



# PREFARENZEN 2024

*A glimpse behind the façades of modern architecture*

---

PREFARENZEN





## **PREFARENZEN 2024**

Visit  
our *PREFARENZEN*  
online magazine.

**prefarenzen**  
**.com**



---

PREFARENZEN 2024

Publisher: © PREFA, [prefarenzen.com](http://prefarenzen.com) | Marketing: Mag. (FH) Jürgen Jungmair, MSc.  
Design & Concept: MAIOO, [www.maioo.at](http://www.maioo.at) | Photography: Croce & WIR, [www.croce.at](http://www.croce.at) | Texts: Claudia Gerhäuser  
Print: Gutenberg-Werbering Gesellschaft m.b.H.

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

# And what's next?

---



The PREFARENZEN book that you are holding in your hands right now is already the tenth of its kind. It is truly extraordinary how much has changed in the past decade of the PREFARENZEN publications.

The old saying “Life means change” may be crude, but it is true. As soon as you get used to a situation, the next challenge is just waiting for you. Change often also means leaving your familiar comfort zone and daring to do something new. You definitely should not stand in the way of your own transformation.

This is also the case with the phenomenon of artificial intelligence that is on everyone’s mind. Everyone has different approaches to it: for some, it is a blessing, while others perceive it as a threat. How do you personally deal with the universe of computer-generated knowledge? Are you already using it or still cursing it?

It is immodest to say that we at PREFA have always been pioneers in our industry. Our innovation, meaning our idea to turn a roof tile into an integrated, elegant solar power plant, is the best example. What is next, that is the question. And how can artificial intelligence help us along the way? We are accepting this challenge and addressing these questions, so that we can continue to offer the best system solutions and services in the future.

At this point, I would like to touch upon the counterpart to change – continuity. For it also plays a major role in our world: quality you can rely on, and a strong (contact) partner you can count on. That is how it always was and always will be. And perhaps these two factors, change and continuity, are critical to success.

You are probably already expecting what comes next: The following sentences are the result of artificial intelligence. But, in my opinion, they sum it up quite well:

*This tenth anniversary reminds us how far we have come and motivates us to go even further. We invite you to join us on this exciting journey into the future of architecture.*

*With great anticipation and enthusiasm for what may yet come.*

*Yours,  
Leopold Pasquali, CEO*



---

## Walters Restaurant

**Country:** Austria

**Object, location:** restaurant, Wiener Neudorf

**Category:** new construction

**Architecture:** dreiplus Architekten ZT GmbH

**Installer:** Heidenbauer

**Façade type:** individual profile and ripple profile

**Façade colour:** pure white

❶ **Object-related individual solution**



Thomas Heil

## »Restaurant with a forest«

---

In 2016, the first concepts for a company restaurant of the Austrian private corporation WALTER GROUP in Wiener Neudorf were born. The client, the operator and ***dreiplus Architekten*** closely worked together to create a location that would provide culinary services and enrich the atmosphere of one of Central Europe's largest industrial areas. Though it all, the guiding principles were a high quality of stay and sustainable efficiency.





One knows the WALTER GROUP logo with the globe at its centre from blue truck tarpaulins or mobile space solutions, among others. The group's core businesses include managing truck transports on the road and in combined transport across Europe, trade across Europe and leasing mobile space solutions. In addition, they also focus on the investment and leasing of commercial and residential estate, warehousing services, and trailer as well as tractor leasing. In all these business areas, they pay great attention to sustainable and environmentally friendly solutions. This is reflected, among other things, in comprehensive energy management at the company locations of the private corporation, which includes generating renewable energy through photovoltaic systems as well as using geothermal energy in combination with heat pumps. Until 2022, several conversion and expansion measures were carried out at the location in Wiener Neudorf. One of the most striking parts of this new hub is the elegant Walters restaurant building, which convinces not only with its thought-out floor plan, but also with its white PREFA aluminium façade.



### From the surroundings

***dreiplus Architekten*** faced the task of integrating formal and ideational aspects into the design. They drew from the special qualities of the surroundings – an existing park landscape and a water area – and reinterpreted them in their shaping process. For example, they chose to create the concept of a circumferential PREFA profile façade that resembles waves, which contributes to the building's flowing and dynamic overall appearance. Thomas Heil, co-founder of ***dreiplus Architekten***, adds that the building form was developed from the surroundings as well. It results from the boundary lines of the building site, which is surrounded by roads. Therefore, the floor plan shows a polygon with rounded corners.

---

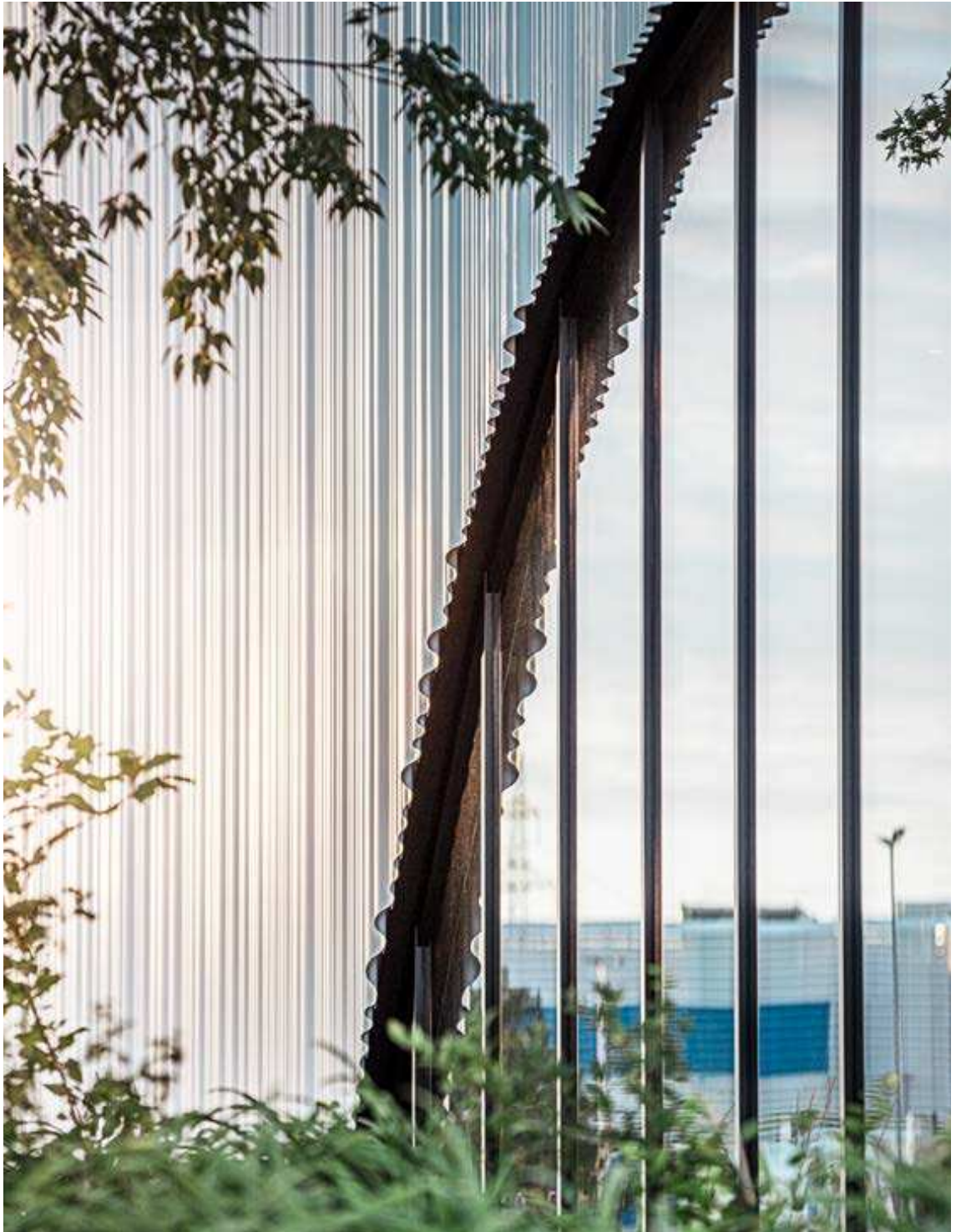
“

*Pure design pleasure finds its  
formal expression here.*

”

---







### **A peak into another world**

Spatially, the building is oriented inwards. The architects placed a 360 square metre rectangular atrium in the centre of the structure and created an Austrian mixed forest together with the forest specialists at Green4Cities. “We were interested in the symbiosis of nature and architectural space,” explains Thomas Heil. The forest tells of another world. The entire interior space orients itself toward this inviting, cooling clearing which makes you forget that the feeder road to Vienna’s southern motorway is less than a minute away. This improves the indoor climate, and the trees supply the restaurant with forest scent and air. A place to take a deep breath and relax! For employees, it is a welcome change to everyday office life where you can communicate and recharge your batteries. Depending on the weather, large glass fronts make it possible to completely open the inner courtyard. This made the “forest atrium” one of the conceptual and spatial ingenuities. The forest has a considerable effect on the high quality of stay, which the restaurant guests benefit from.





### **Spatial orientation and operating system**

The dining area is a large, flowing space that is differentiated by areas which merge with each other and provide enough room for various restaurant concepts: an open food counter, a cafeteria and a fine dining area, among others. Moreover, the restaurant operator introduced a new system where the food is ordered at counter stations or online at the table and then served to guests by food runners. The restaurant's service and ancillary rooms, which are oriented towards the outside somewhat off to the side, are designed across two storeys in a compact manner.

### **Surroundings and façade**

The introverted concept of the floor plan was to be additionally enhanced through an envelope that has a relatively closed appearance without losing its attractiveness. Therefore, the team was looking for a conspicuous, but elegant façade that appears homogenous on the outside. In collaboration between PREFE product technology, object consultation and the architect, three extruded individual profiles were created that differ with respect to the varying heights of their corrugated cross-sections. Their alternation of wave trough and wave crest creates a visual effect that is always exciting. The profile elements were installed next to each other so that the three different profile sections create a look that does not reveal a clear system; the idea was that one would not be able to identify individual modules. 160 running metres consisting of elements that are up to 7.3 metres long were installed here. When added up, they resemble a barcode that runs around the building.

### **Arch pleasure and light**

The white arches which are cut out of the linear façade are particularly striking. They let daylight into the interior and set the building apart from the office buildings in the area. Pure design pleasure finds its formal expression here. Thomas Heil underlines how interesting the automated opening wings in the curved profile façade are from a technical point of view. Wherever it was not possible to create elements that can be opened, a milled perforation of the aluminium profiles was used, which lets even more light inside the building. Inside the restaurant, white PREFE ripple profiles were used for the purpose of accentuation. They also transport the elegance of the white façade into the interior.

### **Responsible for surroundings and environment**

Our conversation with Thomas Heil took place on the fourth floor of an old town house in Graz. The architects also appear to favour calm spaces with a clear style for themselves. Traces of intense conceptual work and theoretical discussions accumulate on their office tables. Thomas Heil and Stephan Hoinkes have been working together since 2000 and are now leading a team of around 10 employees. Their portfolio is diverse and ranges from mountain huts to primary schools, to residential buildings and up to office and commercial buildings. What is noticeable is how strongly the architects identify with their projects and their reduced language. According to Heil, one of their goals is timelessness. What will count more in architectural practice in the future is the question of public space and what it can offer its users. Therefore, thoughts about how interaction takes place and how it is possible to think beyond façades are at the top of this list of things that will also be on the minds of *dreiplus Architekten*.









## We think projects all the way through and further

WALTER GROUP brought the metal construction professional **Heidenbauer GmbH** on board for the restaurant project Walters quite early on. With their installation of the unique wave façade and many sophisticated details, project manager Hugo Terschán and his team were able to create a masterpiece to show around that testifies to the quality of their work.

“We acted as general planner for metal construction, roof and wall construction in this project,” says Hugo Terschán with some pride. The metalworker, who coordinates all trades within the Heidenbauer Group, is known for his goal-oriented actions and convincing manner and was also the right man to manage the project with the sophisticated façade in Wiener Neudorf due to his international experience. He sums up its special feature as follows: “Basically, it is a system, but the viewer does not recognise it as such.”

With the support of the PREFA object consultants, the architect designed the three extruded individual profiles with different corrugations in a manner that made it possible to install them seamlessly in any given order. A variable substructure, developed by the team at Heidenbauer particularly for this application, enabled an entirely perpendicular installation of the profiles, which are up to 7.5 m long and do not allow any tolerances due to their material strength of 2 mm. The curves dictated by the building’s floor plan made it necessary to individually adapt the horizontal assembly profiles by rolling them in.



*Hugo Terschán*

In order to reach the desired irregularity of the 160 m long façade that resembles a curtain, the installers not only needed to be skilled craftsmen, but they also had to have a feeling for aesthetics. For the profiles in those sections where the round aluminium glass façades provide a glimpse inside the restaurant, special know-how came into play. “Due to the profile depth, we had to determine how we could produce the double curvature at the profile end in the arch. For this purpose, we worked on each profile individually and cut some of them spatially at the machining centre,” elucidates Terschán. With their softly corrugated end edges, the ripple profiles seem to endlessly reach up into the sky at the top, as the use of a projecting façade also meant that a visible parapet could be dispensed with.

Founded in 1946 in Bruck an der Mur as a locksmith’s shop, the company unites four companies with different orientations: Heidenbauer Dach Wand GmbH develops different wall and roof structures, Heidenbauer Aluminium GmbH manufactures aluminium-glass systems and special constructions, and Heidenbauer Edelstahl GmbH specialises in stainless steel pools for swimming pools. In addition, Heidenbauer Stahl und Tragwerk GmbH offers structural planning and production as well as the assembly of complex metal constructions.







---

## Multi-family house Matino

**Country:** Austria

**Object, location:** multi-family house, Übersaxen

**Category:** conversion

**Architecture:** Baumeister Jürgen Haller GmbH

**Installer:** Tectum GmbH

**Roof type:** Prefalz

**Roof colour:** P.10 nut brown



Jürgen Haller

## »Anything but complicated«

---

*Jürgen Haller* always approaches architectural tasks with close attention and straightforward pragmatism. But when it came to the conversion of a house in Übersaxen on the Walser ridge in Vorarlberg, Austria, he also had to prove his organisational skills, since three generations, an office and a swimming pool needed to have enough room under a single roof.



**I**n the middle of the rural, idyllic little municipality of Übersaxen above the Alpine Rhine Valley, a mother, daughter and son-in-law wanted to have their existing family home converted so that there would be enough room for three generations. Since the owners also work in the construction industry, they already knew master builder Jürgen Haller. They hired him to save what could be saved of the existing house and, in doing so, still create something completely new. In Vorarlberg, Haller stands for an architecture that is definitely not complicated but conveys a fairly contemporary attitude towards life. And that was exactly what the family was looking for.





