



PREFARENZEN

PREFARENZEN Journal



———— **Highlights:**

Switzerland by the lake

Why Sophie Morard loves
her little house

→ p. 6

Nomads of the mountains

Densification as a
survival strategy

→ p. 12

Renderings

or the power of manipulation

→ p. 24

**“How loud does your building
have to be?”**

asks Silvia Schellenberg-Thaut

→ p. 28

Complex: perplex

Architecture on the border — p. 16

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*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.*

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Contact: info@prefarenzen.com

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And what inspires you?

What drives us to come up with new ideas again and again? What inspires us? There is nothing more exciting than discovering and cultivating the magic drivers for yourself, for your team or for an entire company. And at PREFA, we feel and live these driving forces, which bring forth numerous new products and projects again and again that fill us with pride. And I'm not just talking about our aluminium innovations, but also about our brand and associated communication, which has its finger on the pulse of time and is also very popular among architects and planners.

And every now and then, we also get official recognition and are pleased about prestigious awards: Our current product presentation and trade fair stand concept, for example, received the Red Dot Award in Brands & Communication Design. You can find details on this on page 30.

The PREFARENZEN journal is just the right medium to share our spirit with you, so that you can also be inspired by the PREFA world a little. For each page presents people and their works that have one thing in common: They stand out from the crowd and not only awaken interest, but also inspire reflection or even imitation. We call that inspiration.

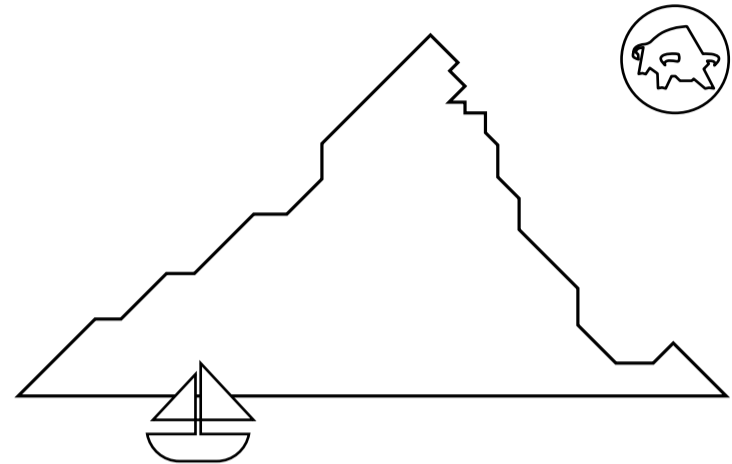
And if we go one step further, it is especially important to us to remain authentic, sincere and, above all, approachable. Because we do not just want our roofs and façades to show a strong presence, we also want our passion for the brand to be felt and experienced.

And now, I'd like to wish you many inspiring moments on your architectural journey through this journal. And if you happen to have spontaneous thoughts about what inspires you to do big things, I'd be happy if you shared them with me via info@prefarenzen.com.

Your PREFARENZEN ambassador

Jürgen Jungmair

Head of International Marketing PREFA



Grüezi PREFA!

Text: Anneliese Heinisch
 Photos: Croce & Wir

Why adapt when you can also do things your way? Switzerland has always followed its own path and almost magnetically attracts numerous travelers and new citizens each year. PREFA is also discovering this unique breeding ground for innovation and inspiration for itself, led by Managing Director Elmar Schilter, Pascal Tripet, Manager French-speaking Switzerland, and Stefan Wildi, Sales Manager German-speaking Switzerland.

Switzerland is different. Across 26 cantons, in a coexistence of countless cultures, people live a belief in direct democracy and a high degree of local and regional autonomy. No head of state or head of government sets the tone here. Supported by a self-image that stems from the Swiss Confederation's roughly 200-year-old tradition of neutrality, important decisions are met with a willingness to compromise. Before making these decisions, however, it might be good to let yourself drift down the river in a *Bööfli* or set out for a picnic in nature, as the Swiss like to do. If your path leads you through a wooded area, you just might stumble across a signal-coloured warning: After all, you have to bear in mind that you must expect logging to happen in the forest – in the national languages *Deutsch*, *Français*, *Italiano* or *Rumantsch*!

As outsiders, we discover many things here that simply amaze us. For one thing, there is the country's rigorous system of waste disposal: Once you have finished your *Rivella*, a much-loved caffeinated soft drink with milk serum, you throw the PET bottle into the collection container at the supermarket. And a very special procedure is used for waste paper: Tied into small, bundle-like "*Päckli*" (packets) with twine and placed on the side of the road, it is picked up by the waste collection service on a certain day each month. And residual waste? In Zurich, it lands in the "*Züri-Säckli*" – an expression that is commonly used for a chargeable rubbish bag – unless you want to risk a fine.

You encounter a systematic order here. On Sundays, people rest, pursue their hobbies or spend time in their private circle, without any ifs or buts – the Calvinist work ethic comes to a brief standstill. On all other days, people expect often meticulously planned procedures, especially in public transport: Trains do not arrive too early, not too late, but always on time, and to the minute! You could set your watch by it. The Swiss have also thought ahead for the event of a disaster: They have so many bunkers that the entire population could be housed in them if the situation required it. Some of them were even built into the mountains.

When speaking of mountains, you should not forget about the lakes. For no matter where you are in Switzerland, the nearest body of water with an opportunity for refreshment is only 17 kilometres away. And right now, you are already very close to Lake Geneva: Let us take you with us to a renovated cottage in St. Gingolph in the canton of Valais that was turned into a special gem on the lake with PREFA's commitment. What other projects the future will bring ...



f.l.t.r.:
 Stefan Wildi, Sales Manager German-speaking Switzerland
 Elmar Schilter, Managing Director Switzerland
 Pascal Tripet, Manager French-speaking Switzerland

© Karin Buri



1 —

1 —
 Object: Rigi Scheidegg, Goldau
 Product: rhomboid roof tile 44 × 44, rhomboid façade tile 44 × 44
 Colour: P.10 stone grey
 Architecture: Dettling Wullschleger Architekten AG, Zurich



2 —

2 —
 Object: Villa Game Architecture, Orsières
 Product: shingle and façade shingle
 Colour: P.10 anthracite
 Architecture: Darbellay Meilland Schers – Architectes epfl, GAME, Martigny



3 —
 Object: Flexhouse, Meilen near Zurich
 Product: small rhomboid roof tile
 Colour: pure white
 Architecture: Stefan Camenzind, Evolution Design Ltd., Zurich
 ● Object-related individual solution



4 —

4 —
 Object: Horw Tower, Horw
 Product: rhomboid roof tile 44 × 44, rhomboid façade tile 44 × 44
 Colour: anodised
 Architecture: Tilla Theus und Partner AG, Zurich



5 —
 Object: BioARK, Monthey
 Product: PREFABOND aluminium composite panel
 Colours: light grey, smoke silver, metallic silver
 Architecture: Philippe Robyr & Jérôme Fracheboud, Lausanne

6 —
 Object: apartment building in Collonges
 Product: serrated profile
 Colour: black
 Architecture: Cheseauxrey Architects, Sion



6 —

Switzerland by the lake

Sun, lake and some time.
That's all it takes to be happy.
Architect **Sophie Morard** has created a place for herself where she will never work.

*Interview: Katharina Wyss
Text: Carl Bender, Katharina Wyss
Photos: Croce & Wir*



—
Architect Sophie Morard

Modest 64 m²

The view of the wide, turquoise waters of Lake Geneva toward the south with the towering mountain peaks of the French Chablais massif is breathtaking. Le Corbusier was also impressed by this mountain panorama and, together with Pierre Jeanneret, built the 64 m² small *Villa Le Lac* for his parents in 1923. It is considered as an early expression of minimalism and was included in the World Heritage List.

Sophie Morard's weekend house is in St. Gingolph, on the opposite shore near the border with France. Here, where the mountains rise out of the alpine lake, a strip of shore offers just enough space for the road, the railway tracks and a row of small holiday homes.

In harsh winters, there is a risk of avalanches, which makes it impossible to use the houses all year round due to strict regulations. But Sophie is barely affected by this limitation, as her office SHE Architecture and therefore her centre of life is in the ski resort of Verbier an hour away. From there, she works on commissions for clients whose exclusive chalets have become rundown and need to be redesigned. Together with her three employees, she also likes to focus on interesting new construction commissions from the Rhone Valley.



Recognised potential

In 1998, Sophie's husband bought a cottage by the lake. For some years now, his son has been successfully using it as a wakesurfing centre and they enjoyed spending time there. Sophie, however, saw another potential in the area: A cottage from the sixties seemed to be gradually decaying on the adjacent property. After lengthy negotiations, the couple managed to persuade the previous owner to sell the house.

