

Glassfibre reinforced concrete is non-combustible and made out of mineral-based raw materials, giving the panels their unique characteristics. The authentic appearance creates a vivid facade.

Concrete Language
Rieder Group



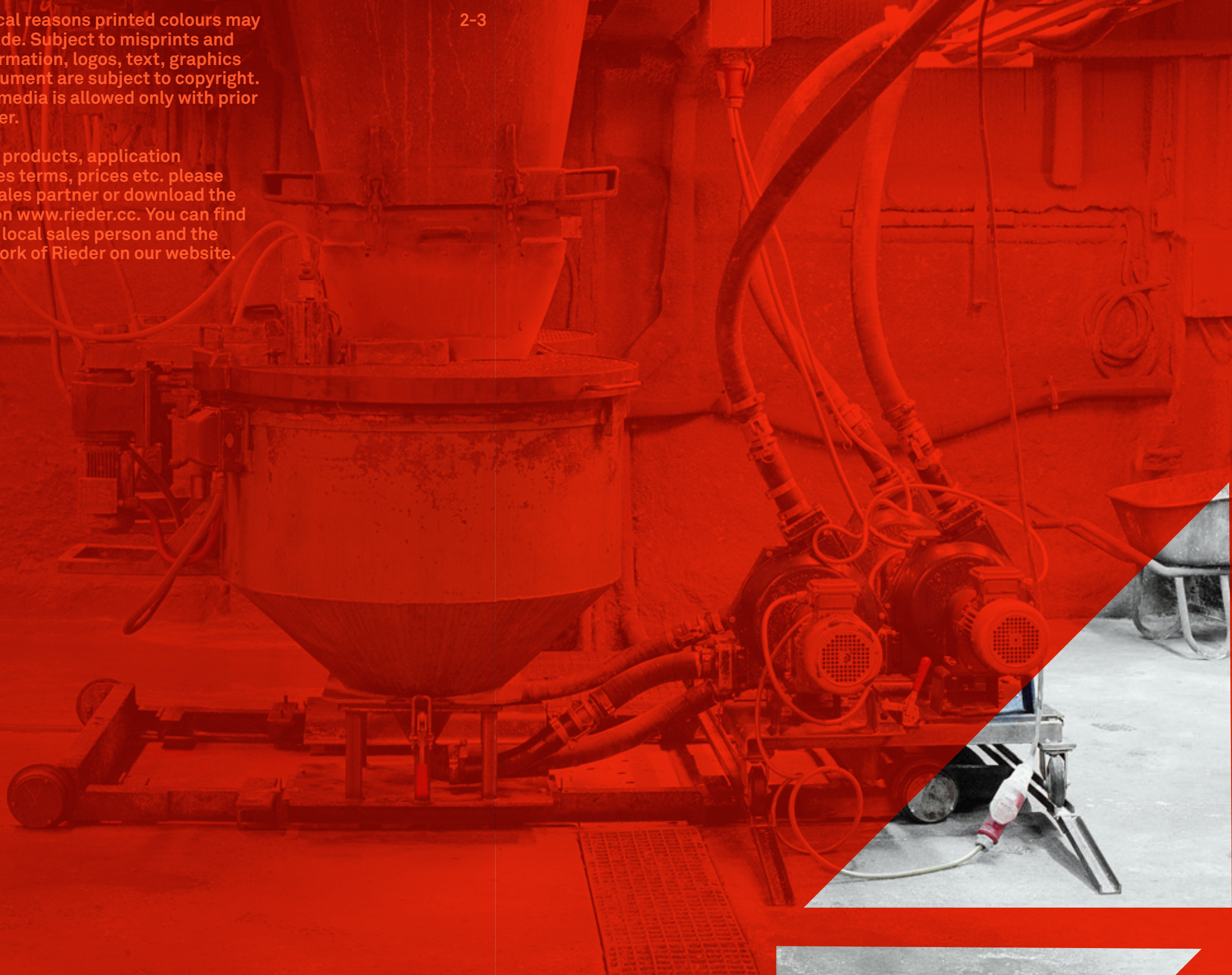
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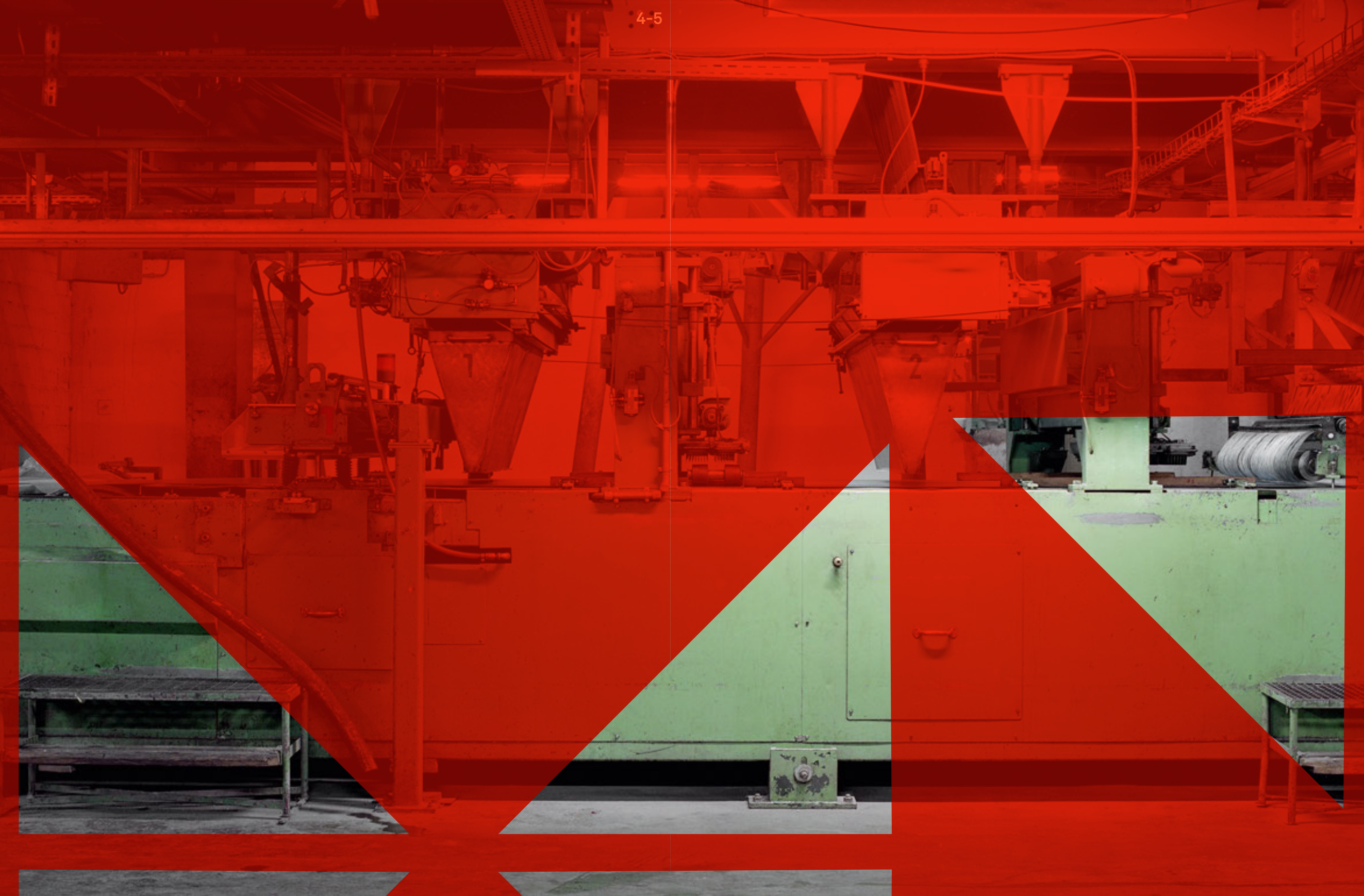
