

FOCUS 16 ON ZINC





The international VMZINC® brand

VMZINC® is the international rolled zinc-titanium brand for building envelopes. With locations in more than 30 countries worldwide, it provides a broad and comprehensive range of solutions for facade, roofing, rainwater systems, accessories and premium ornaments.

For almost two centuries, VMZINC® has been constantly developing its range of innovative solutions, services and surface finishes. A culture of innovation, specific know-how and in-depth knowledge of zinc's natural properties enable the teams to meet the technical and aesthetic requirements of architects, their clients and installers.

More traditionally, The VMZINC® range makes it possible for the same material to be used throughout, from the panels to the gutters and including all of the flashings. Zinc can be formed, seamed and soldered to cover and seal all singular points on a building envelope and guarantee a healthy environment over the long term.

VMZINC® is a pioneer in surface aspect treatment and provides a range that is unique on the world market, with preweathered and lacquered zinc, and also the 1st ever engraved zinc.

The PIGMENTO® colours and lacquered zinc can now be provided made-to-order, to put a unique signature on buildings.

Specifiers can unleash their creativity: VMZINC® zinc adapts to all requirements and makes each building a unique creation. Continuous strips in varying widths, upstand or recessed joints, shingles or bespoke perforations can all animate the envelope.

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CANADA 02



SWITZERLAND 02



UNITED KINGDOM 03



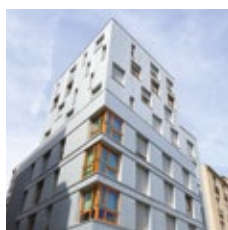
BELGIUM 04



FRANCE 08



SPAIN 09



FRANCE 10



AUSTRIA 14



GERMANY 18



AUSTRALIA 20



SWEDEN 24



TURKEY 26



UNITED KINGDOM 30



CYPRUS 32

Editorial

We have been sharing the creations of architects worldwide in this magazine for 23 years now. The buildings showcased in its pages are a source of inspiration for architects throughout the world. The VMZINC teams feel a certain pride when they discover a project featuring strong similarities to a creation published in the FOCUS on ZINC magazine.

12 different countries in 3 continents are presented in this issue, in which we find environments that are densely urban or bucolic, buildings adjoining stretches of water and buildings with a strong history.

You will notice that the structure of the magazine is slightly different. The pagination has changed, from smaller-scale projects to impressive surface areas. This layout demonstrates the extent to which quality does not depend on square metres: innovative and more traditional forms, colour, perforation, the return of natural zinc on facades, all providing food for thought and highlighting, yet again, the flexibility and elegance of the noble zinc material.

Enjoy reading!
The editorial committee

PUBLIC BUILDINGS

Montreal - Canada
Kiosks of Mont-Royal

Architect: Atelier Urban Face
Contractor: Toiture St-Léonard
Technique: VMZINC® Flat lock panel
Aspects: QUARTZ-ZINC®, ANTHRA-ZINC®
Surface: 108 m²



© Fany Ducharme



COMMERCIAL BUILDINGS

Männedorf - Switzerland
Boathouse

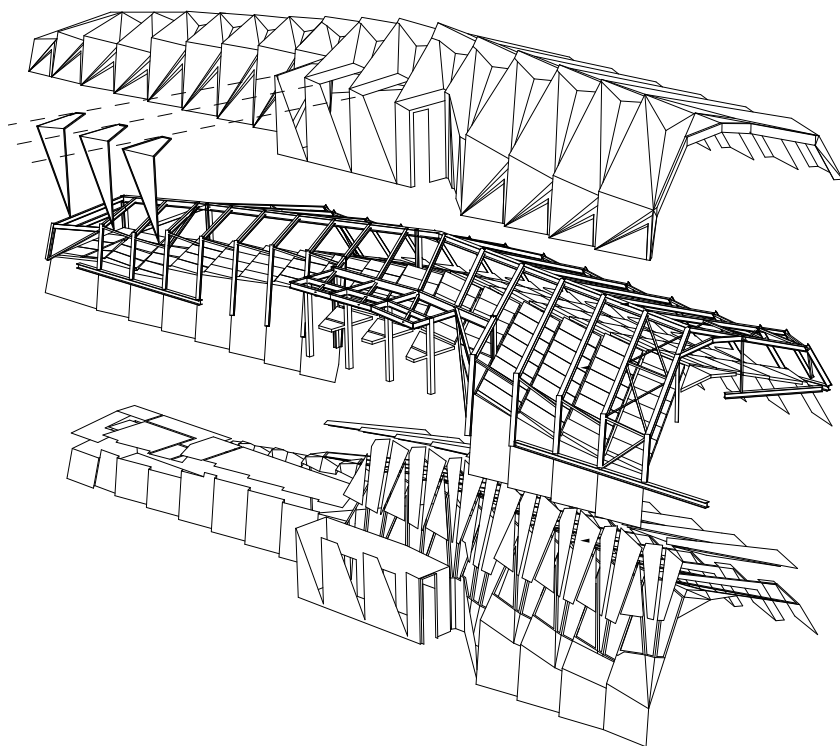
Architect: Dutli + Sigrist Architektur
Contractor: Carl Meier Sohn
Technique: VMZINC® stamped Standing seam
Aspect: Natural zinc
Surface: 200 m²

