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01

PREFA façade shingle



Sports hall, Dolní Břežany

A UFO made of 20,000 shingles certainly attracts attention — especially when it lands in the middle of nowhere. The new sports hall for the primary school in Dolní Břežany, a suburb of Prague, has become a landmark and an attraction, connecting the present to the future. An extraordinary building for a modern, unusual town and its people.

About the project:

Project name: Sports hall
Country: Czech Republic
Object, location: Sports hall, Dolní Břežany
Construction site type: New construction
Architects: SPORADICAL, Arch. Ing. Jakub Našinec and Aleš Kubalík

Installer: KLIPS s.r.o., Ing. Igor Nekolný
Roof type: —
Roof colour: —
Façade type: PREFA façade shingle
Façade colour: P.99 plain aluminium

“A UFO at the gateway to Prague”

You can't design an ordinary building for such an extraordinary place—when Jakub Našinec and Aleš Kubalík were commissioned with the design of the sports hall for the local primary school in Dolní Břežany in the Czech Republic, they brought a symbol from another world into being.

The plans that the architects from the “Sporadical” architects office presented to the Dolní Břežany local authorities when bidding for the sports hall contract were anything but conservative. Not only did they suit the taste of the community at the gateway to Prague, but they also captured the spirit of the age. An innovative urban development concept has been put together by the local authorities. After an initial boom and many new residents, the public buildings and squares are being built, and the next step is to authorize building work to be carried out in the surrounding area. “You can't design an ordinary building for

such an extraordinary place,” says Jakub Našinec. And yet, when submitting their bid, the two architects doubted that their progressive design would win the tender. “We kept asking ourselves, is it too much?”, the architects confess. But no—it wasn't.

Right in the middle of nowhere

The primary school's sports hall is currently surrounded by cornfields which, according to the architects, was one of the major challenges. “We always take the surroundings into account in our designs. But the sports hall is right in the middle of



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The shingles were perfectly suited to our design.

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nowhere. However, in the future, it will form the heart of a lively new district,” the architects explain. The building currently links the school to the car park, and the present to the future. The modern sports hall with its extraordinary ellipsoidal shape is a real attraction and an inspiration for the surrounding area. The sports ground measures 45 × 25 metres, and can accommodate up to 250 spectators. As such, it will not only be used for the children’s gym lessons, but will also serve as a venue for local sports and cultural events.

Reflecting the surroundings

With its rotating ellipsoidal shape, the sophisticated and attractive architectural concept is the answer to

today’s requirements and tomorrow’s unknown future. The association with a UFO is not unintentional. “When the hall is lit up at night, and the lights beam into the sky, you would be forgiven for thinking that a UFO has landed,” says Aleš Kubalík. The hall has a smooth, round, abstract shape. The dome brings the scale closer to human dimensions and the metal surface reflects the surroundings, blurring the line between the sky and the roof. Alongside their bold, progressive concept, it was always important for the architects to bear in mind the actual function of the building and the people who would use it. “We have designed the sports hall for the children, and it makes a difference where children train, exercise and enjoy gymnastics. Buildings have a tremendous influence on people. You’ve got to remember that,” underlines Jakub Našinec.

The number one choice

Having submitted their plans, the architects’ work was far from done. The tender procedure took place in 2013 and they then supervised the project for the next four or five years. “In the Czech Republic, we’re involved from the beginning to the end” says Našinec. “The drawings were just the first phase. After that we visited the building site once or twice a week. It was an extremely complex project with many details to pay attention to.” In terms of materials, PREFA was





the architect's number one choice. They were already familiar with PREFA from their university building. "The shingles were perfectly suited to our design. They are lightweight, and you can work precisely with them and adjust them. That was extremely important for this building," underlines Kubalík.

From university to Sporadical

Jakub Našinec and Aleš Kubalík have known each other since their first term at university. Their bedrooms were in the same corridor. They both stumbled into their architecture studies by chance. "In my case, it was pure chance," says Jakub Našinec, who passed the entrance tests for architecture in the February but then, half a year later, decided to abandon the entrance exams. And Aleš Kubalík had been an enthusiastic artist while growing up, but his mother believed that he should pursue a career with a future, and so they agreed on architecture. Sometimes chance leads you in the best direction and after successfully completing their studies, the two young architects soon created the architecture office, Sporadical, together with their two colleagues Josef Kocián and Veronika Sávová.

In recent years, the company has built up a reputation for itself all over the Czech Republic not least thanks to Dolní Břežany sports hall.

Progressive thinking in a conservative country

The progressive architects from Sporadical like to go beyond their stated objectives. “The extremely innovative and unusual ideas that we submit often earn us second place in many tenders,” Našinec tells us, not without a hint of sarcasm. They are convinced of their approach and insist on doing things their way. The architects go on to explain the reason for this: architecture in the Czech Republic is extremely conservative because a strong group of excellent and inspiring, yet conservative, professors teach traditional Czech architecture at the university, thereby influencing the next generations. “We are certain that this will change. Progressive architecture that astonishes the onlooker is sure to establish itself,” says Našinec, looking optimistically to the future. The young architects are no strangers to success: in autumn 2018, they were awarded the 25th Grand Prix Architektů, the Czech Republic National Prize and the Stavba Roku 2018 award for the “Building of the year”.



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*Progressive architecture
that astonishes the onlooker
is sure to establish itself.*

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Igor Nekolný

“A building covered with 20,000 shingles”

A surface area of approximately 1,960 square metres with ten shingles per square metre amounts to just under 20,000 shingles which cover the façade of Dolní Břežany sports hall in the southern part of the Czech capital, Prague.

Igor Nekolný has had an exceptional career. His roofing company, Klips S.r.o., will be celebrating its 25th anniversary in January 2019. However, Igor Nekolný did not train as a roofer, but originally learnt bricklaying. After his apprenticeship, he passed the Czech Republic’s equivalent to A levels before going on to college. When he started working for a building company, there were no vacancies in his specialist field, so he ended up with the roofers—and roofing has been a sector that has not ceased to fascinate him to this day. In 1994, he set up a joint undertaking with his two colleagues Václav Vykus and Miroslav Žofák which is still operating today with a team of twelve employees who carry out sheet metal and roofing work.

Nekolný and his crew have been increasingly relying on PREFA products. They appreciate the straightforward processing that these products require. It was

his good reputation in the sector that won him the order: “we have built up a name for ourselves over the past 24 years,” says the businessman. It took four roofers and one assistant three whole months to cover the building with 20,000 PREFA shingles. Nekolný and his technician colleagues visited the building site almost every day, taking care of all the trappings. “For financial reasons, we weren’t able to work with scaffolding, but installed lifting platforms instead,” states Nekolný. And that slowed the whole process down. Another major challenge for the planners and the technical team at the construction site was the substructure for the façade.

The building became a showcase project for Nekolný who is often asked about it. The investors in his current projects all came to hear about him because of the Dolní Břežany sports hall. This comes as no surprise as the hall certainly attracts attention in the small village—despite the fact that there’s an almost equally striking building—the research institute—at the other side of the village.



02

Prefalz



Casa Giovannini, Flavon

It's one thing to come up with an unusual idea, but quite another to convince someone of it. The C-shape of the house in Flavon in the province of Trentino in Northern Italy is based on a hand, protecting the building—an uncommon sight in a region that places great value on tradition. The unusual design includes six tree trunks built into the entrance of the house.

About the project:

Project name: Casa Giovannini
Country: Italy
Object, location: Detached house, Flavon
Construction site type: New construction
Architects: Arch. Karl Heinz Castlunger

Installer: LGC Lattneria, Claudio Gasperetti
Roof type: Prefalz
Roof colour: P.10 anthracite
Façade type: Prefalz
Façade colour: P.10 anthracite



“As though
it had always
been there”

Rather than creating works of art that get people talking, the avowed intent of Karl Heinz Castlunger—a pioneer in all things relating to timber buildings in South Tyrol—is to create buildings that blend into their surroundings. And yet his design of Casa Giovannini, set in the village of Flavon in the Italian province of Trentino, is causing a real stir.

Karl Heinz Castlunger has brought the timber house back to South Tyrol, ushering in a renaissance in timber buildings from the 90s. Set in Flavon, in the Italian province of Trentino, his house, Casa Giovannini, is attracting attention. When developing the house, the owner “imported” aspects from the Alta Badia style to his home region of Trentino. “Mr Giovannini is a motorbike and racing cyclist enthusiast and was often out and about on the Dolomite passes,” Mr Castlunger looks back on the genesis of the building. “To start with, the client did not like the first draft of the building at all. His wife loved it, but he wanted to abandon the whole idea,” says the architect. Discussions continued for about a month, but Castlunger stuck to his plans. He explained his approach and delivered convincing arguments before finally managing to inspire his customer with his idea: “It was an extremely positive debate,” he stresses.

A hand protecting the house

“The C-shape of the building is based on a hand protecting the house,” says the architect, shedding light on his concept of always endeavouring to integrate houses into their surroundings. In Flavon however, he could not find a single reference point as very few houses in the area are designed by architects and are built with cost-saving in mind. This made Castlunger’s concept all the more remarkable in the Italian village. Exclamations such as “a house like that in Flavon?!” were uttered. But thanks to a local engineer, the plans were submitted very professionally to the authorities, and approval was swiftly granted. “The small community was then curious to see what would emerge,” reports the South Tyrolean architect. The owner, who is himself a timber merchant, wanted to incorporate his own materials into the building, and this was achieved, for example, by impressively integrating six tree trunks into the design. Set in the heart of orchards, the plot



was “ideally suited to accommodate the shape of the building.” The owner himself chose the construction company to implement the building. The work was carried out flawlessly despite the fact that building the semicircular roof was no ordinary task and that such designs are seldom found in this region. The PREFA rhomboid roof tile turned out to be the perfect material, and the architect’s extensive experience was of huge benefit to the project.

A comeback for timber

Castlunger is a “timber architect” and has brought timber construction back to South Tyrol. An explanation for this can clearly be found in his professional background. His family owned a carpentry company, and from his tenth birthday onwards, the young Karl Heinz spent three months there every summer. He longed for more however: “my interest in the work moved from the inside out,” he recalls. After leaving school, he studied architecture at Innsbruck, before moving to Venice, Darmstadt and California. It was in Newport Beach in California, that he recognized the advantage of timber houses. “You often have to travel very far in order to understand,” comments the architect. “Our forefathers originally built with timber, then followed stone, concrete and brick. Now we’re going back to timber again.”

From East Germany to home

After writing his thesis on traditional Ladin Romanesque architecture, he started his career in former East Germany before returning to his home town four years later, bringing his passion for timber with him. The first projects that he submitted to the community were viewed critically—a timber building represented a fire hazard and would put the lives of not only the owner, but also the neighbours at risk. However, Mr Castlunger was soon able to dispel these fears. “A timber house is a quality building, not a wooden shack,” he still underlines today.

Absolute freedom is both simple and complicated

“I’m delighted that so many architects have followed suit in the region,” says the pioneer who has designed around 300 houses in his home town. “The materials and style were accepted very well. Modern buildings just didn’t fit in,” says the architect who continues to pay great attention to the surroundings when developing his buildings. “I don’t need to create works of art that everyone talks about. I merge a house into the landscape or setting as though it had always been there. In certain areas, such as Lake Garda, you have absolute freedom,” says the architect. “Absolute freedom is both simple and complicated at the same time,” he adds.

Long-distance kiteboarding

The architect, Castlunger, described himself as a lone warrior. And that's why he soon opened his own studio. He balances his work life with sport. In Alta Badia, he's naturally a great fan of skiing. So he was particularly delighted when asked to design the private residence of the Italian ski champion, Manfred Mölgg in his home town of St. Vigil. He has passed on his love of the sport to his wife and his three grown-up children. Another very special hobby of his is kiteboarding: "We love going to Brazil to kite 370 miles down the coast. It's mentally challenging and pure relaxation for me," says Castlunger. "It's a balance for my busy lifestyle and a balm to my soul."

