creative.” Barth finds inspiration in serenity, which is very easy in the “big town” of Linz: In ten minutes, you are out in the country, away from all the hustle and bustle.







Martin Affenzeller

Routine with millimetre precision

The building in Leonding was practically routine work for the accomplished and experienced tinsmith Martin Affenzeller of the Vorchdorf roofing and tinsmith company **Innocente**. Using anodised extruded aluminium profiles for the façade required a lot of experience and a precise approach – it was a matter of millimetres.

The roof was “routine work” for Martin Affenzeller and his three colleagues. The façade was a little less routine, for it demanded a lot from the craftsmen, especially during the planning stage. “The PREFE ripple profile in blank aluminium was anodised at a later point,” as Affenzeller explains. “That means we had to measure very carefully, then we could order the components and after that, the next step was the special surface treatment,” the tinsmith, who has been working at the Upper Austrian company **Innocente** since 1998, tells us. It was a matter of millimetres, but the precision paid off – the dominating rounding was calculated correctly and the ripple profile was delivered in the appropriate radius. The parts where it connects to other building materials were another challenge, but the construction manager’s experience and skill also helped him keep a cool head here.

The PREFE ripple profile is made from a two millimetre thick extruded aluminium alloy, which ensures the highest degree of shape retention and resilience. In addition, the fine structure of the material and the concealed fixing give it a noble appearance. Moreover, the anodised surface extends its lifetime and makes the façade even more exclusive. Another highlight is that the profile creates an exciting interplay between light and shadows that permanently changes, depending on how the light falls.

Martin Affenzeller says about PREFE that “the material is good and the cooperation works.” He and his colleagues often work with PREFE materials and have been doing so for a long time. “Contact with the manufacturer is important for us and our work. There are always innovations and new products, which means that it is necessary to be up-to-date and take part in trainings,” as the tinsmith tells us. The diversity of the products, the colours, the different coatings and material thickness offer almost infinite possibilities. This diversity in work is important to Affenzeller, for it is what he values about his job: “We have various projects throughout Austria – from flat roofs, steep roofs, metal garages to bridge sealings.”

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Residential home for people with disabilities

Country: Germany

Building, location: residential home, Augsburg

Category: new construction

Architecture: UTA Architekten und Stadtplaner GmbH

Installer: Holzbau Wohlhüter GmbH

Roof type: Prefalz

Roof colour: P.10 zinc grey

● Object-related individual solution



Sigrid Müller-Welt and Dominique Dinies

»Social housing vs. building culture?«

Finding a solution that comes from the place itself – that was the goal of the architect couple Sigrid Müller-Welt and Dominique Dinies.



With its two gables and the steep roof, the home for people with disabilities proudly stands in the posh area of Kuhsee in Augsburg, Germany. For Sigrid Müller-Welt and Dominique Dinies, who founded their architectural office *UTA* in Stuttgart in 2013, this home was the second job for their client, Stiftung St. Johannes. The idea of developing a comfortable, familial and practical home for people with disabilities was inspired by an architect and founder of the Heimstattstiftung (homestead foundation) who wanted to create a home for his child with special needs, a space for “shared living.” Twenty-four people live in the house in Augsburg, which consists of two objects that are joined by a connecting passage.

Sigrid Müller-Welt stresses that “in an area like this, you have a building task.” In addition to the small-scale character of the surroundings, there was also a very strict development plan that needed to be considered in many respects. “First, we had to clarify everything from an urban planning perspective,” as she tells us. But there was a good and constructive cooperation with the urban planning office. Dominique Dinies adds:

“
*I hope that our building will still
look nice in 50 years.*
”



“We had to be untouchable.” It was possible to accurately develop the right concept with these tough specifications: The front building facing the street has two storeys, while the slightly smaller house behind it is connected with the main building and has one storey. The reason for this was that this residential home was constructed on two different properties, to which different provisions applied. The architects point out that “the house has a nice presence on the street” before adding that “the gabled building upgrades the quality of the street.” The two gables are intersected, which adds a distinctive touch. With its small-scale character, it presents its family atmosphere to the outside. The new construction blends in seamlessly with the residential area.

Looking good in 50 years

The original buildings could not be preserved, as they had to be torn down for the new project. But many of their details live on, as the architects used them for the new object. “I hope that our building will still look nice in 50 years,” as Dinies underlines before adding: “We always try to find solutions that come from the place itself. This is how we want to contribute to architecture.”

A sharp roof

In addition to the sharp roof, which was realised with Prefalz in P.10 zinc grey, the windows particularly characterise the building’s façade. There were many discussions about the special window shutters. In the end, the architects’ concept succeeded – for the window shutters enable a warm light in the interior. This creates a beautiful, golden hue in the room. “The windows are show windows facing the street. This way, the house does not isolate itself from the street,” as Müller-Welt explains. They should make it possible for wheelchair users to look outside and, at the same time, not be dangerous for children who are visiting.

The interplay

Great importance was placed on the choice of materials: Exposed concrete and wood are warm and have a retaining quality, while the aluminium roof perfectly complements the interplay. To the architects, it is important that there “is as little as possible” on the roofs. Therefore, a great deal of effort was spent on neatly and accurately placing the vents in a row.





Creativity, sustainability and aesthetics

In addition to the many challenges of the building regulations and the clientele's needs, cost pressure was also an important factor in the design and implementation of the project. "It is social housing vs. building culture," as Dinies says before adding: "But the cost pressure also makes you become more creative." Creativity, sustainability and aesthetic demands are part of the architect couple's identity. Their office, which is located in the heart of Stuttgart, employs around ten people. Both of them studied architecture in Stuttgart, traveled to Mexico and Vienna and returned to their home city, where they founded their own office that they have been running successfully for seven years with all the experience and expertise they have gathered.

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Cabinet DLW architectes

Country: France

Building, location: architectural office, Nantes

Category: new construction

Architecture: DLW architectes

Installer: BDN Bardage

Façade type: serrated profile

Façade colour: plain aluminium



François Dussaux

»The new ones in the Quartier Brut«

In 2016, *DLW architectes* – François Dussaux, Aurélien Lepoutre and Vincent Wattier – moved their office into a new building in the former wholesale district of the industrial city Nantes in western France. The building closes one of the many smaller gaps that was created after the migration of the labourers who used to work at large shipyards and warehouses. In addition to the challenge of ensuring that the rooms were relatively office-friendly despite a small footprint, François Dussaux and his team had to make do with relatively little façade surface area. The fact that the modest conditions were transformed into an eye-catcher has a lot to do with the architects' feeling for their district and with the PREFA serrated profile in plain aluminium they used to cover the façade on Rue Marmontel.

Rue Marmontel

Rue Marmontel is located in a former residential and wholesale district of Nantes, halfway between the city's historic centre and the river Loire. Many architects and creative minds have settled in this area today, but not too long ago, it was common to sell fish, fresh fruit and vegetables here. From Nantes, France and Europe were supplied with goods from overseas. However, when the neighbouring harbour of Nantes, Saint-Nazaire, was expanded towards the end of the 20th century, it became more quiet in the district around Rue Marmontel. The wholesale markets moved away and left traces of their chaotic, loud and raw charm behind. Here and there, the façades of the market halls and warehouses remained and most of the houses in the district have little feeling for decor. Here, the city, the houses and the people show themselves without make-up. It is a "quartier brut" that may not be very chic, but certainly has a lot of room to experiment.

brut

It is important not to misunderstand the term "brut." It stands for high-quality materials that are sustainable and robust and have a surface that radiates something special. François Dussaux, one of the founders of **DLW**, characterises them as materials "that are sufficient in themselves." The architects thought a lot about this idea when they started planning their own office building in 2015. For the façade, they wanted to use a material that already existed in the district in a different form and would create a contrast. **DLW** clearly wanted to visibly position themselves with their own project. For Rue Marmontel, the construction, rooms and lighting direction had to be as simple as possible. Therefore, they only structured the ground plan with a bicycle room on the ground floor, a small courtyard as well as a vertical access. They created the façade without protrusions or recesses and chose the PREFA serrated profile, which does not need any visible fastenings and is characterised by a surface that looks like it changes colours in daylight.