© VMZINC®

RELIEF ON THE LAKE



ROOFTOP VOLUME



The headquarters of the English consumers' association Which?, located in the London borough of Camden, underwent a major redevelopment operation, led by the Kohn Pedersen Fox Associates London architecture firm.

This hybrid building, made up of a listed Georgian terrace and a 1980s concrete frame office building, was entirely restructured. The architectural symbol of this operation is without a doubt the complex geometric form covering the additional storey created on the large flat roof of the concrete structure. The shape of this angular ANTHRA-ZINC® PLUS standing seam zinc roofing is closely connected with the views created from the neighbouring buildings.

"Our objective was to give height and lightness to the interior of the volume while minimising its impact on the exterior", says Paul Simovic, director of KPF Associates. Although the corner details blend into the expression of the existing roofs, shadow effects on the sloped surfaces compose architectural elements in their own right.



> Facade side

^ Mews side

COMMERCIAL BUILDINGS

London - United Kingdom
Which? Headquarters

Architect: Kohn Pedersen Fox Associates
Contractor: Kingsley roofing
Technique: VMZINC® Standing seam
Aspect: ANTHRA-ZINC® PLUS
Surface: 900 m²

OFFICES ON THE HORIZON

The Maks.architectuur firm was awarded the design of a new regional office for the J. Van Breda & C° Bank on the outskirts of the city of Hasselt, in the Belgian province of Limburg.

The plot, located between the city's ring road and a street running parallel to the latter, provided the client with the advantage of double exposure, and the architect with the challenge of constructing the building without a front or rear side. This singularity influenced the design of this building by architect Wouter Plessers, manager of Maks.architectuur.

In order to translate the dynamic and modernity desired by the client, the architect proposed three superimposed boxes, whose zinc or glass facades have slightly staggered volumes. This impression of motion multiplies the views that motorists on the ring road have of the building. Although the front facades open onto the exterior, the sides of the three

volumes were roofed with flat zinc strips, creating a play of vertical lines punctuating several strips of glass.

"At first we considered using standing seam, to accentuate this graphic approach", says the designer. Ultimately, he opted for interlocking panels, whose inward-facing joints make the facade more homogenous, less subject to the interplay of light. This same desire for homogeneity governed the choice of the pre-weathered QUARTZ-ZINC® aspect, whose constant colour - very similar to the patina of natural zinc after several years of exposure to air and water - changes only slightly over time.

Apart from the final appearance, Wouter Plessers admits he is attached to the authenticity of the materials he uses. "We like materials that are real and durable. They are our identity, our philosophy", he says. "Of course, our creations are contemporary, but we like the idea that they can last over time. The timeless appearance of zinc contributes to this."

COMMERCIAL BUILDINGS

Hasselt - Belgium
J. Van Breda & C° Bank

Architect: Maks.architectuur
Contractor: Algemene Dakwerken Vallé
Technique: VMZINC® Interlocking panel
Aspect: QUARTZ-ZINC®
Surface: 425 m²





© JUMP PICTURE - Fabien Devaert





© JUMP PICTURE - Fabien Devaert - Drawing: Maks.architectuur

REDEFINING SPACE

Designed by the Marc Nicolas Architectures firm, the restructuring operation for the Gustave Eiffel High School in Gagny is characterised by the construction, at the entrance to the site, of a new High Environmental Quality building.

This two-storey building makes it possible to re-organise access to the school by creating an intermediary urban space where pupils can gather. The facade of this "Art & Architecture" unit redefines the limit between public space and educational institution. "The choice of a perforated zinc brise soleil and protective shutters in the same material made it possible to significantly increase protection from the sun for this south-facing building, while minimising the view from the classrooms of the houses on the neighbouring street" explains the architect. "The dark grey of the ANTHRA-ZINC® cladding increases the visual presence of the building in the overall architectural complex. It contrasts with the very green, leafy space of the high school, redesigning its interior and exterior limits".