Sophie already had concrete ideas and plans in mind. "Christian gave me free reign," she recalls. "His only wish was a spacious summer kitchen where he could devote himself to cooking and waiting on our friends. So everyone had their roles set out for them and our guests and I enjoy being pampered by him here at the lake."

Planning according to plan

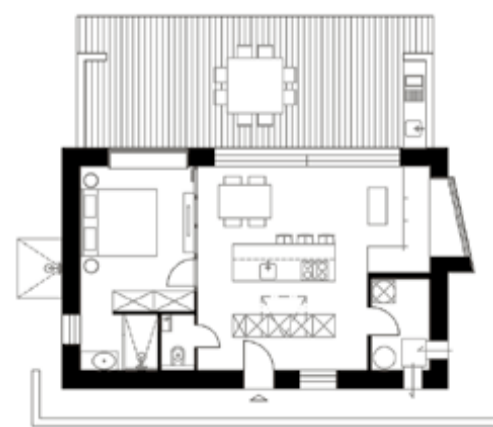
Inspired in the broadest sense also by Le Corbusier's house on the lake, she directed all her attention to redesigning the existing building, whose usable substance was limited to the structure. The floor plan could not be expanded because of the strict spatial planning law. Therefore, she was looking for design possibilities to create a maximum of volume and sense of space using the 64 square metres. With an asymmetrical bay window including a large window facing the lake, she not only created an alcove to linger and enjoy, but also a romantic guest bed for two. A finely structured glass partition between the central cooking and dining area and the bedroom with a bathroom makes it possible to experience the entire volume in everyday life and can be closed with a curtain made of linen, if desired. If you also open the sliding doors to the large terrace and the lake, guests feel completely free and the boundary between internal and external space seems to disappear.



Just don't stand out

“The area around the lake is not defined by the landscape as much as in my projects in the mountains. Here, the water surface and the sky create a vastness,” the architect explains. “I wanted the house to visually merge with the surrounding landscape.” In her search for suitable materials, she came across aluminium and thus the serrated profile by PREFA in the colour bronze. Laid seamlessly and precisely, the result reflected the look she had had in mind. In combination with the Prefalz roof and drainage system, the tinsmith created a uniform and sustainable building envelope that withstands the changing weather conditions at the lake in the long term. “The construction process, including the outdoor facilities, only took six months after planning. Still, we could hardly wait to finally spend our first weekend here,” she recalls.

“The area around the lake is not defined by the landscape as much as in my projects in the mountains. Here, the water surface and the sky create a vastness.”



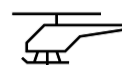


Wanderlust is long gone

“The proximity to the lake is brilliant. The water is clear, especially in the morning,” Sophie enthuses. “We spend a lot of time swimming and wakesurfing.” The edge of the lake is only eight metres away from the kitchen. Walking from the kitchen’s terrazzo across the ash decking and soft lawn gives Sophie pleasure. “The haptics of a place are very important to me,” she explains. Her husband enjoys the waterfront lounging area and spends as much time outside as possible. “Since we moved here, Christian has showered in the bathroom maybe twice,” the architect recalls. He prefers to use the outdoor shower in any weather.

Relaxed, the two watch the hustle and bustle of the Swiss Riviera from a distance. And if it does get too quiet for them, they can reach the harbour of the lake-side metropolis of Montreux by boat in only 15 minutes.





Interviews: Katharina Wyss
Text: Carl Bender
Photos: Christian Pfammatter

Thin air under the rotor blade

With the Air Zermatt AG, Switzerland has a powerful private organisation that not only saves people who find themselves in emergencies in the mountains but is also needed for construction sites at extreme heights. There is an international demand for the team's know-how and precision, which are passed on to emergency medics, mountain rescuers, firefighters and pilots in a dense course programme. We spoke with a pilot, a construction manager and a master tinsmith who are fascinated by working at great heights.

There are probably not many places in Europe where mountain tourism has developed as it has in the Mattertal. The first ascent of the Matterhorn in the year 1865 took several days and claimed the lives of three climbers. Mountain runner Andreas Steindl's record from 2011 for the distance from the customs house in Zermatt to the summit 2915 metres above it is 2 hours and 57 minutes. And today, numerous guests reach the mountain station Matterhorn Glacier Paradise at 3458 metres with the cable car and dry feet in less than 50 minutes every day.

You can go even higher

The Matterhorn Glacier Ride II, Europe's highest construction site, is currently closing the gap to Cervinia in Italy's Aosta Valley at 3883 metres. Construction sites like these have laws of their own. A lack of space forces the construction specialists of Ulrich Imboden AG to build the station on Klein Matterhorn from top to bottom. Although there is a material cableway, you cannot do without deliveries by helicopter here.

You have to be able to say no

Thomas Pfammatter has been working for Air Zermatt for 28 years. After his training as a professional pilot and a five-year special training, he is one of fifteen helicopter pilots at Air Zermatt today and looks back on his experience of 11,000 flying hours. "The most important thing is to have a strong character. When it comes down to it, you have to be able to say no. Here in alpine territory, dangers are lurking that most people do not see. You have to stay strong and stop the flight or delay the take-off until the situation has calmed down – no matter how many workers are waiting for material at a construction site and whether it will cause delays," Thomas tells us. "As a pilot, you bear the sole responsibility."



Pilot Thomas Pfammatter

Underload flights belong to the high school of flying. During these flights, loads between 500 and 1000 kg are flown from A to B on ropes. Depending on the terrain and the requirements, he uses ropes that are between 20 and 100 metres long. "We transport everything that cannot be brought to the construction site by other means such as material ropeways. Scaffolding, formwork panels and concrete up to compressors, tools or even materials for interior fittings such as furniture or windows. Provided that everything has been packed in boxes that can be transported and have an average weight of 750 kg. Our flight assistants, who have received special training and support our customers, oversee this process. It would be fatal if something came loose during a flight and hit the ground like a projectile."

The maximum cargo weight depends on the location of the construction site, the outside temperature and the winds. The air density as well as the power of the engines decrease when you go up, which means that the total lift does as well. A strong upwash and downwash cause instability and force the pilot to change course. "Under good conditions and with little fuel on board, you can fly up to 400 kg heavy loads to 4000 metres above sea level. As long as you're in climb, that's not a problem. The full power of the turbine is only needed in hovering flight, when the load is set down,"



Thomas explains before he continues: "On normal days, you almost fly non-stop. You sit in the cockpit seven hours at a time and virtually become one with the helicopter, instinctively reacting to unwanted movements. On days with good conditions, I feel like I'm in a flow and don't even notice that I've been highly concentrated all day. I really enjoy that."



Donat Perren is a master tinsmith in Zermatt and one of the many contractors whose work depends on helicopter transport. “You often don’t have any other choice to bring your material, tools and workers quickly and safely to the construction site. With time, we’ve learned to deal with it. We already think about the weight and dimensions of the individual transport units during planning.”

Together with his team, he was able to prove how much experience they have with construction sites in the high mountains during the extension of the Trockener Steg mountain railway station at 3000 metres in the summer of 2021. “The building is exposed. Everyone who wants to reach the Matterhorn or go to Italy has to pass it. That’s what appealed to me, so we tried very hard to get the contract for the façade,” Donat tells us. “We had PREFA carry out an adhesion calculation to be sure that the façade would withstand the wind forces. During this calculation, parameters such as sea level, exposure, material or track lengths are included and the distances of the sliding and fixed clamps are calculated. We planned the details ourselves, we coordinated every breakthrough with the window and ventilation installers. This way, we could prepare every façade section in town, pack it ready to fly and have it flown to the construction site in various steps. The assembly that followed was only manual labor.” He worked at the construction site for five weeks himself: “If you happen to have such a cool construction site, you simply have to savour it and enjoy it.”

We also met **Klaus Gitz**, who has had a connection with building at extreme heights since his childhood. “My father worked in administration at the company Imboden in the 80s. His stories about fascinating projects like the aerial tramway at the little Matterhorn awakened in me the desire to pursue a construction profession.” Immediately after completing his apprenticeship as a bricklayer, he began to work on the construction of the Monte Rosa hut and quickly saw “that not everything always goes according to plan up here”. Instead of concreting, you often have to fight against masses of snow for days and secure the construction site. In the meantime, he is in charge of procuring materials



© Myrta Perren-Possa

Tinsmith
Donat Perren

© Klaus Gitz

Construction manager
Klaus Gitz

© Zermatt Bergbahnen AG (2x)

as a foreman, making decisions that are only made by construction managers back in the valley, and holds his team together. Every change or failure of a worker means that you have to build new trust, which is not very easy in a dangerous job at more than 3000 metres, where you perform at about 30% less of your capacity due to the altitude. “We’re like a family, we always hope that there will be follow-up projects and our team won’t be separated.”