### **Back to reality**

With the conversion, Jürgen Haller was able to create an example of forward-looking change. What sounds simple is actually quite rare in the architecture of detached houses. “Most builders are starting to see the benefit of thinking in the long run,” says Haller. He points out that not everyone who commissions a home is aware that you have different housing needs over the course of your lifetime. To him, conversion is a core task of architecture for generations to come. “We should bring building back to reality,” he says, “and only build what we need to live.”

### **Remarkably monochrome**

The slope that rises right behind the house is steep. From here, you have a good view of Übersaxen, the neighbouring houses and the nut brown house with its timber façade. In 2022, the family moved back in after two years of renovation work. The house and its atmosphere have changed in a truly remarkable way. Not much is left of the previous structure, whose synthetic windows and plaster façade did not make it look very chic. The new façade made of silver fir slats adds a sustainable dimension to the building now. With its monochrome design and hard edges, the new structure clearly stands out from its grass-green background while still locating itself in the rural environment with a vertically structured lamella façade.

### **Two becomes three**

Jürgen Haller completely transformed the building. He kept the cellar and the ground floor of the existing structure, added a full floor and created more living space. Today, there is a generous apartment on the ground floor, another one on the second floor, and an office as well as an area you can retreat to with a loggia, pool and roof terrace under the roof. The master builder and the clients thought far ahead together. Thus, the house’s 310 m<sup>2</sup> of usable space can be divided at least into three units, which could be used separately and thus sustainably in the future.

---

“

*We should only build  
what we need to live.*

”

---

### **Focus on views**

The new building cleverly masters views outside and inside, with each window focusing on a different detail of its surroundings. These views, particularly that of the wide valley towards Feldkirch from the loggia in the attic floor, are framed by the dark painted timber slatted façade.

### **Structure with dynamism**

The structure is asymmetrical and therefore always appears to have a dynamic quality. Its roof surfaces, covered with Prefalz, differ in length. Although it does not have any roof overhangs, it is a striking building that seemingly rests in itself. Jürgen Haller opted for regular tray widths and continuous tray lengths so as not to take the ‘calmness’ out of the house. He supports this effect with integrated gutters and the well-proportioned aluminium surrounds of the pool and the terrace.







### **The Haller system**

His thoughts about reusing and continuing to use existing buildings began with the house his wife inherited, which they successfully turned into a holiday idyll in a listed building – he as the architect and she as the host. Today, Haller's office relies on regular clients with different needs. He designs and realises tourism architecture as well as industrial halls or forester's huts. "Networking is everything here in the Bregenz Forest," says Haller. But apart from networking, his open-minded nature, competence in project development and good building management are the agile master builder's biggest assets. In the ten years before he became self-employed, he was responsible for realisations all across Europe as project manager for a large timber construction company, managing the implementation of projects of renowned architects.

### **Innovation or standstill**

Architecture generally has a high standing in Vorarlberg, and the Bregenz Forest has a reputation for excellent craftsmanship. A mix of traditional construction methods and their reinterpretation has developed here over the past 30 years, making architects from the region well-known all over the world. Vorarlberg architecture follows a clear line, similar to a trademark, and is committed to sustainability. The architecture scene in the Bregenz Forest has been known to be particularly progressive for years. When we ask Haller whether the architecture here is still as innovative, he mentions that the general quality of the craft is now enormous and the competition quite fierce. He is certain that the standard will continue to increase accordingly. The demand for sophisticated architecture has established itself in the entire region.





## Cool look, technically demanding

---

The company **Tectum** is located in Hohenems near Bregenz, in the Vorarlberg ‘Ländle’. Since 2008, they have been offering all sorts of roofing and waterproofing work. With the Matino house, they realised not only a project with an interesting architecture, but a reference of the high standards of their own craftsmanship which they like to show around.

“We used to call it black toppe, but today, we use the term ‘building waterproofing’, as we also offer other waterproofing work in and on buildings in addition to pure roofing.” Udo Waibel is one of the two managing directors at Tectum and explains the variety of work, which they also carried out on the Matino house. They asserted themselves as the best bidder in the tendering process in 2020 and were able to finish their last work in winter 2022.

The roof of the house was already a challenge in itself. With a rather flat slope, it exhibits particularly long trays whose material expansion had to be considered in the connections accordingly. Internal gutters were used for the drainage to avoid roof overhangs. This, too, was not a simple standard. Furthermore, there was a bitumen roof with extensive roof greening and the challenge of integrating aluminium elements into the wooden façade and the windows.

And then there was the pool, which was placed under the sloping roof on the roof terrace and had to be clad and additionally sealed by Tectum. “We had never realised the transition from a pool to a sloping roof before,” Waibel underlines this special feature. Tectum flashed the side of the loggia on the third floor so that the pool cannot be seen from further away.



Udo Waibel

The versatile company – of course, they chose the name *tectum* because it is Latin for ‘roof’ – mostly works out solutions for building projects individually and together with architects and manufacturers right from the start. The fact that they work in the spirit of good architecture makes them proud and motivates him and his co-workers, says Waibel. They receive many of their orders directly from architects or builders. Waibel adds that their own experience has taught them to often work with PREFA products since it is the most common material, offers solutions for most roofing tasks and the competition does not have the colour palette that PREFA offers. “You receive great support in all areas of application.”

Waibel, who trained as a construction technician and studied civil engineering, has been working for Tectum for 7 years and mainly deals with private and public residential buildings. The company’s workshop and planning office is located on a revitalised industrial site, from where they serve the entire region of Vorarlberg with their 45 employees. But they are also dedicated to their own surroundings. One time, for instance, a mobile replacement building was left over from one of Tectum’s former projects, which the team quickly transported to the company premises and turned into an open kindergarten. Promoting young talent and social commitment has gone hand in hand with their day-to-day craftsmanship ever since.





## Multi-family house Seestraße

**Country:** Austria

**Object, location:** multi-family house, Hard

**Category:** new construction

**Architecture:** Christof Künz

**Installer:** Küng Dachdeckerei-Spenglerei GmbH

**Roof type:** DS.19 shingle, Prefalz

**Roof colour:** P.10 black



Christof Künz

## »Reduced, but different«

---

A multi-family house was to be created on a narrow site on the “*Seestraße*” (lake road) in the town centre of Hard on Lake Constance, Austria. The Vorarlberg architect **Christof Künz** responded to this challenging situation with a reduced architectural language rich in contrast. In this way, he was able to create a precise fit that benefits the place and became one of the architect’s favourite projects.

---

“  
*By reducing to the essentials,  
the details take on a very  
important role.*  
”

---

The multi-family house was to be “monolithic, reduced, but noticeably different,” says architect Christof Künz, was to “blend in with its surroundings and still stand out from them.” There was a lot that needed to be negotiated and developed until these design ideas could become reality. The architect worked together with the company künz immobilien GmbH, which his brother Dominik runs as project developer. In a relatively short building period from December 2020 to October 2021, they were able to realise a compact building with three rental flats, sustainably heated with a geothermal probe and designed in a pragmatically functional way. The flats were rented out shortly after completion. Hard is less than 15 minutes away from Bregenz and is a popular place to live right on Lake Constance.

#### **Negotiating skills needed**

The house is located halfway between the town centre and the lakeside, right next to one of the best hotels in the area. On account of this prominent location, it was to be expected that there would be many negotiations with the authorities about the ‘what’ and ‘how’ of the building before planning began. Nevertheless, they still carried out the project with lots of joy and openness towards all parties involved.

#### **Challenging starting situation**

When it comes to their projects, densification and creating high-quality living space is important to the two brothers. For a long time, the site in Hard was considered almost impossible to build on from an economic point of view. At the time, Christof Künz passed the bend almost every day and perceived the urban planning situation as an exciting challenge. One day, the opportunity arose to buy the land.

There were numerous specifications regarding street alignment, ridge direction and border distances that needed to be observed. Künz convinced the clients with a feasibility study, in which he accommodated 260 m<sup>2</sup> of usable space on 280 m<sup>2</sup> of land in a compact structure that leans against its neighbouring house. Negotiations were held with the neighbours, a solution for the distance allowances and the required parking spaces was found that worked for everyone and the project was realised using the closed construction method.







### **Building on through contrast**

The architect's feeling for the general local character is reflected in his choice of materials. The house is a continuation of the multi-part structure the growing community on the lakeshore is characterised by. Künz adopted the material change of timber and plaster that is so typical of the area. On the side facing the street, the house appears as a unit, as other buildings in town also exhibit a material change in their main façade. Nevertheless, the contrast differentiates the ownership: The plaster façade clearly stands out from the neighbouring timber façade while continuing it in an abstracted form with a vertical brush stroke. Since both buildings are marked by a reduced design language and feature no frills whatsoever, you hardly notice that they are not connected on a functional level.

### **Contrasts require precision**

Künz explains how important it was for him to design the multi-family home with such strong contrasts. "You can find contrasts in most of my work." By reducing to the essentials, the details are accentuated more and take on a very important role. The roofs, downpipes, balconies, windows and doors were all executed in black on the *Seestraße* house, while the white plaster façade frames the building volume with a vertical

brush stroke. The concept is crystal clear. But realising it proved to be challenging, as deviations and small inaccuracies in the brush strokes, which can be created by removing the broom in the area of the scaffolding floors, for instance, become visible right away and would have disturbed the architectural expression.

### **With brush strokes and PREFALZ shingles**

For the roof covering, the architect wanted to find a small-scale solution that corresponded to the other roofs in the area and still accentuated the roof surface. Therefore, he had the steep roof of the main house covered with PREFALZ shingles. The balconies protruding on the garden side – another one of those contrasts that suggests it is a separate house – received a dark Prefalz roof. Technical challenges awaited the architect and tinsmith here, as it is set slightly below the gable end: The extended Prefalz roof required a suitable connection to the white plaster façade.









### Clear ideas

The harshness of the colour contrast is reflected in the precision with which Künz watched over the design and the execution of the project. “New details always require discussions,” he mentions. Laughing, he admits that he is somewhat nitpicky, a quality that often seems to work to his advantage. In the case of the house on *Seestraße*, you can tell that it stems from clear ideas that were consistently realised. The barge-board sheets, for instance, were executed particularly low, and the roof windows tuck into the roof surface, where the gutters were integrated almost invisibly, as far as possible. Each door and each window is framed by a millimetre-thick steel sleeve, which not only had to accommodate the sun protection, but also had to lie in a straight line over itself in certain places, similar to a good graphic layout.

### After the pencil comes the styro cutter

But in the end, it is not only about realising his own ideas. Künz simply could not stand it if the residents of the *Seestraße* house came home and had the feeling “that something just isn’t right”. He says that architecture and details need development time and development work. So it is more than fitting that after first drawings by hand, the architect usually goes right to the styro cutter and model making before working out

his ideas at the computer. After graduating from the HTL (higher technical school) and finishing his carpentry training in Imst, his studies and many years of work experience in Innsbruck, Christof Künz founded his own architectural office in his hometown Hard in 2019. He has been designing his own projects with a focus on functionality, building volume and materials ever since, always accompanied by the thought: “It really has to fit into the context.”





Mathias Küng

## Two roofs for *Seestraße*

With two different roof coverings in the exact same colour, Mathias Küng and his team strengthened the unexcited nature of the multi-family house on the “*Seestraße*” (lake road) in Hard on Lake Constance.

Technically speaking, the project appears restrained – at least at first sight. What seems simple and reduced was actually demanding during its implementation. This applies both to the architecture and the tinsmith and roofing work.

Mathias Küng likes complex tasks the best. The head of *Spengler- und Dachdeckerei Küng* in Ludesch in Vorarlberg, Austria, reveals that the multi-family house on the *Seestraße* was technically challenging. “The architect had very clear ideas about what the details on the gutter, the roof edge and the skylights should look like.” Not everything, he says, could be realised with standard solutions. For example, the team of six behind Mathias Küng installed skylights that were set into the roof cladding deeper than usual so they would not visually interfere as much with the homogenous surface of the black roof. And for the internal rain gutter, he developed a hidden outlet in the façade together with architect Christof Künz, which made an internal downpipe unnecessary.

“Practically everything was done in close cooperation with the architect and the construction manager,” says Küng. This probably stems from the fact that the project was a family project. He is a cousin of the Künz brothers and they benefit from the constructive communication between them. “We simply knew that, with all of us involved, an excellent result would come out in the end,” he adds. They also proved to be on the same page in terms of design. Using black DS.19 shingles for the main house and Prefalz in the same colour for the roof above the balconies seemed logical to them all.

The Küng company is well established in the area, and their order book is filled to the brim. Aluminium roofs prove to be quite popular, and in between smaller repairs and larger jobs such as metal roofs and façades, they rely on a lot of organisational talent to ensure that the quality is right in the end. Quality is something that is essential for Küng. The excellent training company stands for passing on knowledge and standards to younger generations. So it is not surprising that one of his youngest employees, only 19 years old, became the best young tinsmith in Austria just this year.



---

## Education centre Gerlos

**Country:** Austria

**Object, location:** education centre, Gerlos

**Category:** new construction

**Architecture:** UNISONO ARCHITEKTEN

**Installer:** Mössler Dach GmbH

**Roof type:** rhomboid roof tile 44 × 44

**Roof colour:** bronze

**Façade type:** rhomboid façade tile 44 × 44

**Façade colour:** bronze



*Claudia Gast and Mario Dallaserra*

## »Distance becomes eye level«

---

In the middle of an alpine landscape, **UNISONO ARCHITEKTEN** realised an education centre that not only follows an open learning concept, but also impresses structurally with its generosity and spatial diversity. PREFA contributed rhomboid tiles for the part of the building that lies in the wooded slope like robust boulders. What all of this has to do with music will be gladly explained.





In music, “unison” – which is the literal translation of the German ‘*unisono*’ – is used when things are in harmony, when different voices or instruments, or even musicians, play the same notes in different registers. The architectural quartet **UNISONO ARCHITEKTEN** from Innsbruck deliberately chose their name to convey a clear goal: They want to realise building projects where many different parties constructively work on one and the same thing while still remaining distinguishable with their own voices. And they apply this idea of harmony to their team and their architecture. This also explains their motto for collaborating with others: “Distance becomes eye level,” in Claudia Gast’s words, who is one of the four founders of the office.

#### In the ratio of 1:5

Their motto also applies in Gerlos. The skiing and hiking tourism destination in Tyrol, located between the Reichenspitze and the Karspitze mountains in the side valley of the Ziller river, used to be a street village but has become one of the centres of Austrian winter tourism. The municipality comprises an area of nearly 120 square kilometres, of which a third is wooded, around the same amount is used for alpine pastures and a

quarter is high alpine territory. At 1300 metres above sea level, Gerlos is one of the highest villages in the Ziller Valley. It has 801 registered main residents and more than 4,000 guest beds – a ratio of 1:5 –, which explains why hotels, hostels and restaurants line the main road. Packed closely together, they characterise the townscape. It is easy to overlook where exactly you can find the places that are important for the residents of Gerlos: the town hall, the fire brigade and the kindergarten.