PUBLIC BUILDINGS

Gagny - France
Gustave Eiffel High School

Architect: Marc Nicolas Architectures
Contractor: Meha Charpente
Techniques: VMZINC® Interlocking panel and perforation
Aspects: AZENGAR®, ANTHRA-ZINC®
Surface: 1,200 m²



© Paul Kozlowski

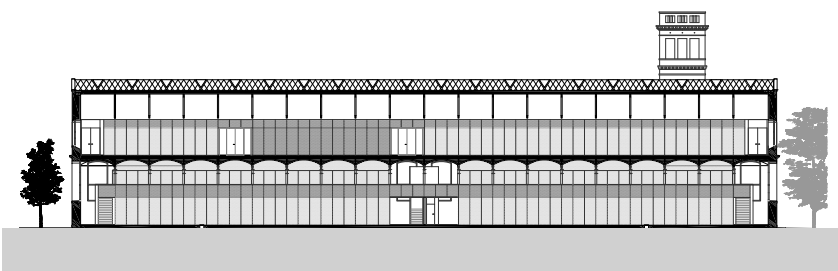
CULTURE AND HISTORY



The Can Batlló industrial complex, which was built in the 19th century, has undergone major transformations. Its rehabilitation is stimulating urban renewal by connecting Can Batlló's green zone to the La Bordeta district.

The audiovisual media school (EMAV) is now located in one of the buildings of the renovated old site. Its presence is revitalising the neighbourhood, which is destined to become a primary social and cultural area in Barcelona. The repetitive patterns on the roof turn it into a fifth facade and give the complex a modern aesthetic in keeping with the district's urban project.

The building's new architecture blends heritage and modernity, in particular with its preserved vaulted ceilings and the photovoltaic panels inserted into the zinc roof.



PUBLIC BUILDINGS

Barcelona - Spain

Can Batlló

EMAV Social and Cultural Centre

Architect: Josep M. Julià

Contractor: Cobrezinc

Technique: VMZINC® Standing seam

Aspect: QUARTZ-ZINC®

Surface: 1,900 m²



A TRIBUTE TO KNOW-HOW

Transforming the urban fabric while preserving the trace of its history: this is the objective achieved by the Badia Berger Architectes firm, which designed the Cité artisanale ^(*) in Aubervilliers.

Located at the corner of the very busy avenue Jean-Jaurès and the narrow, heterogeneous rue d'Auvry, this public building comprising 61 housing units features 500 m² of shops and 750 m² of premises intended for artisan activities at ground level. "To further accentuate the link with craftsmanship and with the town's industrial history, we

wanted the entire complex to highlight the know-how of skilled building trades workers" says architect Didier Berger.

"The choice of zinc cladding, installed in three different ways, made it possible to express the quality and diversity of skilled craftsmanship". Apart from the interplay between layout and horizontal or vertical installation, the facades of the Cité artisanale seem detached from their environment, thanks to the AZENGAR® aspect and its interaction with light.

^(*) Craftsmanship hub.



COLLECTIVE HOUSING

Aubervilliers - France
Craftsmanship hub

Architect: Badia Berger Architectes
Contractor: Tempere Construction
Techniques: VMZINC® Standing seam,
VMZINC® Sine wave profile,
VMZINC® Interlocking panel
Aspect: AZENGAR®
Surface: 1,200 m²





© Paul Kozłowski





© Paul Kozłowski

Can architectural innovation and the latest modernism have their place in old town centres? Austrians seem to think so, and do not hesitate to construct daring buildings amidst historic fabrics. The House of Music in Linz ⁽¹⁾, the extravagant Kunsthaus in Graz ⁽²⁾, or the mysterious KUB in Bregenz ⁽³⁾ are all examples of this. Three iconic references, now joined by the surprising Landesgalerie Niederösterreich in Krems, designed by the Marte.Marte architecture firm.

It is impossible to miss this sculpture-building, a cube of zinc scales transfigured by a revolving operation, with the low glass arches at its base accentuating the impression of geometric deformation. Depending on the vantage point, the museum vanishes, as though it had collapsed, or on the contrary, takes on an imposing presence. In the urban panorama, it has the status of an artwork integrated into the landscape of the town, which is the entrance to the Wachau region, a wine-growing valley included in the list of UNESCO World Heritage sites.

This sensitive context is an indicator of the temerity of the jury, which chose the Marte brothers' at the end of a European competition bringing together 59 teams. The striking effect of the Landesgalerie is obtained using a simple geometric principle: rotation of the building's square plan, aligned at ground level with the plot and the urban fabric, gradually pivoting over four storeys to turn towards the Danube and the great landscape. The building's 3,000 usable m² are dedicated to temporary exhibitions.

Unlike the ground floor, which opens onto the public space to facilitate welcome visitors, the upper floors are more closed, making surface areas devoted to the exhibitions larger. These constraints dictating the museum's opaque volume could have turned the building into a box detached from its environment. But this is not the case, thanks to the dynamic play of volumes, with openings expertly positioned overlooking the town or the river, and the vibrant skin of the Museum.

