

#28

SWISSPEARL ARCHITECTURE



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#28

SWISSPEARL ARCHITECTURE
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PERKINS EASTMAN DC

Signal of Change

DC International School, Washington, DC, USA

Two public charter schools with dual-language curricula occupy a nearly 100-year-old Georgian Revival brick building on a former medical campus in the District of Columbia. A three-story wing added to the “F”-shape plan opts for a contemporary expression with light-colored façades. The addition signals a new direction for the old, now “completed” building and its educational occupants, as well as for the redevelopment of the larger campus.

Text by John Hill





Completing the “E” is what the team at Perkins Eastman DC calls their addition to Delano Hall in Washington, DC. Built in the late 1920s and early 1930s as a nurse’s dormitory at Walter Reed Army Medical Center, Delano Hall got only two of its planned three wings. For decades, the large building sat as an “F” rather than an “E.” Walter Reed closed in 2011, after more than 100 years of operation, and by the end of the decade Delano Hall was transformed into two public charter schools: DC International School (DCI), a middle and high school, and Latin American Montessori Bilingual (LAMB), an elementary school, with 1,750 students combined. LAMB sits in the easternmost existing wing while DCI occupies the rest of the 180,000-square-foot building as well as the new wing, which houses the art rooms, science labs, and gymnasium—spaces that could not be accommodated in the old building’s narrow footprint.

In their design for DCI/LAMB, Perkins Eastman DC developed ten Design Principles, some arising from the fact that both are language immersion schools, but others following contemporary trends and research on education, and still others responding to the existing building. So, respectively, the architects gave the school a campus-like character reflective of the international program; the central wing (originally a ballroom) is now a learning commons, where students and teachers can interact formally and informally; and the building serves as a teaching tool by expressing the sustainable strategies involved in its design. Most relevant to the new wing at the western end of the building is the principle that reads in part: “Education should flow seamlessly from indoors to outdoors.” A new courtyard sits where the addition meets the long spine of Delano Hall, with seating, planters, paving, and a covered walkway. During a visit with Perkins Eastman DC senior associate Ann Neeriemer and associate Stewart Gregory, who worked on DCI/LAMB with firm principal Sean O’Donnell, I spotted marks on the paving: signs of students having used the courtyard for art projects—sensible given the proximity of the art rooms to the secluded outdoor space. Beyond the courtyard, in the large space between the learning commons and the new wing, is the new athletic field, site of soccer practice on our visit. From here are views into the gymnasium through its narrow windows; likewise, people inside the gym can look out to the field—clearly these two pieces of DCI’s puzzle belong where they are.

People arriving at DCI from the bustling street on the west see an addition that is predominantly brick, with some glass and fiber cement. The masonry is a contextual

“The architects initially rendered a version of their design with brick on all sides, but the view from the field begged for something that breaks from tradition.”

nod to ninety-year-old Delano Hall, which was designed in a Georgian Revival style and is almost entirely red brick. The architects took a different approach with the elevation facing the athletic field on the east. They looked to the elements of Delano Hall that are painted white: the eaves and cornices, cupolas, and window frames, but mainly the porch that faces the athletic field between the central wing and addition. With white spandrel panels and brick pilasters, the porch has a strong vertical rhythm that the architects carried through to the alternating glazing and Swisspearl fiber-cement panels wrapping the gymnasium. The architects initially rendered a version of their design with brick on all sides, but the view from the field begged for something that broke from tradition: the Swisspearl Reflex panels in Champagne 9290 achieved that, while relating to the light-colored accents on Delano Hall.

The three walls of Swisspearl sit atop a base of concrete block: a reference to the one-story datum of the existing building and a perceptually solid base for the addition. In a subtle detail, the Swisspearl panels overlap the concrete by one block, wedding the two materials while also expressing the thinness of the fiber cement.

From the overlap, the Swisspearl panels ascend to the roofline in two panel sizes (2 × 4 feet, and 2 × 8 feet) that are composed in three-part alternating rows, echoing the English bond coursing of Delano Hall’s brick. Although riveted to meet the school’s budget, the matching heads don’t register until up close. However, the result is far from monolithic: the two panel sizes yield appealing variations in shading that are visible regardless of the uniform Champagne color.

The twelve-foot-wide Swisspearl strips alternate with narrow, four-foot-wide windows and translucent glazing, the latter culminating in raked skylights that bring filtered daylight to the gymnasium. These skylights give the new wing its most dramatic expression, particularly when seen from the field, and they add another reference to Delano Hall, whose gable roofs and cupolas give the building anything but a flat, horizontal silhouette against the sky.

So “completing the ‘E’” doesn’t mean replicating the existing building’s style, footprint, or materials. It means making the old building work in its new life as a school. The addition’s brick façades indicate continuity with the old, while the contemporary elevations covered in Swisspearl signal change: of function, of users, and of attitude.

John Hill is an architect, book author, architectural tour guide, editor (World-Architects) and blogger (A Daily Dose of Architecture Books) based in New York City.

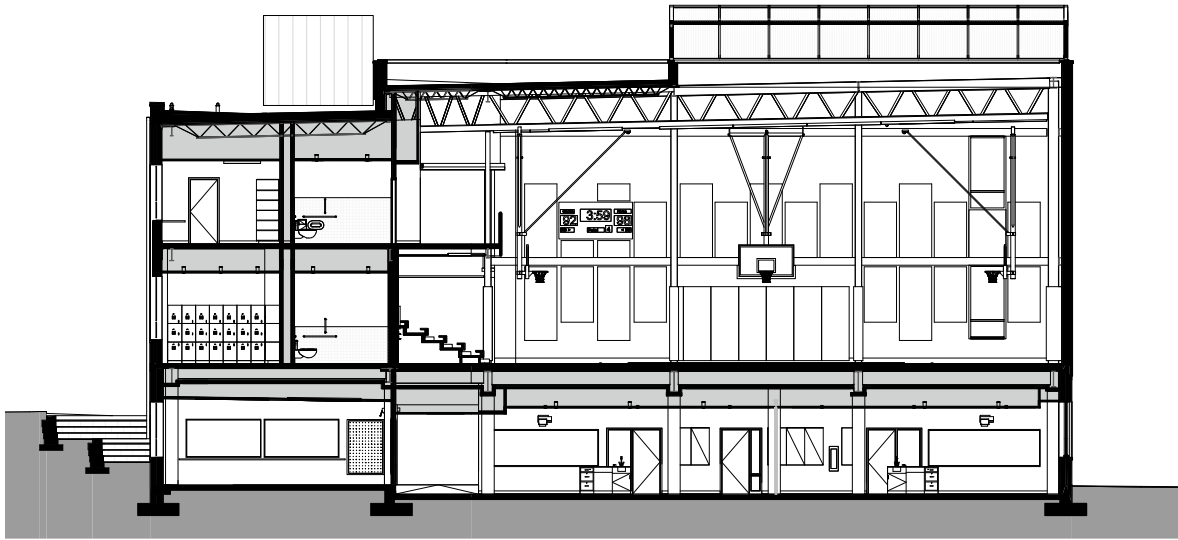




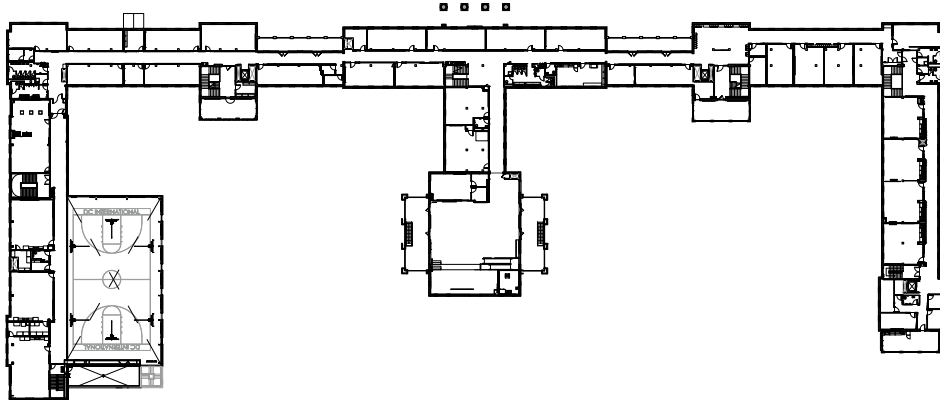
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FOULS	PLAYER FOUL	FOULS
18	888	18
SCORE	MATCH	SCORE

INTERNATIONAL

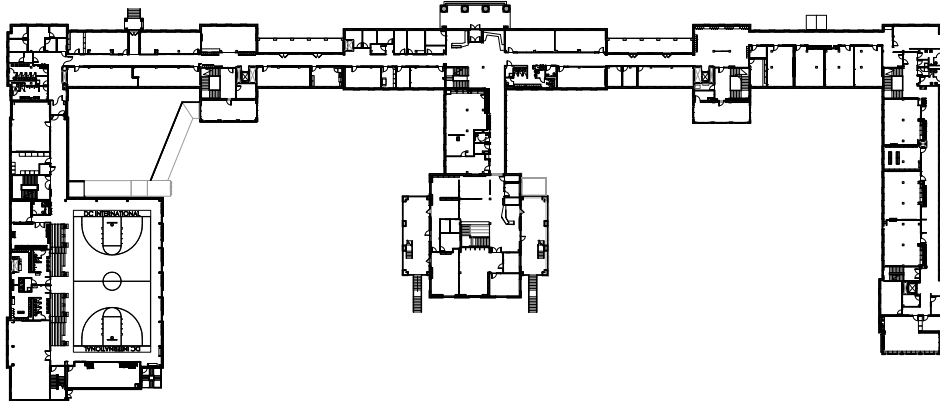




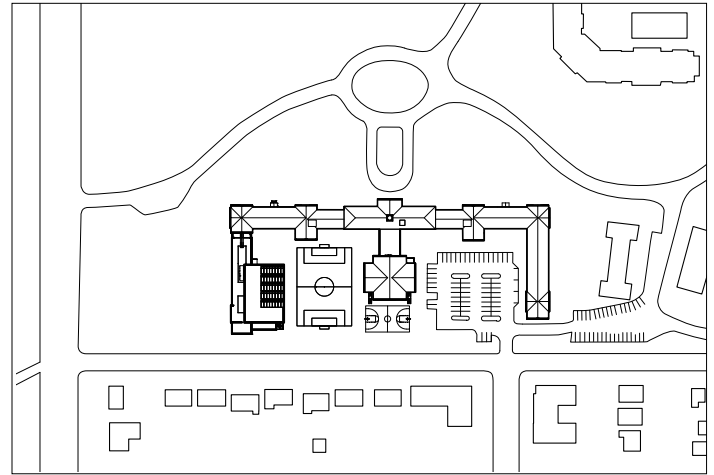
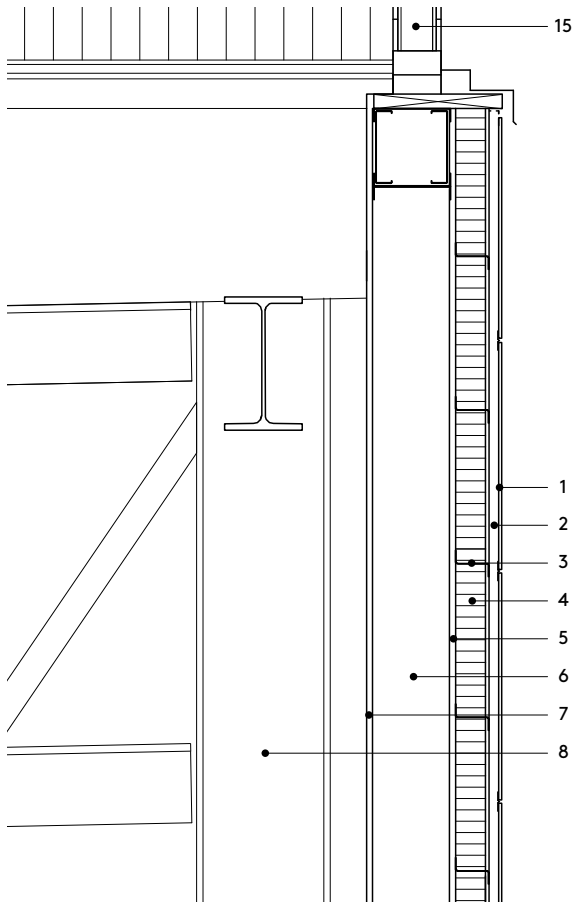
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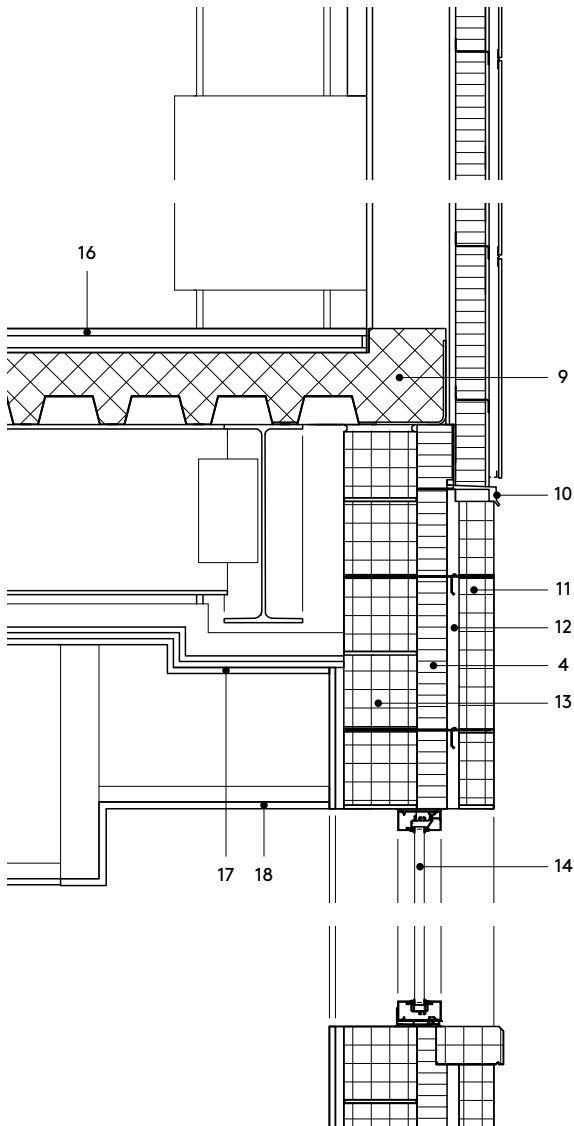
UPPER FLOOR



FIRST FLOOR 1:1500



ADDRESS: 1400 Main Dr. NW, Washington, DC, USA
 CLIENT: DC International School, Washington, DC
 ARCHITECTS: Perkins Eastman DC, Washington, DC
 BUILDING PERIOD: 2017/18
 FAÇADE CONTRACTOR: CHU Contracting, Chantilly, VA
 FAÇADE MATERIAL: Swisspearl Reflex, Champagne 9290



VERTICAL SECTION 1:20

- 1 Swisspearl Largo 8 mm
- 2 ventilation cavity, vertical framing
- 3 horizontal framing
- 4 thermal insulation
- 5 sheathing
- 6 metal framing
- 7 gypsum board
- 8 structural framing
- 9 concrete
- 10 metal coping
- 11 masonry veneer
- 12 air space
- 13 concrete block
- 14 storefront glazing
- 15 polycarbonate glazing
- 16 athletic floor
- 17 acoustic isolation ceiling
- 18 finish ceiling

INTERVIEW WITH ANN NEERIEMER AND STEWART GREGORY

“The classroom is still important, but more and more there’s a recognition that learning has to happen everywhere and does happen everywhere.”

