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SWISSPEARL ARCHITECTURE

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EARLY LEARNING CENTRE + LIBRARY
+ MULTIPURPOSE ROOM 1

Informational sign with text and graphics.

GRESLEY ABAS

Under a Common Roof

Wickham Community Hub, Australia

After a fifteen-year planning period, the inhabitants of Wickham in Western Australia finally got their new community center. A bent roofscape encompasses the communal spaces. The group of buildings also integrates existing and new sports facilities.

Text by Hubertus Adam





Wickham, in the northwest of the Australian state Western Australia, is located almost directly on the Indian Ocean. Perth is a good 1,500 kilometers to the south; Broome, 800 kilometers to the northeast. Roughly 1,600 inhabitants live in Wickham, which was first founded in 1970—as a settlement for the workers at the Pannawonica iron-ore mine. The mine is operated by the Rio Tinto Group, one of the greatest mining companies in the world. In 1980, ten years after its founding, Wickham became part of the administrative district of the City of Karratha whose center is approximately thirty kilometers away. In the extended City of Karratha, an average of 1.4 people lives on each square kilometer; looking at the greater region, Pilbara, the figure drops to 0.1. In other words, Wickham is located in an extremely remote region in the west of Australia. Rows of single-family homes define the townscape; in the midst of the residential settlement are the key facilities: small hotels, a supermarket, pharmacy, restaurant, and a community center with sports complex. The community center opened in May 2019, after an approximately fifteen-year planning period, and replaces previously existing but outdated facilities. For a long time, the spatial and functional programs were controversial, but also the financing, which meant that it took more than ten years from the start of planning until construction began. The costs for the final project were nearly 16.35 million Australian dollars, approximately ten million euros; half the costs were raised by the firm Rio Tinto and the other half by the City of Karratha together with funds from the Lotterywest. On the occasion of the opening, the West Australian daily paper quoted the community chaplain, “The reality is, this is not a bonus extra facility that Wickham has received, these are all replacement facilities ... but they are now purpose-built facilities and that is the big difference.” Gresley Abas Architects from Perth were responsible for the architectural concept of the new Wickham Community Hub, tailor-made for the needs of the population.

To the north, the new building group connects up with an existing sports center; the building program encompasses also the modernization of the existing squash club, a community hall, and beyond that, the future expansion of the public swimming pool. The hub of the building project, however, is the actual community cen-

The extreme climate in this remote region with violent winds and intense sunlight called for a robust façade material. Swisspearl was a perfect match!

ter. Conceived as intergenerational and inclusive, it is subdivided in roughly two parts: the community library including an Early Learning Center and a multipurpose hall in the east as well as a youth center with an additional multipurpose room in the west. Gray corrugated metal shapes the slightly buckled roofscape and leads in part over the walls down to the ground.

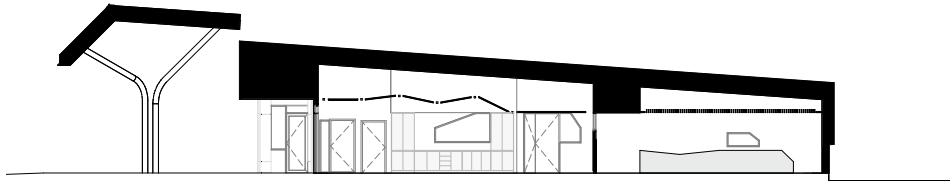
The contours of the building are not clearly demarcated; instead, the architects emphasized the outside spaces, which are partially developed with awnings, which for their part, seem like independent, delicate building volumes located in front of the structure. In the west, under the roofs, they integrated a skate park into the ensemble, which based on its largely single-story nature, seems almost pavilion-like.

The building’s main effect is created by the façade cladding, which is oriented in part outward, and in part toward the areaways. The cladding is composed of vertical stripes and solid-color fiber-cement panels from Swisspearl’s Carat product line. Several factors were decisive in the selection: in the extreme climate of the Pilbara region, which is shaped equally by violent winds and intense sunlight, required was a façade material that is maintenance-free, durable, and UV-proof. Swisspearl Carat was a perfect match for these demands. The panels are robust, resistant, and non-combustible. The material also offered the color spectrum desired by the architects, and can be easily installed—this, too, is an important criterion in a remote region of the country. For the total of 12,000 square meters of Swisspearl Carat for the façade, back in Switzerland, 2,000 individual panels were produced, customized, numbered, and tailored to the specific walls, so that they could be easily moved into the correct order on site. Gresley Abas uses fourteen standard colors and eleven special colors.

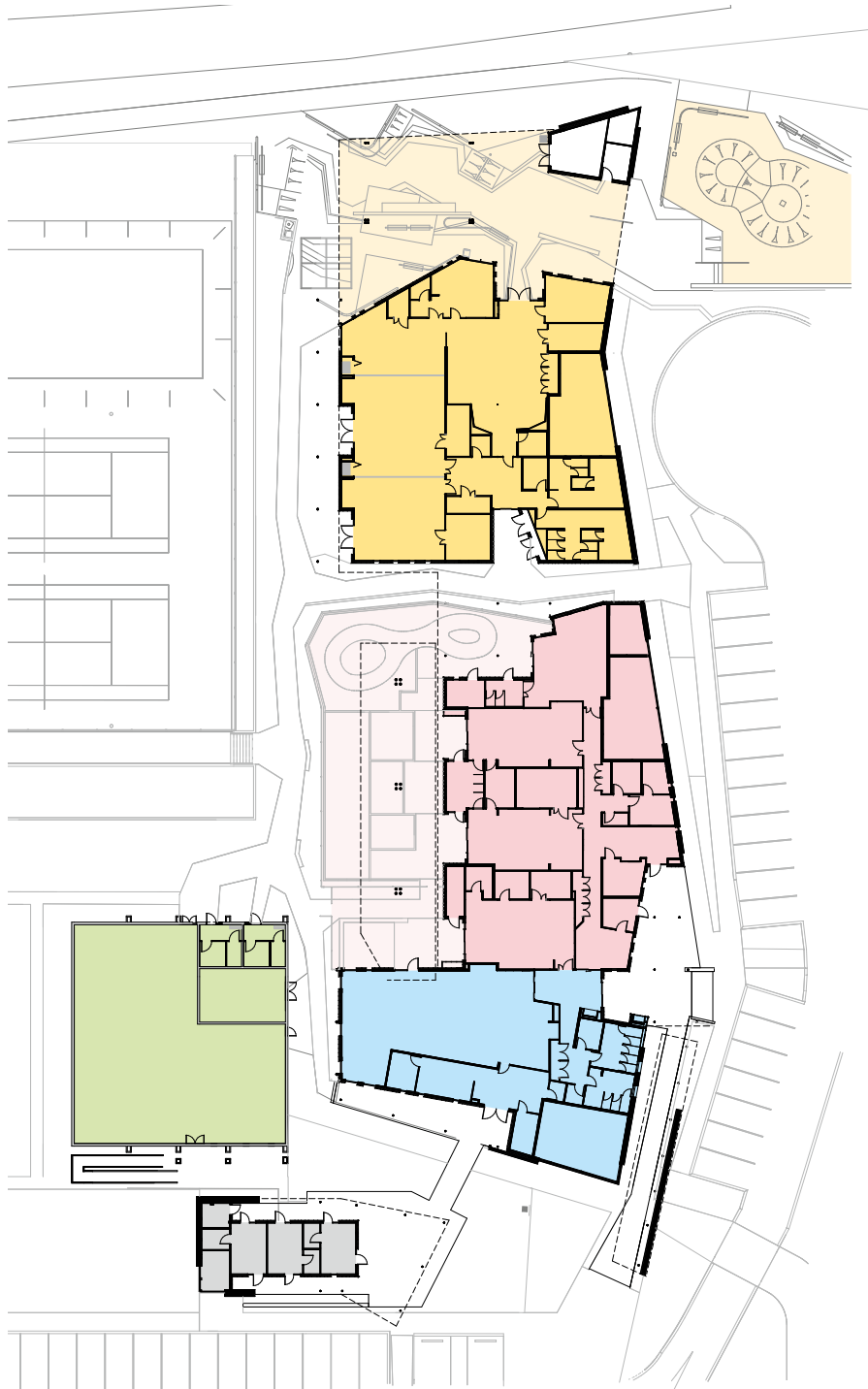
The coloring and complex shape also continue in the interior—in the form of wooden wall cladding, variably dimensioned spatial structures, and colorful floor coverings. A dynamic, low-threshold educational and recreational landscape emerges, which is precisely what the designers and local responsible parties anticipated: a place for everyone. Or, as the mayor of Wickham, Peter Long, expressed: “This contemporary, functional facility is a game-changer for the Wickham community and provides a new home for enhanced community services and programs while activating the town center.”







SECTION 1:300



- Youth center with skate park
- Indoor and outdoor play areas for kindergarteners, toddlers, and babies
- Library and early learning center
- Squash courts
- Office

FIRST FLOOR 1:700



LOCATION: 780 Carse Street, WA 6714 Wickham, Australia
CLIENT: City of Karratha, Karratha
ARCHITECTS: Gresley Abas, Perth
BUILDING PERIOD: 2018/19
FAÇADE CONTRACTOR: CWD Builders – Developers, Broome
FAÇADE MATERIAL: Swisspearl Largo Carat Sahara 7002,
Crystal 7010, Black Opal 7022, 7024, Coral 7030, 7031, 7032,
7033, Azurite 7040, 7041, 7043, Sapphire 7061, Topaz 7073,
Agate 7219 and eleven custom colors (HR)

INTERVIEW WITH PHILIP GRESLEY

“Our work always aims to be human centric and this often involves a strong connection to landscape and climate—to the environment.”

Philip Gresley



How would you describe Gresley Abas Architects' mission?

We are very focused on making the world “a better place” through good design.

What is good design to you?

Good design is found in true holistic collaboration. In doing so, well-designed places, spaces, and environments enrich our lives and the experiences of people. They have the capacity to heal, bring joy, and transform people's experiences of themselves and the world around them.

Society and technology are constantly changing. How can architecture react to this?

Architects need to listen carefully and work to understand the changing patterns around us. Our focus at Gresley Abas lies in two key areas that both require radical evolution in Australia: sustainability, and working for our indigenous peoples, on Country. By collaborating, sharing knowledge, and being respectful to people and the planet, we can find new answers to old problems.

Many of your projects are in the field of social architecture. How do you envision the balance between technological and aesthetic demands and human needs?

We do not strive to create “objects of beauty.” A quality aesthetic outcome is often the simple product of good design, which is far more encompassing than just how something looks. Our work always aims to be human centric and this often involves a strong connection to landscape and climate—to the environment. The Wickham Community Hub's design is centered around creating such an environment. With a climate often characterized as being “harsh,” the majority of the year's weather is actually pleasant, if not exceptionally amenable, which we have tried to celebrate. The key consideration when building in the Pilbara area is balancing this desire for nature and the build-up of mold due to the humid air. Equally, Wickham is located in a cyclonic area with significant storm surges, and therefore requires robust structures and civil engineering, which we aim to integrate to create meaningful landscape responses.

Interview by Hubertus Adam

Gresley Abas

Gresley Abas Architects was founded by Philip Gresley and Ahmad Abas in Perth, Australia, in 2004. Gresley Abas work in several different areas, participate in national and international competitions, and in addition to their closely object-related architectural practice, are also devoted to developing master plans. Gresley Abas advocate for social and sustainable architecture and frequently work with local and community-oriented initiatives. Culture and community centers make up a large part of their oeuvre. At the moment, the firm has a staff of fifteen at its two studios located in Perth und Melbourne.



Dampier Community Hub, 2016

Gresley Abas realized a further community center in the area of the City of Karratha. The program encompasses a meeting hall, a library, multipurpose spaces, areas for children, and various municipal service points. What is prominent, is the cladding of colorfully painted vertical steel leaves, which surround and unify the building ensemble.

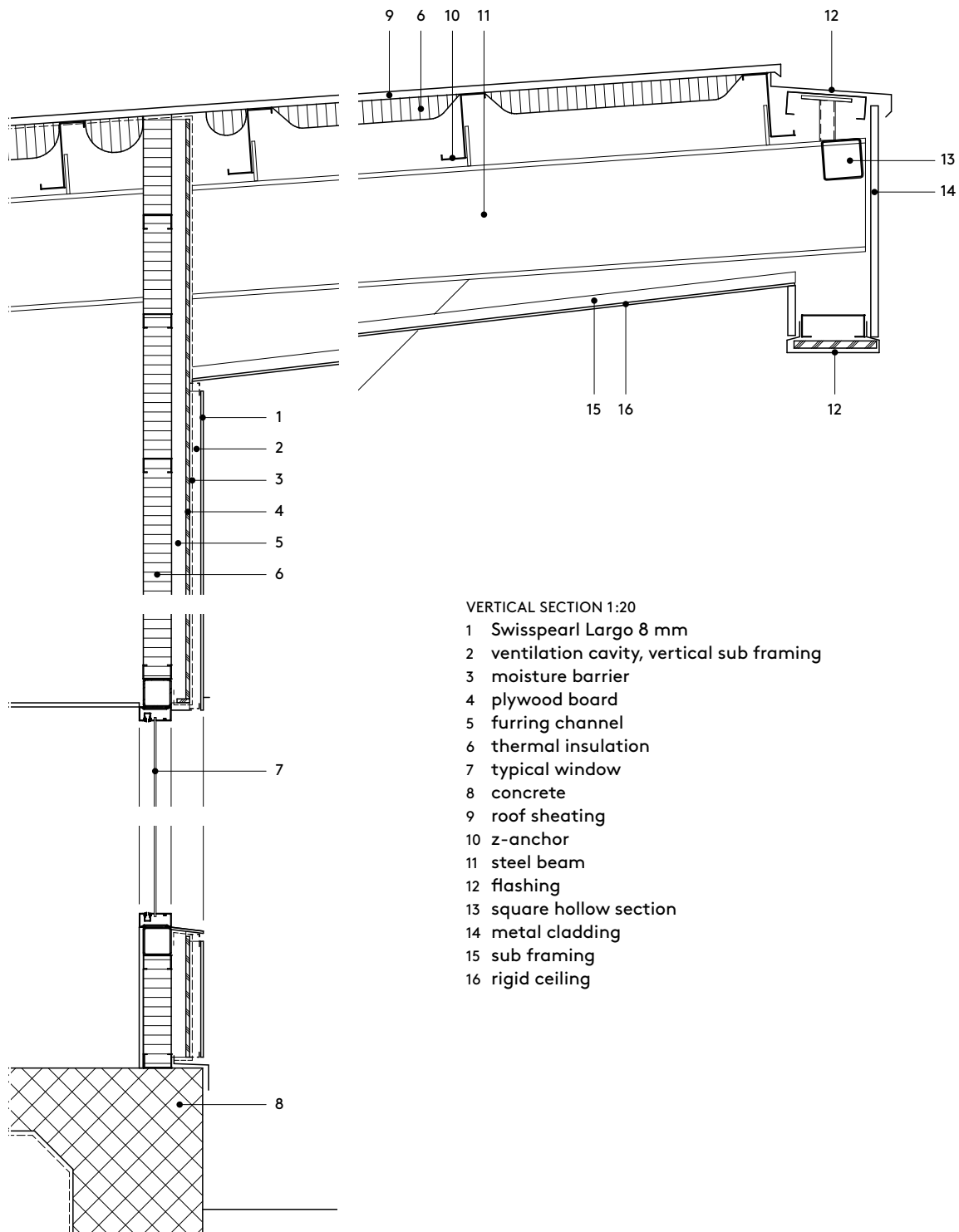
Yanget House, 2013

The mixed-use building on Victoria Street in the center of Bunbury shows itself as Janus-faced. Towards the street are three office levels with striking sun-protection elements accessed via the entry and the parking garage. The back-facing section, on the contrary, encompasses thirty-nine hostel-like rooms, which are pooled together in living groups, each comprising seven to nine rooms including a community space and balcony.



