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# PREFERENCES 2018

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A PEEK BEHIND THE FAÇADE OF MODERN ARCHITECTURE







## **PREFERENCES 2018**

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01

PREFA rhomboid façade tile 20 x 20



## Le Python, Grenoble

**Located in south-east France, the city of Grenoble has not only added a new quarter, but also a new landmark.** The snake house “Le Python” and its bombastic façade are simply impossible to miss; its impressive appearance exudes charisma. After all, the aim of the building was to lay the benchmark for all other buildings in the newly formed quarter.

### ABOUT THE PROJECT:

**Project name:** Le Python, Grenoble  
**Country:** France  
**Object, location:** Apartment building, Grenoble  
**Construction site type:** Neubau  
**Architects:** Édouard François, Paris

**Installer:** Patrick Gaide, ACEM, Saint Martin d’Hères  
**Roof type:** -  
**Roof colour:** -  
**Façade type:** PREFA rhomboid façade tile 20 x 20  
**Façade colour:** P.10 anthracite, P.10 light grey, plain aluminium, metallic silver



## »A giant python loose in the city«

*Architect Édouard François, also dubbed “hero of green architecture”, consistently finds new ways to interpret Urban Green.*

**É**douard François’ agency for architecture, urban planning and design, with a focus on sustainable buildings just celebrated its 30th anniversary. Its unusual, green structures are easily recognizable at first glance. Among his largest projects are “The Building that Grows” (L’Immeuble qui Pousse, Montpellier, 2000), “Flower Tower” (Paris, 2004) and “Fouquet’s Barrière Hotel” (Paris, 2006). He loves to play creatively with façades and keeps finding new things to bring to light.

People call you the “hero of green architecture.” What does that tell us about your work?

Édouard François: I have specialised in dealing with environmental issues for almost 25 years. Some may

call me a pioneer in sustainable architecture, especially when it comes to green façades. I am an international member of RIBA (Royal Institute of British Architects) in London and my work has been a permanent part of the exhibition at “Centre Georges Pompidou” for nearly 20 years.



**Let's talk about Le Python. Why did you choose a snake?**

ÉF: Le Python is a type of building atypical for my work. It is located in a completely new area where everything is flat. Christian de Portzamparc is the director of the project and the urban planner for Presqu'île de Grenoble. In the beginning, it was difficult to picture the building in the context and location it was to stand in. Portzamparc saw his role as "Maestro of the orchestra." He wanted to erect the building on Avenue de Martyrs, a major street, on which the centre for atomic research and other scientific institutions border. He had the vision of an iconic building that draws the attention to itself, because most of the surrounding buildings were a more suitable grey.

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I wanted to set a benchmark

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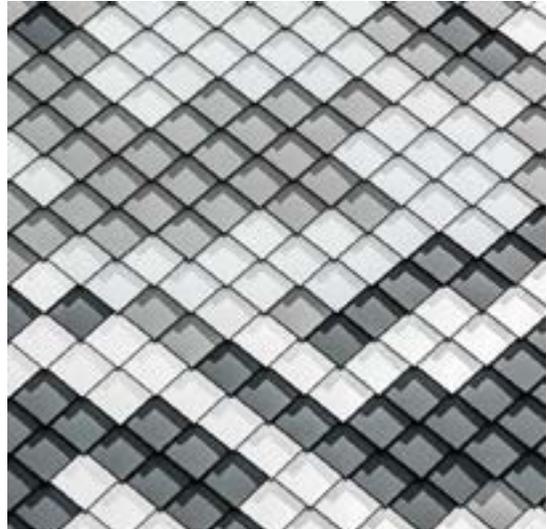
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**What did you hope to achieve personally with the project?**

ÉF: I wanted to set a benchmark. If we build innovatively in a new quarter, others will follow suit. The result is an elegant, striking building that the new quarter needed.

**What effect did the snake shape have on the architecture?**

ÉF: The form and execution of the building is very sleek. Therefore, we selected a material that is an abstract interpretation of its form, similar to the use of camouflage in the military. That's when we started to think about the snake. The graphic pattern of a snake's skin makes it very difficult to define its form. It's distracting and simultaneously helps conceal the object. Our template was a designer backpack. We scanned the pattern and zoomed in on the right dimension. Transforming the scales into façade rhomboids was easy.



We were able to quickly test it out on the façade. The first impression was incredible. I immediately saw how all the hideous corners and edges, the large windows and protruding balconies disappeared into the pattern.

**It sounds like a game of architectural hide and seek.**

ÉF: Yes! I see something and I see nothing. Materiality is essential in our job. There are many structures in the neighbourhood with ordinary colours. I didn't want another painted building. I wanted a real building with real material. The PREFA rhomboid panels were perfect for this purpose. We chose anthracite and silver and then a couple of intermediate tones, light grey and natural blank.

With the rhomboid panels, we wanted to use an industrially manufactured product that is very durable. Then there is also the fact that there is some minor seismic activity in Grenoble, which made stability, secure installation and precise work essential. There were minor challenges in getting the rhomboids to match the façade heights. In the end, it was a just a matter of highly detailed work and the installer did his job excellently.



## »Panel for panel, an impressive design«

*With pride and a trove of new expertise, façade professional Patrick Gaide spoke about his work on Le Python. A structure and performance that can't be overlooked.*

Le Python is one of the many housing projects in the new quarter Presqu'île de Grenoble. Patrick Gaide from ACEM in Saint Martin d'Herès headed up the project's impressive, snake-shaped façade design. The planning, preparation and calculations of all the details happened in collaboration with architect Édouard François, and Richard Gevaudan from Bureau Alpes Contrôles—and of course realised with PREFA.



*Patrick Gaide*

**Mr. Gaide, please tell us more about Le Python and its façade!**

**Patrick Gaide:** It is a building made of concrete and steel with a ventilated façade. The size of the snake façade is enormous. We laid a total of 1,500 square metres, roughly 47,000 panels. There was a PREFEA technician on site to begin with who aided us with preparing the details, which was a big help.

We had an exact plan of the snake-skin design from the architect, detailing exactly where each façade element would be placed. Piece by piece, panel by panel, we laid the façade. Every single element was numbered in the corresponding colours, anthracite, light grey, plain aluminium, prefa white which made the installing it a lot easier.

**Why was PREFEA the right choice for this type of façade cladding?**

**PG:** Initially, zinc was the preferred material, but that was only available in large sizes. The architect wasn't too thrilled about that. Luckily, we came across PREFEA and discovered the variety of panels and colours. You can see the impressive result for yourself.

This was the first time we used PREFEA products, so we were curious and were up for a challenge. You can see immediately that it was the right material. It was the perfect interplay between the right shingle form and the right colour. Then there is also the guarantee of colour durability and the high quality of the material. We could repeat this interview in 20 years and I am certain that the building will still look the same.

**It is a building that polarises. Do you like it personally?**

**PG:** Throughout my career as a façade engineer, I have realised a lot and seen a lot. This project is truly unique. In the future, I will be able to say "I was involved in Le Python in Grenoble. It's a fantastic reference project. When we were working on site, people came by every single day, locals and tourists, and took pictures of the building. Some like it, some don't. But it is an original and stands out from afar."

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## Volunteer Company Fire Department for Neuman Aluminium

When visitors approach the PREFA factory in Marktl, Austria, the first thing that stands out is the brand-new, modern Company Fire Department and its' bright red roof. A functional building that proudly displays everything PREFA roof rhomboids stand for—flexibility and three-dimensionality.

### ABOUT THE PROJECT:

**Project name:** Volunteer Company Fire Department for Neuman Aluminium  
**Country:** Austria  
**Object, location:** Fire department, Marktl  
**Construction site type:** New construction  
**Architects:** Michael Embacher, Embacher/Co, Wien

**Installer:** Hoppel Dach- & Fassadensysteme Ges.m.b.H., Lilienfeld  
**Roof type:** PREFA rhomboid roof tile 44 x 44, Prefalz  
**Roof colour:** P.10 oxide red, metallic silver  
**Façade type:** PREFA rhomboid façade tile 44 x 44, Prefalz  
**Façade colour:** P.10 oxide red, metallic silver



## »A red-hot object«

*Passionate cyclist, unconventional planner and creative inventor: the architect Michael Embacher combines style with functional design to transform the ordinary into the extraordinary.*

**M**ichael Embacher hardly needs publicity, since he founded his own architect studio almost 25 years ago, clients have been seeking him out. Customers became recurring clients, clients became friends. "I am always trying to understand people so I can then better pinpoint a client's needs. In the end, it is the client who needs to be happy with the result. Successful design is very subjective. Successful architecture combines atmosphere and sensuality." This sensitivity is the secret to his work. "We rarely create renderings," says Embacher, who prefers working traditionally, because paper is patient. "Is what I've drafted on paper doable? Through years of experience, I have a pretty good feel for materials. You have an idea, you try it out on site,

get rid of it or flesh it out further until you have an acceptable result."

Physically trying something out, instead of just drafting and calculating is essential to his process. Functionality is always the main priority during planning. Final appearance results from functionality.



### **A collection for collectors**

The importance of functionality is also a key aspect in his hobby. For decades, Embacher has been collecting bicycles of all kinds: mountain bikes, racing bikes, tandem bikes, folding bikes. You name it, he's got them. Why bicycles of all things? "A bicycle is an object of utility that highlights just how simple design can be. Stripped down to the basics, its purpose is speed." His collection has generated a great deal of attention. There are even books and apps on his collection, "Cyclepedia" from Thames & Hudson and the self-published "Smart-Move". Furthermore, there were exhibits in Portland, Oregon, Tel Aviv and Vienna. In 2016, 203 bikes from the "Embacher Collection" were auctioned off at Dorotheum, where a wide array of collectors—designers and pro cyclists from the USA, UK, Taiwan, Thailand, Israel, Germany and Austria—bid on his mobile collection.

### **Unconventional jobs**

Embacher seeks out routes off the beaten path as a professional too, designing numerous art and culture projects. In 2006, for example, he oversaw the design activities of the EU presidency. Him and his team design exhibits for numerous museums, including the Museum of Applied Arts Vienna, where about 130 exhibits

have been realised until now. His clients also include Schönbrunn Palace in Vienna, which entrusted him to design a new gazebo in the palace gardens. "The gazebo does not fulfil any major functional need, but it is very beautiful." He routinely creates everyday objects, such as birdcages, "we like to immerse ourselves in the artistic side of things."