Ann Neeriemer

One wall in your lobby is graced with the words “Human by Design.” What does that mean to you?

Ann Neeriemer: It’s human, it’s each of us being unique, being different. Every project is different. You don’t look at a building and say, “That’s Perkins Eastman.” We aspire to greatness, but we don’t aspire to being known by an immediate look at a building. We tailor each of our projects to each client and the contexts they exist within.

Stewart Gregory: The phrase is meant to be flexible, but it’s all about the end user. The main purpose of what we’re doing is to support the use of spaces, making spaces that function well and motivate people.

A lot of schools come out of Perkins Eastman DC. Can you speak about these projects?

Ann: Brad Perkins, one of the firm’s founders, has a background in education, and in 2011 the firm merged with Ehrenkrantz Eckstut & Kuhn Architects, where Sean O’Donnell, our worldwide director of K-12 practice, came from—as did I. Our first DC school together was Brightwood Elementary, which came out of the school district’s decision to revamp all of their public schools. DC is known for struggling schools, with a lot of demographic changes over the last forty years leading to largely empty schools. There’s been a rebuilding effort over the last fifteen years and now we are working with DC Public Schools (DCPS) to quantify how changes to the schools impact educational outcomes: test scores, attendance rates, teacher retention, and graduation rates. We’ve been doing it on a macroscale and now on a microscale, looking at how things like air quality, acoustics, and daylighting affect student outcomes.



Ann Neeriemer



Stewart Gregory

Perkins Eastman DC

Perkins Eastman is a global architecture firm that was founded in 1981 in New York City, where its headquarters is located. It has more than 1,000 employees in seventeen offices worldwide, twelve in the United States. One of the dozen U.S. offices is Perkins Eastman DC, a local certified business enterprise (CBE) in the District of Columbia. The DC office was established in 2011 when Perkins Eastman merged with Ehrenkrantz Eckstut & Kuhn Architects (EE&K), a firm with a fifty-year legacy of school planning and design. The DCI/LAMB project is one of numerous schools coming out of Perkins Eastman DC, though the forty-four-person office is also responsible for the design of libraries, office buildings, residential buildings, and master plans.

We've done a number of public elementary, middle, and high schools, but also charter schools and independent schools. They are only managing themselves so there is the ability to push innovation more freely than in a full school district. DCI is a great example of that: they're able to experiment and try other things like language immersion. They can decide that something isn't working and change it next year. We can also push the envelope with architecture, such as the learning commons that spans three floors. We can work with schools like DCI and bring those ideas to the public schools—but also public school ideas can push into the independent and private school world as well.

Of the ten principles you develop uniquely for each educational project, do any recur?

Stewart: We find the “learning commons” repeating a lot. It's a way to have flexibility, a way in which larger spaces break down and become different things for schools.

Ann: Another one that repeats is “finding a heart.” What is that nexus, the place where everybody comes, where you get a cross pollination of ideas, where students and faculty might engage and interact? It's the spot where you know your way; you know where you are in relation to that heart.

It sounds like schools have similar goals with spaces outside of classrooms.

Ann: Twenty-first century education demands that. The classroom is still important, but more and more there's a recognition that learning has to happen everywhere and does happen everywhere. Beginning to let go of that controlled environment of the classroom and maximize the capabilities for kids to learn everywhere is critical. It's the in-between spaces where kids are interacting, particularly in middle school and high school. While the classroom is important, it's no longer the primary driver.

That those ideas are at DCI says you don't have to do a new building, that you can modernize old ones.

Ann: I find the idiosyncrasies of old buildings exciting. They provide a lot of interesting opportunities to maximize those in-between and found spaces. Kids will use a space in a way you'd never have thought of. That's when I feel like I've succeeded: They made it their own and found something cool to do with it or some way to occupy it.

Stewart: Why tear it down if it can still function as something else? Being able to capitalize on what makes a building unique and offers identity to the occupants who then own it—that's powerful.

Interview by John Hill



West Elementary School, Washington, DC

West Elementary School will provide the twenty-first century learning environments that will foster the school's educational and cultural goals, and as the District's first Net Zero Energy public school, the renewed campus will also inspire the next generation of environmental stewards.



Cleveland Park Library, Washington, DC

This newly rebuilt DC Public Library was designed to be respectful of the historic neighborhood it resides in, providing ample naturally lit, flexible, and inspiring spaces for the community.



The Channel & The Anthem at the District Wharf, Washington, DC

Part of the landmark, billion-dollar redevelopment of the Southwest DC waterfront, The Channel is a complex mixed-use residential building wrapping around a large music hall venue, The Anthem.







A WORD FROM OUR CEO



Our material has been around for 125 years. That’s a long time—especially from today’s perspective, as the world is turning ever faster and a lot has become much shorter-lived. We are therefore that much prouder that still today, architectural history is being written with our Swisspearl products.

It all began in 1894 in Vöcklabruck, Austria, where the inventor Ludwig Hatschek, with his great pioneering spirit, meticulousness, and staying power, developed fiber cement as a building material. Thanks to its special physical building qualities, such as frost and fire resistance, and its light weight, fiber cement quickly found a great number of devotees. Max Bill, Le Corbusier, Alvar Aalto, and Oscar Niemeyer all designed with the new “cultural building material” and thereby shaped the modern era. Today, our building material is used by the likes of Herzog & de Meuron, Rafael Viñoly, Renzo Piano, and Morphosis.

What made and still makes all of this possible are the many decades of close cooperation between industry, craftspeople, and architects; and the constant further developments and innovations in which we invest a great deal. We are proud to play a leading role also today, and to make available high-quality, diverse, and unique building materials.

The most recent addition to our family, “Vintago,” is a fiber-cement panel for both interior as well as exterior applications. With its finely grooved surface and subsequent nuances in tone, it brings vitality and authenticity to every surface. And there is also a lot to be excited about for next year; several interesting new products are currently in the planning stages.

With that in mind, we hope you stay in touch,
Yours, Harry Bosshardt, CEO Swisspearl Group

From the Factory to the Building Site

Text: Michael Hanak Fotos: Andrea Badrutt, Brycen Fischer

The large-format Swisspearl Largo panels are manufactured in factories in Switzerland and Austria, and from there, are delivered to the entire world. In addition, Swisspearl has built up a worldwide network of distributors to provide on-site customer support. Although they work independently in a specific geographical area, they are able to fall back on the know-how of a Swisspearl area manager and technical advisor.

The distributors also organize deliveries to and acceptance of goods at construction sites. Close collaboration between the distributors and the Swisspearl team allows for prompt and customized delivery of ordered goods to their final destinations.

We will show the path of the Swisspearl panels from the factory to the construction site based on the example of a U. S. delivery to Gaithersburg, Maryland.



1 Incoming orders are received by staff in the administration building in Niederurnen Switzerland.

Orders and planning the job

Customers order the desired panels from the closest Swisspearl distributor, who passes on the order in the pre-determined cutting program to the manufacturer. The order arrives per email at Swisspearl's order processing department in Niederurnen Switzerland. Two employees are responsible for receiving all orders and processing them. Every order has a consecutive order number for clear-cut identification.

In the planning department, three production planners are responsible for checking the orders. Based on the order and the cutting lists, the planners estimate the fastest possible delivery date. Decisive in the scheduling are dimensions, colors, and piece numbers of the ordered panels. At the same time as the order processing department provides the distributor with the delivery date, and thereby confirms the order, the documentation goes to production.



2 An employee from the planning department checks and processes the order.

Cutting and palletizing

A series of work stations for cutting and drilling are available in the processing hall. Here, Swisspearl employees cut the appropriate panels for each order. To do this, the cutting data is imported into the machine and the pre-planned cut is then carried out. Cutting occurs based on precisely specified dimensions. The cutting program optimizes how the desired panel size will be extracted from the original panel arriving from production. The goal is to produce as few clippings as possible, and for the work to proceed quickly. If requested, Swisspearl can also deliver entire panels to the building site, should these first be cut on site with special tools.

When attachment holes are desired, these are produced at a further work station. Immediately after the cutting and any necessary drilling, workers layer the individual panels onto the overseas pallets based on a pre-calculated plan. Every panel is placed with the coated side up and is covered with a layer of foam. The arrangement and order correspond with their later use on the building site: those to be used first, have to be on the uppermost layer.



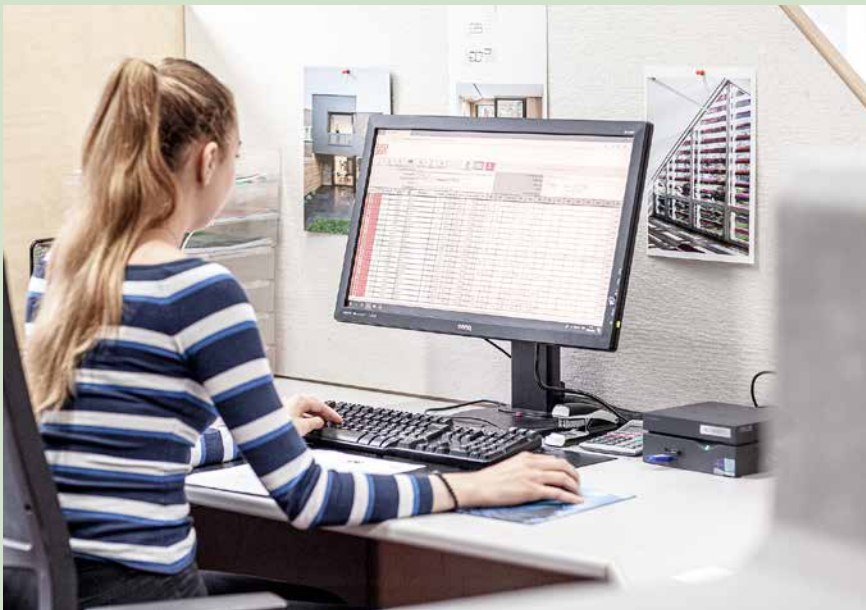
3 In the processing hall, the panels are cut on precision machinery.



4 Cut panels are stored on pallets based on an optimized plan.



5 In the packaging workshop, everything is prepared for safe shipping.



6 In the transport planning office, an employee prepares the export papers.

Packaging workshop and transport planning

The pallets of panels are then brought to the packaging workshop. Here, the responsible employees apply a plastic film to the piles of panels and cover them on the top and sides with a slab wood frame to protect them from moisture and impact. In the adjacent hall, the pallets are then prepared for pick-up. As many as three pallets can be piled on top of one another.

In the transportation planning office, which is situated right at the entrance to the grounds, a group of Swisspearl workers provide the papers containing the necessary information for export. For some destinations, a certificate of origin is necessary, which is issued in Glarus, the closest city.



7 The shipping agent transports the goods to the closest ocean freight port by truck.

From factory to ship

The forwarding agent picks up the goods “ex work” from the factory’s transportation hall. The agent then brings them with a truck to an overseas freight port. In most cases, this is the port of Antwerp, but also Rotterdam and Hamburg are possible. At the port, the pallets are loaded into a cargo container. The container cannot be entirely filled with Swisspearl panels due to weight restrictions; the weight limit is 19,000 kilograms. Therefore, depending on size, as many as nine loaded pallets can be placed in a container.

The journey then continues by ship across the ocean. Eight to nine weeks for shipping and two weeks for customs clearance are calculated to determine the delivery time. The journey from the port of arrival to the building site continues by train or truck.



8 Here, the shipment to the U.S. is loaded into containers.



9 The containers are loaded onto the cargo ship, in this case, at the port of Antwerp.



10 At the port of arrival, the Swisspearl pallets are again loaded onto a truck.



11 A distributor coordinates interim storage and forwarding.



12 After their delivery to the building site in Gaithersburg (Maryland), the assembly of the panels directly from the palettes occurs as quickly as possible.

From port to building site

The area manager of the distributor used by Swisspearl coordinates forwarding and delivery to the building site. When arriving at their destination, the goods are received by the firm contracted by the customer. Until being used for building, the fiber-cement panels remain on the palettes, ventilated and protected from the rain. Finally, the façade builder can mount the panels onto the building directly from the palettes.

Every delivery of Swisspearl panels includes a manual containing information about installation, sub-construction, assembly, and cleaning. If required, Swisspearl customer support and technicians are available on site. On that note, nothing stands in the way of a professional and successful application of Swisspearl products.

DESIGN

Willy Guhl (1915 – 2004) was an ingenious creator of seating, widely admired in Switzerland and far beyond its borders. He created his most famous chair in 1954 from a long, fiber-cement strip that he formed into a loop. In 1995, in a redesign, he adapted the form to the conditions of contemporary production.

The Hidden Valley Desert House, which was built by Wendell Burnette Architects in Cave Creek, Arizona, is an unusual house. Southwardly oriented on a slope in a desert landscape, the house nonetheless offers a view out to all sides. It allows the borders of inside and outside to blur. *mh*

Guhl “Loop” Chair
Designer: Willy Guhl
Design: 1954, redesign 1995
Dimensions (L × B × H): 79 × 54 × 61 cm
Weight: 23 kg







Franz Landolt was born in Glarus in 1958. He lives in Näfels with his wife, and has two grown children. He is Head of Real Estate at Swisspearl, a member of the Glarus cantonal parliament for the Green Liberal Party, a triathlete, and a senior Swiss Scout leader.

Franz Landolt, Real Estate Manager

In his forty-one years at Swisspearl's facility in Niederurnen, Franz Landolt has worked in many different capacities, from the lab to the boardroom. With degrees in chemical engineering and business administration, he has been head of research and development, plant manager, and vice-director. Nowadays he oversees the company's real estate portfolio and pension fund, and is responsible for the company's building and renovation projects.

He is currently working on a major residential project for Wohnkolonie, the foundation that provides high-quality affordable housing for current and former employees, as well as for the general public. "Construction companies, architects, and craftspeople are our direct partners, so it's great to work together with them on our own building projects. It gives us even better insight into how our products can be adapted to the industry's needs. And it's also an opportunity to demonstrate how good they look!"