The walls of the building are covered with more than 7,200 57x57 diamond shaped AZENGAR® zinc shingles, made to order for the project. Their installation was the subject of a specific study, defining several strategies to cover the left surfaces of the facades. Should the shingles be installed from the centre outwards, or from the edge of the roof terrace? The latter solution was chosen because it had the advantage of tracing a horizontal line on the crown of the building and a variety of slanted lines on the four facades.

The layout plan included glass openings and fire safety openings, providing a skin in keeping with this building, which is all the more exceptional as it forms the most emblematic part of a block bringing together several galleries and a museum of regional and national interest.

⁽¹⁾ Erich Strolz and Dietrich/Untertrifaller architects, 2018.

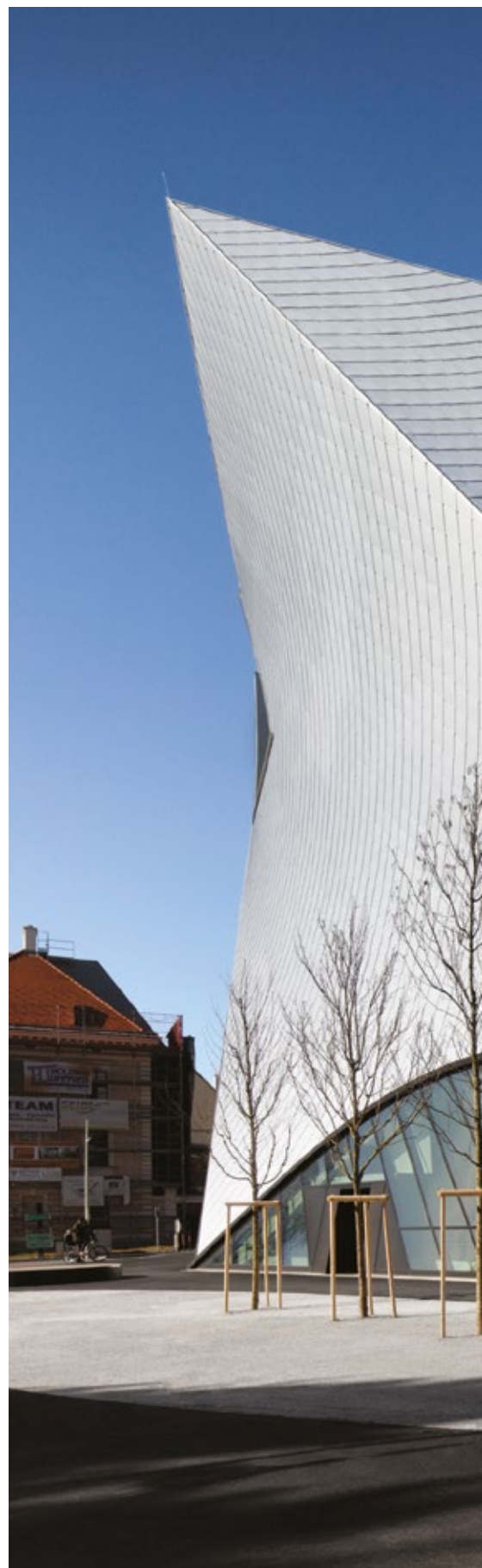
⁽²⁾ Peter Cook and Colin Fournier, 2003.

⁽³⁾ Kunsthaus Bregenz, Peter Zumthor, 1997.

PUBLIC BUILDINGS

Krems - Austria
State Gallery

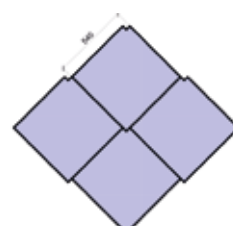
Architect: Marte.Marte Architekten
Contractor: Handler
Technique: VMZINC® Shingles
Aspect: AZENGAR®
Surface: 1,500 m²





© Kunstmeile Krems, Ingo Wakolbinger





Shingle model
540 mm

© Kunstmeile Krems, Ingo Wokobinger - Drawing: VMZINC®



BETWEEN CITY AND PORT

The "old port" in the Hanseatic city of Wismar, located in the north-west of Germany, on the Baltic sea, is part of the site that was included in UNESCO's World Heritage list in 2002.

As part of an operation to renovate the Alter Hafen promenade, the stæhr+partner Architekten firm designed two buildings with a succession of gable roofs, red-brick facades and standing seam zinc roofing, creating an explicit link between the old city on one side and the storage buildings of the port on the other. Borrowing

their expression from these different neighbourhoods, formerly separated by a wasteland, the "Schifferhus" and the "Lotsenhus", although designed separately, respond to each other almost symmetrically.

From the quay, the graphic effect of their aligned gables is structured by the eaves and gutters, whose QUARTZ-ZINC® - also used for the roofing - clearly marks the separation between the different units. For the architect, the use of zinc is also a reference to his native Denmark, where the material is widely used.