Wunggurrwil Dhurrung Aboriginal Community Centre, 2019

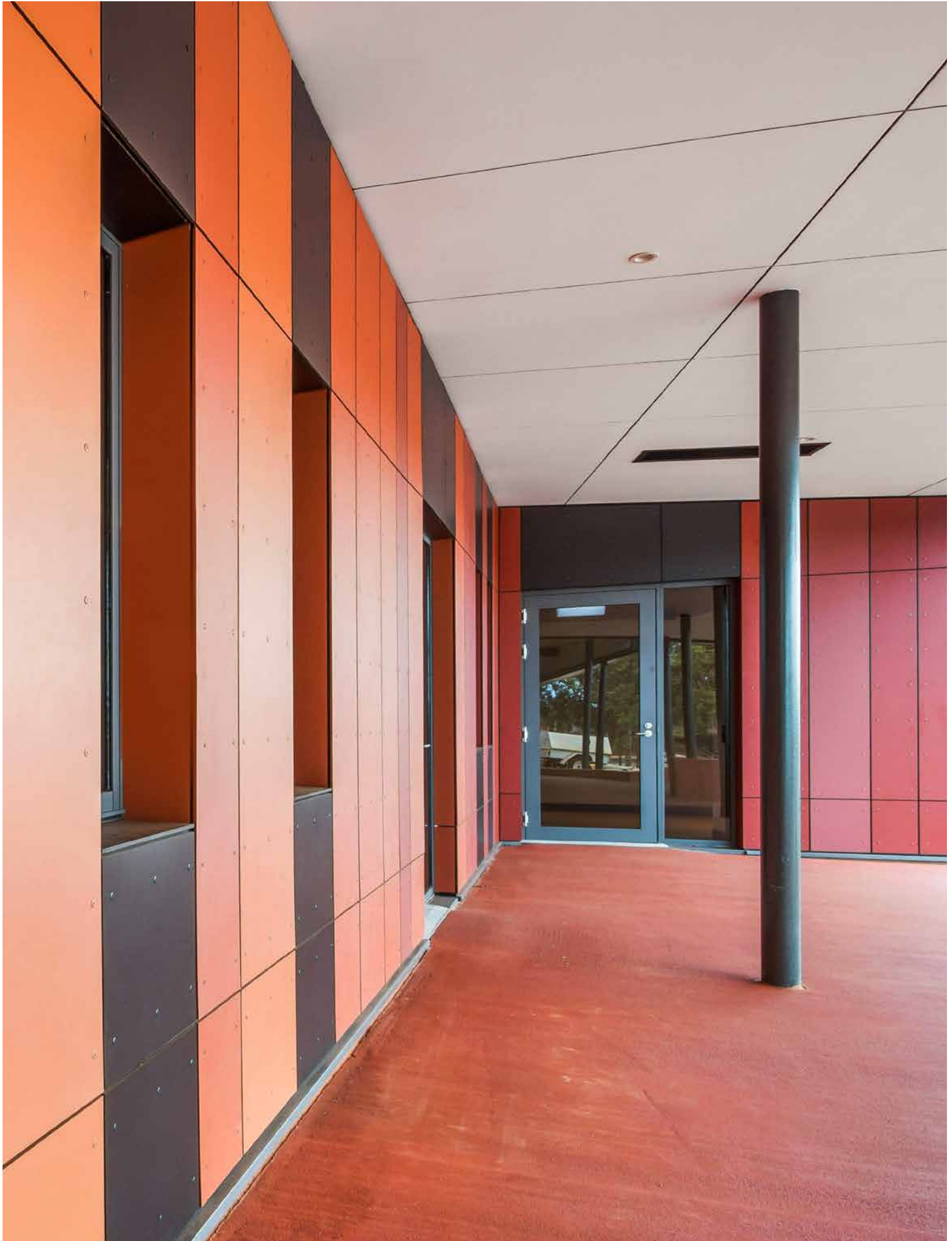
The community center created for the indigenous population located west of Melbourne in Wyndham Vale comprises one- to two-story components grouped around an elliptical courtyard. The flexible spatial program and carefully designed outdoor space allow for various activities.











A WORD FROM OUR CEO



Swisspearl stands for Swiss quality and craftsmanship—throughout the world.

Our daily work and the foundation of our worldwide success are based on environmentally-sound thought and action, and a corporate culture founded on mutual respect for our employees and partners, as well as the highest regard for our customers. The past months have once again made us aware of how important it is to have reliable partners and motivated employees.

Our aim with the annual Swisspearl Architecture magazine is to offer you a bit of insight into our company, present new products, and show a selection of interesting projects that have been realized throughout the world with our materials. Our panels, produced in the foothills of the Alps, are used in so many places—it is fascinating to see them all!

This issue's featured structure leads us to the west coast of Australia, to a remote town called Wickham on the coast of the Indian Ocean. The area is thinly settled and shaped by an extreme climate with fierce winds and a lot of sun; difficult conditions for façade material.

The new community center with a library, youth center, and skate park is the hub of the town center. The lively and colorful educational and recreational landscape offers space for all, and brings together young and old. The structure is functional and at the same time, high-quality; it is versatile and robust. The building has character and gives the town an identity. And that is precisely what distinguishes our material. Let yourself be inspired!

Harry Bosshardt, CEO Swisspearl Group

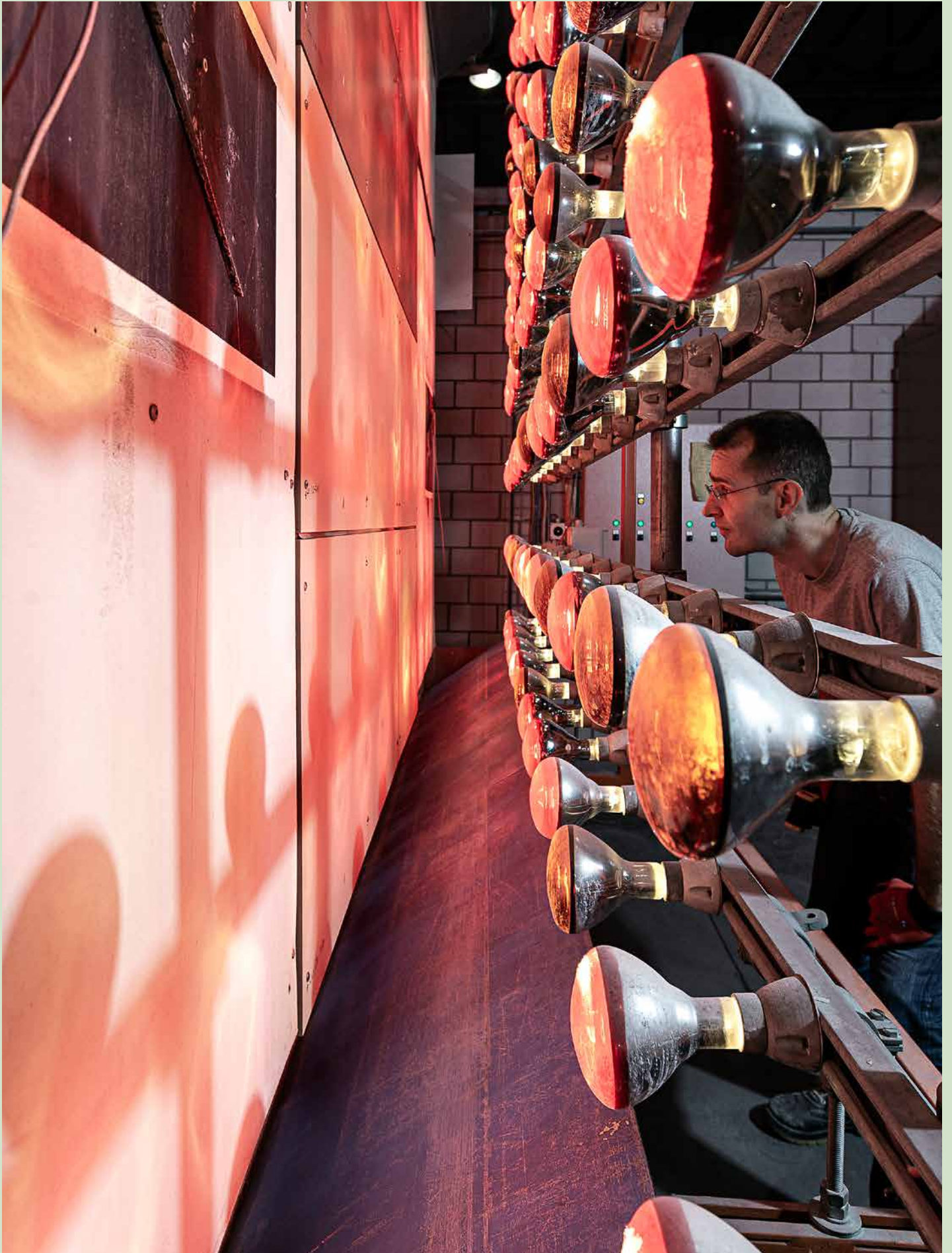
In Search of Innovation and Excellence

Text: Marcy Goldberg Fotos: Andrea Badrutt

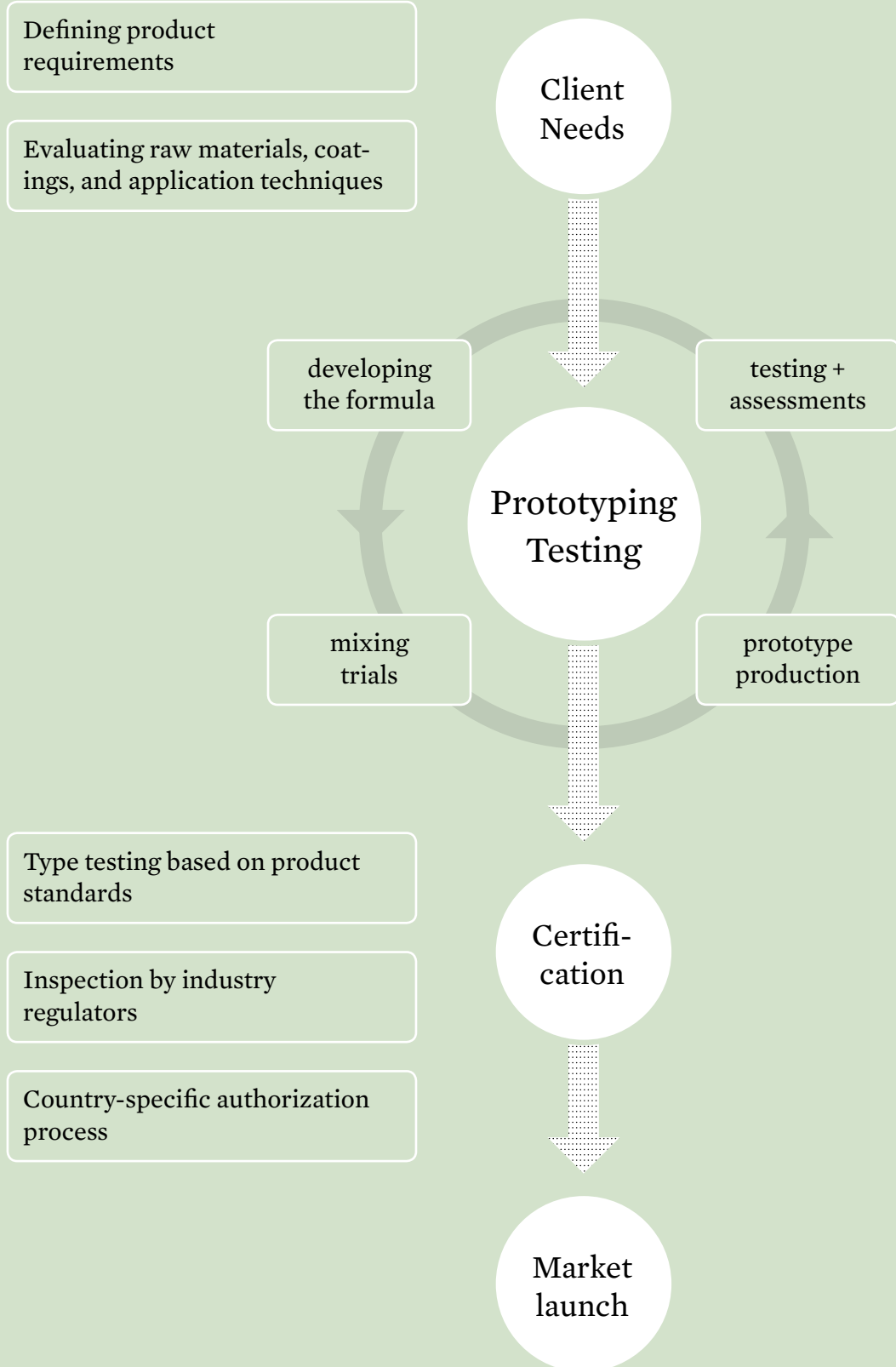
Swisspearl is innovative, flexible, and exacting when it comes to accommodating clients' needs and wishes for fiber cement panels. A crucial role in the product development process is played by the Research and Development department in Niederurnen, Switzerland, in collaboration with the laboratories in Vöcklabruck, Austria and Anhovo, Slovenia. This team of experts is constantly developing new products and systems, perfecting existing ones, and ensuring the overall quality, durability and sustainability of the Swisspearl portfolio.

Roughly two dozen experts are on staff at the Swiss site, including chemists, construction engineers, coating technology specialists, and a range of highly qualified technicians and assistants. One of their main activities is a rigorous testing process that submits all product types to the kinds of stress and wear and tear that can occur in any given location or climate.

The following pages offer a glimpse into that process, highlighting some of the fascinating machines that play a part.



The Product Development Process



Meeting Client Needs

In a first phase, the research team discusses each new challenge and draws up the plans for the product to be tested, based on a client's particular needs. Swisspearl offers a whole palette of colors—both in the cement mixture itself, and in the coatings used—to ensure not only a durable product but also a long-lasting color finish suitable to each individual project.



Members of the R & D team discuss how new material elements can be used to expand the product range.



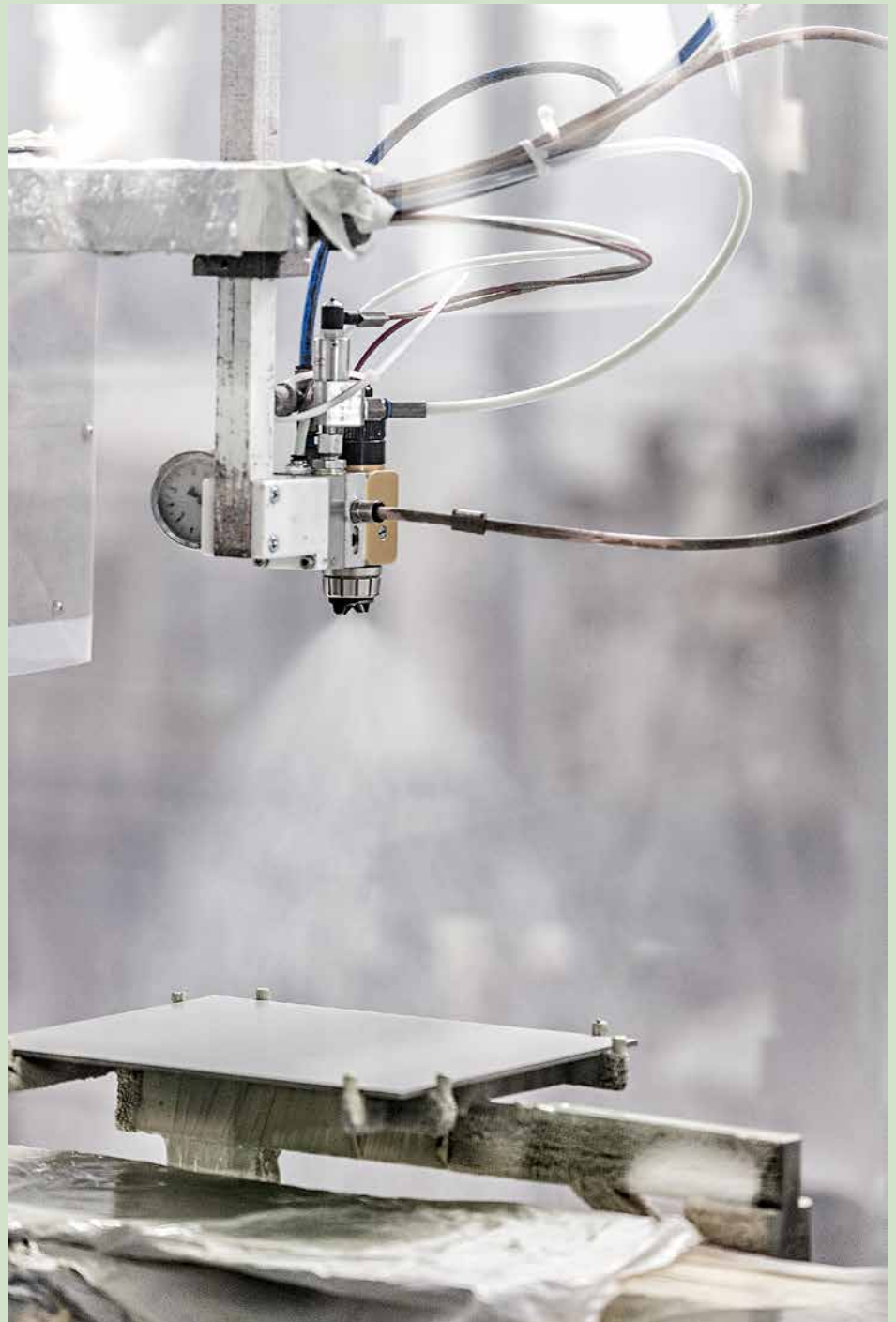
The main R & D department is located in Niederurnen, Switzerland.

Creating Prototypes

In this phase, the fiber cement is mixed according to the corresponding formula, and test prototypes are produced using the affectionately named “mini machine,” which is uniquely suited to creating test-size sample panels that fully represent the characteristics of the life-size product. The panels are then cut and pressed, and dried for cement hydration, before they undergo a series of tests.



The Mini Hatschek machine creates test-size prototypes with all the qualities of the full-size product.



The panel sprayer applies the coating to the prototype.

Testing, testing, testing!