Franz's interest in networking and organizing goes back to his youth as a Scout leader. Those early experiences in community service also opened the door to a political career. He was first elected to the Landrat, the parliament of the canton of Glarus, in 1986, at age twenty-eight, and has been a member ever since—with a stint as town councilor in his home village of Näfels in the mid-1990s.

The high point of the political year in Glarus is the Landsgemeinde in early May: an open-air communal assembly in which all citizens vote publicly with a show of hands. "It is one of the oldest forms of Swiss direct democracy, and a beloved tradition here in our canton."

In both his political activities and his work for Swisspearl, Franz Landolt maintains the same set of priorities: social and environmental responsibility, viability, and efficiency. Or as he puts it: "Ecological solutions also tend to be simpler, better, and more cost-efficient. Sustainability and quality go hand in hand."

Marcy Goldberg



“The first documented *Landsgemeinde* in the canton of Glarus took place in 1387. It’s the oldest form of direct democracy. Parliament proposes, but the citizens’ assembly has the final vote.”





“At 9 a.m. everyone walks to the square, with the marching band and the honor guard. Voting and discussion last about four hours. And then the festival begins.”





“All citizens of the canton of Glarus over the age of sixteen can participate. Anyone who wants to make a statement is given time to speak. Voting is by a show of hands.”



“The *Landsgemeinde* takes place on the first Sunday in May. Usually, the weather is great! There are mountain views in all directions—but this year, they were hidden by the clouds.”



Photographic Precision

Swisspearl offers fiber-cement panels with milled engravings tailored to the customer's individual requests. In the entrance area of the visitor center at Swisspearl Group in Niederurnen, a sample landscape photo has been exemplarily re-worked as a relief-milled image—with a milled line grid.

When the fiber cement factory in Switzerland's Niederurnen did a total redesign of its visitor center, the idea was to upgrade the entrance area with an image milled into fiber-cement panels. The image, which covers the entire wall, can already be seen from the forecourt, through the floor to ceiling, full wall glazing. As soon as one enters the space, it becomes apparent that the photo subject has been created by means of grooves in the light fiber-cement panel. At issue is a landscape photo taken by Jürg Zimmermann, an architect who likewise works as a photographer, in the nearby valley. A typical drainage channel runs through the Linth Valley, while snow-covered mountains rise in the background. The expanse of the winter landscape seems like a visual extension of the space.

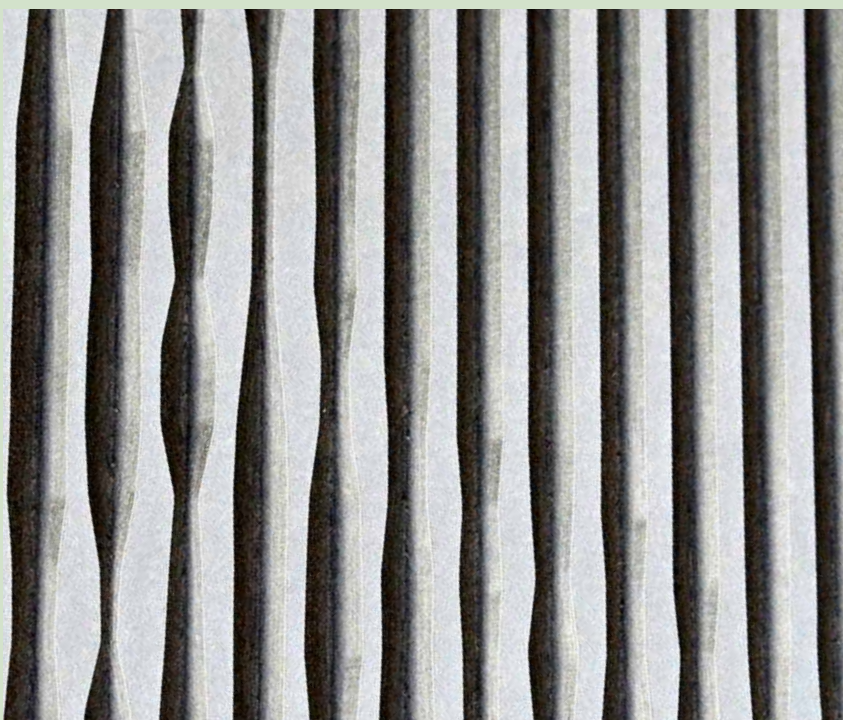
The gray fiber cement in the grooves contrasts with the white surface coating

to yield the effect of a black-and-white photo with a minimal tone range. The effect of the image is intensified by the daylight shining in from the side. Three round pendant lights, which illuminate the space, allow the relief effect of the milling to develop. The panels' and joint pattern's subdivision continues uniformly on all of the walls: the relief-milled image, which comprises several panels with vertically traversing joints, integrates naturally within the design of the space.

The relief-millings were manufactured in the Swisspearl factory. The milling program can process both digital images and CAD drawings. The mill radius is a minimum of three millimeters. With coated panels, the contrast to the material's gray color arises depending on the

particular hue. Through-colored panels yield a discreet, low-contrast relief effect. With the available means, realizing a photo is relatively easy. However, not every subject and not every location are equally suitable—therefore, it is advisable to work together with experienced designers. *mh*

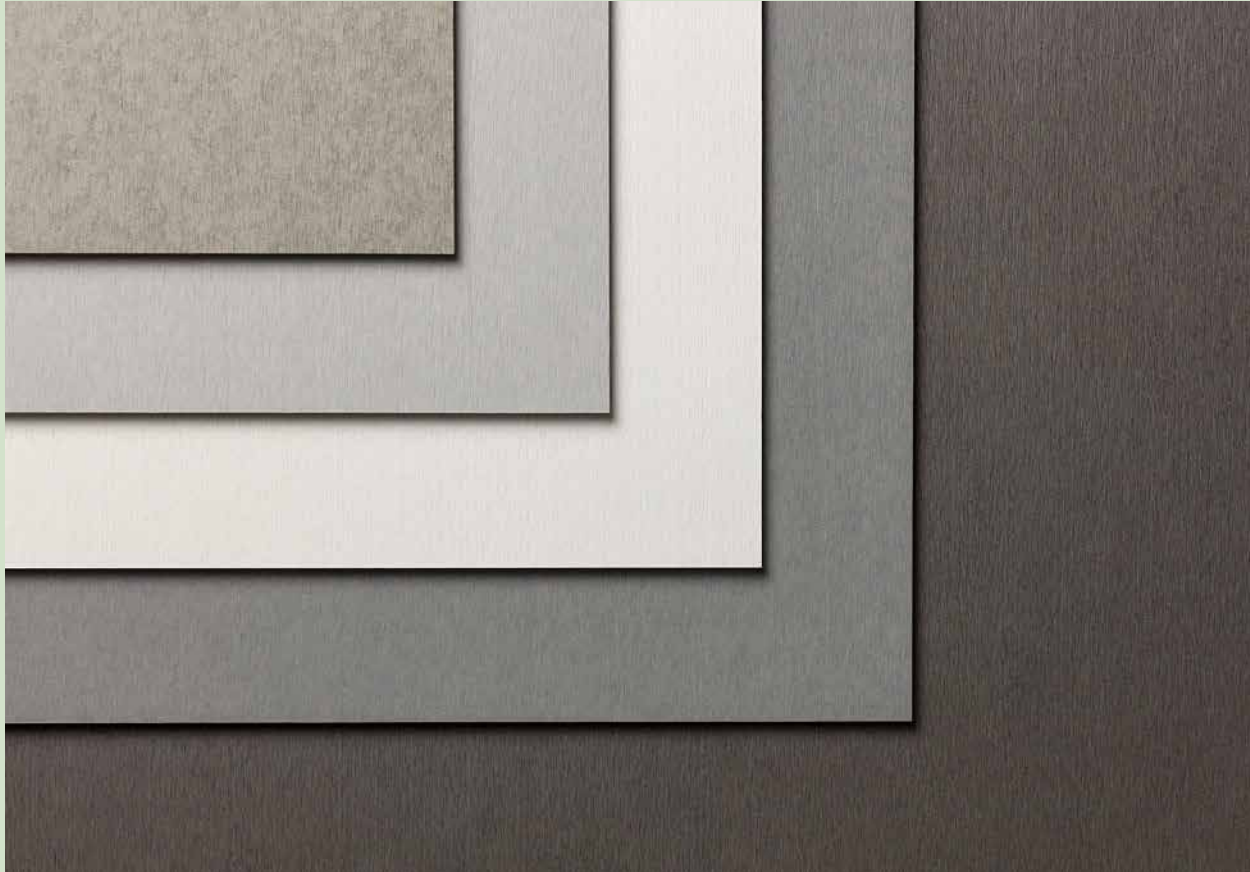
Client: Swisspearl Group, Niederurnen
Architecture: Cadosch & Zimmermann GmbH
Architekten, Zurich, in collaboration with
Bruhin Spiess GmbH, Aarau
Building period: 2017/18
Material: Swisspearl Largo 8 mm



From landscape photo to mural:
the chiaroscuro of the image
is controlled by the width of each
individual milled groove.

NEW PRODUCT

Swisspearl Largo Vintago: A unique new surface



Vintago is the youngest member of the Swisspearl family: a through-colored fiber-cement panel with a sanded surface. The raw, grooved surface arises from a sanding process using a coarse grit. The unique feel and sense of depth make the panels come alive, and the natural authenticity of the mineral material remains preserved. In an interplay of light and shadow, the characteristic irregularities and nuances in tone accentuate the uniqueness of each product. The maximum size, possible cuts, and choice of colors offer a great deal of freedom in put-

ting together combinations. Vintago panels can be used for both the interiors and exteriors of buildings.

The development of the new product took roughly a year and a half. Taking top priority in this were the manufacturing process and quality demands.

With the Vintago panels, Swisspearl aims at those architects who have a high affinity for fiber cement's materialization and original purity. The needs of this

target group motivated the development and market launch.

Dimensions: up to 3050 × 1250 mm

Material thickness: 8 mm

Colors: ten tones

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

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.

Architecture is capable of doing a lot nowadays, and it should. Climate protests and the necessity of building sustainably, present a challenge to everyone involved in designing and building. Building shells should minimize energy consumption. Building materials should be durable over the long term. Architects have to consider whether existing buildings can be repurposed. Clients are challenged to formulate their demands in terms of a buildings' uses in a way that is economically sensible. With the back-ventilated façade of fiber-cement panels, Swisspearl offers an ecologically sound building method.



High-Tech Art Storage

National Museum Restoration and Storage Center,
Budapest, Hungary

The National Museum Restoration and Storage Center, OMRRK, is a new institution that provides an outstanding technological building for the preservation of the collections of the Museum of Ethnography, the Museum of Fine Arts, and the Hungarian National Gallery. The complex was completed in May 2019 as part of the Liget Budapest Project.

OMRRK complex was built on the site of a former hospital based on a design by Narmer Architectural Studio. The world-class building complex will be one of a kind in Europe. It will satisfy every functional requirement of a twenty-first century restoration and storage facility thanks to its warehouses, workshops, research rooms, studios, and offices.

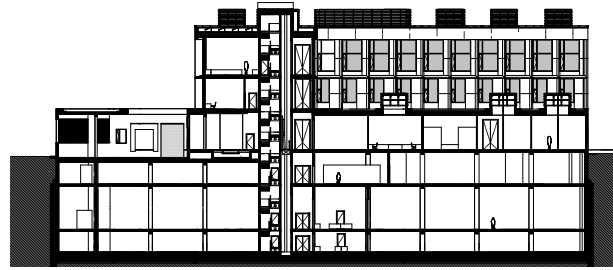
Within the framework of the development, unique in Central Europe, world-class art storage warehouses and conservation-restoration workshops will be housed in five adjacent buildings on four underground and three above-ground levels, covering a total area of nearly 37,000 square meters. The center will provide the conditions and high-quality technical facilities required for safeguarding the more than 350,000 artworks of the Museum of Ethnography, the Museum of Fine Arts, and the Hungarian National Gallery, and for carrying out scientific research on them. The complex will bring a long-term, modern, and secure

solution to age-old problems linked to the material and storage of Hungary's national public collections. OMRRK has been planned in a series of four wings on the upper two levels that run perpendicular to the main spine of the building. This strategy reduces the scale of the building and allows for the design of spaces with natural light from two directions. Pop-up lighting on the roof brings indirect sunlight to the offices on the upper floors, while the floor-to-ceiling windows are shielded from the direct rays of the sun by projecting white fins. All façades are clad in large-format, gray Swiss-pearl panels.

An extensive array of photovoltaic panels forms part of the green energy concept. In order to make the complex accessible to the wider public, a park was created around the complex on an area of 13,000 square meters, which will be available for use by the public during opening hours.



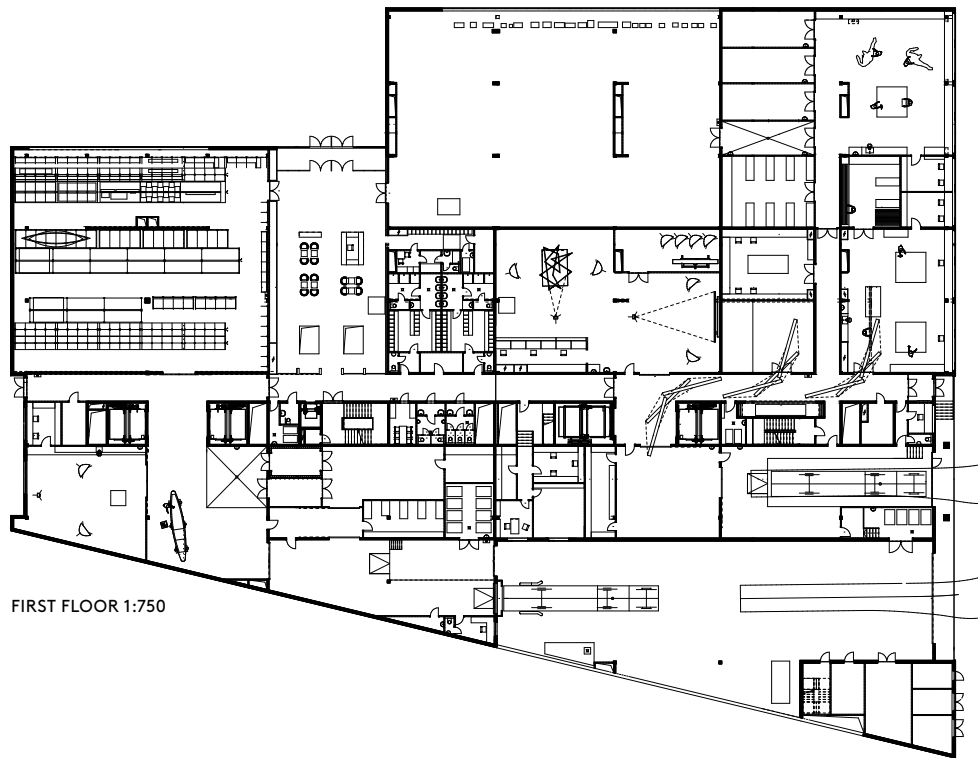




LOCATION: Szabolcs Street 33, Budapest, Hungary
 CLIENT: Hungarian State
 ARCHITECTS: Narmer Építészeti Stúdió, Budapest
 CONSTRUCTION PERIOD: 2016–19
 FAÇADE CONSTRUCTION: Lengyel Építéstechnika Kft, Dunakeszi
 FAÇADE MATERIAL: Swisspearl Carat, Custom Color White



SECTION 1:1000



FIRST FLOOR 1:750





Carbon-Neutral Facility

Tutt Library, Colorado Springs, USA

Colorado College's expanded and transformed Tutt Library is America's largest carbon-neutral academic library. The library has been transformed into a colorful, dynamic facility, accommodating the requirements of a contemporary library and the college's unique academic program.