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You often have to travel very far in order to understand.

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Claudio Gasperetti

“A particular challenge”

You don't come across semicircular roofs very often in the towns and villages of the idyllic province of Trentino in Northern Italy. In the region, great value is placed on tradition, and therefore unusual shapes and special materials are seldom used—this made the Casa Giovannini project in Flavon all the more interesting and challenging for young roofer Claudio Gasperetti.

It's a difficult climb up to the workshop; the streets are steep, the inhabitants friendly and the landscape picturesque. Claudio Gasperetti's workshop is set high on the mountain. The young roofer has been living and working there since 2009 when he created his own company. It's there that his father, one employee and Claudio himself take in roofing orders from the surrounding area before applying themselves to the tasks with great care and dedication.



Modern architecture and traditional shapes

The Casa Giovannini was a very special project for him as “you don’t come across semicircular roofs very often in our region,” says the roofer, pointing to the surroundings which are characterized by traditional farms, churches and houses. The roofer tells us that the landscape is deliberately intended to look the way it does. Landscape conservationists, local communities and authorities don’t appreciate unusual, contemporary architecture and new materials. There are a lot of brick buildings and the roofs have a traditional shape. It was precisely for that reason that Claudio Gasperetti

worked with such enthusiasm on the Giovannini villa. “We used to work a lot with copper,” says Gasperetti who today really appreciates working with PREFA. “This material allows you to make things that you can’t make with other materials,” he explains. The flexibility and easy processing were also particularly important for this project. “There were many flashings and details,” reports Gasperetti who worked at the site with his team every day for over a month. The greatest challenge was incorporating the six tree trunks that stand at the entrance to the house.



Mimama, Budapest

Nothing is a repetition. Every project is a prototype to a certain extent. “Mimama” restaurant lies like an island in the heart of Budapest. Many different angles and directions reflect the connection between the generations. It’s a unique building that naturally blends in with its surroundings.

About the project:

Project name: Mimama
Country: Hungary
Object, location: Restaurant, Budapest
Construction site type: New construction
Architects: Arch. Zoltán Reznicek

Installer: Horex Kft.
Roof type: —
Roof colour: —
Façade type: PREFA Siding
Façade colour: P.10 prefa white

“An island in an industrial district”

An island has emerged in the heart of Budapest’s industrial district, between car dealers, workshops and small factories. It’s easy to forget about the surroundings here. A lovingly arranged restaurant, a small lake and an enchanting landscape garden, “Mimama” invites you to relax and unwind over a delicious Hungarian pork goulash.

In our restaurant, there’s no compromise,” asserts Antal Baumgartner, successful businessman, father of the Formula One racing driver Zsolt Baumgartner and owner of the “Mimama” project in Budapest. Zoltán Reznicek Jr. is both the architect and roofer for the project. Together with his father Zoltán Reznicek Sr., he runs the Budapest-based company, Horex, a well-known decorative roofing contractor which carries out jobs all over Europe. Take, for instance, the renovation work on Vienna City Hall which Horex roofers participated in. Horex celebrated the 25th anniversary of the company in 2017.

Zoltán Jr. has been helping his father with the successful family business since he was six years old. Before the fall of the Iron Curtain, his father Reznicek worked for a construction company. After the Wall came down, he moved into the roofing industry, his son tells us, describing the early days of the company. One of the young businessman’s first jobs was “The Vígsház”—a prestigious drama theatre in Hungary. And so began his love for detail and the special, much-demanded skill of decorative roofing. After the Café New York in Budapest, a whole host of castles and churches followed. The company’s work on the music academy building has also recently been given the Renovation Award by the International Federation for the Roofing Trade (IFD).



Zoltán Reznicek

Depicting the mindset architecturally

Having grown up in the midst of this world, Zoltán Reznicek has always been passionate about architecture. But just designing buildings was never enough for him. He is also fascinated by the professional workmanship involved when actually implementing projects. “From 7 a.m. until 5 p.m., I’m a roofer, crafting the work out on the buildings, and from 5 p.m. until 7 a.m., I’m an architect, designing the buildings themselves.” He jots down his ideas and sketches in countless notebooks which can be seen lying around his office. Reznicek successfully studied architecture in his home city of Budapest. His dream as an architect is to design a church. For Reznicek, when working on a project, it’s not all about the functional design, he also likes to “depict the mindset architecturally.”

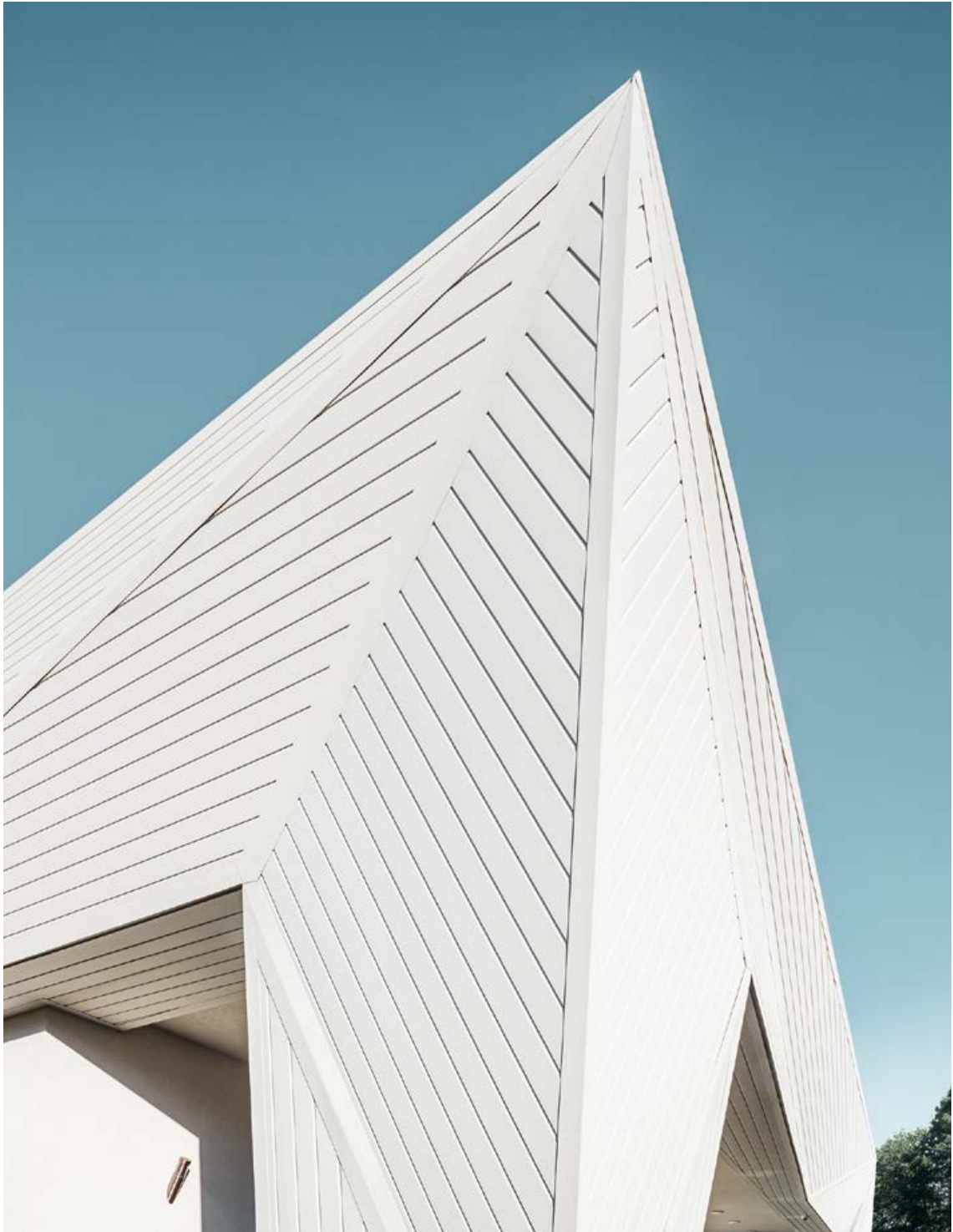
Connecting the generations

The “Mimama” is the first building that he has designed himself. The idea behind this project is to make the connection between the generations visible. The work was not easy as the owner was very demanding, and rejected the plans of the first architects. “They were not contemporary enough,” says Reznicek telling us how the project came about. But that only spurred the 29-year old architect on.

Classical elements

The project brings many different influences together. “A building must always blend in with its surroundings,” underlines Reznicek. Having said that, the unique position of this building was a major issue for the contractors. By the same token, classical and traditional elements such as a tulip-shaped pillar — a feature frequently found in the Hungarian culture — were included in the design.

Once the building had been designed, implementing it was the next major challenge. The structural engineer described a 24-metre-long balcony as “impossible”. But Reznicek insisted on his plans. PREFAsidings





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Nothing is a repetition.
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in PREFEA white were used for the façade. “The material was ideal for the design,” explains the architect who, with his 50-strong roofing team, had already had plenty of experience working with PREFEA products. “PREFEA has an extensive range of products and virtually unlimited application variations,” says Reznicek. “We really appreciated the high quality of the products and how easy they are to work with.” Products requiring simple processing were particularly important for this project because so many details needed to be taken into account. The sidings were installed on the building both horizontally and vertically. The roofers were required to create many different angles and directions and this is precisely what gives the building its particular shape and appearance today.



Every building is a prototype

“Nothing is a repetition. Every building is a prototype to a certain extent,” says the architect, who has already started tinkering with plans for his next project and jotting down sketches in his notebook.





Lindholmshamnen, Göteborg

Gothenburg has a new landmark in the form of four monoliths with dark earthy tones. The appeal of the four buildings in Lindholmshamnen lies in their combination of classic shades and innovative materials. The façades change appearance depending on the sunlight, and their shades blend in with the surroundings. Beautiful in their simplicity and precision.

About the project:

Project name:	Lindholmshamnen
Country:	Sweden
Object, location:	Residential complex, Gothenburg
Construction site type:	New construction
Architects:	White Arkitekter AB, Arch. Åsa Askergren

Installer:	Er-Jill Byggnadsplåt AB, Daniel Eriksson
Roof type:	—
Roof colour:	—
Façade type:	PREFA rhomboid façade tile 29 × 29
Façade colour:	Bespoke colour: olive green P.10 brick red, light grey



“Gothenburg’s new monoliths”

A new urban district is emerging on the islet of Lindholmen in Gothenburg (Sweden). Architect Åsa Askergrén from the architecture firm, White, has created a new landmark for the area in the form of four monoliths in dark earthy tones.

Construction activity is high all over Gothenburg, particularly in the area of Lindholmshamnen, the city’s new urban development area that once formed part of the industrial port. A harbour-like atmosphere, industrial design and typical brick buildings still characterize the neighbourhood today. On the one hand, the area is anchored in its past while, on the other hand, it stands at the cutting edge of a high-tech future. Many restaurants, bars and cafés have established themselves nearby. The university is just around the corner and countless innovative technology firms have opened up offices in the area.

Classic shape and innovative materials

The project consists of four buildings made up of three to sixteen storeys. The buildings rise up like mighty monoliths, towering over the district. The few high-rise buildings that currently exist in Gothenburg are white in colour. In contrast, the monoliths have been produced in dark earthy tones such as brick red, dark green and grey. The buildings have been playfully arranged in a garden, and are quite captivating by their simplicity. “We have combined classic shapes with innovative materials—based on the idea of monoliths,” says Åsa Askergrén, describing her design. “The appearance of the façades changes depending on the sunlight, and the shades blend in with the surroundings,” says the architect.