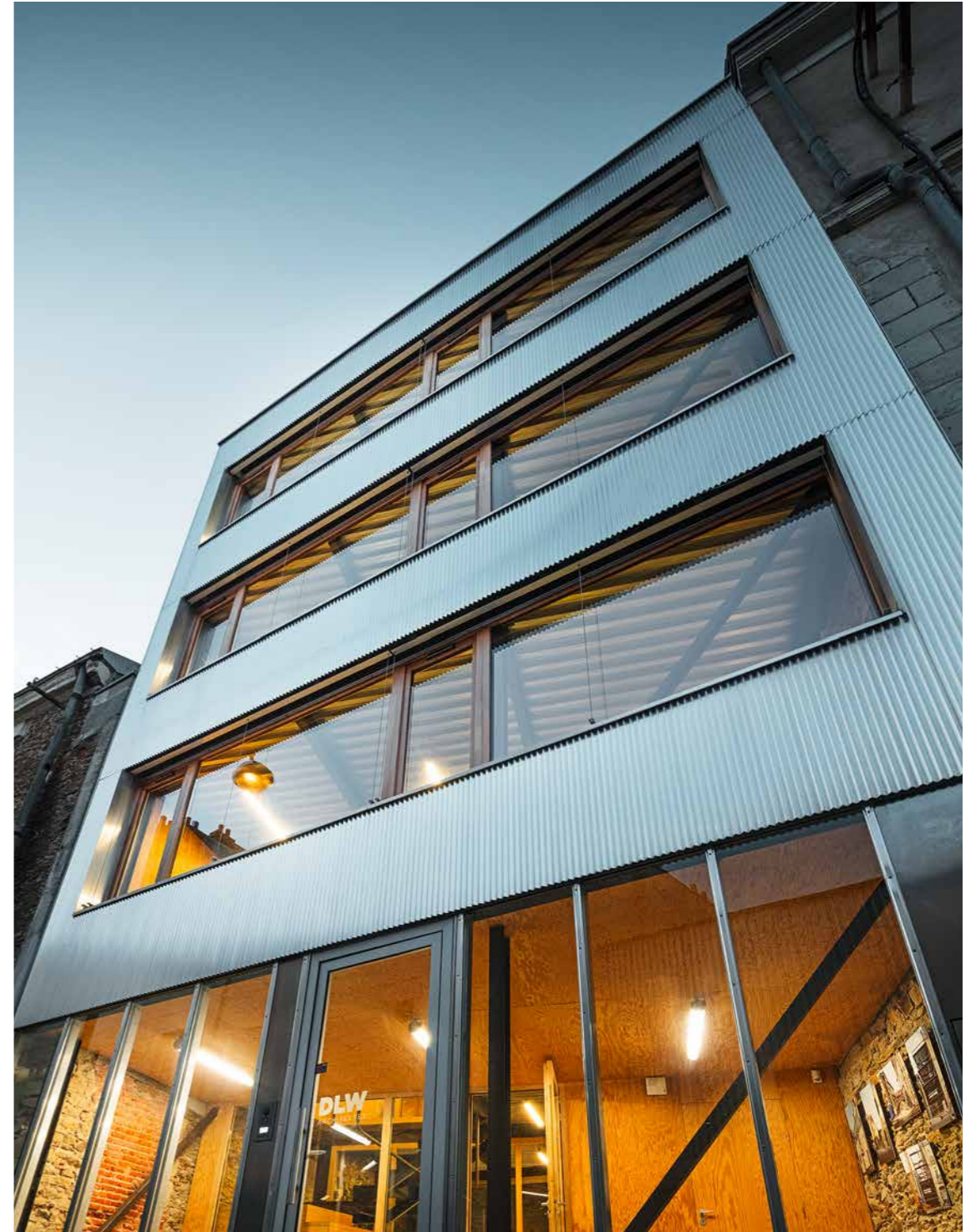
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Any material that we use is of a very immediate and corporeal quality.

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A change in weather or the city and the new material

"La lumière" is "très intéressante pour la façade," as Dussaux tells us with a twinkle in his eye. He adds that the weather can turn very quickly in Nantes, "often more than three times a day." The façade of the small office building should make this quality of the city graspable. Instead of a scratched wave, as is the case in warehouses or wholesale markets, carefully extruded serrated profiles stretch upward on the side facing the street today. The colours and angles of the reflections on the zig-zag façade surface area change along with the sunlight. "In 2016, PREFA had not been on the French market for very long yet. We were interested in the new material," as Dussaux mentions. **DLW** only refined the cubic structure with the corporeal material wherever necessary, so that the contrast between existing structures and the new building would be clearly visible. Therefore, a clear steel construction with a skin made of two millimetre thick extruded aluminium profiles in plain aluminium by PREFA seemed to be the ideal solution for the nearly 50 m² large vacant plot. The architects wanted a "high degree of resistance with as much structural simplicity as possible" on Rue Marmontel.





From Paris to Nantes

According to the architects, the city of Nantes particularly supports contemporary construction projects and the use of modern materials. That is also the reason why **DLW** moved to Nantes twenty years ago. In 2000, they won the Europe-wide European competition with a study that suggested urban densification through so-called "stitches." These are punctual, structural interventions that revitalise historical contexts with contemporary architecture. The project was actually planned in a Parisian suburb, but since it was not realised in Paris and the city of Nantes showed an interest in it, they decided to move their office to Nantes. On a side note: The project that made **DLW** relocate to Nantes is located on Rue de Rieux, about a two minute walk from their office on Rue Marmontel. It is obvious that they are familiar with the district's character from their own personal experience.

Built business card

DLW placed the relatively narrow new construction between two heavy, stone-built suburban houses from the 19th century with the same intensity, rough materiality and honesty that used to characterise the wholesale markets and workshop houses. It is not a massive building, but a light and transparent one. One could say that it is rather a cleverly used space that has become the optical centre of Rue Marmontel due to its street façade. The building is practically the architects' minimalistic business card. With its clear, expressive form, it lets old and new stand side by side.

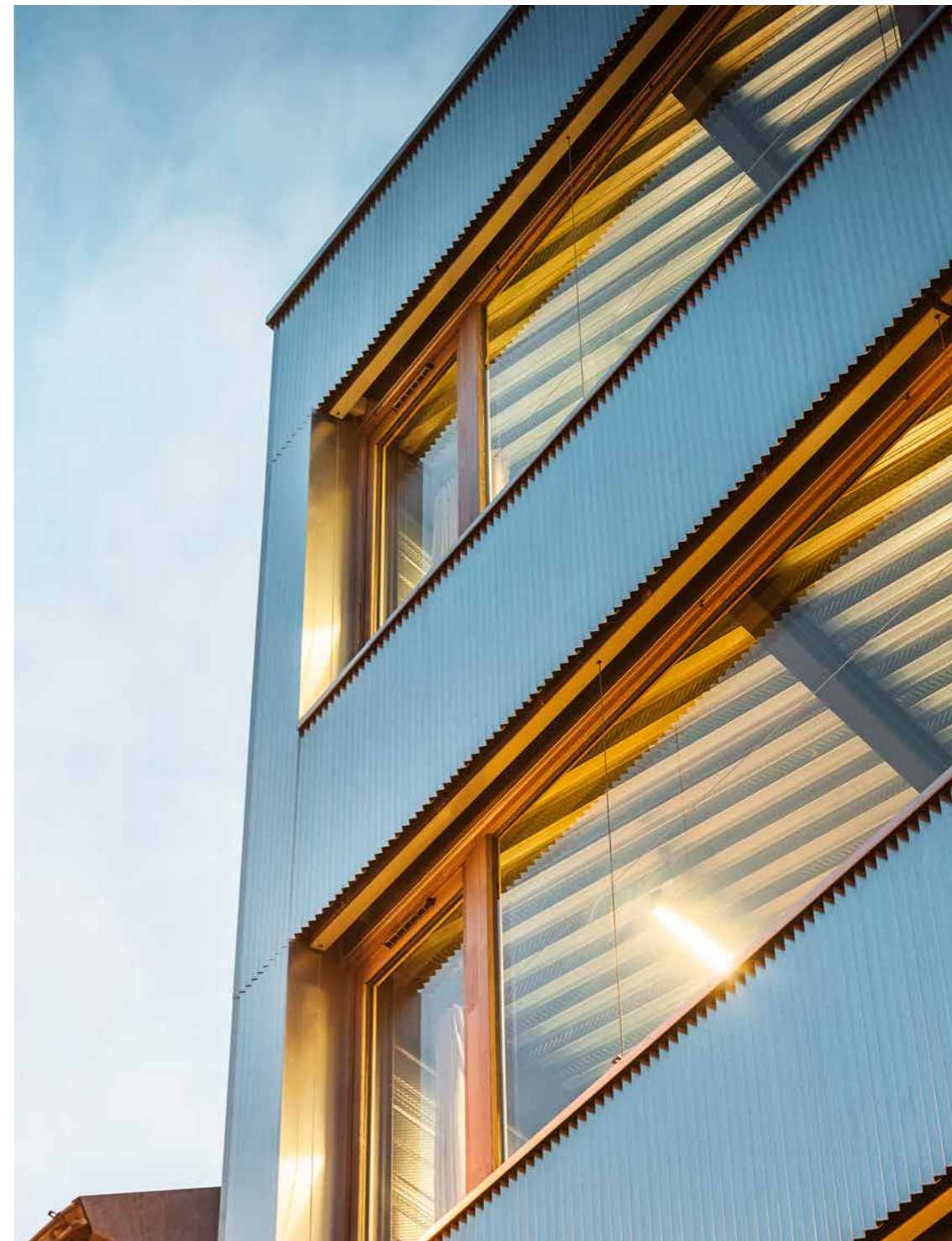
A simply beautiful zig-zag design!