Designed in 1962 by Skidmore, Owings & Merrill, the original Tutt Library bore all the hallmarks of the then dominant contemporary academic architectural style: brutalist and introverted—an enigmatic concrete box floating on walls of glass, all resting on an abstract plinth, separating the building from its site.

Designed during an era when libraries were primarily containers for books, the original building was intentionally introverted. Pfeiffer's design of the new center turns this introversion inside-out, to better reflect the changing use of the library and the values of Colorado College. It is expressed through the device of a "ribbon"—referencing the geologic formations of the nearby Garden of the Gods—realized in varying shades of red Swisspearl cladding cut into rhomboid-shaped panels. The ribbon engages the addition at the ground level of the library's west façade and weaves around, over, and down the existing Tutt Library to create a dynamic dialogue between the old and the new. It traces a graphic, non-linear path through the new center that culminates in the

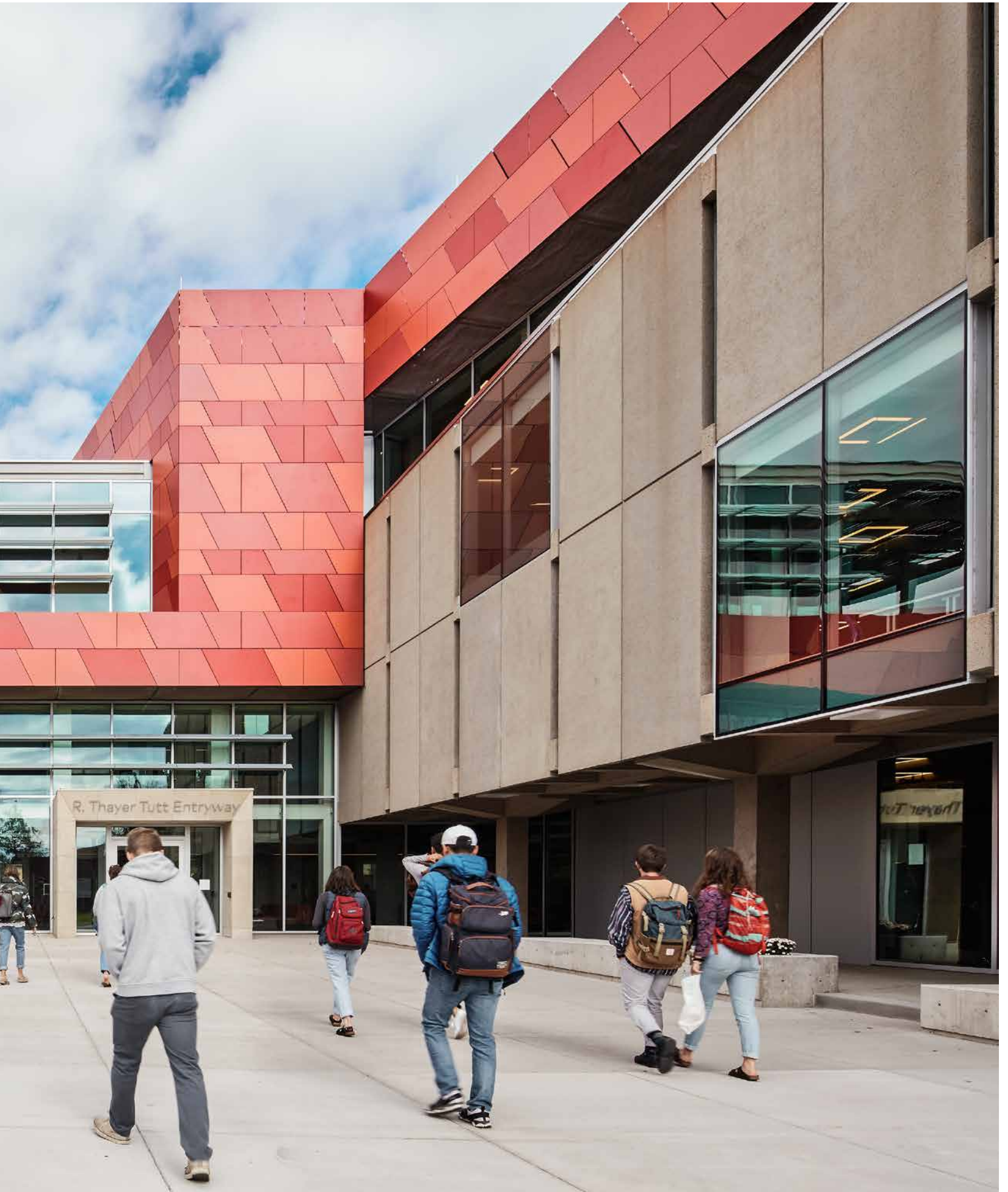
added fourth-level reading area, from where there are sweeping views of Pikes Peak and the Colorado mountain range.

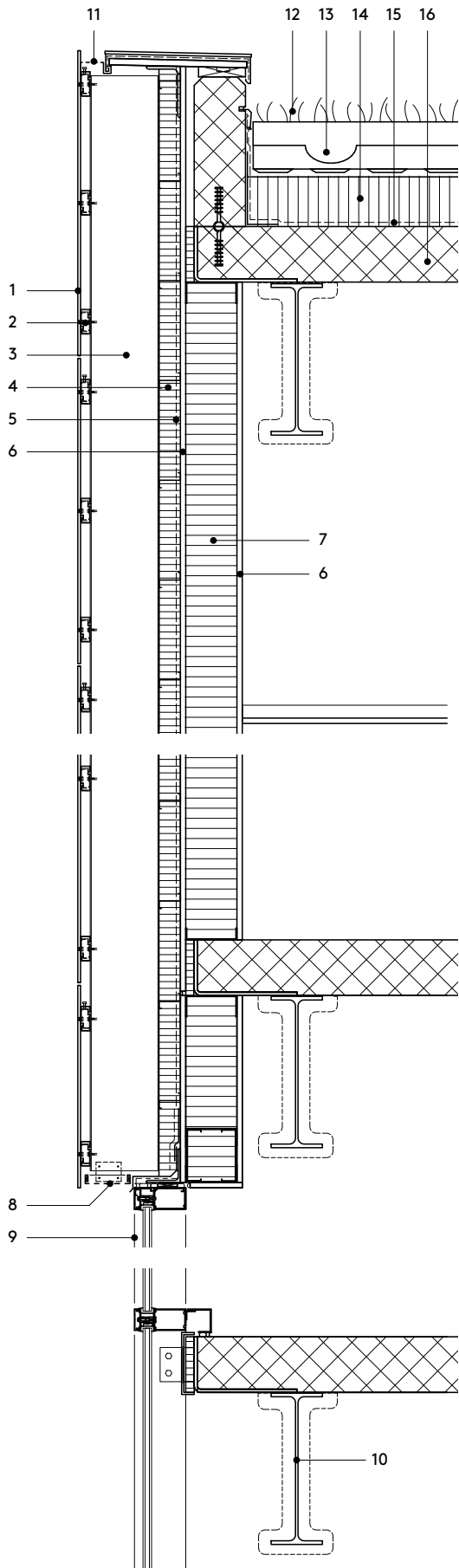
Garden terraces to the west reduce the building's mass and reinforce the indoor/outdoor nature of the space and its physical connection to the Rocky Mountains, while also providing usable outdoor areas. In fact, all the public areas in the library are located on the west elevation to reinforce this connection and take advantage of the views.

The project is designed to achieve carbon neutral, net-zero sustainability. The college's commitment to carbon neutrality determined many of the design decisions, such as the glazing placement.

When net-zero is achieved, anticipated in 2019, energy costs will be reduced by 83,000 US dollars annually. Innovations include the utilization of a complex system of heat exchangers to optimize efficient heating and cooling and the ability to export both heat and power from the campus to the electrical grid.

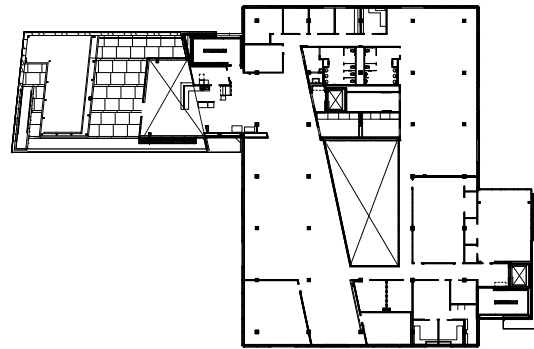




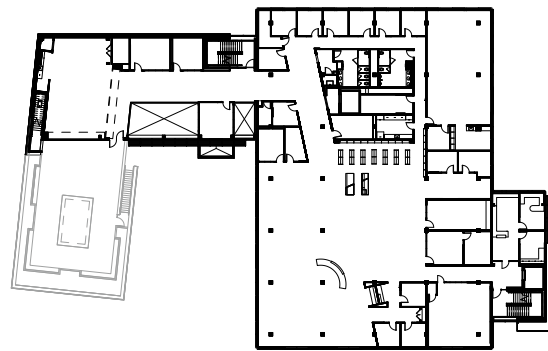


VERTICAL SECTION 1:20

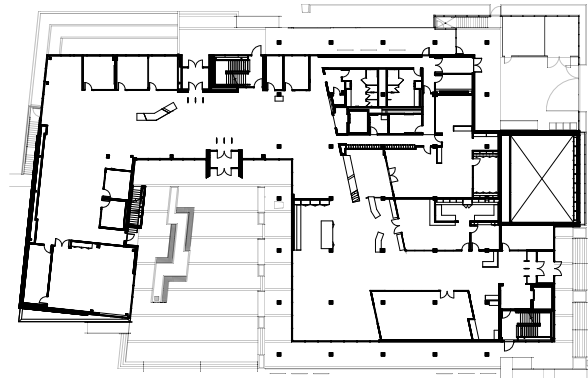
- 1 Swisspearl Largo 8 mm
- 2 concealed fastening parts
- 3 ventilation cavity, vertical sub framing
- 4 thermal insulation, mineral wool
- 5 moisture barrier
- 6 gypsum board
- 7 thermal insulation, fiber glass
- 8 perforated zinc soffit
- 9 curtain wall mullion
- 10 structural steel framing
- 11 perforated metal cap
- 12 vegetation
- 13 vegetated roof assembly system
- 14 thermal insulation, rigid
- 15 waterproofing
- 16 concrete



THIRD FLOOR



SECOND FLOOR



FIRST FLOOR 1:1000





The extension embraces the original iconic library building from the 1960s on three sides.

LOCATION: 1021 N. Cascade Ave, Colorado Springs, USA
CLIENT: Colorado College
ARCHITECTS: Pfeiffer, Los Angeles
CONSTRUCTION PERIOD: 2016/17
FAÇADE CONSTRUCTION: GEN3, Denver
FAÇADE MATERIAL: Swisspearl Carat, Coral 7030, 7031, and 7032





RIDGE HIGH SCHOOL AUDITORIUM

FIRE LANE NO PARKING

Rising Volumes in Gray

Cedar Ridge High School Auditorium, Round Rock, USA

Stantec designed this bold auditorium/theater addition to the existing Round Rock ISD high school to help offset the high frequency use of the district's performing arts center. The project has become a prototype for other school auditoria in the district.

Although it is labeled as an auditorium, the building provides a robust program and service for theater, music, and dance. The facility includes a variety of specialty spaces that enrich the learning experience at the campus and heighten the performance. A variety of additional design features help reduce maintenance costs, increase building efficiency and lifecycle, and provide additional flexibility. Two shades of gray Swisspearl panels provide a high quality, low maintenance choice for the façade cladding, emphasizing the stepped heights of the rectilinear volumes and contrasting with the light ochre, rustic stonewall cladding of the lower sections. A recessed, double-volume glazed façade to the western entry lobby curves elegantly around the corner of the Swisspearl-clad northern façade. The double-volume

glazing on the entry lobby is shaded by a deep, Swisspearl-clad fascia that folds over the round, concrete support columns, creating a sheltered walkway.

Cedar Ridge High School Auditorium is a freestanding building to the south of the main campus entrance with a long, covered walkway that connects the new auditorium to the fine arts wing of the existing high school.

Although Cedar Ridge High School auditorium is the first of its kind, the district's long-term plan is to construct a similar performing arts venue at every high school campus in the district. Cedar High auditorium served as a prototype that led to a second auditorium, which has now been constructed at Stony Point High School.