The materials played a special role in this project, and it was almost by pure chance that Åsa Askergren discovered PREFA. Not only did the building material have to meet the architectural requirements, it also had to satisfy high environmental and sustainability standards. A work colleague suggested using PREFA after he had spotted the material at a trade fair. PREFA rhomboid roof tiles were perfect for the job. The rhomboid shape was already anchored in the design, and sustainability is always guaranteed with PREFA products as they are generally made from recycled aluminium.

From a nursery school to a roof-top apartment

“The building is designed for everyone: families, singles, students, couples,” says Askergren. The three-storey brick red building is the nursery school. The large apartments are spread over approximately 90 square metres and each have four bedrooms. A total of 133 residential units will be created in the six-, eight- and sixteen-storey buildings. The height of the buildings plays an important role in underlining the district’s new vertical urbanity. In addition to the design, environmental consciousness also played a major role during the conception and implementation phase—and not

just in terms of the choice of material. Solar panels are mounted on the roof to generate energy, and a special irrigation system, based on a rainwater collection system, has been installed in the garden. Thanks to these elements, the buildings have been granted the “Nordic Swan Ecolabel”—a voluntary ecolabelling system that promotes environmentally sound products and services.

Different perspectives

Åsa Askergren was the leading architect at White, and had overall responsibility for the project. She was supported by a team of younger architects. “For us, it’s all about teamwork,” says Åsa Askergren, reflecting on her work at the architect’s office. “Stina Hillinge and Hanna Modin joined our team directly after leaving university, bringing with them new ideas from different perspectives,” she says, describing the collaborative effort of her young colleagues. At White, the hierarchies are flat, the possibilities are endless and everything is about teamwork. The successful architecture firm’s key figures include 130 partners and 1,000 employees in many locations throughout Northern Europe. Askergren herself was recruited by White straight after her studies.





Travelling, Italy and Palladio villas

Åsa Askergrén discovered her love of architecture back in her childhood. Her father also worked in this profession, and they went on many trips together to study the art and cultural treasures of Italy. The unparalleled villas designed by Andrea Palladio made a special impression on young Åsa. “I have grown up with architecture and art,” she explains. Her career aspirations were clear from an early age, and her studies in Stockholm served to reaffirm this. Travelling, painting and drawing were, and continue to be, a source of inspiration for the Swedish architect. The artistic side of her work still holds great significance for her today and painting is her passion.

Simply beautiful or beautifully simple

When visiting Lindholmshamnen today, Åsa Askergrén reflects on her work with pride. “It’s simply beautiful and beautifully simple. Or to put it another way: beautiful in its simplicity,” she states. “I like the accuracy, the sharpness and the shades of single colours. The great green building shines in the sunlight. That’s urbanity for you,” says the architect, summing up the project.

“
*I like the accuracy,
the sharpness and the shades
of single colours.*
”



Daniel Eriksson

“All or nothing”

Daniel Eriksson has an “all or nothing” attitude. Once he has put his mind to something, he gives it his all. It was precisely with this mindset and commitment that he set about expanding his father’s business, and with the same dedicated approach that he implemented the Lindholmshamnen project.

You might think that Daniel Eriksson is more of a manager than a craftsman. Indeed he successfully manages the roofing and metalwork company that his father set up in a cellar in Gothenburg back in 1970. For many years, Er-Jill Byggnadsplåt AB remained a small company with one to six employees. Today, the company has grown into an efficient, successful and much demanded business, employing roughly 25 members of staff. Daniel Eriksson places great value on clean, precise work, and this is reflected by his perfectly arranged workshop. “A tidy workplace is important,” declares the businessman in his forthcoming manner. “All or nothing” is his motto and

that certainly applies to his job. “Once I have put my mind to something, I give it my all,” says Eriksson. “My favourite projects are the ones when they say you’ll never be able to do it,” he adds with a wink. His smile and self-confidence reflect his shoot-to-win attitude, and it’s precisely that approach that has got him a long way.

A love for old buildings

Eriksson’s heart certainly belongs to old buildings. “I have a love for historical buildings,” he confesses, and always takes on renovation orders with great delight. “To a certain extent, such buildings are objects of prestige,” he underlines. The Lindholmshamnen project, however, was quite the opposite. The aim in the heart of Gothenburg’s development area was to implement modern architecture. A total surface area of 6,000 square metres had to be covered. “That required a total of roughly 100,000 PREFA rhomboid roof tiles on all the buildings together,” says Eriksson, describing the mammoth task. The height, size and wind presented the greatest challenges for his team. The taller the building, the more difficult the work. His craftsmen had to labour through cold weather, battered by storms, without losing any of the precision and craftsmanship demanded by the work throughout the project. “Each individual part had to be installed correctly,” Eriksson underlines. The work began in September 2017 and continued throughout the winter. Three teams at once worked on the tallest buildings in these tough conditions. “It was a real experience,” says Eriksson, summarizing the project.

Precise work

PREFA rhomboid roof tiles in olive green, brick red and light grey were used for the buildings. Feedback about the material is extremely positive: “We like it. We like working with aluminium. It’s easy to process and very flexible, allowing you to work very precisely. That’s an extremely important factor when you need to take many details into consideration.”



05

PREFA rhomboid roof tile 44 × 44
PREFA rhomboid façade tile 44 × 44



Rigi Scheidegg, Goldau

The new valley and mountain stations for Rigi-Scheidegg mountain railway represent a small piece of home and have their own unique shape. The idiosyncratic look of the new stations, which blend seamlessly into the mountain landscape of the Swiss community of Goldau, is underlined by the combination of timber, aluminium and concrete. The square-shaped PREFA rhomboid roof tiles, which look like a skin, reinforce the distinctive appearance.

About the project:

Project name: Rigi Scheidegg
Country: Switzerland
Object, location: Aerial cable car stations, Goldau
Construction site type: New construction
Architects: Dettling Wullschleger Architekten AG,
Arch. Brigitte Wullschleger

Installer: Anton Ulrich GmbH
Roof type: PREFA rhomboid roof tile 44 × 44
Roof colour: P.10 stone grey
Façade type: PREFA rhomboid façade tile 44 × 44
Façade colour: P.10 stone grey

“Designing a small piece of home”

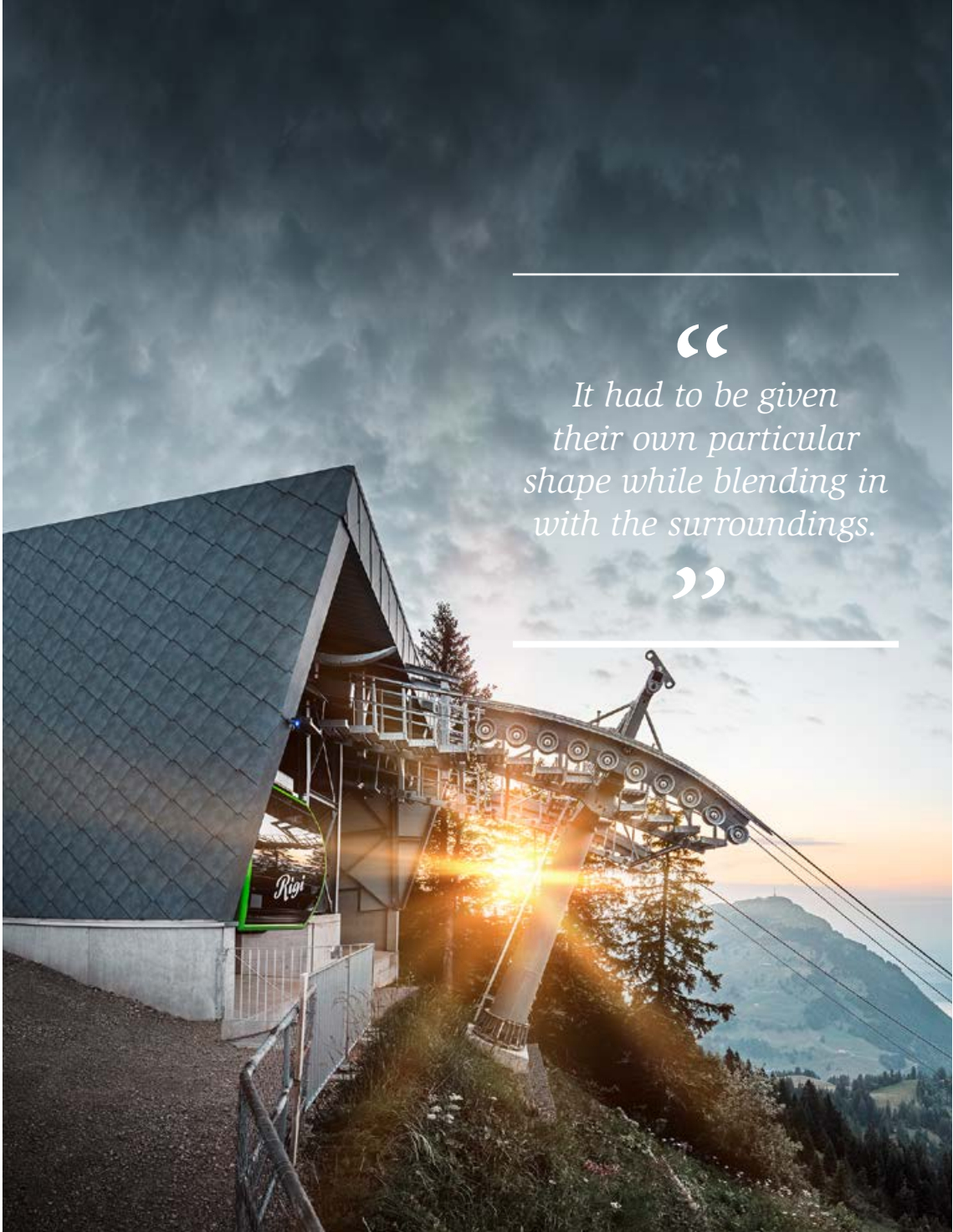
Brigitte Wullschleger has close ties to Goldau. Designing the new valley and mountain stations for the aerial cable car up on the famous Mount Rigi was an emotional experience for the architect, and the project became very dear to her heart.

“I grew up in this village. As soon as we learned to walk, our grandfather and parents took us out hiking on Mount Rigi, and we especially loved skiing up there in the winter.” says Brigitte Wullschleger. This strong attachment to the area made designing the stations for the Rigi-Scheidegg aerial cable car a very special and an extremely emotional assignment for the successful Swiss architect. For Wullschleger, being an architect is a multi-faceted profession which she has been pursuing for 20 years with unbelievable enthusiasm. “Good ideas are one thing. But it’s not all about designing. You also have to be able to win people over with your ideas. That’s what’s so interesting about it,” she explains.



Combination of technology and design

Brigitte Wullschleger has always enjoyed designing, and maths was one of her favourite subjects at school. “I was fascinated by the combination of technology and design,” says Wullschleger. As a young girl, she even had her own photo lab where she developed black and white photos. A broad rule of thumb for designers and architects is to “help shape” a building, including everything that this implies: analysing problems and developing logical and functional solutions to them. After passing Switzerland’s equivalent to A levels, Wullschleger successfully studied architecture at the Swiss Federal Institute of Technology in Zurich (ETH Zürich). However, at the end of the 90s, jobs for architects were hard to come by in Switzerland and many of her colleagues went abroad, for instance to the great cities of Berlin or Barcelona. While Wullschleger was speculating about her career prospects, a design contest was announced in her canton. Her colleague and later long-standing office partner suggested: “come on, let’s enter it together.” As fate would have it, the two young architects were awarded the tender. With the contract in their pockets, they created their own architecture firm. “It was down to good fortune and a bit of luck,” says the architect modestly. After the first contract, “it never stopped”, and the firm soon established itself on the Swiss market.