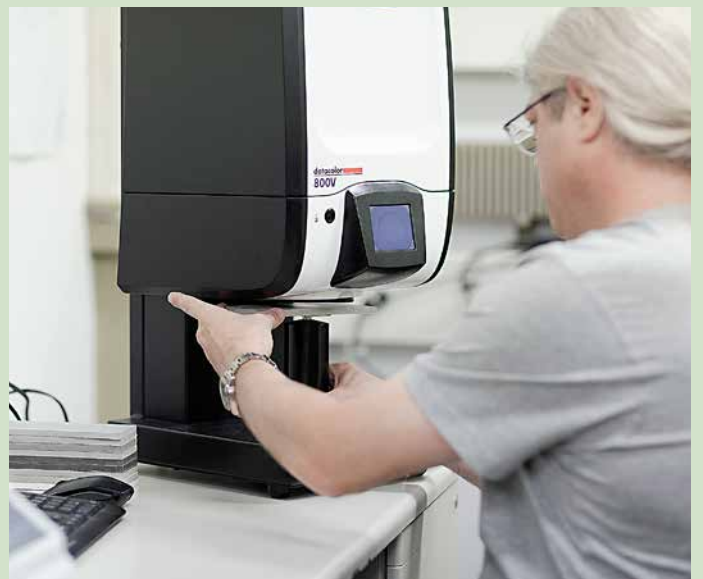
These stress tests mimic the whole range of weather challenges—rain, wind, heat, cold, and UV rays—as well as the installation process and the wear and tear of use. Testing color values is of course also a priority. It is worth noting that, along with the in-house testing processes portrayed here, Swisspearl products also undergo strict evaluations through external certification bodies before they are put on the market.



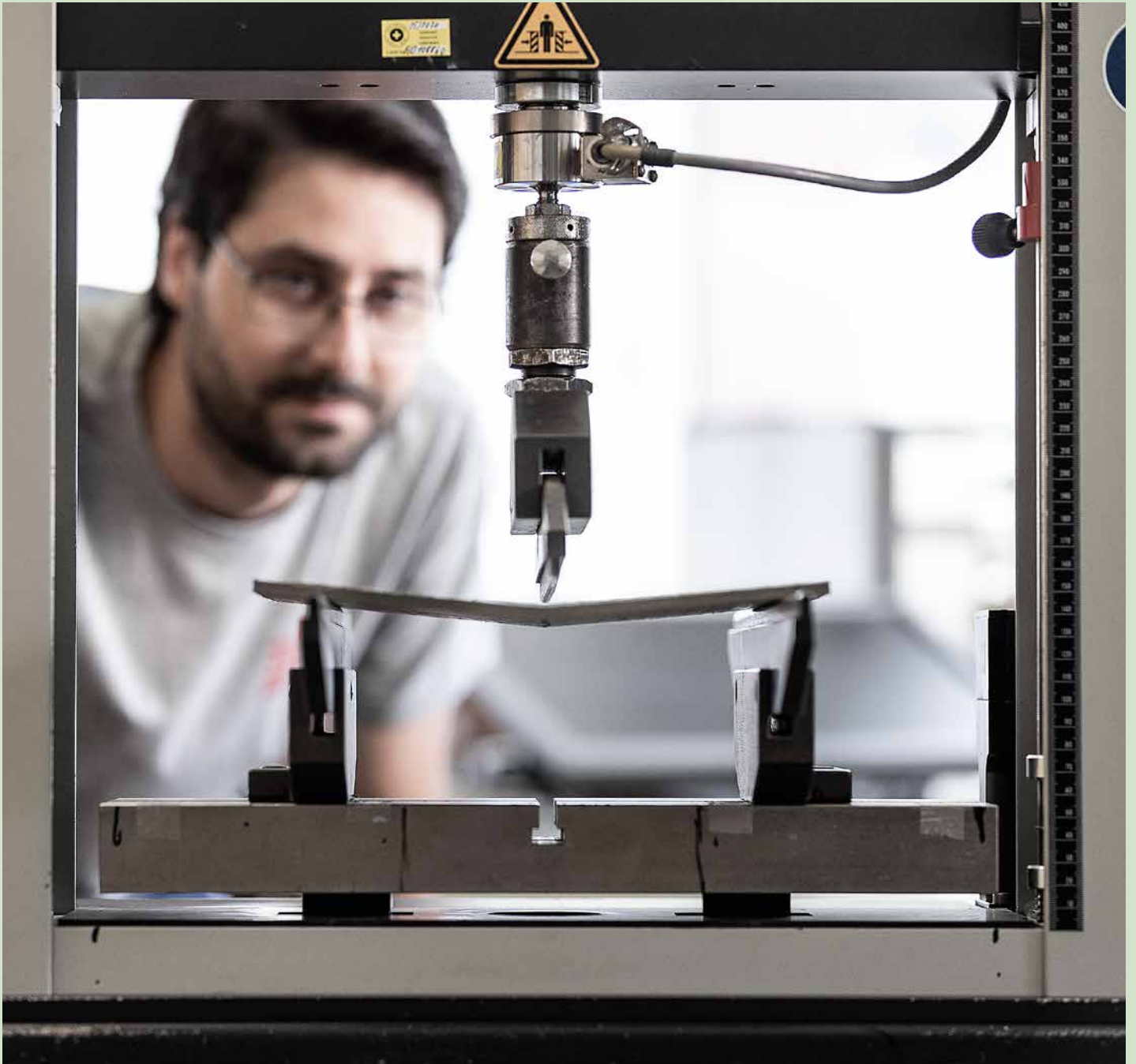
The outdoor weathering unit tests the steadfastness of the coatings in real-life conditions over a period of years.



In the laboratory, the color coatings undergo UV resistance tests.



The color properties of the panels are examined as well.



Here the panel prototypes are tested for durability and resistance to breakage, simulating wind loads.



The heat-rain test simulates extreme climate conditions with high temperatures and heavy precipitation.



The panel prototypes undergo further material stress tests using the rain machine.

Certification

Because norms and standards differ from place to place, Swisspearl panels also undergo country-specific tests before they are launched in the corresponding markets. Accredited testing institutes grant the final authorization, based on the relevant national guidelines. One important area for testing is fire resistance.



Setting up for an on-site fire safety test.



Marianne Figi was born in Luchsingen (Glarus) in 1981. She studied tourism and marketing at the Academia Engiadina and earned a bachelor's degree in business administration from the University of Applied Sciences in Chur. During her studies, she also worked as a ski instructor. In her free time, she helps out in her family's artisanal cheese-making business, the Käserei Schüpfen in Schwändi. She joined the Swisspearl marketing team in 2018.

Marianne Figi, Marketing and Communications Assistant

When she started at Swisspearl in 2018, Marianne Figi already had years of training and experience in tourism, marketing, and business administration. To enhance her professional profile, she is now taking advanced courses in corporate communication. She loves learning the kind of new skills she can apply straight away on the job.

Marketing has always appealed to her because, as she explains, “it’s creative and it involves communicating positively about a company and its products.” Besides German and Swiss-German, she also speaks fluent English, French, and Italian, and enjoys any opportunity to use her language skills, whether travelling abroad or working with business partners across Switzerland.

At the same time, she feels closely connected to the canton of Glarus, where she grew up. After studying and working in other areas of the country, the job at Swisspearl gave her the opportunity to join one of the biggest firms in her home region. “I’ve always been fascinated by the history of the company,” she says, “and the way the products have been developed and adapted over time.”

Marianne’s father, now a retired dairy farmer, still makes cheese as a hobby in a little house just outside the nearby village of Schwändi, at the foot of the Vorder Glärnisch mountain. Her mother takes care of the administrative work. Marianne helps out with the production and—of course—is in charge of the marketing and the website.

The repetitive, almost meditative rhythms of cheese-making and the weeks-long ripening process provide a relaxing contrast to office life, where agility, efficiency, and precise time management are key. Still, as Marianne points out, there is an element that links the two worlds: “In their own way, both are practical and down-to-earth, and that suits me.”

Marcy Goldberg



“We live in a rural mountain region,
but the city of Zurich is not that
far away. As the canton Glarus tourist
board slogan puts it:
We’re closer than you think!”





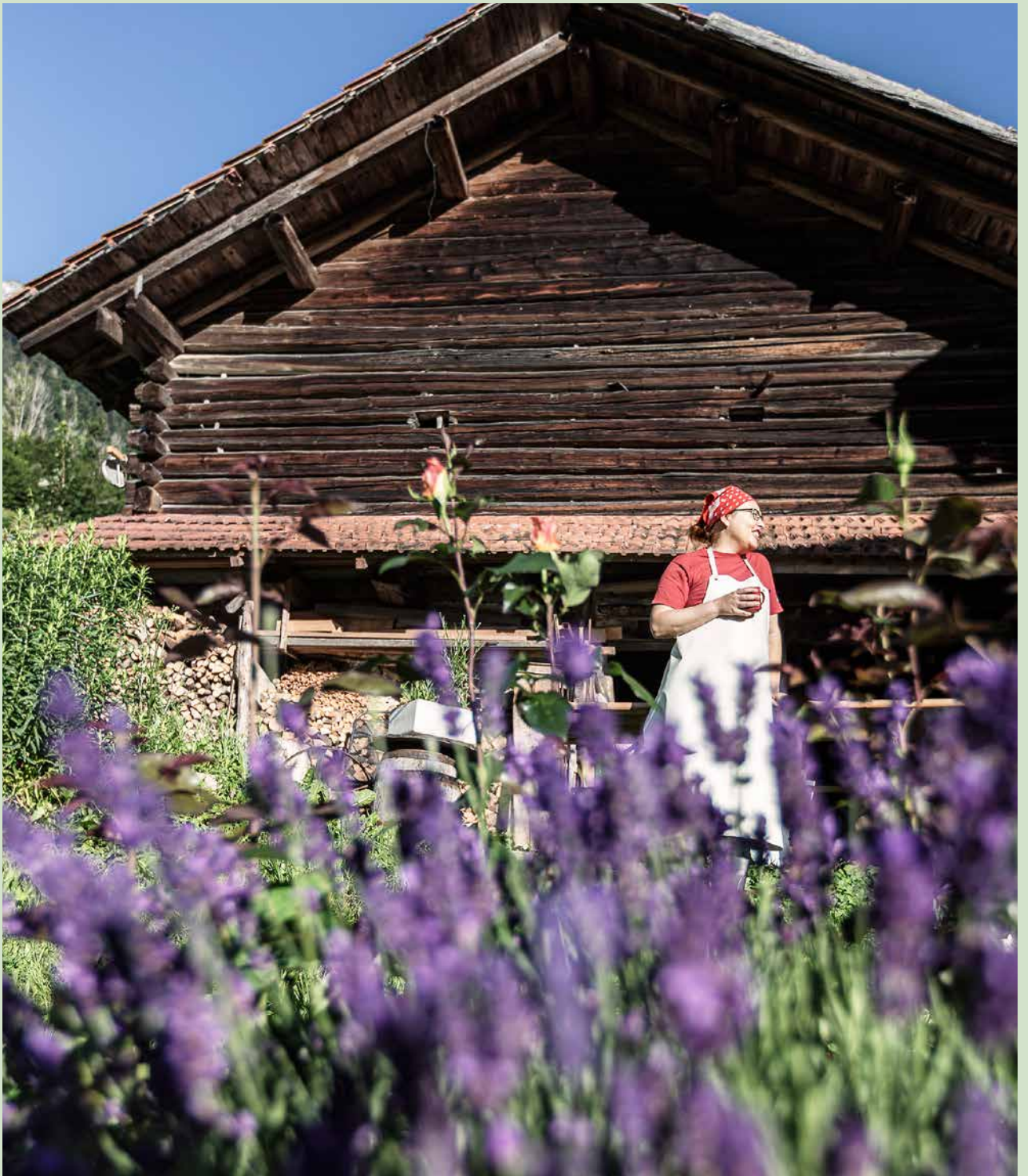
“We make a traditional semi-hard mountain cheese out of cow’s milk. It’s mild-tasting and has smaller holes than other kinds of Swiss cheese. It’s only available in our region.”

“The cheeses must be regularly rinsed and turned over as they ripen in the cellar. The small ones are ready in four weeks, the larger ones in six.”





“It’s a different, more relaxing world here.
This is where I come to unwind.”



Sounds Shaped by Hand

Text and interview: Michael Hanak

The fact that fiber cement can be shaped while in a still wet state during the manufacturing process is a constant source of inspiration for designers. The Swiss design firm Estragon is currently launching sideboard modules and loudspeakers under the label Vonschloo.

Estragon is the name that Dirk Fleischhut and André Lüthy gave to their design office, which they founded in the charming Swiss business and design metropolis Zurich in 2001, to beguile the senses with intense taste, like the spice.

Their field of work comprises all types of product design, from water bottles to dish scrubbers. In the design process, they always begin from the users' needs and desires. As they explain, this is crucial for a product's success.

We meet in their spacious studio, in front of the models and discuss the prototypes of their most recent creations: sideboard modules and loudspeakers, hand-made from fiber cement. The projects came about from their own initiative. They were tantalized by the task of developing products that do justice to the material's properties. In addition, the rough haptics and cement-gray optics are a good fit for residential interiors. Fiber cement's

outstanding acoustic qualities led them to first design loudspeakers: initially a smaller one, then a larger one. Both are elevated from the floor, slightly tilted, and conically tapered like a trumpet. In a second step, they created quadratic and square modules, which can be combined in different ways as sideboards. All of these launched products share a sovereign independence and clear alignment, derived from the approximately ten-millimeter-thick fiber cement.

The designers Dirk Fleischhut and André Lüthy talk about backgrounds and objectives:

Why did you choose fiber cement for designing furnishings?

At first, it was based on a feeling; we liked the material. We searched for applications to use the available properties of fiber cement, and wanted to put it into a new context. So, the material is to blame.

What do fiber cement's material properties mean to you?

That's the key issue: we wanted to optimally exploit the material qualities. We wondered how the material behaved and what it was suitable for. Fiber cement can be easily shaped and has good acoustic qualities. It operates independently and has a presence, but doesn't push itself to the forefront.



Every object is carefully shaped and cut by hand during the production process. In addition to fiber cement's malleability, which provides multiple design possibilities, the material also has good acoustic qualities.

www.vonschloo.com





It has a certain warmth and naturalness. For that reason, it integrates well into the living space. We discovered these potentials bit by bit. Suddenly, the possibilities of the material and our intentions came together like the pieces of a puzzle.

You combine the rough fiber cement with smoothly processed wood. Is it the combination or more the contrast that prompts you?

The different materials generate a dialogue and a tension. The one strengthens the other, and through that, both are reflected more clearly. It's like the ingredients when you're cooking, to create the right taste.

What functional demands do the materials fulfill?

With both pieces—the loudspeakers and sideboard modules—there is no unattractive backside. Thanks to the 360-degree design, the object looks pleasing from all sides. That's necessary in today's architecture, as the spaces of a home often blend together. All-around furniture can be used structurally here. On the other hand, we have never understood why there are any products at all that have ugly sides.

What is more important for the user: the design or the functionality?

They are equals. For us, form is also function. In product development, we always search for the point at which the two come together harmoniously: practical value and visual appeal.

Loudspeaker L8/L10

Design: 2019
 Dimensions: 450 × 310 × 975 mm
 (floorstanding speaker)
 Models: chassis by Rowen, metal frame, painted black

Loudspeaker L242

Design: 2015
 Dimensions: 330 × 242 × 280 mm
 (shelf loudspeaker), 460 × 422 × 762 mm
 (floorstanding loudspeaker)
 Model: chassis by SEAS, metal frame, painted black

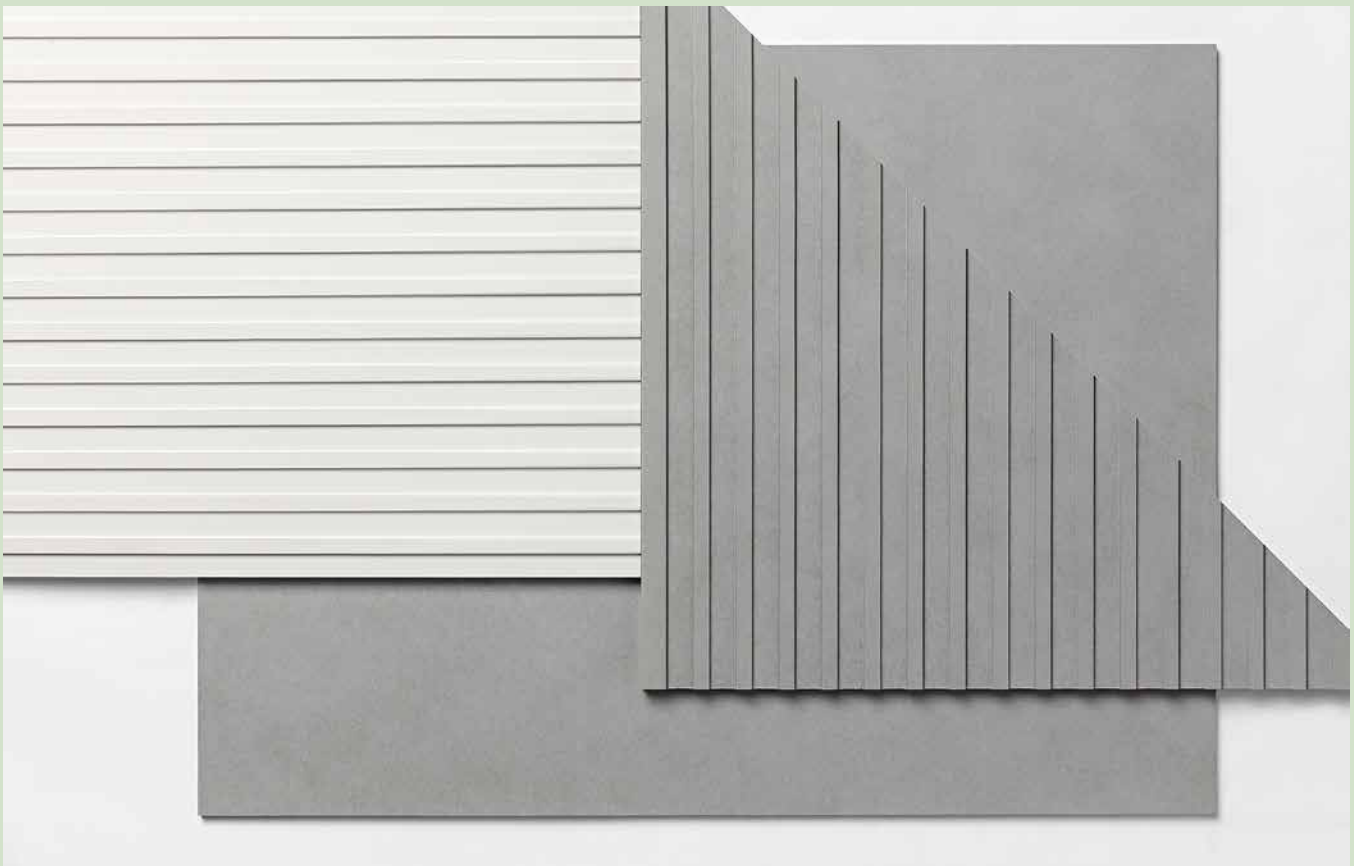
Sideboard modules

Design: 2019
 Dimensions: 450 × 410 × 475 mm or
 600 × 410 × 475 mm or 450 × 410 × 620 mm
 Models: with solid oak wood inserts or black MDF



NEW PRODUCT

Swisspearl Largo Gravial: A linear grooved surface



Gravial is the newest member of our Swisspearl family. The large-format fiber cement panel has a striking linear grooved profile with a translucent glaze. The linear and regular surface structure lends the panel a strong character and modern, urban expression. The profile generates a unique interplay of light and shadow and gives the façade a surprising depth effect. Through the grooves, the panel's expression changes depending on position and daylight. With frontal sunshine, the surface seems level; with sidelight, the profile emerges clearly and grants the façade

unexpected depth. Through its independence, Gravial also creates a special atmosphere and leaves behind a lasting impression in interior spaces.