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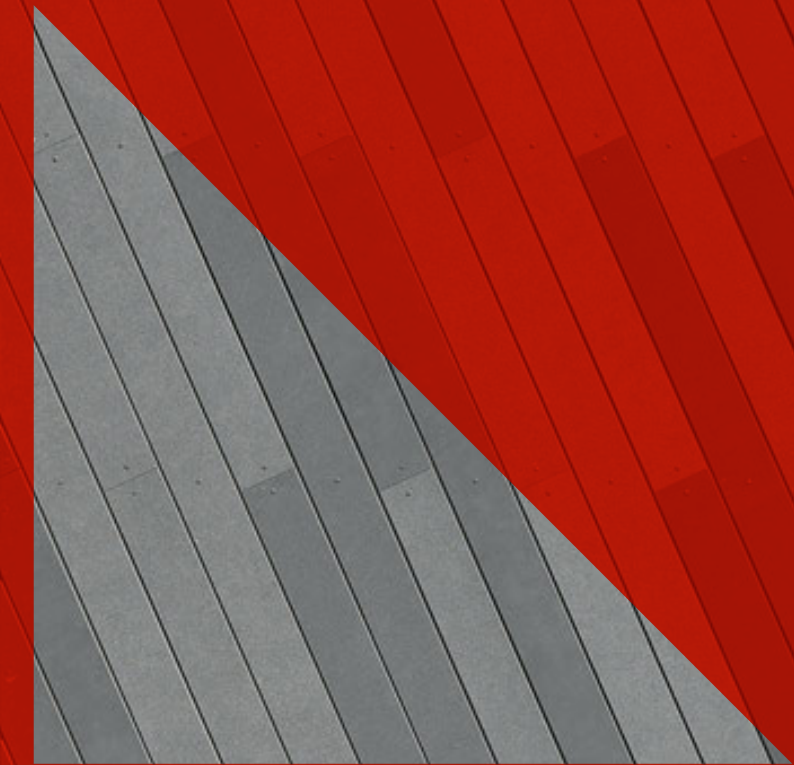
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öko skin: Rieder is offering concrete facades in slat format. A vivid interplay of colours emerges through the variety of surfaces. Little work is involved in mounting and processing the easy-to-use slats and, unlike wood, they never need to be painted or ground.