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*It had to be given
their own particular
shape while blending in
with the surroundings.*

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A love of contests

Wullschleger's range of work is very broad and her projects differ enormously, ranging from office blocks, school buildings and public constructions to private houses for her friends. She takes part in many design contests and calls for tender, she says. "I really love the debates and discussions as well as the comparison with other offices," the architect underlines. Switzerland enjoys a long tradition of contests.

Becoming part of the mountain landscape

"When renovating the Rigi-Scheidegg mountain railway, the stations had to be given their own particular shape while blending in with the surroundings. They had to be something special and yet still become part of the mountain landscape," says the architect, describing her design. The main focus was on the "shell". "How should we design a shell to house the technical elements at this site?" was the key issue for Wullschleger. Working with her team, the architect first worked out what the special characteristics would look like. She then searched for the best materials for to implement this, and the combination of wood, aluminium and concrete made sense. The appearance and materials underlining the distinctive shape soon met with the administrative council's approval.

Scale-like tiles

"The square-shaped PREFA rhomboid roof tiles are the perfect material. They are like a skin. The tiles look like scales, and this structure supports the skin-like characteristics," underlines Wullschleger. A particular advantage was being able to cover the roof and walls with the same PREFA material, and the transition from wood to rhomboid roof tile is precise and uncomplicated. "It looks so natural," says Wullschleger who is often asked about the project. "The project is a real success," she says proudly, before adding: "the people here can identify with the buildings, and I'm particularly delighted because everyone round here loves going up Mount Rigi." So that's how Wullschleger designed a small piece of home.





Tony Ulrich

“A passion for eight generations”

The roofers and metalworkers company, Anton Ulrich, was founded in Arth am See in 1810. Until the 1940s, the traditional company mainly specialised in processing copper. Today, the company’s extensive areas of activity include sheet metal work, flat roof waterproofing and lightning protection systems.

There’s no denying the fact that Tony Ulrich really enjoys his work. He talks about his projects with great energy and enthusiasm. What is it that he loves about his work? “I can be outside working in the sun. Then when it rains, I go indoors to the office,” he replies with a beaming grin. Tony Ulrich was born exactly 200 years after the founder of the company, Josef Leonhard Ulrich, making him the eighth generation in the family business. In helping to run the business, he had a great legacy to uphold. The former copper-smiths had made a name for themselves far beyond the bounds of the community. For instance, in 1883, the company had taken part in the Paris World Fair with its copper washing system.

“Not something everyone gets to experience”

Where the Rigi-Scheidegg valley and mountain stations were concerned, the junior manager personally put his hand to the task. Accompanied by one of his roofers, he completed the mountain stations in just four working weeks. “During that time, we lived up on the mountain. It was a completely new experience—not something everyone gets to experience,” says the good-humoured, suntanned roofer.

Easy to work with—precise to measure

The PREFA rhomboid roof tile 44 × 44 was chosen for the buildings. “PREFA is easy to work with,” says Ulrich. What was important for this project was the material’s flexibility. “Thanks to the material, it was easy to create the bend in the roof,” says Ulrich. Particular care was called for when measuring. “We measured everything precisely and made markings on the wood to make sure that everything would fit together perfectly in the end,” says the roofer. And it did!



Bør Hill, Trondheim

In the Norwegian city of Trondheim, a colourful little world has been created which changes atmosphere depending on the season and time of day. The 23 detached houses set on a small hill in Josefinesvingen proudly display their five different tones. With single shades for their façades and roofs, the houses blend harmoniously into the surroundings in a very unique and somewhat surreal way.

About the project:

Project name: Bør Hill
Country: Norway
Object, location: Resident. compl. Josefinesvingen, Trondheim
Construction site type: New construction
Architects: Agraff Arkitektur AS, Arch. Sevrin Gjerde

Installer: Mesterblikk AS, Dag-Arne Gundersen
Roof type: Prefalz
Roof colour: 5 bespoke colours
Façade type: Prefalz
Façade colour: 5 bespoke colours

“Similar yet surreal”

The colourful houses in the area of Josefinesvingen blend into the surroundings while, at the same time, also standing out in a certain sense. Sevrin Gjerde has created his own little world in the Norwegian city of Trondheim

The briefing was clear: fit as many residential units as possible into a tight space along with a sufficient number of parking spaces without making any changes to the existing supermarket. A high-rise building was out of the question as the area is characterized by pretty, detached houses. Sevrin Gjerde does not see himself simply as an architect, but rather as a problem solver, and the skills of a problem solver were precisely what was required to tackle this challenging task. “If you formulate a problem clearly, you’ll soon find the right solution,” says the Norwegian architect. Indeed, the solution for the Josefinesvingen project was provided by the “hard creative work” that he carried out alongside his co-designer, Daigo Ishii, from the architecture firm, Agraaf. According to Gjerde: “We built a small hill. It’s like a carpet that we simply pulled over the top of the car park and the supermarket.” The hill blends harmoniously into the surroundings, and the 23 houses built upon it proudly display their five different shades that range from sky blue to brick red.



It's the material that makes all the difference

The houses blend into the surroundings in their own special way: “Each one is similar and yet they are all surreal,” says the architect, describing his project. The shapes match those of the surrounding area, and the colours perfectly suit Trondheim as there are many timber houses in the Norwegian city with exactly the same colours. The shades were chosen quite deliberately by the architect. It's the material that makes all the difference here as it gives the houses their surreal appearance. The aluminium façades blend discreetly with the many existing timber buildings in the surrounding area. The reflecting light changes the atmosphere depending on the season and the time of day. When the sun is particularly low in the sky, it directly lights up the houses, transforming the colours—and the atmosphere along with them. “Because of the reflections, the houses look different in each season, particularly at sunrise or sunset when there is a reddish light,” explains Gjerde. PREFA was very deliberately chosen as the material for the project. The selection of colours was perfect and the aim was to create façades and roofs in the same single shades as an integrated whole.





Like an old friend

Josefinesvingen is Gjerdes' favourite project from last year: "I worked on the project for two to three years. It's like an old friend," relates the architect with a touch of melancholy. He often comes back to take a look and chat about the project with residents in the area. "Many people are astonished," he says. The project continues to inspire Gjerdes when submitting other designs. "The ideas flow into other concepts," he says.

Dream job: pilot

Gjerdes started out on the road to architecture when he was twelve years old. At school, he filled in a career aptitude test to see what jobs were best suited to his skills. The young Sevrin's dream job was to become a pilot, and he sincerely hoped that the test would come up with the corresponding results. However, it came up with a completely different suggestion for his career path: architect. "In those days, I had no idea what an architect was," he recalls and at the time, Sevrin Gjerde was not entirely convinced. However, after leaving school and deciding what to study at university, the drummer in his band said to him: "Come

and study architecture with me, then we can keep playing together in the band." So Gjerde first studied in Norway, then in Lund in Sweden, and finally in the Spanish capital of Madrid. Equipped with his wide-ranging knowledge, he returned to his home town to pursue his career.

Playing with shapes

Gjerde lives by the maxim that he should always create spaces in which he himself would like to live. His extraordinary imagination helps him when designing and developing. "I have a knack for imagining spaces and areas," says Gjerde, who believes that this is an essential quality for any architect. "It's all about space and shape. Designing involves playing with shapes. Each job has its own special possibilities," he underlines, convinced that, as an architect, you can change things. He sees the planning phase as the most important part of his work. He would also like to devote more time to planning in Trondheim in the future, to help shape the town.



Dag-Arne Gundersen

The gap between the concept and reality

In addition to his activity as an architect, Gjerde also lectures at the same university that he studied at. “I like to explain to the young people what the job is really about and what makes it different,” he says. “There is often a gap between the concept of what this job entails, and reality,” he goes on to explain. He also greatly appreciates the discussions with his students. “I love hearing about new ideas,” he states.

“Looking up”

It was Dag-Arne Gundersen’s first major project with PREFA in Norway. Together with his team of 15 employees, he worked for one whole year in tough conditions on the roofs and façades of all 23 houses in the Josefinesvingen project, creating a colourful new landmark for Trondheim.

Dedication, determination and professionalism are the characteristics that become immediately apparent in Dag-Arne Gundersen. He successfully steered his 15 employees through the large-scale project in Josefinesvingen. His career as a roofer began one summer. Dag-Arne had just turned fourteen when his mother organized a holiday job for him with a roofing company. He spent three summer months in the workshop rather than at the beach, and was soon fascinated by the profession. The boss of the company gave him an idea that has stayed with him ever since: “As a roofer, you can make anything. Tell me what you’d like me to make,” said the boss, to which Dag-Arne replied: “My shoe”. Two days later the shoe was finished, leaving Dag-Arne with the understanding that as a roofer, he could make anything. His apprenticeship took him from his home town in the north of Norway to Oslo. “Everything was destroyed in the North during the Second World War. There are no details or historical buildings there,” says Dag-Arne Gundersen, explaining the reason behind his decision to move to the capital city. He was fascinated by the roofs, church towers and exuberant decorations in Oslo. “Those details are 150 years old. If I renovate and redesign them today, they’ll last for another 150 years,” says the roofer enthusiastically, reflecting on his job. “I always look up, as there’s so much to see.”

A manager with foresight

In 2014, he was recruited by a headhunter to the tinsmith’s, Mesterblikk AS, in Trondheim. Gundersen instantly felt at home in the 25-strong company, and became a partner in 2015. He now successfully employs his management skills, drawing on his foresight and vision. “Roofers are tough. They all want to work with their hands and create something. They’re not particularly interested in digitalization or the new possibilities that it will give us. Many of them find Facebook complicated,” explains Gundersen who is bringing about a paradigm shift in his company and successfully ensuring the use of new technologies in day-to-day work. “In Josefinesvingen, we used new technologies intensively when working together with the architect. In this way, we can draw up our own plans and work efficiently,” says Gundersen.

Between Beverly Hills and a Brazilian shanty town
Josefinesvingen — which roughly means “Josephine-Curves” was originally named “Bør Hills”. “It sounded too much like Beverly Hills,” smiles Gundersen who was often approached by residents from the area

during the development phase. A neighbour once stopped me on the street to ask: “Are you building a shanty town here, like in Brazil?”, which goes to show just how hard the project is to pigetohole. The task was clear and simple: it had to be built quickly and cheaply — quite a challenge, given the size and scope of the project, but Gundersen likes a good challenge, he tells us. Optimizing the workflow was one of his most important tasks, so he set up a workshop in the large parking area to save having to travel the long distances between the building site and the workshop. A total of around fifteen of his craftsmen were constantly engaged in the work. Two teams were permanently posted on the roofs, while two additional teams worked on the façades. There was no place for time-wasting.

No recipe for this

It was pioneering work in a sense because this was the first major project using PREFAB for Gundersen, Mesterblikk AS and Norway as a whole. “There was no recipe explaining how to do it,” says Gundersen. His employees often came to him, asking: how should I do this? How should I do that? Gundersen always sent them off again saying “Find a solution, we’ll talk about it afterwards.” Thanks to this mindset, the sense of discovery and the huge commitment of all his employees, the building project was completed in just one year. The conditions in Norway are extremely tough too. On the darkest winter days, work has to be carried out under artificial light. The temperatures are sometimes extremely low, and the snow makes the work more difficult on every building site. However, every evening, Dag-Arne Gundersen’s resourceful team spread out huge canvases over the parts of the building currently being worked on to intercept the snow. This allowed the craftsmen to continue the work first thing the next day without having to begin by shovelling snow.