Didier Bougeard has worked together with world famous architects and also with **DLW** in western France.

He has been running his family business **BDN Bardage** in the small town of Lohéac for twenty years. Together with his seven employees, he specialises in façade and roof coverings as well as external insulation. When François Dussaux of **DLW** suggested the PREFA serrated profile for the 80 m² façade on Rue Marmontel, it was a new material for Bougeard. Meanwhile, he is impressed with both the product and the technical support. After the good collaboration with the architects and with PREFA, he wants to work more with aluminium, convinced by its simple and unproblematic installation. They mounted the profile with PREFA sliding clips on a metal framework. No big deal? Not really, because the façade's substructure, which Didier Bougeard also realised together with **DLW**, was a challenge of its own. For Bougeard, the plain aluminium serrated profile is also perfect for the project on Rue Marmontel because there was not much space for construction work in the narrow street and the uncomplicated, quick mounting made things a lot simpler. On top of that, he likes the zig-zag design with its changing play of light.



cg





Fritzøe Møller Larvik

Country: Norway
Building, location: office building, Larvik
Category: revitalisation
Architecture: PV arkitekter
Installer: Herman Nilsen & Sønner AS
Façade type: FX.12 façade panel, Prefalz
Façade colour: P.10 black



Kjetil Lønnebakke Tennebo

»Black like larvikite«

Twenty years ago, first efforts were being made to start the revitalisation of an impressive industrial plant in the small town of Larvik in southern Norway. Its owner, Treschow-Fritzøe, was looking for the perfect partners for this project in the area and found them in the architects *PV arkitekter*, the tinsmith company *Herman Nilsen & Sønner* and the IT company ABAX. Since then, Larvik has one foot in the future. For Larvik's inhabitants, this meant new workplaces and charming rooms on the premises of Fritzøe Mølle, while a black PREFA aluminium façade is contributing to the local colour.

Black like larvikite, like liquorice, like fjords, deep water and like the surface of the irregularly structured PREFALZ FX.12 façade panels or a Prefalz façade system with a P.10 black colour surface? In the changing light of the coastal town Larvik, black can take on different shades depending on the time of day. It turns gold brown at dusk and just after sunrise, you could say that what was used for the façade of the former industrial mill Fritzøe Mølle on Hammerdalen right in the small town of Larvik takes on a juniper blue hue. **PV arkitekter, Herman Nilsen & Sønner** and the client Treschow-Fritzøe have been revitalising the premises for years, both to contribute to the town's vibe and secure workplaces for the future. Instead of sticking too closely to theory, the resulting collage of old and new shows what building culture practice can mean.

Building culture practice

"If I had not started to study law, I would never have become an architect." Kjetil Lønnebakke Tennebo's sense of humour makes him likeable. After breaking off his law studies out of boredom, he began to study architecture in Trondheim. He also told us about how he was handed a roll of paper in his first semester and had to draw. Lønnebakke Tennebo is a partner at **PV arkitekter** and still draws a lot today, but there are other aspects that are far more important to him in the Fritzøe Mølle project: "It is about tackling the job, about building for your own town and about a long-term building culture."

Fritzøe Mølle is not a simple building, it is an old industrial site from the 16th and 19th century. It was temporarily in royal possession and is now being managed and gradually converted by Norway's oldest company. **PV arkitekter** have been commissioned since 1997 and decided to move their office right on the premises very early on to better organise the building process. At the time, there was only an old silversmith on the site. Lønnebakke Tennebo mentions that they looked at the vacancies every day "and their potentials and problems made us creative." Instead of a purely structural restoration, the functional and economic new development of the work location that has always been essential for Larvik became an important topic.

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In the changing light of the coastal town Larvik, black can take on different shades depending on the time of day.

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Building for the town

“There was a need for people with local networks that would take over the development process. As an international star, you would not have stood a chance.” Tinsmith Linnerud of *Herman Nilsen & Sønner*, architect Tennebø and Morten Hellner of Treschow-Fritzøe all agree on this. Only a few inhabitants of Larvik were not always completely convinced by what was happening on the peri-urban industrial wasteland. Therefore, there was and still is a lot of talk about the old mill, which still has open spatial resources in the future from an urban planning perspective. The project stands for the town’s adaptability. ABAX, a young, dynamic company that offers technical services relating to the Internet of Things, stayed in Larvik because of Fritzøe Mølle. The company contributed unconventional ideas to the planning process from an early point onwards and uses architecture as its showcase. Today, more people than ever are working on the site and Fritzøe Mølle has become the motor of Larvik’s public life.

Continuing to build with contrasts

The architects realised the concept of continuing to build and developing in form and material. The FX.12 façade panels and the linear Prefalz façade in P.10 black reflect this idea, as they present a traditional material as an industrially developed system. Resembling a hood, the new façade extends beyond the old brick walls at the south side of the mill. With a clear edge, a slanted cut of the new façade, the architects increase the contrast between old and new building components. For instance, the historic brick walls remain visible through windows in the new façade. To Kjetil Lønnebakke Tennebø, “it looks like the old building is coming out of the new one.” The historic construction phases of the mill should still remain readable in their form and be juxtaposed with contemporary constructions in a respectful way. At the north side, this can be seen even more clearly, as several buildings were added instead of a compact building volume. These were covered with a dark Prefalz façade system. The protruding angular standing seams and their shadow lines draw the viewer’s gaze upward. As opposed to the FX.12 façade panels, the Prefalz façade is not structured – another contrast that strengthens the impression of an architectural collage in the overall structure.





Bjarne Linnerud, Jørn Vetle Nilsen and Thomas Nilsen

Trust through cooperation

Tinsmith Linnerud states that “the conversion of Fritzøe Mølle is spectacular.” It is the first building you see when you turn off the highway from Oslo to Larvik. Linnerud – approximately in his mid-fifties, tan skin, sneakers and a big grin – is standing in his workshop, a 1.500 m² large hall with heavy machinery and several storage shelves for mounting accessories and gutters. Various metals are bent, rounded, stamped, punched and folded here. “Machine work and manual work complement each other, as not everything a tinsmith does can be done with machinery,” as Linnerud tells us. Together with his brother, he runs the company **Herman Nilsen & Sønner** in the third generation. They place great value on quality and a fixed team of craftspeople whose skills they can precisely assess. **Herman Nilsen & Sønner** like to build with the same architects and clients for similar reasons. “That would be the privilege of our small city,” as Bjarne Linnerud says. In the course of their cooperation, something like friendship and trust develops over all the years. According to Linnerud, it is what makes you storm-proof.