COLLECTIVE HOUSING

Wismar - Germany

Schifferhus & Lotsenhus residence

Architect: stæhr+partner Architekten

Contractor: PGH Bauklempnerei

Technique: VMZINC® Standing seam

Aspect: QUARTZ-ZINC®

Surface: 2,000 m²





© Paul Kozłowski

REFLECTING A CITY

The Optus Stadium, a key element in a vast rehabilitation project to the east of Perth's city-centre, in Western Australia, was designed jointly by the Hassel Studio, Cox Architecture and HKS Architects firms.

Their ambition: propose a new experience for the 60,000 spectators attending sports and cultural events at the venue. Each stage in the design of this elliptic "Bowl" was carefully prepared, from its position on the landscaped bank of the Swan River to the seating inside the stadium itself. The main entrances to the stands are

marked by a shrinking of the bronze-hued envelope of blade-shaped strips, which clads the building and echoes the local geology.

To the west, this impression of shrinking is marked by two buildings with zinc and glass facades framing views over the city.

Their curves and the natural variations in colour of the QUARTZ-ZINC® seem destined to reflect the water in the river flowing below them, giving the stadium an even greater connection with the geography of the city it has come to symbolise.



COMMERCIAL BUILDINGS

Perth - Australia
Optus Stadium

Architects: Hassel Studio, Cox Architecture,
HKS Architects
Contractor: Carter Roofing
Technique: VMZINC® Flat lock panel
Aspect: QUARTZ-ZINC®
Surface: 1,830 m²



© Peter Bennetts Photography and John Gollings Photography





© Peter Bennetts Photography and John Gollings Photography



"GOVERNOR'S HOUSE" REVISITED

Inspired by the "county governors' houses" erected in the city of Gothenburg at the end of the 19th century, the architects at Bornstein & Lyckefors Arkitekter AB designed a higher, contemporary version.

Located in an old working-class neighbourhood in Hisingen, the construction differs from these typical buildings - the

stone on the ground floor and wooden cladding on the upper floors were replaced by brick and sine wave zinc cladding.

For Johan Olsson, associate architect, "the undulating aspect of this finish creates a verticality that, for us, echoes the way in which wooden facades were formerly installed on this type of building".

Similarly, the polychrome facades in QUARTZ-ZINC®, ANTHRA-ZINC® and PIGMENTO® Red, are a reference to the way in which each of the co-owners of these houses used to maintain their own section by painting it in a different colour". This version modernises the play on colours by extending it to the roofs, also covered in zinc.

COLLECTIVE HOUSING

Gothenburg - Sweden
Brf Qvillestaden

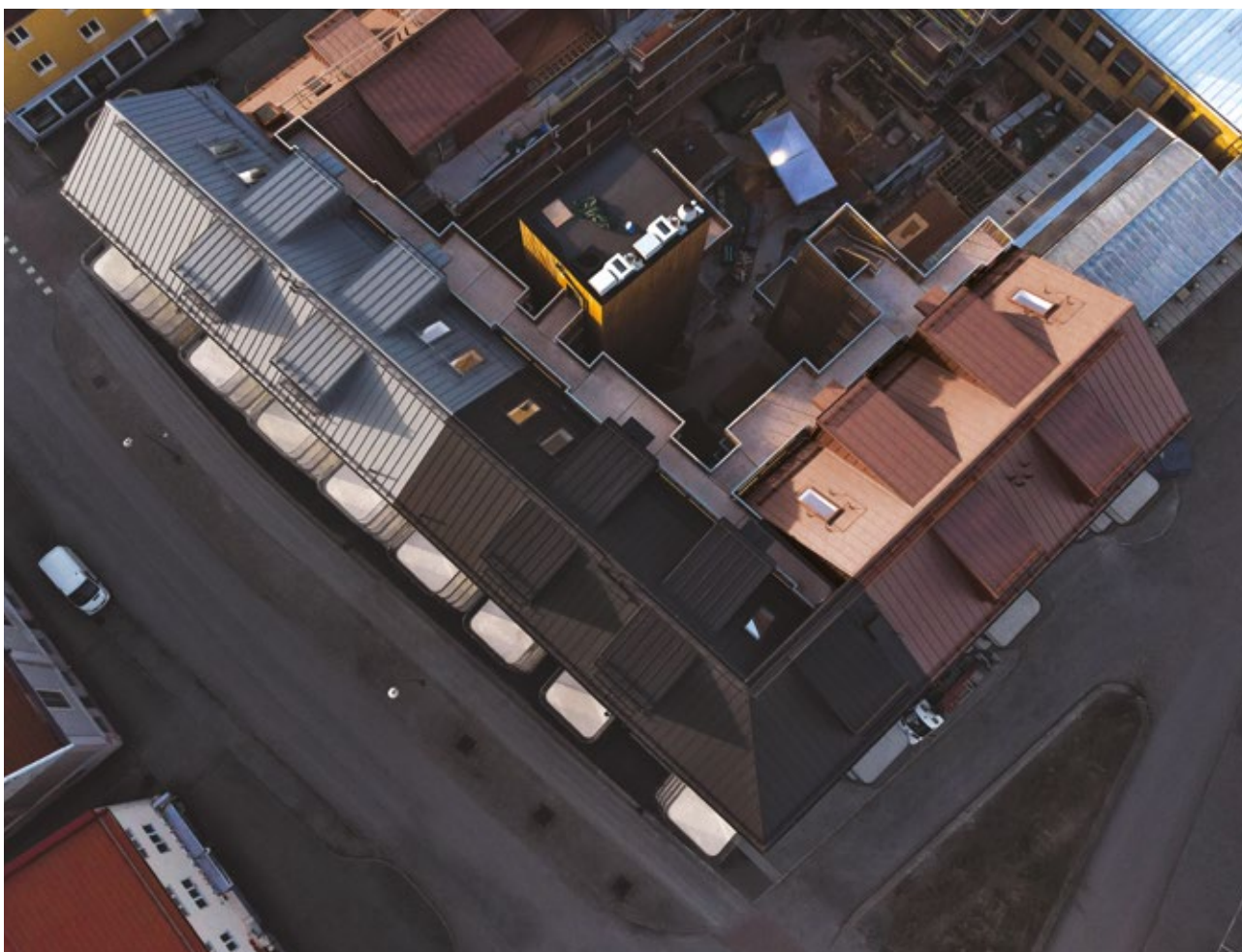
Architects: Bornstein & Lyckefors Arkitekter