Nomads of the mountains

In Switzerland, densification has also become the order of the day in spatial planning. What is on the minds of architects and politicians today has been a survival strategy in the Valais mountain village of Grimentz since the earliest days of settlement. We were on site with PREFARENZEN and met inhabitants who are connected to the residential culture of ownership by floor to this day.

Until the late 19th century, the ground in the Rhone Valley in Valais was difficult to cultivate, there were swamps and malaria. In order to survive, people decided to spend the snow-free months together with their animals at remote altitudes at 1600 metres and cultivate the fertile soil already more than 1000 years ago. At first, they spent up to a quarter of their lives on hikes between the valley and their summer quarter, which is the mountain village of Grimentz today. This evolved into the unique form of work and culture in the Alpine region that determined life up to the 1950s. The climate-induced migratory pasture farming, which is also referred to as transhumance, is mainly known from regions further south and was a rarity in Switzerland.

From the very beginning, the farmers settled on a sun terrace, located above a river and facing southeast, that they used as a pasture and to grow cereals and vegetables. Their diligence and perseverance were unbroken over centuries. Together, they built sturdy stone shelters, wood could not be felled and transported until much later. The first cellars and storehouses were built 900 years ago to protect valuable goods such as dried meat, cheese, grain, seeds and clothing from pests and soil moisture. In the lower part of the village, three large masonry stone cellars are still being used to this day.

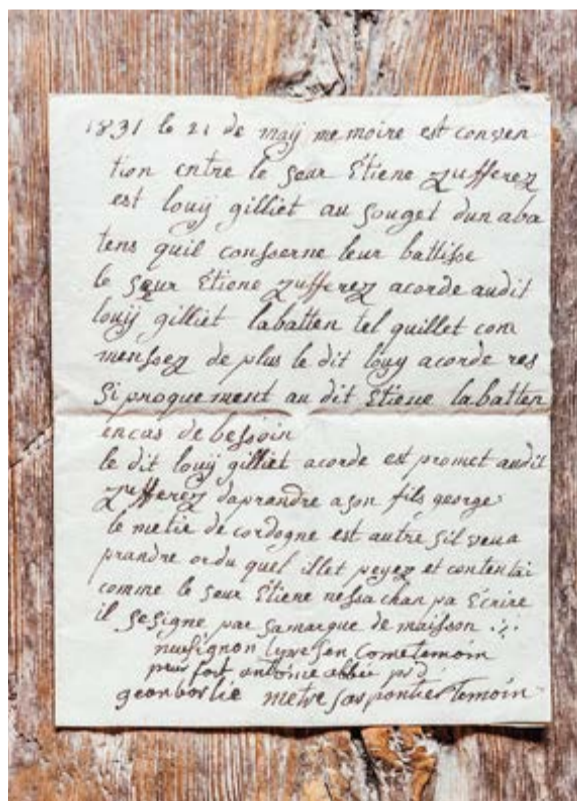
*Interview: Katharina Wyss
Text: Carl Bender, Katharina Wyss
Photos: Croce & Wir*



An association of village farmers was already formed in the 13th century to organise their work by sharing tools, goods, ideas and human power. The people in the village recognised its advantages and pursued the idea of a bourgeoisie.

In 1480, the decision was made to build an own burgher house. "First only a cellar, then a first floor where those who didn't have anything to eat or were taking part in processions could stay. The second floor wasn't completed until 1550 and was reserved exclusively for the town's inhabitants. It's where all tasks relating to the administration of the civic community were and are regulated, discussed and decided," the current president of the citizens' council, Thomas Salamin, tells us in the heraldic town hall of this house steeped in history.

In order to preserve fertile soil in the long run, the bourgeoisie only allowed new living space to be built on bare rock or as a storey on existing houses. If there was a need for new living space due to marriage or immigration, the bourgeois council decided on which existing building a storey could be added. The new storey could only be built after the roof had been removed. There was a strong sense of togetherness in all matters in the community, which made it possible for such projects to be realised during one summer. The usable space was often enlarged through projections or balconies. This is how the houses came into being that are so typical of the village, with up to four storeys and own entrances via external staircases. The progress brought about by the water-powered saw that was built on the outskirts of the village is clearly visible in the planks on the upper floors that are sawn and halved instead of chopped. There were no buildings that were not being used in Grimentz. "We had bartering here," Gérard Genoud explains while showing us a document from the year 1830.



"Here, someone was exchanging a room for an own garden. People did that out of necessity, not to do business." This form of ownership by floor has proven itself in Grimentz over centuries and still exists today.



f.l.t.r.: Thomas Salamin, Gérard Genoud and Paulon Massy

Gérard Genoud was born around 1940 in one of the stacked-up houses in close quarters and has spent his entire life here on the mountain. "Life took place outside. There were cows, sheep and goats, and therefore everything you needed. The fields were cultivated with rye and potatoes. As a child, I herded animals on the pastures, and later on, I was needed for woodwork in the forest. The family didn't get together until the evening, to eat and sleep."





The "Grandmother's House"



The "Grandmother's House", a dwelling from 1529 on the ground floor of a four-storey chalet, is run as a museum. Thanks to the extensive collection of original furniture, utensils and tools, visitors can find out under which conditions a big family had to live in limited space at the time. To save room, there was often only one bed with an additional pull-out bed drawer that was opened at bedtime.



Until the fifties, transhumance ensured the livelihood of many people in Grimentz. It was not until the construction of the Moiry dam that it became easier for them to actually earn money in addition to the barter economy. As a result, many devoted themselves to the growing tourism industry, with the result that they gradually gave up their labour-intensive livestock farming.

Paulon Massy was responsible for drawing up a cadastral plan in the seventies of the past century. "The pastures around the village were sold to investors," he recalls. "Today, 450 people are in Grimentz all year round, and up to 7000 people live here during the high season." The townscape with the historical houses is protected and preserved by the citizens' council in accordance with monument protection, although the ownership structure within the village has changed considerably over time. Most of the floors are rented out as holiday apartments or have been sold to interested parties. This way, the external entrances created by the system of ownership by floor take on a new meaning.





Micromobility with Swiss chic

The founders of the new Microlino 2.0 have a vision that is as colourful as pop art, runs electrically and fascinates with its minimalist design, a robust body and a housing made of steel, aluminium and synthetic material.

*The PREFARENZEN team talked to co-founder **Merlin Ouboter** about hierarchies in road traffic, commuter belts and quality.*

Text: Mara J. Probst | Photo: Croce & Wir/Micro

Every child has one of them at home, and in many places throughout Switzerland, you also use the foldable pedal scooter to travel from the railway station to your workplace, with or without electric drive. Wim Ouboter invented it back in the 90s under the label Micro. What was true then is also true today: The Swiss love their scooters! And now, after arriving in the 21st century, the in-house design factory is virtually bubbling over with new articles every year, from trolleys and scooters to combined products up to stuff and trinkets for the whole family. After the e-scooter, was it only one more step to the cabin scooter? We meet Merlin Ouboter, whose father founded the company, online for a chat. He greets us via his screen from Zurich, the wall in his room is adorned with a poster of colourful microlinos. What they are? The so-called Microlino is a cabin scooter modelled on the Isetta from the 50s: It rolls down the street on four wheels but does not want to be mistaken for a lightweight senior citizen vehicle. For it is too fast, and you will not get far without a driver's license. But the Microlino is not a car either: *"This is not a car!"* proclaims the slogan of the family-owned company. Exit at the front, cross parking possible towards the pavement.

The young innovator Merlin Ouboter is proud of his pet project, which has also experienced some ups and downs. "The bottom line is that I would do it all again," he says openly: outsourcing production and then hitting reset again after all. He would also give up his studies

for bicycle design after one semester again. The company's recipe for success obviously includes a generous pinch of lightness. For less is more – in line with the pneuma of micromobility. Not heavy, but light, not serious, but fun, not quirky, but nimble. "With the Microlino, we focus above all on sophisticated and simple design, high-quality components and a casual driving experience," Merlin Ouboter, who is responsible for marketing and sales at the Micro Mobility Systems AG, sums it up. "Accelerating from 0 to 50 is simply fun," he adds enthusiastically before posing the rhetorical question: "What am I supposed to do with an SUV in the city?" Even if electric SUVs already exist: The battery of such a giant weighs as much as an entire Microlino with all its contents.

Sustainability was already an issue when they first thought about a Microlino in the year 2015. A light and dynamic lifestyle compared to status symbols is a matter of course for the brothers and founders of Microlino, Merlin and Oliver Ouboter. Of course, we also influence urban development with such mobility concepts: "We're in contact with Zurich, Basel and Bern and would like to do our part to flatten hierarchies in the transport network." Car-sharing platforms have also knocked on the guys' door. But first, they want to focus on their private customers. 30,000 people are already waiting for their small, pretty and resource-saving vehicle in Switzerland alone. Anyone outside of Switzerland who is keen on a 90 kilometre-per-hour vehicle with which you can dash

from the green commuter belt to the city and also drive on the motorway for a short distance, if necessary, will have to wait at least until the end of this year. For those in Switzerland who pre-registered and paid their down payment of 500 francs in advance, the sale started in July 2022.