Trust through cooperation

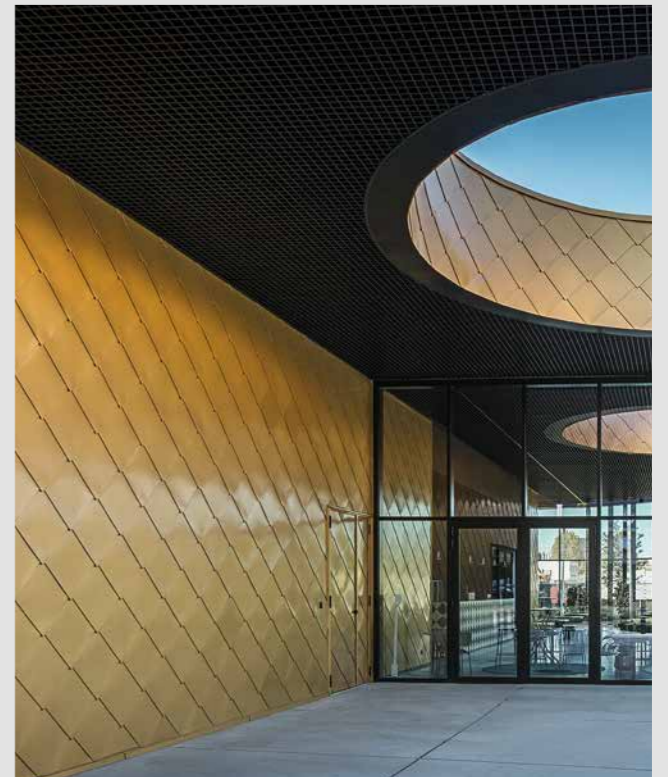
Treschow-Fritzøe, **PV arkitekter** and **Herman Nilsen & Sønner** had collaborated several times before working on the mill. Thomas Nilsen from PREFA Norway joined the team and introduced the black FX.12 façade panels with a P.10 surface to the project. They are perfect for Norway, not only in visual terms: The sustainable image of aluminium, which can be recycled without losses, counts in a city like Larvik. Located between a dense forest and rugged coastal rocks, the people here have been living with the sea and nature in one way or another for centuries. The fact that 80% of the cars that were bought in Norway this year are electric cars shows how much Norwegians value their relationship with natural resources. In Norway, it surely is not easy to ignore a responsible approach to the environment. Quite the contrary: With developments that take the many layers of sustainability into account, you can gain a foothold in the architectural scene of Larvik.

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Machine work and manual work complement each other, as not everything a tinsmith does can be done with machinery.

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PREFERENZEN 2021





AURA

Country: Sweden

Building, location: office and commercial building, Malmö

Category: new construction

Architecture: Dorte Mandrup A/S

Installer: Johanssons Byggplåt AB

Roof type: Prefalz

Roof colour: bespoke colour Jaisalmer gold

● **Object-related individual solution**



Noel Wibrand

»Far from ordinary«

It is only a twenty minute bike ride from the world's most famous flower shop, which Sigurd Lewerentz built in 1968 when Malmö was still a smoking industrial city, and the new kontor building AURA by *Dorte Mandrup A/S* that is part of an impulsive, neo-economical Malmö. This balancing act between an outdated industry and the new economy characterises Malmö today. Completed in 2018, AURA stands for the new side of the city, as its gold shimmering roof confidently shows.



Twenty minutes of city life

There is a lot to see in these twenty minutes. Malmö shows its many faces on this route past scenic parks, community gardens and dense development areas like the Nya Sorgenfri. To the left and right of the path, abandoned industrial areas are gradually being replaced with sophisticated residential buildings. They have unusual names like IGGY Promenadhuset and Cykelhuset Ohboy. Some of the façades are made of rust-red Corten steel sheets or are covered with bean plants. On this route, one also comes across simple and elegant blocks of flats from the 1960s and run-down residential houses from the same time. There are several bygge factories in the streets, which are stores where you can buy ecological and handmade products for renovating your own flat, and the Boulebar at the Drottningtorget is a hit with the locals on the weekend. The path also leads you past cafés, falafel kiosks and bars, over canal bridges towards Malmö Live, a skyscraper-high hotel, conference and cultural centre that was completed in 2015. Make sure to stop at the Saluhall, Malmö's new market hall – a casual place that smells of liquorice, smoked salt, fresh bread and fresh fish. Right before the Westhafen, the new building district Västra Hamnen that made Malmö rank fourth on

the OECD list of the world's most innovative cities in 2016, AURA's golden Prefalz roof is shimmering in the sunlight.

The kontor

AURA is a new construction in a former port area between the main train station and Öresund. It is part of the large urban development area Citadellstaden and contains offices, smaller stores and a municipal preschool. From a typological and formal perspective, it is modelled after an old kontor – just like the kontors you can find as historic originals in the city centre of Malmö. For this reason, Noel Wibrand, Associate Partner at *Dorte Mandrup A/S* and the project manager responsible for AURA, describes it as a “very traditional house with an absolutely uncomplicated structure.” Yet the architects break with the traditional form by tilting the roof ridge in four different directions: A cross section shows the classical proportions of a kontor that is common in a port area, while the silhouette creates a dynamic. With two storeys, the steep roof pitch enables an enormous volume under the roof. While the end faces are each used for representative offices, the centre contains the building's air-conditioning technology.

Roof on the ground

The roof was mounted on the ground in four segments and then placed on the rest of the construction volume in only three days. Certainly a sensitive moment, as the finished roof had to withstand the tensions and torsions that were created during the lifting process. Construction supervision and architects downplay the AURA roof today when they confidently say that it is quite ordinary. Only the tinsmith mentions “that lifting a roof of this dimension is something unique.”

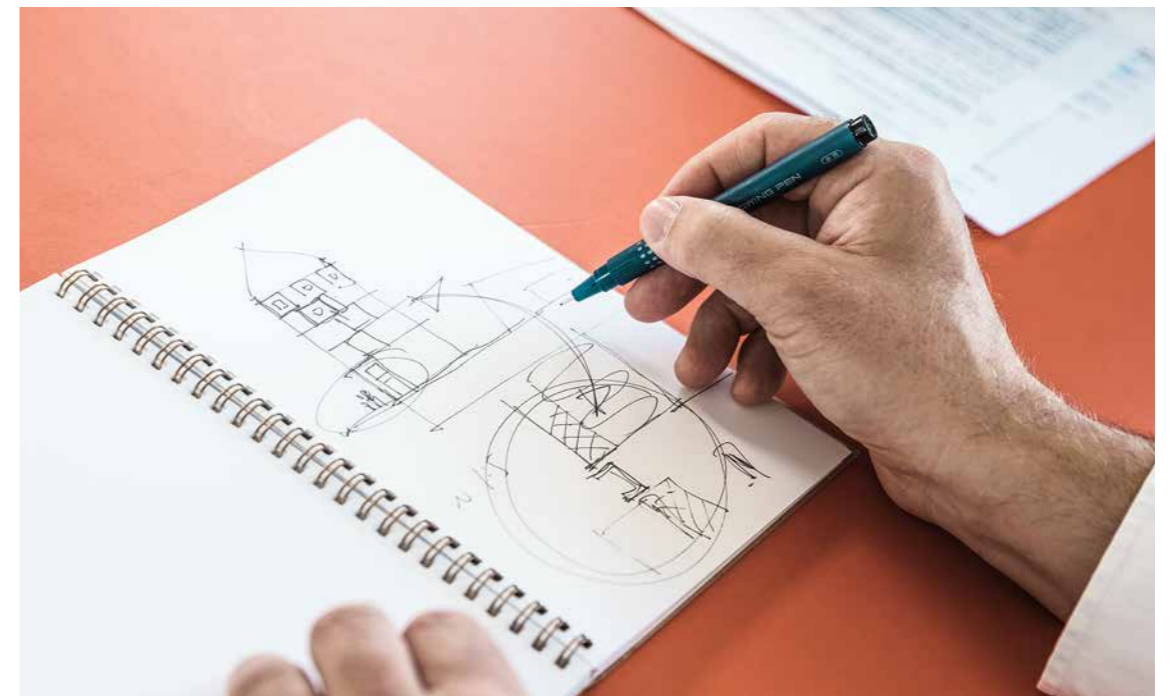
The supporting steel construction of the roof is covered with 2000 m² of Prefalz aluminium with a custom-made coating by PREFAL. The newly developed bespoke colour is called Jaisalmer-2525 gold and was named after the Indian desert city of Jaisalmer, whose reputation as a golden city clearly inspired the coating's shimmering colour. Moreover, the colour had to match the warm radiance of the gravel that was used for the kontor's concrete façade and was won in Estonian sand mines, as Wibrand tells us. Instead of standard grey, the concrete has a warm shade of yellow due to the gravel from Estonia.

Development

AURA is a commercial project and its golden roof

should have a representative function. SKANSKA, an international Scandinavian building contractor that bought the premises by the Gäddan in Malmö in the late 1980s, is responsible for its development and realisation. In 2016, the architects were brought on board to design the business kontor. The building will be reinvented and developed from an urban planning, formal and functional perspective until 2025, and due to the materiality of the roof and the façade details – the client wanted prefabricated concrete elements – it clearly stands out from its surroundings.