Gravial can be excellently combined with other Swisspearl lines, such as Largo Carat and Largo Nobilis, and is available in six carefully coordinated gray tones—from anthracite to ivory.

Dimensions: up to 3050 × 1250 mm

Material thickness: 12 mm

Colors: six tones

swisspearl.com/products/new-products/swisspearl-largo-gravial/

A first impression of the new façade panels is available on page 60.

SELECTED BUILDINGS

Every year, a great number of building projects are carried out with Swisspearl products.

On the following pages, we present fourteen particularly remarkable buildings.



Traditional Forms Reinterpreted

Villa Void, Saltnes, Norway

With its clear lines Villa Void is inspired by the forms of existing houses in the neighborhood. The combination of materials—dark-gray Swisspearl panels on the outer skin, and a warm wooden interior, also used on the recessed exterior areas—underline the sculptural character of the house.

Villa Void is situated in Saltnes, a village south of Norway's capital Oslo, on a lush, west-facing site with views towards the outskirts of Oslofjorden. Tall pine trees and a gentle slope towards the northwest characterize the site. From the onset, the architects Resell + Nicca decided that the 29 pine trees would be preserved, that the design of the house would correspond to the various levels on the plot, and the trees would be visible from the key areas within the house.

The main volume of the house is elongated and has a longitudinal pitched roof. Selected parts have been subtracted from the volume to fulfill the building's functional requirements. The lower area of the east façade is recessed to provide a roof cover between the entrance doors, while the recess on the upper area of the west façade creates a roof terrace with access to the garden and views over the nearby fjord.

The clarity of the concept is emphasized by the materiality of the building, with the basic form given a homogenous and precise surface

clad in large-format Swisspearl panels, thus enhancing its sculptural qualities. Recessed parts—where people are in proximity to the façade—are clad in a warmer, textured material; namely oak. By gluing the Swisspearl panels to underlying metal laths, the façades are given a clean and distinct appearance. The versatility of the Swisspearl panels is illustrated by the various applications: on the exterior of the house, as cladding on the roof, cladding on the garage door, window linings, railings, and the doors on cabinets.

Inside, the house is characterized by a longitudinal space where the living room, kitchen, and dining room are situated. Though these functions are interlinked and visually connected, they are situated on three different levels, each corresponding directly to the garden terrain. Semi-high walls with integrated cabinets, kitchen accessories, and storage space subdivide the levels, while large, glazed sliding doors on each level blur the distinction between inside and outside.

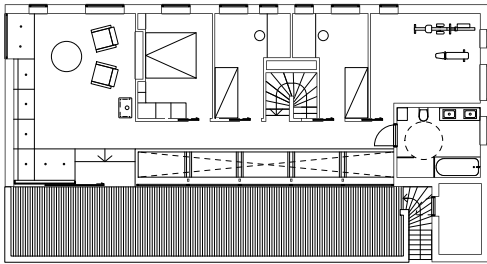


With its staggered sequence of rooms, the house blends into the sloping terrain. The choice of materials and precise detailing create clear, sharp-edged lines. The dark gray Swisspearl panels form a hard, protective skin around the soft wooden core.

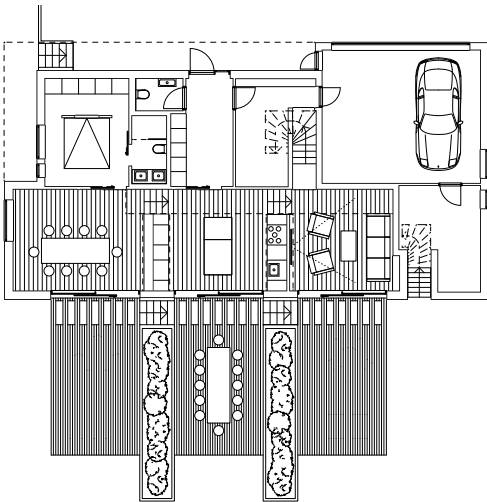




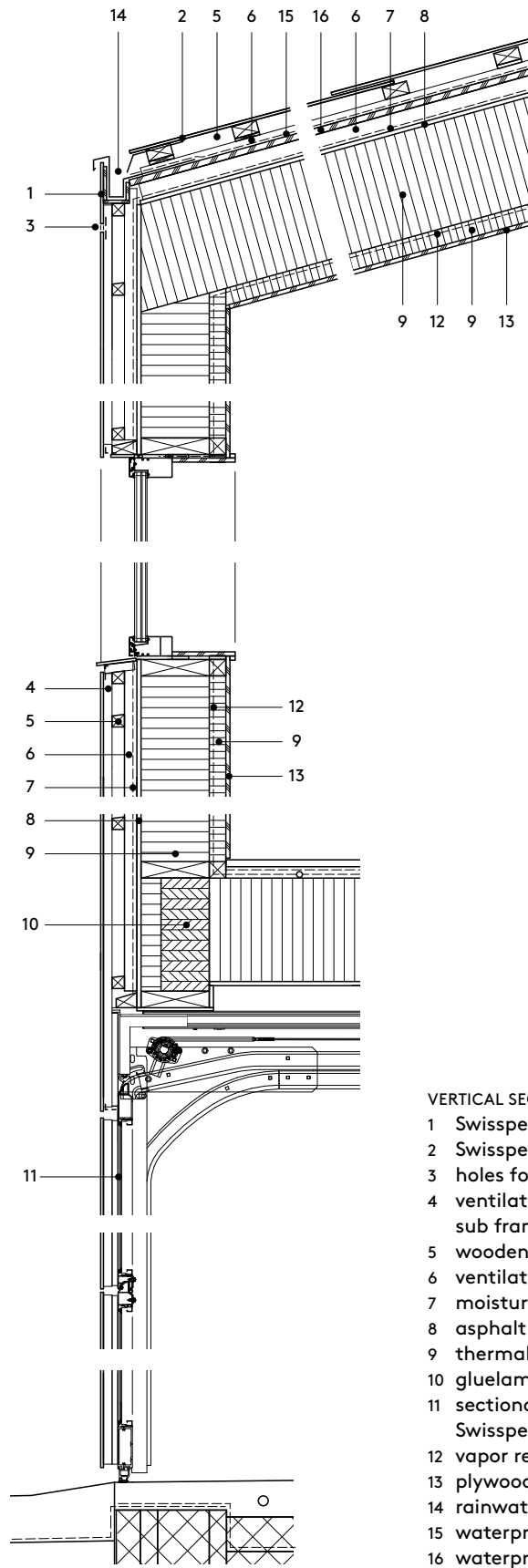
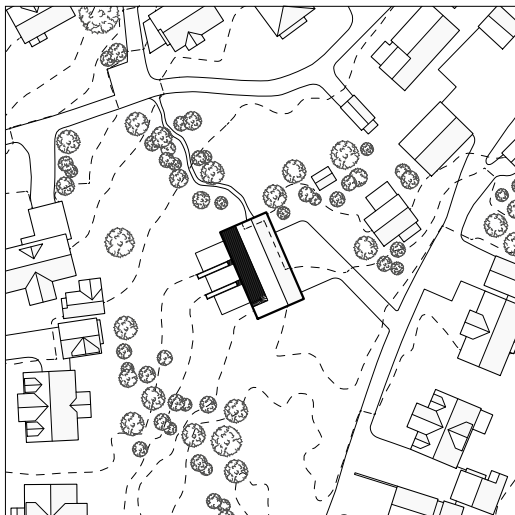
LOCATION: Saltnes, Norway
 CLIENT: private
 ARCHITECTS: Resell + Nicca AS, Oslo
 BUILDING PERIOD: 2017–2019
 FAÇADE CONTRACTOR: Nordpol AS, Oslo
 FAÇADE MATERIAL: Swisspearl Largo
 Carat Black Opal 7020 (R)



SECOND FLOOR



FIRST FLOOR 1:300



VERTICAL SECTION 1:20

- 1 Swisspearl Largo 8 mm
- 2 Swisspearl Largo/R 8 mm
- 3 holes for ventilation
- 4 ventilation cavity, vertical aluminium sub framing
- 5 wooden batten
- 6 ventilation cavity, wooden batten
- 7 moisture barrier
- 8 asphalt board
- 9 thermal insulation
- 10 gluelam beam
- 11 sectional garage door, clad with Swisspearl
- 12 vapor retarder
- 13 plywood board, birch
- 14 rainwater gutter
- 15 waterproofing
- 16 waterproof plywood





A Student Center with a Higher Mission

Bellevue College Student Success Center, Bellevue, USA

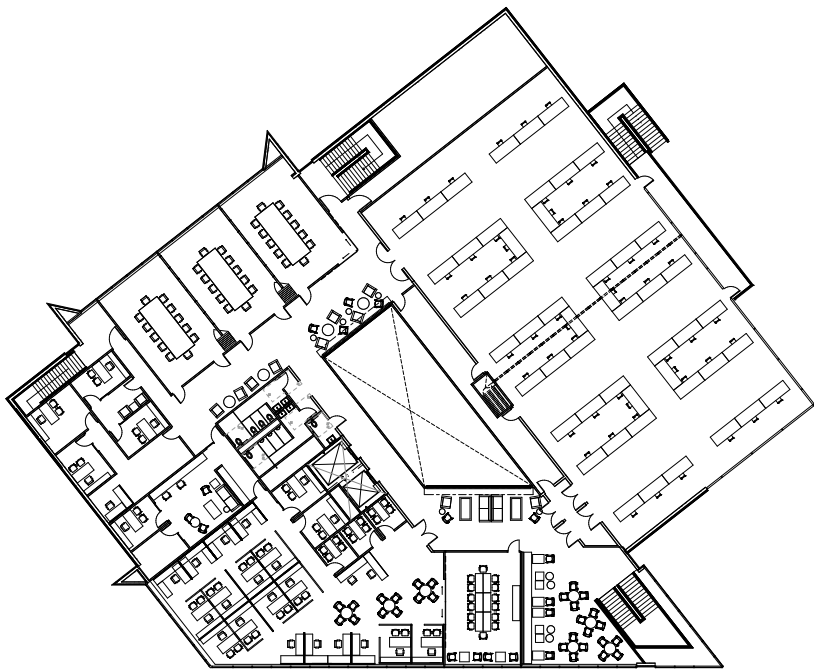
The center's layout pictures a student's "ascent" through his academic career. Entry services are located on the first floor, student support services on the second floor, and spaces focused on celebrating the students' success are located on the top floor.

Situated in an elevated position in the heart of campus, the Bellevue Student Success Center (SSC) is a gateway for visitors coming in through the main campus entrance. The building's location encourages pedestrian circulation through the building, which has separate entrances on different levels at opposite ends of the building. The exterior reflects the programmatic organization within the building, with the most active uses visible through a glazed façade. Façades of more inward looking areas have been clad in sand-colored yellow and beige Swisspearl panels.

The center is a modern community space and work environment that encapsulates Bellevue College's spirit and values. The interiors create intentional paths of discovery, reflection, and connection with others. Through the concept of "ascent," the journey of a student's collegiate experience is paralleled with that of a mountain hike: the celebration of reaching the summit and the discovery that occurs along the way. Ankrom Moisan's design uses tactile

details to help students move through the building's open, vertical circulation. Light, warm colors guide students to areas where they can find assistance. Special areas are carved out to give them a moment to pause, reflect, and take it all in, such as enlarged landings on the accent stairway and an intimate seating space tucked beneath it. Throughout the design process, Ankrom Moisan served as advocates for each department, making them each active participants in the design process. The new workspaces accommodate each group's unique needs, joined by shared priorities of flexible working areas, inspiring collaboration spaces, and an environment filled with daylight.

By studying the existing campus; by gathering insights from the full ecosystem of building users and stakeholders; by facilitating the change management from the old space, to a new, modern work environment, Ankrom Moisan designed a facility that will support and inspire students and staff for many years to come.



SECOND FLOOR



FIRST FLOOR 1:600



Through the selection of two similar color tones from the Swisspearl Largo Carat series, a dynamic façade arises. A central atrium brings daylight into the entry level.

LOCATION: 3000 Landerholm Circle SE, Bellevue, WA, USA
 CLIENT: Bellevue College, Bellevue, WA
 ARCHITECTS: Ankrom Moisan, Seattle, WA
 BUILDING PERIOD: 2017–2019
 FAÇADE CONTRACTOR: Flynn BEC, Seattle, WA
 FAÇADE MATERIAL: Swisspearl Largo Carat Sahara 7001, 7002





Roofs and Façades Merge

Apartment Building ACME, Sofia, Bulgaria

Located on the foothills of Vitosha Mountain in Sofia, ACME is a residential complex consisting of three building volumes accommodating eleven apartments. The architectural concept focuses on the design of the roofs, which merge seamlessly with the façades and are treated like a fifth façade.

Using the natural slope of the terrain, the architects have stepped the residential buildings as the shared garden cascades down the slope. Referencing the freestanding pitched-roof houses in the neighborhood, E-Arch Studio Architects have articulated the roofs as symmetrical pitches. The wider building has a lower pitch than the two narrower building volumes. Though the forms differ slightly, the buildings clearly form an ensemble as their material treatment and detailing are identical.

By seamlessly continuing the Swisspearl façade cladding as a roof covering, and eschewing an eaves overhang, the archetypal form of “house” has been abstracted and the scale of the houses visually reduced. The third-story windows merge into inclined roof skylights, thus emphasizing the continuation of the upper floor with the roof.

While the upper two stories and roof are clad in Swisspearl panels, the lower two floors

are clad in sienna-colored masonry. The smooth, dark Swisspearl panels create a strong visual contrast with the russet textured brick façades. By recessing the façades on the end façades, intimate covered loggias have been created. Each apartment has a loggia that overlooks the surrounding garden landscape or Vitosha Mountain rising behind. Generous planes of glazing break up the façade planes, afford views, and flood the interior of the apartments with natural light. Vehicle parking is provided by an underground garage.

The reinforced concrete roof structure was protected first with a waterproof, thermal insulating layer and above covered with high-performance Swisspearl fiber cement panels installed on aluminum profiles. Some of the positive attributes of Swisspearl panels include their high level of fire resistance, their frost resistance, and the ability for them to be recycled.