For the production, the team settled in Turin alongside an electric car manufacturer. The idea was to make the Microlino even more robust, so it received a chassis made of steel and aluminium and a housing consisting of aluminium on the side, steel in the front and synthetic material in the back in the version 2.0, for instance. And the colours? It is no coincidence that the pioneer series of the Microlino is available in Atlantis Blue and Torino Aluminium: The name of the production city is hidden in Torino, and the car of the partner country Cecom, whose Bluecar is known from car-sharing providers in Paris, is as blue as the Atlantic. For the design, they counted on the Icona Design Group Turin. "We are very satisfied with our current partners!", says Merlin Ouboter. So everything seems to be tiptop! He does not want to tell us yet what else will be available in the future. But it will certainly be colourful, make you free and blow fresh wind around your ears.

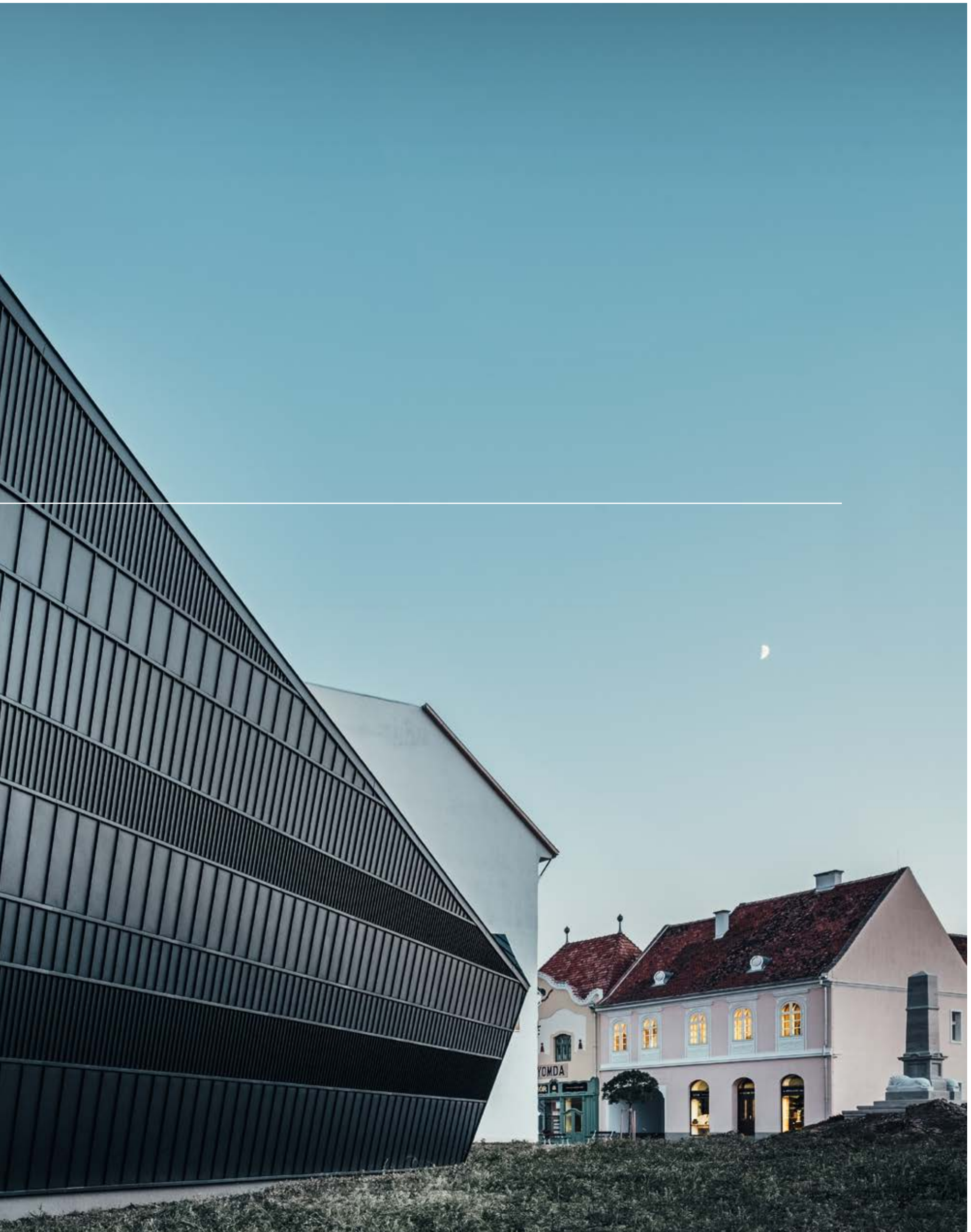
Complex: perplex

A visitor centre on the border



—
*Object: Skanzen visitor centre
Product: Prefalz
Colour: P.10 black
Architect: István Bársony*





Complex: perplex

After twenty years of preparation, the museum grounds Skanzen near Szentendre with the official designation “Hungarian Open Air Museum” were expanded with a new complex from 60 to a total of 75 hectares. Here, a well-coordinated team of experts provides a special setting for the cultural and spiritual heritage of Hungarians living in Transylvania.

*Text: Carl Bender
Photos: Croce & Wir*

“We officially opened the new museum section in May 2022,” the leading architect of the state museum **Miklós Buzás** tells us. He points at the other side of the street, which leads to the Duna Ipoly National Park and divides the museum grounds into the areas Hungary and Transylvania there. From the Hungarian side, the path first takes you through a reconstructed border station and then through a tunnel under the street, leading to the newly designed complex on “Romanian soil”.

Architect **István Bársony** from Budapest won the contract to plan the visitor centre in an invited competition. He recalls that “at the time, the plot was still undeveloped and there weren’t any points of reference on site that you could orientate yourself on in terms of design”. Only a study was available that specified the form and cubature of the future entrance hall and a list of required functions.

Bársony solved the height difference from far beneath the edge of the original terrain up to the actual entrance to Transylvania with wide staircases, which are surrounded by tall fences and could be reminiscent of borders that are difficult to overcome. In the space underneath it, there is a small museum kiosk, whose circular portal forms the visual centre of the ensemble. A mighty glass lift tower rises up from the service building with sanitary and technical rooms. Aside from its function as a barrier-free access, it also completes the bizarre skyline.



Architect István Bársony

But there was also the monolith whose detail planning was a substantial part of the order. “The client’s original idea to use wooden shingles for the façade was rejected. To me, it was important to emphasise the contrast to the group of small-town houses from the 19th century behind it more strongly, so I decided to use the black-coated aluminium. With this material, I was able to develop a standing seam technique structure that is perceived differently depending on the weather and the way the light falls.” When asked whether the design is in any way connected to the museum’s topic, he replied: “No, only the effect was important to me.”



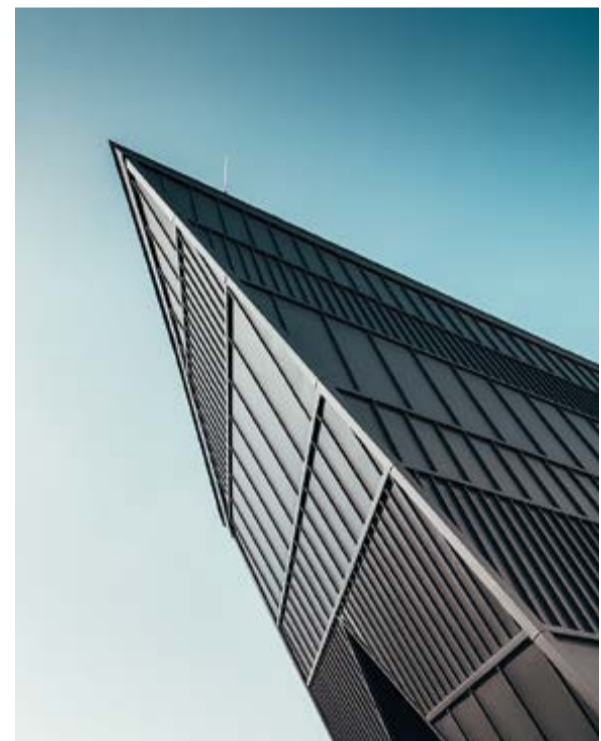
Master tinsmith Árpád Bagyinka



The realisation of the eye-catching façade required craftsmanship, experience and stamina, of which **Árpád Bagyinka**, a respected master tinsmith from Budapest, has more than enough. The length of the trays per circumferential band varies depending on the inclination of the façade. This meant that several variants had to be produced for each format. The cutting, edging and seams were prefabricated with a machine at the workshop.