Not too long ago, Malmö ended here. The area only used to be covered with large warehouses, docks and cranes of the shipyard Kockums. Working at the shipyard was physically strenuous, dirty, loud and often dangerous. Today, a completely different Malmö seems to begin here. Malmö is an emerging neighbour of the Danish capital Copenhagen, but it has better spatial resources. There is a reason why entrepreneurs of the new economy are settling in Malmö and bringing other ways of life and needs with them. Many are developing games and apps and are investing in research. Students, startups, cultural institutions and alternative business enterprises are clearly shaping the former industrial city.







Material samples, models and digitalisation

“The economic reality plays a big role in architecture,” as Noel Wibrand stresses. While others were sitting in lecture halls, Wibrand was working at construction sites. He studied architecture later in life and comes directly from practice. For him, it was always about the materials and the question of how you can use them to create architecture – meaning more than just a few walls and a roof. He cannot hide his enthusiasm for the concrete details of AURA’s façade, but he also seems to be fascinated with the aluminium skin.

At the office of *Dorte Mandrup A/S* in Copenhagen, material samples are piled high. You can still find a few of the original aluminium samples for the AURA project on the shelf that show in which gradations the colour for AURA was developed. Although *Dorte Mandrup A/S* design in a rather classical way with working models and samples, they meticulously experiment with digital tools, virtual reality, laser cutting and 3D print. With raised eyebrows, Wibrand has to admit “that using physical models is still very effective if you want to captivate clients,” but he himself fully supports the digitalisation of design methods.

In the future

The office has been growing for years and a second floor of the tucked-away building in Copenhagen is currently being expanded with a workshop and computer places. Except for the orange colour of the common kitchen and a small, green line on the floor – a partition wall used to be here some time ago – the entire office is white. This is where the visually stunning drafts are created that made Dorte Mandrup so famous in the architecture scene. Here, you work in project-specific teams. No one in this office has their own, assigned desk. Change and movement are obviously part of *Dorte Mandrup A/S*, which is why they like to look ahead. “In the future, architects will have to focus more on social sustainability, on social empathy,” as Noel Wibrand explains. Moreover, dealing with the second energy layer, the hidden energy consumption in the building industry, is unavoidable. Their work is truly far from ordinary when upcycling or biodiversity, flexible floor plans, social integration, complete life cycles of individual materials and alternative structures for the housing market play a role in the architects’ drafts. Important competitions can be won this way. Dorte Mandrup’s tools that make this possible? Well-rounded stories that make it possible for us to envision what architecture can already be like today.

cg



Polyvalente Cultureel Centrum

Country: Belgium

Building, location: theatre and arts centre, Kapellen

Category: new construction

Architecture: met zicht op zee architecten

Installer: Platteau & Partners

Façade type: rhomboid façade tile 44 × 44

Façade colour: bespoke colour Maya gold



Guy Van Seters, Elke Bekaert, Brent Mulder Lugtigheid and Toon Heyndrickx

»Built and painted«

The small Belgian town of Kapellen may not be right by the sea, but the architects behind the new multifunctional cultural centre still bear the beautiful name *met zicht op zee* – with a view of the sea. Curiosity, interdisciplinarity and a sense of community in everyday life and their own building projects are important to them. They operate an interesting studio in the port city of Antwerp that includes not only their own office, but also a weekend pizzeria and a separate insect garden. Here, they diligently work on unconventional solutions and focus on material studies. It has a special charm that the architects in Kapellen add a pictorial material language to the multi-faceted spatial programme and play with the recurring motif of the rhombus at all creative levels.

Rhombus game

The architects repeatedly employ the rhombus – a square that pointedly stands on a corner – in the new cultural centre of the city of Kapellen in many variations. The façade and parts of the interior walls are covered with large 44 × 44 cm PREFA rhombuses in the colours Maya gold and P.10 black. In addition, *met zicht op zee* decorated the bar furniture and parts of the wall with white and black tiles that, combined with the pastel-coloured curtains, resemble a harlequin costume from one of Picasso's paintings or a well-made board on Instagram. Furniture handles and smaller interior elements also have a rhomboid shape. Even the logo of the namesake of the cultural centre, the city's former cinema, is a large rhombus with the letters "LUX" on it. "We like to play with simple elements and use them in an unconventional way," as Toon Heyndrickx, one of the three partners of *met zicht op zee* explains. The ingenious use of classical forms, colours and materials is one the architects' trade marks. It is not a superficial game, but a thought-out and efficient way to use the given possibilities that aims to surprise clients and users again and again.

Functional readability

The cultural centre in Kapellen consists of two building structures, a flat, cylindrical disc and a tall cuboid that stands slightly off-centre in the flat building structure. The disc is actually a load-bearing structure made of steel whose sides are covered with aluminium or glass, while the second structure is a construction made of prefabricated reinforced concrete parts. The two structures also differ in functional terms. The cuboid houses an event hall that offers various different game variants due to a few technical tricks. Around it, under the steel disc and behind the aluminium rhomboid façade, there are a foyer, a separate party room, a kitchen, technical and storage spaces, dressing rooms and an open bar. If you take a closer look, you can see that the impermeable aluminium façade is repeatedly interrupted by sections of glass and cuts that make it possible to enter and look through the building. Every cut in the volume is a glimpse into and a hint of what is going on inside the building at the moment. *met zicht op zee* interpret the building as a pavilion, give the building and its multifaceted functions a readable quality and connect it with its surroundings. Instead of creating a distance, it creates permeability.

A city is changing in segments

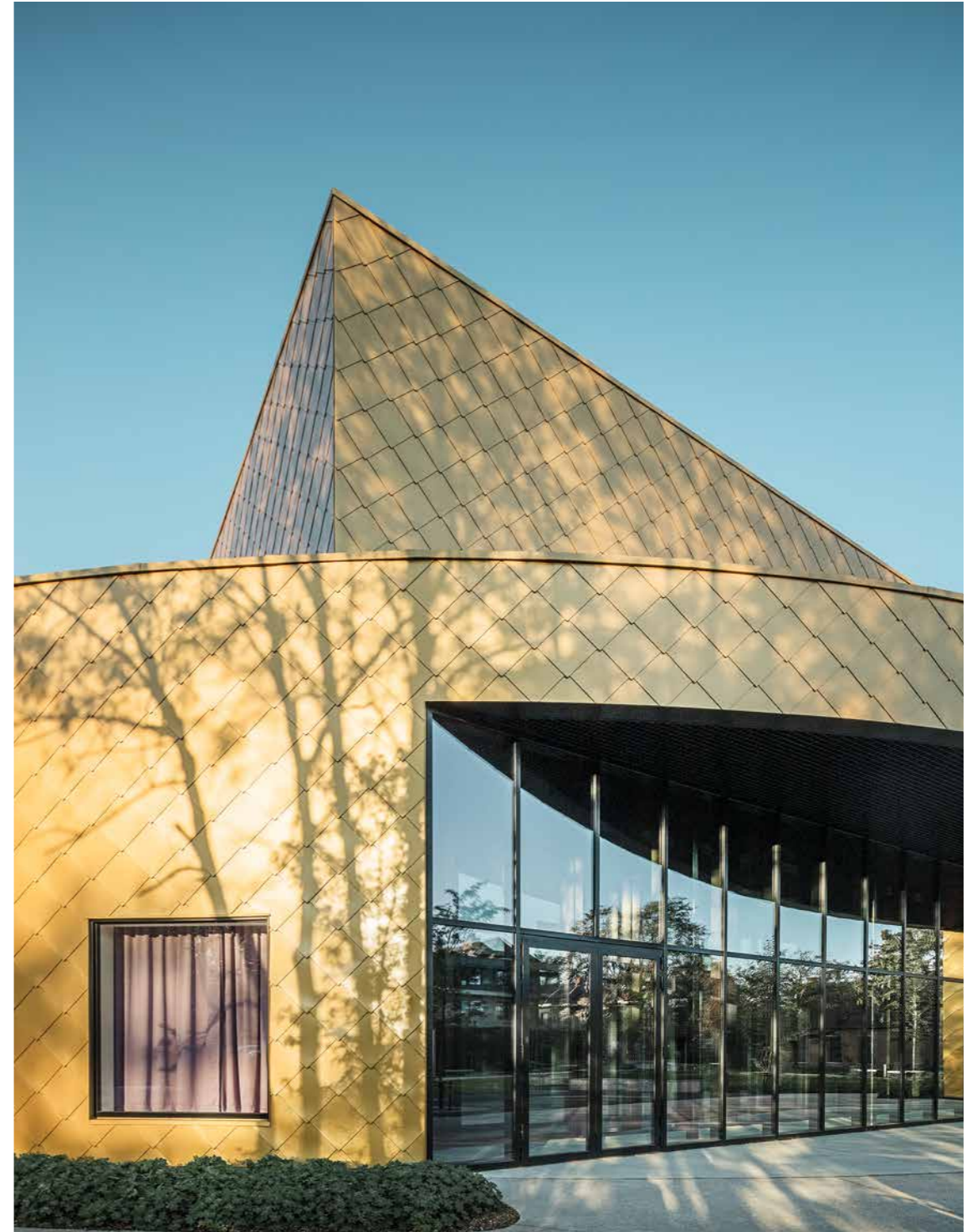
One of the main reasons why the city of Kapellen hired the architects was that their contribution strongly links the urban planning level with the functions inside the house. Kapellen is planning its own transformation until 2023. Three large inner-city building plots are transformed with a developer and two teams of architects under the motto "design and build." Therefore, there is a close collaboration between the architects, the city and the contractor. The first part of this transformation is the polyvalente zaal LUX. Elke Bekaert, project manager in Kapellen, pointed out the short construction period of only twelve months and also mentioned how the process developed between all participants in a constructive way.