#### Rebalancing

Since November 2021, however, the education centre Gerlos corrects the preponderance of tourism buildings as a new architectural sign you can see at the eastern local entrance. It particularly stands out from its natural surroundings with its building form without losing its connection to it, standing slightly set back, parallel to the road. A wide flight of steps before the entrance invites you to explore the building in all its complexity: You step onto a platform with a cubic structure hovering above it. The building mass was developed straight from the topography of the site and is cleverly distributed over five main storeys, partly above ground, partly under the ground. Going to school here must be splendid!

Various playing areas on the roof, natural timber façades, large windows, bronze shimmering flashings and an open ground floor bestow the centre with an appropriate generosity and naturalness. At the same time, diagonally cut levels and a plinth built as a brace into the slope promise spatial surprises and places of retreat; spaces reserved for learning and playing that are turned away and protected from the street.

#### **In numbers**

With a large cubic building volume, its timber façade, its setting on the slope and a reduced material concept, **UNISONO** create sustainability from a building culture perspective. They reference the surrounding woods and indicate the significance of the education centre through its building form and alignment. The architecture gives weight to its purpose and also shows how proud the municipality is of the sophisticated project. In 2018, an EU-wide architecture competition was announced which the Innsbruck architects won. The building began in 2020. The office acted as general planner and was thus responsible for construction and the overall realisation. In numbers, the project roughly reads as follows: 17,000 m<sup>3</sup> of enclosed space, 3,200 m<sup>2</sup> of total floor

space, 2,000 m<sup>2</sup> of wooden flooring, 9.7 million euros in construction costs and more than 60 involved project partners.

#### **Atmosphere in dialogue**

Yet what seems to be more important than numbers is the atmospheric and spatial achievement that was made here – in harmony. The dominant materials are wood, aluminium, glass and exposed concrete. Depending on the time of the year, light and perspective, they are in dialogue or in contrast with the deep green firs, the lush green meadows and, in winter, with the snowy, wooded slopes in their surroundings. The façades also follow this colour and material palette. Four individual building parts that lie in the grass like large boulders were clad with PREFA rhomboid roof and façade tiles 44 × 44. They contain the kindergarten's and the day nursery's group rooms in a rather introverted manner and offer both children and adults protection and room for inspiration with connected patios.







### **Function and continuum**

The education centre combines a primary school with a contemporary pedagogical concept, a kindergarten, a day nursery, club and community rooms and a gymnasium that is accessible to everyone. These functional zones are layered on top and within each other. A two-storey foyer connects the spaces and enables views deep into the building. For each utilisation unit, there is a suitable outdoor area, for example a school terrace for the older children that is located on the roof of the kindergarten. Each level of the plinth is cleverly used for access areas, lounging zones and transition thresholds. Gast describes the architects' role as "translators between landscape and environment. Not one to one, but with a feeling based on which we generate colours and forms."

Moreover, the architects always give various spatial aspects their own materiality. The terrazzo flooring laid in the foyer not only withstands high wear and tear in the long run, but also emphasises the idea of an all-connecting floor, a platform. A ceiling made of seamless and acoustically effective spray plaster ensures that the interior spaces on the ground floor are visually connected to form a spatial continuum. Thus,







the design idea of a second level with its own topography, which carries the school and connects to the slope in the north, can also be experienced inside the building.

#### **Architecture is building culture**

**UNISONO** also want to contribute to the local building culture with their architecture. As opinions on what building culture really means generally vary, Claudia Gast and Mario Dallserra explain how they understand the term exactly on behalf of the quartet. “Each place, each region has something unique, is characterised by its history, resources, dialects, materialities and topography.” In this vein, building culture is not always the same to them, but is determined by how different starting situations and their structural changes are handled. What is at the centre is the public appreciation of the spatial added value that is created through building as such, through planning and implementation and through use. The term building culture thus describes a development for the architects. “Building culture primarily means entering a process together and developing and cultivating spatiality,” explains Gast. **UNISONO** takes a similar stance regarding the term sustainability: “We always ask ourselves what we can give an environment with the design decisions we

make, since we also always take something away from the environment with our buildings.” The architects want environment to be understood in all its facets, as a geographical, urban planning and spatial planning as well as social, ecological and economical context. “Environment encompasses everything that is set, that is there.”







---

“

*Building culture primarily means  
entering a process together and  
developing and cultivating  
spatiality.*

”

---







## Triggering synapses

Radenthein in Carinthia, a town of garnet and magnesite mining, is a mixture between industrial town and mountain village. Since 1960, the Mössler family's tinsmith and roofing business has been successful both here and beyond.

Junior boss Simon Mössler is well aware of what it means to work in the mountains. When he is not managing and planning orders at the office, you can find him on the slopes and rocks in the area around Radenthein – doing sports, of course. He is convinced that “roofs and mountains require similar skills.” They trigger the same synapses. Mössler, who will follow in his father's footsteps in the company management in 2024, focuses on optimising work processes as well as a good working atmosphere at the company. It is important to him that their own company structure is continuously developing. With 50 employees, they usually work on several construction sites at the same time, can provide services beyond the region and also take on assembly work if it means that their employees do not get to go home every night.

The references of the company **Mössler Dach**, which operates throughout Austria, practically includes everything that can be done with metal. They have already created stadium envelopes, strong pitched roofs, large residential projects, and time and again roof window connections and ventilation outlets. In Gerlos, for instance, UNISONO architects wanted ventilation outlets that can be integrated in the roof cladding in a monochrome and homogeneous way. With sophisticated buildings, one often cannot take the standard route when it comes to details, says Simon Mössler. The education centre required both roof and façade



*Simon Mössler*

work, whereby the mix of various tasks was what made the job interesting for Mössler. At the centre of it all was the installation of the large PREFA rhomboid roof and façade tiles 44 × 44 on the four structures, which slightly protrude into the slope on the mountain side of the building.

Gerlos is located at 1247 m in Tyrol, in a high valley between the steeply sloping rock walls of the Zillertal and Kitzbühel Alps. Due to strong weather fluctuations throughout the year, the buildings here need robust and durable envelopes. They are exposed to enormous masses of snow. Therefore, every roof needs to withstand the resulting weight and moisture to a particularly high degree. The sheer force of the snow, which accumulates not only on the mountain ridges but also on the roofs in Gerlos, can become extreme. Roof avalanches are the result. To minimise their risk, the inclinations and material of the four bevelled structures of the education centre are designed accordingly.

Mössler wants to shift the company's emphasis towards training more apprentices and providing further training for their tinsmiths. “The digitalisation of the trade primarily takes place at the organisational level and in building documentation,” he adds as further potential for development. Mössler generally believes that his employees have what it takes to face great challenges. Father and son are interested in current trends, even if they do not see robots working on roofs in the future.





## Terraced house Höglwörther Straße

**Country:** Germany

**Object, location:** terraced house, Munich

**Category:** conversion and extension

**Architecture:** CBA

**Installer:** SF Dachsysteme

**Roof type:** Prefalz

**Roof colour:** metallic silver

**Façade type:** Prefalz

**Façade colour:** metallic silver



*Mirco Urban and Clemens Bachmann*

## »A bit alien-like is alright«

---

Everyone knows them, the terraced houses from the sixties that are usually renovated once, sporadically, and are often too narrow, too small or too dark for today's living standards. **CBA**, the architecture and design studio of Clemens Bachmann, expanded such an example in the Munich district of Obersendling in collaboration with the real estate developers from URBAN-WERK and under the construction management of UrbanArchitektur, radically changing its spatial and aesthetic qualities.



**3**<sup>77</sup> *Höglwörther Straße*: The old house number in blue and white enamel can be understood as an indication that a house has changed its dress and character here, but not its purpose. The terraced house stands between detached houses, housing blocks and the Munich Südpark on a road heading out of town that is lined with trees. The area is not completely gentrified yet, but since the rents in Munich have been high for years and the pressure on the housing market is even higher, *Höglwörther Straße* is changing more and more. One of the first building blocks of this development is the conversion that Clemens Bachmann realised as a design architect until 2017 together with project developer Sven Urban and implementation planner and architect Mirco Urban.





### **Material as an eye-catcher**

“It looks a bit alien-like,” says Bachmann, visibly pleased. To him, it was important for the core of the house to continue to exist and the exterior to radically change. He is alluding to the aluminium layer consisting of Prefalz in the colour metallic silver, which runs over the façades and the roof. The neighbouring houses, by contrast, have plaster façades with typical tiled roofs. So the conversion clearly sets itself apart from its surroundings, creating an entirely different look and feel. In this way, the material becomes an eye-catcher between the otherwise rather average to trivial perforated façades.

### **Two-way thinking**

The idea is simple: one envelope, one material. What was more complex was the implementation, since the house has two very different sides. Towards the street, it shows very few openings and a lot of material surface, whereas the garden side hardly has any closed surfaces to offer and rather consists of large, storey-high windows. For this reason, the architects and the tinsmith worked out a tray pattern that could be applied to both façades, with the effect that the house separates two worlds from each other, the street and the garden, but connects them both through its uniform materiality. The pronounced standing seams and horizontally offset tray joints become stop lines dictating the pace of the façades, which give the house two faces.

### **Conversion instead of new building**

It is hard to believe that this is “only” a conversion. In order to use the admissible building mass as best as possible, the basic structure of the previous floor plan was retained and merely extended into the garden by a floor area of 24 square metres, as far as this was permitted by building law. This created an additional 120 square metres of living space compared to the existing building. Demolition and new construction would have also meant different building lines and a smaller building volume as a result. The flats would therefore have been less generous, and a substantial amount of living space would have been lost. Furthermore, the loft-like character of the spaces and ground-level views into the garden in particular would not have been possible. Three flats were gained through the extension, some of which were built as maisonettes and organised on five levels. “The one under the roof, with the open spaces and the roof terrace, is the best one,” the architect mentions. That is an unusually high amount of housing quality for this area, adds project developer Urban.

### **Inside like always?**

Not quite! What is particularly charming is how old and new work together in certain places, where the building from the sixties still shines through. For example, the original flat staircase in the house was preserved and is used to access the three entrance levels today. It jumps back a little from the full glazing right by the entrance, thereby visibly marking the transition between the existing structure and the addition. But the spaces are really good if you consider how much more daylight and floor plan openness were achieved by extending the building and giving it a bold complete makeover.

### **Encounter work**

The three parties responsible for *Höglwörther Straße* 377 agree that they did everything right: They used substance and activated resources, created something entirely new and were still able to integrate what existed and make it live on. They work together time and again in various constellations. And they follow their own path. Sven Urban continues to develop and manage real estate projects with URBANWERK, his brother Mirco gives projects the finishing touch before they can be realised as works planner and construction manager and Clemens Bachmann offers designs for clients who do not identify themselves with “normal” or “standard”.





### **Two mainstays**

Bachmann founded his architecture studio **CBA** in 2004. In one of the halls of the former industrial site HP8 in Munich-Sendling, he uses the creative atmosphere of the spaces and gives them a workshop character and studio spirit. The spaces have kept their factory charm and tell of decades of production. Bachmann already began to realise his own designs while he was still studying architecture. While he mainly realised exhibition stands and interiors, he created another mainstay over time developing large-scale building construction projects. The architect relies on this 'dual expertise' today. Among his clients are international football clubs, renowned car manufacturers and influential personalities, but Bachmann is still down to earth. He also holds back in his designs, remaining clearly comprehensible in the building forms and always including the context and programming of the architecture in his considerations. His designs are always direct and powerful, regardless of scale and typology. There may also be a pop of colour once in a while, but what always remains visible is that people and their actions set the tone.

### **CBA remains**

That they can act sustainably in terms of urban development is something that **CBA** demonstrate right at their own location. The factory buildings from the fifties were originally going to be demolished to make way for a new construction, an alternative accommodation for the Gasteig cultural centre. The philharmonic hall and library rooms were to be relocated to the site. Culture displaces creative industry; both sides would have lost a lot. **CBA** intervened, designed an alternative that integrated the existing structure and suggested reusing and restructuring HP8 instead of demolishing it. The project was widely reported in the press. With the old production halls, the creative and mixed milieu of the area – furniture workshops, dance studios, architecture offices and car repair shops – could be saved. In the meantime, the Gasteig is benefiting considerably from the image and the colourful hustle and bustle on the site, which has been preserved for the long term. And **CBA** is also pleased that they can stay and observe the clash of old and new, of high culture and creative culture every day in the middle of Munich.







---

“

*The idea is simple: one envelope,  
one material.*

”

---





## Interplay from tray to tray

---

In 2011, the company **SF Dachsysteme** from Unterwellenborn in Thuringia, Germany, opened a branch in the middle of the Bavarian countryside, in Grassbrunn near Munich. With this step, the company considerably expanded its radius of action, making it possible to efficiently serve customers in southern and eastern Germany. At their two locations, 25 tinsmiths work on all forms of roofing and waterproofing on several construction sites at the same time.

Location manager Alex Möbius joined the project on Höglwörther Straße as a “knight in shining armour” after being recommended by architect Mirco Urban. The tinsmith before him had not even started his work properly, let alone finished it. Möbius got on board and planned the two or rather four façades of the terraced house together with Urban and got the job done.

What was particularly demanding was the differing aperture ratio of the façades. The plan was for the trays on the street and the garden side to be the same, to create the impression that the aluminium envelope was pulled over the roof ridge. The surfaces oriented towards the garden that were to be clad with Prefalz were very narrow due to the big windows. On the street side, by contrast, the house appears more closed and the Prefalz façade pulled over the roof needed a rhythm to avoid a monotonous look. Four different tray widths irregularly alternate on this side. In the end, the Prefalz trays appeared as if they were laid from one side over the roof and down to the other one in continuous lines.



*Alexander Möbius*

Alex Möbius and Mirco Urban placed the fitting tray of the street-side façade in the middle, thereby additionally concealing the downpipes of the internal roof drainage. The pipes were laid from the two outer edges to the centre. The linear austerity is interrupted horizontally through trays with different lengths and their overlapping, which creates another structure that breaks up the ‘storeyed appearance’ of the house.

The positions of the windows were a technical challenge for the tinsmiths as well. Each of the four windows, towards the street as well as the garage door and the entrance, were placed exactly between two seams. This way, it seems like the reveals and frames are visually part of the PREFA façade and that the trays extend beyond the window and door openings.

Many technical and planning considerations made their way into the conversion of the small terraced house, and their effect can best be seen in the harmonious façade structure. Besides, the fact that the construction site was quite exciting also makes for a good story in the end: for example, the construction crane had to be set up in the neighbour’s courtyard and the work had to be completed as quickly as possible, since building activity was also going to take place on the neighbouring property soon. But what is more important is that they all managed everything together, and to everyone’s complete satisfaction.







## Detached house PR9

**Country:** Germany

**Object, location:** detached house, Ratingen

**Category:** new construction

**Architecture:** Geitner Architekten

**Installer:** Benker & Wessendorf Bedachungen

**Roof type:** rhomboid façade tile 29 × 29

**Roof colour:** bronze

**Façade type:** rhomboid façade tile 20 × 20

**Façade colour:** bronze

❶ No local snow protection obligation

❷ Object-related individual solution





Andreas and Leona Geitner

## »Tone in tone like Schinkel and Palladio«

---

In Ratingen, North Rhine-Westphalia, a house was to become the centre of several generations in the foreseeable future. **Geitner Architekten** created a memorable place with its own design that is cleverly organised on a functional level. Its envelope, a well-tempered combination of metallic paint and rhomboid tiles made of PREFA aluminium, fits in well with this concept.