Before the assembly, lacing was used to apply auxiliary lines on a solid formwork according to which the work was carried out. The tinsmiths used folding tongs to join together several thousand individual parts by hand to form the final appearance of the façade. “The four of us carried out the assembly on the construction site in exactly seventy-four days. We often worked in the evening until dusk or on weekends. We were so enthusiastic that we did everything we could to meet the agreed dates. When looking back, it all paid off. For me personally, the façade is certainly the most difficult but also the most beautiful project I’ve worked on so far,” Árpád Bagyinka raves.

The museum’s new visitor centre is clearly visible from all sides and is perceived as a symbol of the new museum complex ever since it was completed. After you go up the stairs or take the lift, you reach the windowless entrance hall and step into an impressive, large-scale all-round video presentation that carries you off into the history of Transylvania.





When you leave the building, you find yourself in the middle of a small town that depicts bourgeois life in the 18th century. Six houses from different regions of Transylvania were built true to detail and arranged around a town square for this purpose. The business and residential rooms are authentically furnished and are looked after by museum staff who are dressed in the style of the period.

When you step into the large post office building, you feel the desire to write letters with ink and pen again or ask the head of the post office about the timetable of the stagecoach. As a visitor, you are invited to sort letters or operate the historic telephone exchange. The postmaster and his family resided on the first floor. Their apartment is furnished down to the last detail and the master of the house tells visitors how he experiences everyday life at the post office.

The doctor's house is right next door, and across from it is the house of a Jewish newspaper publisher and that of an Armenian merchant's family, in whose textile shop you can immerse yourself in the history of fashion. If you are interested in medicine, you can visit the pharmacy to learn how ointments or medicines were made and can also marvel at the well-preserved original furniture.



Architect Miklós Buzás



* Erdély is the Hungarian name for Transylvania.



In most of the houses – and this also applies to the rural area of the museum –, historians, ethnographers and designers created highly fascinating exhibitions and interactive visualisations. When you are here, you should take enough time to enjoy these offers and find out more about the relationships and developments in this region at the edge of the Transylvanian Alps.

After visiting a traditional coffee house, you leave the town and head out into the rural region. Over the next few years, the village landscape, which is currently made up of five village houses, a church, a school and the cultural centre, will gradually be expanded with seventeen objects. Miklós Buzás: “Regardless of whether it is made of stone or wood, disassembling a building like this into its individual parts at its original location, transporting it and rebuilding it here in a new context true to its original always means a great deal of documentary and logistical effort for our scientific and technical coworkers and takes several months. If it is not possible to acquire originals or their condition is not worth preserving, we rebuild the buildings true to their original – as in the case of our town houses, for example.”

“Skanzen is not only a tourism attraction, it was originally a village museum department of the Ethnographic Museum in Budapest and has also been a scientific research institute since 1981. The scientists focus on conserving and communicating rural structures, traditions and handicraft techniques and on researching and preserving them for future generations. Since it was founded in 1967, the museum has been experiencing a permanent development process. So far, village arrangements from Hungary’s nine major regions have been realised,” explains Miklós Buzás. The architect has been working in folk architecture for more than 33 years and passes on his knowledge of architectural history and monument protection not only to students of architecture at the University of Budapest, but also to interested visitors taking part in practical workshops on special action days in Skanzen.



A rising trend

It is certainly something special when only one man is responsible for the successful launch of PREFEA in such a vast country: Thomas Nilsen usually travels across Norway packed with product and colour samples.

No matter whether with his company car – a hybrid with a lot of loading space –, with the train or sometimes by plane, if he has to go far north. Wherever he goes, he is a welcome partner. Craftsmen and wholesalers alike draw on his extensive expertise, and architects turn to him to find products and solutions that are still largely unknown to them. In a country where architecture enters a dialogue with breathtaking nature and is in close contact with the elements.

— **Part of the process from the beginning**

“Innovation and development already fascinated me during my studies. When I started working for PREFEA as an object consultant in 2017, it quickly became clear to me what my mission was: I wanted to be in closer contact with architects and tinsmiths from the beginning. My customers are often amazed at the innovative solutions you can achieve with a practical approach. If you don’t just talk about things but look at them and try them out together, you are able to think more vividly, and that also affects the further planning steps. Another effect: If communication works well at all levels, I can ultimately rely on the perfect workmanship of the tinsmiths, especially when it comes to the details.”

— **Excellent matter**

“Sustainability is one of the last cards we hold against climate change. What we are doing here in Norway: We’re promoting e-mobility and actively counteracting pollution, including pollution of the sea, with participatory projects. Many people have their own garden where they grow untreated fruit and vegetables. Those are a few things that spontaneously come to my mind ... and finally, the careful use of resources also plays a role in my work as an object consultant: People also value our roof and façade material because of its recyclability and have come to understand aluminium as the building material of the future.”

— **All about the extent ...**

“It’s simply a wonderful feeling to be able to take a photo of a finished project and tell your friends: ‘I was part of it!’ We have expressive architecture here in Norway, and private detached houses are realised with high architectural standards as well. Of course, the client also has a say. And that’s exactly where architecture meets decisions that come from the heart. As far as materials are concerned, I should mention that we have a long tradition of timber construction in Norway. Over the past few years, more and more architects have been discovering the combination of wood and aluminium for themselves and are developing a new design language. Following this trend motivates me in my work, and at the end of the day, it is also the visual and aesthetic appeal that drives me.”

— **Narrow valleys and a panoramic view of the sea**

“I live in the small town of Skien. It’s the hometown of the playwright and poet Henrik Ibsen, by the way, and lies in the south, about an hour away from the sea. Wild juniper berries grow along the coast there. Some of my projects are close by. I only take the plane when I have business in the far north; in the south and southeast, I always use my car. On the thousands of kilometres I cover when I’m on the road every year, I travel between fjords, mountains and breathtakingly beautiful landscapes.”

— **Cloudbursts included**

“As for my hobbies, I’m a typical Norwegian ... I’m a junior football and ice hockey coach, love to go fishing, am an avid skier and like to go mountain climbing in the summer. Here in the south, summer ends in September and by October, it’s quite wintry. Because Norway experiences strong weather changes in all seasons, it is good to also have a hobby at home that is more than just a pastime: I’m part of a brewing community and have my own little craft beer brewery in my garden. Brewing your own beer has already been a tradition here since the Middle Ages. Thanks to many young brewing enthusiasts and trendy microbreweries, we have the right beer for every meal.”

— **Everything – but ordinary ...**

“In Norway, most architects do not aim for standard solutions. They always want to be a little different than the others. But for some of them, it is still new that a rich colour range can also promise perfect and consistent quality. It’s my job to give architects new ideas. I have customers who have appreciated our products for years and others who are trying the material out for the first time. Such ‘newcomers’ experience a widening of the horizon of their design possibilities. I have to say that after encounters like these, I’m proud to know that my travels pay off.”

— **Eye-catcher on the south coast**

“When I had business on the south coast, I often drove past the old mill in Larvik: a large industrial building that had seen better days and had not been used for a long time. When it was going to be rebuilt, I was delighted to find out that the office PV arkitekt wanted to ask me about the materials for a new façade. That was one of the most exciting projects in the past few years. The tinsmith was very cooperative and considered all wishes down to the last detail. There was no such thing as ‘that won’t work’. For me, the project stands for a really good cooperation at eye level.”

— **Joining forces**

“Everything new takes time until it is accepted. People have a certain scepticism and reject things they are not yet familiar with. For this reason, after all my years at PREFEA, it is incredibly satisfying for me to see how more and more people here in Norway are discovering our products for their projects. Whether for private projects or large industrial buildings – the trend is rising. So my message is being well received and I will continue to carry it out into the world.”