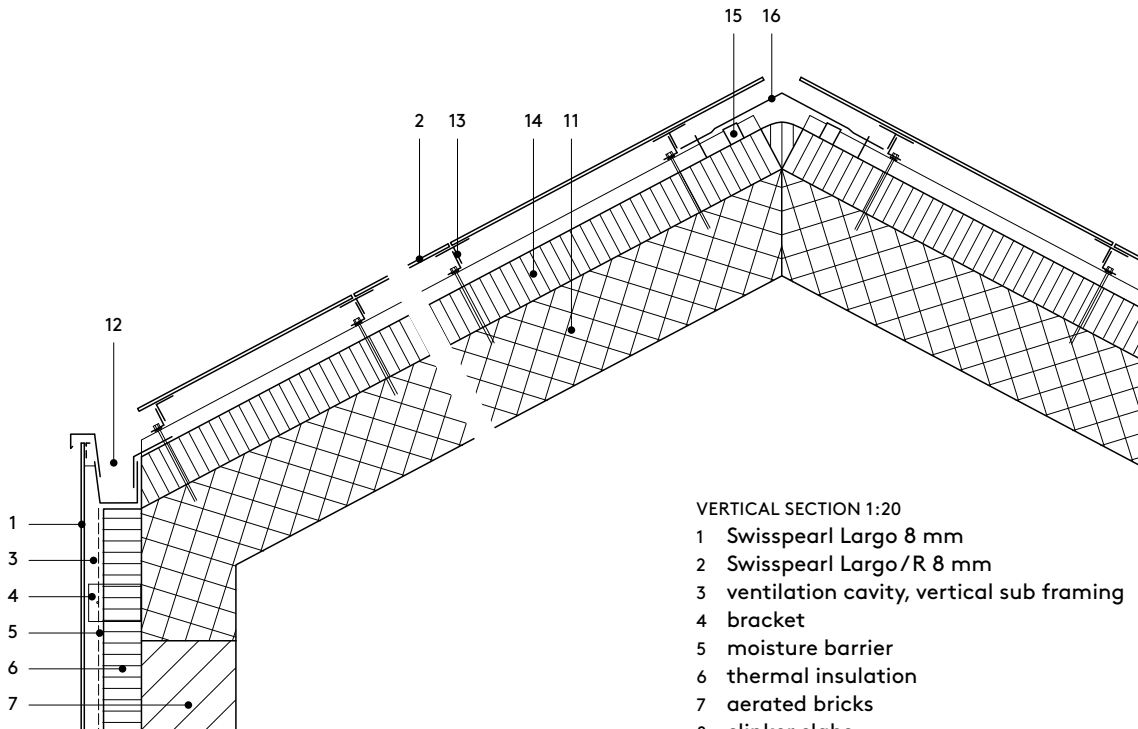






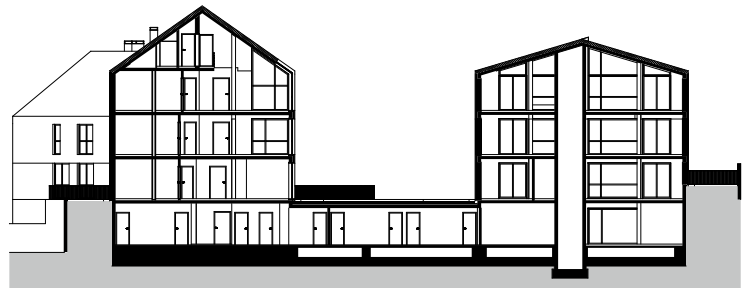
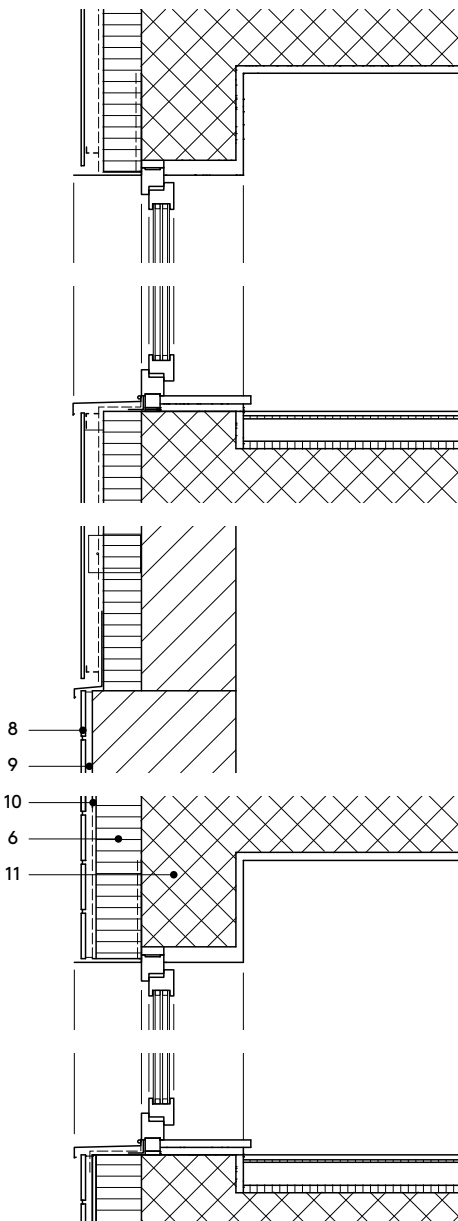
The height of the building is visually reduced by running the roofing material over the eaves' edge as façade cladding. The smooth, dark Swiss-pearl panels create a strong visual contrast to the brick façade of the lower two floors.





VERTICAL SECTION 1:20

- 1 Swisspearl Largo 8 mm
- 2 Swisspearl Largo/R 8 mm
- 3 ventilation cavity, vertical sub framing
- 4 bracket
- 5 moisture barrier
- 6 thermal insulation
- 7 aerated bricks
- 8 clinker slabs
- 9 clinker glue
- 10 metal grid
- 11 concrete
- 12 rain gutter
- 13 aluminium substructure
- 14 thermal insulation, roof system waterproofing
- 15 fixing elements for the rooftop cover
- 16 rooftop cover



LOCATION: Sofia, Bulgaria

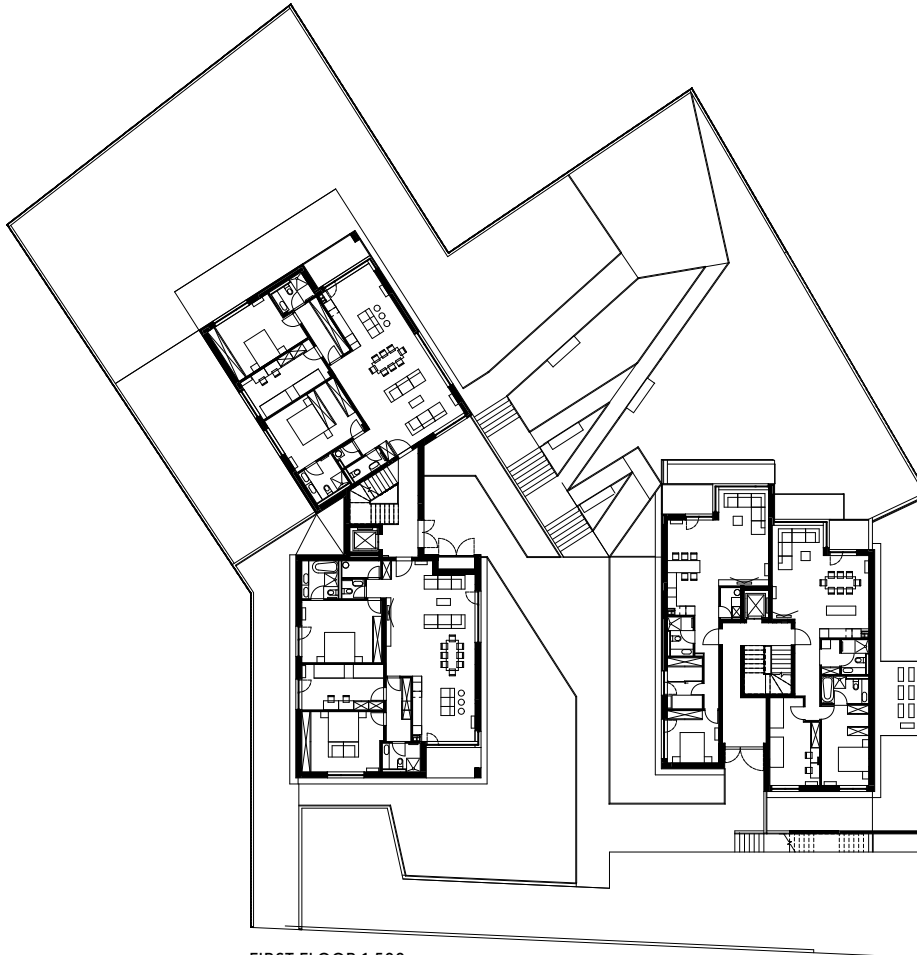
CLIENT: ACME Property Development, Sofia

ARCHITECTS: E-Arch Studio, Varna

BUILDING PERIOD: 2018/19

FAÇADE CONTRACTOR: Agnesika Plast Ltd, Sofia

FAÇADE MATERIAL: Swisspearl Largo Carat Black Opal 7025 (R)



FIRST FLOOR 1:500

Although the buildings differ, they clearly form an ensemble due to the consistent and independent materialization.



HNS

On-Campus Learning

School of Business and Public Management, Union, USA

Kean University's new College of Business and Public Management features large, student-focused communal spaces with dramatic multi-level connections to each floor.

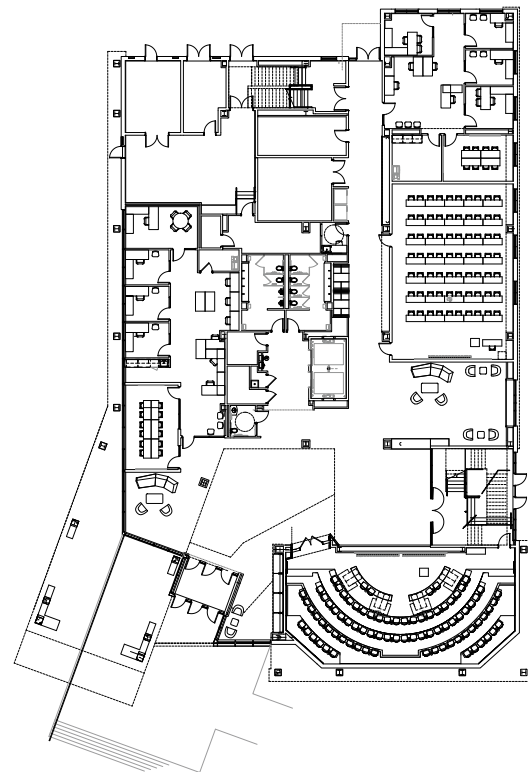
The school provides the several thousand students with a variety of spaces to interact, collaborate, study, and relax throughout the day.

Today's students benefit from the omnipresence of technology, shared knowledge, social media networking, and communication independent from the limitations of their surroundings or backgrounds. New generation software tools offer unique and revolutionary ways to learn and interact and are disrupting traditional models of learning and pedagogy as we have all been able to observe during the covid pandemic with online-based learning platforms. Despite these changes—and under normal circumstances—business students are spending a lot of time on campus, and an overwhelming majority of their time within the business school building itself, where they congregate and interact with their fellow students. This being the case, the contemporary environment of a business school must enhance the social learning aspects in which today's students thrive by providing increased space for collaboration, shared experiences, and support of their immediate learning communities.

Highly transparent spaces throughout the building visually connect academic depart-

ments, learning spaces, and the active communal areas that support them. The uppermost floor is dedicated to an open-plan, virtual library and learning communal space with access to planted roof terraces with panoramic views of the campus and New York City skyline in the distance.

NK Architects selected a ventilated rain screen system for its superior thermal qualities. For the exterior cladding, the design team was particularly intrigued with finding effective ways to work with Swisspearl panels to minimize the need for cutting and fitting panels in situ. Early conceptual visions for the exterior window pattern and corresponding façade design were translated to Swisspearl modular cladding for a clean exterior façade. According to building façade specialist, Alex Moshenberg, they sought to balance cost with performance, striving “to find a solution that was easy to install, provided an excellent building enclosure, and that looked great.”



FIRST FLOOR 1:600

LOCATION: 1013 Morris Avenue, Union, NJ, USA
CLIENT: Kean University, Union, NJ
ARCHITECTS: NK Architects, Morristown, NJ
BUILDING PERIOD: 2019/20
FAÇADE CONTRACTOR: BAMCO Inc., Middlesex, NJ
FAÇADE MATERIAL: Swisspearl Largo Nobilis
Crystal 125 and Gravail Custom Color

The dark, slightly recessed façade in the base area lets the bright building volume hover above. Linear grooving reinforces the impression, lending the anthracite-colored panels a matte restraint.





Wrap-Around Roof

Thompson House, Vancouver, Canada

Located on a steep site in West Vancouver, Thompson House was designed to capture expansive views of the ocean harbor to the front and mountains to the rear. The dynamic interior spaces are held beneath an extensive roof that wraps around to form the closed side façades and controls sightlines for privacy to and from the neighbors.

Like the wings of a bird stretched out to protect its young, the two side walls and roof on the south elevation extend far past the exterior walls, providing privacy and large, covered decks. These spaces are extensions of the interior and invite various uses throughout the year. The cedar-clad walls block visual distractions from the adjacent properties and steer the view towards the ocean. The roof structure is inclined with a different slope on each of the four exterior elevations, and consequently, varied ceiling heights on the upper floor interior. The two upper floors appear to hover above the garden pool nestled in a planted rock garden. By cladding the lower level in a light shade of gray Swisspearl panels, the sense of floating above the landscape has been emphasized. Large openings to the views are contrasted with the façades facing the neighboring properties, which are clad in black Swisspearl panels. Thus, the house is clearly orientated towards the views and away from the next-door houses.

Upon entering the house, space rises up and momentarily draws attention away from the expansive ocean view ahead, and upwards towards the wall-to-wall skylight and exposed heavy timber rafters, which create a stark contrast to the rest of the light-colored, lightweight materials. Two bridges span this section offering opportunities for spontaneous interaction, as family members circulate and engage with those below and emphasizing the three-dimensionality, like decks on a ship.

While the house is porous, open, and social, it is also nuanced with layers and nooks that provide areas of retreat and solitude. A private office tucked behind the staircase in the corner junction of the main level can change character and become part of the adjacent living space when a hidden sliding wall panel is opened. With framed views of the ocean and mountains, a generous stair landing on the upper floor, lined with bookshelves, becomes a private library.

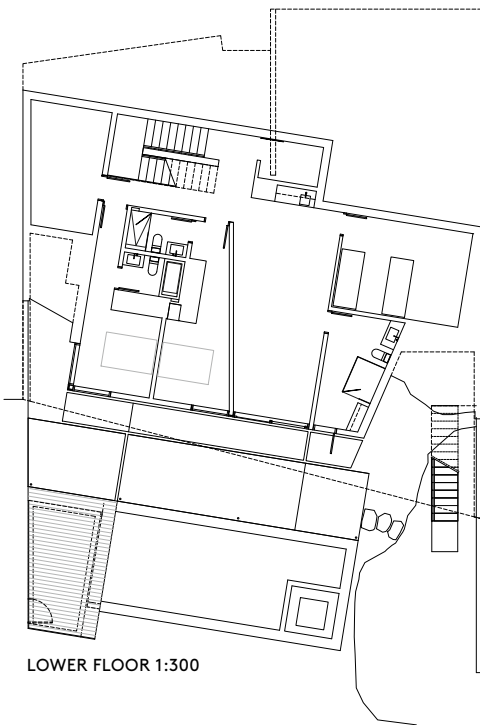




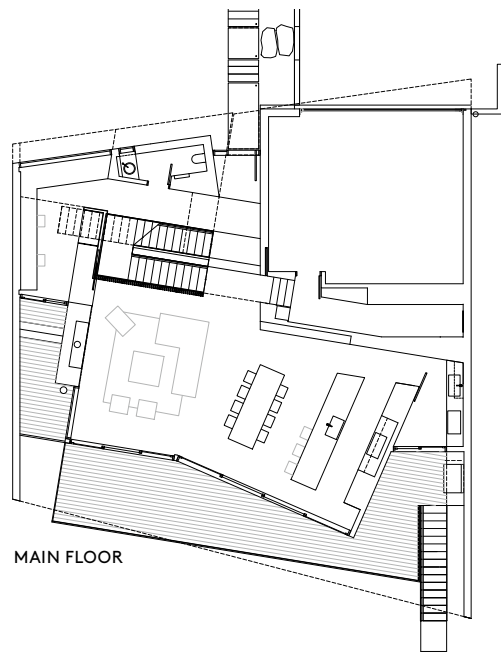


The large roof seals off the house from the neighbors on the side and offers a fantastic view of the ocean. Floor-to-ceiling glazing, and cantilevered floor panels with terraces and glass parapets allow the interior and exterior to merge.

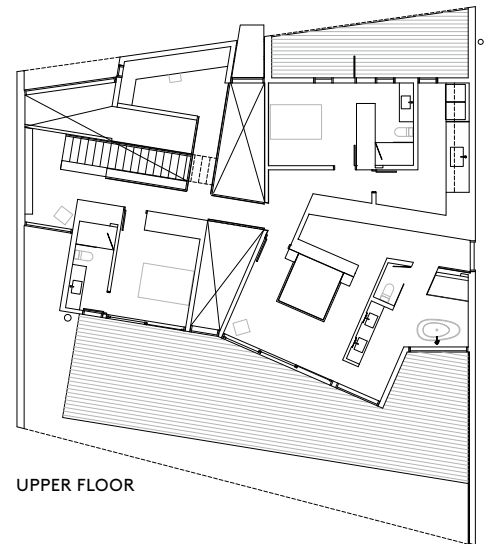
LOCATION: West Vancouver, BC, Canada
CLIENT: private
ARCHITECTS: Splyce Design, Vancouver, BC
BUILDING PERIOD: 2017–2019
FAÇADE CONTRACTOR: Alpa Consulting, North Vancouver, BC
FAÇADE MATERIAL: Swisspearl Largo Carat Crystal 7010
and Black Opal 7020



LOWER FLOOR 1:300



MAIN FLOOR



UPPER FLOOR

INLAND NORTHWEST BEHAVIORAL HEALTH



X Marks the Spot

Inland Northwest Behavioral Health Hospital, Spokane, USA

The Inland Northwest Behavioral Health Hospital represents a community investment into the growing need for behavioral health treatment. Through a holistic approach to design, the facility overcomes the stigma of mental health, and provides a safe, reassuring place where people can heal with dignity.