### **Building on alert**

The new volunteer company fire department for Neuman Aluminium in Marktl, Austria is just as artistic. The eccentric structure cost roughly EUR 1.2 million, took a year to plan and 9 months to build. The layout, a right-angled structure with a gabled roof typical for rural areas—fulfilled all the needs for functionality. "When planning at first, I asked the question: what happens when the alarms go off?" The result: a functional building for deployment and an architecturally representative structure that fits seamlessly into the entrance area of the PREFA and Neuman factories. On some 730 m<sup>2</sup>, there is sufficient room for four emergency vehicles, a high-bay warehouse for fire equipment, a general workshop and one for respirators. A second wing, which leads to a lock with a boot-washing unit, is equipped with state-of-the-art furnishings, like locker rooms, sanitation facilities, a command centre,





Gerald Hoppel

stand-by and crew rooms and even a kitchen. Topping off the fire fighters' new home is an upper floor used for clothes storage and an 80m<sup>2</sup> room, in which fire protection seminars for factory employees take place regularly.

#### **Futuristic design**

The consistent design language jumps out immediately. The red roof encloses the silver building envelope in a very unconventional manner "like a second level hovering above the actual structure." The roof is covered in the brand new roof and façade rhomboids 44 x 44 in oxide red with a matte P.10 coating and stucco stamping. The roof surface beneath was coated in Prefalz band 500 x 0,7 mm in metallic silver in a double standing seam construction. The rhythm of the Prefalz façade underscores the structure's cross-section. "The building is a showcase project for PREFEA. I wanted to show how flexible the product is and how it can be used three dimensionally. And that's exactly the difference between PREFEA and typical roof shingles—the longevity on the one hand and just how precisely and diversely the material can be used on the other hand—no matter if on exposed surfaces, eaves or soffits.

#### **Master craftsmen**

Embacher is also very satisfied with the realization of his idea by tinsmiths Spenglerei Hoppel from Lilienfeld. "We benefited greatly from the wealth of experience

that the Hoppel company has in working with PREFEA products. Together, we developed and tried out a great deal to achieve such a good result," says Embacher. Despite the building's many functional requirements, the building is also meant to be a trendy, architectural highlight amidst the industrial architecture in the Traisen river valley, which still harmonizes with its natural surroundings.

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*I wanted to show how flexible the product is and how it can be used three dimensionally*

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## »Measure, think, make and install«

*Tinsmith by conviction: Gerald Hoppel has been a trusted PREFA partner for years and provided the necessary know-how for the company fire department in Marktl. And for such a conceptually and technically demanding project that was a true challenge.*

The tinsmiths at Spenglerei Hoppel from Lilienfeld are true PREFA specialists. They work on roughly 6,000 to 10,000 m<sup>2</sup> of roofs and façades annually throughout the private house construction and industrial and municipal building sectors between Mariazell and St. Pölten. “PREFA offers aesthetically excellent solutions and it is a joy to work with the products. And if you love the job, there is nothing better.”

### **Accuracy is essential**

The architect’s detailed specifications presented a unique challenge for the company fire department in Marktl. The width of the Prefalz had to always be exactly the same, perfectly matching the windows. “We had to measure accurately from the beginning,” says the expert. “The procedure is always the same: measure, think, make and then install according to plan.” Furthermore, our goal was to maintain a straight line in the design despite the rhomboid shape of the panels. “We had to lace the rhomboids. Using a specific pitch, we drew vertical chalk lines to help guide us while roofing. Once that is done, the rest falls into place.”

### **Hidden details**

One special detail is the hidden roof drainage system in the roof. Here, the welded aluminium conduits were finished and installed—and they had to be 100% waterproof. “We handled a total of approximately 600 m<sup>2</sup> of roof rhomboid panels 44 x 44 and 700 m<sup>2</sup> Prefalz. On top of it all, there was a lot of time pressure to finish before the onset of winter.”



### **Proud of his work**

“No two construction jobs are alike,” says Hoppel, who has been in business since 2007. While he presently employs ten people at the company, there is a shortage of skilled workers. “It is really difficult to find good employees and apprentices. Hopefully, more people will become interested in this diversified profession in the future. People who enjoy the work and do it well, stand to earn a good deal of money.”



03

PREFA R.16 roof tile  
Prefalz



## Offices, Holzbau Faltheiner

**Sun-kissed mountains, green forests, meadows in full bloom and family business Holzbau Faltheiner amidst it all.** The Holzbau Faltheiner one-story structure was erected according to their own design and is a practical and interesting combination of wood, glass and aluminium—and a reference project for future trends.

### ABOUT THE PROJECT:

**Project name:** Holzbau Faltheiner  
**Country:** Austria  
**Object, location:** Offices, Kirchbach  
**Construction site type:** New construction  
**Architects:** -

**Installer:** Ladstätter GmbH, Kirchbach  
**Roof type:** PREFA R.16 roof tile  
**Roof colour:** P.10 anthracite  
**Façade type:** Prefalz  
**Façade colour:** P.10 anthracite



Christoph, Gerhard and Florian Faltheiner (LTR)

## »Like father, like sons«

*50 years, 3 generations, invaluable experience and rustic materials—the Faltheiner family from Kirchbach, Austria know their trade.*

**F**or over 50 years, Faltheiner in Kirchbach has been building with wood. In 1965, the carpentry company Zimmerei Ludwig Faltheiner was founded in Kötschach; in 1970 the company relocated to Kirchbach and was later passed on to son Gerhard, who has been in charge of the company for the past 18 years. He is especially proud of the cutting centre that opened in 2012, the acquisition of which has enabled the company to manufacture high-quality woodcuttings while

cutting costs. Holzbau Faltheiner employs a team of 15 and offers services ranging from traditional timber construction to complex architectural and constructional structures. The largest market continues to be located in the Gailtal-valley and the surrounding area.



### **High quality and sustainable materials**

Wood is experiencing a renaissance. The advantages of wood construction are similar to building with aluminium: shorter construction times, simple construction systems, conservative use of raw materials and a massive reduction of CO<sub>2</sub>. Therefore Wood and aluminium are the perfect team. “It is important that we create more awareness for high-quality, sustainable materials for the future,” says Gerhard Faltheiner, who manages the family business. “Our services cover a vast spectrum—it’s one of our strengths. Simultaneously, it is a challenge. You have to be an expert in a wide variety of areas.”

### **The Next Generation**

That sons Florian and Christoph will one day take over the family business was decided early on. Florian completed his studies in timber construction techniques at

HTL in Hallein. “I always enjoyed the technical subjects,” said Florian. For the parental business, however, the two brothers are accustomed to frequent the construction sites. The duo have a clear division of labour: Florian is a specialist for CAD technologies; Christoph is responsible for construction documentations and timber framing. Father Gerhard is very proud of his two boys—as is mother Judith, who is in charge of the books: “We keep the day-to-day operation in the family and rely on the competences and loyalty of our staff.”

### **Day-to-day requirements**

When the company expanded, it outgrew the old offices. Growing client numbers resulted in more frequent discussions with architects and project partners at the offices, while the expansion of the planning department, too, made finding a new home a necessity. In the spirit of “half right is all wrong,” it was decided to



### **Wood, glass and aluminium**

Wood, glass and aluminium are combined expertly. According to the Faltheiners, the larch wood façade does not require any additional design elements or adornments. To best emphasize the exquisite material, it is best left untreated and natural. At the recommendation of the master tinsmith at Ladstätter GmbH, the Faltheiners chose PREFA R.16 roof tile. “We chose them for aesthetic reasons, because it best harmonizes with wood and glass.” Just like the roof and every other part of the building, the façade is sturdy enough to hold up in the face of the area’s intense weather. Rain, snow and even sunshine take their toll on any building material. The PREFA aluminium roof plates, however, withstand everything nature throws at it. “Even larch is ideal for use outdoors as it is a particularly robust material,” the experts point out.

After just four months of building, the structure was finished. “We are thrilled with the new offices,” the sons tell us, exuding pride in their modern concept. The current trend is for one-story floor plans and small-scale buildings. “Our office is viewed as a model structure. We have received many inquiries from people who want a similar structure for residential buildings. One project is in the planning phase—of course with a PREFA roof,” say Florian and Christoph as they look forward to future projects.

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“  
PREFA R.16 roof tile ...  
because it best harmonizes  
with wood and glass.  
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build a new office building. The next generation was entrusted with planning the project. “My brother and I spent a lot of time thinking about the project and sought inspiration from the surrounding landscape. We quickly realized that the building needed clearly defined lines,” said Florian. The new offices were to be located right next to the entrance to the company grounds. By omitting a porch, the building’s straight design is emphasized. Large glass façades on both sides dominate the showroom, which also doubles as the entrance.





*Klaus Ladstätter*

## »Specialist projects by master craftsmen«

*Klaus Ladstätter and his young company stand for quality and experience. For the Faltheiner offices, the craftsmen charted new terrain.*

Since 2014, Klaus Ladstätter has been active at Ladstätter Spengler- & Dachdeckermeisterbetrieb GmbH in Kirchbach. His years of experience as a tinsmith and his training as a master roofer provide the foundation for Mr. Ladstätter to offer a wide range of competences, experience and quality. “It just kind of came about because there was such great client demand. Clients want everything from a single source,” Ladstätter says in response to why he and his five staff members became complete service providers. While they are primarily active in the region with steep and flat roofing jobs, outside of Carinthia they are specialists for ventilated façades—also thanks to close, reliable contacts with architects and companies. As his company is located on the Faltheiner grounds, collaborating on projects together is a given—including the work on the new offices.

### **Weather-resistant and maintenance free**

The building owners decided to use PREFA products after receiving a recommendation from the tinsmith. On the 160 sqm roof, PREFA R.16 roof tile R.16 were used. It was a first for Ladstätter: “We adhered to the guidelines and it worked like a dream. The roof panels were laid left to right, half offset, meaning that the upper row was offset by half to the row below. Additionally, the snow guards ensure an even-looking installation pattern.” For those in the know, the benefits are clear: light materials, durability and a 40-year guarantee on the P.10 coating, while the base material protects against possible damage caused by the environment like breakage, rust and frost. Furthermore, the assemblage saves time: the entire roof was completed by two staff members in just two days. “The combination of wood and aluminium provides an aesthetically pleasing contrast that harmonizes with the surroundings,” says the proud professional.





04

Falzonal  
PREFA rhomboid façade tile 29 x 29



## Schüttfort shoe store in Hamburg-Bergedorf

**In a suburb of Hamburg, the Schuhhaus Schüttfort shoe store presents its new business and office building.** It is a new interpretation of the classical brick house, outfitted with gold rhomboids in the rear and elegant grey standing seam on the roof. From a bird's eye view, you can even make out the shape of a shoe.