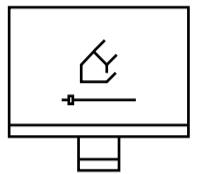
Text: Mara J. Probst
Photo: Croce & Wir

PJ word rap

with THOMAS NILSEN

- *Functionalism or Dragon Style?*
Dragon Style
- *Meatballs or potato dumplings?*
Meatballs
- *Ane Brun or Edvard Grieg?*
Ane Brun
- *Ice swimming or roller skiing?*
Ice swimming
- *Metal oder rock?*
Both
- *Holiday in the mountains or at the lake?*
In the mountains
- *Lynx or bear?*
Bear
- *Knitting with wool or chopping wood?*
Chopping wood
- *Theory or practice?*
Practice
- *Wild camping or luxury hotel?*
Something in between
- *Coffee or tea?*
Tea
- *Poems or adventure novels?*
Adventure novels
- *Hiking shoes or dancing shoes?*
Hiking shoes
- *Meat or fish?*
Fish





Text: Claudia Gerhäuser

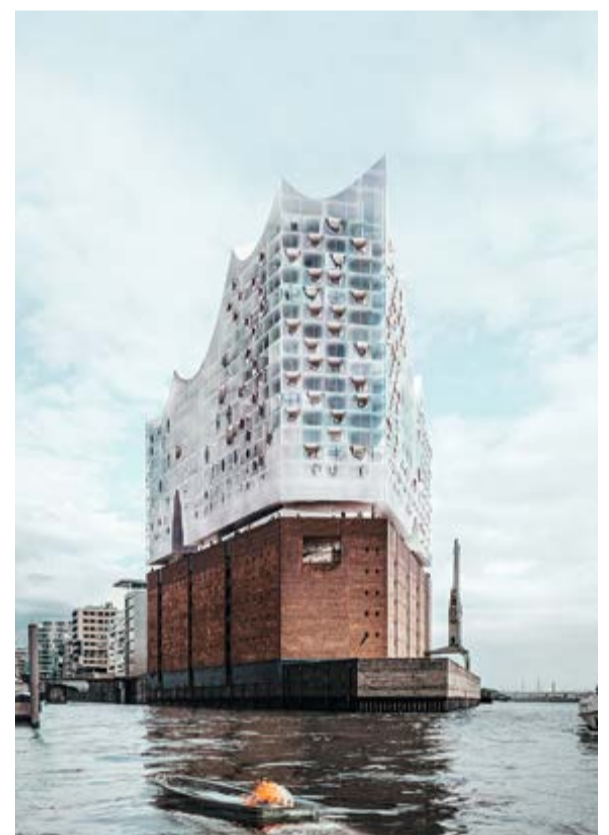
Architecture loves renderings

Image production in architectural practice has long been a business of its own that serves a variety of goals, creates experts and will work with artificial intelligence in the future.

Renderings belong to architecture like the chicken to the egg: Neither one seems possible without the other. They are emotional and usually carefully designed representations bursting with life which inspire us to become enthusiastic about buildings and places that had only existed in the minds of their designers until then. The most prominent example of the power of renderings in contemporary architecture production is the Elbphilharmonie in Hamburg, whose visualisation released a construction budget in the millions. Another example from the early 20th century are the architectural representations by Mies van der Rohe, in which he flattered his clients with chic sports cars, expensive art and expensive materials. But whoever renders does not simply manipulate: They pursue a concrete goal and make a statement.

Atmospheric visualisation

The exhibition platform **Arch Out Loud**, which depicts current developments in architecture, aims to find convincing images with “Render of the Year” that “tell stories of architecture, interiors, cities and worlds that could be”. In 2021, the prize went to Tom Burkewitz for his work “Church In Nomine Patris”. The image shows a grey church building sculpture in a grass steppe with an old car in front of it, and the atmosphere is cool, almost undercooled, almost lonely. Apart from a purely commercial use of the visualisations, there are hardly any limits to the imagination and attention for detail. There is always a focus on an emotion that should be triggered in the viewer. An interesting aspect: Sometimes, it is more complex to visualise light and shadows and materiality digitally than in reality, where the sun practically renders everything for us automatically every day in ever new moods. The World Wide Web is dominated by commercial representations that predominantly convey a spatial generosity and status symbols that are cleverly placed in the image. Similar to a style of clothing, there seems to be a rendering with the right mood for every clientele.



© Bloomimages

Visualisation of the Elbphilharmonie





—
"Church in Nomine Patris – Render of the Year 2021"
by Tom Burkewitz (WSBY)



© Wilhelm Scheribl jr. (2x)

Image production in architectural practice

“There is always a difference between creating a visualisation for competitions and for selling real estate.” **Ana Očić** has been working as a visualizer and architect with her companies **pixlab studios** and **superarchitektur** for more than ten years. She explains that the photorealism that many representations of architecture in public display today only emerges when all planning and building questions have been clarified and buildings or apartments have to be sold. What is currently interesting from a legal perspective, she says, is that potential buyers expect exactly what is shown in the images. Architects themselves tend to request less detail-obsessed representations for competitions, where room for interpretation counts. No one wants to risk the chance of winning by using a wrong window frame width. “They’re images between illustration and reality,” says Očić. She also describes that renderings are repeatedly used as a tool in the design phases, and that the industry is also in a state of upheaval. With the availability of text-to-image programmes that build on artificial intelligence, it is possible to produce renderings from texts. She continues that this is similar to the development of cell phone cameras in photography, which makes it possible for everyone to quickly take very many photos. So one day, it could very well be that we can all capture our dreams in artful scenarios with AI programmes.

Fairness and society

For Očić, renderings in architectural practice fundamentally have a positive intention: “It would be wonderful if it could be like that.” In this sense, people and living beings play a major role. From a psychological perspective, we always react to people in images. We identify with the depicted architecture more strongly if we see how people can move and behave in it. At the same time, the representation of people in architectural visualisations raises some questions. Who is being represented? Why are certain groups of people being excluded? Is it fair, for example, if people of colour, children, older people or entire ethnicities are left out? Are we depicting the society existing today or generating a different one? You quickly enter the field of philosophical, political and ethical questions.

Messages in images

Renderings are drawn promises. Their creators convey messages in images. **Wilhelm Scherübl jr.**, an architect and rendering specialist, tells well thought-out utopias and stories with his renderings. He plays with the fact that they show places and architectures that “do not exist yet” or “not anymore”. His pictures are flashbacks from a future that has its origins in problems of our present. This creates gloomy scenarios that turn out to belong to the past or be an illusion when combined with the right story. They are post-post-capitalist and post-post-fossil worlds that were developed from the way we live today.

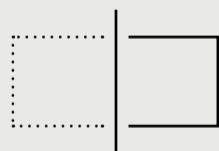
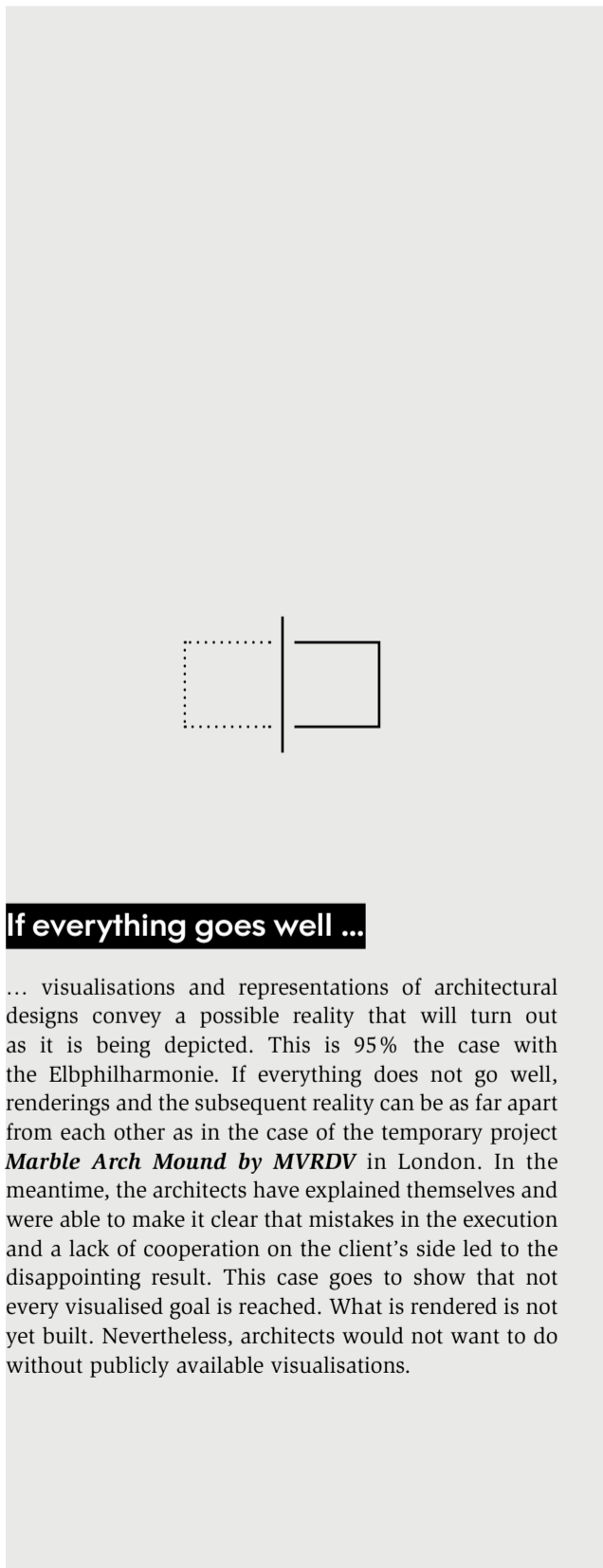
“In the end, everything will be alright, we will overcome the dark in the world together” is Scherübl’s most important message. He himself speaks of a “falsification of reality” by mixing fact and fiction. Moreover, he also increasingly uses text-to-image programmes based on artificial intelligence. The fact that his images thus become a kind of intersection of countless sources corresponds with his message that WE could

still save the world after all. Scherübl is convinced that this form of critical representation is part of an architect’s work. Though, as he mentions, there are also voices claiming that his utopian worlds have little or nothing to do with architecture. Scherübl is the founder of **Janusch – the visual collective** and TAB collective. He creates commissioned works, competition renderings and marketing visualisations as well as award-winning socially critical visualisations that are published internationally. He is currently working on a book for which he is designing visualisations of museums that retrospectively exhibit our future and present.