A city loves its new house

The inhabitants of Kapellen love the new centre. Some of them apparently even take a detour with their bike on purpose, as the paths have curves for a change and they enjoy circling around the building with their bikes. The building does not really have a back: From all directions, you can discover various carefully designed spatial situations for yourself. For instance, elderly inhabitants especially value a small park with benches at the north side, as there is always shade there in the summer and it is a perfect starting point for a leisurely walk around the house. The south side, by contrast, opens up to a large square that has always been used as a market and parking place, but also for fairs and festivals. The foyer of the cultural centre facing it is planned to have a café and become a meeting point for the market visitors.

A little more than just work

This multifunctional and dynamic idea of space nicely reflects *met zicht op zee* architects and their own, collective everyday practice. The architects have a lot of experience, as they have been designing architecture together for more than fifteen years. In addition to spatial ingenuity, dealing with materials is also at the centre of their work. They are interested in "how materials are used and can be processed in a building context." Bekaert and Heyndrickx favour "detailing for no details" and believe that the basics of their architectural work are dedicated to artistic strategies rather than science.





Even if this is not always visible right away, there are also rational reasons underlying their unconventional solutions. Sometimes tight building budgets make the architects become inventive. "It's always a question of added value." Creating more by using simple elements in an innovative way is obviously what drives *met zicht op zee*.

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It's always a question of added value.
”





Here comes Danny Platteau

Tyres stop, car doors slam shut and Danny Platteau appears. His personality briefly outshines the sophisticated architecture of the Polyvalente Cultureel Centrum in Kapellen. With Daniël Platteau, also known as Danny, technical expertise and a touch of business sense have arrived at the former marketplace of Kapellen. The only things missing are a rough voice and a firm handshake. Bingo: He has both.

In Belgium, Platteau is the star among the roofers and metal processors in construction ever since he and his team restored the copper roof and the lead crowns of Centraal Station, the main railway station in Antwerp. His professional portfolio includes projects all across Belgium. However, he started as a one-man company in 1986. In the early 1990s, he went to Germany to undergo training in standing seam technology, and more and larger orders followed. Today, Danny Platteau trains his employees himself and continuously develops his company's know-how by processing new materials, for instance. "So far, we have processed a lot of copper and zinc.

Therefore, using PREFEA aluminium rhomboid façade tiles was an exciting challenge." A few seconds later, he adds "that so far, PREFEA always convinced him because of the colour constant and the long warranty, which is why he likes to work with the material."

Whether he is also good with details? He walks around the building as if he is making sure that everything is in order. Taps his hand on a seam before eyeing a stack. He is perfectly aware of his experience in the craft. "You have to pay attention to the size of the rhombuses and the laying pattern." This required precision in Kapellen, as the façade is bent in a relatively weak radius to cover the cylindrical building volume. "Each rhombus is also bent very slightly. In the end, you get exactly to the place where you started. So the pattern really has to fit."

His experiences with architecture? "In almost every project, there is always some kind of a folly," as Platteau says, "but you do not have to take a picture of it. You just have to learn from it." What a final sentence – a real Danny Platteau.

cg



Holiday home Krušné hory

Country: Czech Republic

Building, location: holiday home, Nové Hamry

Category: new construction

Architecture: NEW HOW architects

Installer: Tomáš Padevět

Roof type: Prefalz

Roof colour: P.10 anthracite

Façade type: Prefalz

Façade colour: P.10 anthracite

● **Object-related individual solution**



David Zámečník

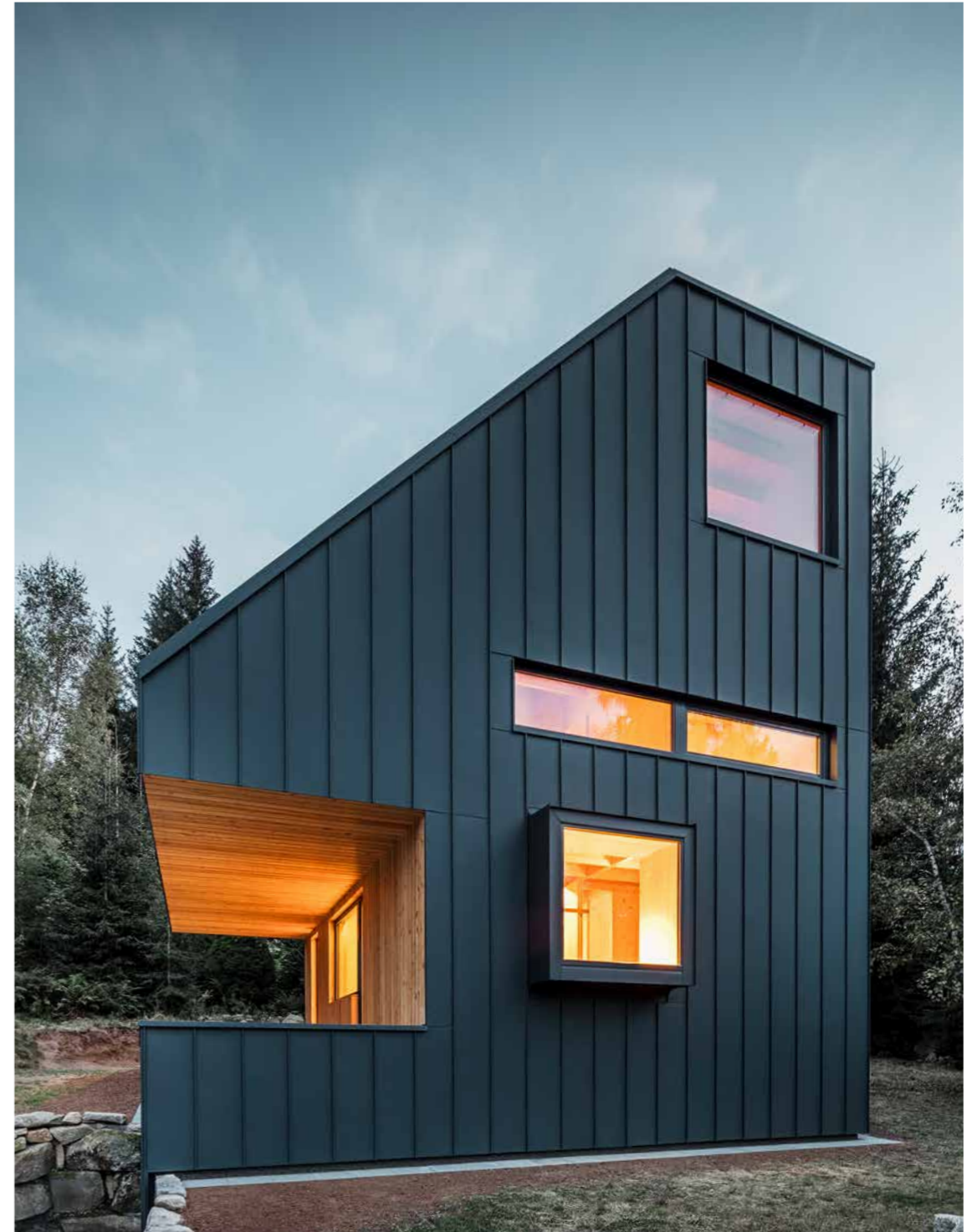
»First tabula rasa, then new-hammer grey«

David Zámečník, one of the two founders of *NEW HOW architects* based in Prague, chose a “tabula rasa” approach with the demolition of an old house at a tricky location in 2018. It was the beginning of a very personal story about a new holiday home in the UNESCO World Heritage of the Ore Mountains in the northwestern part of the Czech Republic, the village of Nové Hamry, constructed childhood dreams and the colour new-hammer grey.