ös



During an architecture seminar at Harvard University, various designs were developed for the construction of a secure, durable and architecturally appealing bivouac in a high Alpine terrain. In cooperation with OFIS architects and AKT II, Rieder supported the students with the design and implementation of the shelter at 2,118 meters altitude in the Slovenian Alps. The outer shell of the exposed shelter was made using öko skin. The comparatively low weight of the panels, the high level of prefabrication and fast installation were decisive for the shelter's construction on the mountain using a helicopter.

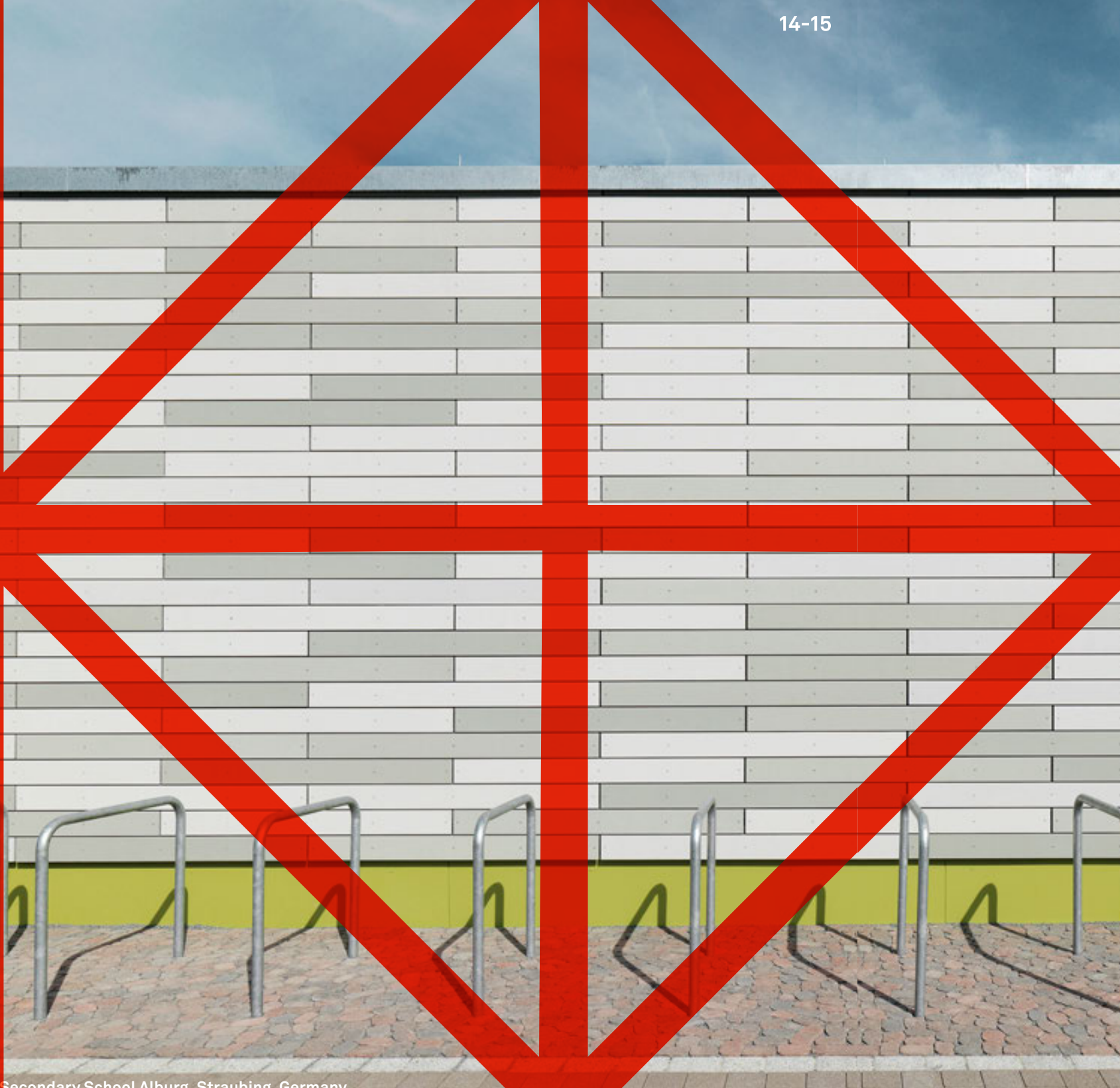
The rugged conditions at Skuta mountain, the wind, snow, landslides, the difficult terrain and the unpredictable weather called for careful planning. The shape, choice of materials and construction method were chosen with the extreme conditions clearly in mind. The shelter is located in an area of unspoilt wilderness, where it has to respect the countryside and afford views of the breathtaking panorama from inside the shelter. In search of a suitable material for the façade, which has to cope with the harsh weather conditions and meet the demands for eco-friendly and resource-saving products while aesthetically blending into the surroundings, led the project team to Rieder. In 2016, company owner Wolfgang Rieder was invited by the dean of Harvard University to attend the GSD Talks in Cambridge and talk about innovations and cross-disciplinary changes in architecture. "It has always been our quest to tackle the problems faced by the world of architecture and to find solutions together with architects and planners", says Wolfgang Rieder about the cooperation between industry, the university, architects and construction professionals.

The shelter was designed in three frame-like modules, both to facilitate transportation and to divide the space in a methodical way. The first module consists of the entrance area, the storage room and a small space for preparing food. The second module is the combined sleeping and living area and the third module is the sleeping area with bunk beds. Up to 8 people can enjoy the dramatic mountain scenery in the bivouac. Large windows on both sides afford an impressive panorama of the valley and Skuta mountain. The modular design also helped with transporting the parts to the mountain. The entire prototype was constructed off-site. With help from the mountain rescue service and the Slovenian army, which transported the parts by helicopter, the entire transportation and installation process at 2,118 meters altitude was carried out in one day.









Secondary School Alburg, Straubing, Germany
Pielmeier Architects
öko skin: off-white & ivory, 3 surfaces, riveted