### ABOUT THE PROJECT:

**Project name:** Schüttfort shoe store in Hamburg-Bergedorf  
**Country:** Germany  
**Object, location:** Business and office building, Hamburg  
**Construction site type:** New construction  
**Architects:** Carl Michael Römer, C.M. RÖMER Architekturbüro, Hamburg

**Installer:** Fritz Schellhorn GmbH, Hamburg  
**Roof type:** Falzonal  
**Roof colour:** dark grey matte  
**Façade type:** PREFA rhomb. façade tile (Falzonal) 29 x 29  
**Façade colour:** mayagold

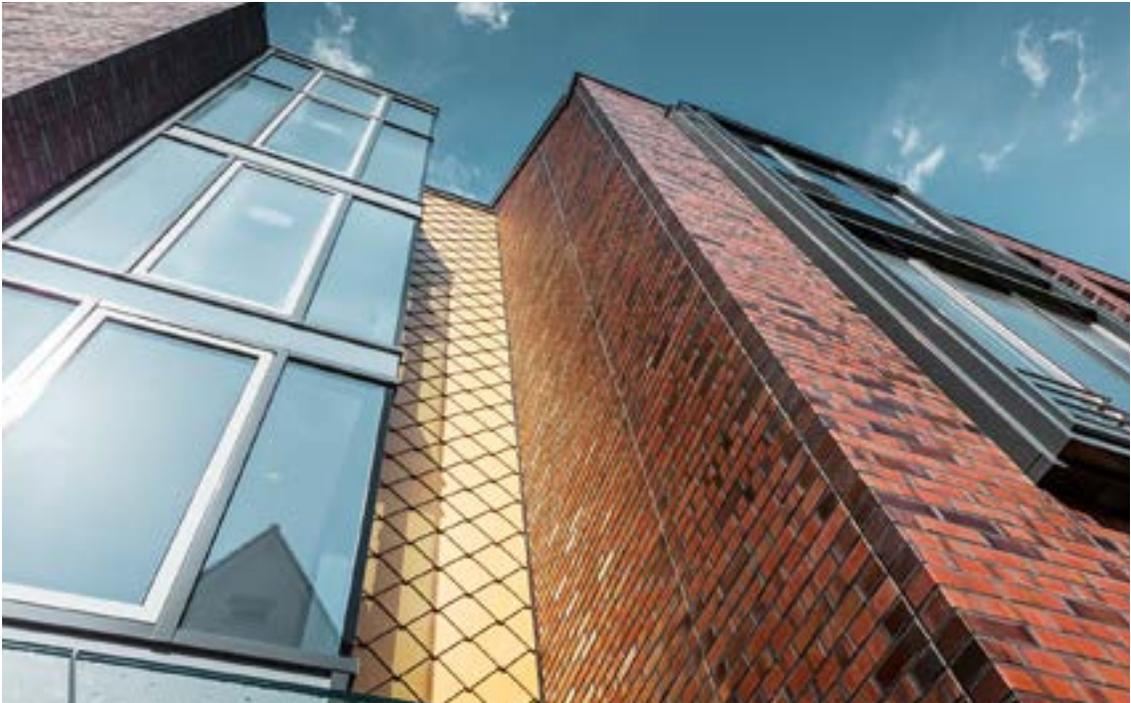
## »Red stone, gold rhomboids«

*Beginning with the planning phase, Carl Michael Römer combines brilliant details with new shapes and materials to create a harmonious end result.*

Architect Carl Michael Römer is not out to reinvent the wheel. What is important to him, is that his concepts fit the local style and the needs of the client. Römer constantly finds inspiration and ideas wherever he looks. For him, modern new interpretations of classic buildings are just as important as a harmonious look. One such successful example is the Schuhhaus Schüttfort shoe store in the Bergedorf district of Hamburg, Germany. It proudly displays the result of a successful team effort and collaboration all around.

**If you think of Hamburg, most conjure up images of the lovely large, brick buildings. How do you feel about them as a Hamburg-based architect?**

**Carl Michael Römer:** The particular thing about the architecture here are the large office and commercial buildings built with distinct materials. The many clinker brick buildings dominate the appearance of entire neighbourhoods and have become a symbol of Hamburg. In the 1920s, countless of these red clinker brick buildings popped up as residential quarters for workers. Just look at the historic Speicherstadt.



**How do you attempt to incorporate historical elements?**

**CMR:** Brick architecture is an important element in our drafts. We also frequently use this material in new buildings. It is an essential feature of Hamburg's architecture and therefore worth protecting. Unfortunately, brick façades are all too often replaced by thermal insulation façades and covered with imitations. That is not a good alternative in my view.

**You have planned and realized numerous projects for companies. What is fascinating about designing a business and office building? What characterises your work?**

**CMR:** For me, it's about implementing an architectural language that suits the company. A modern interpretation of design should help the structure present a harmonious look and cohesive unit. Adding many good details creates a totality of the building image—and these details fill it with life.

**Was that also what you were aiming for with Schuhhaus Schüttfort? Would you care to tell us about the background and the fundamental concept?**

**CMR:** The first store was opened in 1911 in Hamburg's Bergedorf neighbourhood. Today, the Schuhhaus Schüttfort shoe company has three stores around Hamburg. The flagship store is located in a pedestrian zone in Bergedorf. It is on one of the liveliest and beloved shopping streets in the area and is surrounded by historical buildings and framework houses. The shoe store needed to expand and additional office space was required. We created a house with a total of 1500 square metres of floor space spread out across four floors, plus a cellar right in the middle of Bergedorf.

**Were you faced with any unique challenges during planning and construction?**

**CMR:** Yes, the building site was especially challenging as the property is tapered and v-shaped, which is rather unusual. We also had problems with the groundwater and we had to buttress the neighbouring structures to keep them from falling into the excavation pit. However, when building in the tight spaces of historical city centres, these types of challenges are to be expected.





**The design, especially the rear, is rather unusual. What are the architectural features?**

**CMR:** We wanted to put on clear display that we were creating a new building. The front side facing the street is made up of three parts including a brick and post-and-rail façade, which matches the urban surroundings in the area. However, the façade on the building's rear side was to showcase its modernity with contemporary materials in the upper floors. To get the building approved and to ensure more natural light for the office spaces on the rear side of the building, we installed a recessed rear façade, integrated large windows and constructed a lovely roof terrace for employees.

By using the material on the roof and especially on the rear, we were able to create a light building envelope on the brick case. The curved shape as well as the gold aluminium rhomboid panels enhanced this and made it an absolute eye catcher. We were set on the colour gold and as luck would have it, the rhomboid panels were recently made available in mayagold. For the gabled roof, we decided on a standing seam roof with Falzonal, because that material is textured and coated on both sides. By employing the seam technique, we were able to create an intricate, linear partition of the roof surface. The 59-cm wide shells combined with the spacious dormers create a distinctive formation.

**Why does aluminium best suit this project in your view?**

**CMR:** The PREFA roof and façade systems are advantageous in many ways. In addition to the appealing aesthetics, the rhomboids are the perfect choice for curved façades due to their versatility. Another plus is that the material is very lightweight. It was important that we work with a skilled installer, so we chose Schellhorn, a roofing and plumbing company based in Bergedorf. They did an excellent job and were very precise.

**Were you aiming for a certain feeling, to evoke a certain emotion?**

**CMR:** The structure is equipped with large glass panels and is very transparent. Thus, viewing the building from the outside, you should be able to see what is going on inside, and vice versa. It should give off a welcoming vibe, so that customers feel invited to come in.

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The gold aluminium rhomboid panels made it an absolute eye catcher.

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A building impacts the feel  
and ambience of an entire  
neighbourhood.  
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**How was the collaboration with the building's owner?  
What was important for you**

**CMR:** I enjoy working in Hamburg, because you can establish direct contact with clients, which is very important to me and this exchange took place during this project too. I would like to take the opportunity to thank the building's owner. He was open to everything and was really on board with our suggestions. He trusted us that we would create a magnificent building and if you ask me we succeeded. A building impacts the feel and ambience of an entire neighbourhood. You may not always be able to put your finger on exactly why you feel at home, but every place and every use requires a certain kind of architecture. My job as an architect is to find what that is—or to at least try.



Jan Schellhorn

## »Skill and accuracy«

*Gold rhomboids on a round façade and an intricate standing seam roof require ultimate precision. For the Schuhhaus Schüttfort shoe store, the skilled team at Fritz Schellhorn GmbH was up to the task.*

Schellhorn is long-standing company that looks back at over a century of tradition and experience in sanitation, heating and roofing. From the roof to the basement, we are a client's one-stop shop," says Jan Schellhorn, the manager of the family business in fourth generation. He talks enthusiastically about his profession and its versatility. "There are always new materials to discover and a wide array of customer demands to meet and exceed." Unfortunately, it is often difficult to find young trainees: "Apprentices are few and far between." But surely a successor can be found in the next generation? "Neither of my daughters are interested, but my son has already said that he wants to take up the family business."

### **Complex workmanship**

The architectonic design principle applied to the Schuhhaus Schüttfort shoe store is as simple as it is convincing. The rear side of the building was inspired by the round shape of a shoe. For the distinctive façade, rhomboid roof tile 29 x 29 in mayagold were selected. The roof was covered with Falzonal in dark grey matte. "The rhomboids are perfect for the round façade. It was important to both the architect and the building's owner to ensure that the aesthetics were unique," says Schellhorn. For the substructure's round areas aluminium was used and wood for the straight parts. The shingles could be shaped around the round parts directly on the façade, without having to bend them beforehand.

### **A walk in the park thanks to PREFE's on-the-job training**

After getting intensive and detailed training from a PREFE installer, the installation was a breeze. "The technician showed us all sorts of tips and tricks. Once we got the hang of it, it was a piece of cake." The shingles interlock, it all comes down to preparation and precise measurements. In addition to the unique appearance, other factors essential to the project were longevity, the ability to withstand inclement weather and of course colour retention. What's his favourite part of the new building? "The façade of course!" says Schellhorn. "The building is a win for Bergedorf and an incredible reference project for us!"



05

PREFA small rhomboid roof tile



## Flexhouse, Meilen Zurich

**A stranded ship strutting about in confident flow.** A use of form that incorporates nature. A naturalness that harmonises with futuristic forms. Flexhouse in Meilen, Switzerland on Lake Zurich attracts through an array of contradictions. It demands your attention. It's a nest that you want to nestle up to. And nothing is the product of chance.

### ABOUT THE PROJECT:

**Project name:** Flexhouse, Meilen Zürich  
**Country:** Switzerland  
**Object, location:** Private residence, Zurich  
**Construction site type:** New construction  
**Architects:** Stefan Camenzind,  
Evolution Design Ltd., Zürich

**Installer:** -  
**Roof type:** PREFA small rhomboid roof tile  
**Roof colour:** pure white  
**Façade type:** -  
**Façade colour:** -

## »A different kind of refuge«

*When you enter Flexhouse, your first thought is to stay. The same applies to Stefan Camenzind, architect and resident of a most atypical house on Lake Zurich.*

**I**n 2004, Stefan Camenzind founded the architecture and workplace design studio “Evolution Design” in Zurich. His work focuses on user-centred design, in which the needs of individuals stand at the centre. Camenzind designed and resides in the private domicile, which is at home in Meilen, just outside of Zurich on Lake Zurich. Flexhouse is unique. Unique in form, unique in atmosphere. It is Camenzind’s refuge, his sanctuary. Living here is akin to being on holiday. His pulse slows as he immediately enters a state of relaxation, immediately able to forget about the daily work routine, he says. Is that a welcome, yet unintended side effect? No it is not, he says, everything planned for down to the smallest detail. And without church steeples, none of it would have been possible.