Zámečník was inspired by nature when he thought about the colour for the façade of his house. “In Nové Hamry, which translates to “new hammer” in English, you can find all shades of dark grey,” as he tells us. One could also call it “new-hammer grey.” You can see it in the shadows of the trees, in the granites and basalt stones of the foothills of the Ore Mountains and even in the dark green needles and the trunks of the spruces that are so typical of the Ore Mountain woods. It was clear from the start that the façade and the roof of the holiday home should be covered with aluminium in a similarly dark colour, in this case Prefalz P.10 anthracite. In addition, a stucco embossing was used to create a structured surface that vaguely reminds of oiled black wood and slowly grown spruce bark. But its colour and surface are not the only striking aspects about this house.

New construction on moral grounds

The house is only a few metres away from the edge of the woods and stretches upward towards the spruce tips. Nestled in between the trees, it hardly stands out compared with some of the other white plastered neighbouring houses. It almost looks like it is swallowed up by the woods, since the spruces are very close to the house. It certainly must have been strange for the neighbours when they saw David Zámečník begin with the demolition of the existing house and the new construction in 2018. While it is common to have roofs covered or repaired, it rarely happens that a house is replaced with a new one in the area. The architect Zámečník prefers to look ahead rather than linger in the past of a place whose history is “too intense, very complicated and barely graspable” for him. Until 1950, the house and property belonged to a family who were members of the German-speaking minority in the Ore Mountains that were expelled at the time. The family of Zámečník’s wife bought both after 1950, but were only tolerated in the communist Czechoslovak Socialist Republic because there was a Royal Air Force pilot in the family. Today, the grandchildren and great-grandchildren of this generation return to this area. With the new construction, Zámečník wanted to give this place a future in the best sense and stands for a new beginning. “For a long time,” as he tells us, “he was not quite sure what building and living in this place would mean from a moral perspective.” For this reason, he decided on a “tabula rasa” approach. In the end, a new version of a refuge that transforms some of his childhood dreams into an inspiring spatial structure and was easy to build with genuine materials was realised. “Sometimes you have to design with your hands rather than with your head,” as Zámečník mentions.





Outer form follows an inner function

From a formal perspective, the new building is marked by an aerodynamic and angular construction volume. Classical elements like the roof and wall give way to a clear form and merge with one another. With **NEW HOW**, David Zámečník developed the outer form based on several precisely set spatial scenes in the interior and the seasonally changing local weather conditions. The idea of a “lookout” determines the height of the house from the inside. It should resemble a tower but also serve as a shelter. And instead of the usual two storeys, three levels of action were created – each with a character of its own.

The gable that accommodates the highest level, which serves as a studio, a library and also as a place of retreat, is nearly ten metres high. Zámečník raves about this place, where he can “let his thoughts fly.” A square window with side lengths of 2,5 m aptly frames the view of the tree tops, the sky and the landscape.

The level right underneath it has sleeping areas in addition to a bathroom and an open gallery space. Its floor partially resembles a net that establishes a connection to the lowest level both visually and acoustically and functions like a hammock. It is a place where you can let your imagination run wild and one of the mentioned spatial scenes that shaped the holiday home from the inside. For the architect, “sitting in the net and not having solid ground under your feet” also has something to do with the dream of flying, just like being able to look up into the sky. In the near future, the house will be inhabited all year round. If possible, David Zámečník wants to share his version of “living without the city” and “flying” with family and friends. For this reason, the house already has sleeping places for at least ten people. Moreover, the energy concept of the house should also be expanded in the future. There are already connection points for a photovoltaic system on the roof and for vertical wind turbines that can help realise the idea of living an energy self-sufficient life.

Refuges, prototypes and table tennis

The house in Nové Hamry is not the first mountain experience for the Czech architectural firm. In fact, they have specialised in this area for more than ten years. In 2011, their draft for a conversion of the refuge close to the Sněžka included interesting proposals for the form and surface of a building that needs to withstand extreme conditions. At the time, first efforts were being made to experiment with cross-laminated timber and metal façades. They ended up winning the international competition for a refuge in the High Tatras in Slovakia in 2014.

The holiday home in Nové Hamry is a small prototype of these refuge drafts. According to the architect, it is too early to draw usable conclusions for further drafts so shortly after its completion. “But after the first winter in the house,” he is certain “that the experiences in Nové Hamry can be used for other drafts of **NEW HOW**.” 45-year-old David Zámečník says this in such a calm and relaxed way as if he knew that both the house and the place only needed a little more time to unfold their full potential.

The architects’ common draft procedure is similarly relaxed. Zámečník explains that for them, designing is like playing table tennis. “It’s always a ping-pong. And it’s certainly more exciting and better if the client also knows how to play.” With their name **NEW HOW**, they certainly hit the mark.



cg





Central Emergency Ward, Landstraße Clinic

Country: Austria
Building, location: hospital, Vienna
Category: conversion and extension
Architecture: formann² puschmann architekten
Installer: Reinhard Eder Blechbauges.m.b.H.
Façade type: PREFABOND aluminium composite panels
Façade colour: black grey



NEW

PREFABOND aluminium
composite panels



Christian Forman and Stefan Puschmann

»Plenty of atmosphere with sensible pragmatism«

The Central Emergency Ward (*Zentrale Notaufnahme*) of the Landstraße Clinic, which is located on Vienna's Juchgasse, stands out with its positive atmosphere. With their sensible pragmatism, *formann² puschmann architekten* managed to accommodate what is rather unusual for hospitals – a friendly appearance, a clear spatial orientation and lifesaving eye contact between doctor and patient in the case of an emergency – in a 900 m² large annex with anthracite-covered, matt and diagonally cut PREFABOND aluminium composite panels. The story behind this project has a lot to do with saving space and optimisation, but also with constructive communication during the building process and including future users in design decisions in an exemplary way.

Emergency Room, Bettys Diagnose or a hospital soap opera? Ever spent time at an emergency ward? Normally, you are in bad shape or have to face long waiting times. Hardly anyone likes to spend time there and the spatial design of emergency wards usually does not make your stay more pleasant. Instead: Little daylight, several sheets of paper with instructions, hardly any orientation, not very many colours that create a sense of trust and little insight into what doctors and nursing staff are doing. For patients and station personnel, this means stress. Sometimes, an optimistic atmosphere is simply missing.

Looking different, being different

This has changed at the Juchgasse in Vienna. Since 2019, an independently articulated, dark-coloured extension has emerged from the existing 17-storey hospital building. The high-rise that was built in 1975 had tremendous difficulty keeping up with the changed processes in 21st century hospital operation. 53 nurses and caregivers work at the Central Emergency Ward. A regular shift lasts twelve hours. An average of 240 people are examined every day and at least eight people are always on duty for emergency care.



Ward nurse Michaela Sehnal

“We wanted to look different, be different,” as ward nurse Michaela Sehnal says about the new extension of the Landstraße Clinic. Together with Mrs. Sehnal, Head of Care Josefa Günthör and the clients, the architects Christian Formann and Stefan Puschmann introduced a functional spatial programme and a consistent colour concept. Visually, the extension is characterised by contrast. It was important to ensure that the different construction periods would still remain visible in the building. The architects did not want to adapt too much to the existing building, which explains the diagonal cut of the PREFABOND panels on the façade. They were cut efficiently to avoid waste. The robust panels had everything the project needed. What is more, the architects like the corners without any dull joints. For this purpose, the panels are milled before they are canted at the desired angle. The external surface remains unharmed in the process. This way, the roof and base can be executed without any additional profiles, which gives them a particularly linear and reduced appearance. The architects also suggested the aluminium composite panels as the lead product during the planning phase due to the professional support. The PREFABOND product ultimately prevailed in the awarding process.