Universal Health Services, Fairfax Behavioral Health and Providence Health Services collaborated on this new 100-bed psychiatric hospital, the first freestanding mental health hospital in Spokane, Washington State. It is located near the Sacred Heart Medical Campus, allowing for shared staffing and efficient patient flow between facilities. However, the urban location presented challenges, including a compact site, topographic limitations in a sloping terrain, and an adjacent elevated freeway.

Leveraging Lean Design and Planning methodology, the design team, contractor, consultants, and trade partners undertook a unique integrated project delivery. The result is a highly optimized, triple-story facility that efficiently organizes circulation, zones, and resources. The innovative, x-shaped plan separates patients and staff support spaces into four distinct wings for security and operational efficiency. Public and service spaces are consolidated on the first floor. In-patient sleeping areas are

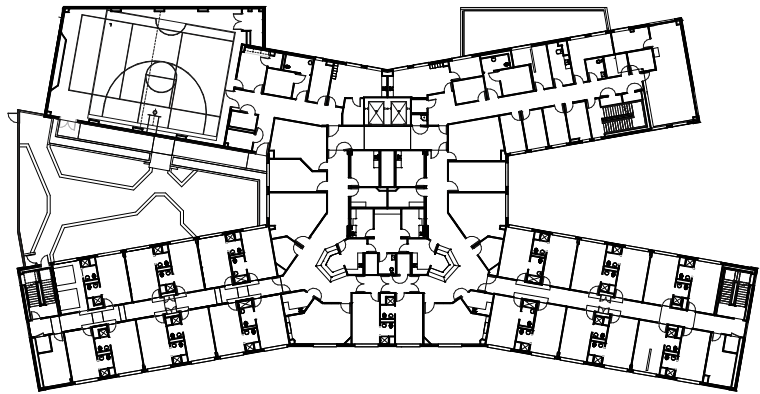
located on the southern side, insulating patients from freeway noise. Metal ribbed panels on the second and third levels facing outwards provide pattern and texture. Two secure courtyards, clad in colorful Swisspearl panels in green/blue/white, and red/orange/white create inviting spaces where patients enjoy time outdoors. In contrast to the vibrant inner façades facing the courtyards, the short elevations are clad in large-format gray Swisspearl panels that create a neutral background to the planes of striped color. The upper two levels rest on the ground floor level, which reads like a plinth clad in roughly textured stone tiles. The façade weathers well over time, is low in maintenance, and visually attractive.

The interior color palette reflects the seasons. The lowest level features the colors of winter, whereas the upper levels reflect spring and autumn respectively. Art reinforces these themes, evoking the healing qualities of nature and respecting the needs of patients.

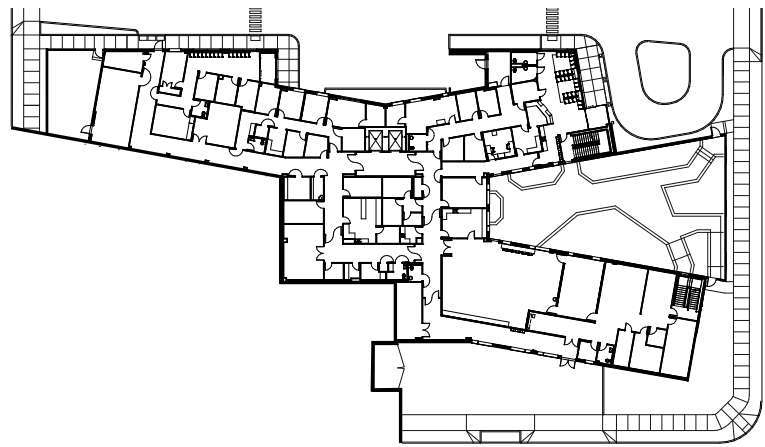


The X-shaped building stands on sloping terrain, which is balanced by a base. The outer shell of the house appears cautiously gray, in complete contrast to the inward-facing façades, which are formulated in striking color combinations.

LOCATION: 104 West 5th Ave, Spokane, WA, USA
CLIENT: Inland Northwest Behavioral Health, Spokane, WA
ARCHITECTS: NAC Architecture, Spokane, WA
BUILDING PERIOD: 2018/19
FAÇADE CONTRACTOR: Performance Contracting Inc., Spokane, WA
FAÇADE MATERIAL: Swisspearl Largo Carat Crystal 7010,
Black Opal 7021, Coral 7031, Azurite 7043, Jade 7050, Topaz 7073,
Onyx 7091



SECOND FLOOR



FIRST FLOOR 1:900





Country House on the Lake Shore

House on Haliburton Lake, Canada

Located in a remote part of Ontario in Canada, this single-family house is built on a site that gently slopes down toward Haliburton Lake. By designing the house as a long, narrow volume facing south, all the principal spaces enjoy copious amounts of natural light and views through the trees down to the lake.

The house is comprised of two intersecting volumes. A low-lying volume with a flat roof on the northern side is intersected by a higher double-story volume to the south with an inclined roof that echoes the slope of the site. By taking advantage of the sloping topography, +VG has been able to minimize the height of the house and integrate it into its natural surroundings on a forested hill. The communal areas—open-plan kitchen, living area, and dining area—are assembled on the upper floor overlooking the lake to the south, while the ancillary spaces are tucked away to the north. A deep, screened porch is located behind the living room fireplace. The massive stone chimney is a vertical accent in the otherwise horizontal composition. All four double bedrooms—two on the lower level and two on the upper level—are afforded views across the lake. As opposed to the open, day-lit spaces facing the view, the game room and entertainment area on the lower level are designed to be more enclosed.

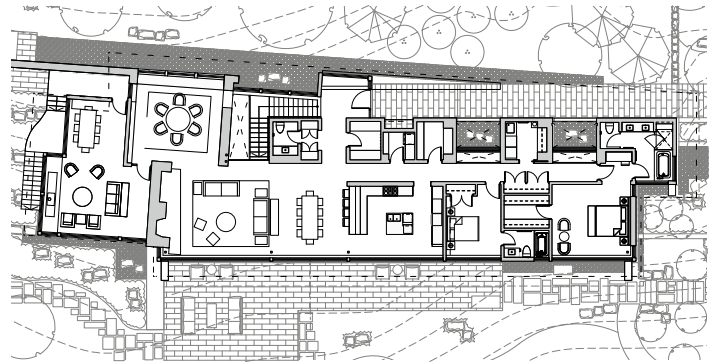
The stone-paved entrance walkway slides beneath the cantilevered eaves to the north, which shelters the route from inclement weather. In contrast to the timber roof structure and the stone-clad walls on the lower level, the exterior upper façades orientated north, east, and west are clad in matte black Swiss-pearl panels of varying dimensions, some attached horizontally, some attached vertically. The design dissolves the boundaries between interior and exterior by extending the exterior façade materials in the interior. The southern façade facing the lake has been dematerialized with great expanses of glazing to soak in light and views. The use of timber ties the building into the forested landscape surrounding the house. The carefully calibrated combination of materials and the volumes with their deep eaves is reminiscent of traditional Japanese architecture. This spacious, light-filled house is a wonderful refuge from the noise and bustle of urban life.







LOWER FLOOR 1:500

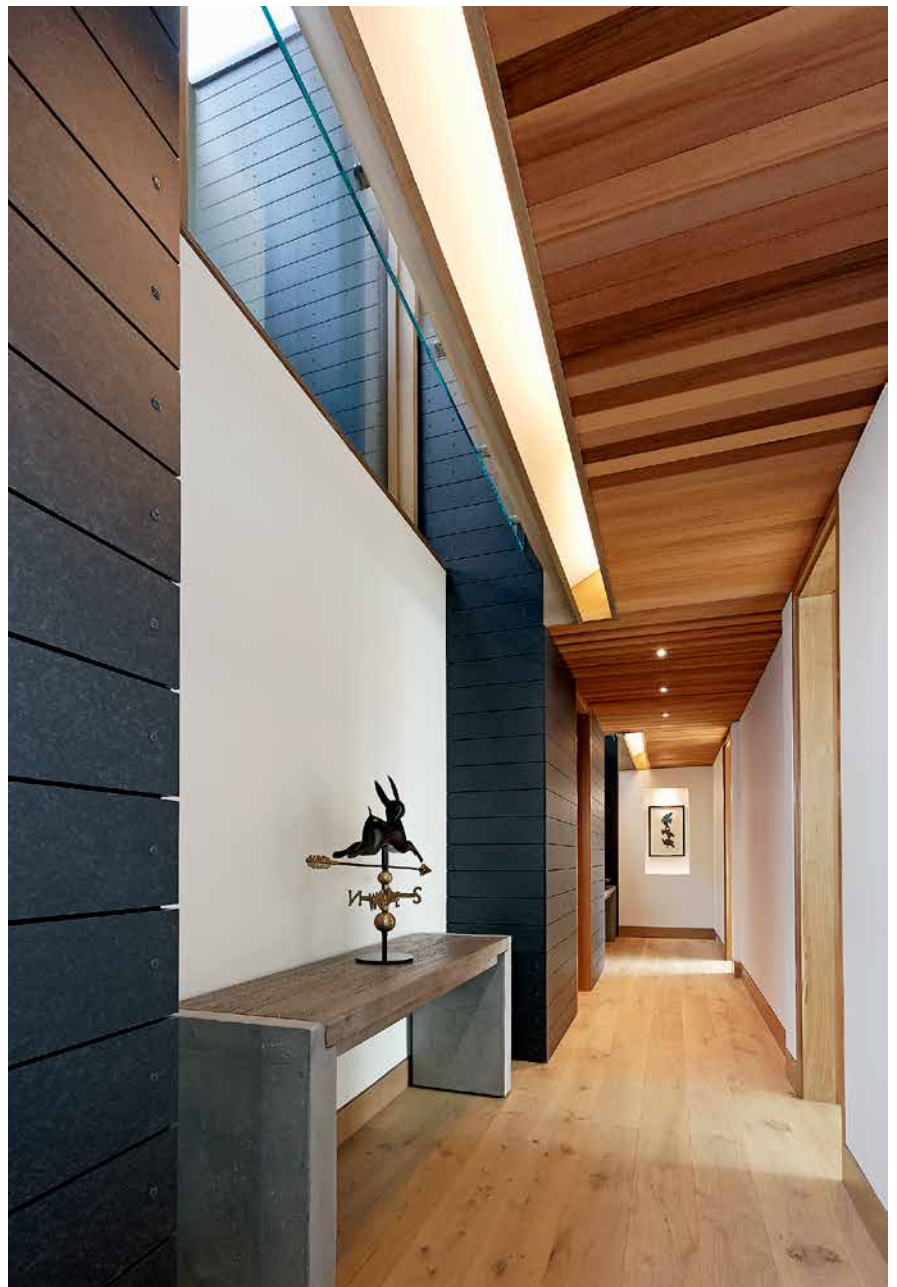


GROUND FLOOR



LOCATION: Haliburton Lake, ON, Canada
CLIENT: private
ARCHITECTS: +VG, Toronto, ON
BUILDING PERIOD: 2017–2019
FAÇADE CONTRACTOR: Cedar Winds, Haliburton, ON
FAÇADE MATERIAL: Swisspearl Largo Avera AV 020

The horizontally laid façade material on the entrance side is continued inside the house. It envelops the ancillary rooms on the north side and gives the light-flooded room a strong backbone.





New Campus Building

Southern Regional College Armagh, Northern Ireland

The design appraisal of the new campus in Armagh considered all of the issues associated with a replacement college within an urban location on a site adjacent to historic buildings. Site restrictions and client requirements were taken into account, whilst concurrently addressing issues of aesthetic, scale, and massing.

The Campus of the Southern Regional College (SRC) is located within the existing Lonsdale Road Campus in the center of Armagh City along a busy arterial route into the city. As the new building has a similar footprint to the existing structures, it does not greatly impact on the conservation area or the adjacent listed buildings.

The college has been designed to respond to the existing urban fabric in a more cohesive manner than its predecessor. The welcoming nature of the replacement college will encourage pedestrian travel to the site. Adequate bicycle storage and showering facilities are also accommodated to encourage alternative means of sustainable transport to the campus.

Careful consideration has been given to the height of the new building and to the choice of materials on the southern elevations to ensure that the new structure will have a minimal impact on the views of the adjacent historic courthouse. By stepping the college building down in height as it approaches the listed courthouse

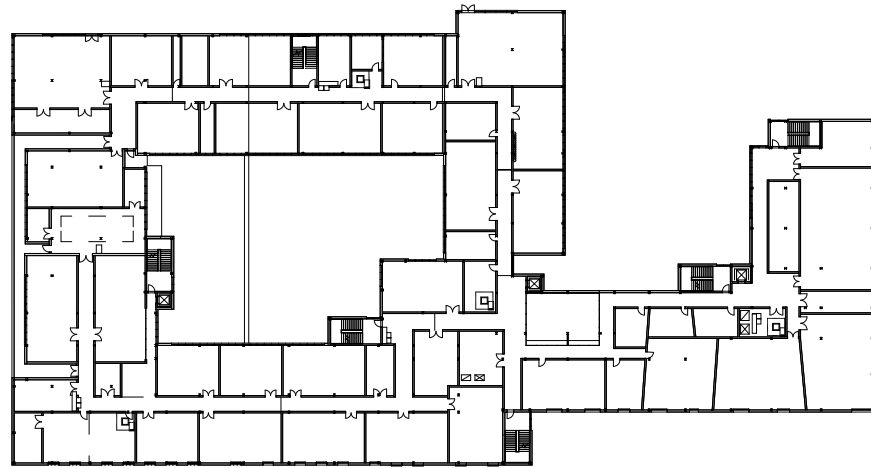
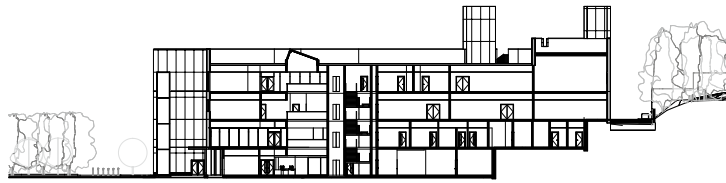
building and locating the building away from the main public road, the impact on the courthouse has been minimized. The ground level is clad in dark gray brick, while the upper two levels are clad in gray and white Swisspearl panels. This tripartite division of the façades into bands visually reduces the scale of the four-story building. Overall, the design is sensitive towards the courthouse in terms of color, scale, and massing.

The design of the landscape unifies the new building with its context and enhances the setting and existing topography. A public meeting space has been created in the form of terracing to encourage the integration of the college users and the general public. An inner courtyard has been designed to accommodate a service yard, which has been visually softened by a higher-level planted enclosure. The upper level provides a break-out space, which provides a sensitive, defined area to enhance the quieter, reflective aspect of learning.



Upon closer inspection, granulate, which has been strewn in by hand, lends the panels a fine character.

LOCATION: Lonsdale Road, Armagh, Northern Ireland
CLIENT: Southern Regional College, Armagh
ARCHITECTS: Kennedy Fitzgerald Architects LLP, Belfast
BUILDING PERIOD: 2018–2020
FAÇADE CONTRACTOR: Felix O’Hare & Co. LTD, Newry
FAÇADE MATERIAL: Swisspearl Largo Incora IN 090, IN 100



THIRD FLOOR 1:1000

Staggering and the use of dark façade panels on the uppermost floors break the building's height and compactness.