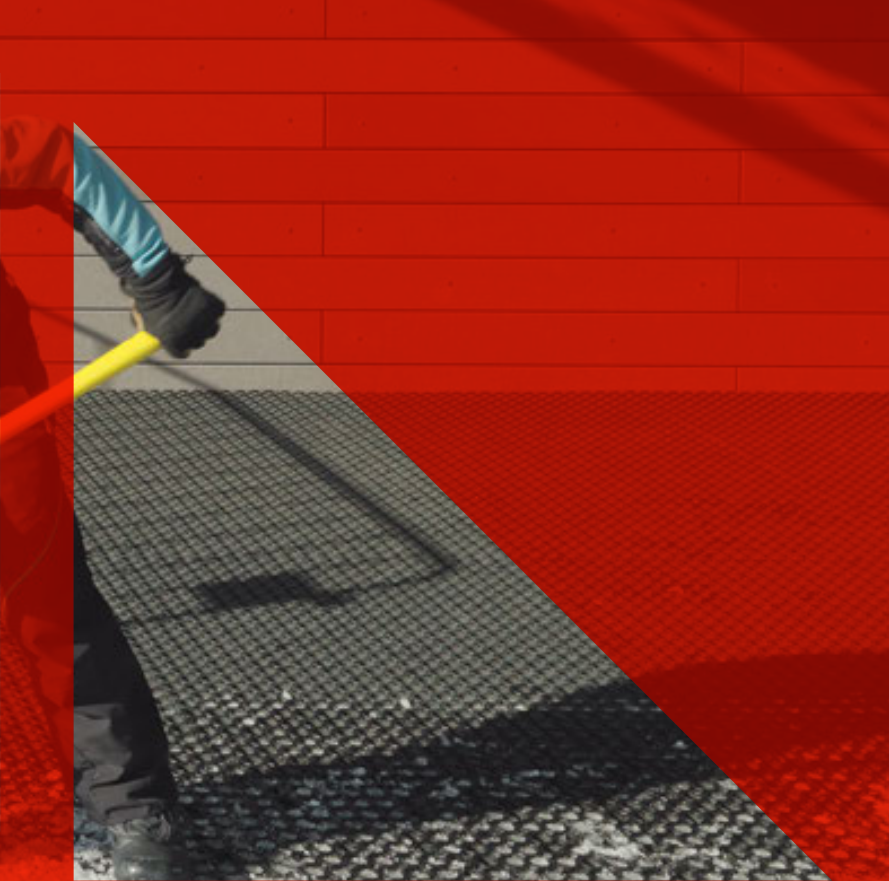
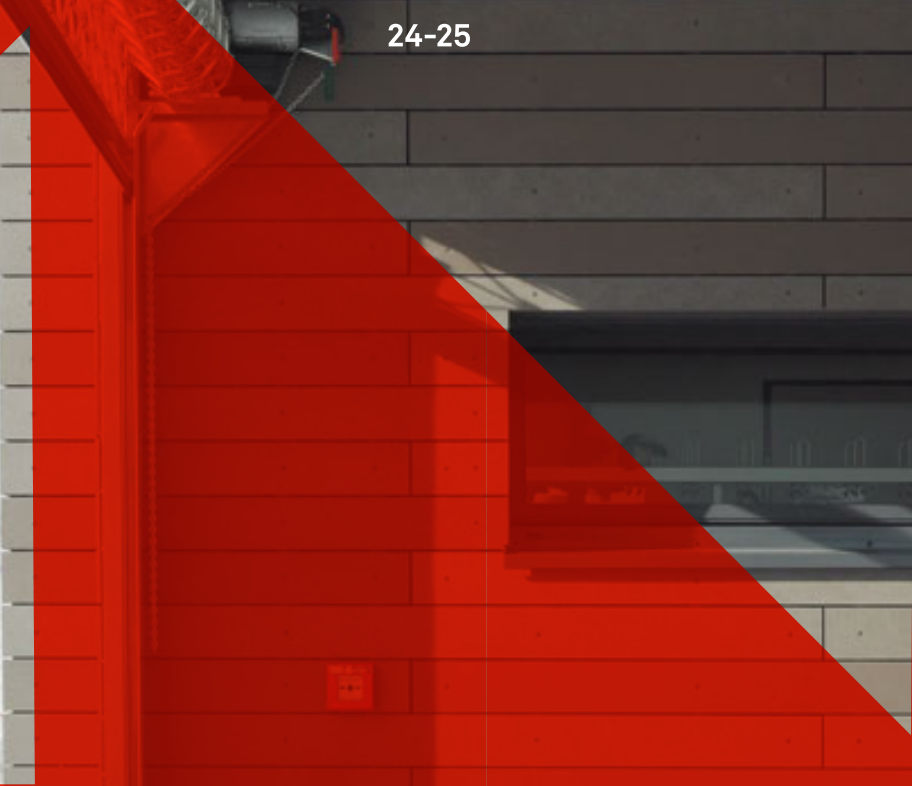
Private Residence 1 Ways Lane, Toronto, Canada
Diamond + Schmitt Architects
öko skin: liquid black, ferro & ferro light, screwed



HRAM Cultural Center, Selnica ob Dravi, Slovenia
Styria Arhitektura
öko skin: silvergry, 3 surfaces, riveted



Bernkogel Cableway Station Saalbach, Austria
Melzer and Hopfner Architects
öko skin: terra, 3 surfaces, riveted





Private Residences Grünwald, Germany
Titus Bernhard Architects
öko skin: ivory & anthracite, 3 surfaces, glued



Private Residences Grünwald, Germany
Titus Bernhard Architects
öko skin: ivory & anthracite, 3 surfaces, glued