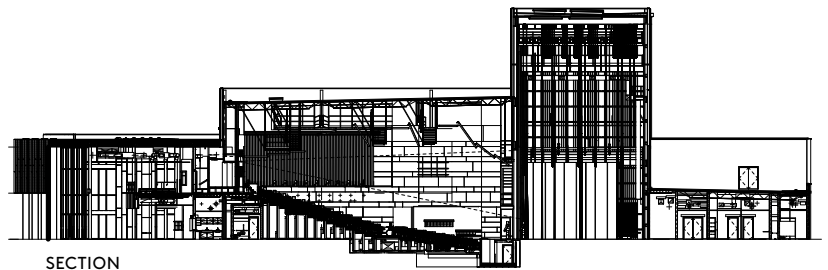




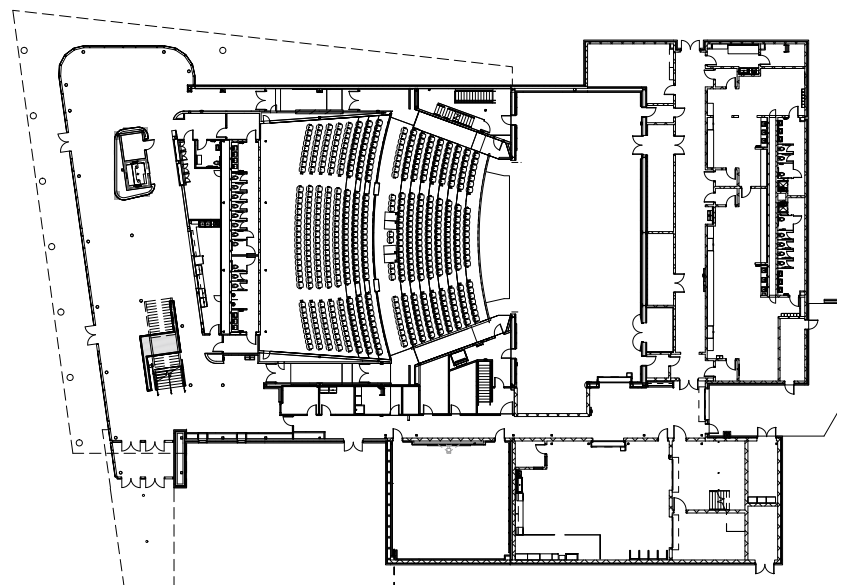




The building volume, comprising cubic volumes, is clad mainly with light natural stone and dark gray fiber-cement panels.



SECTION



FIRST FLOOR 1:750

LOCATION: 2801 Gattis School Road, Round Rock, Texas, USA
 CLIENT: Round Rock Independent School
 ARCHITECTS: Stantec, Austin
 CONSTRUCTION PERIOD: 2017
 FAÇADE CONSTRUCTION: Engineered Metals Company, Littleton
 FAÇADE MATERIAL: Swisspearl Carat, Sapphire 7060; Reflex, Platinum 9020



A Colorful Campus for a Multi- Cultural School

International School, Tianjin, China

Founded in 1994, the International School of Tianjin is a standard kindergarten to twelfth grade international school. The school offers an exceptional education for the expanding, culturally diverse international community in Tianjin. In 2018, the entire school building was given a new façade.

It took thirteen years of collaboration between the International School of Tianjin and Virtuarch to realize the interior design and construction of the “Han” school building and the renovation of the “Qin” school building. The proposed project is for the “Han” school building, designed in 2006/07 and constructed in 2007/08. The façade was renovated in 2018.

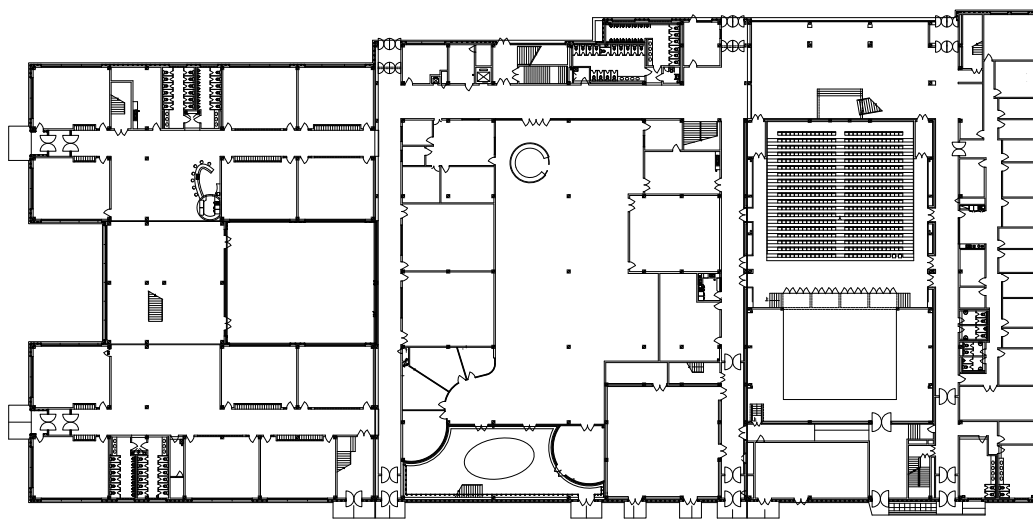
The existing school building consists of three relatively independent, but closely connected areas: the main teaching areas with auxiliary teaching space, the public activity zone, and the administrative offices. The quietest area of the campus is situated in the western sector. The careful placement of the double-story core teaching and auxiliary tutoring units takes advantage of this area. Interspersed with carefully situated open activity areas and a central yard, Virtuarch has ensured that all classrooms have access to abundant natural light.

The school administrative offices and public entry are well positioned adjacent to the eastern boundary, affording convenient access

to the ground floor public lobby from the adjoining street. In order to reduce the sound from the music room, the double-story theater, the drama performance space, and the surrounding learning zones have been located away from the core teaching units.

Libraries, classrooms, science laboratories, offices, and activity areas are centrally located on the first, second, and third floors. This overall planning layout is carried out in the order of teaching, auxiliary teaching, administrative area following the functional requirements of static space, excessive space, and dynamic space arranged from inside to outside.

From the onset of the design, it was decided the bright red and yellow colors of the school emblem, a dragon and ball, should be incorporated into the façade. The new design continues the original exterior color palette, but rather than plaster and paint, high-quality Swisspearl fiber-cement panels were utilized in eleven color tones.



FIRST FLOOR 1:1000



Ten years after the reconstruction and expansion of the school complex, the façades were clad with Swisspearl panels in various colors.

LOCATION: 22 Wei Shan South Road, Tianjin, China
CLIENT: International School of Tianjin
ARCHITECTS: Virtuarch, Shanghai
CONSTRUCTION PERIOD: 2007/08 and 2018
FAÇADE CONSTRUCTION: Tianjin Mingda Engineering Installation Co. Ltd, Tianjin Shi
FAÇADE MATERIAL: Swisspearl Carat, Amber 7082, Sahara 7000, 7001, Solarit P2 6275, Korallit 1380, Rougit 1282, 1272, 0881, P2 0888, 0889, Red P2 314





DANIELE LISSI, MATTEO MORNATA

Dynamic and Slanted Form

Chiesa di San Bartolomeo, Andrate, Italy

A primary architectural criterion for the San Bartolomeo Church in the northern Italian town of Andrate was to design a building clearly legible as Christian. To this end, a nine-meter-high inclined bell tower was incorporated as an instantly recognizable symbol of the Christian faith, which still plays a central role in Italian society today.

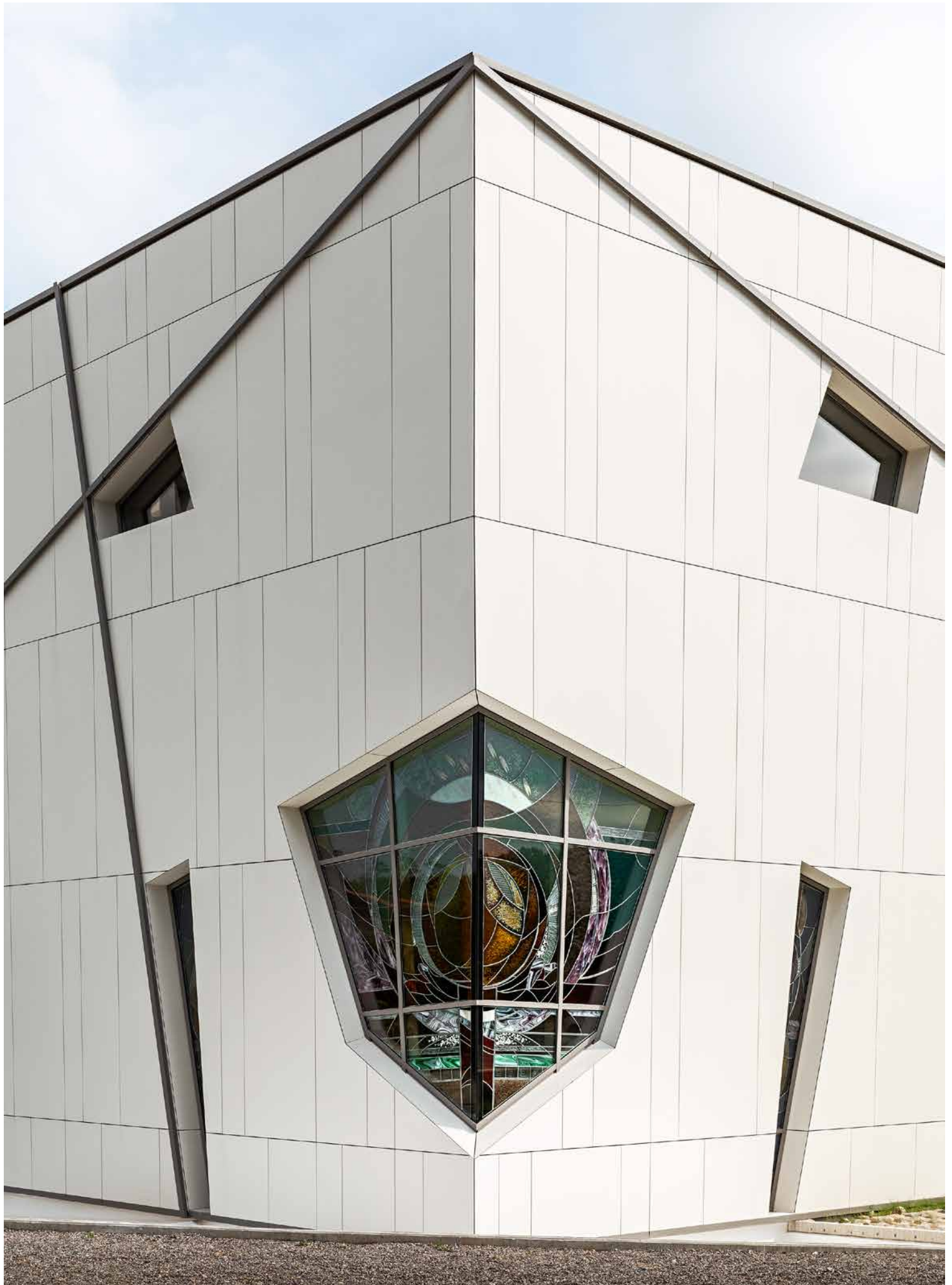
Three primary elements of the precinct: church, bell tower, and tree, are linked together as an ensemble by a pebble-stone piazza dotted with stone outcrops that can be used as seating. The slight inclination of the church's envelope, a bold rhomboid volume, relates to the east/west liturgical axis. The church entry is articulated as a projecting doorway clad in dark gray Swiss-pearl panels with a timber door. Alongside the entry, a metal cross stands on a stone plinth in a pool of water symbolizing transcendence and the baptism of Christ.

The most effective solution chosen in order to realize the sleek architectural design was a reinforced concrete structure for the church cube and the bell tower. From the outset, the high-performance properties of a ventilated façade made its application obvious, and Swiss-pearl panels appeared to offer the best product quality. The ventilated façade provides numerous technological advantages: durability, cleanliness, thermal comfort, dry installation

of the panels, and waterproofing. The large-format white panels enhance the dynamic, slanted form of the church and contrast strongly with the stained glass rhomboid window openings. During the day, the stained glass windows bring accents of bright color into the church, while at night they glow like lanterns of color. Strong, dynamic diagonal lines of concrete link the disparate windows and subdivide the white surfaces, emphasizing the overall cubic volume.

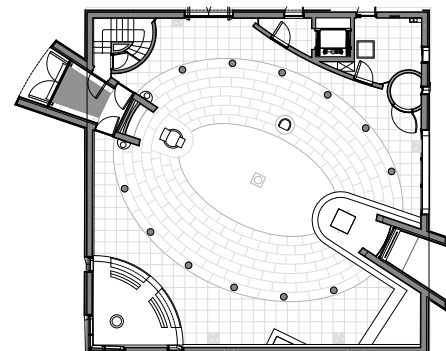
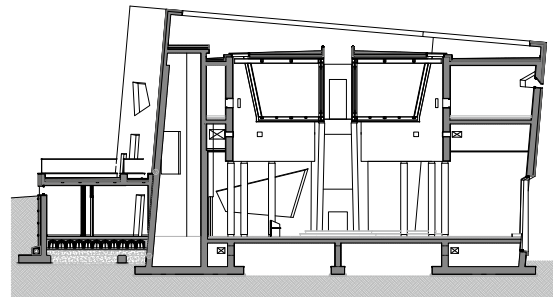
The strong linearity of the exterior gives way to the geometry of the oval in the interiors. Here, the congregation is unified by the curved seating formation around an oval timber floor, echoed above by a suspended, oval timber ceiling. Hung above the pulpit is a crucifix, back lit by a stained glass window.

Chiesa di San Bartolomeo surely plays a central role in the local residential community of Andrate, where young and old can congregate on high and holy days.





The large-format white panels enhance the dynamic, slanted form of the church and contrast with the stained glass rhomboid window openings.



FIRST FLOOR 1:400

LOCATION: Via Andrate Vecchia, Andrate, Italy
 CLIENT: St Stefano parish, Andrate
 ARCHITECTS: Daniele Lissi and Matteo Mornata, Maslianico
 CONSTRUCTION PERIOD: 2017/18
 GENERAL CONTRACTOR: Edilvi Srl, Cantù
 FAÇADE CONSTRUCTION: G.F.G. Studio Srl, Cinisello Balsamo
 FAÇADE MATERIAL: Swisspearl Reflex, Custom Color White and Avera AV 020



Black-Clad Monolith

Hydropower Plant, Tosbotn, Norway

Situated near Tosen Fjord in a remote part of Norway, Storelva hydropower plant was designed by Stein Hamre arkitektkontor, not only as a power plant, but also as a hiking destination and tourist attraction.

Storelva hydropower plant conveys the history of power production, both through the design of the building in its rural surroundings on a riverbank and the design of the lighting within the building. The terrain and the forest vegetation alongside the hydropower plant have been carefully preserved to keep the surroundings as natural and pristine as possible.

The power plant is situated beneath a waterfall on open solid bedrock. To echo this, Stein Hamre has conceived the building as a massive rock. In order to emphasize its mass, the building is completely clad in horizontal layers of Swisspearl panels in different shades of dark gray, with thin fissures of horizontal strips of glass dispersed across the façades. The glass in the fissures has a high reflection quotient, thus mirroring the natural surroundings,

which change throughout the day depending on the natural light. Horizontal Swisspearl panels of varying height dimensions in gray and dark gray read like a stratified rock face looming above the river.