House K., Lienz

At the gateway to Lienz (Austria), set against the backdrop of the awe-inspiring Dolomites, this oasis of well-being leaves nothing to be desired. Contemporary architecture is no longer an unusual sight for the Eastern Tyrolean community of Dölsach. And yet, the open-built detached house with its ventilated façade that ensures the perfect indoor climate in all seasons, is attracting attention in the area.

About the project:

Project name: House K.
Country: Austria
Object, location: Detached house, Lienz
Construction site type: New construction
Architects: Jaweco Studio, Arch. Jan Werner

Installer: MSGO GmbH, Gerald Ortner
Roof type: —
Roof colour: —
Façade type: PREFA roof and façade panel FX.12
Façade colour: P.10 light grey



“Free-soloing in East Tyrol”

It was during his childhood, that German-born architect Jan Werner fell in love with the East Tyrol mountains from which he still continues to draw strength and inspiration today. He designed a home for a dentist and his family in Dölsach, at the gateway to the Austrian district of Lienz, against the backdrop of the awe-inspiring Dolomites. The building not only merges with the incomparable surroundings but is also an oasis of well-being, interweaving sustainability and ecology.

Serpentine is a greenish-grey gemstone found in the East Tyrol region. It was its structure and appearance that inspired me when designing this house,” explains German architect Jan Werner who has a close connection to the region. Eternally beautiful and ever new. He has loved the mountains since his childhood. As a small boy, he diligently helped the mountain farmers in Deferegggen valley with their mowing and harvesting activities. And at a young age, he accompanied his father, climbing the surrounding mountain peaks, some of which rise to more than 9,800 feet above sea level. In 1999 he decided to move to Lienz. He took up an apprenticeship as a carpenter. “The first few weeks were really tough for me as a German,” he

recalls. He had to fight hard to fit in and not just be seen as “the Kraut”. He stuck at it until one day after work, his colleague offered him a bottle, and they sat and enjoyed a beer together, at last breaking the ice. After completing his apprenticeship, Werner moved to the Styrian capital Graz to study architecture and still lives there today. He remains strongly connected to East Tyrol—not least because he has a holiday home there, where he spends much of his free time with his family.



Balance between responsibility and freedom

Jan Werner is a lone fighter, or, to borrow a term from mountain climbing, a “free solo climber”. Werner manages a planning office in Graz and at the same time lectures at Graz University of Technology. When he accepts a job, he takes a holistic approach to the project. “I love to tinker and invent,” he admits. He likes to get his head round every aspect of building and construction. It’s difficult to detect his specific signature style on his projects as his buildings are so varied. Werner is convinced that an architect’s work is a balance between responsibility and freedom of movement. His aim is to create something special for his client: “The house is not for me. I have to get to know the owner and find out what they’re like.” Sustainability and ecology hold special significance for Werner when designing the building and choosing materials. Jan Werner particularly enjoys working with wood. “I’m a woodworm,” the architect smiles. Sustainability also found expression in the Dölsach building which has its own energy concept. For example, the roof was designed to be south-facing so that the photovoltaic systems could optimally capture solar light, and the heat pump is “hidden” in the garage.

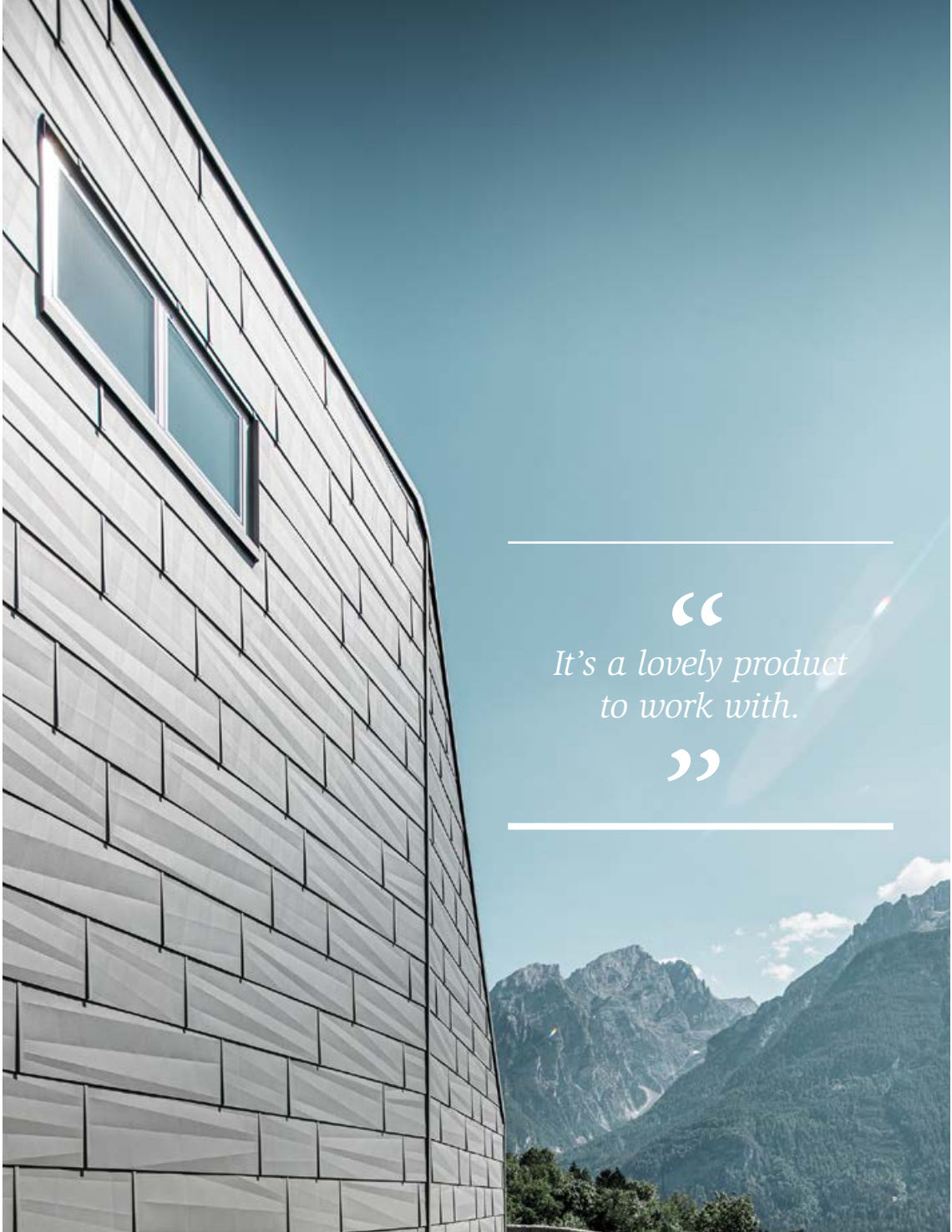
A diverse community

What at first glance appeared to be a “very rewarding” task, turned out to be a greater challenge than originally expected. The plot of land is perched high above the village of Dölsach, dropping steeply downhill on the one side and tapering sharply upwards to the north.

Werner wanted to capture both the view of the Dolomites and the floor of the Lienz Valley situated in the north-west. In terms of modern architecture, the East Tyrol community is very open and tolerant. Today, it unites traditional old farm houses with modern buildings. “It’s a diverse community,” emphasizes the architect. Naturally, this openness also attracts new residents to the village of Dölsach where social diversity is lived out.

Open to the outside

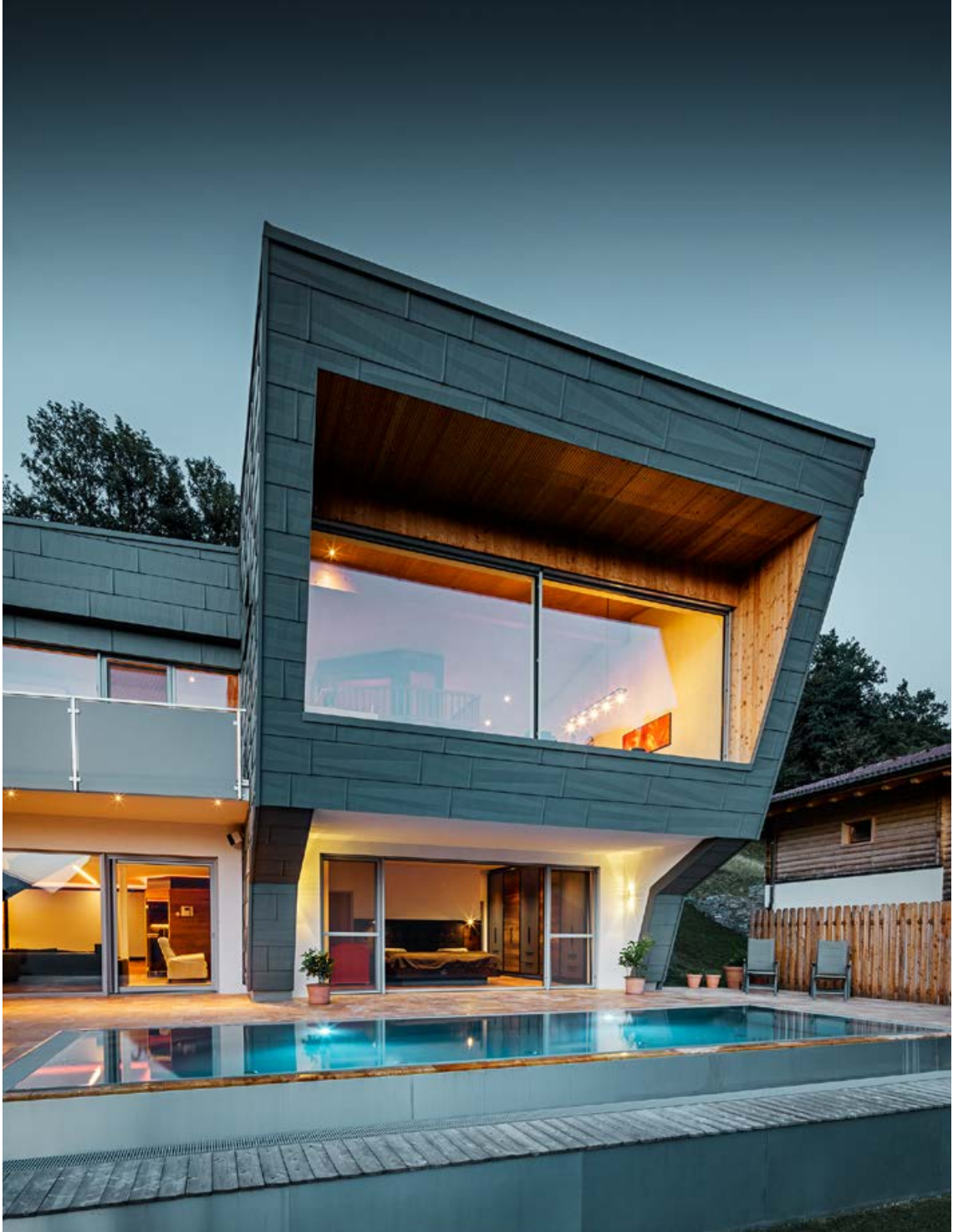
The house is very open to the outside and this effect is completed by the Dolomites lying opposite. The substantial glass front offers its residents and their guests a breathtaking view. PREFACE materials were used to create a ventilated façade. They ensure the perfect indoor climate in all seasons which can be very extreme in the area. Long, cold winters with lots of snow are not uncommon in East Tyrol. PREFACE materials offer the necessary safety in this respect and are also a particularly long-lasting product. “For the owner, it was extremely important to use ecological and sustainable materials,” underlines Werner. As PREFACE is generally made from secondary aluminium and can be fully recycled an infinite number of times, it was able to meet these demands. “It’s a lovely product to work with,” says Werner, adding: “and was perfect for creating a functional and high-quality building.”