Stacked Volumes

LR2 House, Pasadena, USA

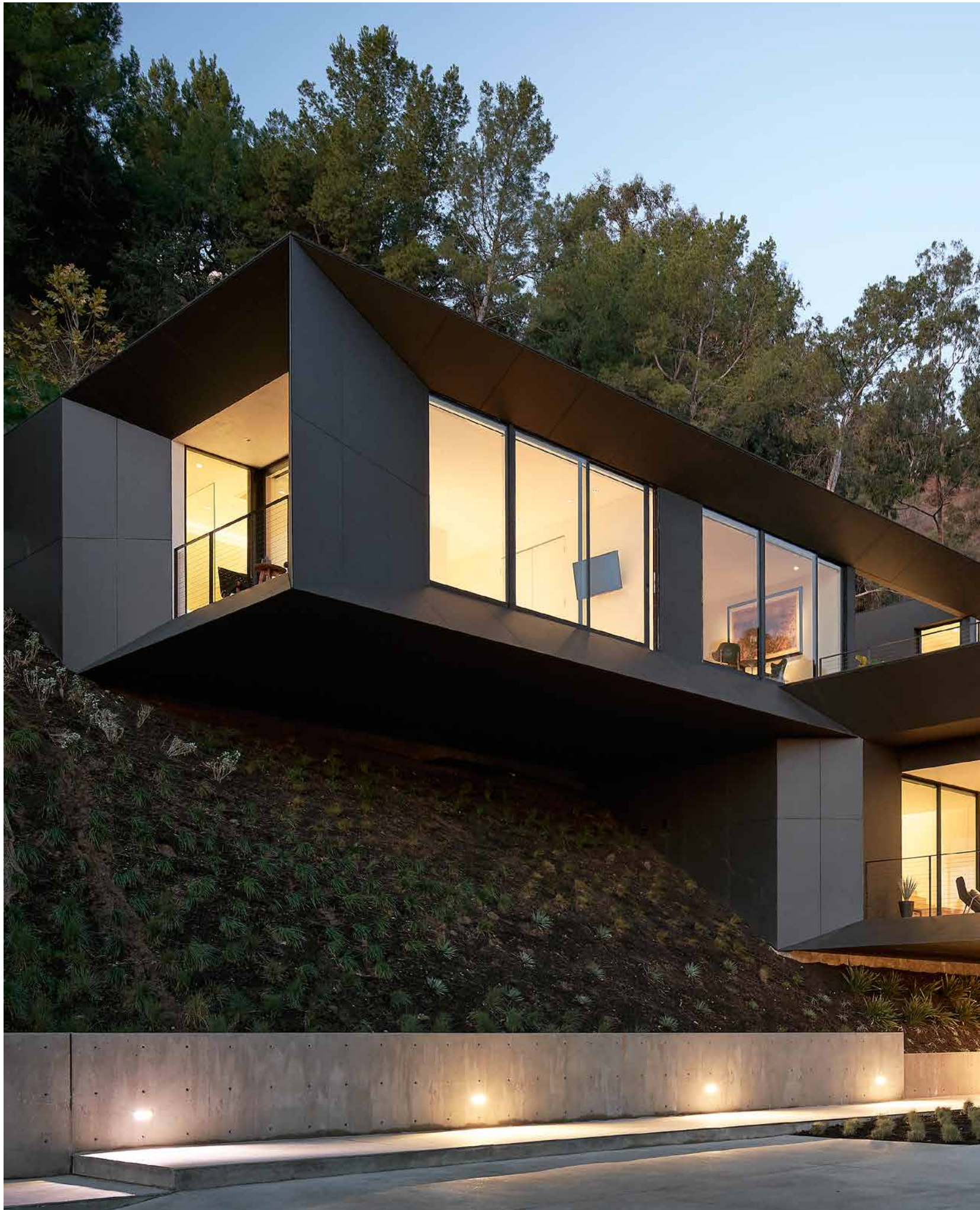
Perched in the rugged hills above Pasadena in California, LR2 House enjoys sublime views across the verdant city. Three stacked and rotated volumes clad in black Swisspearl panels cascade down the steeply inclined slope. The relationship between the volumes, the topography, and the treatment of the openings in the dark elongated façades lend LR2 house a sense of drama.

This spacious, new single-family house by Montalba Architects is comprised of several distinct spatial volumes clad in black Swisspearl panels. In response to the client's desire to retain a significant portion of the existing level area between adjacent slopes, the house follows the matchbox concept with stacked volumes that project from the hillside. By rotating the volumes, the views and the connection to the landscape have been maximized. Each volume has a specific response to indoor/outdoor space. Exterior breezeways, porches, courtyards, covered walkways, and an enormous rooftop deck extend the boundaries of the floor area to the natural chaparral.

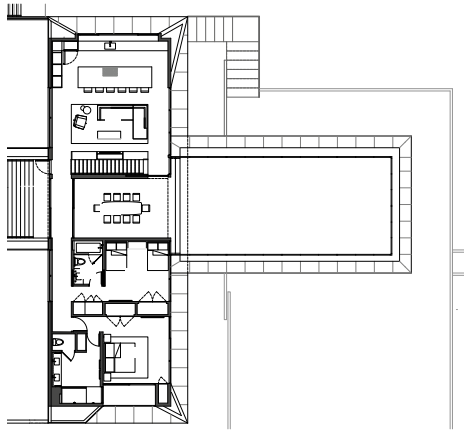
The house includes guest suites, a home office, gym, and a subterranean cinema screening room. The primary living areas, open-plan kitchen, and living area with outdoor dining terrace and two bedrooms on the uppermost level are grouped in a volume running parallel to the slope. On the second level, perpendicular

to the volume above, an office, outdoor terrace, and double bedroom are accommodated.

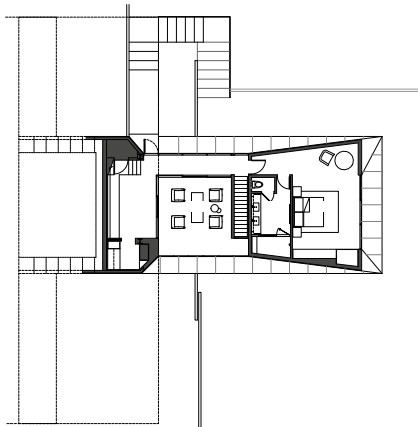
The entry follows the landscape guiding visitors along a walkway that extends under the mass of the building. The stairs create a curved path to a bridged entry portal, from where dramatic views of the house can be enjoyed. As the front door opens, the dark, angular façade clad with Swisspearl panels contrasts with the light-filled interior of soft wood and bright white finishes. Upon entering, visitors find themselves within an interior/exterior living space. Once inside the residence, stairs descend to the private screening room or ascend to the third floor living spaces. Framed views of the landscape bathe visitors in natural light and immerse them in the natural world outside. By chamfering the eaves, the Swisspearl panels "slide" inward, toward the floor-to-ceiling openings thereby emphasizing and dramatizing the façades.



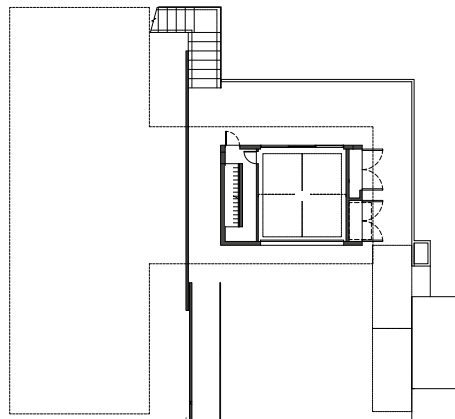




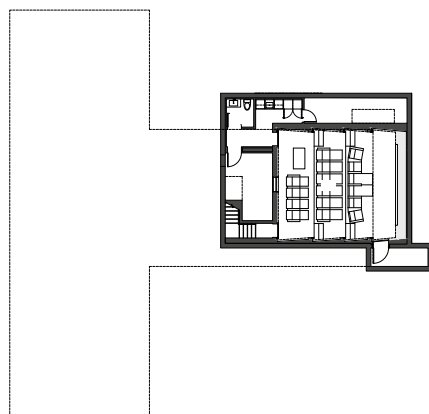
THIRD FLOOR



SECOND FLOOR

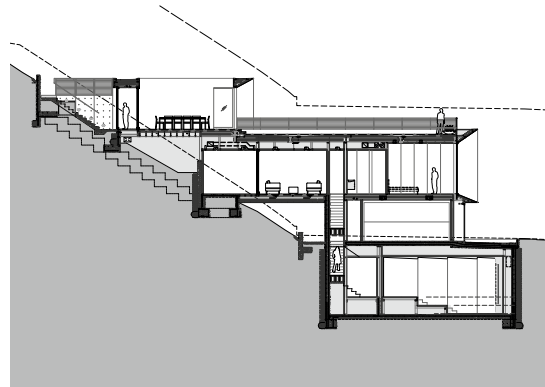


FIRST FLOOR



BASEMENT FLOOR 1:500

The house follows the match-box concept. By rotating the stacked volumes, views and the connection to the landscape have been maximized. The dark, inwardly "sliding" façade panels with the recessed floor-to-ceiling openings look like the housing of a lens and give the house a special staging.



LOCATION: Pasadena, CA, USA

CLIENT: private

ARCHITECTS: Montalba Architects, Santa Monica, CA

BUILDING PERIOD: 2013–2018

FAÇADE CONTRACTOR: SC Sheet Metal Inc., Newbury Park, CA

FAÇADE MATERIAL: Swisspearl Largo Carat Black Opal 7025 (F)





Chloe

1040

SUEY

Upmarket Urban Living

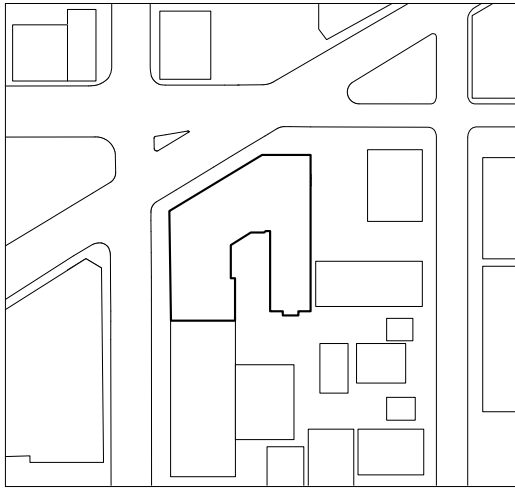
Chloe on Madison Apartments, Seattle, USA

Located on Capitol Hill in Seattle, Chloe on Madison is a vibrant, mixed-use residential block accommodating 137 units. Ankrom Moisan's design achieves a careful balance between aesthetic and technical considerations and encourages a sense of community.

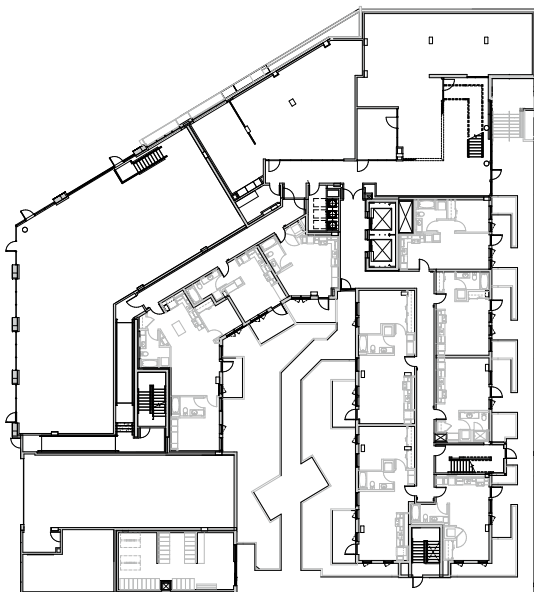
In Chloe on Madison apartments, the architects have integrated versatile indoor-outdoor spaces and shared amenities to provide residents with opportunities for interaction with fellow residents. From the moment of entry, residents are welcomed by a grand, double-volume atrium designed around a large LED light sculpture by the artist Ben Zamora. With the floor-to-ceiling windows viewing out to the garden and a grand staircase, Ankrom Moisan has delivered an impressive lobby space that surpasses general expectations of apartment living. The residential block has an L-shaped configuration, which was designed to juxtapose the active urban street junction with the quiet residential side street to the south. Conceived in two sections—an urban edge and private mews—the volumetric massing complements the surrounding architecture.

Due to its location in the heart of Capitol Hill, the architects focused on aesthetic ground floor elements to connect pedestrians to the

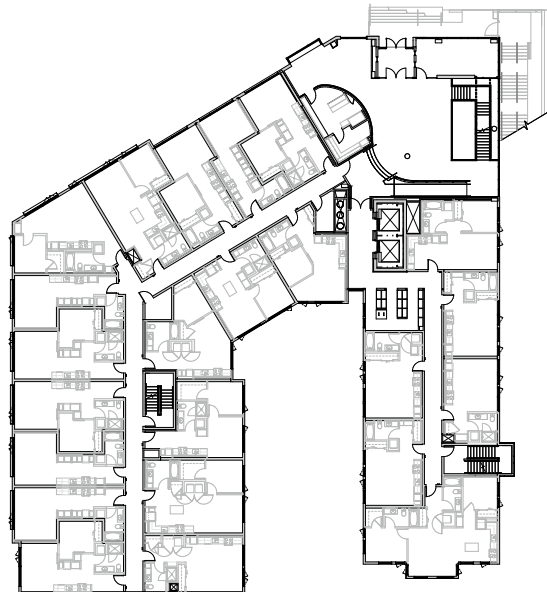
interior of the building. The massing along the urban edge showcases a strong uniform expression with the use of clean, linear panels from Swisspearl's Linearis collection, which evokes an upmarket aesthetic in the urban environment. Off-shutter concrete encasing the retail areas creates a modern pedestrian experience. The transition from retail along the street to the residential entry is articulated by a change of color and pattern in the Swisspearl façade and window rhythm, which is punctuated with a three-meter cantilevered canopy, establishing both visual and physical separation of public and private zones. Dark Largo Carat panels in a staggered pattern direct residents toward the main entrance. In contrast to the urban environment, the private areas of the apartment evoke a calm atmosphere. The versatile spaces and juxtaposed design elements of Chloe on Madison offer residents a home that reflects the vibrancy of Seattle's Capitol Hill district.



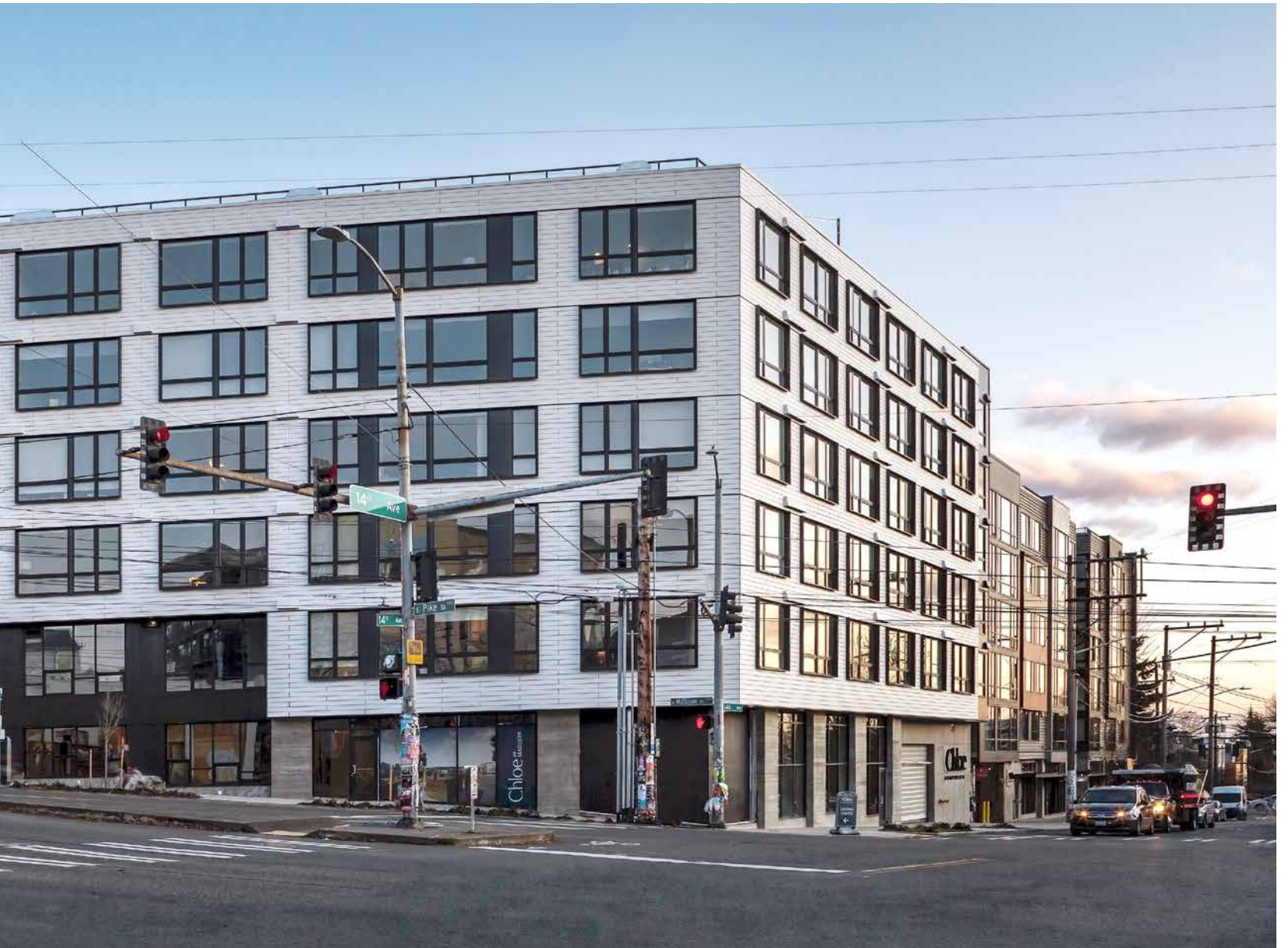
LOCATION: 1401 East Madison Street, Seattle, WA, USA
CLIENT: EQR-Madison, Seattle, WA
ARCHITECTS: Ankrom Moisan, Seattle, WA
BUILDING PERIOD: 2017–2019
FAÇADE CONTRACTOR: LA Olson Construction Inc., Seattle, WA
FAÇADE MATERIAL: Swisspearl Largo Carat Black Opal 7024 and Linearis Carat Onyx 7099



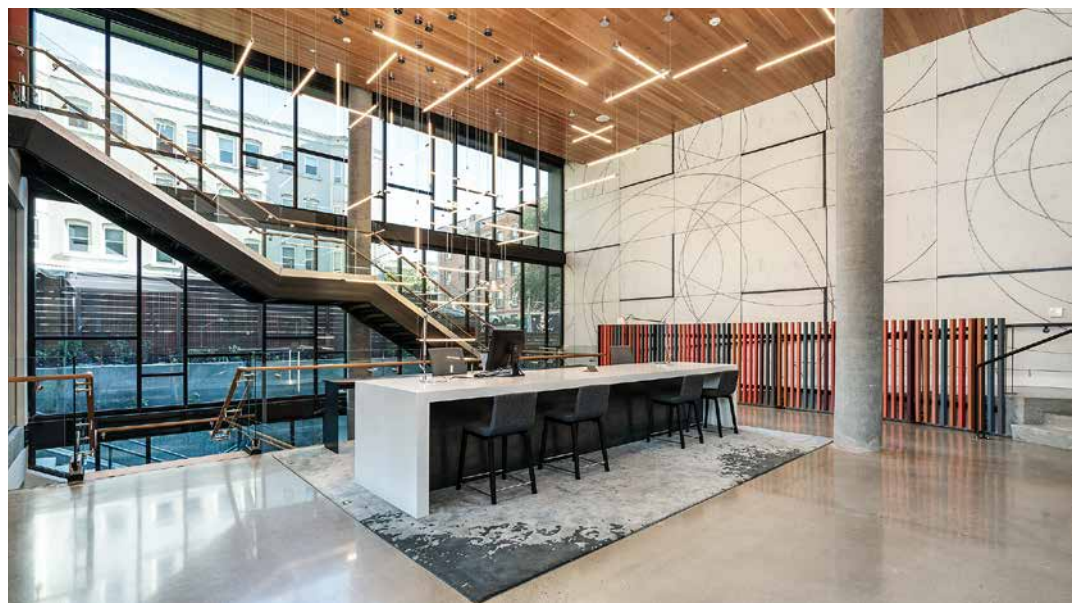
FIRST FLOOR 1:700



SECOND FLOOR



The house is positioned towards the urban intersection with a bright, regular façade structure. The entrance to the apartments is accentuated by changing the color and structure of the façade. A spacious entrance hall welcomes residents and offers space for encounters.