Renderings and the public

But no matter whether product renderings, marketing images or illustrations, a convincing depiction of architecture and living spaces requires an enormously developed three-dimensional and atmospheric imagination. Technical know-how is another prerequisite, and according to many other works in the architectural context, a certain tenacity down to the last detail is also necessary. The images are created with a lot of routine

and are successful if they convey their message. That they influence our judgement is intentional and legitimate. But whether they should be used for every purpose is questionable. A public interested in architecture could discuss where renderings cause ethical or social boundaries to shift or be transgressed.



If everything goes well ...

... visualisations and representations of architectural designs convey a possible reality that will turn out as it is being depicted. This is 95% the case with the Elbphilharmonie. If everything does not go well, renderings and the subsequent reality can be as far apart from each other as in the case of the temporary project **Marble Arch Mound by MVRDV** in London. In the meantime, the architects have explained themselves and were able to make it clear that mistakes in the execution and a lack of cooperation on the client’s side led to the disappointing result. This case goes to show that not every visualised goal is reached. What is rendered is not yet built. Nevertheless, architects would not want to do without publicly available visualisations.



© MVRDV



© Garry Knight



“How loud does your building have to be?”

Text: Claudia Gerhäuser
Photos: Croce & Wir, Atelier ST

Silvia Schellenberg-Thaut, co-founder of Atelier ST, was a visiting professor for design and building in existing structures at the University of Applied Sciences in Erfurt and alternated with her office partner Sebastian Thaut as professor for design and industrial methods of building construction at the technical University of Darmstadt. The architect makes a particular topic part of her teaching and architectural practice: the question of what building in existing structures can mean. With PREFARENZEN, we seize the opportunity to listen to what she understands by this and what it all has to do with a church in Apolda and the International Building Exhibition (IBA).

Architecture always has something of a palimpsest about it. The idea that as an architect, you sit in front of a blank sheet of paper and begin to work as if nothing had ever existed where you want to build is an amusing notion. It is neither rooted in reality nor does it correspond with the tasks of our time, which rather demand that architecture should be redensified and fallow spatial resources reactivated.

With the award-winning art museum in Göttingen, the Luther Archive in Eisleben and a church in Thuringia that is currently being converted, Atelier ST respond to various challenges of building in existing structures both from a design angle and in technical-structural implementation. Their projects are architectural continuation narratives and design-sensitive experiential spaces that do not gesticulate wildly and announce: “Here I am.” At the same time, they stand for an extraordinary handling of unusual spatial resources.

Building in existing structures: Which attitudes can architecture that is created in historical contexts assume?

“Building in existing structures does not mean preserving historical monuments.” Schellenberg-Thaut explains that it is rather a continuation of building and a process of linking, a contemporary update of proven typologies and tested techniques. Form follows history: “Fitting new buildings into existing contexts and ensuring that they have their own presence is the right approach,” she states. Buildings do not have to be “loud” for this purpose – a thought she carries into her own projects.

The conversion of the vacant St Martin’s Church in Apolda is only subtly visible from the outside. She claims that it is important to revive the church interior, and it should also be possible to experience it again. That is why a kind of architectural inlay is implemented in the high interior that noticeably directs the view to the historical spatial proportions and the old church walls in a new way.

The church originally dates back to 1119. “The project’s innovative power lies in the simplicity of the architectural-spatial idea, which reverses the relation of empty space,” Atelier ST convey on their homepage. The existing structure should only be touched minimally, with the goal “to create an architecture as an impulse generator which breathes new life into the old walls with its own radiant power”.

The subsequent use and upgrading pose equally challenging questions. A planning culture with a respectful attitude towards existing buildings in this sense has not established itself everywhere yet. “Less Bilbao, more New Museum Berlin” is what their approach would look like when it comes to new architecture in historically valuable contexts. Of course, the meaning of “historically valuable”

is open for discussion. But what is more intriguing is the question why lay people, for example, prefer a pure reconstruction in old building styles, while many architects pursue their abstraction or work in contrast to them. Schellenberg-Thaut is interested in translating historic elements into a contemporary language at the levels of scale, materiality, proportions and details. She does not see a gain in copying or reproducing styles. "Building in existing structures does not mean preserving or adding through a direct reconstruction." Instead, she calls for looking closely at and connecting to existing buildings, a process that could lead to sustainable and a more culturally driven planning.

The transformation of the church in Apolda emerged from an invited revitalisation competition from 2020.

"The project's innovative power lies in the simplicity of the architectural-spatial idea, which reverses the relation of empty space."



Since 2021, the project has been part of the Internationale Bauausstellung Thüringen (IBA). The IBA has been operating since 2013 and is scheduled to conclude in 2023.

IBA – a so-called architectural state of emergency?

In its external perception, an IBA is a temporary state of emergency. Regions redefine themselves in the course of it. A corresponding example would be the Ruhr region. From spaces of large industrial mining facilities that had apparently become "useless", an extremely attractive, economically strong cultural brand was developed that has become a role model for similar situations worldwide. Originally a German initiative, the IBA as a concept is now being exported. In 2022, for instance, the focus in Vienna is on built projects, which, as model projects under the title "New Social Housing", will certainly have an impact on the building scene in Austria, if not internationally. You have to apply for this transformation process as a city or region. An IBA generally wants to enable the implementation

of urban planning, structural as well as architectural projects with a high design level in places where the technical and financial framework conditions would only be available in isolated cases without it. Once they have been accepted as an IBA, additional public funds are available to the municipalities. But an International Architecture Exhibition is no ordinary funding measure. Its strength lies in addressing problems in a broad and technically sophisticated way and bringing about change. Transformation processes that are worked out by planners and architects together with politicians and other participants such as the IBA advisory board are also of interest. "This is where architects greatly benefit in their project implementation," Schellenberg-Thaut knows from her own experience. Municipalities receive functioning means of control by implementing an international building exhibition, and a network that is effective far beyond the region establishes an intense knowledge exchange and garners important attention. "It is undisputed that an IBA promotes and strengthens building culture."

And after the architecture exhibition?

Viable topics keep developing naturally for Schellenberg-Thaut. Even without the brackets of the building exhibition, she would like to focus more specifically on the potentials of building in rural areas. She is for the village but against the conventional 'developer single-family house'. For several years, she has been a juror for the Thuringian State Prize for Building Culture for the foundation Baukultur Thüringen. In many cases, the projects that have been funded by an IBA are the ones that stand out. At the same time, the problem of migration from villages – a rural exodus – remains. "An unimaginable number of vacant churches and buildings that need to be renovated require visionary ideas of how they can be used, so they can be rediscovered as a resource for living together," she mentions. There have already been conversations about further architectural transformations. Things will certainly remain exciting!





reddot winner 2022

RED DOT AWARDED

Photos: Croce & Wir
Illustrations: AREA C.I. Design

A new appearance for PREFEA: bold, innovative and in line with the high standard of its portfolio. The new presentation system can be used both at trade fairs and in customers' showrooms. "A modular, mobile world of products and experience" was PREFEA's wish at the beginning of its joint path with AREA C.I. Design. The project was given special recognition when it received the Red Dot Award.

Roofs, façades and complete systems made of aluminium – this is what PREFEA has been standing for with the highest quality and innovative spirit for over 75 years. With the desire for new forms of product presentation, the company turned to AREA. The development team was jointly managed by Creative Director Markus Vogler, Managing Director Eduard Peter Mayr and Walter Ried, Head of Innovation and Development/Trade Fair Construction at PREFEA.

Flexible frames

PREFEA roof and façade systems are ingeniously manufactured and are characterised by their high degree of functionality. The idea was that the new presentation tool should also combine these characteristics. "We wanted to distance ourselves from a kennel romanticism and move toward a more contemporary design form," as Markus Vogler puts it. "We decided on a flexible frame system that can be manufactured in various sizes depending on the size of the covering. With aluminium and wood, we use the materials that also play the most important role in real-life use later on."