---

“  
*System buildings do not always  
have to look the same.*  
”

---

**T**wo images were the sources of inspiration for the architects Leona and Andreas Geitner when creating a house in Ratingen-Hösel: on the one hand, the excellently proportioned villa owned by a pupil of Karl Friedrich Schinkel who had a penchant for the architectural elegance of Italian building artist Palladio; on the other, noble fish skin with a glossy effect.

#### **The accents of fish skin**

The architects associate the façade with detailed images of a carp's skin – which constantly changes in the light, is visually hardly tangible and is always interesting because it is never mundane, never monotonous. The colour palette of its surface ranges from a silvery grey to bronze and shimmering gold. It is quite fitting that the architects accentuated individual parts of the building with bronze-coloured PREFA rhomboid tiles on the roof and on the entrance portal and gave the otherwise even façades focal points. Leona Geitner mentions that they “chose the right colour and effect of the plaster façade based on the PREFA rhomboid tiles.” Everything was supposed to harmonise monochromatically with each other.

#### **Two images, one villa**

So much for the “skin”. *Geitner Architekten* trigger a second association by drawing from the model of a villa in an architecturally sensitive way. The house rests in itself with skilful abstraction and a reduction of individual elements – for example decoration-free chambranles and a protruding entrance portal – and building proportions inspired by the villa type. On its street, the house stands out due to the effect of its façade, while also drawing back with its reduced architectural language.

#### **House and surroundings**

Regarding the building volumes, the Düsseldorf architects oriented themselves on neighbouring buildings, which are mostly villas from the turn of the century. “In terms of building law, Section 34 was applied, which means that the new building must fit in with its surroundings in terms of its type and dimension,” says Leona Geitner. The eaves heights of the buildings in the surrounding area were taken up, thereby referencing the hipped roofs of the representative villas Ratingen-Hösel is known for.







### The structure of a family

Their job was to build a house for a family with four children and many guests. “We had to accommodate a relatively large number of rooms in the upper storeys, since the ground floor was to be designed with a very open character,” describe **Geitner Architekten**. They divided the house into functional layers: The parents are under the roof, where they have access to a large roof terrace that was cut into the aluminium roof surface. The first storey is entirely for the children, with four children’s rooms, two bathrooms and a playroom. Large, open areas that can be used by everyone are on the ground floor. They are oriented towards the garden and can be extended into the outdoor area via sliding doors in summer. The owners wanted a lively house that can handle some wear and tear and invested a little more than half a year in the planning phase with the architects. In sum, the realisation time amounted to 2 years for the generous house with its ground-level sealed area of 120 m<sup>2</sup>.

### Adding accents

According to the two architects, the roof is a mixture between hipped roof and flat roof, which made it possible to place a PV system and still remain true to the typology of a villa. Bronze-coloured 29 × 29 rhomboid tiles without a ridge cover the roughly 120 m<sup>3</sup> of roof surface, resulting in a small-scale, but homogeneous pattern that perfectly matches the shimmering façade. For the area around the entrance portal, the decision was made to use 20 × 20 rhomboid tiles. They were skilfully laid over the edges of the partly narrow portal, thereby making it stand out even more from the building structure. Leona Geitner expands on the work the tinsmiths performed in more detail. She says that there is always something special about how they draw the rhomboid tiles over the surface. The roof drainage via integrated gutters and drains were executed with the PREFA square downpipe, and the parapet sheets with PREFA. This way, it could be guaranteed that the colours of the surfaces would be tone in tone.

### **Not everything is Italian**

The windows, which are shifted to the corner, break with the perfect image of an Italian villa façade and make the new house more exciting. Small design shifts like this can be found repeatedly in the project. Some of the windows on the garden side, for instance, are arranged asymmetrically, while others are off axis.

### **Plaster outside, different inside**

The clients explicitly requested that a modern and ecologically sound construction method is used. The villa is a timber frame construction, clad on the outside with wood-fibre insulation boards that permit diffusion, plastered and painted, and insulated with flocked cellulose insulation. With their decision to use PREFA rhomboid tiles and metallic paint, the architects individualised their timber construction and illustrate that system buildings do not always have to look the same. That may be the real surprise of the design. They simply are not pure system users, *Geitner Architekten* explain.

### **Detail and material**

The architects detail all their projects in a particularly meticulous way and left nothing to chance when it came to planning the laying pattern of the rhomboid tiles. The clarity of the conceptual derivation of their design matches the accuracy with which they implemented the design in cooperation with the craftsmen and executing companies. “The way we work is always characterised by a very material-driven approach. That requires knowledge and a lot of curiosity about how material behaves depending on its application.” They mention that their own expertise greatly benefits from working together with craftsmen. And their office space tells a similar story: Everywhere you look, there are material samples. Finely sorted, some of them by colour, the materials themselves become the object in the room and convey a distinct feeling for aesthetics. Leona Geitner used to work for Hans Kollhoff as an architect, while her partner worked with Haus-Rucker-Co and Oswald Mathias Ungers. *Geitner Architekten* know how to distinguish themselves from big role models without straying in an entirely different direction. That is why monochromatic colour concepts and reduced material combinations play a significant role for them both.



### Being involved

“In today’s architectural practice, the resources for what you can see are dwindling. In effect, what you do not see is what binds the real resources in building.” Andreas Geitner is referring to the increasing complexity that makes building simple houses nearly impossible and many things more expensive. Since 2010, the team has been working on projects in the Düsseldorf area, specialising in residential buildings and single-family homes. They mainly cover performance phases 1 to 5, but they also go further with smaller projects and detached houses by offering performance phases 6 to 8. In Ratingen, the architects were in charge of the construction management until completion – the details and how they were implemented were simply too important to them.

### Fewer standards in the future?

“Why would you need impact sound insulation on a balcony?” Andreas Geitner asks himself questions like this now and again whenever he is confronted with how strongly architecture is shaped by standards and regulations. He favours the path that is less regulated, which is why the architects always make sure to make their clients aware of what is important. To them, it is about understanding architectural aspects and modes of action. In the beginning, they give themselves and their clients enough time to get to know each other better. During this first encounter, the method with associative images always helps.





## Bent around the corner

Roofer Frank Benker joined forces with carpenter Christian Wessendorf in 2004 to offer the services of both trades from a single source. Today, they have their own team at their office and on the roofs of North Rhine-Westphalia.

**Benker & Wessendorf Bedachungen** offer repairs, renovations as well as constructions of new roofs. “Everything that has to do with roofs,” Benker quickly explains before heading into his workshop, which is a mixture of a metal and wood workshop. This combination makes it possible to respond to customers more specifically and more directly. Since hailstorms and severe weather are becoming more frequent in northern and western Germany, this is important for business. As Benker says: “We are able to react more quickly.”

They work regionally. The catchment area of the business in Ahaus lies between the rivers Rhine and Ems. For contemporary projects or projects that are a little more unusual, they do not mind driving a bit longer to the construction site. Together with Geitner Architekten, for instance, they built the detached house in Ratingen. Both sides were familiar with the others’ strengths from previous projects. Benker stresses the architects’ precise detailed planning, which proved to be an excellent basis for the craftsmanship of the portal and the roof.



Frank Benker

The laying pattern of the rhomboid tiles on the entrance portal was quickly determined – it should run seamlessly over the building edges. Therefore, the slight tilt the tiles experience when they are bent around the corner of the house was not a surprise. Benker and his team assembled on site with such precision that the millimetre-sized offset is not visible. “The rhomboid tiles had to be drawn over the corners and edges of the entrance portal. We started at the corners and worked in two directions from there,” the roofer describes the procedure.

Since some of the surfaces that needed to be covered had a width of less than 30 centimetres – a wall thickness of the portal –, working evenly here was of utmost importance. The architects had already coordinated the dimensions of the rhomboid tile and the portal during the planning stage. Any deviations would have been noticeable. The fact that it was possible to realise the symmetry of the entrance in the rhomboid envelope speaks volumes about the collaboration between planner and installer.





## PREFARENZEN 2024











## Residential and commercial building Feldkirchen

**Country:** Germany

**Object, location:** residential and commercial building, Feldkirchen

**Category:** new construction

**Architecture:** Architekturbüro Heigl

**Installer:** Engel Spenglerei

**Roof type:** Prefalz

**Roof colour:** black grey

**Façade type:** Prefalz

**Façade colour:** bronze

❶ **Object-related individual solution**



Stefan Heigl

## »Bronze instead of standard«

---

The bronze colour of the profiled façade of a residential and commercial building stands out at the intersection that forms a kind of town centre in Feldkirchen near Munich. Normally, unambitious buildings with clumsily designed plaster façades whose practicality outweighs their aesthetic effect would stand at street corners like these. Architect *Stefan Heigl* chose a custom-made façade to upgrade the given spatial situation.

**F**or a long time, Feldkirchen was only a parish village before it became a full-blown suburban community in the district of Munich. There was nothing outstanding about its architecture, only the municipality's town hall flaunts a strikingly sophisticated design. But things have changed. Since the end of 2022, there is a new 'building block' with architectural aspirations. The Aumüller bakery purchased a property at a heavily frequented intersection in the town centre, with existing structures of no design value whatsoever. In consultation with architect Stefan Heigl, these structures were demolished, the new building boundary lines were accepted and a compact structure that accommodates various functions was built.

#### **Bread instead of salt**

The main reason why the area is no longer only frequented by cars is its bakery on the ground floor. With its coffee house qualities, the building is turning into a social hub. The suburban community used to be a location of the salt trade. A medieval salt road led from Bad Reichenhall via Feldkirchen through Munich and Landsberg am Lech to Lake Constance. In the meantime, the municipality profits from the Munich trade fair and has become a magnet for international companies. Neither the client nor the architect found it appropriate to build something standard in this area.

#### **South-west interplay**

In this vein, Stefan Heigl designed an interplay between highly reflective windows and profiled aluminium elements for the south-west façade facing the street. Slanted window reveals underline the visual dynamics and determine the overall impression of this side of the façade. Upon second glance, one notices that the other façades have a more reduced design, which gives the building a clear front and back side. Heigl only added accents in the form of windows and dormers where necessary and decided to wrap the profiled aluminium façade around the entire structure.













### **Of colour, sun and profile**

The client was quickly convinced that high-quality materials should be used for the façade. Architect Heigl designed an individual profile characterised by special lines which the tinsmith company Engel made from PREFA aluminium. This made the façade unique. “You can only find the bronze shimmering façade in Feldkirchen here in Feldkirchen,” says Heigl. In the changing sunlight, the deep shadows on the façade surface always make the building look different. Heigl points out not only the visual variety of the metal sheet, but the technical flexibility of the rear-ventilated façade system as well. Despite technical challenges, such as a permanent building ventilation in the window frames, the façade’s elegant expression remained.

### **With flexibility and a feeling of space**

Heigl gave the compact structure a horizontal caesura with several design elements. The façade with the special profile elements differentiates the upper floors from the fully glazed ground floor. Moreover, a circumferential canopy roof divides the building into two zones. From a functional perspective, however, the architect differentiates between ground floor, upper floors and attic. Free floor plans, which are only interrupted by a few supports, create the highest degree of functional flexibility on all full floors and make it possible to use them in the long term. In addition, the commercially used floors offer views from façade to façade: a generous feeling of space.

### **Building envelope from a single source**

Flats are located under the roof and its dormer loggias, which are clad with black grey Prefalz. Their rooms reach up into the pointed gables. Since the roof and façade are made from the same material, Stefan Heigl could outsource the entire building envelope to one company and thus optimise the processes on the construction site.

### **Through all service phases**

According to Heigl, site management is more difficult today than it was years ago “because there isn’t as much trust between companies anymore.” The problem, he says, is that they lack the idea of working on something important together. And foremen are also scarce on many construction sites these days. In spite of these observations, the architect believes in accompanying a building project through all service phases.

---

“

*Neither the client nor the architect found it appropriate to build something standard in this area.*

”

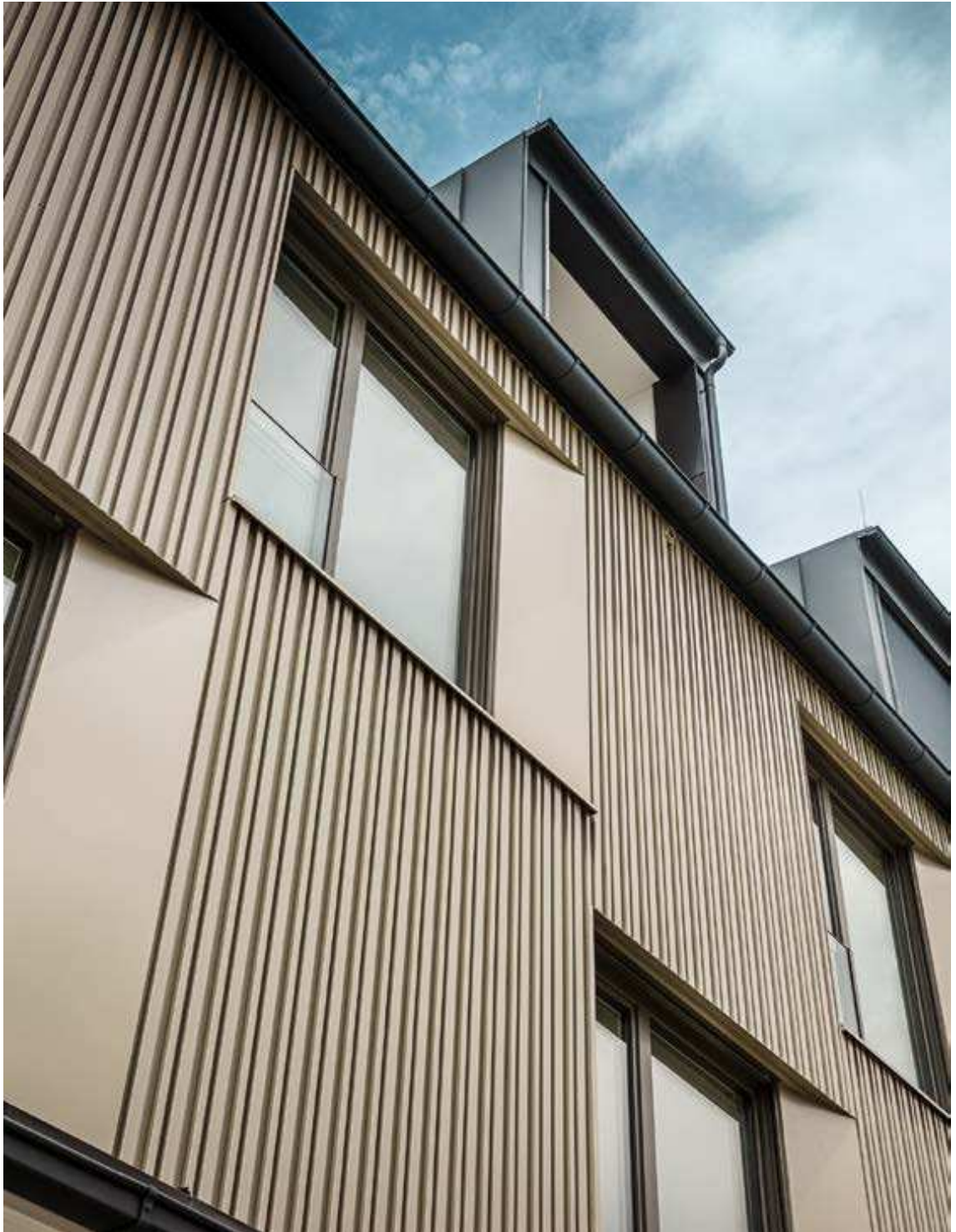
---

### **100 years of building know-how**

With a contract volume of more than five million euros, the residential building and bakery in Feldkirchen is “quite a project” for architect Heigl, who has specialised in renovations of schools, kindergartens and detached houses in his professional practice. Surprising roof truss renovations of sacred buildings have also made their way into his portfolio. He has even worked on organ installations. His closeness to the church as his client stems from his office. For the office, which his father took over in the 1970s, was founded by no other than cathedral master builder Georg Berlinger, who was in charge of rebuilding the *Frauenkirche* in Munich in the mid 1950s. The Bavarian cathedral master builders Berlinger Senior and Junior were therefore partners of the office for quite some time, which Stefan Heigl took over with full responsibility in 2014. In this way, 100 years of building know-how are indirectly inscribed in the office’s work. In addition to stylish retro furniture from the late sixties, sketches of various Bavarian churches and his building know-how, Heigl has also internalised his predecessors’ enthusiasm for everyday work in architectural practice.