Upgrading for Efficiency

Radio and Television Studios, Košice, Slovakia

The Radio and Television Studios of Slovakia (RTVS) are located near the historic center of Košice.

Like many older buildings in the city, the building has recently been renovated. The project's goal was to renovate the central administration building and improve its energy efficiency and cost-effectiveness.

With almost 240,000 inhabitants, Košice is the capital of Eastern Slovakia and the second largest city in the country. It is an important center of political, economic, and cultural life as well as a university city. The richness of the city's history is reflected in its center, where there are numerous sights that form the largest urban conservation area in Slovakia.

The central administration building of the Radio and Television Studios of Slovakia is located close to the historic center. The building was constructed in the early 1980s and has recently been renovated by DGA Architects.

Central core of the building is the approximately five-story-high broadcasting room with the studios, which is constructed in reinforced concrete. It is surrounded by a two-story-high prefabricated skeleton structure accommodating control rooms and offices. The offices are situated on the first and second floors, storage and technical rooms are located on the basement floor. Vertical access is via

three sets of staircases. The main entrance of the building has been upgraded to grant barrier-free access.

The purpose of the renovation was to improve the energy effectiveness of the building and to increase cost-effectiveness by optimizing energy costs. Thus, one of the main aspects was the renovation of the building envelope.

The curtain wall was upgraded by combining a weatherproofing system and aerated façade system with a cladding of russet-colored Swisspearl panels assembled vertically. Projecting gray-plastered pilasters at intervals and vertical strips of windows enhance the vertical rhythm. The façades of the broadcasting room, which projects above the surrounding control rooms and office spaces, is clad in ochre-colored Swisspearl panels cut at angles to create a dynamic, unconventional effect.

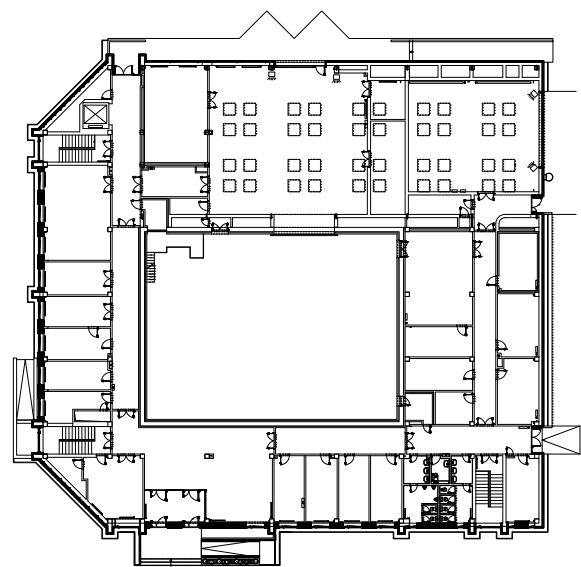
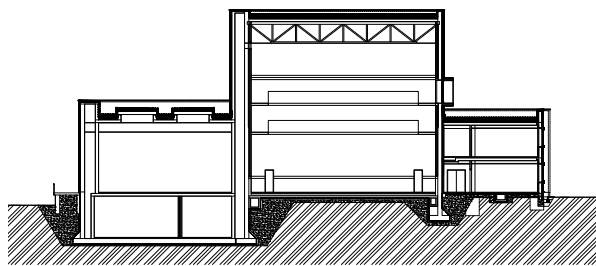
With DGA's renovation, the building has gained a new look that is both modern and eye-catching.

In the course of a renovation for more energy efficiency, the building from the 1980s was given a new face. The slightly reflecting façade upgrades the structure. Core of the building is the roughly five-story-high broadcasting room, which towers over the surrounding two-story building wings.



The façade of the central broadcasting room is clad with Swisspearl panels cut at an angle and gradated by the width of an interstice. The architects were inspired by the Wallis Annenberg Center in California published in the Swisspearl Magazine #21.





FIRST FLOOR 1:700

LOCATION: Rastislavova 13, Košice, Slovakia
CLIENT: RTVS, Rozhlas a Televizia Slovenska, Bratislava
ARCHITECTS: DGA Design Grafic Architecture s.r.o., Košice
BUILDING PERIOD: 2018/19
FAÇADE CONTRACTOR: Mistral Košice s.r.o., Košice
FAÇADE MATERIAL: Swisspearl Largo Reflex Autumn Leaves 9270



Green Landscape, Green Roof

Green Line House, Warmia, Poland

Embedded into the grassy terrain in rural Poland, Green Line House is quite unlike any house you've ever seen. With its planted roof extending down to ground level it seamlessly emerges from the landscape. The house was one of the Grand Prix finalists of the International Property Awards 2019/20.

From a distance, Green Line House seems to dissolve into the landscape. According to the architect, Przemek Olczyk from Mobius Architekci, the house is “inscribed” into the rural site. All that can be perceived from the west is a field dotted with wild flowers, which continues onto the inclined roof surface and is interrupted only by strips of skylights. Built on an elongated piece of land that extends down to a lake, all that is visible from the east is the timber-slatted gable of the pitched roof, referring to the decorated gables of traditional Warmian-Masurian cottages. The 45-degree pitched roof echoes traditional vernacular buildings in the rural region of Poland.

Although Green Line House is 500 square meters in size, the volumes are unobtrusively inserted into the site. The house is organized in a u-shaped plan on two levels, with the communal spaces—open-plan kitchen, dining and living spaces—on the lower level and parallel to this wing, four bedrooms on the upper level. The spacious entrance area with a double ga-

rage and the stairway up to the bedrooms links the two wings. Floor-to-ceiling glazing and sliding doors open up the communal spaces to the wide, open expanse of lawn to the west which extends down to the water's edge. The flat roof over the lower level wing rises up to become a pitch roof, partly planted, partly clad in dark gray Swisspearl panels. The same fiber cement Swisspearl panels are used on the vertical side façades. To the north, the roof of the lower level wing merges with the grassy embankment, creating a protected outdoor courtyard, which is sheltered from the blustery winds that are common in the Warmian Lake District. An outdoor staircase cascades down to the courtyard from the main bedroom suite.

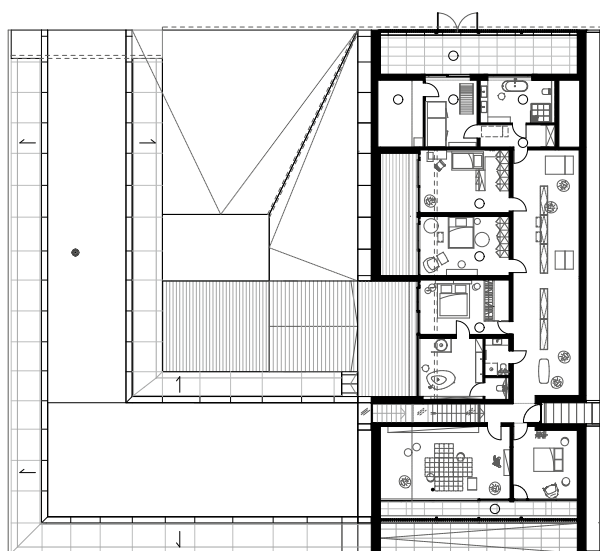
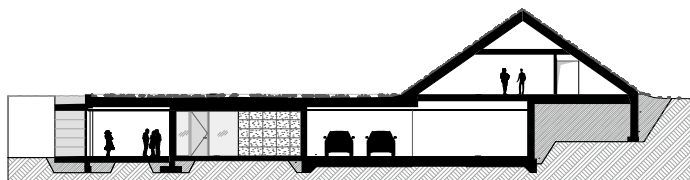
By keeping the forms unobtrusive, Mobius Architekci created a house that emerges seamlessly from the grassy planes. This unusual house gained exposure from being short-listed as one of the best new single-family houses in Europe.



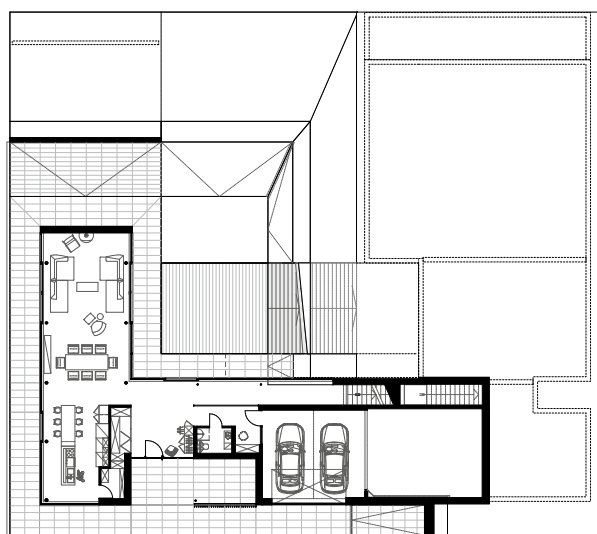


The roof unfolds from the landscape and allows for the creation of a fascinating living space that blends into the surroundings.

LOCATION: Warmia, Poland
CLIENT: private
ARCHITECTS: Mobius Architekci, Warsaw
BUILDING PERIOD: 2017–2019
FAÇADE CONTRACTOR: Bausan Aluminium SP Z O.O., Toruń
FAÇADE MATERIAL: Swisspearl Largo Carat Black Opal 7020 (R)



SECOND FLOOR



FIRST FLOOR 1:500

Between living area and the higher-lying sleeping area is a sheltered courtyard that is connected with the upper part of the building via a broad stairway.



Flash 1

Ingleside at King Farm Retirement Village, Rockville, US

Perkins Eastman

Ingleside at King Farm, a retirement community in Rockville, recently worked with Perkins Eastman Architects to expand their community and to cater for a new generation of residents. The master plan and the new buildings were inspired by the mansard roof of the original Ingleside building, which faces the boulevard. The new architecture is reminiscent of lively Parisian streetscapes with a dynamic collection of modern and more intimately scaled spaces inspired by historic French architecture. Swisspearl shingles in various shades of blue articulate the façades to make them appear like deep mansard roofs, thereby continuing the French aesthetic.

LOCATION: 701 King Farm Blvd, Rockville, MD, USA

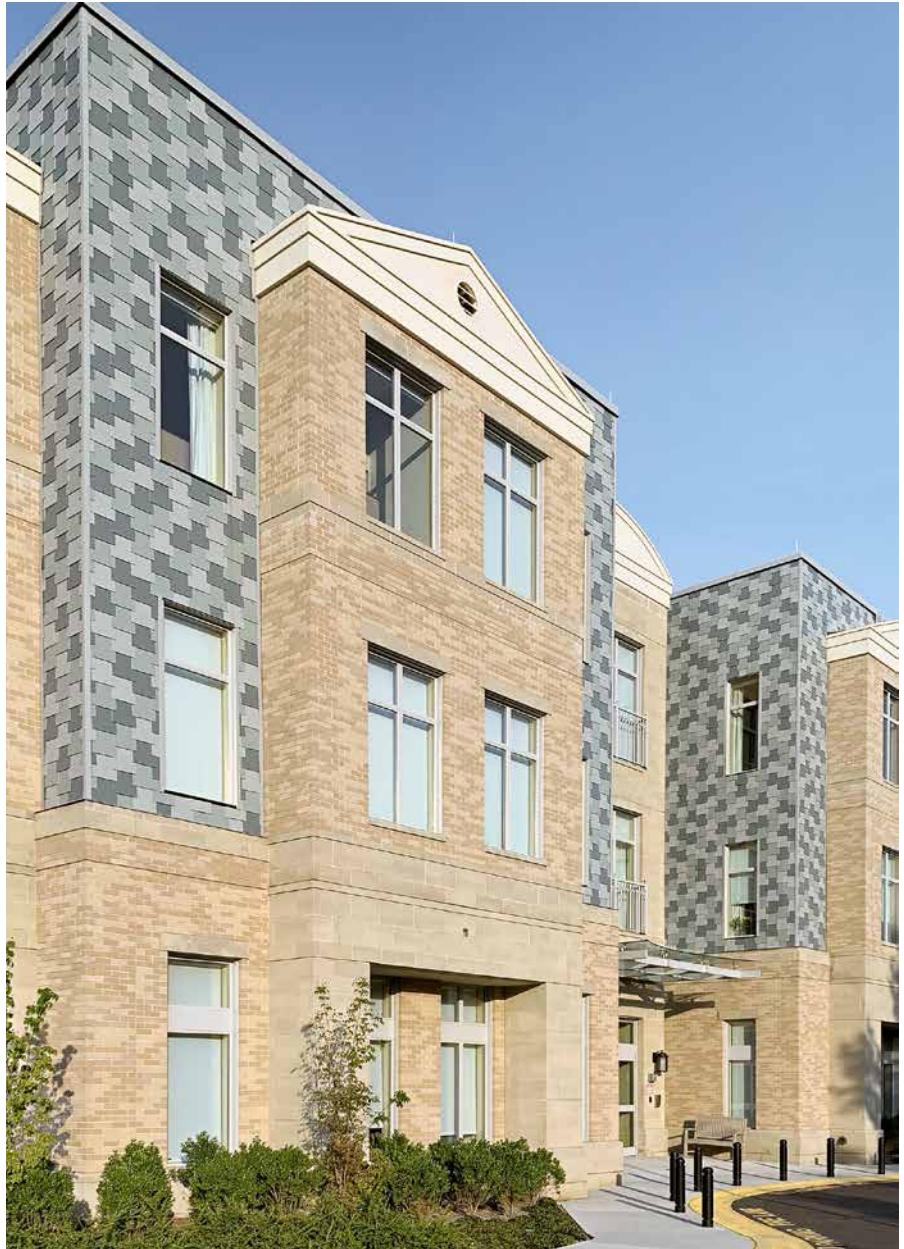
CLIENT: Ingleside Engaged Living, Rockville, MD

ARCHITECTS: Perkins Eastman, Washington, DC

BUILDING PERIOD: 2018–2020

FAÇADE CONTRACTOR: Cameron Group LLC, Elkridge, MD

FAÇADE MATERIAL: Swisspearl Largo Carat Onyx 7090, Avera AV 010 and Nobilis Crystal 125, N 511, N 515 (special small format)



Flash 2

Belvedere Apartments, Vienna, Austria

Renzo Piano Building Workshop
(RPBW) Architects

What at first sight appears to be a compact design is actually divided into five individual vertical structures. Each building has a unique polygonal plan held high above the ground plane on tall, slender “piloti” four to six levels stories above ground. The ceiling area between the piloti has been divided into radiating triangles of white Swisspearl panels to create an undulating surface. The scheme’s urban concept is designed to create sight lines and views as well as an open area for a garden, providing a transition between the changes of level from the railway tracks to the Schweizergarten public park.

LOCATION: Arsenalstrasse 12–16, Vienna, Austria

CLIENT: SIGNA Development Immobilien Entwicklungs GmbH, Vienna

ARCHITECTS: RPBW Architects, Paris, in collaboration with NMPB Architekten ZT GmbH, Vienna

BUILDING PERIOD: 2018

FAÇADE CONTRACTOR: TKSA GmbH, Vienna

FAÇADE MATERIAL: Swisspearl Largo Nobilis Custom Color



Impressum

The internationally distributed magazine *Swisspearl Architecture* sets Swisspearl fiber-cement products within a contemporary architectural context.

Subscription

Swisspearl Architecture Magazine can be ordered, subscribed to, or downloaded: info@swisspearl.com or swisspearl.com/quicklinks/submag

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Detail plans

Deck 4, Zurich

Printing company

Buchdruckerei Lustenau, Lustenau

English edition

ISSN 1661-3260

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Colors

Swisspearl offers a great number of different colors and surfaces. The complete current range is shown here. Next to each sample are the page numbers in the current issue where examples of its use can be found.

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