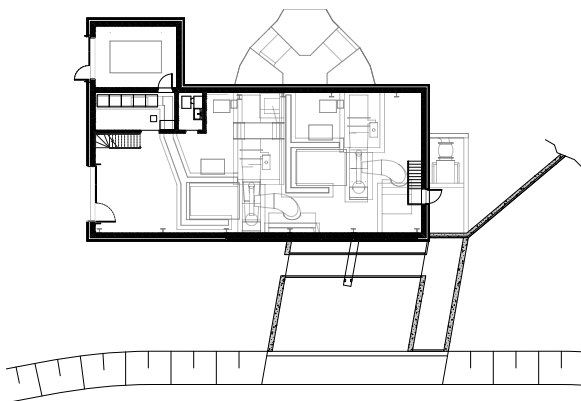
Accommodated within the power plant is all the technical equipment, including generators and all the high-tech machinery required for the generation of hydropower from water. There is also a control room and a small space to the rear where the transformer is housed. Concrete walls channel the clear rushing water from the building back into the flowing river.

As there are no other buildings in the vicinity, the power plant conveys a strong presence in the surrounding pine forests and river rock bed that rises dramatically above it.

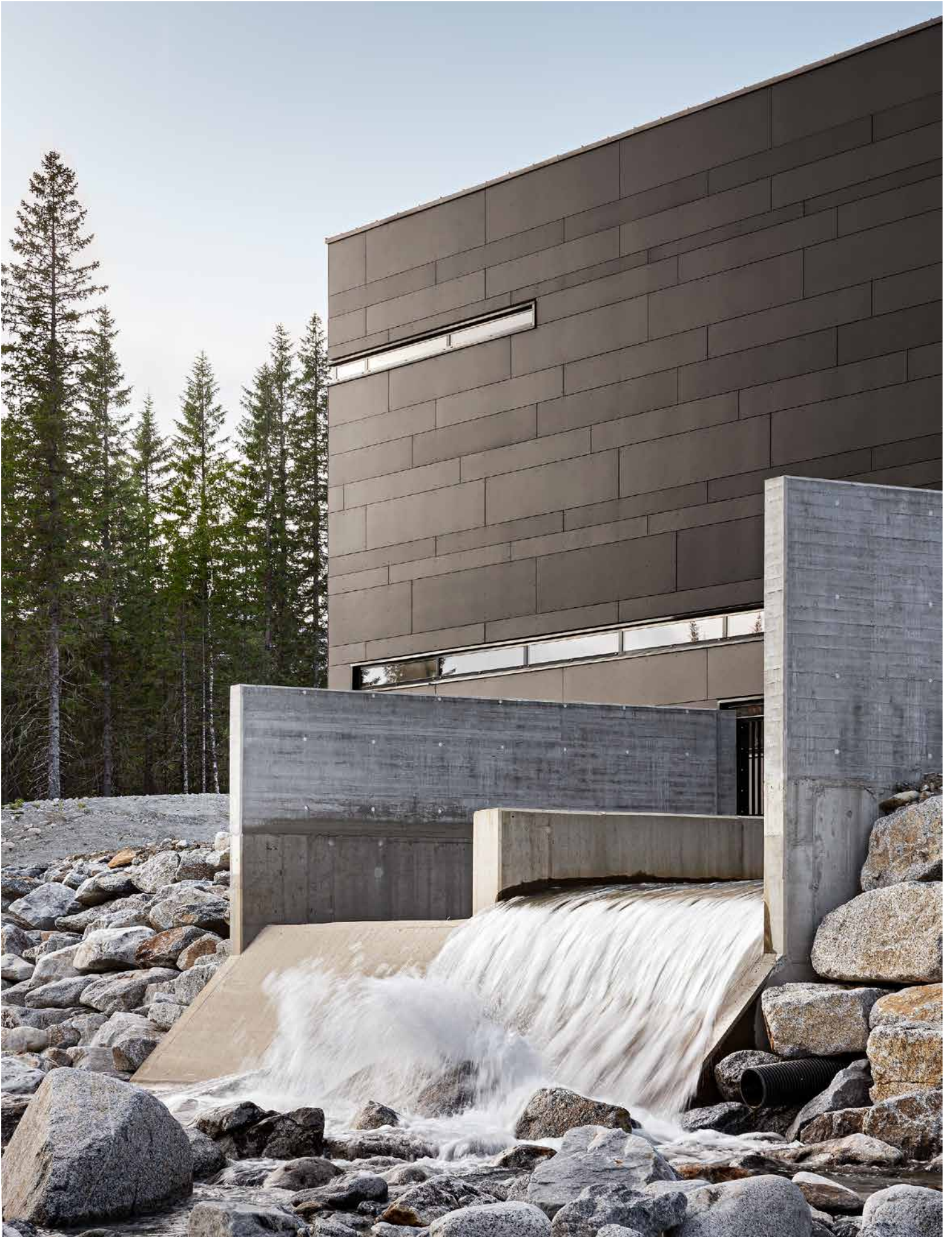


Horizontal Swisspearl panels of varying heights in gray and dark gray read like a stratified rock face looming above the river.

LOCATION: Tosbotn Camping, Tosbotn, Norway
 CLIENT: Helgeland Kraft, Mosjøen
 ARCHITECTS: Stein Hamre arkitektkontor, Mo i Rana
 CONSTRUCTION PERIOD: 2017
 FAÇADE CONSTRUCTION: NCC, Oslo
 FAÇADE MATERIAL: Swisspearl Carat, Black Opal 7024, and 7025



FIRST FLOOR 1:500





A Student Village Clad in Fall Hues

Otago Polytechnic Student Village, Dunedin, New Zealand

Otago Polytechnic Student Village provides over 200 student rooms and associated common areas and amenities on campus. The quality and character of the village rival the best examples of student accommodation in Australia and New Zealand and significantly enhance the appeal of Otago Polytechnic and Dunedin City as a place of learning.

The buildings are arranged in two separate wings, connected by a glazed circulation link at the main entry. One wing overlooks the hockey field and provides apartment and studio-type accommodation over four levels, while the other wing provides dormitory-type accommodation over five levels as well as amenities and communal areas.

The elongated building reflects the predominant forms of the multi-story buildings surrounding the site. Where possible, the plan has been staggered to generate a form that is offset between different accommodation units, in order to reduce the scale and to provide depth. Trees and sports fields screen the building from the public site boundaries. The entry, reception, and communal areas are positioned in the north-west corner of the site for pedestrian access to and from the main campus. The position of the common spaces provides secure and controlled access into and through the property and encourages connections from the campus through and around the buildings to the sports fields.

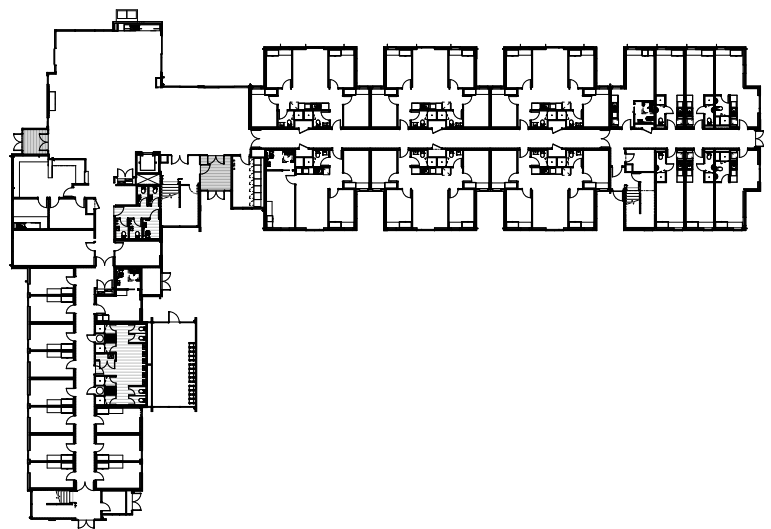
The planning of each unit is relatively constrained by the room dimensions. Each room has been designed to enjoy natural light and ventilation. The overall architectural form focuses the circulation in the common areas to encourage social interaction.

The exterior walls have been designed for high thermal performance. Externally, the building has been clad with Swisspearl panels utilizing a durable, weather resistant, low maintenance, and environmentally friendly material. The range of color hues chosen echoes the orange leaves in fall, giving the building a warm visual appearance. The architectural design creates a student village with a sense of place that has character and a sense of community.

Combined with the landscape design, detailing, and the relationship to the surrounding natural and built environment, Otago Student Village provides a positive contribution to the neighborhood and serves as a fine example of high-quality student accommodation and environmentally sustainable design.



The site provides a variety of indoor and outdoor social and meeting spaces in a range of sizes and amenities.



FIRST FLOOR 1:750

LOCATION: 190 Union St E, Dunedin, New Zealand
 CLIENT: Otago Polytechnic
 ARCHITECTS: Mason and Wales Architects, Dunedin
 CONSTRUCTION PERIOD: 2017
 GENERAL CONTRACTOR AND FAÇADE CONSTRUCTION:
 Naylor Love Construction, Dunedin
 FAÇADE MATERIAL: Swisspearl Carat, Black Opal
 7020, Crystal 7010, Onyx 7091, Sahara 7001,
 Topaz 7073



Installation report adhesive fixing

In an interview, Darren Webster, Operations Manager at Pacific Build Supply (Pacblld) explains the option of installing Swisspearl panels by means of adhesive fixing. Pacblld is the official Swisspearl Distributor in New Zealand and has profound know-how in the installation field. In the interview, Darren explains the solutions they've developed for their market, and how adhesive attachment works in this case.

Why did you decide to develop your own fixing mechanism?

Pacblld has worked with adhesive fixing on our XpressClad system for over fifteen years and we have vast experience with the application and the benefits of this method. As New Zealand is located in a seismic zone, the use of adhesive fixing enables the support system to move without putting stress on the Swisspearl façade panels. This reduces the risk of fractures in the Swisspearl façade panels. Second, the use of adhesive fixing provides a finished look without visible mechanical fixings, which is an aesthetic the architectural community prefers.

How did you develop the detail? Do you have previous experience in gluing façade panels? Did you do 1:1 mock-ups before applying it on site?

Given that Pacblld has over fifteen years' experience with the XpressClad system, the detail was standard for us. However, one of the key

Quality Assurance procedures we provide is a site induction (training) for every project, to ensure the installer follows the correct methodology and provides a quality finish.

What kind of glue did you use? Was it industrial?

The adhesive used on XpressClad is SikaTack® Panel-50, an industrial adhesive used globally for façades.

How long does the glue take to dry? Do you need dry weather during application?

The full process of priming and applying the adhesive is approximately thirty minutes per panel and is best applied in dry conditions.

Are special technical skills required to glue the panels in this way?

The project-specific site inductions (training) that Pacblld provides, enable any capable builder to install the adhesive-fixed XpressClad system.



Swisspearl panels are fixed to the façade by a glue-gun using a high-grade industrial adhesive. Any skilled builder can easily learn to install panels using this method, which takes around thirty minutes including priming and applying the adhesive to the panels.

From your experience, what are the advantages and disadvantages of using this fixing method? Was it quicker, easier, or less expensive to attach the panels with glue?

The advantages of XpressClad are the ability to: handle seismic movement, handle extreme wind-loading up to +9.75 kPa (twice the strength of a hurricane) and -5.5 kPa, withstand extreme fires (having passed the BS 8414 test), and provide the elegant and sophisticated negative detail aesthetic so highly sought after. Furthermore, XpressClad is, in fact, a full-wall assembly system, including the Pacbl'd RWU (external sheathing) and the Pacbl'd FR-Mineral (mineral insulation), so as such, it caters to the acoustic and thermal needs of the building envelope.

Has the application been successful? Would you use it again?

XpressClad is a highly successful system and is Pacbl'd's flagship façade system.

Do you have any other comments or input about the Swisspearl façades?

Swisspearl façade panels on Pacbl'd's XpressClad system are rapidly gaining popularity in New Zealand, for their aesthetics, but also for their performance benefits: the quality of Swisspearl, its color range and durability perfectly compliment the XpressClad system's seismic, wind-loading, and fire performance.



Interview by Anna Roos



Special suction pads with release levers are used to carefully place each Swisspearl panel into position on the façade. This method allows a slender joint to be created and prevents the builder from getting any adhesive glue onto his hands, keeping the process neat and clean.



The use of adhesive fixing creates a clean, uncluttered finish, as there are no visible fixing mechanisms on the façade surface. Each Swisspearl panel is framed by a three-mm-wide vertical, adhesive gap. Here, five different hues of Swisspearl panels have been used, Black Opal, Crystal, Onyx, Sahara, and Topaz in swathes of color on the four-story buildings.



High-Quality, High-Density Housing

Machupichu Residential Apartment Block, Madrid, Spain

A seven-story, U-shaped apartment block elevated on concrete pilotis accommodates 112, two-to-five-room apartments and encloses an inner courtyard with sports and recreation facilities including a large swimming pool and tennis court.

Machupichu creates a key link between the low-density residential cluster in Conde de Orgaz Park and the adjoining public gardens and playgrounds. The new building has been planned in accordance with the surrounding conditions. While retaining the same roof height, the height difference between Machupichu Avenue and Algabeño Street allows for a lower façade towards the low-density residential cluster in Conde de Orgaz Park, where apartments with private gardens on the ground floor are located. On the opposite façade, the building offers a more urban image with a far higher façade, reflecting the height of the adjacent buildings. Apartments above a retail plinth are separated from the commercial activity by a series of open arcades. This open area produces a visual connection between the green inner areas of the courtyard and the surrounding parks and gardens, avoiding the perception of the urban block as an enclosed space.

The elevations are based on a 0.9-meter module, demarcating the vertical openings and opaque panels, which work in conjunction with

the interior layout. The modular façade is articulated at each level with subtle offsets that create a curved geometry, a set of concave and convex movements that follow the streets bordering the site. Swisspearl fiber-cement panels are key to expressing this volumetric strategy. A lightweight material that allows for large-scale panels has proven to be the ideal material to articulate the façade shapes. A dark shade was chosen for the ground floor and penthouses, contrasting with the main body of the building, for which white was chosen.

The proposed scheme consists of two main areas: the retail plinth and garage, accessible from Machupichu Avenue, and the residential scheme and garage, independently accessed from Manuel Rodrigo Square. The inner courtyard is arranged on two terraces connected by ramps and stairs. Four entrance lobbies give access to the 112 dwellings, a mix of two, three, four, and five-bedroom apartments, including penthouses and ground floor apartments with their own private gardens.