## E as in Engel or experiment

---

Ever been at a tinsmith company, seen the tinsmiths at the bending machines and had a look at the large roles of material stacked on high shelves? You can experience all that at **Spenglerei Engel** in Kaltental-Blonhofen in Southern Germany. But you can also follow senior boss Thomas Engel and marvel at the company's own production robot.

Their day-to-day business naturally also includes parapet and repair work. But the real fun begins when man and machine – the Engels and an industrial robot – manufacture a new aluminium or sheet metal façade element together. Concentrated creative power is unleashed: design meets craftsmanship not only in a figurative sense, as they both enter the implementation phase together. At the moment, the tinsmiths are edging triangular façade elements for the company's own, recently expanded headquarters, which are being optimised step by step between assembly and robot.

With its 25 employees, the company is working on many new processes and forms. "Architects want to fulfil themselves and their ideas. And digitalised production can help," says Engel, whose son and junior boss is testing and pushing the automation of the craft in his own workshop. That is why architects who do not really need "a standard" also approach the tinsmith company. Architects like Stefan Heigl, who commissioned Spenglerei Engel to create a façade made of multiply folded, bronze Prefalz elements for the residential and commercial building in Feldkirchen.



*Thomas Engel*

According to Thomas Engel, they edged, delivered and installed eight tons of material in Feldkirchen. Especially the vertically continuous lines that visually resemble cannelures had to be planned in advance. Large windows, offset against each other across the entire façade, provided the grid which the elements had to fit into. "The overall appearance would have been disturbed if the metal sheets had not been edged in a uniform way." After precise planning, the tinsmiths' craftsmanship on site was one of the main reasons why everything ran so smoothly on the construction site despite the tolerances of the other trades.

The individually edged profile sheets were manufactured accurately at the company's own workshop. For this purpose, a special bending machine was used whose design makes it possible to bend in two directions in a single work step. With the models for the façade in Feldkirchen in his hand, Engel explains that one has to pay attention to the exact folding position in the pre-cut sheets. If the sheet does not sit precisely or the spacing shifts slightly in the edging machine, you will definitely see the irregularity along the entire length of the workpiece. "Accurate means accurate to the millimetre." Anything else would be like badly folded paper aeroplanes: In the end, they are not going to fly.





---

## Schmucker housing complex

**Country:** Germany

**Object, location:** housing complex, Utting

**Category:** new construction

**Architecture:** WWA Architekten

**Installer:** Dachdeckerei Urban

**Roof type:** R.16 roof tile, roof drainage

**Roof colour:** P.10 dark grey



*Gerold Heugenhauser and Patricia Ezcurra*

## »25 like pearls on a string«

---

Green meadows and trees frame the view and let you take a deep breath. Between the 25 new timber hybrid buildings of the Schmucker site, there are remnants of an ancient barn. We are in the countryside, in Utting on the Bavarian Lake Ammer, where **WWA Architekten** from Munich realised what they do best: sophisticated, efficient housing.





**D**o you know that feeling when everything comes together perfectly and there is almost nothing that bothers you? You can also have this feeling about spaces and buildings, entire housing areas. When architecture and the manner in which it is placed, the relationship of individual buildings to each other, creates 'liveable' spaces that all have their own character, one can speak of successful spatial sequences. In such a case, architecture is able to provide its users with an enriching offer that is suitable for everyday life. When is something like this created? If responsible architects not only design buildings but consider the spaces between them as equally important.

#### **Differentiated spatial sequences**

The new Schmucker housing area in Utting by Lake Ammer is so natural in its differentiation between exterior and interior spaces, so comprehensible in its sequence of public, semi-public and private spaces, that you are inclined to wonder why more housing areas do not have this quality. In Utting, which counts 4,000 inhabitants, architect Gerold Heugenhauer and project manager Patricia Ezcurra were responsible for this quality. But that everything ran smoothly up to the

implementation phase is also connected to the municipality itself, which exercised the right of pre-emption to reserve a plot of land in a perfect location for subsidised housing and developed it itself as a builder.

#### **Affordable sustainability**

A total of 88 affordable and subsidised flats were created with the new buildings. Their living areas range between 38 and 110 m<sup>2</sup>, each with a balcony or terrace, and are divided into 1 to 5 rooms, some of which are located under the monopitch roof. The flats are rented at a net rent of 11.50 € per m<sup>2</sup>, which is reasonable for rents on Lake Ammer. The goal is a heterogeneous and socially mixed neighbourhood that is a good fit for the place, with the intention that, in the long run, social and economic sustainability can be achieved. With a municipal housing subsidy of 13 million euros, it was possible to get together the construction and development sum of 30 million euros for the project launch. In 2017, an architecture competition was announced across Europe which **WWA Architekten** won.



### **The ‘architectural recipe’**

A scattered development was used to densify the centre of the municipality despite sufficient building density. The architects designed six structures for the 13,000 m<sup>2</sup> site that are composed of 25 houses with a monopitch roof “shifted” against each other. From an urban planning point of view, they are extremely well placed. Not only do the 25 houses cleverly conceal their actual total size of roughly 9,000 m<sup>2</sup> of usable space above ground, but the smaller building widths made it possible to also keep the distance to the neighbouring properties small, as Patricia Ezcurra mentions.

### **Green areas instead of fences**

It must be pleasant to live in this new housing area. The new tenants can enjoy an urban lifestyle in a moderately densified residential area in the country. On all sides, views open up to green and planted gardens. Instead of fences or hedges, the architects designed generous and well thought-out threshold and open spaces. The site has a cheerful touch to it. You can walk back and forth between the houses, but if you have a feeling for good coexistence, you will immediately know which paths or sides of the houses to avoid because they are more private than others. The residents benefit from the car-free passageway enabled by a commonly used underground car park. Children can safely play on the playground, and though it is located in the middle of the site, it is used by all children in the area. A community room that can also be used by external clubs is located in the first house on the main road. So people will run into each other, get acquainted with each other and network – the new residents of the Schmucker site and its neighbourhood. What is beautiful about it, says Heugenhauer, is that the public can also use the green spaces and common areas.

### **Neighbourhood work**

Gerold Heugenhauer speaks a little faster and tells us why the Bavarian village community was impressed with their design: “You have to have a topic that touches the locals if you want to be successful as an architect. In Utting, that topic was clearly wooden construction in a natural area.” So it was about not losing the green quality of the local character in the new development. With a series of information events that took place in the village during the planning phase, they were able to create a broad acceptance for their architecture and the new neighbours.

### **Ecologically sound construction**

The groups of houses were built in five construction phases between January 2021 and December 2022 in timber hybrid construction. This means that the roofs, ceilings and walls are made of timber and the lift shafts, stair cores and basements were constructed with reinforced concrete. The reduced colour concept of the exterior pairs nicely with this construction-level material concept: pre-greyed spruce boards and dark grey PREFAL 16 roof tiles set the tone. All the connections, windows and balcony railings, but also the fire flashing in the façades between the storeys have the same dark colour as the aluminium roof. “PREFAL came into play when the timber construction company produced the first sample façade. Due to the material, but also on account of the product range that can offer all the necessary connections and drainage elements from a single source, PREFAL was the ideal fit for the concept of the efficient housing area” is how Heugenhauer explains the reason why no other roof covering was used on the 2,950 m<sup>2</sup> roof area. This way, they were able to implement the tone-in-tone colour concept which visually unites the offsetting building structures, adds Patricia Ezcurra.

### **From experience**

It is not the first time that *WWA Architekten Wöhr Heugenhauer Johansen PartmbB* are in charge of such an urban development design. The Munich office, which is based in a spacious attic in the borough of Schwabingen, has been successfully completing various building and design tasks for several years. In addition to their office in Munich, they have another location in Stuttgart. Their building tasks are scattered all over southern Germany, but they have also realised residential buildings located on the *Potsdamer Platz* (a public square in Berlin) and villas in New York City.





### **Building class**

Gerold Heugenhauser, one of three partners, is often in the public eye for his office. He is noticing some reticence in the building industry at the moment, which is caused by high interest rates and is making people become more cautious about investing in new real estate. “You can tell that things are slowing down for us architects as well,” says Heugenhauser, sounding more reflective than concerned, “we can enjoy the calm right now, since the times will certainly come when there will be more building and renovating.” And there is something else that Heugenhauser and Ezcurra are thinking about right now. In the future, builders and architects will be able to individually agree on certain building specifications in a new building class, at least in Bavaria. Building class E intends to promote experimental approaches and simpler construction methods. This also means fewer building regulations, which have led to an increasing mechanisation of construction. According to Heugenhauser, this building class is a necessary step towards creating sustainable and affordable architecture. “It will be an exciting time and there will finally be more of an architectural variety when this is implemented.”





---

”

*Why don't more housing areas have  
this quality?*

“

---





*Oskar Urban*

## Roof after roof

---

Roofing, roof trusses, tinsmith work and metal façades have kept **Oskar Urban** on his toes in both smaller and larger projects. Until late 2022, he and his co-workers carried out all the roofing work and structural sealing of the 25 charming monopitch roofs on Lake Ammer in Bavaria.

There are a lot of things that Oskar Urban has to do every day: for example hold a family business together where his wife, son, daughter, daughter-in-law and 18 people are employed. Nevertheless, he passed the overall management on to the new generation last year. The business is what it is today thanks to him and his wife. The two of them began back in 1991, with a 25 D-mark trade license in their pocket. Even in the very beginning, when he was working on every roof on his own, it was obvious that the company Oskar Urban Dach would cover more than small roofs in the future – the 25 monopitch houses in Utting in 2021, for example. His wife still knows the square metres covered by heart: 2,950 m<sup>2</sup> of roof area. In several construction phases, they laid R.16 roof tiles, in certain sections Prefalz in P.10 dark grey and a suitable PREFEA roof drainage.

While the team was gaining important experience creating connections on the roof of the first house of the new complex, they could already see how the other houses were being built in prefabricated timber construction. “That was perfect for optimising,” says Urban, who is still pleased today about this special characteristic of

the construction site that made it possible for them to refine their working method with every house, every roof. Urban was in charge of the entire substructure of the monopitch roofs, the monopitch roof ends, the connections to stairwells and lift shafts, the flashings of the vapour pipes and the external drainage of all house groups in the project.

In order to complete the construction site on time, they used the advantage that aluminium can be processed and installed irrespective of the given temperature. “We practically worked non-stop at Lake Ammer from October 2021 to November 2022,” Urban comments, standing in front of a large sketch of the project in his office. What they have in common with the architect and the general planner is their demand for good and pragmatic planning. According to Urban’s credo, the most important thing is that buildings are functional and the roofs are weather-proof.







---

## Modular houses in Kančevci

**Country:** Slovenia

**Object, location:** modular houses, Kančevci

**Category:** new construction

**Architecture:** Kubico domino arhitekti d.o.o.

**Installer:** MITOS GRUP d.o.o.

**Roof type:** Prefalz

**Roof colour:** P.10 pure white

**Façade type:** Prefalz

**Façade colour:** P.10 pure white



Goran and Maja Dominko

## »A prototypical idyll«

---

Two white tiny houses can be found on a slope in Kančevci, Slovenia, between green, lush meadows and old farmhouses. They were built with a balanced material mix of Prefalz and natural wood and feature elegant details. In their architectural concept, **Kubico domino arhitekti** prove that they have a certain touristic sensitivity, which they invitingly implemented in their holiday idyll *Pri Momi*.



A bit out of the way, but in a great location right next to an old church on a hilltop in the idyllic hills of Goričko, the architects renovated an old estate with a traditional farmhouse and barns to offer discerning guests a comfortable place where they can relax. On a 20,000 square metre private property, they gradually developed the farmstead into a sensitively designed location that is particularly suited for celebrations, weddings and family gatherings. The place is wildly romantic, offers plenty of luxury with a swimming pool and sauna and is lovingly maintained and cared for. Between the buildings, you can find an old, gnarled lime tree where you can sit and drink wine in the evening or enjoy breakfast at sunrise. Relaxing seems guaranteed here.

#### **If you like to celebrate**

For a long time, it was only possible to stay overnight in the historic buildings of the farm. But parties mean guests, and big parties mean even more guests. *Pri Momi*, which translates to something like “at grandmother’s house”, should be enjoyed by more people. Therefore, Maja and Goran Dominko, the builders and architects behind the project, worked in close cooperation with the timber construction specialists at MITOS GRUP to develop prototypical tiny houses with white



Prefalz façades. Since 2023, they complement what *Pri Momi* has to offer. “We envisioned something absolutely reduced, modest and simple. The idea was to create a new architecture that contrasts the beautiful, historically valuable place, while not competing with the existing structures and still standing out from the landscape” is how the architects describe their motivation behind this striking juxtaposition of old and new.

### **Contrasting times**

The entire property consists of several buildings. The 150-year-old main building was built in a traditional building style and was made almost entirely with wooden beams, which were protected on the outside with clay, as was typical at the time. This was in line with the architectural standard of rural buildings. *Kubico domino arhitekti* recognised the potential of the contrast between the irregularities of this old construction method and the accuracy of a prefabricated building, whose façade stands out with its straightness and homogeneity.