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*It's a lovely product
to work with.*

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Gerald Ortner

“Self-made man”

Gerald Ortner and his company, MSGO, constructed the building which is attracting attention in the community of Dölsach on the south-facing side of the Lienz valley, and since its creation has inspired others like it.

Gerald Ortner started up his own company at the age of only 23. Today, he has 26 members of staff and is at home on the roofs of Carinthia and East Tyrol. “The order books are full and there is plenty of demand,” stresses the boss.

Gerald Ortner was one of Austria’s youngest master metal workers and is a true self-made man. Roll up your sleeves and get on with it! Ortner is convinced that “as a craftsman, if you’re hard-working, honest and fair, you can go far.” When working on projects, he particularly enjoys a good challenge, as “anything that’s a problem is a good project.”

It took the craftsman just two working months to cover the roof and façade of the detached house, in its perfect hillside location with a wonderful view of the Dolomites. PREFA FX.12 panels in light grey were used for the task. “Working with PREFA is always very special. The technology and workmanship are outstanding.” says Ortner enthusiastically. The metal work company employs true PREFA professionals: “almost all of my employees are trained in the product.” The great advantage with PREFA products is the fact that the façades and roofs produced are extremely low-maintenance.





PREFERENCES 2019







Korb floors, Vienna

In the pulsating heart of Vienna, new life has been injected into the Brandstätte 7–9 building, originally built at the turn of the century. Like a composition within itself, the new roof is anything but bog-standard. The unique, gleaming golden hue of the PREFA shingles is elegant yet reserved, perfect for a building set in such a distinguished neighbourhood.

About the project:

Project name:	Korb floors
Country:	Austria
Object, location:	Loft extension, Vienna
Construction site type:	New construction
Architects:	BEHF Architects, Arch. DI Stephan Ferenczy

Installer:	Drascher & Partner
Roof type:	PREFA rhomboid roof tile 29 × 29
Roof colour:	Bespoke colour: pearl gold
Façade type:	—
Façade colour:	—

“A gleaming apartment complex in a distinguished neighbourhood”

Stately yet simple, the gold-coloured roof of Brandstätte 7–9 gleams in the sunlight in Vienna’s elegant city centre—Stephan Ferenczy captured the spirit of the times when revamping this historical complex, bringing it out of the past and into the present.

They called the project “The Third Man” after the film with the same name “because images of homecoming and reconstruction stick in your mind when thinking about the film,” explains the architect, Stephan Ferenczy. The Brandstätte 7–9 residential complex, which is set in one of Vienna’s most distinguished neighbourhoods between St. Stephen’s Cathedral and St. Peter’s Church, was originally built at the turn of the century before being renovated in the 50s when it was given a distinctive façade comprised of countless mosaic tiles. The elegant surroundings did not make it any easier to breathe new life into what

was a rather unimpressive building, anchored like a steamboat on the corner of the narrow street. However, Brandstätte 7–9 had one redeeming feature that made it quite special: Café Korb. “Café Korb is a symbol of freedom and anarchy,” says Ferenczy who not only lives in Vienna’s city centre himself but who, for three decades, has also renovated many old buildings here and there, enhancing the city and bringing it out of its glorious if not outdated past into the present.



Gold miner or grave robber

“The building which was once three separate buildings needed to be completely restructured,” the architect explains. “When working on this type of building, you could be likened to a gold miner or grave robber,” says Ferenczy who has immense respect for the original building and its surroundings. Take, for example, the “Zacherlhaus” directly opposite, with its magnificent copper roof. “Rather than trying to compete with such a building which would be a difficult task, the aim was to create an elegant rooftop companion,” says the architect. The choice of material was fundamental. “Wood shingles would have been unfitting and copper, simply obscene. A metal roof was just the thing. A shining metal roof that contrasts with that of its neighbour, rather than trying to imitate it. The details are clean, elegant, understated, straight, smooth and simple,” Ferenczy explains.

Merged under one roof

It was not an easy task to merge the separate elements under one roof. The three buildings had different levels with innumerable irregularities, and sections jutting out here and there. The perfect material for the job was soon found: the gleaming golden hue that Ferenczy wanted for the roof was custom-made by PREFE. The material’s qualities corresponded exactly with the requirements. The PREFE shingles had the perfect shape and size, and the material is very flexible to use. “I like the element aspect of the shingles, and the colour matches the mosaics,” underlines the architect.

A noble task

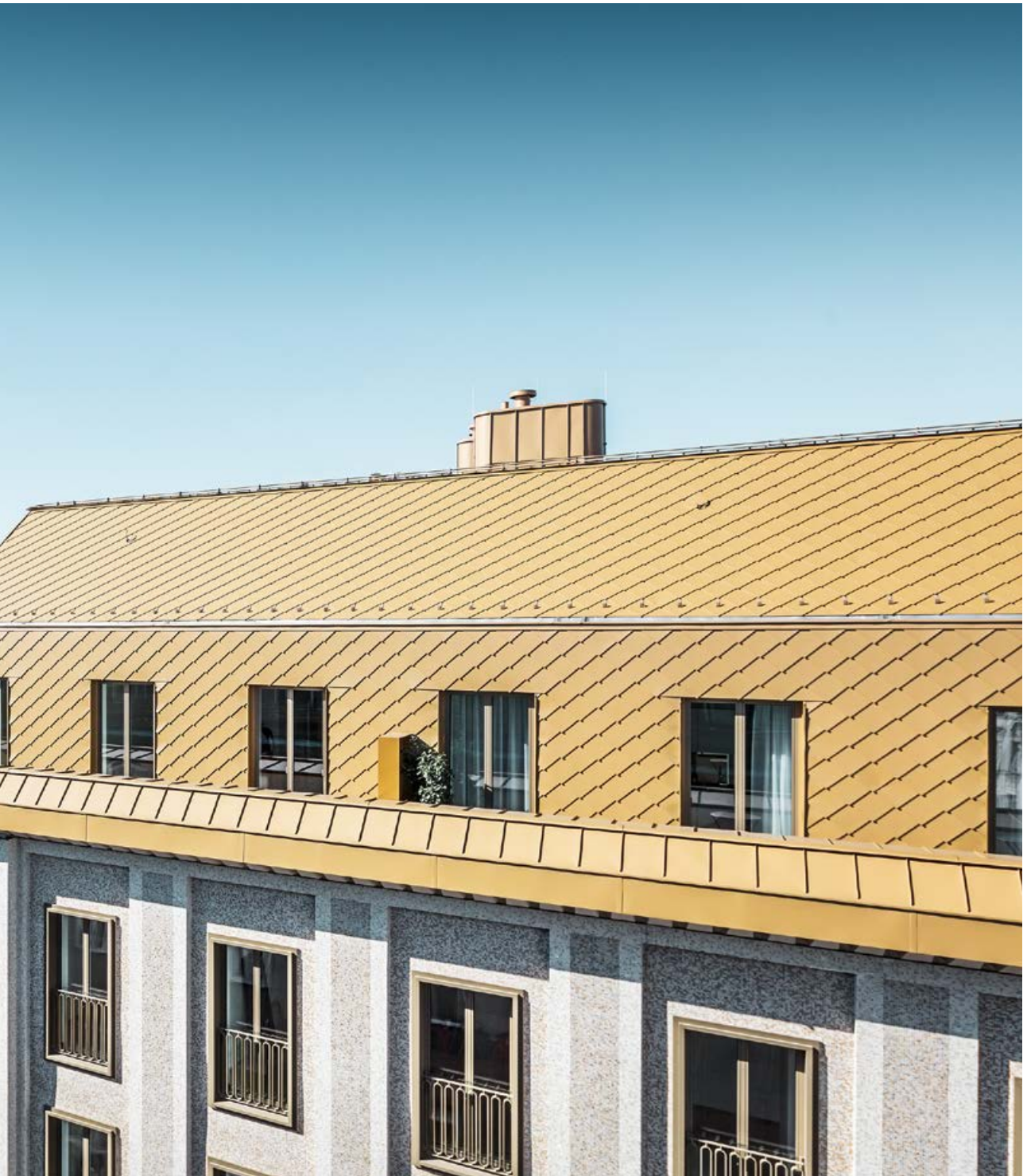
Ferenczy enjoys working on existing historical buildings. “Really getting to grips with the matter is a noble task. It’s like working in a team. The work is demanding and you have to exercise great restraint,” says the Hamburg-born architect.

Deliberate and proactive

Inspired by his great-grandfather, a famous architect, Ferenczy originally wanted to become a designer, but after leaving school, he started to search for a suitable place to study architecture. Dead-end towns such as Braunschweig and Aachen were out of the question, and at the time, Berlin was considered “unsexy”, so he opted for Stuttgart. During a trip to the University of Applied Arts in Vienna in 1984, he was captivated by the city. He could not shake off his fascination for the Austrian capital and relocated in 1985 to finish his studies there. “I am here quite deliberately,” says Ferenczy with a north-German tone to his accent. “I take a proactive approach to this city.” In 1995, together with his partner, he founded BEHF Architects which now looks back over an incomparable success story and has more than 150 employees. The list of buildings accomplished by BEHF Architects and that of the firm’s architectural awards is endless.







Taking time out to enjoy nature

Without a doubt, the work demanded by Ferenczy's profession is very intense—architects are always having to perform and represent someone or other, always having to be perfect and play a role while remaining “true to themselves”. Such a lifestyle cries out for balance, and that's exactly what Ferenczy has found in hiking. “It's inevitable, if you live in Austria, you become a hiker,” he explains. And Ferenczy has not only hiked through the streets of Vienna, but also from Vienna to Innsbruck and from Innsbruck to Rome. He enjoys getting out and about, hiking along trails and enjoying nature, where there's no need to be perfect or to plan everything right down to the last detail.



Hans Drascher

“Anything but bog-standard”

Hans Drascher's traditional company has been in existence for over 150 years. Countless roofs in Vienna and throughout Austria have been covered, extended and renovated by Drascher's forefathers, craftsmen, and by Drascher himself.

You can't help but notice Drascher's signature style among the Viennese urban landscape. And anyone paying attention when walking round Vienna, will be familiar with the purple and turquoise fleet of vehicles that belong to the traditional roofing company. (Incidentally, the company premises, which are based in Vienna-Erdberg, were awarded the Adolf Loos Prize—the Austrian state prize for design.) In addition to the headquarters and vehicles that can be spotted around Austria's capital city, many roofs in Vienna's city centre are also “made by Drascher”. Landing the contract for extending and renovating the Brandstätte 7–9 building was something really special for the veteran roofer. The location, requirements, colour and technique made this project particularly challenging. “You have St. Peter's Church on the one side, while St. Stephen's Cathedral towers over the building on the other,” says the craftsman. Renovating a building is never an easy task. “Work has to be carried out more carefully in an existing building. It's important to stop water from getting in during the building phase,” says Drascher, describing the difficult task. Managing such a building site presents a major logistical challenge: “the conditions are very cramped and any deliveries have



to take place before the city wakes up and the day's hustle and bustle starts." What's more, the schedule for the project was extremely ambitious. Between two and six of his employees were involved in cladding the façade and covering the roof from December 2016 to Easter 2018. Drascher himself paid weekly visits to the site.

A special project like this not only requires craftsmanship and skill—you've also got to "permanently improvise". "The composition according to the architect's plans was anything but bog-standard," emphasizes Drascher who attaches great importance to working with the utmost care. "The façade claddings and shafts are very prominent and have to be precisely and finely crafted," says the artisan. "We work with tinner's snips and hammers but the client or owner, his tenants and the architect expect the perfection that you get from industrially manufactured tools".

Rhomboid roof tiles were used to clad the walls at the top of the Brandstätte 7–9 complex. Drascher has already used a wide variety of PREFA products on a multitude of projects. "Demand is always increasing," says the craftsman. "Among other things, this is also down to the fact that copper as a material is used less and less."