**You are specialized in user-centred design. How do you approach your work?**

**Stefan Camenzind:** We seek to pinpoint what the needs of individuals are—both today and in the future. Be it with residential buildings or workspaces. It’s something that has been oft overlooked in recent years when designing. We design buildings for people. Discussions tend to centre around cityscapes and environmental protection—both very important factors—but there is hardly ever meaningful exchange on users. In my view, it is an essential factor. Architecture’s *raison d’être* is based on the needs of the users who fill a building with life.



**You have worked on workplace concepts for a number of Google locations. What was that experience like?**

**SC:** Workspaces typically have the same set-up: most everyone has a desk, a chair and a cabinet to put things away. They all resemble each other. But in reality it is impossible that all people have the exact same needs. Here is where you see the potential in user-centred design: it increases motivation, boosts efficiency and reinforces the emotional connection. As studies have shown, fewer mistakes are made in such surroundings and there is a positive effect on overall quality—and that applies to both homes and office buildings.

**What kind of a contribution can a room concept make in that regard?**

**SC:** For young people looking for a job, money is not the only factor. They want to be a part of an organisation that shares a similar value set. They want to be able to identify with the company. A room is an element that can bolster such an identity.

**Your goal is to improve togetherness at the workplace. What is your philosophy?**

**SC:** We have to enable people to improve collaboration, while also providing every single person with increased freedom. But that is a paradox. At home, I decide every day, where I read the paper or in which room I will pay my bills. Will I do that at the table, at my desk or maybe in my study? I can decide, which activities I would like to do in which environment. At work, that is forbidden. There, you are told that all tasks are to be carried out at a certain place. That would never happen in our private lives.



**Speaking of private lives. You designed and realised Flexhouse, an incredible architectural structure on Lake Zurich. How did you decide on the name?**

**SC:** The house does not come across as statically as other houses. There are undulating curves which give off the impression of fluidity. And it looks like a ship that's docked.

**How did its distinctive form come about?**

**SC:** There were many factors involved that harmonize. On the one hand, the narrow property, which runs out abruptly, was decisive and it's not quadratic, which gives it a certain character. Then there are train tracks passing through behind the buildings, the lake and the slope. These aspects all influenced the building's dynamic, which can keep step with the landscape flow, which lets it in and provides it width.

**What was important when selecting materials?**

**SC:** The building is relatively simple. It consists of floors that on one side are rounded off with wooden arcs. That gives it flow. The house itself is very bright, very sleek. There are wood floors and white walls. We want to let in light and this incredible landscape so that the interior and exterior mesh into one.

**Which needs did you have for the home?**

**SC:** Being able to let go, to relax, reconnect with nature and to let the curvaceous forms improve my well-being. Even when I am inside, I am connected with the outside world. I feel the sky, I feel the sun, I see the wind. It is a contrast to the hustle and bustle of the working world. It is not about making a cool statement, but rather about creating rooms that provide a sense of wellbeing. The house is fascinating because it exudes this naturalness. It demands your attention. It's a nest that you want to nestle up to. I think these are all qualities that are essential for an architect to provide in residential buildings.

**A glass front grabs your attention and there are shingles on the curves that give off the impression of padding. What's that all about?**

**SC:** These curves exude a great deal of strength. It was important to us to find a coating for the curves that added to the impression of flow. We tested out a lot of materials, but we kept coming back to those old wooden shingles from church steeples. These naturally augment the building's fluidity and provide it with a degree of texture and softness. However, we had numerous reasons for not wanting to use wooden

shingles. Aluminium rhomboids, a modern variation of wooden shingles, were a perfect alternative.

**How did you find out about PREFA roof rhomboid panels? What made you decide to use this material and not anything else?**

**SC:** PREFA roof rhomboid panels have the advantage that they are not quadratic like typical shingles are. They have this special form that exudes calm, and they have a pleasing texture that meshes with nature. Just like the PREFA roof rhomboid panels, nature has more fluid shapes than squares. They just fit the intention of letting in nature through the curves.

**What other factors were relevant?**

**SC:** The simplicity of installation. The building appears very simplistic, but is very complex geometrically because the layout is trapezoidal. That means there were a lot of sharp cuts required. We were able to adjust the PREFA roof rhomboid panels to fit the geometrical requirements. We didn't have to force the material to do anything it didn't want to. It was a very natural transformation.

**Was it the first time you worked with PREFA materials?**

**SC:** Yes, it was and I was positively surprised how well suited the material is. I really like thinking about other shapes where I can use the material. The texture, the pliability and the price-performance ratio are all excellent. And the dimensionality is great as well.

**What has been the reception of Flexhouse?**

**SC:** Extremely varied, but always positive. I think it's great when people who aren't really interested in architecture stroll past the house and are immediately taken by it. I must admit I am a bit surprised. You plan buildings, you have ideas but you never know how it will feel living in the house. Flexhouse makes it easy to disconnect. The office is immediately very far away, even though I have only been home for five minutes. I am very positively surprised how much the building does for me as an inhabitant and how it helps me to relax. When I'm here, I'm on holiday.



Stefan Wildi

## »Small rhomboids with a great effect«

*It adorns onion domes in the Vatican and underscores the fluid form of Flexhouse. A successful, modern interpretation of traditional material.*

Roof rhomboid panel small, as it is listed in the PREFA product catalogue, adorns towers, canopies and fireplaces—but not only. At least not since 2015, when Flexhouse was finished. “It is a huge compliment that our product provided the technical solution. After the architect team showed us the concept with the fluid form of the building envelope, we began searching for suitable materials. The small rhomboid may be atypical for this type of use, but it was up to the task and fulfilled every requirement. It brought about the curves, the fluid façade and the asymmetrical forms and junctions,” says Stefan Wildi, who has been active as a technical consultant for Central Switzerland for PREFA for six years and as a project developer since last year in Zurich and Aargau.

### **The cost-effective realisation of excellent ideas**

“The rhomboid was used in a very modern way on Flexhouse. They were able to perfectly recreate a very traditional system. Very optically appealing,” says Wildi. He then continues saying, “due to their small size, the



rhomboid panels make the material storm-resistant, they are very light and completely rust-proof since aluminium does not rust. It was a cost-effective realisation of an excellent idea.”

### **One material, many possibilities**

In the future, aluminium as a material will gain in importance—especially in Switzerland. “Due to the fact that building plots are pretty scarce here, we will have to build upwards, not outwards. With PREFA systems, we have a great deal of possibilities because they are very light. The material’s sustainability and longevity are also guaranteed,” Wildi emphasises.





## Marstall Stables Basedow, Mecklenburg-Western Pomerania

The Marstall stables in Basedow in Mecklenburg-Vorpommern are set to be transformed into a modern event location—a cultural centre for the public. Originally built back in the 19th century, the exterior of the massive stables is being completely renovated and will be adorned with an elegant anthracite-coloured aluminium roof. Soon it will be ready to welcome its first curious visitors.

### ABOUT THE PROJECT:

**Project name:** Marstall Stables Basedow,  
Mecklenburg-Western Pomerania

**Country:** Germany

**Object, location:** Event centre, Basedow

**Construction site type:** Reconstruction

**Architects:** No architects involved

**Installer:** Dachdeckergeschäft Sten Flashaar, Gielow

**Roof type:** PREFA roof shingle

**Roof colour:** P.10 anthracite

**Façade type:** -

**Façade colour:** -

# »A brand new setting for fairy tales«

*In the tiny village of Basedow in Mecklenburg, the impressive palace grounds with economic buildings, beautiful parks and an imposing set of stables, are waiting to be discovered. The owners of the old royal stables have now decided to renovate and open them up to the public.*

**I**n Germany's idyllic Mecklenburg Lake District, nestled between hills and sweeping valleys, forests and lakes, lies the enchanting village of Basedow and its attractions steeped in history. For centuries, from 1337 to the end of World War II, Basedow was under the ownership of the von Hahn family, who wielded great influence on the area from the beginning and left behind a number of architectonic structures. In the middle of the 16th century, the nobles constructed an impressive palace harkening in the Renaissance Style; in the 19th century, they renovated the villa and the commercial buildings, in addition to rebuilding many structures in the village. The ornate estate was to combine the aesthetically pleasing with the practically sound.



### **Stalls of renowned horse breeders**

The monumental, classical Marstall stables were erected according to plans by Friedrich August Stüler, a Prussian architect and one of the most influential architects from Berlin of the time. Completed in 1835, they continue to amaze visitors and experts alike: the massive complex layout is 95 by 53 meters and is one of the largest cantilevered roof constructions by Stüler. The central building consisted mainly of the riding hall, while the two wings housed the magnificently adorned stables with 50 boxes. Basedow was also the home of a famed and long-standing breeding farm. From the middle of the 19th century to around 1920, the world-famous English riding horses, Basedower Renner, were bred here.

### **Plundered and misappropriated**

The Marstall stables and the palace were forced to survive a succession of unintended uses after 1945. When the counts in possession had to flee the Red Army in 1945, the palace was plundered and then used to house refugee families. During the GDR period, it was used as housing space for nearly 100 people. Since 1985, the entire grounds in Basedow have been protected historical monuments that attract roughly 30,000 visitors annually.

### **Cultural site for all**

There is something happening in Basedow: Since the Marstall stables came into possession of the Rothe family company, they have undergone extensive renovation and restoration work to help the stables transform into a modern event location. Achieving the lofty plans requires a great deal of tedious work, including refurbishing the roof, installing new windows and doors, gutting the building and restoring the masonry. For the large, one-of-a-kind roof, PREFAL roof shingles were used not only because of their aesthetical qualities, but also because they are durable and lightweight roof shingles made of aluminium, which minimizes strain on the original material.

# »A stable with culture«

*Sabine Rothe has been active in the family business for 30 years, primarily responsible for real estate matters. In this role, she knows exactly how the historic Marstall stables should be used in the future—as a cultural centre for all.*



*Sabine Rothe*

**You are a part of a family business that is not entirely common. In a few words, how would you describe your role in the family business?**

**Sabine Rothe:** Our company has been active as warehouse keeper for cereals for over 30 years. In the past, especially after the fall of the Berlin Wall, we acquired various properties in the grain sector in eastern and northern Germany, including silos, warehouses and storage facilities. Those that were no longer commercially viable were repurposed, often as restaurants, bars or hotels. Many of these properties are historically protected structures in attractive locations, like here in Basedow. Last year, I took over my father's agricultural enterprise, and now I care for over 1000 mother cows.