### **Continuous lines**

The white Prefalz façades run across the longitudinal sides and the roof, creating the impression that they were laid over the wooden houses like a protective blanket. Different tray widths break with the modern strength of the small houses. What is particularly interesting is a detail of the eaves: the transition from roof to façade was solved with a slightly protruding seam without visually interrupting the vertical standing seams. There is no real gutter; instead, the water is led directly into the ground from the roof over the façade. “This reduced detail was only possible because the roof area that needed to be drained was small, barely more than 21 square metres,” explains Goran Dominko. If you take a closer look, you can discover more beautiful details. The outer seams on the building edges are slightly higher, explicitly marking the small buildings’ simple archetypical form. The seams and lines were worked out so brilliantly that the material actually appears to have a soft and flowing quality.











---

“

*We are blurring the line between  
classical architecture and  
product design.*

”

---

#### **Compact, compact, compact**

Each tiny house is accessible from one of its front sides, which fills the interior of the wooden buildings with light due to its full glazing. Similar to a hotel room or a small studio, they have everything for your everyday holiday needs. There is a generous bathroom which is separated from the rest of the space via glass walls. A kitchenette completes the otherwise simple and open space, whose character is mainly defined by the natural wood and open gable and roof area. All in all, the houses appear to be large despite only measuring 21 square metres inside and meet contemporary demands for space and comfort.

#### **Efficient construction method**

The houses were entirely prefabricated at the workshop and are made of 85 % wood. To the architects, it was important to design them so they would be efficient and independent of their location. They have an external dimension of merely 7.20 m to 4.20 m and can be transported over long distances. “The timber construction method is simple. We spent a lot of time at MITOS during the production stage. This way, we had ample time to discuss all the details, which is why the execution was superb,” raves Maja Dominko. The barely 30 centimetre strong walls of the timber frame buildings are able to hide the entire technical infrastructure. Since the houses were produced indoors in

a workshop, there were no weather-related surprises. Furthermore, they were able to produce them in a time-saving manner, as they only needed four months for both houses. Maja and Goran Dominko are well aware that they are “blurring the line between classical architecture and product design”.

#### **Doing your best**

Goran Dominko says that clients and chances will come your way if you are extremely good at what you do. At least that is how *Kubico domino arhitekti* have experienced it. In 2014, they moved to Great Britain for various reasons and worked as partners with other architectural offices in the areas of planning and detailing as well as executing building projects. They have been back in Slovenia since 2019, in the town Murska Sobota, and benefit from their time abroad which “has opened all doors,” in Maja Dominko’s words. Working in another country seemed more challenging to them than staying in Slovenia. Since their return, they have been benefitting from the best of both worlds.



### **Focus on building culture**

What the architects have further developed for themselves is their approach to changing historical structures through architecturally independent interventions and new builds, for example by not adapting to the style of the existing buildings. In the northern regions of Slovenia, creating such architectural contrasts is not particularly common. But the success of *Pri Momi* proves them right, and they want to focus in more detail on the restoration and preservation of traditional buildings in the future. “We simply have a different perspective on the architectural heritage of our region now,” the architects add, emphasising that they want to convey respect for the architecture and lifestyles of other times with modern restorations.





## 11 tons of joy

---

Small houses have everything you need to live. With **MITOS GRUP**, Matej Makoter turns numerous variations of this idea into reality in cooperation with international clients. “*Pri Momi*,” he says, “is great proof that PREFAB is a perfect fit for small living wonders.”

His first question is usually: “Where does the house need to go?” Matej Makoter, the driving force and mastermind behind MITOS GRUP, has been building tiny houses and modular homes made of wood at his workshop in Križevci pri Ljutomeru, Slovenia, for 20 years. “It must be possible to transport the mobile houses. That is how all considerations regarding design and production begin,” he explains. After the houses are completed, they are brought to the client with heavy-load transporters. One of these transporters measures 24 metres. Their wheelbase is so wide that they run the danger of not being able to continue on a road with the house. “That is why we plan the transportation of the houses first and begin with the design and construction afterwards,” says Makoter.

After nearly 200 mobile wooden homes, he is very relaxed about the challenges that arise in production. He has a well-coordinated team of nearly 40 employees who bring their different areas of expertise to the table. At MITOS, an entire house can be built, including its sanitary and technical infrastructure as well as the interior fittings, roof and façade. What makes them special is the high standard of sustainability. Environmentally harmful materials are avoided as far as possible and



Matej Makoter

residual materials are consistently recycled or used to cover the company’s own energy needs. This also makes the company almost energy self-sufficient.

At MITOS, employees like to develop things themselves. That is how the *Pri Momi* project grew step by step in exchange with Kubico domino arhitekti. Their shared goal is serial production for touristic purposes and high demands. The 11-ton white house with its Prefalz façade fits in many places and stands out as a positive addition in most contexts. When it comes to the details, Makoter is a perfectionist. The aluminium envelope that runs over the roof and façades of the two *Pri Momi* prototypes was an important concern for him. “It is within reach, after all, and people will touch the houses,” he explains. A central aspect that makes tiny houses so popular, according to him, is that owners can watch how their house is being created and get to know their new home. This is all the more reason why the materials used must be of the highest quality.

As a European leader in the industry, many orders and enquiries land in the workshop in Slovenia. One could say that the production facility is the linchpin of the tiny house scene. Production takes place in three halls. On average, a building phase lasts between two and six months, depending on the size of the house. Matej Makoter wants to face the future with a positive attitude, be a role model for his children and show people that it is possible to live a good life without having to sacrifice comfort, sophistication, wit and the extraordinary.





## Semi-detached house Chemin d'Arras

**Country:** France

**Object, location:** semi-detached house, Saint-Didier-de-Formans

**Category:** new construction

**Architecture:** Youri Favre Architecture

**Installer:** Lanzetti

**Roof type:** FX.12 roof panel

**Roof color:** P.10 PREFA white

**Façade colour:** FX.12 façade panel

**Façade colour:** P.10 PREFA white



*Yuri Favre*

## »What living together looks like architecturally«

---

In a small town near the city of Lyon, France, architect **Yuri Favre** designed an unusual house for two brothers and their families. The differentiated spaces that he organised under three white aluminium roofs can adapt to changing living conditions and express through their architecture how important living together is for the builders.



**S***how me how you live and I'll tell you who you are.* What comes across as something you would write in a poetry album has its justification – at least when it comes to private building projects. In order to design the right building tailored to a client's specific needs, it is important to have a feeling for their ideas and way of life. As the lead architect, Youri Favre had to get to know two clients and their families – four adults and five children. The discussions they had about the extent to which living together and community should be reflected in the house's floor plan were intense. "Should everything be shared? What if a family needs or wants to move away?"

### **Two's a crowd**

It takes 30 minutes to get from Lyon to Saint-Didier-de-Formans by regional train. The small town spreads out from Trévoux on the banks of the Saône up on a hill, on the back of which there are numerous detached houses: one can find more and more new builds among the older ones from the 20<sup>th</sup> century. The structural redensification is a clear indicator that this is the catchment area of a growing metropolitan region. The brothers' house is situated in the second row on a spacious plot with a meadow orchard and a view of the hilly landscape. It originally belonged to their grandmother. The builders divided the plot in half in a north-south direction. Since both families wanted to build, but the building law only allowed one additional house to be built, the design had to react to this situation and a compromise had to be found.

### **Everything but a semi-detached house**

Youri Favre was faced with the task of not building a normal semi-detached house, but one that looks like one house on the outside and functions like two houses inside. He designed a separate structure for each family, both of which are mirror images of each other in terms of their floor plan and are practically identical in volume. Youri Favre created this part of the house with a continuous wooden façade with vertical battens. On top of it, he placed, at least visually, another structure. Youri Favre calls it the "PREFA bridge" because it is covered with PREFA white FX.12 roof and façade panels.

### **Three is just right**

The architect created the upper structure with three gables of different ridge heights. Therefore, one can interpret the design as two private houses with a connecting community house built between them. In addition to the private areas for the families, the 280 square metre house features about a quarter of communal areas. "The idea was to express that there is this big 'area of sharing', of living together at the centre of the families' lives," Youri Favre elaborates. Both the house owners and the architect wanted to convey their appreciation for communal and resource-saving use in the architecture. The result is rather unconventional. "What is special here is the balance between conventional, normal and non-conventional living," says the architect, describing the connection between the clients' idea of how they wanted to live and the form of the house.





---

“

*It looks like **one** house on the outside and functions like **two** houses inside.*

”

---





### **Prioritising materials**

What makes the house in Saint-Didier-de-Formans different from its neighbouring houses are its three roof gables. The side gables are slightly off centre and thus atypical, resulting in three different roof pitches. The transitions between roof and façade were executed with clear, white edge profiles and without overhangs, which emphasises the symmetrical form and makes the middle gable stand out more. At the same time, the monolithic character is preserved because only one single colour was used. Installed in horizontal direction, the FX.12 panels run across the length of the building. Their structured 3D surface comes to life through their shading on the straight windows and building edges. Using the industrially produced aluminium panels was a first for the architect, so PREFA and the carpentry Lanzetti proved to be important partners for the installation on site. The visual concept of the bridge helped to determine how the materials would be distributed. The material contrast of the FX.12 panels and the wooden slats points to different building areas. “You have to set priorities, even if you only have two materials,” says Youri Favre.

### **Sustainability in many facets**

The house was to be as simple and sustainable as possible, as the brothers wanted to involve themselves in the project by doing as much of the work as they could themselves in an economically efficient way. They ended up carrying out more than 50 % of the construction work themselves. One of them, a carpenter, took over large parts of the construction. In addition, the wood for the timber frame construction was obtained within a radius of 50 km. Regenerative cellulose wadding was used for the insulation layer. The wood pellet heating system, which absorbs the entire heating load, is also ecologically sustainable. Solar panels and a rainwater and greywater treatment complete the regenerative energy concept. The possibility of using the floor plan areas in different ways and joining them together will also ensure functional and social sustainability in the future. The families enjoy using their rooms with full flexibility and have found a home in the long run.





### **Committed to the city**

Time has passed since the house in Saint-Didier-de-Formans was completed in 2018. Youri Favre is currently working as an independent architect in Lyon and shares a floor with other creatives in a charming office building from the 1970s, where the lift cars are still carpeted in orange and the materials in the spacious entrance hall have something nostalgic, something darkly stable about them. His designs have made their way into cinema films. The architect is not building as many family houses anymore, devoting himself to the city and urban studies instead. He is convinced that there should be more negotiation again, also at the city level and when it comes to the distribution of spaces. Without holistic planning, much of what is being built today will lead to problems. “As architects, we are the only ones whose job it is to see the whole picture, and we have to be good at that.” One has to bring together a multitude of aspects, not just the structural ones, and make the best of them. “The impasse of architecture and its spatial quality is the endless regulations that have to be observed in planning and building today,” notes Youri Favre. “So often, one builds past real needs. That is hardly sustainable.”

### **Quality as a strategy**

Nevertheless, sustainability is not an uncritical term for Youri Favre. He is for balance sheets and life-cycle calculations. “However, if a building is demolished in 10 years instead of 100, for whatever reason, the balance sheets and therefore the savings are no longer correct.” Sustainability cannot simply be ticked off quantitatively, “after all, it is not like the residents of the buildings walk around with Excel spreadsheets and check measurement results”. Living is also a feeling. Whether something is sustainable or not ultimately depends on how long we use the spaces and places that urban developers, planners and architects offer us.





Sébastien Beguinot

## Three-roof prototype

The clients would have liked to have built their entire house themselves. What was possible with the timber construction was not possible with the aluminium façade, whose installation required laying experience and trained tinsmiths. Sébastien Beguinot, head of the company **Lanzetti** for 15 years, decided to send Gilles to the construction site in Saint-Didier-de-Formans, an excellent expert who trained at *Les Compagnons du Tour de France*.

“I do the planning, and my people do the outstanding work on the building sites” is how Sébastien Beguinot explains how the company Lanzetti works. The carpentry specialises in individual timber construction and realises ecologically sound and resource-saving projects with architects primarily in the Rhône-Alpes region. They ultimately build prototypes – no two houses are alike. The company’s buildings are published in big design and architecture magazines, even if they mostly appear under the names of their architects.

Youri Favre’s house is also one of a kind. It was a very technical project, during both the planning phase and implementation. “Timber construction is a building method that requires a lot of planning,” says Sébastien Beguinot. So the architect decided to choose the aluminium façade as a contrast very early on. The laying was carried out from right to left in two different panel

lengths across the three gables to create a wrap-around impression. The valleys between the gables were tricky. Their drainage was installed externally on the garden side, tone in tone with the FX.12 panels.

The company workshop near Lyon is a place where they experiment. During the COVID-19 pandemic, for example, Lanzetti developed tiny houses on wheels and worked meticulously on a process for flaming timber boards as efficiently as possible to make their surface more resistant and visually extraordinary. The Lanzetti office, by contrast, resembles a material archive where various building materials are stacked on top of each other. Sébastien Beguinot emphasises that they “only work with ecologically sustainable materials”. Depending on the perspective, he continues, aluminium can also be considered sustainable, if you think of its durability and very high recycling rate of 80 %. Moreover, ventilated façades are generally a little more sustainable since their layers are not firmly connected with each other like in the thermal composite system.

The planner is interested in PREFA, as he has successfully used aluminium in renovations several times. “We like to change houses and their character completely and recognisably. And PREFA products are ideal for this purpose,” he tells us. Besides ecological building, conversions and renovations are another mainstay of the company – *de plus en plus*, more and more jobs are going in this direction.







---

## Senior citizens residence Les Tilleuls

**Country:** France

**Object, location:** senior citizens residence, Savenay

**Category:** new construction

**Architecture:** MILL agence d'architecture et d'urbanisme

**Installer:** Talbot Couverture

**Roof type:** rhomboid roof tile 44 × 44, roof drainage

**Roof colour:** P.10 nut brown

**Façade type:** rhomboid façade tile 44 × 44

**Façade colour:** P.10 nut brown



Pascal Courant

## »Urban interior spaces«

---

Halfway between Nantes and Saint-Nazaire on the French Atlantic coast, **AUNE** architects expanded an architectural ensemble with 20 interconnected small housing units and a new community house that grew with time. It is used by senior citizens of the *Résidence de Retraite les Tilleuls* who not only benefit from a new restaurant with a generous outside area as part of the additions but also gained more independence and quality of living.

**T**he project of architect Pascal Courant and his office **AUNE** is located a bit outside of the pretty town of Savenay, near Nantes. In summer, the climate there is hot, the landscape dry but full of colours, and the air smells of all kinds of herbs, grasses and salt. Tall pines and a group of grey stone houses as well as old natural stone walls let you know that you are in the *Département Loire-Atlantique*, less than 20 minutes away from the Atlantic coast. From an architectural perspective, designing the right ‘built counterpart’ for this atmosphere laden with rough scenery is quite exciting.

#### **An ensemble requires a ‘feel’**

When Pascal Courant took on the assignment of converting the former monastery La Moëre – the mentioned stone houses –, the ensemble already consisted of partial buildings of different epochs and architectural styles. An interesting chapel and a spacious main building from the 18<sup>th</sup> century, an undated old farm building and structural extensions from the late 1970s. The buildings have been used as a residence for senior citizens since 1977. In the meantime, minor adaptations have been made to better meet the needs of the elderly residents.