Island Hall, Lindau

In the Bavarian town of Lindau, nestled between the historical city centre, Lake Constance and the mountains, the redesigned Inselhalle building has been given a roof like a moving horizon. Inselhalle, the internationally-renown meeting place, is anything but commonplace. Worthy of such a venue, the golden roofscape that now tops the conference centre, is as unusual as the building itself.

About the project:

Project name:	Island Hall
Country:	Germany
Object, location:	Conference centre, Lindau
Construction site type:	New construction
Architects:	Auer Weber Architekten München, Arch. Moritz Auer

Installer:	Täumer GmbH, Johannes Bernwieser
Roof type:	Falzonal
Roof colour:	Bespoke colour
Façade type:	—
Façade colour:	—

“Like a moving horizon”



The Inselhalle (literally translated: “Island Hall”) in Lindau is nestled between the historical city centre, Lake Constance and the mountains. As the Nobel Laureate meeting place and therefore a venue of international renown, this conference centre was an exceptional project for the Munich-based architecture firm, Auer Weber.

“We start every project from scratch and rely on our experience and creative potential,” says Moritz Auer, a managing partner of the architecture office based in Munich. Auer Weber doesn’t have a distinctive hallmark or signature style; on the contrary, for each individual project, the multiple award-winning architects investigate the particular atmosphere and environment of each building in question. “We emphasize the element of surprise and aim to never reproduce the same thing twice,” underlines Auer. In the case of the conference centre in Lindau, the design was greatly influenced by the local topography. The building lies between the historical city centre, Lake Constance and the mountains. Its unique roof makes the building a particularly distinctive landmark within the urban landscape.

From “Pizzahut” to a golden roofscape

The building which, before it was redesigned, was affectionately referred to by Moritz Auer and his team as the “giant Pizzahut”, now engages in dialogue with the historical city centre, and fits perfectly into its surroundings. The multi-faceted roof is characterized by countless slopes and surfaces. “It’s like a moving horizon,” says Moritz Auer. Depending on the sunlight, the time of day and the angle from which you are looking at it, the individual elements take on the widest range of colours, from gold to dull brown, and sometimes even a reddish hue. PREFA Falzonal in a bespoke colour (similar to new copper) was used for the outer shell. A long time was spent working on the colour and it now forms an ensemble with the newly designed car park which was clearly inspired by the main building and looks like its smaller brother.



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*The building is meant to last
for decades.*

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Designed for Lindau residents, not just for tourists and Nobel prize winners

The genesis of the building was a long process. In 2010, Auer Weber won the design contest over twenty competing companies with a unanimous vote of approval. However, the implementation was slow to materialize. “There was an endless to-ing and fro-ing and we thought the project had fallen through,” says Moritz Auer, recalling the early phase. The tender requirements were to design the new structure around the main hall. This part of the building had to be preserved—as the Nobel Laureate meeting room, it has enormous significance. “The existing hall has high emotional value and a strong identity,” Auer explains. Originally dating back to 1981, the old Inselhalle building exuded all the charm of the 80s. “We had to take the dreariness out of the building,” says Auer. At the same time, the requirement was for a conference centre offering many different venue options, from small private get-togethers to major events. Today, there are countless possibilities, separations and modular rooms. It was important that the design and implementation incorporated a new area overlooking the lake. “We wanted to make the lake the centre of interest, and with the restaurant on the lakefront, the Inselhalle is also designed for Lindau residents,” says the architect— not just for tourists, congress delegates and Nobel Laureats.

Passion and enthusiasm in the pluralist business

“The quality and basic design are deliberately robust. The building is meant to last for decades, and needs to be able to age well,” says Moritz Auer. Project Manager Florian Zopf was responsible for ensuring that such quality was actually implemented. “During the final phase, he visited the building site three to four times a week, supervising the project with passion and commitment,” recalls Auer. This passion and enthusiasm was shared by all the members of staff in the “pluralistic business”. Auer Weber was founded in Stuttgart in 1980 by Moritz’ father Fritz Auer and his partner Carlo Weber. The pair had both previously worked as young architects and partners for the architectural office “Behnisch und Partner” which implemented Munich’s Olympic Stadium in the 70s. Later, the two architects started up their own businesses in Stuttgart and Munich and both offices are still in operation today. In the meantime, the number of employees has risen to 150, and the businesses are run by Fritz Auer’s sons Philipp and Moritz, together with three other partners.





From Germany to China

Right from the start, the architectural office's daily operations were characterized by tender processes. "Every year, we take part in 40 to 50 design contests," explains Auer. "We often burn the midnight oil together. Our wish is for our employees to feel at home in the company—we're a very friendly team with flat hierarchies." The German architects are not only sought after in their native country, but also carry out project after project all around the globe, from France to China. Orders from China always present a particularly exciting challenge for the German firm: "In China, you're confronted with many new ideas, such as living and working in extremely dense environments." The contact with China came about through the architects' collaboration with university professors. Auer perceived the period around the 2008 Olympic Games and Expo 2010 as an enormous boom phase for China. Their first major project on Chinese soil was the development of a campus for Dalian Art College. Then followed the project for the new Shanghai Botanical Garden. All the same, Auer also enjoys working in Germany. When asked what he particularly likes about it, he replies: "Considerable emphasis is placed here on the quality of implementation. And we share that same value." The next major project for the company is already in the pipeline: the redesign of the train station building in Munich.



Johannes Bernwieser

“Every building site is different — that’s what makes it so fun”

The Täumer roofing and metalwork company has 110 years’ experience—and experience was exactly what was required for the complex task in Lindau that Johannes Bernwieser and his traditional company from Landsberg am Lech took on.

The roofing company and tinsmiths was founded in 1908 in the small Bavarian town of Landsberg am Lech. The company is now in its third generation and managed by Johannes Bernwieser. He shares the task of expert supervision with his “predecessor” and uncle, Karl Täumer.

Anything but commonplace

The Inselhalle in Lindau was anything but commonplace. The roof is made up of a total of 38 different surfaces, all with different inclines, sizes and orientations. “Every building site that’s not pre-fabricated is always a real challenge to start with,” says the master metal worker. But with the right organisation, the implementation could be carried out quickly and efficiently. “There was not much leeway and we had to juggle a lot,” says Johannes Bernwieser, describing the project. The many tourists visiting Lindau during the summer months presented a particular challenge. “Space was sometimes extremely cramped because after the delayed start, the tight schedule meant that many tradesmen had to work at the building site at the same time,” remembers Bernwieser who has already constructed many buildings with the widest variety of PREFA products. “It’s a fantastic material. Recently we have been using PREFA a great deal because it’s great to work with.” Today, Johannes Bernwieser and his team are more than satisfied with, and truly proud of, their successful and highly regarded work. “The building has become really beautiful. And the fact that every building site is different is what makes it so fun!”



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Prefalz
Serrated profile



House W., Linz

This magnificent retreat in the Marienberg suburb of the Austrian city of Linz is the result of an intensive process and has “a clear narrative”. The perfect house for a couple has been created in the heart of nature, looking out over the ancient trees. The inside has been designed with plenty of room, light and space. And the façade, which suits the style of the house, blends seamlessly into the surroundings.

About the project:

Project name: House W.
Country: Austria
Object, location: Detached house, Linz
Construction site type: New construction
Architects: Hammerer ZT GmbH,
Arch. Reinhold Hammerer

Installer: Adolf Hofer GmbH
Roof type: Prefalz
Roof colour: P.10 anthracite
Façade type: Serrated profile
Façade colour: Bespoke colour

“A house is like a good film script”

For Reinhold Hammerer, it's not about creating a spectacular experience; his aim is to design the perfect house for the owners, remaining in close dialogue with them throughout the process. Hammerer doesn't see himself “simply” as an architect, he also carries out research, puts together the relevant information and at the same time is “a bit of a psychologist”. He has created a wonderful retreat for a couple in the Marienberg suburb of the Austrian city of Linz.

“**M**y parents always used to give me Lego for my birthday and at Christmas,” remembers Reinhold Hammerer who was born in the Austrian town of Vorarlberg. That’s how his fascination for building began, back in his childhood. Hammerer first studied at the Higher Technical School for Construction and Design (HTL für Tiefbau), before starting his architectural studies at the University of Innsbruck. In addition to his apprenticeship in Tyrol, his year abroad in Madrid was to exert a strong influence on his career. “Spain is a fascinating cultural area with a different climate zone—and that also has an impact on your point of view. For example, the north side of a building has a completely different meaning there than for us,” explains the architect who opened his own office in Aarau, Switzerland in 2015. In Spain, he learnt that as far as building is concerned, it’s not all about the materials; you also need to think about “the light and space in between,” Hammerer explains.



How does Volkswagen design a car

Another crucial experience in his training was his diploma thesis. After reading his first draft, his professor gave it back to him with the comment “do you know how Volkswagen designs a car?” Hammerer started to investigate, searching for information and questioning motives—only then did he submit a second draft. “Once I’ve gathered all the information, that’s when the building is produced,” says the architect. “A whole process is involved in coming up with the end result, the building.”

The practical, the valuable and the beautiful

His home town of Vorarlberg is well-known for its bold, unusual architecture. When asked how it came to be that Vorarlberg holds such a special position in Austria’s architectural landscape, Hammerer explains: “For one thing, craftsmanship plays a special role in Vorarlberg. We have many good craftsmen.” Then he adds: “At the same time, the Vorarlberg School of Building was developed in the 80s, in rebellion against Vienna.” Hammerer underlines that in Vorarlberg, it’s not always the design that matters, but rather “the practical, the valuable and the beautiful.” That’s what accounts for the particular charm and special style of the buildings found there.

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*I take the same care
as though it belonged to me.*
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Hammerer develops his projects with great care and attention. “I take the same care as though it belonged to me.” With his buildings, the personality of the owner always plays a major role: “I’m also a bit of a psychologist,” says Hammerer. It’s often during his first visit to the building site that he gets his initial rough idea for the project. That was certainly the case for the Linz building: “The first idea came instantly to me. You then have to resolutely stick to it.” There then followed intensive discussions with the owner. “Many relevant parameters must be borne in mind including the location and the people who are going to live there. Each project is like a good film script, it should always be intriguing and should always tell a story. It should imprint itself in the memory, and the casting of roles has got to be just right,” explains Hammerer. For his clients in Linz, he has created a retreat for two people in the heart of nature. The building had to take nature into account, incorporating it into the design—on the one hand, with open spaces allowing views of the ancient trees, and on the other, by using the material, wood, as the dominating material for the interior space.

“Toblerone façade”

Although wood very definitely dominates the inside of the building, the façade needed to be made from a different building material because the owners did not want a weathered wooden façade. So the PREFALZ serrated profile was the ideal solution for the building. The chocolate colour blends harmoniously with the building’s surroundings. “The owners call it a ‘Toblerone façade’—after the Swiss chocolate bar,” says Hammerer who describes the house after its completion as “a clear narrative”. “It welcomes you in, guides you around and is completely self-explanatory.” The roof of the Linz refuge was made with Prefalzal in anthracite. When choosing the roof, the architect very deliberately opted for a traditional gable roof: “Gable roofs have a timeless shape and for me, they are absolutely in vogue.”



Zeeburgerbaai, Amsterdam

Zeeburgerbaai is an island retreat set on the outskirts of Amsterdam. A paradise composed of fourteen detached and semi-detached houses, where nothing is repeated. A bridge leads to the colourful, creative little world made up of metal, glass and concrete—in harmony with the surroundings and the people who live there.