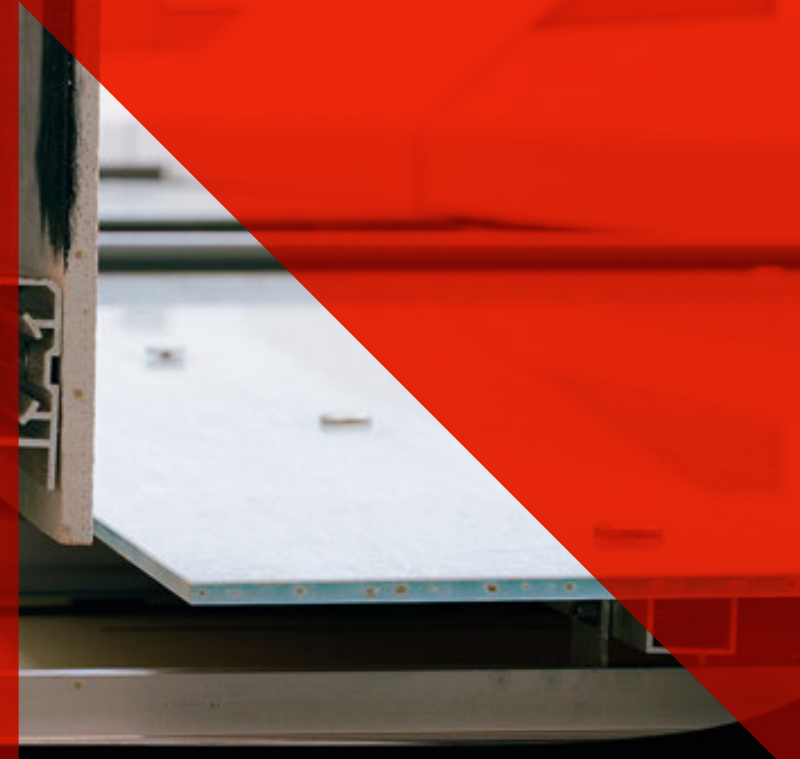


Atelier Maishofen, Austria
öko skin: terra, 3 surfaces, screwed

formparts: Concrete fins with a monolithic appearance provide a high flexibility of architectural concrete and a whole range of design possibilities. The folded concrete elements, with an integrated fastening system, give elegance to glass facades and act as a refined privacy screen and sunscreen.

34-35

fp



The location for the new Centre for Integrated Life Sciences and Engineering is quite symbolic. Directly located on Commonwealth Avenue, the building serves as the new figurehead in terms of interdisciplinary research for Boston University's entire Charles River Campus. The need to construct a building which can be flexibly used in a compact space led to what at first glance appears to be very linear architecture. However, the cubage of the new building is a sympathetic nod to the architecture of the broad-shouldered Art-Deco-Gothic buildings on campus.

Payette Architects reinterprets this historical style in a sophisticated manner and propels it in contemporary architecture. The sandstone-coloured concrete elements on the glass facade act as protection from the sun, and at the same time highlight the benefits of the transparent glass facade. The building envelope recalls the material of the original campus architecture. At the same time, the geometric shapes and the use of large glass surfaces give the building the opportunity to stand out and create access to the centre of campus. Formed concrete refines the glass façade.

The use of glassfibre reinforced concrete was the perfect opportunity to achieve both goals. fibreC glassfibre reinforced concrete is just 13 mm thin and can be used as large concrete skin panels. Their formability means that the thin concrete plates can be used as formparts for imposing concrete panels with complex geometries. On both the sides where building borders public space, a 10 cm wide vertical pattern of formparts adorns an area of highly reflective glass surfaces. In fact, these concrete panels are continuously formed U-shaped glassfibre reinforced concrete elements which are supported by an elaborate system of pre-assembled mechanical anchorages.

Lined up closely together, the panels change their rhythm as they near the edge of the building and then disappear behind it. At ground level, flat concrete panels filled with grey glass fibre build a counterpoint to the vertical grain of the facade and produce a striking diagonal effect from the street. Along this "public" side, where the building is viewed at an angle, a special dynamic effect develops from the combination of vertical panels and reflective glass. At a distance, the glass is not visible between the panels, making the walls seem closed. However, when approaching the building the glass surfaces become more apparent until the panels disappear completely. The building envelope is almost completely reflective, before the opposite phenomenon appears and the earthy materiality of the building once again prevails. The resulting effect is unusual—the same building appears both glassy and opaque at the same time.















citizenM Hotel Tower of London, Great Britain
Sheppard Fobson
formparts: liquid black, ferro, special fastening



Private Residence Maishofen, Austria
Kessler Architecture
formparts & concrete skin: anthracite & terra, special surface, concealed fastening



The Corniche, London, Great Britain
Foster + Partners
formparts & concrete skin: polar white, ferro, special fastening