#### **Needs shape design**

After the turn of the millennium, the operators found that a another conversion was needed and called in **AUNE** to create 20 housing units that would function independently from the actual operation. But their future users should still be able to benefit from what the convent has to offer. “The underlying idea was to create affordable flats for older people, whereby a high quality of living and a flexible use of space were particularly important to me,” is how the architect describes the goal that guided him when designing the architecture and interior spaces. Residents who can take care of themselves but are dependent on other people’s help from time to time can find a home here. The needs of this clientele shaped the programme of the new architecture. The unexcited architectural language **AUNE** found in response to this conveys dignity and vitality.











### Scaling

The architect strung 20 new housing units together which he covered with a continuous PREFAB envelope; because he slightly offset them, they still have the form of small, individual houses. **AUNE** stands for the themes architecture and urbanism. The relations between both scales are central to Pascal Courant and his colleagues. No wonder that the building in Savenay is also based on an urban planning idea, albeit not on an urban scale. In the arrangement of the residential units, the design embraces the idea of own addresses oriented towards small squares and connected by a street. Pascal Courant explains that this is essential for people who have reached a stage in life which is often accompanied by a gradual loss of their independence. That is why the floor plan functions like an easily understandable, covered quarter, like a spatial sequence that offers freedom of movement and orientation.

---

“  
*The unexcited architectural  
language conveys dignity and  
vitality.*  
”

---



### **The city in the house**

Pascal Courant knows that the inhabitants of the residence like to chat and enjoy their walks. *AUNE* made the idea of a “city in the house” become reality by creating five lounge areas with seating and skylights and stringing them up along an axis, offset from one another. Instead of boring corridors, there is an interesting path that makes it possible for one to stroll from place to place. The idea for this reversal of the outside to the inside results from a situation on site: The original church door of the old chapel has been preserved, along with a representative stone staircase and portal. Today, one accesses the church from the foyer of the senior citizens’ residence instead of from the monastery garden.

### **Harmony due to a reference**

“Deliberately placed references in the new building pick up the ideas, materials or colours from the existing buildings. For instance, there is the dark wood colour of the addition from the late 1970s. The nut brown PREFA façade strongly resembles it.” But the new architecture also takes up the roof pitches of the older buildings. Furthermore, the 44 × 44 rhomboid tiles reference the old monastery from the 18<sup>th</sup> century by making large areas appear heterogeneous and full of life, similar to the shingles on the church roof. “Each part of the building functions in itself from a design perspective. But the aesthetics of the whole are also coherent in themselves.”

### **Exciting surfaces**

The building envelope should cover the 20 little residential houses in the form of an even surface that runs over their roofs and façades. The area of the flats is not laid out in a linear fashion and is built with a roof with alternating pitches as well as offset gables to avoid a massive or monotonous effect. The view of the new roof area from the upper storeys of the existing structure was an equally important argument for the continuous roof surface made of aluminium rhomboid tiles. Another advantage: the technical building infrastructure could be integrated into the roof, thus becoming invisible for the residents of the renovated monastery wing on the opposite side.

### **Existing structures develop character**

“Yes, we recycled material here. For me, that is something that goes without saying if the situation allows it. We reused the natural stones of a dilapidated barn in the new building comprising the restaurant and lounge area.” Today, they create a contrast to the slender steel supports of the walkway that not only provides the part of the building with a protected open space but also greatly effects its elegant and, to some extent, modernist character. In order to preserve continuity with the architectural heritage represented by the chapel and offer new possibilities of use at the same time, the extension of the communal spaces reinterprets classical architectural design elements, such as the colonnade of the cloisters of the monasteries. *AUNE* reworked these “quotations” in a contemporary way and connected them to the monastic landscape park. In addition, Pascal Courant insisted that four large pine trees of the former cloister garden are preserved. They have become the centre of the inner courtyard between old and new structures and offer a nice view.





### Conversion during ongoing operation

He explains that it was his mission “to convert and expand the buildings while all residents can go about their everyday lives”. This bears testimony to the great sensitivity that reflects the attitude of the architects at **AUNE**. What quickly became clear here was that they were going to build with and for people, not over their heads. The architecture exudes in its entirety what always accompanied Pascal Courant and his team over the project period: “How can our architecture facilitate and promote an active life instead of restricting it?” **AUNE** replies to this question with a distinctive sense for details and materials, with respect towards what already exists and the right feel for users and clients. “At the beginning of each project, we always talk a lot with our clients, and I really mean a lot, so that a joint picture can be created,” says Pascal Courant.

Afterwards, he continues, it is his job to make buildings fit into their surroundings in such a way that even structural density becomes attractive, the full potential of daylight is tapped and the unique spatial qualities are emphasised. That he and **AUNE** will also deal with these themes over the next 10 years seems self-evident. It would be a loss if they did not.





## With continuity

Gilles Esnault has been working at **Tallot Couverture** – now as managing director – since 2012. The company has established itself in the area around Nantes as *couvreur*, as you would say in France, for over 40 years. In Savenay, they were responsible for the nut brown aluminium roofs and façades of the senior citizens residence Les Tilleuls.

What is truly challenging about installing 44 × 44 PREFA rhomboid tiles over a roof or façade is continuity. The term should be understood in the sense of a uniform pattern and refers to the accurate arrangement of the many rhomboid tiles. For the project of the senior citizens residence, the team behind Tallot Couverture used more than 15,000 of them to cover an almost 3,000 m<sup>2</sup> area.

According to Gilles Esnault, they put a total of 3,650 hours of work into the project. The rhomboid tiles were installed with a team of five to six roofers, coordinated by the Tallot Couverture office in Nantes. Adaptations to an existing building and several roof windows as well as numerous frog-mouth vent covers demanded special attention from the craftsmen on site. But since architect Pascal Courant planned everything down to the last detail, the coordination and cooperation with him ran particularly smoothly, mentions Gilles Esnault, which also made the assembly on the construction site easier. They had already worked with the architect several times, and everyone knows each other's strengths.



Gilles Esnault

He adds that one thing is self-evident: “As a roofer or tinsmith, you always have to be able to do both: plan ahead meticulously and work on the construction site with a certain flexibility for the situation.”

The fact that Pascal Courant did not want any end profiles on the roof ridge is something the roofer understands very well. “We worked out a corresponding detail together with the architect, so we could draw the rhomboid tiles as consistently as possible over the ridge and valleys of all the roofs. Otherwise, the profile would simply have been disruptive, both visually and conceptually. We always end up finding an ideal technical solution in such cases.”

The project of *La résidence les Tilleuls à Savenay* is an important one for Tallot Couverture, as it fits perfectly into Gilles Esnault's plan for the next 10 years. The company should chiefly be involved in sophisticated architecture projects, work with a variety of materials and continue to work in the areas *couverture*, *zinguerie*, *étanchéité* and *bardage* – roofing, galvanising, building waterproofing and façade construction. Moreover, he also wants to continue collecting and recycling own material scraps to make the company more sustainable. But what is most important to him is that the “family spirit” of the company will not cease to exist in the future.





---

## ZIB Nikolai

**Country:** Austria

**Object, location:** multi-purpose hall, St. Nikolai ob Draßling

**Category:** new construction

**Architecture:** planconsort ztgmbh

**Installer:** Josef Kleissner GmbH

**Façade type:** Siding

**Façade colour:** P.10 brown, bespoke colour beige grey



Max Stoisser

## »The matter of village centres«

---

With the new event centre ZIB Nikolai in St. Veit in southern Styria, Austria, the architects and engineers from **planconsort** realised a new build that is both pragmatic and multifunctional and plays with the colour and surface potentials of PREFA sidings. As a result, the new centre structurally embodies the lively character of the small Styrian community.





**T**he small community St. Nikolai ob Draßling, which belongs to St. Veit, has around 1,000 inhabitants and is formed around an almost 300-year old church. An inn, a bank and a few lovingly renovated houses with pastel-coloured façades complete the townscape. Situated on a hill, the town centre is not only prominent and visible from afar, but the inhabitants of St. Nikolai also enjoy the beautiful privilege of a good view reaching as far as the Slovene Hills, and, when the weather is nice, as far as the *Koralpe* mountain range.

#### **Viewpoint church square**

The best starting point to soak up the view of the hilly landscape of southern Styria is the square in front of the church – now, that is. For it has not existed for very long in its present form. There used to be a barn here where all kinds of festivities took place, but it eventually became dilapidated. Therefore, the municipality decided to commission a multi-purpose hall in 2017. The architects from *planconsort* headed by founding partner Max Stoisser decided to take on the project. Now that it has been completed, the “ZIB” (*Zentrum im Berg* – centre in the mountain) offers the community



ZIB  
Nikola

and its visitors an inviting and functional meeting point for activities and gatherings. The new event centre fits nicely into the town centre on the crest of the hill next to a classical church from the 18<sup>th</sup> century. And while the church tower directs one's view upward, the ZIB's form and alignment make you gaze at the landscape.

### **Architectural premises**

"It was a really exciting project. We had to think about how to design and structure dealing with the location on the hill and the space the municipality needed," explains Max Stoisser, who mentions that the architectural form and articulation ultimately emerged from the necessity to mediate between different terrain levels and various functionally determined room heights. "First of all, the building had to function in itself. Internal processes, the different room types and outdoor spaces naturally had to be designed differently," describes Stoisser in more detail. The design was also influenced by the aspect that the building should in no way compete with the church. Added to this, there were construction and material aspects which had to be derived from the location on the slope on the one hand and the financial framework conditions on the other, aspects that were also decisive for the architectural quality of the new building.

### **Diversity in form and function**

Differently pitched roofs divide the overall volume into several smaller spatial units. In the floor plan, this results in a polygon whose edges and corners form both the interior and the exterior space. For example, the large event hall and its loggias and panorama windows that are set back into the volume are noticeable on the outside just as much as the rooms of the citizens' service, the bank and the parish office. Visitors find the building very easy to understand and appreciate how differently it can be used. A lot is possible in the rooms, which are barrier-free and equipped with the latest media technology and a large catering kitchen. The event hall can be divided into smaller spatial zones with acoustic curtains. Whether it is a baptism, wedding, local council meeting or lecture: the 400 m<sup>2</sup> space can be adapted accordingly. If the hall is still too small, a spacious foyer can be added to the room via a folding wall. Plus, if the weather is good, the usable area can be extended under a wide roof that also marks the building entrance. With this spatial offer, the new building plays off its strengths to the fullest. Still too

---

“  
*Still too small for a proper  
community festival?*  
”

---

small for a proper community festival? The spacious square in front of the ZIB's entrance merges seamlessly into a generous forecourt that can be used as a parking lot or for festivities, depending on the occasion.





### Constructive planning

The architects, who were commissioned as general planners for architecture and open space in this project, realised a timber hybrid building which they placed on a concrete base embedded in the slope. Parts of the building volume project over this base; hovering above the edge of the hill, they reach out into the landscape and emphasise the relation between the interior and exterior space. Primarily executed as a timber slab structure, a core consisting of reinforced concrete stabilises the construction. Two steel trusses enable the spans necessary for a large event hall while also providing efficient wall thickness. The exterior walls are constructed as a mullion-transom façade and finish with a façade made of PREFAL aluminium elements. With respect to the architects' considerations, Stoisser summarises that decisive factors for the material choice for the façade were form and colour stability as well as the various design possibilities of the façade system.

### Alternation

The façade of the ZIB Nikolai has its own rhythm. It is created by the alternating stripe elements of various widths, designed with two differently reflective surface structures and two colours that are rich in contrast. PREFAL sidings in the standard colour P.10 brown with a matt texture alternate with sidings in a beige-coloured bespoke colour with a glossy surface. This interplay sets the large façade surfaces of the event centre in motion before the viewer's eyes. It seems like you can understand the vertical structure as a response to the church façade next to it. In this way, the beautiful church in the town centre maintains its dominance in this structural ensemble of old and new.









### Individual answers

The keyword ‘diversity’ comes to Stoisser’s mind when asked about his motives for being an architect. He describes it as a profession where you have to master new and great challenges time and again. The company **planconsort** concentrates on building contracts in the region. Their portfolio contains nearly all areas of building, including residential construction as well as functionally complex civic amenity sites. The team always strives to include communities and clients in planning as far as possible – they do not want to deliver mass-produced goods. Stoisser says that “of course, design to cost, so designing with strict cost specifications, always plays a large role in our projects. But what you really do as an architect is tailor spaces. We produce individual answers to very specific tasks.”

### Craft and consensus

Stoisser grew up at his father’s carpentry workshop, which explains why craftsmanship is so important to him. “You can only find proportions on paper,” he thinks out loud. What he finds problematic nowadays is the constant zooming in and out in project planning provoked by computers. It makes the real art of architecture – setting proportions and relationships between different volumes – become a fleeting thing.

Therefore, **planconsort** still goes the extra mile with classical sketches and models. But since the office also takes on all engineering tasks and oftentimes general planning as well, they rely on the combination of digital and analogue work methods. “We always want to find a consensus in what we do,” Stoisser describes the work attitude of **planconsort**. “Like many other things, building is more complex today than it was a few decades ago. More possibilities,” elaborates Stoisser, “also bring about more decision-making situations and more specialization.” At the same time, the architect finds that planning and realising buildings has become much more exciting.





*Josef Kleissner*

## Six metres in two colours

**Josef Kleissner** has a knack for special projects. His profound experience has taught him what is important if you want to create good architecture: excellent architects, courageous clients, perfect tenders and his own team.

“I liked the façade right from the start,” Josef Kleissner told us when we visited him at his company in the Austrian town of Tillmitsch near Leibnitz in southern Styria. In the office of the experienced roofer and tinsmith, you could see the PREFARENZEN calendar hanging on the wall.

One aspect that was challenging about the event centre in St. Veit was using sidings in a bespoke colour with a glossy surface. The sidings were manufactured and cut to length by PREFA. It required some experience to calculate the right amount of material, including some reserve metres, without having too much or not enough of it in the end.

The large-scale façade of the ZIB Nikolai required individual connections to windows, the roof and recesses in the building volume. Many of the details were developed together with the architects to get the appearance right and reduce costs, says the tinsmith. From November 2020 to July 2021, the substructure and the differentiated outer layer were made with the PREFA sidings, with elements of different widths that were up to six metres long. Given the two different colours, the widths and the change in surface textures, it was

important to pay attention that all vertical strips would also run over window areas and horizontal joints.

Josef Kleissner is always on the lookout for sophisticated architecture projects that allow him and his team to develop further. For projects to be good, you need clients who have some courage, good tenders and professional planning on the part of the architects. In the case of the ZIB Nikolai, the centre in the mountain in St. Veit, southern Styria, everything fell into place. “The planning by planconsort was simply perfect,” he tells us euphorically.