About the project:

Project name:	Zeeburgerbaai
Country:	Netherlands
Object, location:	Living on the water, Amsterdam
Construction site type:	New construction
Architects:	Attika Amsterdam, Arch. Susanne Aniba

Installer:	Siris B.V., Ruud Sjouw
Roof type:	—
Roof colour:	—
Façade type:	Prefalz
Façade colour:	P.10 anthracite

“Built on the water”

With the Zeeburgerbaai project on the outskirts of Amsterdam, Susanne Aniba and her colleagues from the architectural firm, Attika Architekten, have created a very special island retreat, proving that it's possible to combine a harbour-like environment, an industrial design style and comfortable homes to live in.

In Amsterdam, space is tight, rent is high and there is water everywhere, so it's not just on the mainland that the city is being developed. With the Zeeburgerbaai project, two islands comprising fourteen detached and semi-detached houses have been created directly on the water. The residents access their homes via a bridge, entering into their own world. “When you're on the water, you forget all about your problems,” says architect Susanne Aniba.

Originally, the islands were designed as floating platforms. However Susanne Aniba and the contractors Ooms Bouw & Ontwikkeling soon shied away from the idea. Instead, they decided to firmly anchor the foundations to the sea bed, and now the buildings are harmoniously set between water and dry land in the north east of Amsterdam. Anibas' plan was to draw on the industrial design concept and create comfortable living spaces in a harbour-like environment. Now that the houses are built, there's no contradiction between these different elements—just a harmonious combination. Nature provided a major source of inspiration during the project's development. This is clearly demonstrated by the colour scheme. Natural, earthy colours are used on the first island while on the second, the colour blue dominates, emulating the water. Through this use of colour, the metal, glass and concrete building materials blend perfectly with their surroundings.

Nothing is repeated

In Zeeburgerbaai, great emphasis is placed on individuality. "Nothing is repeated; each house is different," says the architect. This is also because the owners have a say in the designs for their homes right from the start. "We love to include the people who are going to live here in the decision-making process. They can tell us their requirements such as the size of their terrace and how open they would like their living room to be," says Aniba, enthusiastically describing the collaborative effort involved in each building's genesis. Susanne Aniba is not the kind of architect that withdraws quietly to her office to work alone on a project. From start to end, her aim is to remain closely connected to the project. "I love going to the building site in my helmet and boots to see how the work is progressing."

It's got to blend in!

"My aim is to produce a house which blends into its environment and suits the people living in it." That sounds like a pragmatic approach, but Susanne Aniba's enthusiastic tone underlines her commitment to ensuring that the houses she designs are perfectly tailored to their future residents. Her work and that of her colleagues at Attika Studio is characterized by this strong sense of commitment. "We don't seek to put our own particular stamp on a building; we work with the widest variety of architectural styles," says Aniba, who started working at Attika over 14 years ago. "I have three bosses, so that's a lot of people to please." But that's all part of the charm of working

at Attika. "Everyone collaborates on every project and that works well in our company because we all have different qualities and bring different ideas," explains the architect who studied architecture at Delft University of Technology in the Netherlands.

Building and kite-surfing

Aniba knows what she wants and always has done. She started building when she was only six years old—with Lego at the time. She was always clear about the professional path that she would tread. "I never had any doubt about that." So it comes as little wonder that she would not hesitate to choose this career path again today; that is unless she could become a professional kite-surfer but "then I would design houses in my spare time," she says with a smile. Today, she understands that it's not "large bricks, like with Lego" that give a building its character, but the details. And the Zeeburgerbaai project certainly has many details: the roof is set back; the concrete base is partitioned, the façade surfaces are of different sizes, the windows have thin frames, the colour scheme is well thought-out, and the materials have been chosen wisely.

A long search for the right material

The search for the right material was a major challenge and involved a long process: "We searched endlessly until we finally found PREFEA," explains the architect. She's now delighted with the choice as it was particularly the material's longevity that had impressed her. The houses on the waterfront are under constant exposure to environmental influences, but "Prefalz will stay just the way it is for a long time." The material also made it possible to implement all the planned details, perfectly. "The houses are designed to look elegant," she underlines. And they certainly do.









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All these projects are unique.

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Ruud Sjouw

“Beautiful, long-lasting and robust”

28 houses, hundreds of square metres of Prefalz and countless details — those are the key figures for the large-scale project in Zeeburgerbaai that was taken on by Ruud Sjouw and his roofing company, Siris.

Siris is a specialist both in major projects and in using metal to refine roofs and façades. The roofing company has already clad a whole host of roofs and façades in Holland, and the company’s list of projects ranges from office buildings to churches. Traditionally, the company has worked a great deal with zinc, but the demand for PREFALZ has grown over the last two years, and Ruud Sjouw and Siris have found themselves using PREFALZ on an increasing number of projects. This was also the case with Zeeburgerbaai. “We work with many high-quality materials. That’s what gives each building its own distinctive look. Beautiful, long-lasting and robust,” says Ruud Sjouw.

“All these projects are unique. Each one of them demands attention, creativity and flexibility. We work with the architect and building contractor to bring the building to life,” says the roofer, explaining his philosophy. The Zeeburgerbaai project also demanded a great deal of attention as the façades on all the 28 houses were clad with Prefalz. In addition to the size of the project, the multitude of details also presented a major challenge, as apparently did the spiders—or so we are told by a roofer at the construction site. “But that’s nature for you,” he grins.

Generally speaking, two to three roofers worked on the site every day. While the first house took about two months to complete, the craftsmen became slicker as they moved along from house to house. They were quickly able to put the experienced they had gained into practice, and by the end of the project, it took them just two weeks to complete a building. “We learned a lot at the start and were able to benefit from the knowledge gained in the later stages,” says the roofer who enjoys working with PREFALZ. “It’s like zinc,” he says “and very light.”



Black Pearl, Courbevoie

The Black Pearl—a new landmark stands tall in the heart of the Parisian business world. A stuffy office building from the 70s has been brought back to life in the La Défense district. The combination of black sails and a copper-coloured roof gives the buildings its unusual appearance. This is also helped by the PREFA rhomboid roof tiles which cover the roof like an animal hide. Truly excellent—and the same goes for the view of the Eiffel tower from the recently created terrace.

About the project:

Project name: Black Pearl
Country: France
Object, location: Office building, Courbevoie
Construction site type: New construction
Architects: Studio Vincent Eschalièr

Installer: Parisis Rénovation, Philippe Battais
Roof type: PREFA rhomboid roof tile 29 × 29
Roof colour: Bespoke colour
Façade type: —
Façade colour: —



“The Black Pearl of La Défense”

A black sail and a copper-coloured dome— young French architect, Vincent Eschalier has turned a dusty old office complex from the 70s into a new landmark for the La Défense business district in Paris.

“I was 16 years old when I realized that I had the skills of an architect. I love art, sculpture and painting, but I also fared pretty well in physics and maths,” says Vincent Eschalier who grew up in France and England. At 18, after leaving school, Eschalier took a year out and was recruited as an assistant for an architecture firm in Washington D.C. He then had to choose between Cambridge and Versailles. He decided against the elite British university and opted for France. He never regretted his decision as the French university taught him many aspects of architecture: geography, geology, art and architecture itself ... “There was so much to learn,” says the architect. In his final dissertation, he combined his professional training with his love of rugby, a hobby that he had continued to pursue throughout his years of study. He designed a rugby stadium based on his own personal concept. “I didn’t do it the way the professors told me to. I did it my own way,” says Eschalier.

After university, his career soon sky-rocketed: “I started my dream job at 26!” Working for a French architectural office, the young architect travelled all over the world, from Hong Kong to Sydney. It was a formative experience for him to be given so much responsibility and entrusted with important contacts at such a young age. However, his employer then moved the office to London. Eschalier wanted to stay in Paris and so set up on his own. “At the time, it was no great risk for me because I had no major commitments, and could eat pasta every day,” he grins, explaining his decision to create his own company. His first order as a freelance architect marked an important milestone: “I was asked to design an art gallery in Paris.”

One team — one direction

For Vincent Eschalier, his customers are not just customers, and his work is not just work: “I’m here to solve problems and find solutions.” His work philosophy is perfectly clear: “We work as one team in one direction.” A good relationship with his customers, enthusiasm for his projects and a good team atmosphere are important elements for the architect. “I don’t want to get up in the morning and say to myself: oh no, I’ve got to go to the building site and meet my customers again,” he says, laughing. The Parisian architect, who now at 37 has already made a name for himself in the French capital, generally works with his 16 employees on five or so projects a year. Most orders come from B2B companies, offices, hotels and restaurants. His cooperating partners and clients are investors and property developers.

Forever young

One key idea always characterizes his work and this also applies to the La Défense office project: “What will the building look like in 20 years’ time? How can I make sure that it doesn’t age but remains forever young and fresh?” La Défense is sited in the heart of Paris’ main business district. The office building was originally built in the 70s and needed more than a fresh coat of paint to be turned back into an attractive place to work. “The building covers 500 square metres, we had five months and a budget of five million euro,” says the architect, recalling the initial situation and outlining the two major challenges: a tight budget and very little time.

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*I’m here to solve problems
and find solutions*
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Forever young.
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Sailing to greater verticality

“The building’s proportions were not very attractive. It was too horizontal. So we added the sails to give it greater verticality. The sails are south-facing and direct the sun into the tower,” says Eschalier, describing his work. But the Parisian architect felt that something was missing. And the missing element was the roof. Up to that point, the roof had only been used to accommodate the building’s technical equipment, but that was about to change. The roof should be a place to be enjoyed by people working in this building, or who come to visit. The technical equipment was “hidden” under a wooden structure, and the copper-coloured dome made of PREFA rhomboid roof tiles 29×29 was built over it. And so was born an attractive terrace with a view of the Eiffel tower. The builders christened the project “the Black Pearl” after the ship in the “Pirates of the Caribbean” film.

The choice of material for the dome fell on PREFA because the building was not supposed to age.

“Aluminium is the perfect material for preventing ageing. We needed to keep in mind that the Black Pearl is exposed to extreme environmental influences here in the centre of Paris,” underlines Eschalier. In addition, the material is easy to work with and adapt, and it’s also ideal for using on the curves. “The material blends in like an animal hide, giving the dome its very special appearance,” Eschalier concludes.



Philippe Battais

“A job for the ‘wizard’”

It was with great flair and the help of their “wizard” that Philippe Battais and his team of artisans from “Paris” built the copper-coloured dome and the timber substructure on the roof of the Black Pearl.

Philippe Battais is 60 years old and full of energy when it comes to his job and talking about his love of Portugal. The endearing craftsman, who grew up in a large family-run business, only set up his own business “Paris” in 2010, and now works in partnership with some of the best workshops in the region. Parisis takes on “everything to do with building” — carpentry work, roofing and, above all, many loft extensions. In Paris, loft extensions combine historical and modern elements. “As an artisan in Paris, you have to be able to master both elements. There’s a lot of demand for renovation work, but there are many contemporary projects too,” says Battais, who works both on historical buildings and new builds. “I enjoy the challenge of combining the old and the new,” says Battais.

A magical colleague and a great deal of pride

Where the Black Pearl was concerned, the challenges were obvious: “It was a huge project and there was very little time,” says the Parisis boss, summarizing the job. “But we have our wizard who miraculously conjured up the results,” he says praising his almost magical employee who has carried this nickname for years.

As a first step, the complex timber substructure was erected to “hide” the technical equipment on the roof. Then came the cladding which was implemented with PREFEA rhomboid roof tiles. The Black Pearl project was not the first time that Parisis had come into contact with PREFEA. The artisans had already used PREFEA’s aluminium products on other buildings in the French capital. “We really appreciate PREFEA,” says Battais with a satisfied smile. “It’s great to work with and it enabled the work to be implemented quickly.” Today, Battais is understandably proud of his dome high above the Parisian business world. “That’s La Défense — so eye-catching.”





PREFERENCES 2019

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