**What are your plans for the Marstall stables in Basedow? Are they to become a meeting point for residents and interested visitors?**

**SR:** Yes, exactly. The stables need to be filled with life and serve as a cultural centre. We are working on ideas in all sorts of directions: culture, sports and the arts. There have already been numerous events held here, e.g. a children's theatre, exhibits and classical concerts. The classical style by no means has a pompous effect and is perfect for events of all kinds. It's one of the things I really like about it. The restoration work on the exterior is already finished, the interior is still being refurbished, for example the stately rooms with their wooden coffered ceilings.



The Marstall stables are to compliment the hotel, which is currently under construction. In two former protected stables, right in the centre of the property, there will be 34 rooms. In the hotel, there are also plans for a wedding suite, thus making it a prime location for weddings, especially the courtyards. Our goal is to provide locals and tourists alike with enriching entertainment; we want it to be a place of fun and enjoyment.

**Did the Marstall stables look a lot different a couple of years ago than they do now?**

SR: Yes, they did. And that has to do with their history. After the Second World War, the stables provided shelter to refugees and later were used as housing space. So there were many partitioning walls constructed. A couple of years ago, the building was very run down, almost completely ruined. We are now reconstructing it piece by piece.

**The Marstall stables have been equipped with a new roof. Why were PREFA roof shingles chosen?**

SR: It was actually my father's decision to use PREFA. For such an expansive area, cost was always going to be a factor. So we also chose them because aluminium is much more inexpensive than natural slate or plane tiles, which are used on other buildings on the premises. In my opinion, the PREFA shingles are also much more long lasting and durable.

Another important factor is that they are very lightweight. The massive roof surface would otherwise have placed far too much strain on the roof truss and wood. I also think it looks fantastic and is easy to work with. The roof was installed by Flashaar, local craftsmen. They are incredibly skilled professionals, who work quickly and accurately. We always try to hire companies from the area.

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*Another important factor is that they are very lightweight. The massive roof surface would otherwise have placed far too much strain on the roof truss and wood.*

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## Allianz Stadion Vienna

A futuristic tunnel made of shining silver aluminium leads into “Green Hell.” The new Allianz Stadium, home of football club SK Rapid Vienna, aka the Green-Whites, exudes raw emotion from the moment visitors pass the threshold. Aesthetic features and a highly conceived infrastructure transform football into an emotional experience.

### ABOUT THE PROJECT:

<b>Project name:</b>	Allianz Stadion
<b>Country:</b>	Austria
<b>Object, location:</b>	Football stadium, Vienna
<b>Construction site type:</b>	New construction
<b>Architects:</b>	Guido Pfaffhausen, Architektur Concept Pfaffhausen + Staudte GbR, Zwickau

<b>Installer:</b>	STRABAG AG, Direktion Metallica (AO), Weiz
<b>Roof type:</b>	-
<b>Roof colour:</b>	-
<b>Façade type:</b>	PREFA composite panel
<b>Façade colour:</b>	metallic silver

## »Going straight to Green Hell«

*Building a stadium is a game of emotions beginning with the first conceptual draft and isn't over until the very last fan has taken their regular seat.*

**G**erman architect Guido Pfaffhausen was contracted to design the new stadium for Rapid Vienna, and it is easy to see why he was entrusted with the mammoth task. He knows what makes stadiums shake, what pushes teams to the limit, what thrills fans, what makes stadiums profitable and operators happy: emotions. Guido Pfaffhausen knows exactly how to play that game. His very own playing field, however, is located in a romantic orangery that dates back to 1912 in the historical German industrial town of Zwickau. Together with landscape gardener and architect Sylvia Staudte, Pfaffhausen founded the architectural agency Concept Pfaffhausen + Staudte GbR 25 years ago. Ever since, the duo has focused on building large-scale sport facilities and multipurpose arenas.



**Mr Pfaffhausen, expectations for a new stadium have to be immense. How do you meet or exceed them?**

**Guido Pfaffhausen:** The challenge for most of these projects is that, while the old facility has become too small, the atmosphere was electric. So it's a question of whether we can maintain the energy and atmosphere in a new, larger facility? That was the challenge in Vienna. I promised that we would build a cauldron, that everything would be so compact and steep that emotions would pour out. That's important since the fans are indeed the 12th man of a team.

**What is key to making a stadium a success? And what transforms a match into an unforgettable fan experience?**

**GP:** The atmosphere is essential. As is recognizing that you team on the pitch is representing your city, your club. It has to become your stadium. It shouldn't be a stadium out by some highway, where anyone can play, where there is no discernible connection to the city in which it is located. That's why we started with a position paper for Rapid. We wanted to make everything steep and compact so that everyone always has the impression that the stadium is at full capacity. Sight lines are also important, that every seat in the house offers an unhindered view of the field and not just a view of someone's head in front of you. Then of course, there are standard features like fire exits, toilets and disability access that must fit seamlessly into the concept. What's also worth noting is that construction companies tend to receive about twice as many offers from contractors than they do for other projects. Everyone wants to build a stadium, which is much sexier than building a logistics centre. And since I have always identified with the club, it is a particular honour to build its new arena. The task is to transmit exactly these emotions.

**Vienna is different—even when it comes to football stadiums. What were some of the unique challenges?**

**GP:** Yes, the situation in Vienna is very unique. The stadium is not located near any of the main city streets, and it cannot be emphasized as stadiums typically are. But that was fine for us; we wanted to build something truly unique. Like I mentioned before, we wanted to build a stadium for Rapid. And we succeeded by attaching a massive tube to one side with a diameter of 20 meters (60 feet). Adorning the very front is the club crest and it's through this that fans are ushered into the stadium.

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*Everyone  
wants to build a stadium*

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### **How can we accurately picture that?**

**GP:** Essentially, there are two areas, the massive tube with the crest and the stadium area next to it, which we've dubbed Green Hell. We wanted to create a structure that flooded with light and it had to be green. In sports and in football, it's important to work with colours. If the club is green, then the stadium has to be too. I would take a completely different approach on a project like an art gallery or a museum, but here we are working with intense emotions. And that's how we ended up with a structure that glows like a green gem in the floodlights.

The tube is the focal point of the stadium. Within it, there are numerous hospitality areas, luxury boxes, Rapid's offices, fan shops, the main reception area and the Rapideum museum. To add a modern touch to the tube, we envisioned tapering the front and equipping it with glass. The sides are completely made of matte silver, like a space ship. As far as the materials are concerned, we quickly found what we were looking for. There were several important factors for us, the roof and the façade should appear as if made from a single cast and flow into each other. A composite panel

by PREFA let us achieve our goals. Direktion Metallica (AO), a subsidiary of STRABAG AG, installed it perfectly; curves, window connections and details were incredibly challenging. The result is a dynamic, metallic look that harmonizes with green and concrete. A Rapid staff member said it was a "very beautiful, horizontal high-rise." She's right.

### **Did aluminium meet all of your requirements?**

**GP:** Yes, we used roughly 3000 square metres of aluminium and it all looks like it came from a single cast. It looks great and it will last, too. Longevity was also a major topic, and we expect the stadium to look as impressive many years down the road as it does now. As a matter of cost, too, it was the right material. It was our preferred product, we all liked it and it wasn't going to put us over budget. From my own experience, I can say that it is much easier when you have products like those from PREFA at your disposal. Otherwise, I have a piece of metal that I have to work into something else. PREFA already addresses a wide variety of topics with their pre-manufactured products.

**So you considered the team, the fans, the operators—how did you consolidate opinions, feelings and expectations?**

**GP:** You need an excellent team behind you. The call for bids required contractors to submit a draft and an offer together with an experienced architect agency. A specific budget was known to us from the beginning, so there was no room for pipe dreams. We knew that we had to be very frugal with our resources and had to find a way to create something unique on a limited budget. Our collaboration with Rapid Vienna, however, was incredible. They knew all along what they wanted. The responsible project manager questioned everything, but he was always on the same wavelength as us. We were constantly working together and never against each other. Rapid also got the fans involved early enough, as well. In Vienna, that's essential. If you don't have the fans on your side, you won't get far. And I think, it all worked out well.

**To what extent did fans influence the project?**

**GP:** Fans were able to design their standing terrace. For example, we didn't name the terraces after compass points, but retained the names that were in place before. Therefore, everyone still had the same spot that they did previously, even if the stadium underwent a 90° shift. Something else unique that I'm proud of is that we were able to retain one of the original floodlights from the old Gerhard Hanappi Stadium. Just like back then, you immediately recognize it from afar and then you see the new roof design as well, since the new structure is larger and higher.

**And is it the short paths and intelligent infrastructure that makes fans happy in the end?**

**GP:** Yes, and to be honest, we didn't have to be that intelligent ourselves; Rapid was for us. Everyone, who has worked with a top-flight football club, knows what they need. The people were craving something new and demanded new structures, new paths and a greater offer of concessions. So we put the toilets in the right spots and added some concession areas that also offer Asian food. The new stadium goes as far as to have its own currency, the RAPID-MARIE, which is a new form of payment that makes paying at concession stands quick, easy and cashless. It's this microcosm, this experience, all the minor details—and not only the match itself. And we were able to make our contribution.

**What is your synopsis? Are you happy with the result?**

**GP:** As a German entrusted with planning and implementing such an important Austrian project, you put a lot of thought into it. I recall exiting the U-Bahn at Stephansplatz back then, going down Kärntner Straße thinking to myself, "You have such an amazing project for such a cool city." It's such an honour and no one can take it away from me.

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## Single family house in Prague Zizkov

**Individual shapes and asymmetrical lines are matched with traditional materials, like concrete, wood and metal, in a single-family house in the Prague neighbourhood of Zizkov.** Creating an abundance of light and a sense of intimacy through angles, niches and window spaces is a repeated theme throughout the house. Every room and especially the façades hide a number of fascinating details and create a home full of warmth and character.

### ABOUT THE PROJECT:

**Project name:** Single family house in Prague Zizko  
**Country:** Czech Republic  
**Object, location:** Single family house, Prague Zizkov  
**Construction site type:** New construction  
**Architects:** Atelier Valkoun – Vršek, Prag  
Ingenieur: Miroslav Jelínek, Chrudim

**Installer:** Pavel Topinka – KLEMPO, Jimramov  
**Roof type:** PREFA roof shingle  
**Roof colour:** P.10 sand brown  
**Façade type:** PREFA façade shingle, Prefalz  
**Façade colour:** P.10 sand brown

## »Asymmetry, light and intimacy«

*Architect Dušan Vršek is a big fan of atypical ideas and unconventional execution. At times, this can lead to the birth of new design ideas during a project's realisation.*

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Mutual respect and the right chemistry are two key factors for Dušan Vršek when it comes to working with clients. He and his partner, Roman Valkoun, seek to create spaces that possess an unmistakably unique character—as individual as their owners. The creations should not scream out, “I am the work of a specific architect,” nor should they stand out in their surroundings. “I have worked with Roman Valkoun for 15 years now. We have had some incredible moments and some disagreements—and that’s probably completely normal,” says Vršek.