---

## MPS MPREIS

**Country:** Austria

**Object, location:** supermarket, Sölden

**Category:** new construction

**Architecture:** LAAC Architekten

**Installer:** Eder Blechbau

**Façade type:** PREFABOND aluminium composite panel

**Façade colour:** bespoke colour reflective natural

❶ **Object-related individual solution**





*Daniel Luckeneder*

## »Architecture interweaves artificial with natural structures«

---

The company MPREIS Warenvertriebs GesmbH teamed up with the architects from **LAAC** based in Innsbruck to build a new supermarket in the tourist resort of Sölden in Tyrol. Known for their thought-out but unconventional approach to context and terrain, the architectural practice has also realised buildings beyond Austria's borders. The store's matte reflective aluminium façades mirror the Ötztal Alps, an effect that multiplies the changing moods of the light and landscape.



The mountain region around the holiday resort of Sölden in Tyrol is famous for its wildly romantic mountain panorama views, immovable massive boulders (in German “*Findlinge*”) and deep snow. Whoever wants to build here cannot avoid dealing with the landscape in one way or another. The mountains dominate almost everything. Even everyday things like buying groceries at a supermarket are connected with the somewhat bulky but always impressive ruggedness of the topography that is characteristic of the northern region of the High Alps.

#### Using the slope as an advantage

Building in Sölden often means having to deal with enormous differences in altitude. The supermarket was to be realised on a building lot located at the end of town that slopes down 15 metres from the *Ötztalstraße* (Ötztal road) towards the banks of the valley. The sharply cut site, situated right on a bend in the road, is relatively narrow. **LAAC Architekten** made both of these conditions, the slope and the shape of the plot, their design premise. They responded with an angular building, which has three vertical functional levels and a wedge-shaped floor plan. It took two years of planning and building until it was realised.





### **Interweaving of landscape and building**

The location suggested that the store should be designed for customers who come by car, which is taken up by the functional layering: delivery, storage rooms and technical facilities are built halfway into the slope. The user parking spaces are located on an open middle floor and can be accessed at ground level from the *Ötztalstraße*. A flat structure containing the actual shopping areas and a café area hovers above them. A total of 3,400 m<sup>2</sup> of usable area is compactly stacked here. The plan is to install photovoltaics on the roof sometime soon that are supplemented by extensive greenery in order to realise the idea of an interweaving of building and nature as far as possible. A few boulders remain on the site; the new building stands in contrast to them.

### **Vertical shopping**

The supermarket is accessed from the parking deck below. A staircase lined with aluminium leads market visitors into the sales area. When you reach it, your view is directed into the landscape through a large glass façade. Vertical shopping is a staged experience here, not a disadvantage. “When it comes down to it, we spend far more time in supermarkets than we do in museums. For this reason alone, designing these more banal and less representative places is essential,” elucidates Daniel Luckeneder, associate partner at **LAAC**. He is referring to a building typology whose architecture goes unnoticed by many. Supermarkets are places of consumption and transit; you have products and shelves in front of your eyes while you are wandering through the market trying to find the foods you are looking for. It is very rare that you develop a feeling for the place itself. What has become accepted is that products are presented in an attractive way. That the manner in which the buildings are designed, the supermarket architecture, has an effect is something that Tyrol already understood a long time ago. After all, shopping begins long before you grab the butter from the refrigerated shelf.

### **As if in motion**

Sometimes, your everyday shopping experience begins when you are approaching a store in your car. Many people in Sölden call the supermarket a UFO, as if the building and boulders had fallen from the sky and landed right next to each other. Daniel Luckeneder finds that the silvery structure looks like it is “in motion”. You could say that it dissolves into the landscape and materialises as a building at that same moment. Straight-cut PREFABOND aluminium composite panels with the exact same width are joined together to create a homogeneous surface and represent the weather-resistant finish of the building envelope. The panels are riveted, which gives the façade a subtle rhythm and reminds of pinpricks if you look at them from a distance. A total of 700 square metres were produced for the façade with the highly reflective special surface to achieve the very effect the architects had in mind. “The supermarket in Sölden shows the landscape and visually multiplies it,” says Luckeneder. This makes the architecture an amplifier and an interactive projection surface of its surroundings.



#### **Local references with a view**

The architects insisted on something that is quite unusual for supermarkets: windows in the sales rooms. Views of historic farmhouses, the village centre or an occasional boulder here and there locate the building and those shopping in it. You simply never forget where you are. The classic motif of the window as a picture frame is consistently implemented here. At its end faces, the supermarket opens up with a fully glazed façade. The in-house café offers its visitors a balcony from which you have an unobstructed view of the 3100 metre high Naderkogel.

#### **Material in sight**

Sölden and its surrounding area are in a rockfall hazard zone, which is another one of those aspects that the architects had to consider. Therefore, using reinforced concrete as the construction material and steel nets for protection were a must. The architects made the decision not to hide the necessary robustness of the building and had the concrete executed so that it is visible in most areas. They generally prefer pure, real and untreated material surfaces and find it challenging to build surfaces that cannot be adapted and corrected after completion. MPREIS went along with the architects' reduced and rather raw material concept. The supermarket chain shapes its image through its contemporary market architecture and has been considered an architectural and artistic pioneer in the industry since the 1980s.

#### **Artification**

For Daniel Luckeneder, the right functional programming and technical feasibility are not only a matter of course but a must when designing a building. The artistic overall concept, he concludes, is what is really of value. For example, *LAAC Architekten* speak of an 'artification' of the landscape, according to which architecture is a means of giving landscapes the necessary value as an artistic or cultural asset. In this sense, buildings like the supermarket in Sölden play a mediating role.















### Form is dead?

“Form in architecture is not dead.” Quite the contrary, explains Daniel Luckeneder, emphasising its importance for *LAAC*. The architects see a further added value in the expression of form and like to interweave place-specific, natural structures with new, architectural ones. From the combination and interplay of both, *LAAC* develop forms, building volumes and their own building language. This results in a sustainability that cannot be exhausted in economical or ecological terms. Earlier projects of the architects, like the *Landhausplatz* (Landhaus square) in Innsbruck whose area functions like a landscape that has been poured into the city, illustrate how effective this approach is.

### Our clients are society and the environment

*LAAC Architekten* was founded by Kathrin Aste and Frank Ludin more than 10 years ago. Daniel Luckeneder has been working as associate partner and project manager for 7 years. They operate regionally, build for private as well as public clients and are not as dependent on winning competitions anymore compared to when they were just starting out. Luckeneder counts supermarkets among the tasks that place special demands on functionality, but whose actual challenges relate to aspects of sustainability and dealing with the building site and resources. “What drives us is the added value we can create for the environment and society,” says Luckeneder, “we don’t only plan projects for builders.” After all, society is also one of their clients. Their mission as architects? “To create liveable, contemporary space.”



## Satisfaction factor: 9 points out of 10

---

With its 80 employees, the company **Eder Blechbau** is a professional for ventilated façades that realises ambitious projects with architects and builders. One of the projects where the assembly also required them to be creative was the supermarket MPREIS with the matt-reflective façade in Sölden.

“Our assembly team pushed the six-metre-high aluminium composite panels from above, over the parapet, and held them there to rivet them to the façade,” Martin Riegler explains one of the work steps on the construction site in Sölden. Riegler mentions the insistence of the architects, who simply had to have the PREFABOND panels without additional joints. They had to be extremely cautious with the dimensions, as warping or even the slightest ripple in the material would have been permanently visible in the reflecting surface. This made the visual appearance one of the most important challenges in the project.

Riegler is project manager at Eder Blechbau and planned and accompanied every step in Sölden. The substructure was realised with an assembly team of four, and the assembly of the composite panels with a team of six employees. “We also riveted the panels for temperature reasons,” says Riegler. He adds that gluing would have been too risky, since construction site work began in autumn, when there can already be winter temperatures in Sölden. “We wanted to make sure that we would be able to complete the construction site on schedule.”



*Martin Riegler*

Eder Blechbau also carries out projects with order volumes above the million-euro mark. “We develop, plan and produce ourselves,” managing director Reinhard Werbitsch mentions. Added to this, they also make mock-ups as part of research work, for instance with the Graz University of Technology, and create 1:1 models at their workshop for specific projects. In doing so, the company provides plenty of scope for further technical development and for more experimental, unique façade design.

“In this sense, we are rather a manufacturer than a factory, also when it comes to processing aluminium façades,” says Werbitsch. He finds their durability, high weather protection and the advantage of being able to exchange individual façade elements to be the most convincing arguments for the material.

In the future, they are also going to focus on PV and green façades. The key question is therefore how multi-layer façade structures can be adapted to that effect without losing their qualities. The team focuses on functional building envelopes and digitised planning processes so they can implement the ideas of clients and architects even better. “In Sölden, the cooperation with LAAC and MPREIS ran smoothly,” Martin Riegler emphasises. Managing director and project manager awarded nine points out of ten on the satisfaction scale for the supermarket, which certainly will not be the last one they realise together.



# The architecture of coming together

---

When PREFA sends you an invitation to the annual dialogue, you are invited to take part in selecting the projects for the PREFARENZEN book of the following year. In May 2023, a jury consisting of three architects, who had already been published in the books in the previous years, and representatives of the PREFARENZEN team met in the Austrian province Burgenland, in the *Seewinkel* region on the eastern shore of Lake Neusiedl. They were impressed not only by the special location of the Velich Residence, which is housed in four former custom houses, but also by the more than 200 projects that were submitted by architecture offices located in 14 different countries.

In the two-day selection process, the projects were discussed in detail in two phases, based on the information, photos and plans that were provided, and were assessed according to architectural and urban planning aspects. The buildings were then selected in a secret ballot, where they were awarded one to twelve points each.

If you also want to become part of PREFARENZEN, you can submit your projects all year round via the online portal.

*Your PREFARENZEN team*





*f.l.t.r.: **Christian Wirth** (Head of Object Consultation PREFA Austria), **Markus Katzenberger** (architectural office j-c-k, Graz), **Sebastian Thaut** (Atelier ST, Leipzig), **Veronika Roll** (Marketing PREFA Austria), **Oliver Kupfner** (architectural office INNOCAD, Graz), **Karsten Köhler** (Managing Director PREFA Germany), **Chiara Desbordes** (Head of Content Architektur Aktuell), **Wolfgang Croce** (Croce & Wir, Graz).*

# 10 years of PREFARENZEN

---



---

**The PREFARENZEN book is an annual gesture – an act of recognition –**  
to European architectural offices. For ten years, our editorial team has been passionately devoting itself to  
presenting special architecture realised with PREFA products.

## 2015

---

architecture concept (FR)  
Architectes epfl, GAME (CH)  
FLEOS Architektur (AT)  
GRAFT Architekten (DE)  
Mang Architekten (AT)  
František Ceval (CZ)  
halm.kaschnig.wührer architekten (AT)  
Zoltán Bachmann und Agnes Borsos (HU)  
Fügenschuh Hrdlovics Architekten (AT)  
Grüttner Architekten (DE)  
Cheseauxrexy Architects (CH)  
Studio adR (IT)  
LUSIN Architektur (DE)  
Treberspurg & Partner Architekten (AT)  
Holzbauer & Partner Architekten (AT)

## 2018

---

Édouard François (FR)  
Embacher/Co (AT)  
Florian Faltheiner (AT)  
C.M. RÖMER Architekturbüro (DE)  
Evolution Design Ltd. (CH)  
Marshall Basedow (DE)  
Pfaffhausen + Staudte GbR (DE)  
Atelier Valkoun – Vršek (CZ)  
Total Arkitektur och Urbanism TAU AB (SE)  
Silvio d'Ascia Architecture (FR)  
CÉH Gruppe (HU)  
Ao7 Studio (IT, USA)

## 2021

---

Bánáti + Hartvig Architekten (HU)  
pb + p Architekten (AT)  
UTA Architekten und Stadtplaner (DE)  
DLW architectes (FR)  
PV arkitekter (NO)  
Dorte Mandrup A/S (DK)  
met zicht op zee architecten (BE)  
NEW HOW architects (CZ)  
formann<sup>2</sup> puschmann architekten (AT)

## 2016

---

Atelier 17 C – Architectes (FR)  
Philippe Robyr & Jérôme Fracheboud (CH)  
Tér-Alkotó Stúdió (HU)  
Markus Schuster (AT)  
Maurer & Partner ZT (AT)  
Architektenbüro Tabery (DE)  
Płockie Pracownie Projektowe (PL)  
GAP Studio (IT)  
Gerald Prenner (AT)  
Reinhard Maier-Trommeter (DE)  
W.J. & M.C. van Campenhout (BE)  
ad2 architekten (AT)  
Markus Vigl (IT)

## 2019

---

SPORADICAL (CZ)  
Karl Heinz Castlunger (IT)  
Arch. Zoltán Reznicek (HU)  
White Arkitekter (SE)  
Detting Wulschleger Architekten AG (CH)  
Agraft Arkitektur AS (NO)  
Jaweco Studio (AT)  
BEHF Architects (AT)  
Auer Weber Architekten (DE)  
Hammerer ZT GmbH (AT)  
Arch. Susanne Aniba (NL)  
Studio Vincent Eschalié (FR)

## 2022

---

ARKFORM (AT)  
Grob Schöpfer AG (CH)  
FRONTINITERANA (IT)  
LINK Arkitektur (NO)  
Neff Kuhn Architekten (DE)  
F2 Architekten ZT (AT)  
Yonder (DE)  
Planformat (DE)  
Arhitektura Peternel (SI)  
hjp architekten (DE)  
MAF Arkitektkontor AB (SE)  
Nussmüller Architekten (AT)

## 2017

---

Lukas Burgauner (IT)  
Soros Zsolt & Kalóczy Éva (HU)  
Meili, Peter GmbH (DE)  
slapa oberholz pszczulny architekten (DE)  
a4L-Architects (AT)  
Peter Blineder (AT)  
Graphite (SK)  
Büro für Architektur (AT)  
Demirci Architecte (CH)  
Poppe\*Prehal Architekten (AT)  
Atelier MK (SK)  
Architekturbüro Elmar Weber (DE)  
Viereck Architekten (AT)

## 2020

---

dreipius Architekten (AT)  
Studio di Architettura Domenico Mazza (IT)  
Agence d'architecture CONSTRUIRE (FR)  
967 Architetti Associati (IT)  
hammeskrause architekten (DE)  
Opus ehf (ISL)  
Kiss és Járomi Építésziroda (HU)  
Renzo Piano Building Workshop (FR)  
Tilla Theus und Partner AG (CH)  
LAAC zt-GmbH (AT)  
projekt\_DwA (PL)  
Karpel Steindel Architecture (PL)  
BHE Architektur (AT)

## 2023

---

Bohuon Bertic Architectes (FR)  
Daniel Zerkán (CZ)  
BCW Collective (CH, NO, IT)  
2AD Architecture (FR)  
lynx architecture (DE)  
Boroteka (PL)  
Atelier ST (DE)  
Urbane Kultur (FR)  
Studio Kees Marcelis (NL)  
Weissenrieder Architekten BDA (DE)  
Atelje Ostan Pavlin (SI)  
INNOCAD architecture (AT)