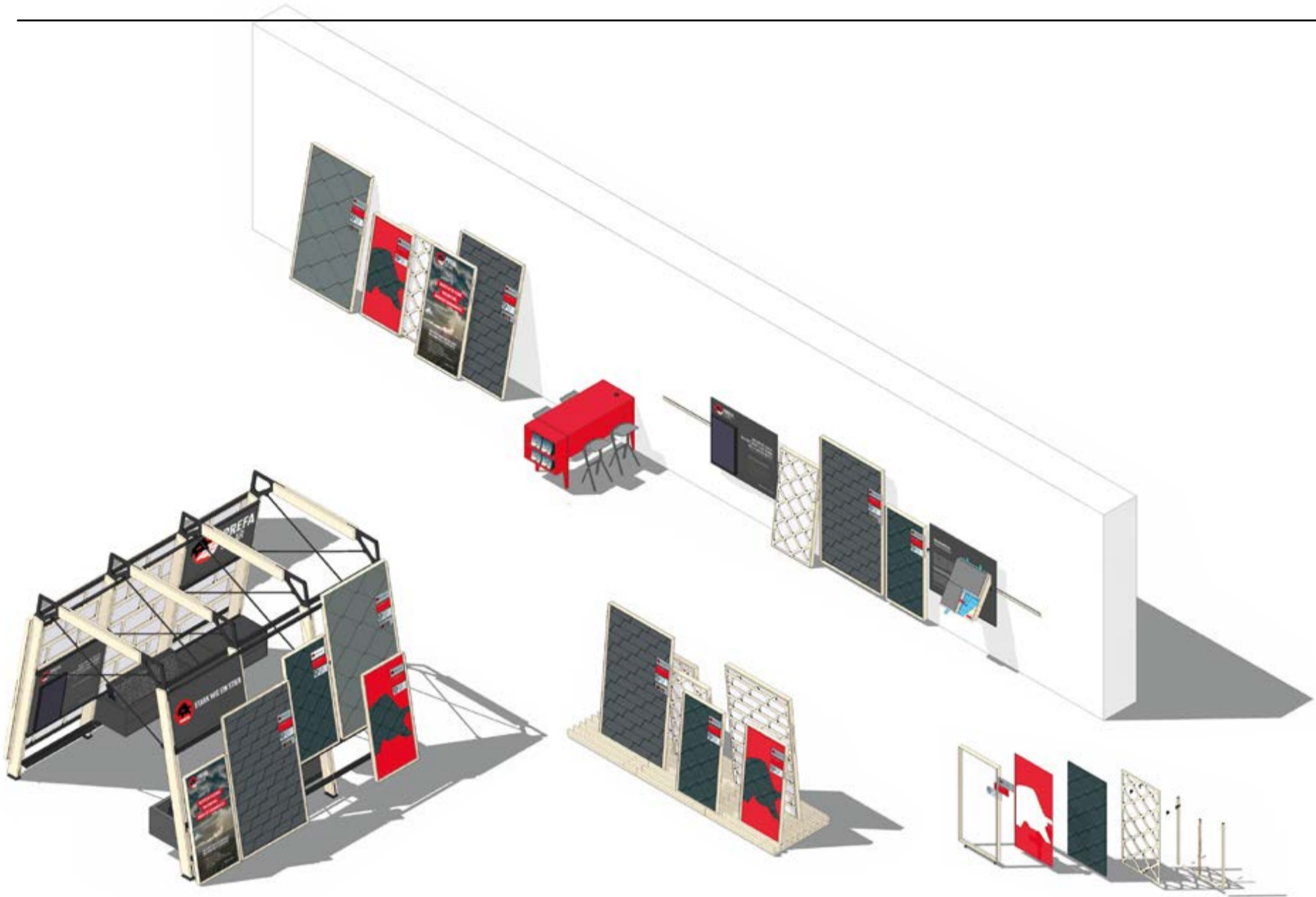
It is an aesthetic combination of aluminium and wood that enables a back view of different products like rhomboid tiles, shingles or panels with CNC-manufactured grids. This makes it possible to experience the material's lightness. "The end customer should virtually be able to lift up his roof," says Vogler. Partially illuminated, the frames can also be used as graphic panels or leaned against the wall in smaller rooms, with the possibility of equipping them with a stand base that is similar to an easel. Floor grids make it possible for them to be placed freely in medium-sized and larger rooms.



"We are very proud that, together with AREA, we were able to realise a modular concept in a first step for trade fairs and the point of sale that makes us different from the others. In doing so, we wanted to combine two worlds from the very beginning – the strength of our products and an emotional sales experience."

Jürgen Jungmair

Markus Vogler and Jürgen Jungmair



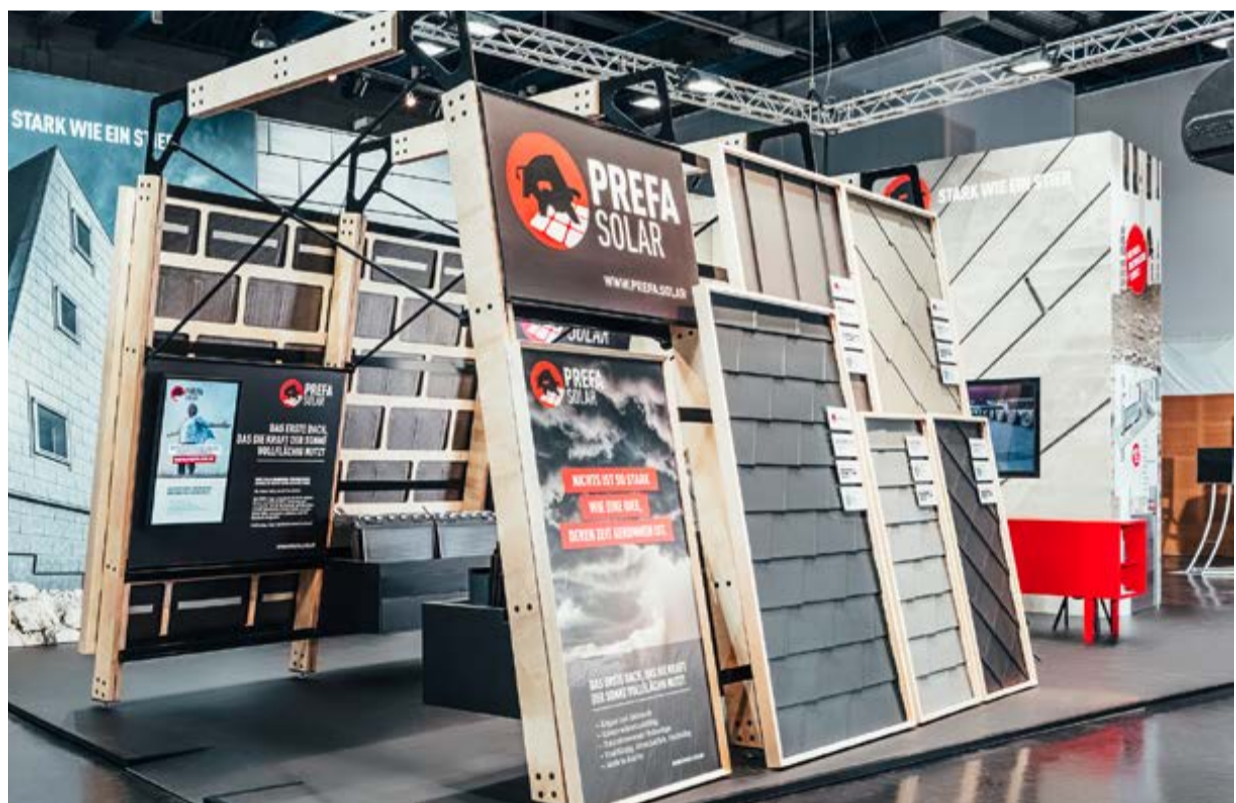
Modularly expandable central block

The central block is used for larger exhibition areas. It can be extended modularly and thus changed in all its dimensions. Similar to a truss, it has a great amount of surface area on the inside and outside. In its interior, you have room for shop cabinets and areas for material samples and accessories as well as information boards.

Red reception, meeting and end modules round off the concept and can be used as contact points for customers and for exchanging information. If you take a closer look, you can find the shape of the PREFA bull in the modules. This way, the entire exhibition system takes up the Corporate Design of the PREFA brand. "So far, we have already successfully carried out fifteen trade fairs with the robust, sustainable and intelligent systems," says Jungmair.

A common future

The cooperation between PREFA and AREA will also continue in the future. Aside from an international roll-out of the exhibition system, plans are also being made for the development of showroom concepts and PREFA Academy locations.





Façades

with facets

The façade shingle by PREFA.

WWW.PREFA.COM