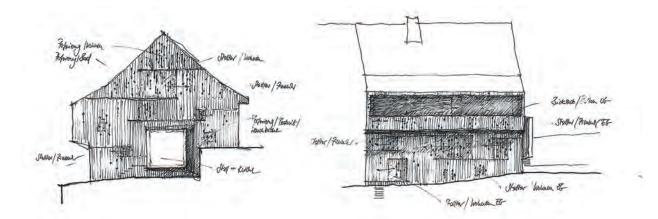
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Rohind the Scenes



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The grey spruce façade wraps around the new parts of the building, incorporating the preserved façade and reshaping the original volume.





Russian prince Grigory Potemkin would have found it beautiful: after the renovation just one and a half façades of the original Lendenmann house remained in Regensberg, Switzerland. But unlike Potemkin villages full of empty façades (founded by the prince, according to tradition, on the banks of the Dnieper when Empress Catherine II came to inspect the area by boat in 1787), there is no deception here. On the contrary: Swiss architecture firm L3P has designed a renovation where tradition and modernity interlock seamlessly. Behind the remnants of a historical half-timbered façade, a sculptural new construction has been audaciously positioned.

Built in 1765, the Lendenmann house is part of Regensberg's historical centre. Located in the Swiss canton of Zurich, this medieval town has a rich history. The barons of Regensberg founded the settlement in the eastern foothills of the Jura in 1244. Today, 500 people live in the tight, circular, hilltop fortress and the adjacent lower area at the city gates. Like the other houses, the renovation project at 15 Untersburg is also a protected monument. Together with Frank Schäfer, Mareike Beumer was the project architect: 'We soon realized that a small alteration was not enough.' At the start of the five-year project, according to Beumer: 'The building was in poor condition, the timber was damaged by termites.' In close consultation with the municipality and preservation board, it was decided to pursue partial demolition. The two half-timbered façades on the street remained standing, and were again declared a protected monument.

Situated on a steep, south-facing hill in the lower part of the fortress, the building had two floors before renovation began. It was converted into a building with three floors (plus a basement) and three apartments. In stark contrast to the north façade, which has an intricate half-timbered pattern in red, stands the magnificent south façade, overlooking a valley. Made of pre-aged softwood, the new façade includes sawed-out ornaments. 'We were inspired by the ornamentation of the barns that are typical of this area,' says 35-year-old Beumer. The new façade envelopes the property like a

garment, including approximately 800 hand-milled ornaments scattered irregularly over the façade.

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A fireplace, a large protruding window and a balcony were added to the original building volume. These additions also refer to and reinterpret distinctive regional features. The protruding window on the east façade, with its large opening, recalls the stables that are commonly built onto local village farmhouses. The balcony is also typical of Regensberg: balconies were added later to the houses in the high fortress, 'like little backpacks,' says Beumer.

But not only the façades are interesting; the interior is also convincing. The rooms are built on the foundation of an ancient, vaulted cellar that also has protected status as a monument. 'We played *Tetris* from the deepest point of the house,' says Beumer. Bright white spaces fan out from this point, with large windows making the landscape into a panorama. By making use of different levels and varying the height of the rooms, the transitions between the spaces turn into an architectural game with new perspectives and variations in light. In each home, there are also small rooms finished completely in wood. These feel cosy and secure. 'These safe spots refer to bedrooms of the past that were clad in wood,' says Beumer. The rooms have low ceilings and create a strong contrast with the high white spaces.

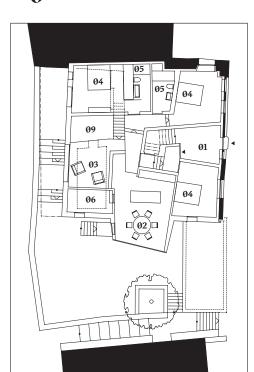
'Each of the three apartments has its own characteristics and challenges,' says Schäfer. On the top floor, for instance, the eastwest orientation of the roofline made the light problematic. That was solved by adding a new 'chimney' that doesn't actually have a discharge function, but instead allows daylight into the middle of the living space. Furthermore, this apartment has no balcony. The solution: a large glass window on the east façade that is also a huge sliding door – a reference to the sliding doors on local barns. 'We just pretend it's a balcony,' says Schäfer. When the door is closed, the milled ornaments conjure up the impression of a starry sky. 'The whole project is aimed at making a virtue out of necessity,' says the architect. The project succeeds in the most beautiful way possible. _