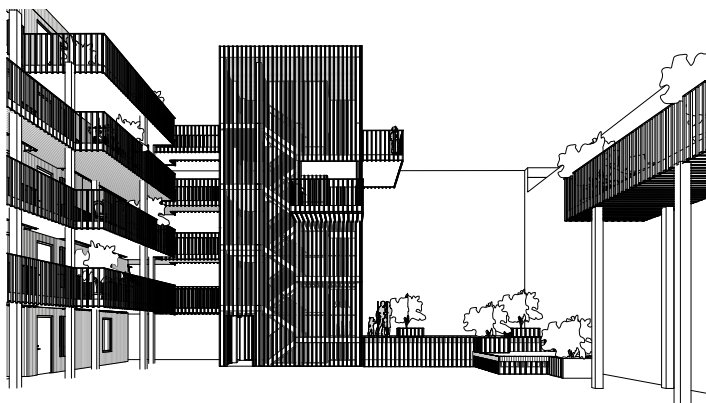
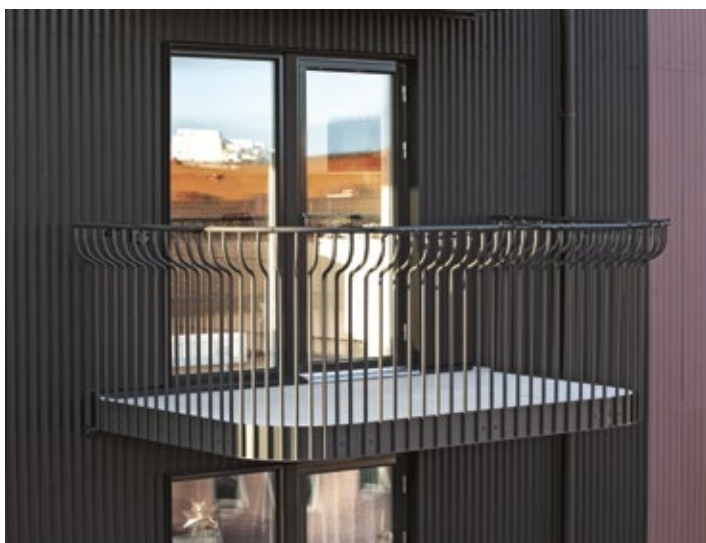
Contractor: Hisingstads bleck och plåtslageri

Techniques: VMZINC® Standing seam,
VMZINC® Sine wave Profile

Aspects: QUARTZ-ZINC®, ANTHRA-ZINC®,
PIGMENTO® Red

Surface: 3,400 m²





© Bosse Lind AB - Drawing: Bomstein & Lyckefors Arkitekter



360 - DEGREE INTEGRATION

Located in the historic part of the city of Bursa, in north-western Turkey, the Panorama 1326 Fetih museum is exceptional: its dome is 42 metres in diameter, making it the largest panoramic museum in the world.

To contain the visual impact of this volume, which was necessary for the museum's scenography, architects Özgür Ediz and Nilüfer Akincitürk joined a sloped platform to it, partly surrounding it to form an architectural entity integrated into the city and its natural environment.