### **A very rare house indeed**

“The single-family house we planned is located in the Prague neighbourhood of Žižkov. It is situated east of the city centre and is named after the great Hussite leader, Jan Žižka of Trocnov (1360-1424),” says Vršek completely aware of the history of the neighbourhood. Whoever glimpses upon the unique home, immediately notices its asymmetrical nature and the numerous slanted planes and edges, which characterise both the exterior and interior. “The owners’ demands were an abundance of light in the rooms while simultaneously creating intimacy through secluded niches and angles. The ingenious shape of the structure also provides the most amount of garden space possible.” The garden, too, has a surprise beneath its surface: directly below, in the house’s basement, there is a small wellness alcove with a pool and a sauna. The sun permeates through light shafts and reflects off golden walls—just one of the many incredible secrets this house bears.

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*There were plenty of colours  
to choose from and sand  
brown was ideal.*

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### **Thought out, forward-thinking planning**

Underlining the entire house is a minimalist concept; the colours are white, grey and brown. “The client wanted to use as many traditional materials as possible, despite the modern architecture. The wood floor provides the room with warmth and character. The minimalistic concrete planes and white surfaces on the walls provide clear, unhurried lines.” The married couple that lives here is in the prime of their lives and wants to plan ahead for anything the future may bring. “The lift from the garage to the upper floor was essential. The house is completely accessible with flat designed surfaces replacing steps entirely.”

### **A shingle that does it all**

On the exterior, nothing was left to chance either. From the street you can see how the typical gabled roof on the neighbouring house flows seamlessly into the unconventional roof form on the new structure. On both the roof and the façade, PREFEA roof and façade shingles in sand brown were laid. “I discovered the shingles on the website and I immediately liked this type of design.” The segues from the gutters to the roof were formed using Prefalz strips in natural dimensions, as



were the window frames and sections with sheet metal. The only thing left to do was choose the right colour that best harmonised with the yellow façades on the neighbouring homes. “There were plenty of colours to choose from and sand brown was ideal.”

For Vršek, it was the first time working with PREFEA. He immediately knew it was the ideal solution for this house with all of its slants, edges and protrusions, which would optically straighten with the shingles in place. “The lovely detailed segues could not have been realised with standard sheeting material. What was also interesting was the haptic surface on this metal façade—it wasn’t smooth sheeting, but gave off a rather velvety sensation, like skin. A very natural feel.”

### **High praise for good work**

Dušan Vršek is also very pleased with the work by tinsmith Pavel Topinka. They met many years ago on a different project, which also involved a very complicated roof structure. That was more than enough for Vršek to know that Topinka was the right man for the job. “In the Czech Republic, there is the unfortunate tendency for craftsmen to walk through a building and disparage whoever built the structure. In our case however, they walked through the place and were genuinely interested in knowing who achieved such exceptional results. I have never seen anything like it in my life. Maybe it’s due to the simplicity of working with PREFEA products and had nothing to do with his abilities at all,” says Vršek grinning.





Pavel Topinka

## »A master of details «

*His reputation proceeds him. Pavel Topinka, owner and operator of tinsmithing company Klempe. He is known for realising the most challenging projects with the highest degree of precision.*

### **Mr. Topinka, where were the biggest challenges on this project?**

**Pavel Topinka:** Pretty much everything with this house. To begin with, we tried to work out all the details together with the architect. Later the PREFA technician, who was on location at the construction site when the work began, provided us with some invaluable insight.

One of the most challenging parts were the heads above the garage door. Initially, we used an insertion pocket with the façade. To provide added structure, the architect and I came up with the idea of inserting a standing seam into this standard fold. That helped create a more distinctive pattern. On the fall side, there was a crease, so we had to connect a transition sheet with another insertion pocket, in which we stuck an additional angle

standing seam. That was then mounted to the perforated sheet below along with the façade's ventilation slot.

### **There were also some unplanned modifications to the bottom of the terrace, correct?**

**PT:** Yes, we initially outfitted the bottom of the terrace roof with OSB boards. Later, the architect decided that PREFA products would provide a more pleasing aesthetic result. Therefore, we used Prefalz on a particular star-shaped design. At first, the architect sketched out what the star-shaped lace was to look like and how the fold should run. The lace was then replaced by the supporting construction and the Prefalz.

### **You enjoy working on demanding projects, don't you?**

**PT:** I have worked with PREFA in the past, but those projects were nowhere near as unique or as detailed. But yes, I would indeed love to realise more such projects in the future. I love a good challenge.





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PREFA rhomboid façade tile 20 x 20



## Preschool Sörgården Stockholm

**If kids could build their own preschool, the end result would probably look exactly like the Sörgården preschool in Stockholm.** Playful, full of humorous details, rich in light, transparent and welcoming, but also strong and durable. Planning such a structure made the architects feel like children again.

### ABOUT THE PROJECT:

**Project name:** Preschool Sörgården Stockholm  
**Country:** Sweden  
**Object, location:** Public building, Stockholm  
**Construction site type:** New construction  
**Architects:** Carolin Fleming und Johan Granqvist,  
Total Arkitektur och Urbanism TAU AB,  
Stockholm

**Installer:** MK Byggnadsplåtslageri, Västerås  
**Roof drainage:** PREFA square pipe  
**Roof colour:** -  
**Façade type:** PREFA rhomboid façade tile 20 x 20  
**Façade colour:** P.10 brown and mayagold

A man with a beard and a woman are sitting in a library, high-fiving. The man is on the left, wearing a grey blazer over a black t-shirt and light-colored pants. The woman is on the right, wearing a grey patterned blazer over a black top and dark pants. They are both smiling and looking at each other. The background is a bookshelf filled with books.

## »A playhouse for kids«

*Carolin Fleming and Johan Granqvist love their profession and their projects where they can create wonderful things for and with people and maybe even help form great childhood memories.*





**F**or Carolin Fleming and Johan Granqvist from Total Arkitektur there is no better profession than being an architect. The opportunity to be creative, to work with and for people and to construct unique living and work spaces, make the job so exciting to them. This spirit is palpable throughout the entire team. The architecture agency, which in addition to working on residential projects has schools and assisted living facilities in the works, has been around for 70 years. In all that time planning and building structures for various generations and needs, they have amassed a wealth of experience that they now share with their young team, which in turn gives the projects a little dose of the contemporary.

**Mrs. Fleming, you and Johan Granqvist planned and realized the preschool building in Sörgården together. How did it all begin?**

**Carolin Fleming:** Originally, an add-on building to an existing preschool from the 1970s was all that was required. However because that building was so brittle and dilapidated, it had to be torn down. That gave us the opportunity to realize our own vision. The old structure was a dark and dreary box with lots of corridors. It was very convoluted and narrow. We wanted to create something different. In place of a main corridor, we built a type of gallery circling the garden in the inner courtyard. This created lines of sight for everyone in attendance as well as making working and communicating easier for the team and the children.



**Johan Granqvist:** It was important to us to create a building that was easy to find in the area. There are several suburban houses and villas from the 1960s and 1970s in the neighbourhood; not really the most exciting of structures. That led us to choose a building form that was simple and straight. We didn't want it to stand out all that much.

**The interesting thing about this building is that there are rhomboid shapes in several different spots. What's the idea behind that?**

**CF:** Exactly right. The floor plan is rhomboid shaped, but so too are the reading cubbyholes and the splayed windows, which jut out of the façade in various directions. Rhomboids were a guiding theme throughout the project.



**The interior too has a very simple, uniform style with lots of metal and wood in bright colours. Why didn't you choose a more polychromatic design?**

**JG:** The client had a very specific idea of how the interior should look; colours were to be neutral and bright. The children's drawings and constructions were to provide the colour to the rooms and nothing was to detract from the focus on the works of the little artists. The wood provides the warmth to make the kids feel at home.

**The preschool's façade is anything but run of the mill, both aesthetically and technically. What special requirements did you have for it?**

**JG:** The community was very picky when it came to the façade; it had to be robust enough to withstand all the playing kids, the soccer shots and what have you. We had to make sure it didn't need to be repaired every six months. To that end, we thought PREFEA aluminium would be up to the task. The "strong as a bull" claim and the 40-year guarantee was convincing and it was approved.

We ended up using brown and mayagold rhomboid façade tile 20 x 20. To create an additional contrast to the brown metal and ensure a natural appearance, we attached a wood lattice to the façade on certain points.

**Rhomboids take centre stage on the façade once again. Were you able to get it right with the first installation?**

**CF:** We wanted to implement our rhomboid pattern on the façade and with the rhomboid panels it was easy. At the end of the day, it is still a building for children. It should be playful and sleek. The gold pattern gives off the appearance that the building is adorned with medals or sparkling jewels. It was the first time that we used aluminium and it was very exciting, too, because the material provided us with a great deal of creative leeway. We could mix colours and create a haptic experience.

**JG:** PREFEA provided us with several patterns, which we played around and experimented with a lot. On a larger scale, we drafted the pattern on the façade digitally with our computers. We felt like kids again. It was like putting together a big puzzle or playing a computer game, like Pacman or Tetris.

**How did you find out about the material here in Stockholm?**

**JG:** There was a trade fair for building material in Stockholm. While we were there, we had a look at various providers of façade materials. Then we discovered PREFEA and the rhomboid. It all seemed very attractive and easy to work. We could hardly wait to test out the aluminium elements in our workshop.

We are very happy with the result and with how it looks on site. We are also happy with the colour and colour combinations, how it looks in various types of weather and sunshine. Depending on the light, it undergoes so many wonderful changes

**How do you feel about the project? Are you hoping for a baby boom to be able to work on additional kid's themed projects in the future?**

**CF:** Yes, it was a thrill to work on this type of building. Being able to design the rooms and area for young kids was a great pleasure—after all they will spend a great amount of time there in their first few years. Additionally, we wanted to create something beautiful and useful for the people working there as well in order to make their jobs easier.

**JG:** Yes, I would love to keep working on such projects! Who knows, maybe the rising economy will facilitate another baby boom. Our company has been around for 70 years and there have been quite a few schools and preschools among the many projects. Even now, there are in fact a few similar projects in the works. This project is certainly an excellent reference work that we can show communities and clients, who need new buildings for children.



Michael Karlsson

## »Assignment in the High North«

*Michael Karlsson and his roofing company MK Byggnadsplåtslageri from Västerås near Stockholm hung delicate gold adornments on robust façades.*

**A façade like the one on the Sörgården preschool is unique, aesthetically speaking. I can only imagine that for you as a tinsmith that is especially true?**

**Michael Karlsson:** Yes, it is. For this building, we handled 1200 square metres of rhomboid façade tile 20 x 20 in brown and mayagold. When we got the assignment, it was the first one of its kind for us. The first order of business was to find a way of approaching the project regarding the windows and berths jutting out as well as the gold pattern. Fortunately, PREFA invited us to the PREFA Academy in Wasungen, Germany, where we were shown just how to work with the material. That provided my team and me with essential insights.