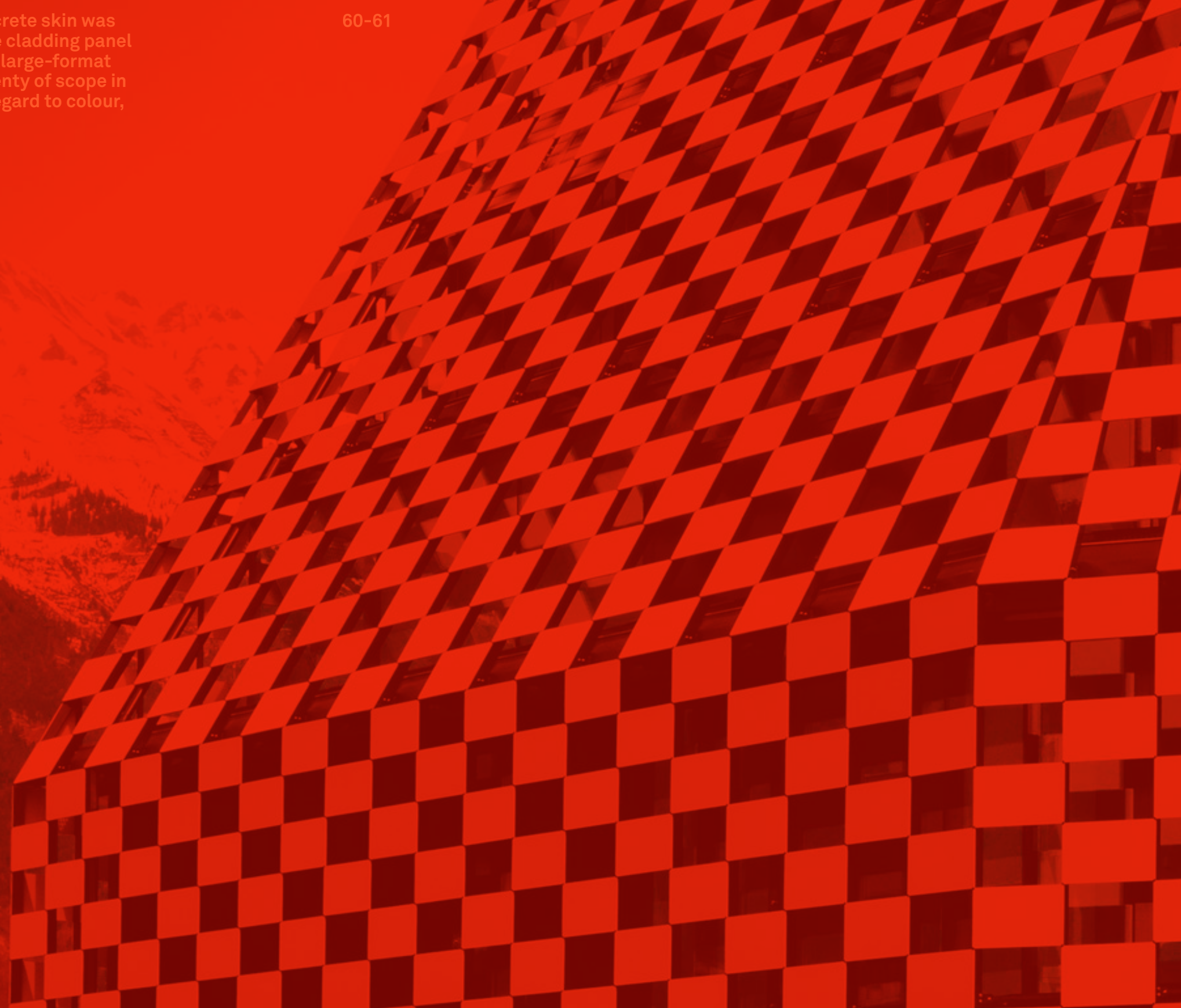


Life Sciences Building, University of Vilnius, Lithuania
UAB Architecture Linija
formparts & concrete skin: polar white & terracotta, ferro, special fastening

concrete skin: The development of concrete skin was inspired by Rieder's vision of a concrete cladding panel that is both stable and lightweight. The large-format concrete skin panels give architects plenty of scope in the design of individual facades, with regard to colour, texture and form.

60-61

CS



The research and collection centre in Hall is a veritable treasure chest: This is where millions of collection pieces of the Tyrolean Landesmuseen are carefully preserved — from a 3,000-year-old mummy and stone-age wedges to the string instruments of the legendary Tyrolean violin maker, Jakob Stainer. The design by the architectural offices, Franz&Sue is a striking, monolithic block with a dark and mysterious façade made of glassfibre reinforced concrete elements, protecting the region's cultural heritage at the foot of the Tyrolean Alps. Only a small portion of the rectangular flat building is visible. The bulk of the volume was built into the body of the earth, which now encloses the storage rooms and ensures constant climatic conditions in the rooms keeping the cultural treasures. While the collection pieces must be protected from sunlight, the workrooms require daylight for the almost 35 employees. The architects' solution was cut an atrium into the building volume around which is divided into offices and workshops.

The striking architecture underscores the bold landscape of the Tyrolean mountains. The dark grey outer skin with the concrete skin product lends the research and collection centre its mysterious character. The façade material tells a story of preservation and conservation. At the same time, the haptic of the concrete creates a certain attraction. With the elaborate design of the building envelope, the architects want to connect the old with the new and make it distinguishable: A hand axe from the seventh to eighth millennium is one of the oldest tools of the collection. It is the imprint of that tool that is visible on the deformed concrete slabs. The irregular arrangement of the smooth and deformed 60x60 cm elements is a metaphorical reference to the distribution of the places of discovery in Tyrol, whereas the jointing grid symbolizes the square lines on maps.

For the façade design, Rieder, together with the architectural office Franz&Sue, has developed a new product which combines the industrial production process of the merely 13-millimetre-thick glassfibre reinforced concrete panels with an artisanal component. The result: Each of the deformed façade elements is just as unique as the collection pieces that are kept in the research and collection centre. The production uses an object similar to the hand axe, over which the material is applied. The hardening of the glassfibre reinforced concrete results not only in the desired imprint, but also in a material-specific, unique fold design, marking the character of each element and giving the façade of the monolithic building its liveliness.





Research and Collection Centre, Hall, Austria
Franz&Sue
concrete skin: liquid black, ferro, undercut anchor