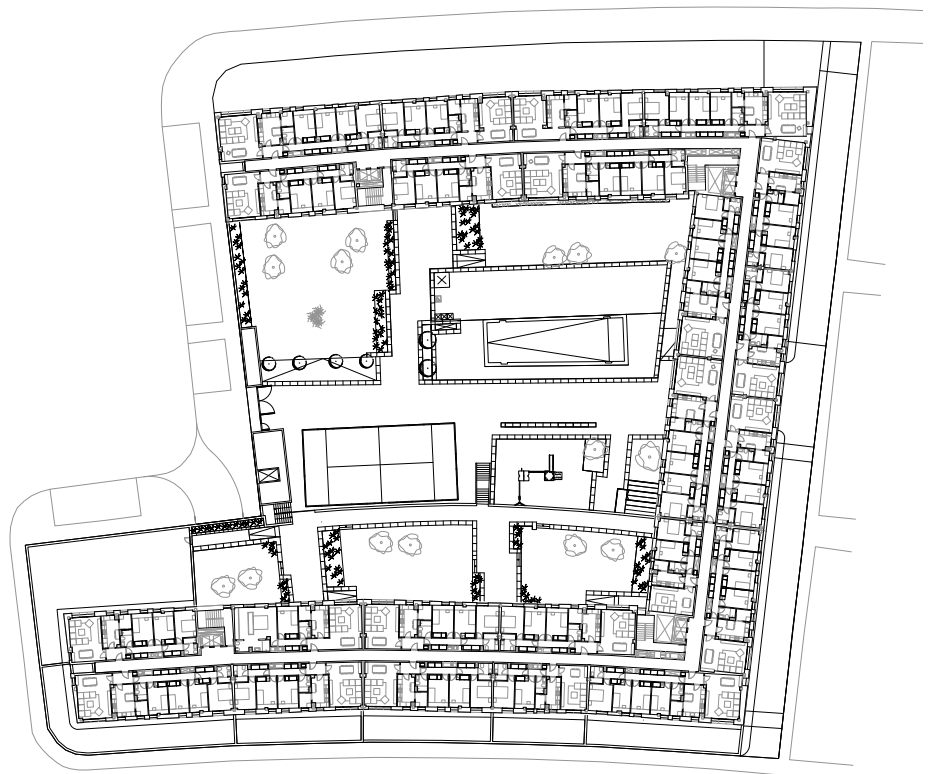






The facilities for sports and games are found in the far courtyard of the housing complex.

LOCATION: Av. de Machupichu/Plaza de Manuel Rodrigo, Madrid, Spain
CLIENT: Newarco, Madrid
ARCHITECTS: Eugenio Muñoz Pérez and Enrique Ruiz González, Madrid
CONSTRUCTION PERIOD: 2015–17
GENERAL CONTRACTOR: Ferrovial, Madrid
FAÇADE/ROOF CONSTRUCTION: Grupo Coliseum, Sistemas Cofaven, Yuncos
FAÇADE MATERIAL: Swisspearl Carat, Onyx 7099, and Black Opal 7021



THIRD FLOOR 1:1000



ANDRIS VITOLS

Linking Old and New

Office and Residential Building, Riga, Latvia

The challenge for the architect Andris Vitols was to preserve the old façade of the original building situated one kilometer north of the Daugava River in central Riga. A bold contrast has been created with this sleek modern addition inserted above a traditional timber-clad façade.

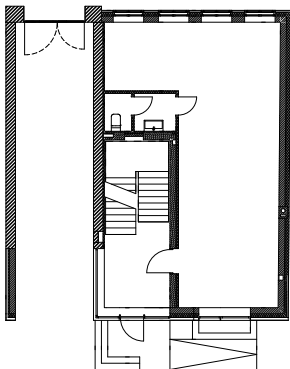
Situated on a street with continuous adjoining masonry façades, this office and residential building creates a striking contrast with its pop-up addition clad in white Swisspearl panels. While the lower two levels are constructed in off-shutter concrete clad in timber boards, the upper three levels are constructed in concrete brickwork and clad in white Swisspearl panels assembled vertically and horizontally. The strong contrast is established in numerous ways: first, the striking color contrast—dark brown and white—second, the material and textural contrast—fine-grained timber board cladding juxtaposed with smooth Swisspearl panels—aesthetically and architecturally—fenestration and detailing referring to the old, historic architecture below and a strongly modern design with wrap-around window above. A set back to the street on the fourth and fifth levels creates a deep balcony and reduces the scale of the façade to Bruninieku Street.

To the rear of the site, the building reads in a completely different way. Here, one is unaware of the old building facing the street; the full five-story building rises tower-like to the sky in a single architectural expression. The entire façade is clad in white Swisspearl panels that wrap around the old building, increasing the depth of the original building by a couple of meters. The ground floor level opens directly onto the rear garden, while the upper four levels each have a glazed pop-out balcony projecting box-like from the façade from where residents can overlook the garden. In order to add an artistic touch, the glass of the balustrades has been etched with delicate geometric patterns. The window openings in a variety of dimensions have been treated like abstract cut-outs in the flat, white façade.

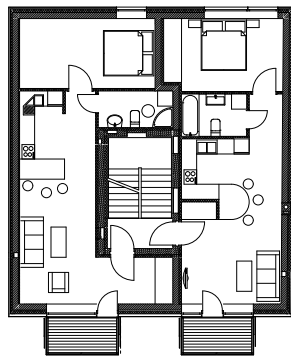


LOCATION: 76 Bruninieku Street, Riga, Latvia
 CLIENT: Kavita, Mažeikiai
 ARCHITECTS: Andris Vitols, Riga
 CONSTRUCTION PERIOD: 2017–19
 FAÇADE CONSTRUCTION: Ecoteh Buve, Riga
 FAÇADE MATERIAL: Swisspearl Carat, Onyx 7099

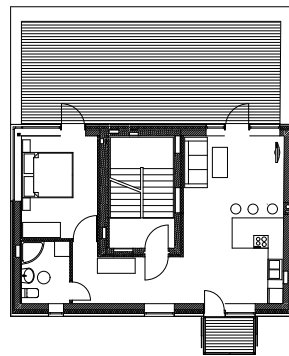
Old and new contrast due to the changing materials and the related clear differences in hue and structure.



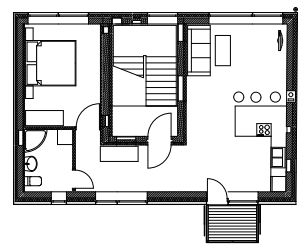
FIRST FLOOR 1:300



THIRD FLOOR



FOURTH FLOOR



FIFTH FLOOR





Proud New Mixed-Use Block

Kandinsky Residential and Office Building, Ekaterinburg, Russia

Kandinsky House is a new, mixed-use residential and office building located close to the Iset River in the historic heart of Ekaterinburg, east of the Ural Mountains in Russia.

The project benefits from its proximity to the river embankment and its numerous pedestrian pathways that traverse the site.

Internationally renowned architects AHR developed the concept for the Kandinsky project. The building volume is subdivided, with a variety of façade materials ensuring its harmonious integration among the smaller-scale older buildings and taller modern structures. The building is essentially divided into two volumes: a dark-colored lower plinth of combined office and residential units with a light-colored residential volume above it. Even though the block is higher than most of the neighboring buildings, the overall volume of the structure reads as stacked, smaller-scale volumes, which reduces its visual scale. The distinct volumes are defined by a landscaped terrace on the seventh level, which separates the upper and lower volumes.

The upper residential volume is clad in white Swisspearl fiber-cement panels. The panels are punctuated with framed windows of varying sizes and projections. The front elevation of the volume is gently curved, with windows that protrude through the cladding, thus accentuating the curve. The deep projecting

roof on the penthouse level further enhances the curve. The smooth, matt, fiber-cement panels were chosen as an effective cladding material that could easily form the curved geometry, which is aesthetic, durable, and low maintenance. The lower office and residential volume are clad with Gabbro granite.

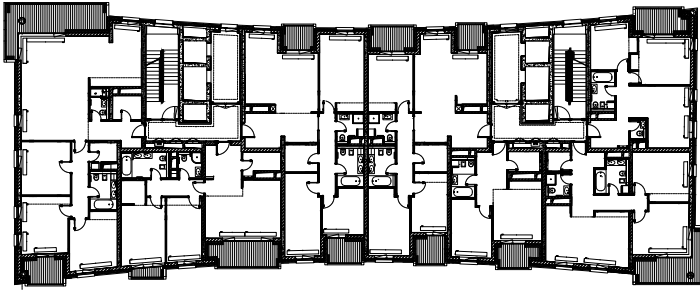
The residential accommodation includes eighty-eight apartments in a number of layouts varying in size from one to four bedrooms. The office accommodation is based on a central core layout that provides maximum tenant flexibility without the need for excessive internal corridors.

The concept of the external public amenities and landscaping, developed by Greenhance landscape designers, was based on the relationship between architecture and landscape. The residents' garden offers a variety of trees and plants: apple, linden, and cedar trees to name just a few. With more than twenty-five species of plants, the colors of the diverse garden change with each season.

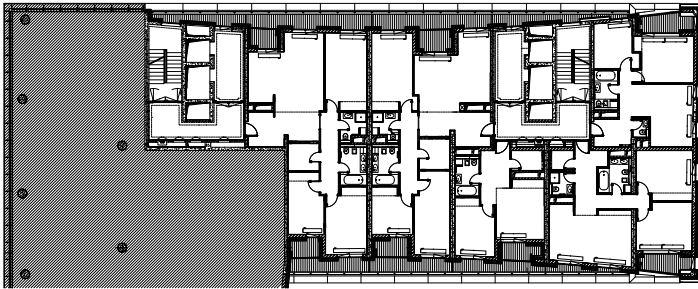




LOCATION: Gogolya, 18 st., Ekaterinburg, Russia
CLIENT: Brusnika, Ekaterinburg
ARCHITECTS: AHR Architects, London
CONSTRUCTION PERIOD: 2015–18
FAÇADE CONSTRUCTION: Alfa-Tec, Ekaterinburg
FAÇADE MATERIAL: Swisspearl Reflex, Satin White 9291, Avera AV 020