The advantage of using PREFA aluminium is that it is not only light, but also easy to work and shape. Thus, we were able to succeed in realizing the pattern design and I am very happy with our work and with the preschool's appearance. The architects that drafted those plans are incredibly talented.

**Did you use any special accessory parts in your work on the preschool?**

**MK:** On this project, we equipped a roof drainage system with a box gutter and square drainage pipes. These are aesthetically appealing and really sturdy. They are not only able to deal with large amounts of water, but also with active, rollicking kids. Stability and durability were major factors for this object. We learned a great deal at the PREFA Academy and during the realisation of the project so that next time, we can hit the ground running. I look forward to taking on future jobs using this material. Our experience with it was a very good one.





## Technology centre Paris

**High-tech building complete:** On the outskirts of Paris stands a new technology centre, whose modern, organic design impressively underscores its state of the art architectural language. Angles are out. Planning and realizing the rounded, aluminium surface was a challenge that was worth the effort. Formidable!

### ABOUT THE PROJECT:

**Project name:** Technology centre Paris  
**Country:** France  
**Object, location:** Technology centre, Paris  
**Construction site type:** New construction  
**Architects:** Cristie Blazkowski, Silvio d'Ascia Architecture,  
Project management: Etienne Seif,  
Assistance: Giulia Perino

**Installer:** Raimond SAS, St. Julien de Concelles  
**Roof type:** PREFA roof shingle  
**Roof colour:** metallic silver  
**Façade type:** PREFA façade shingle  
**Façade colour:** metallic silver



## »Safety under the protective armour«

*Architect Cristie Blazkowski mastered the challenges of a massive construction site in Paris with her fresh, smart and charming art. It's not just the metallic grey object that leaves a lasting impression.*

“Architecture continues to be a man’s game and a huge challenge for any woman,” says Cristie Blazkowski. “On the one hand, you have to be very confident, on the other hand there are many people involved and it is very difficult to please every one of them. The most important task in our work is to ensure that everyone involved is working towards the same common goal. That you realise through an ability to assert yourself, being self-disciplined and remaining open and flexible,” says the architect speaking from experience. For four years, Blazkowski has been a project manager at Paris-based architecture agency Silvio d’Ascia Architecture. In the past few years, the agency has been active

in many high-profile projects, including train stations in Turin and Naples. “We work closely with studies and figures to evaluate urban environments in order to develop the architecture of tomorrow.”

### **Modern language of form**

From a distance, it looks as though a massive UFO is lurking on the horizon. The technology centre on the edge of Paris is among the most contemporary buildings of its kind and is a true attention-grabber in an otherwise humdrum industrial area. The form is reminiscent of an oversized tank. “Whenever I look at the structure, I have to think of R2D2 from Star Wars,”



says Blazkowski. Designing a fortress that provides sufficient protection for state-of-the-art technology was the foundation on which the concept was drafted. The result was a structure inspired by the future where rounded corners play a prominent role. The exterior is covered entirely in aluminium shingles—20,000 shingles in total. Combining tradition with the modern was the maxim. “You can see the influence of tradition in the façade, a shingled façade in the shape of a dome, of which there are countless examples in Parisian buildings erected in the 19th century. For our project, we sought to reinterpret the shape, forgoing the use of corners in order to create a contemporary form.”

#### **Strong case for high demands**

The high-quality aluminium façade is the ideal construction to meet the high demands of the technology centre. It provides reliable protection for the invaluable contents within. Aluminium is light, strong, durable, flexible and easy to recycle. No wonder that this material inspires architects, engineers, artists and many others to see a plethora of new possibilities. “We saw PREFA at a trade fair and engaged in deep talks about

the project. In the end, we decided on the roof and wall shingles for the project after some of the reference projects convinced us that it was the right material,” says the architect. Since PREFA products neither rust nor break, the roof is completely maintenance free.

#### **Complex rounded façade**

If you are planning on building a structure with free and challenging forms, you are in for a challenge. Creative, slanted building surfaces may look incredible, but are incredibly difficult to construct. “We did not meet the team of the installation company Raimond until the project had begun, but the result is exactly what we wanted,” says Blazkowski about her installer. The roof installers spent nine months on site precisely laying the panels. “It was a challenge for everyone involved, but the collaboration with PREFA and the construction company was excellent. To realise the form, they had to be precise, down to the millimetre.” It is simply the job of every architect to forge new paths in architecture, to meet the unique requirements and challenges every place, every function and every building entails. The technology centre in Paris pays shining testament to that.







Ronan Lelièvre

## »Everything but a patent remedy«

*The medium-sized company Raimond SAS from Julien de Concelles close to Nantes is specialised in roof and façade systems.*

The technology centre on the outskirts of Paris is a very unique sight. The innovative structure with its metallic grey exterior is decidedly out of the ordinary. Building it was an incredible challenge for Ronan Lelièvre. “We had to conduct numerous calculations in order to ensure that every piece and all four sides flowed seamlessly into each other. Since the sides are rounded, precision was the key to creating a harmonious entity,” explains Ronan Lelièvre, who assumes the main responsibility at Raimond.

### **Precision work lays the foundation**

The technology centre project marks the first time working with PREFA for the Raimond team. Fortunately, the material is readily malleable, easy to work and mount. Making the four cupolas that form the structure’s

“corners,” required every single shingle to be meticulously calculated and cut. A total of 42 rows were prepared individually and every piece was numbered. At the construction site, the roof and wall shingles were then laid according to plan. For the rounded parts, smaller shingles were used in order to ensure that the required forms could be created. The result is an aesthetically impressive structure that demands your attention. “What’s truly impressive is that the roof is perfectly aligned with the façade; there are no segues or gaps. The angles are also rounded so that there is a double curvature on all four corners,” Lelièvre adds. What sounded easy in theory demanded nothing short of a master class in practice. “The project was exceedingly difficult to realise. But we tackled the project with a great deal of passion and the end result is something truly unique.”



## Remise, Budapest

**Yellow, gigantic and unique: More than a century since the last remise was built in Budapest, the latest rendition is ushering in the dawn of a new age.** Functionality meets well-thought out architecture, the traditional meets the modern. The bright yellow roof, inspired by the colour of Budapest's trams, is a sign of progress. It's very shape mirrors a tram, and yet leaves plenty of room for personal interpretation.

### ABOUT THE PROJECT:

<b>Project name:</b>	Remise, Budapest
<b>Country:</b>	Hungary
<b>Object, location:</b>	Industrial building, Budapest
<b>Construction site type:</b>	New construction
<b>Architects:</b>	Ákos Takács, CÉH Gruppe, Budapest

<b>Installer:</b>	Horex Kft. und Puskás Művek Kft., Budapest
<b>Roof type:</b>	Prefalz
<b>Roof colour:</b>	P.10 traffic yellow (bespoke colour)
<b>Façade type:</b>	-
<b>Façade colour:</b>	-

## »The renaissance of the remise«

*Architect Ákos Takács brought about an architectural change of scenery with the brand new tram depot in south-west Budapest, and, in doing so, created an impressive benchmark for the future in the area.*

**O**ne step generally follows the next, even if you're not sure which direction you are heading. Who would have thought that revamping the Budapest tram – with new models exceeding older trams by far in length – would awaken an entire quarter from its architectural slumber? Probably no one. Essential to it all was the colour of the roof—traffic yellow. And it was here that Ákos Takács, designer and creative director of architecture for the CÉH Group in Budapest, refused to experiment.

**The entire CÉH Group occupies a multiple storey building. Your company however is not only known for its size, but for other qualities. Which ones are those exactly?**

**Ákos Takács:** This building is the workplace of architects, civil engineers, mechanical and electrical engineers. Our work and our company stand for quality, premium architectural projects and reliability. Today, it is unusual for a company that was founded 27 years ago to still have the same people in management. These values are reflected in our work.



### **What is your philosophy?**

**AT:** Our company is active in structural engineering. In the past years, we have realised projects in Hungary, Azerbaijan, Nigeria and Pakistan. It is of course important to meet the intentions and expectations of the contractors. Expectations vary from project to project and are always dependent on the location of the project. As my professor at university taught me, there are, fundamentally speaking, four essential components that are relevant in every project. Every structure consists of materials, construction, function and shape. These four components must be in harmony to one another, although one component or another may have a more prominent role. For example, shape is essential at a memorial, while functional components are more important for a tram remise.

### **What was especially challenging during the design and realisation of the remise?**

**AT:** Establishing balance between the four previously mentioned components. Very similar to Millennium Park in Budapest, a former industrial area that now houses exhibition areas, parks and event spaces. Although the remise and Millennium Park are seemingly two different projects at first glance, they have one thing in common: keeping tradition alive. You have to realise that public transportation and the tram in

Budapest play very important roles and have a very long history. 60 per cent of all Budapest residents commute to work using public transportation. In the past few years, the grid has been expanded and modernised. A new subway line was built and the tram lines, too, were expanded. The last remise in Budapest was built in 1910. The capacity of the old remises was met and we needed to create space for 50 new trams. But that was not the only reason for building a new remise. The new trams are much longer than the old models. In fact, the trams in Budapest are 56 metres long, making them some of the longest in the world.



**That means that even if there would have been room in the old remises, the new trams would not have fit?**

**AT:** We tested out an old remise that was not yet at capacity. The facilities were no longer sufficient. Only one third of the new tram model would have fit. Therefore, we demolished the old remise and rebuilt the new one on the old grounds.

**Was it planned from the beginning to use traffic yellow for the roof colour?**

**AT:** No. Not at all. There was a concept draft from another architect agency that was never realised. The city put the brakes on the original project, stating that Budafok, the quarter in Budapest that lies on the west bank of the Danube, would be better served with a more aesthetically pleasing and conspicuous structure.

**What made you decide on this striking colour?**

**AT:** The colour is an essential aspect of the project. For me, it was clear from the beginning that the roof had to be gaudy. The city does not always have to be grey and a single colour can be instrumental in increasing the wellbeing of an entire area. And since the trams in Budapest are yellow, we decided on the same colour for the remise.