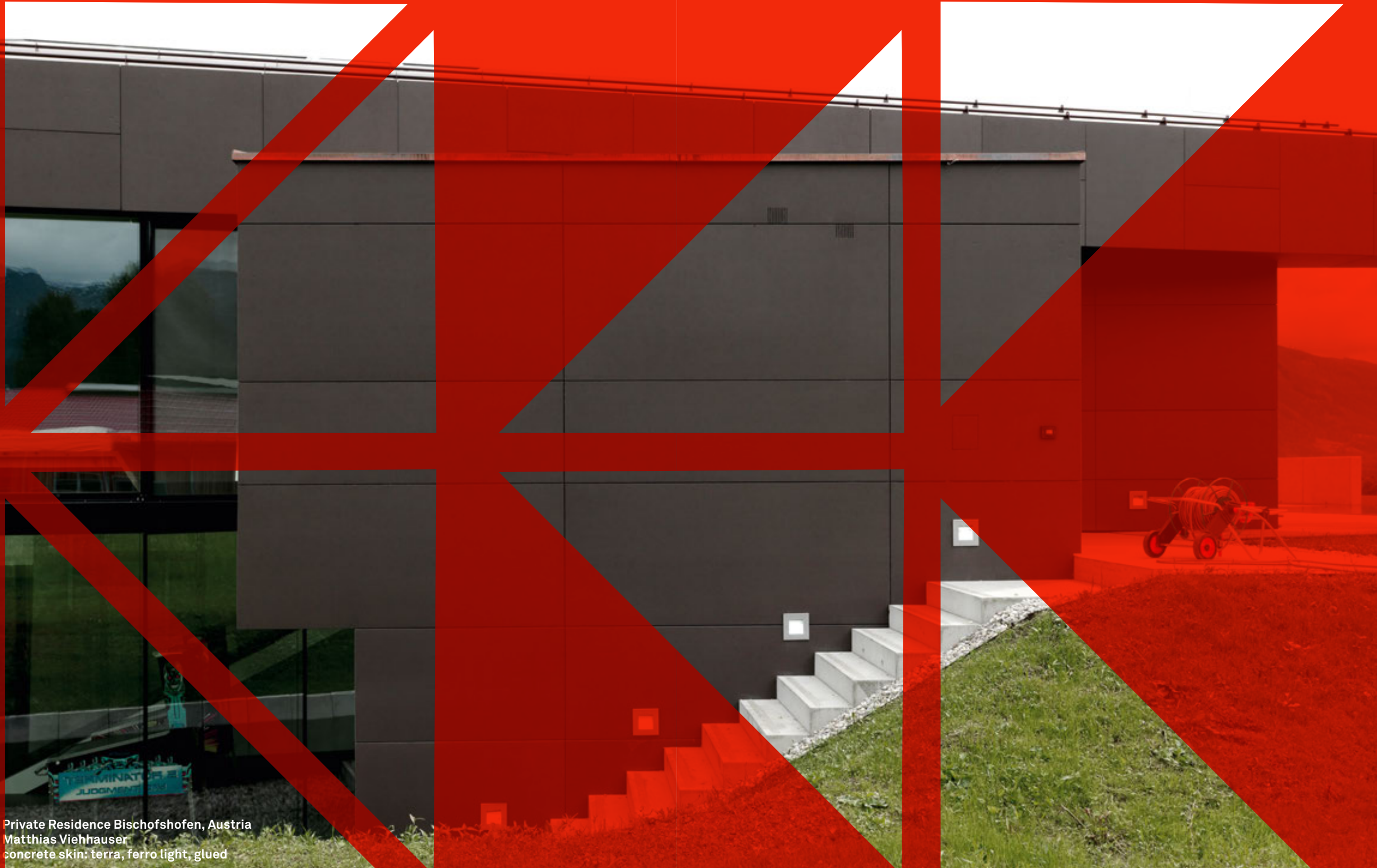


2 Courtyard House, Houston, Texas, USA
Robertson Design
concrete skin: anthracite, ferro light, screwed



Zaragoza Bridge Pavilion, Spain
Zaha Hadid Architects
concrete skin: greyscale, ferro, riveted

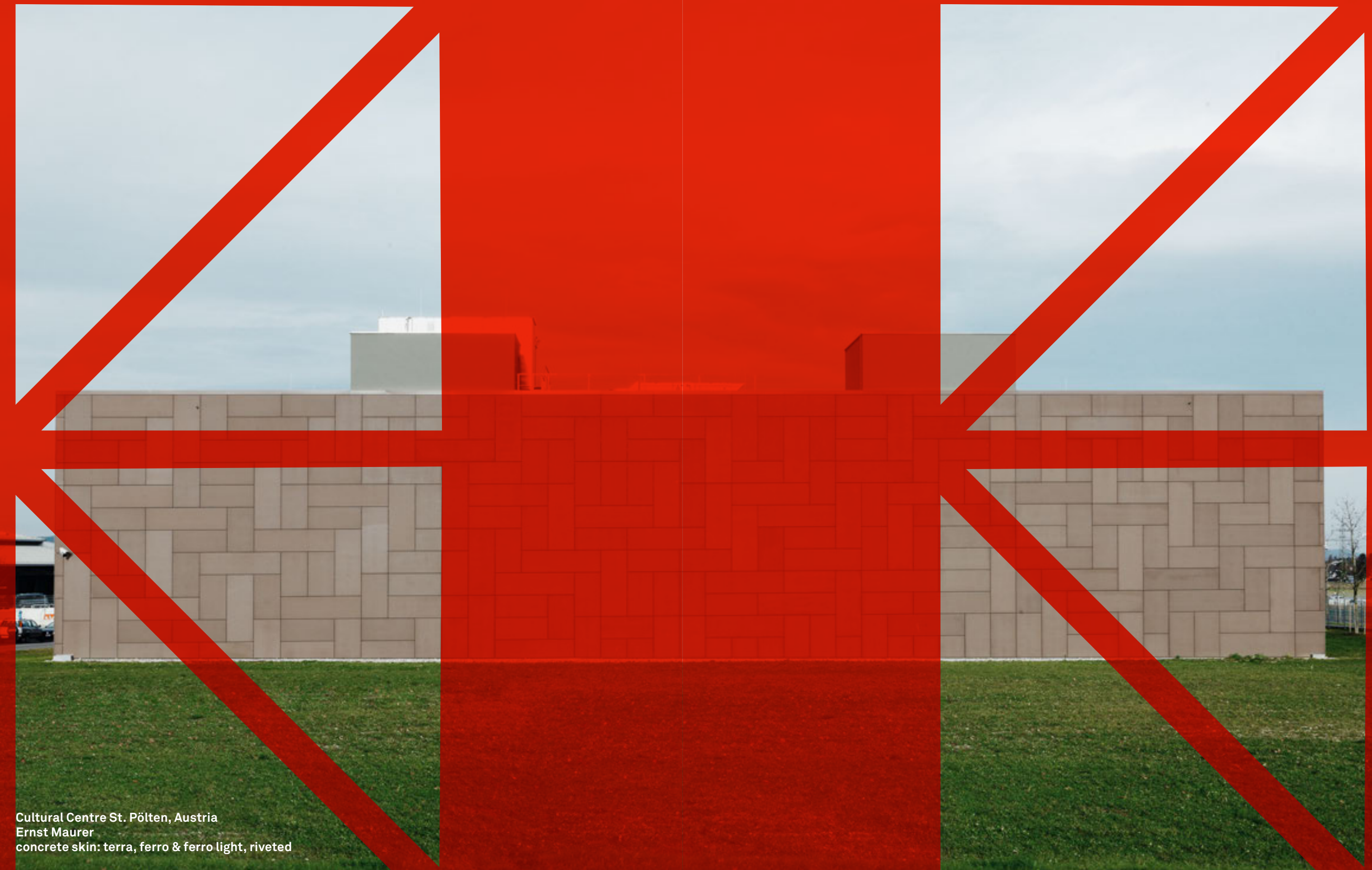




Private Residence Bischofshofen, Austria
Matthias Viehhauser
concrete skin: terra, ferro light, glued