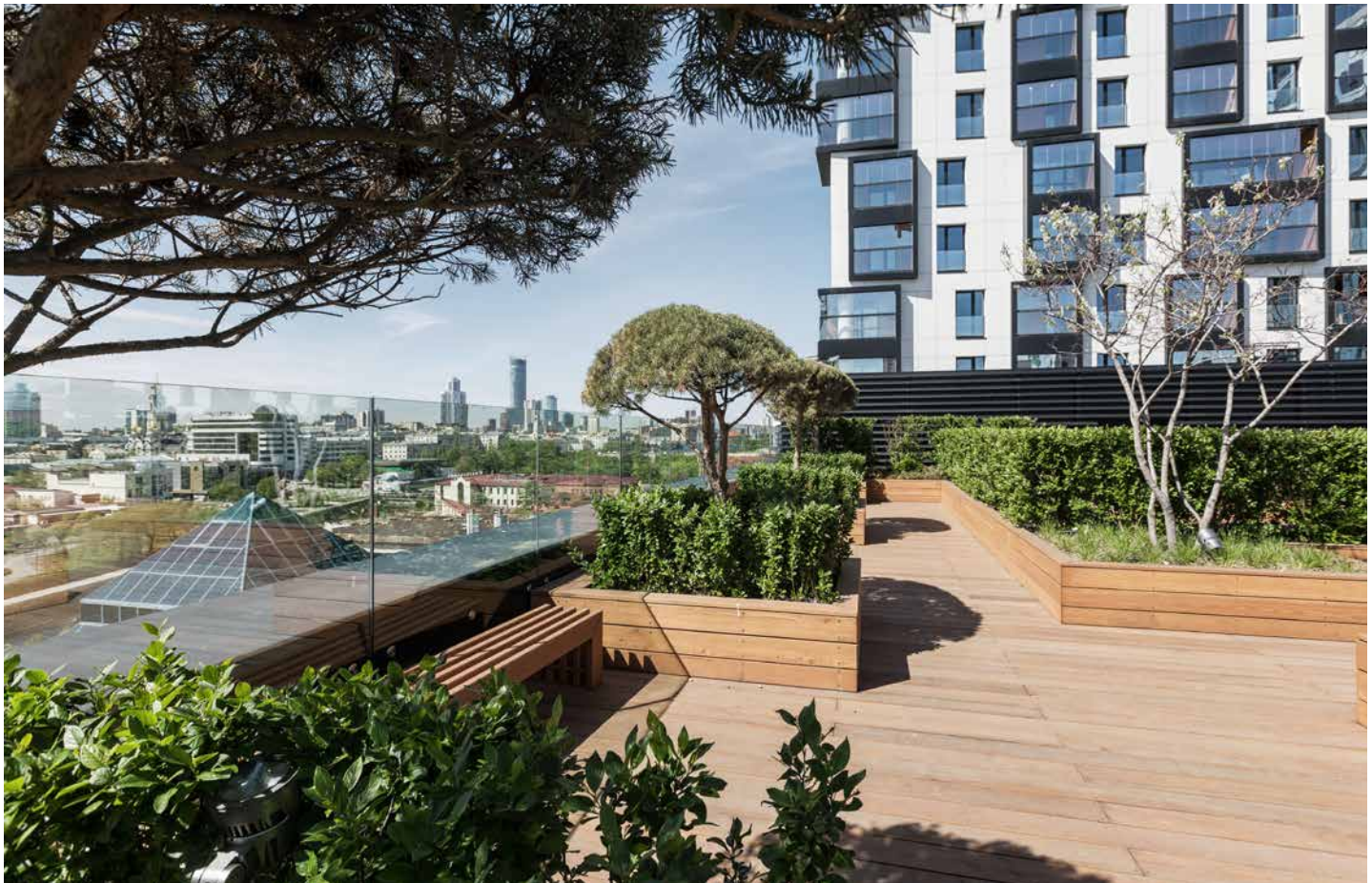


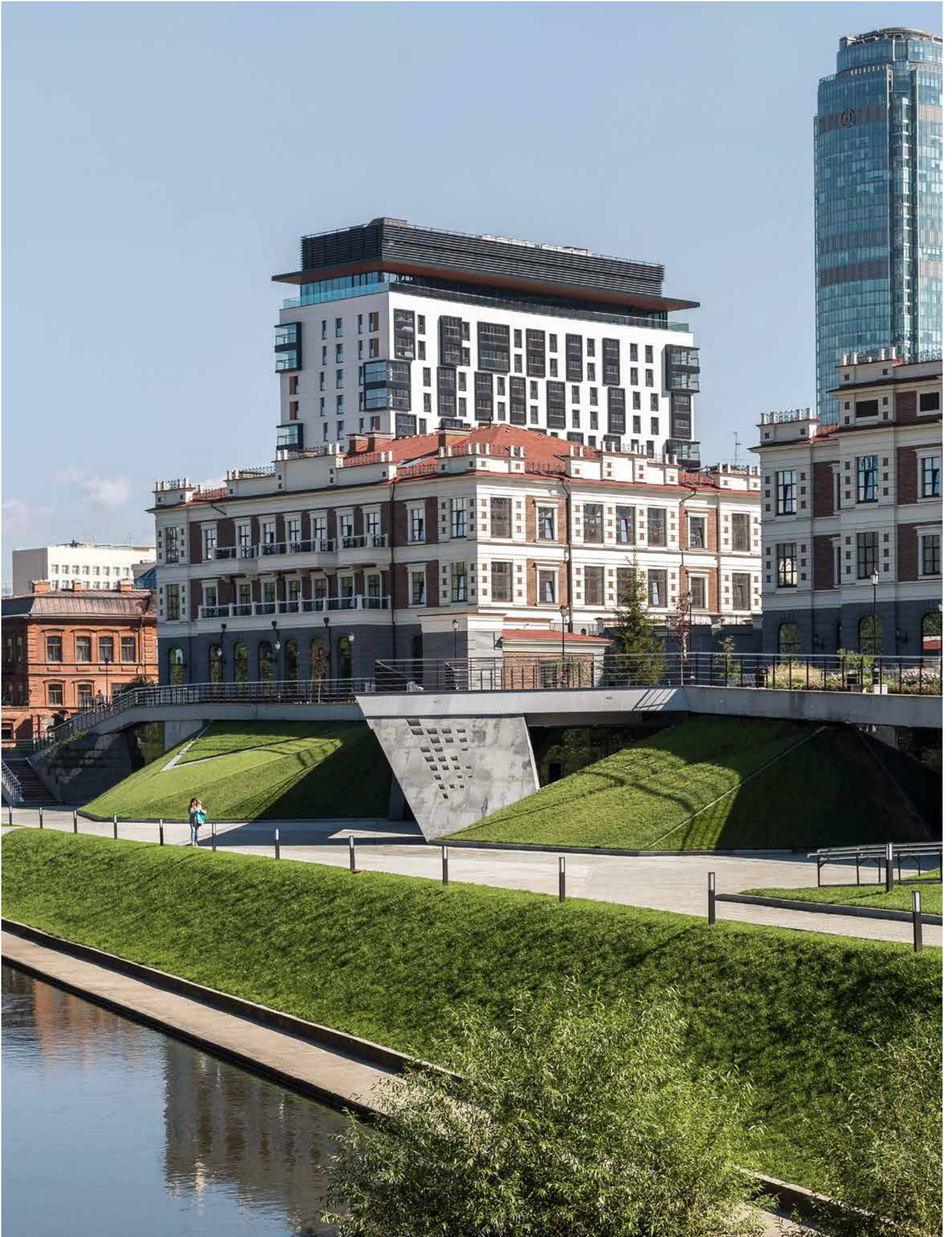
14TH FLOOR



FIRST FLOOR 1:600

From the eighth floor, the light façade is furnished with gray-framed windows that provide broad views over the city.







High-Rise Living

Cepa Housing İncek Residential Building, Ankara, Turkey

With its distinctive red and gray clad high-rise towers, Cepa Housing İncek forms part of the Çayyolu-Alacaatlı residential area within the wider development of western Ankara. This is a high-end district introducing innovative, distinguished, and bold projects.

Although the district where Cepa housing is located has high-quality buildings, there are also mediocre, undefined buildings dispersed in the neighborhood. Architect Ali Osman Öztürk chose Swisspearl panels in strong color tones to give this housing development its own identity.

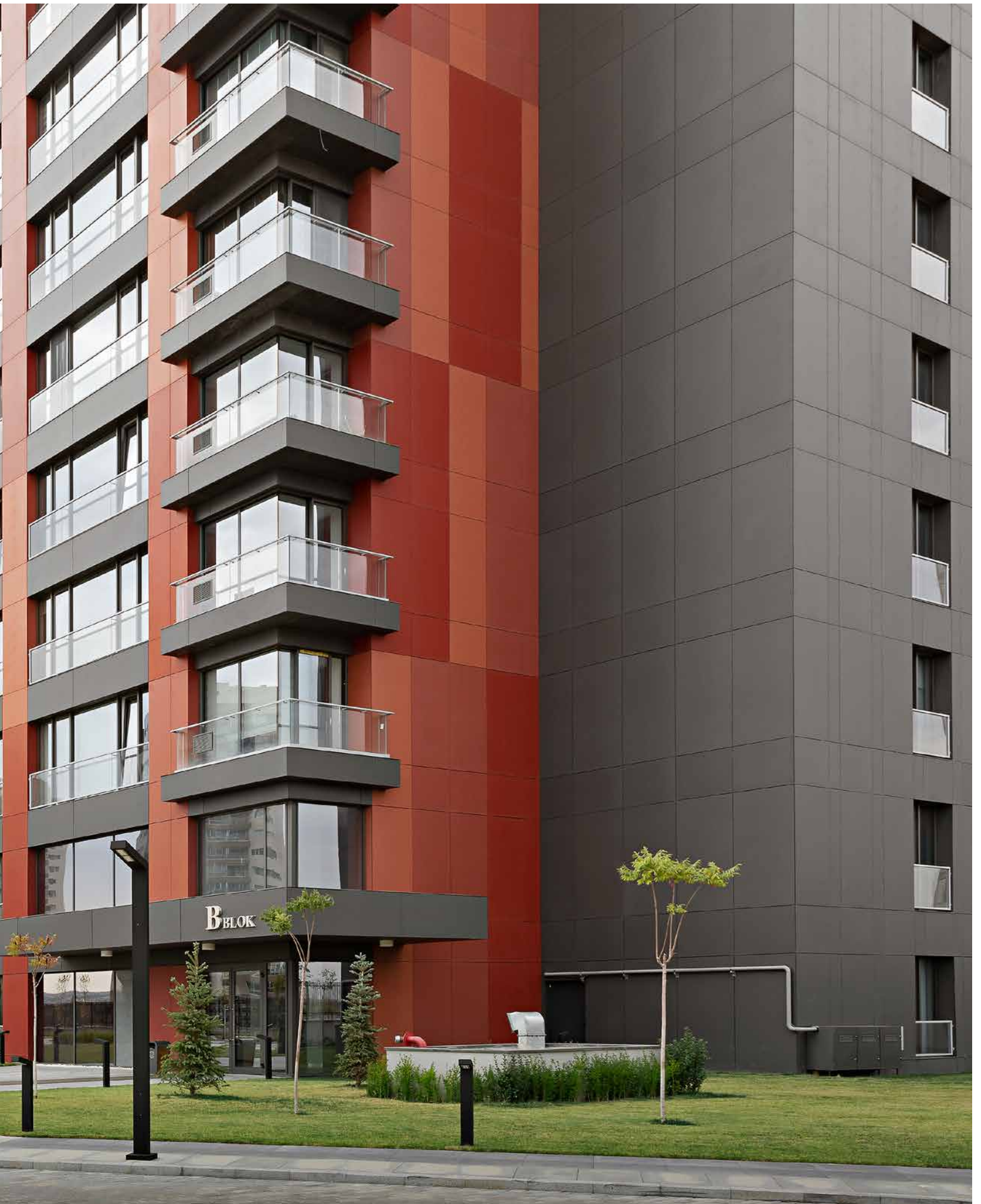
The sheer scale of the project qualifies it to be referred to as a neighborhood. Life in the neighborhood was key to the development of this project and, as such, integral components such as schools, malls, and parks were taken into consideration. The social center of this settlement, with its 188 apartments, was arranged accordingly. Interestingly, the project evolved around a plane tree. The square with its plane tree and social center is a meeting point for the community. Here, the expression “under the plane tree” takes on a special meaning: a place and a memory to share both a symbolic and culturally-specific venue. The social center is arranged as a place for the community to gather for special occasions. Arranged as two, multi-story towers linked by horizontal blocks, the

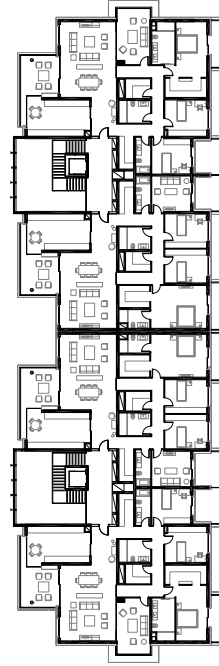
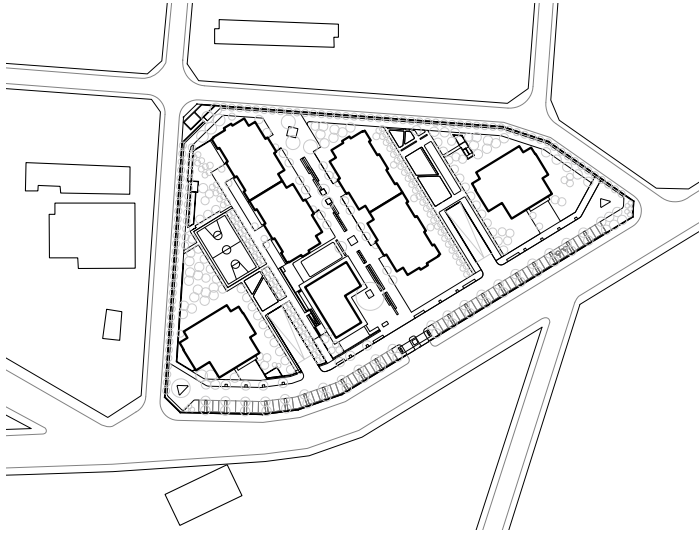
urban planning of Cepa Housing İncek creates a balanced distribution of volumes. On this triangular site, the buildings are situated parallel to the main access route. The planning layout also delineates vehicle and pedestrian circulation, providing an easily locatable and easily accessible site.

Each floor of the multi-story block accommodates three apartments, while the lower blocks accommodate two units on each level. Uninterrupted mobility was a key concept for the residential units. The continuity and seamlessness of moving from one space to another—kitchen to living room, study to bedrooms—was designed in order to ensure fluid circulation in the living space. Sliding doors can be used to link or separate living spaces and the study.

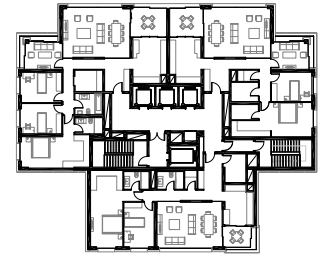
The green environment in Cepa Housing İncek embraces people of all ages. A rose garden between the horizontal masses, vines, and a grove of mulberry and linden trees form part of the walking trail in the gardens surrounding the project.







C-D BLOCK TYPICAL FLOOR PLAN



A-B BLOCK TYPICAL FLOOR PLAN 1:750

LOCATION: Alacaatlı Mahallesi, Kanuni Sultan Süleyman Bulvarı 196, Ankara, Turkey
 CLIENT AND GENERAL CONTRACTOR: Üstünçelik Inc., Ankara
 ARCHITECTS: Ali Osman Öztürk-A Tasarım Mimarlık, Ankara/Istanbul
 CONSTRUCTION PERIOD: 2016-18
 FAÇADE CONSTRUCTION: Vetta Yapı, Ankara
 FAÇADE MATERIAL: Swisspearl Carat, Coral 7030, 7031, 7032, Onyx 7091, and Black Opal 7020



Flash 1

Silverpoppeln Preschool Borås, Sweden

Liljewall

This public preschool in Sweden is an excellent example of the versatility of Swisspearl panels. The elevation of the building facing the public entry is a light, steel framework clad in perforated white Swisspearl panels assembled vertically with generous openings from the upper balconies to overlook the garden playground, while the main body of the building has been clad in distinctive vertical stripes of Swisspearl panels in white, and light and dark gray. Emerald green window frames brighten the color palette, which is an appropriately lighthearted touch for the preschool.

LOCATION: 11 Islandsgatan, Borås, Sweden

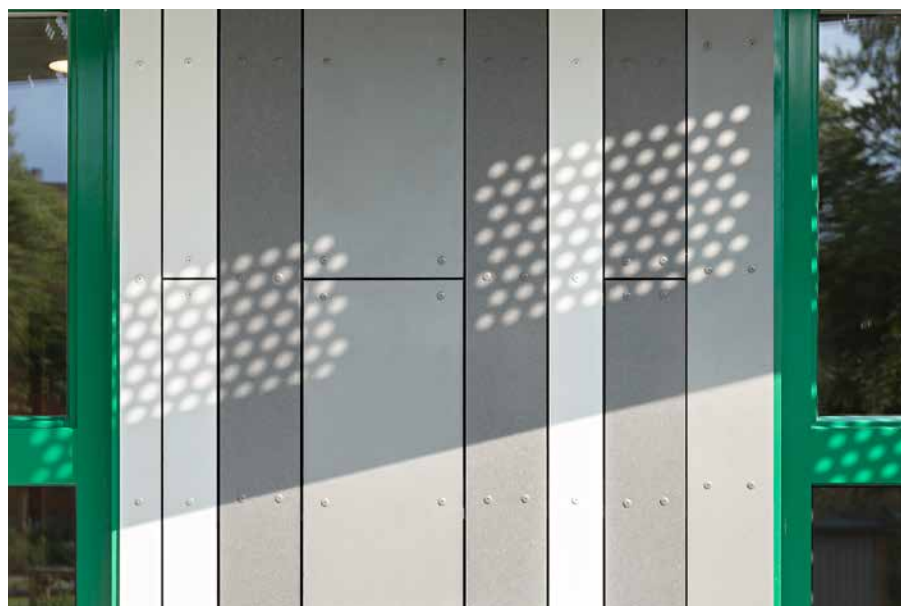
CLIENT: Borås City

ARCHITECTS: Liljewall, Gothenburg

CONSTRUCTION PERIOD: 2018/19

FAÇADE CONSTRUCTION: Tage & Söner, Varberg

FAÇADE MATERIAL: Swisspearl Carat, Onyx 7099, and Avera AV 060; Reflex, Platinum 9020, and Green Lagoon 9250



Flash 2

Marina Business Center Marina Del Rey, California, USA

HansonLA

This 1980s office campus needed revitalization to become a desirable, contemporary working environment. Opting to keep the revision cost effective yet creative, the original form of the building was retained, but refreshed with new materials and colors on the façades. New cladding was constructed with Swisspearl panels cut into complex patterns. Each panel was carefully cut to prevent any waste. The exterior materials were specifically chosen to be long-lasting and efficient during the construction and installation processes, thus reducing waste and labor costs.

LOCATION: 13160 Mindanao Way, Marina Del Rey, California, USA
CLIENT: Hankey Investment Group, Los Angeles
ARCHITECTS: HansonLA, Los Angeles
CONSTRUCTION PERIOD: 2017–19
FAÇADE CONSTRUCTION: EDJE Enterprises, Lake Elsinore
FAÇADE MATERIAL: Swisspearl Carat, Onyx 7091 and Black Opal 7024



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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 their use can be found.

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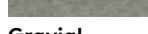
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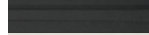

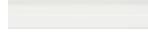
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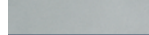

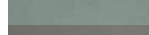
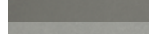

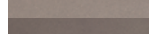
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