**You almost had to change your plans, had you not come across PREFEA.**

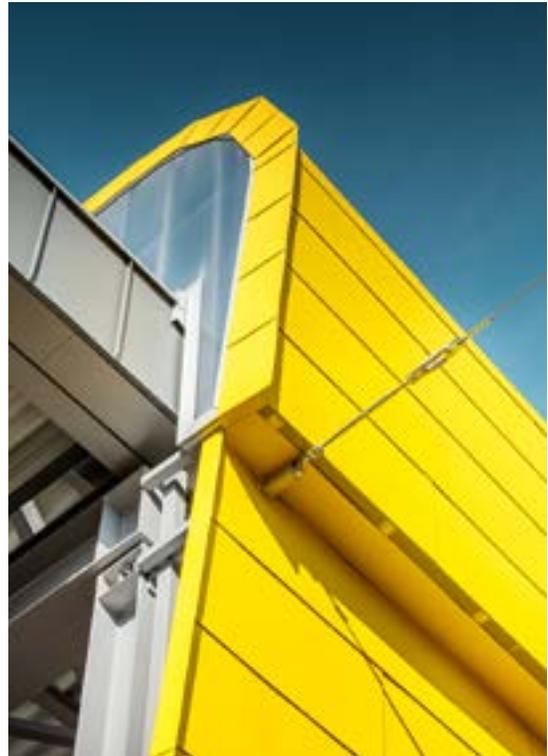
**AT:** We were going to use a material from another manufacturer. They ensured us that they could deliver it to us in traffic yellow. Unfortunately, that turned out to be incorrect. The material in this colour was not available and had yet to be developed. We did not have any time for experiments, so we decided to use PREFEA. The PREFEA products precisely met our aesthetic and technical requirements. They also guaranteed the delivery of the materials in our custom colour. An additional factor was the material's durability, which was also guaranteed.

**Was this the first time you worked with PREFEA?**

**AT:** On this scale, yes. But I am certain that we will design and realise additional small and large-scale projects with PREFEA. The on-site installers, too, were absolute professionals—and I am not just saying that to be polite.

**What does the shape of the new remise reflect?**

**AT:** The yellow lattices are very characteristic. Some see trams parked next to each other, while others see the building entirely differently. Such an object evokes different feelings and impressions from different people. And that is the point of the building. The new remise makes an impression and that's what is important. I hope that the people who live in the area like it.





Reznicek Zoltán



Puskás András

## »The right material for every situation«

*The new remise is more than just a new structure that stores trams and where maintenance and repairs are carried out at night.*

“The building has a very positive effect on the entire surroundings. It will boost the architectural reputation of the quarter, both technically and optically. And it will be a trendsetter for new structures in the area,” says tinsmith and architect Reznicek Zoltán. Reznicek’s tinsmith company Horex was commissioned to carry

out the installation work. “Our task was to set up the entire construction—from the heat insulation to the roof construction. We took on half of the building and the other half was allocated to Puskás Művek Kft. We installed a substructure out of a double standing seam cladding with 0.7 mm aluminium in the custom traffic yellow colour,” says Reznicek. About one fourth of his team—Horex employs roughly 22 tinsmiths and 20 carpenters—was involved in the project.

### **For new constructions and renovations**

“We enjoy working with PREFA. The material is easy to form and harmonises with the architectural visions and concepts in the roof and façade sector. Even when we’re working on projects for renovating listed buildings we prefer working with PREFA. It is really perfect for it,” says Reznicek Zoltán, before adding, “we are currently building a restaurant for Hungary’s former Formula 1 pilot Zsolt Baumgartner on which we are using PREFA materials.”

### **Tinsmith and decorative work**

Zoltán Reznicek is an architect much in the mould of his grandfather and father. “We are a family of architects, but I founded the tinsmith company.” Reznicek and his team are specialised in tinsmith and decorative work. “Our jobs range from new constructions to renovating listed buildings. We work all throughout Hungary, and were also involved in additional projects in Madrid and France, and worked on the renovation of the façade on the city hall in Vienna.



## Beauty Salon, Livo, Italy

A building with extravagant architecture, whose sleekness is misleading at first glance. Its non-linear design stands out—no two walls stand at a right angle. The structure's inspiration comes from the majestic mountains in the background, and the stone grey PREFA rhomboid roof and façade tiles wrap around the building mimicking its towering source of inspiration.

### ABOUT THE PROJECT:

**Project name:** Beauty Salon, Livo  
**Country:** Italy  
**Object, location:** Office building, Livo  
**Construction site type:** New construction  
**Architects:** Claudio Conter, A07 Studio,  
Standorte: Cles, Mailand und New York

**Installer:** Adriano Busetti, Tassullo  
**Roof type:** PREFA rhomboid roof tile 44 x 44  
**Roof colour:** P.10 stone grey  
**Façade type:** PREFA rhomboid façade tile 44 x 44  
**Façade colour:** P.10 stone grey

## »The beauty of details«

*His work seems to be influenced by grandiose goals and endless possibilities. No matter if big or small, Claudio Conter dedicates himself completely to every project.*

**T**wo years ago, Claudio Conter, founder of Atelier o7 in Milan, an architect and design studio, opened up a branch in New York City. The inspiration he soaks up abroad, permeates his work in his home country, the Bel Paese, Italy. If you know anything about anything in Italy, it's that nothing is more important than family. It should therefore surprise no one that in a village of 170 in Trentino-Alto Adige stands a structure built by Claudio Conter—a beauty salon, for his cousin, exuding extravagance, merging seamlessly into the landscape, like it's always been here.

**From Milan to New York, quite the impressive path. After you opened your own architecture and design studio in 2005 in Milan, how did you wind up moving overseas ten years later?**

**CLAUDIO CONTER:** It began with our studio and our activities in Milan, which include overseeing

and realizing massive architecture projects. Here, we laid the foundation for our international activities. In New York, we work closely with two Italian architects and other local architects as well.

**What kind of influence did the lifestyle in New York have on your projects, your designs and your drafts?**

**CC:** New York grants you access to other worlds and other markets. It is an excellent place for ideas and inspiration. It must be said, however, that in New York there is a great deal of appreciation for the Italian way of life and of course Italian cuisine. The Big Apple also values aesthetics and places high quality standards on architecture projects. The focus of our activities in New York is on interior design, and we are dedicated to introducing Italian producers to New York.



**Can Italian architects and designers learn anything from your New York-based colleagues?**

CC: Yes and no. In the areas of interior design and interior decorating, the approach is much more structured. In the USA, transparent, uniform processes are in place as a way of quality management; in Italy everyone works in their own way. The drawback is that New Yorkers are much less flexible than Italians. Ideally, we can combine these two strengths and approaches to work. Finding some kind of middle ground would be great, for example increasing transparency in the work process, while maintaining enough room for creativity.

**What is the focus of your activities at home?**

CC: We plan, erect and reconstruct structures throughout Europe, but primarily in Italy. The majority of these projects take place in Milan, where our HQ is located. We realise and collaborate on construction projects as well as urban projects. Our New York offices specialize in project planning.



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The beauty lies in the many details we planned into the design.

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**The building you planned in Livo, a picturesque village of 170, is truly a landmark. How did this incredibly unique project come about?**

**CC:** My cousin, Arianna Conter, wanted a one-of-a-kind architecture for her beauty salon that exuded extravagance and modernity. Therefore, she asked me to construct the salon. For the concept itself, we worked together.

**What were some challenges unique to the project?**

**CC:** There was a pre-existing structure in place, a garage, which we were to add to. Initially we thought we needed something subtle, something minimal, something small to set atop it because the existing structure was so dominant. That presented us with a great challenge. However that's not what ended up happening. We took the garage and used it as the foundation of a larger structure, which acts like a shell, on top of it. In the end, the challenge itself guided us to our current solution, which provided the architecture and the concept additional depth.

**The building harmonizes with the landscape and with the surrounding mountains, as if it were a part of them...**

**CC:** That was a key factor for us. We arranged the roof pitches at different angles to mimic Monte Pin in the background. This was essential to allowing the structure harmonise with the historic city centre and in the mountainous terrain of Italy's Lombardy region. The structure thrives off its sleekness and flows into a large glass façade in the front. From here, you can take in the village and indeed the entire valley.

**There is not a single 90° angle. You do not like taking the easy route, do you?**

**CC:** The beauty lies in the many details we planned into the design. The project is hard to describe; you have to see and experience the structure with your own eyes. It was important to us that the architecture merged with the landscape. We refused to use 90° angles, because those don't exist in the mountains. As you can see, there is no linearity. The roof narrows at the back and widens at the front—that provides the glass front with



added scope. For the roof and the façade, we decided on stone grey to match the colour of the mountains.

**Why did you choose PREFA rhomboids for the project?**

CC: They were the ideal roof and façade covering. We couldn't have realised the concept with any other type of shingle. Due to the structure's lack of linearity, it was a challenge to install the roof panels since the roof and façade were to form a unified structure. This unit was only realisable through the seamless cohesion of the rhomboid roof and façade tiles which was only possible with the PREFA system. It now has the appearance of a second encasing, a second skin stretched across the spine of the mountains.

**It was the first time for you working with PREFA. Will you do it again in the future?**

CC: Yes, PREFA is very interesting. I fell in love with the material immediately because you can combine many small elements. That made the encasing or the skin of the structure seem completely natural and entirely unique.

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We refused to use 90° angles, because those don't exist in the mountains.

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## »Seamless, invisible segues«

*He is a tinkerer and not the kind of person to quickly throw in the towel. Adriano Busetti, head of the eponymous tinsmith company, is an expert of his craft and is the second generation to lead the 40-year-old family company.*



*Adriano Busetti*

“Our primary focus lies in tinsmithing activities for roofs and façades,” says Busetti. Just like on the beauty salon in Livo planned by Claudio Conter. “The building’s owner and architect contacted me about collaborating on the project. Because I prefer working with PREFA products, I suggested this system to the architect. Installing the rhomboid roof tiles was a massive challenge, because we weren’t dealing with a standard-dimensioned roof. However, thanks to PREFA, we were able to realise the architect’s aesthetic designs,” says Busetti. It was the first time Busetti used the PREFA roof rhomboid tiles 44 x 44, and he did so with good reason. “It was the perfect mini-format to create the flowing segues from roof to façade and back,” he explains. “As the structure is non-linear, the job was a huge challenge. On top of that, I didn’t have a laying plan from the architect, but rather scribbled down every detail myself.” In the mountains, finding materials that are able to withstand extreme weather is key; PREFA is fit to survive any storm and through the in-



terlocking mechanism on every roof and façade panel, winds of up to 235 km/h are no problem.

### **Tailor-made, maintenance-free solutions**

When Busetti installs the rhomboid roof tiles, he begins at the edge, the intersection where the roof becomes the façade. “PREFA was the only system that let us realise these extremely intricate details. I wanted to avoid detaching the panels on the edges. Therefore, we wrapped the roof panels around the edge joints, in order to create



the impression that the façade and roof form a single, cohesive unit. There was no need for any rain gutters either, because the rain could just flow down the walls.” Busetti ended up deciding against 90° angles, opting instead to wrap the middle of the panels around the edges. “PREFA has the added benefit of zero maintenance due to the high quality of the material. It is one of the few products that can be used on both roofs and façades. The perfect material for such an extravagant project like the beauty salon in Livo,” emphasizes Busetti.





# PREFARENZEN 2018

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Design & Concept: MAIOO; [www.maioo.at](http://www.maioo.at)

Photo: Croce & WIR; [www.croce.at](http://www.croce.at)

Interviews: Bettina Almeida

[www.prefa.com](http://www.prefa.com)