Private Residence Bischofshofen, Austria
Matthias Viehhauser
concrete skin: terra, ferro light, glued



Cultural Centre St. Pölten, Austria
Ernst Maurer
concrete skin: terra, ferro & ferro light, riveted



Syncline House, Halifax, Canada
Omar Gandhi Architects
concrete skin: polar white, ferro & ferro light, screwed



Headquarter GM Pesendorfer, Pinsdorf, Austria
Spießberger Bau
concrete skin: polar white, ferro, riveted



Spa VW Wolfsburg, Germany
Wehberg Architecture
concrete skin: liquid black, ferro, glued



Central Station Vienna, Austria
ARGE "Vienna Team"
concrete skin: silvergrey & anthracite, ferro, glued



Dental Clinic Mema, Merchtem, Belgium
Crepain Binst Architects
concrete skin: polar white, matt, undercut anchor



Pandion Vista, Cologne, Germany
Hadi Teherani BRT Architects
concrete skin: ivory, ferro, undercut anchor





Soccer City Stadium for FIFA Worldcup 2010, Johannesburg, South Africa
Boogertman Urban Edge & Partners
concrete skin: African colours, 3 surfaces, riveted



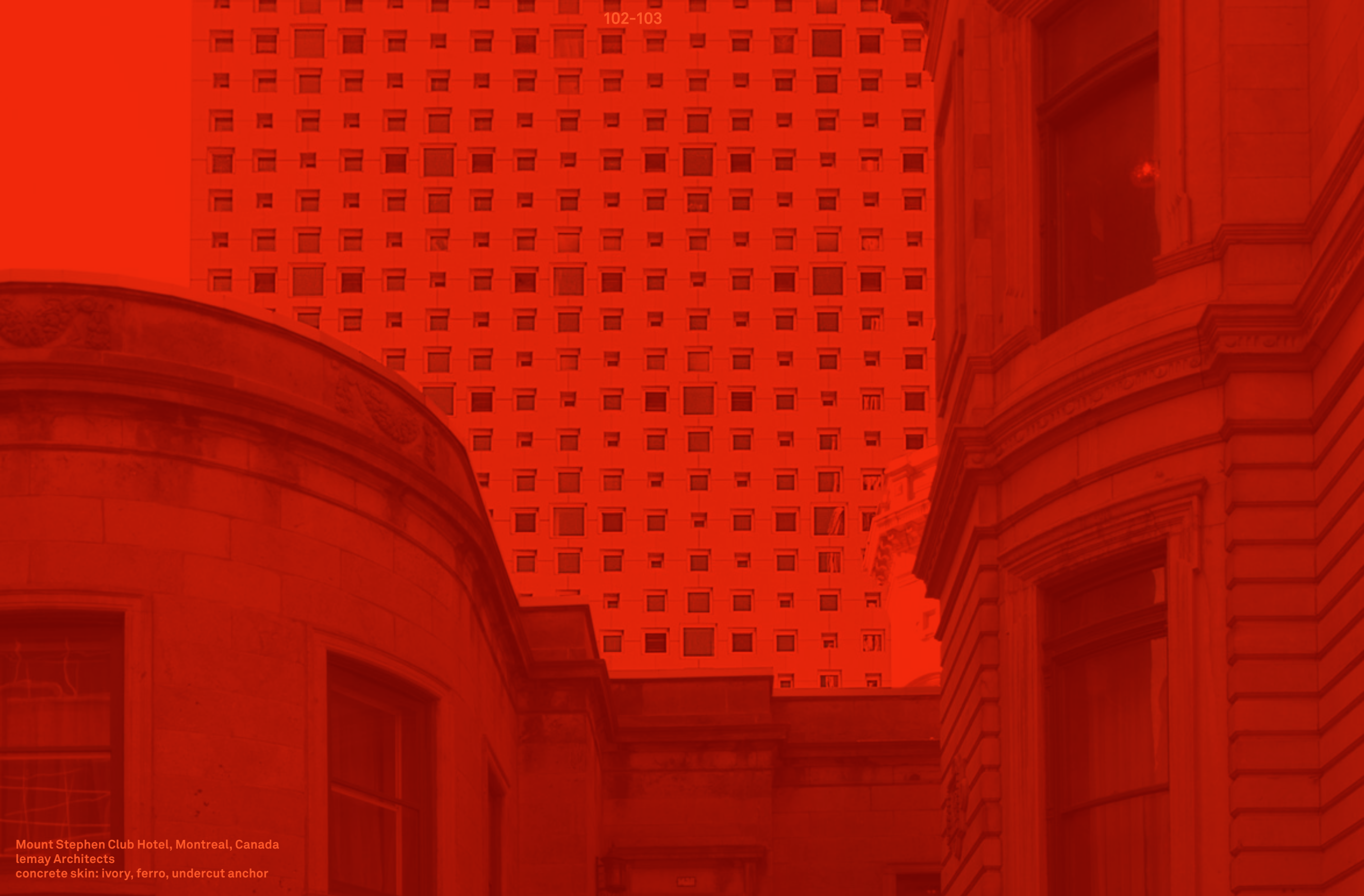
Soccer City Stadium for FIFA Worldcup 2010, Johannesburg, South Africa
Boogertman Urban Edge & Partners
concrete skin: African colours, 3 surfaces, riveted







102-103



Mount Stephen Club Hotel, Montreal, Canada
lemay Architects
concrete skin: ivory, ferro, undercut anchor

104-105





108-109



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