"This quest for integration prevailed at all stages in the building's design. In the landscaping of the exterior platform, the interior details and the choice of materials, which made it the city's first sustainable public building", says architect Özgür Ediz.

In addition to the fact that its technical characteristics facilitate the installation of spherical forms, zinc - used here in its QUARTZ-ZINC® shade - is a natural material already present in the historic and religious architecture of the city of Bursa.



PUBLIC BUILDINGS

Bursa - Turkey
Conquest 1326 Panorama Museum

Architects: Prof. Dr. Özgür Ediz,
Prof. Dr. Nilüfer Akincitürk

Contractor: Arikan İnşaat

Techniques: VMZINC® Flat lock panel,
VMZINC® Standing seam

Aspect: QUARTZ-ZINC®

Surface: 5,500 m²



© Öner Öztürk, © VMZINC®





BETWEEN THE RAILWAY AND THE PARK

Designed by architect Scott Brownrigg as part of the rehabilitation of the Nine Elms industrial neighbourhood in the southern suburbs of London, the two buildings of the "Vista, Chelsea Bridge" programme overlook Battersea park to the west and the train tracks leading to the city-centre on the east.

Their height ranges from 6 to 16 levels and aims to reduce, when viewed further back, the mass of the two buildings as seen from the protected area of the park.

This staged articulation made it possible to create large planted terraces - a rare luxury in London's urban environment - echoing the greenery of the park. Less open, the east facades are intended to form a screen between the communal space and the train tracks.

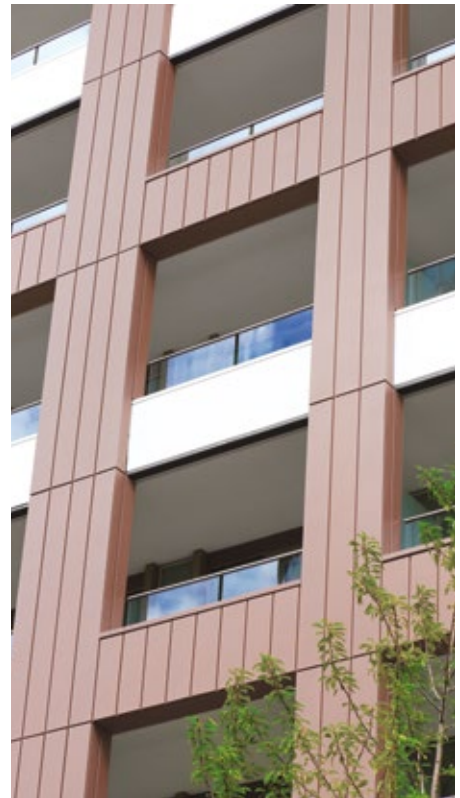
This graphic screen combines natural stone and PIGMENTO® red zinc interlocking panels, chosen for their elegance and their durability. The entire building programme was certified "Excellent" by BREEAM.

COLLECTIVE HOUSING

London - United Kingdom
Marco Polo Residence

Architect: Scott Brownrigg
Contractor: Architectural Aluminium Ltd
Technique: VMZINC® Interlocking panel
Aspect: PIGMENTO® Red
Surface: 5,000 m²





© Paul Kozłowski



AN IMMOBILE JOURNEY

Transport terminals, whether for travel by air, land or sea, could be divided into two main categories. On the one hand, “functional” terminals, which are so focused on efficiency that they become banal and anonymous – anthropologist Marc Augé referred to these as “non-places”. On the other hand, “dream-like” terminals, whose architecture evokes the magic and wonder of travel. The Limassol terminal ferry definitely falls into this second category, joining a line of iconic buildings that could have the emblematic TWA^(*) terminal as their figurehead.

The terminal designed by the irwinkritioti firm for the Cypriot capital, which won an architecture competition, is unlike any other. Evoking sections of a megastructure in transit on the quays of an industrial port, it is made up of a series of large ovoid tubes, aligned one after the other over a length of 350 metres. This single-storey linear building opposes its ellipses to the orthogonal meshes of the nearby cranes.

On the border between earth and sea, the building also marks the limit between the seascape and a constantly expanding urban territory. Catering for half a million passengers per year, the Limassol terminal remains one of the country's main ports of entry. Its architecture leaves a strong impression at each stage of the journey.

From the decks of their ships, visitors approaching Cyprus first see the undulating roofs, an artificial landscape whose aspect changes according to the time of day and the season. They subsequently pass through an ovoid hall, where walls and ceilings are

replaced with a continuous surface, animated by reflections of the sun and water captured in the huge window enclosing these tunnel spaces. Departing visitors take the same route in reverse, but whether they are leaving or have just disembarked, they can visit the rooftop bar to admire a ballet of large marine vessels. Irwin and Kritioti did not just create an extraordinary shape in the city: they sought to make the exterior communicate with the interior to produce an unprecedented entity.