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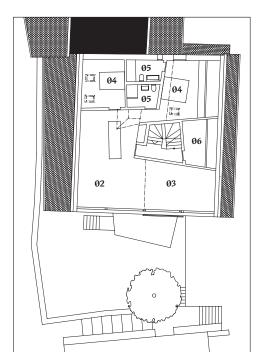


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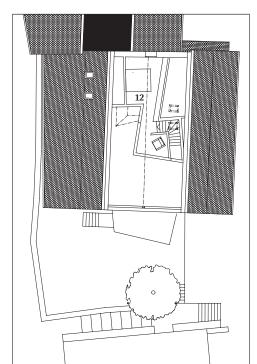
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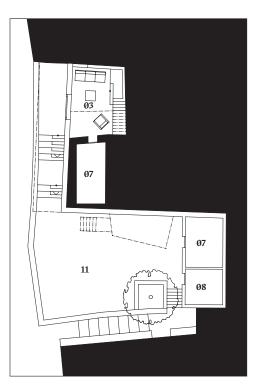


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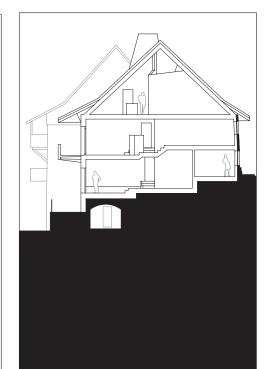
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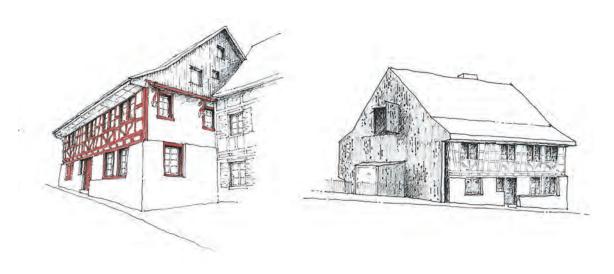


+1





- 01 Entrance02 Kitchen
- 03 Living room
- 05 Bathroom
- 06 Storage
- 07 Cellar
- 08 Technical room 09 Void
- 10 Balcony

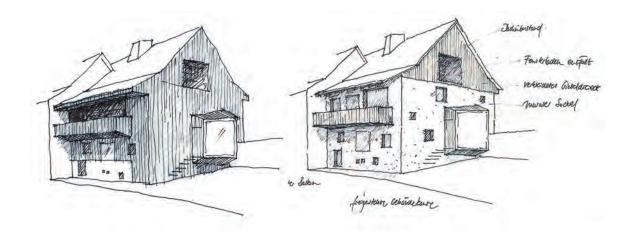


'We were inspired by the barns that are typical of this area'

A large window is hidden behind the wood cladding on the façade. Part of this façade



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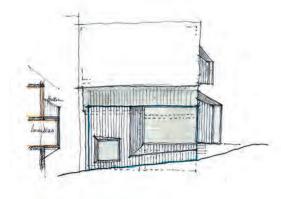
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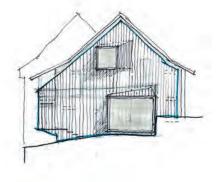




Above At the base of the building, a vaulted cellar is one of the monumental elements from the original house that needed to be preserved.

Opposite Numerous level changes in the apartments provide spatial diversity.





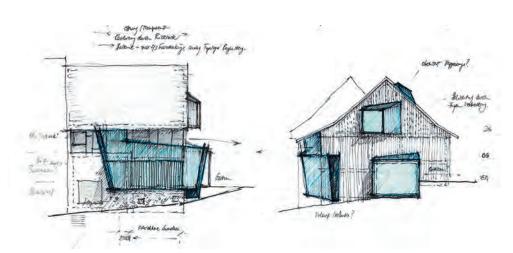
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Top The fully-tiled bathrooms add to the apartments' distinct atmosphere.

Bottom Just as in the other two, the apartment on the first floor has a modern, white living space, bathed in light.



The spacious bedroom of the apartment on the first floor has a freestanding bath and a balcony with views over the valley.



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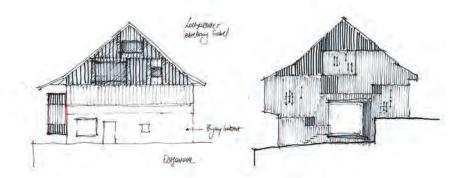




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At certain points, the wood pieces that clad the façade pass in front of the windows. The most extreme example can be seen in the top-floor apartment.



In addition to modern, white spaces, the three apartments also have small, intimate rooms, clad completely in wood.