Development responsibility

In addition to the necessary technical modifications hospitals face in the course of time, there is also often a need to act at a programmatic, a spatial and an atmospheric level. From a construction point of view, you always have a development responsibility. The positive outcome and the role model function of the new emergency ward result from the good chemistry between the architects, the Hospital Director, the Head of Care and the ward nurse. Ward nurse Mrs. Sehnal made a lasting contribution to many important decisions relating to the conversion and extension. She played an active and constructive part in the design and construction process by providing the architects with information, discussing many wishes with them and contradicting them from time to time, depending on what was needed most. Cooperation was important from the very beginning. Stefan Puschmann and Christian Formann cannot see themselves work any other way. The support that came from the intense exchange with one of the future users of their architecture was essential for **f²p**: "We never ignore the users in the planning process but always try to involve them. The support we received from the directorate and the ward nurse in all steps was crucial!"

There is a reason for everything

The project was developed from the inside out. Arrival, waiting, triage, diagnosis, treatment, departure: There were several functional aspects that needed to be considered from an architectural standpoint. Every design decision **f²p** make is based on a comprehensible, functional reason. For instance, after the extension of the Central Emergency Ward and the conversion in the entrance area, the way to the Central Emergency Ward is far more transparent for patients. The clear organisation of the rooms was implemented based on the idea of "seeing and being seen" – another aspect that could only be realised by taking the ward nurse's work experience into account. "You cannot simply leave patients somewhere in a hospital. They need care and have to be able to build trust. Due to all the glass, we have eye contact with our patients. But we can still separate the individual rooms with integrated sliding doors, if necessary." There are doors between the treatment rooms so doctors can quickly move from patient to patient.



In addition, it was important to the client, the ward sister and the architects that neighbours and passers-by cannot see inside the emergency ward from the other side of the street. Nevertheless, there are rooms in the new construction that need plenty of daylight. A narrow window strip that was part of the existing building was taken over unchanged. With a bend in the window strip, *f²p* aligned the new offices in a different direction. This made it possible to become wider in the window strip, depending on where a lot of light is needed. Due to the slants, this is visible from the outside.

Discussions about colours and the atmosphere

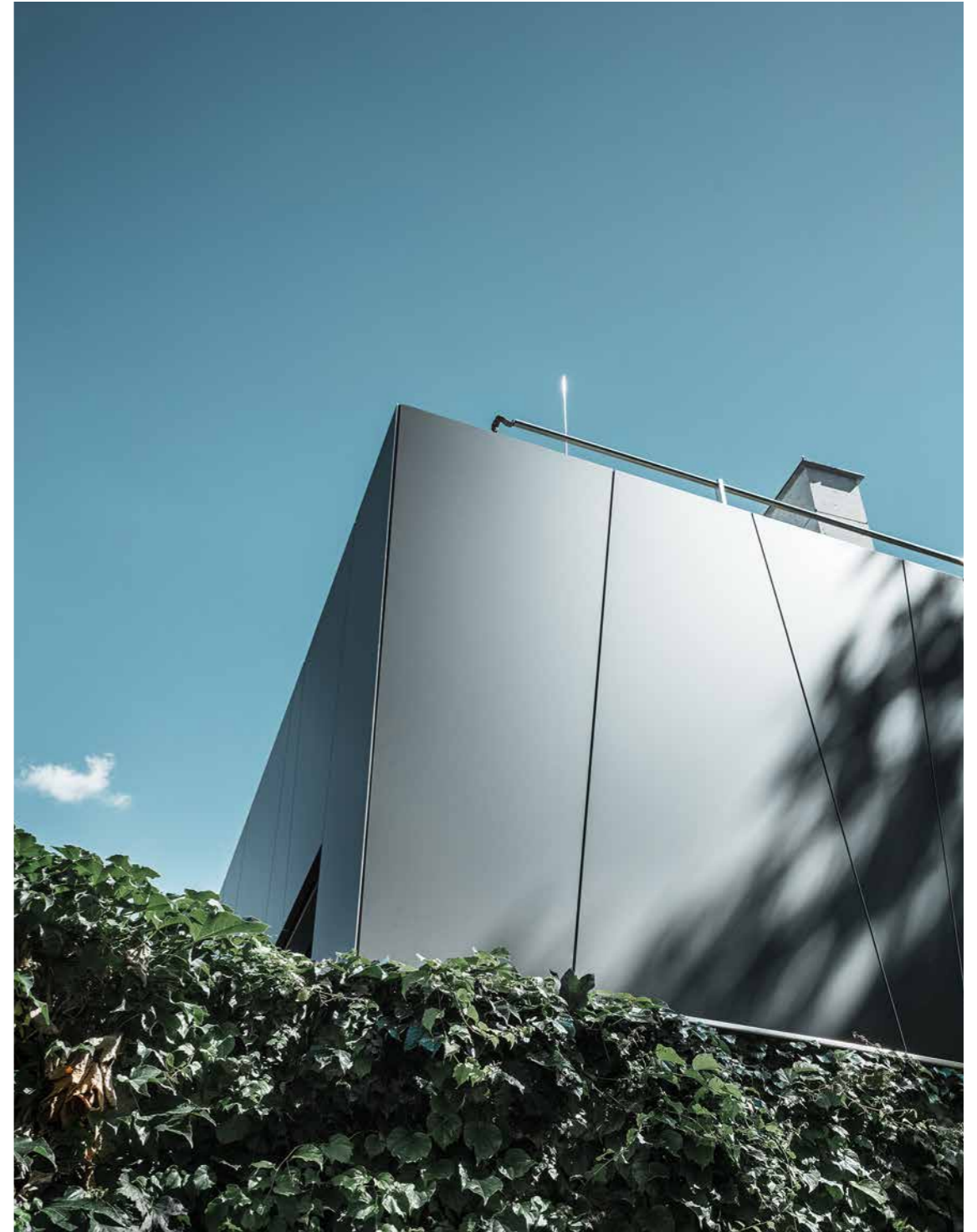
Time and again, the architects were able to consider various needs and wants and knew how to implement them in spatial terms. But atmosphere or colour palette – these certainly are not terms you would immediately associate with an emergency ward. But for ward nurse Mrs. Sehnal and Christian Formann, this is where it starts to get interesting. Of course, the technical, structural and hygienic challenges needed to be solved. But in an emergency ward, aspects that go beyond these challenges can also determine success or failure. For example, there were many discussions about the colours of the ward. Mrs. Sehnal still warmly and resolutely stresses the joint colour decision today: “We use white and the same shade of blue as the nurse uniforms here.” Mrs. Sehnal adds that she finds the architects’ meticulousness and aesthetics “quite impressive.”

You can't make something out of nothing

Formann and Puschmann do not hesitate to get to work in situations other architects may find difficult. They both agree that “building on green land” always seemed “a little less exciting” to them. Constraints that arise when working on existing buildings are rather seen as a stimulus. “You can't make something out of nothing” stands for the architects’ attitude when it comes to specifications, directives and regulations. Maybe that explains why working in the health sector is such a good fit for them. There is hardly any other area that has as many specifications and leaves as little scope for architects. But *f²p* clearly mastered the challenging process with their ability to constantly go back and forth between creative drive and pragmatism.



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A dialogue – not a competition

We would like to thank the architects and planners who used our submission platform to nominate their projects and kindly ask you to continue to do this in the future.

With great appreciation, a total of **324 submitted projects** were selected according to special criteria and discussed during a two-day expert dialogue.

In June 2020, an old barn on the premises of Grafenegg Castle in Lower Austria offered the right ambience for interesting encounters, conversations and discussions between architects, journalists and PREFARENZEN ambassadors. This exchange of opinions and arguments resulted in a shortlist with around 30 sometimes surprising, but thoroughly convincing projects PREFARENZEN will report about in various forms.

You can already experience nine of these interesting trips in this book. In the first edition of our new **PREFARENZEN journal**, we report on two special family houses in Germany and Austria. You can order this journal and the books of the previous years under prefa.com/architekturbuch.

Find out how you can nominate your projects in a detailed report in our **PREFARENZEN online magazine** under prefarenzen.com.

Your **PREFARENZEN ambassadors**
Ursula Obernosterer and Jürgen Jungmair

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*For reasons of legibility, no gender-specific terms are used.
Any personal references that are only in the masculine form refer to men and women equally.*



Grafenegg Castle



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