The success of this type of project depends as much on the nature of materials as on the quality of their installation. Resilient to harsh weather and salinity, while at the same time being flexible, zinc seemed the obvious choice. Its QUARTZ-ZINC® colour accentuates the industrial aspect and is very well-suited to the port setting. The material embraces the sinuous lines designed by the architects.

Giving the envelope a precious, flawless appearance was very important for the architects, who did not content themselves with designing a building purely for transport. They also gave other uses to the terminal. Less frequented by travellers outside the tourist season, it can be used for conferences or exhibitions intended for local audiences. This does not call into question the complex logic of security regulating the organisation of this type building. Which proves that dream-like architecture can also be functional and useful for everyone.

() In JFK airport, New York, designed by architect Eero Saarinen in 1962.*

COMMERCIAL BUILDINGS

Limassol - Cyprus
Cruise Ship Terminal

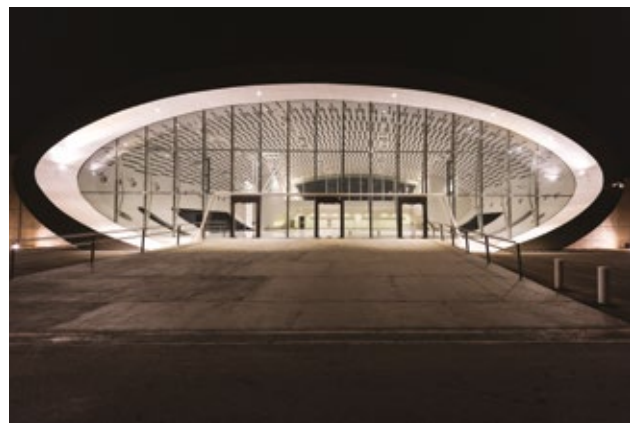
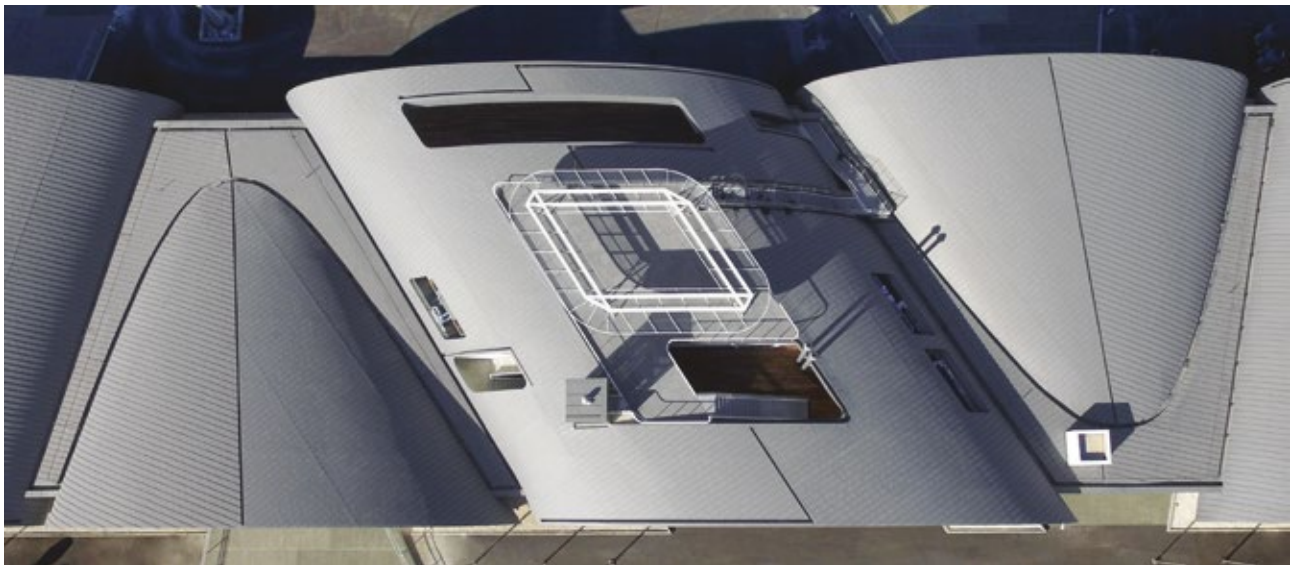
Architect: irwinkritioti.architecture (IKA)
Contractor: IZOLPRAG spol. s.r.o
Technique: VMZINC® Standing seam
Aspect: QUARTZ-ZINC®
Surface: 10,000 m²





© Akis Touvanas, © Charis Solomou





© Akis Touvanas, © Charis Solomou



Surface aspects

Since 1837, VMZINC® has been inventing the colours of zinc.



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