

Think Trespa

Experience



SMALL APPLICATIONS

Little details can have a big impact to make a home unique.

Imagine



TAILOR-MADE STORIES

Trespa® Miteon® Graphics add depth to architectural designs.

Build



AHEAD OF TIME

The rigorous tests that assure Trespa products' resistance to weathering.

Trust



PROJECT GUARANTEE

Additional peace of mind for larger constructions and refurbishments.



CENTER FOR CIVIL AND HUMAN RIGHTS

REPRESENTING
PAST AND FUTURE



Trespa
2 hours ago

The White Vitacura building in Santiago, Chile, is complete! We just received this photo and we love the project. Share your pictures with by using the hashtag #ThinkTrespa



Idske Koning and 23 others like this

Join the conversation



Rose Norton Wow, fantastic! I love the design.



Rob Burek Inspiring the world! Can we see more photos and details?



Paula Zanetta Big Like!

Join the conversation

Follow us on:



Think Trespa

TRESPA®

At Trespa, we believe that every building can be customized to express its own identity, regardless of its size and scope. But it would not be possible for Trespa to innovate if we did not communicate and work closely with partners and clients. We take it personally to listen to their needs, concerns and wishes and to translate them into long-lasting and leading realities.

“We are here to listen and to work with you.”

We have the experience to help architects and owners go beyond traditional aesthetic values, so that their exteriors actually tell a story and positively improve the quality of the surroundings. We can stay traditional and work with standard products, but we can also go the extra mile and create custom-made colours, patterns and decors. Either way, we work together.

This issue is dedicated to creating unique identities and one-of-a-kind projects. You will find several examples where uniqueness was achieved by combining the existent 121 standard Trespa® Meteon® decors but also developing bespoke products for projects. Outdated images were reinterpreted and modernized simply through the new combination of existing possibilities and technologies. Also, in small-scale applications, little details made large impacts.

So tell us your visions and ideas. After all, we are here to listen and to work with you. Let this magazine be an inspiration to how you can customize your building by using our products and challenge us to translate your ideas into a lasting reality.

Aart Jan van der Meijden
Commercial Director, Trespa International B.V.



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ON THE EDGE

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Schindellegi, Switzerland



About the Project

ARCHITECT

SIMMENGROUP

INSTALLER

SALM FASSADENBAU AG

MARKET SEGMENT

INDIVIDUAL HOUSING

YEAR

2011

PRODUCT

TRESPA® METEON®
WOOD DECORS

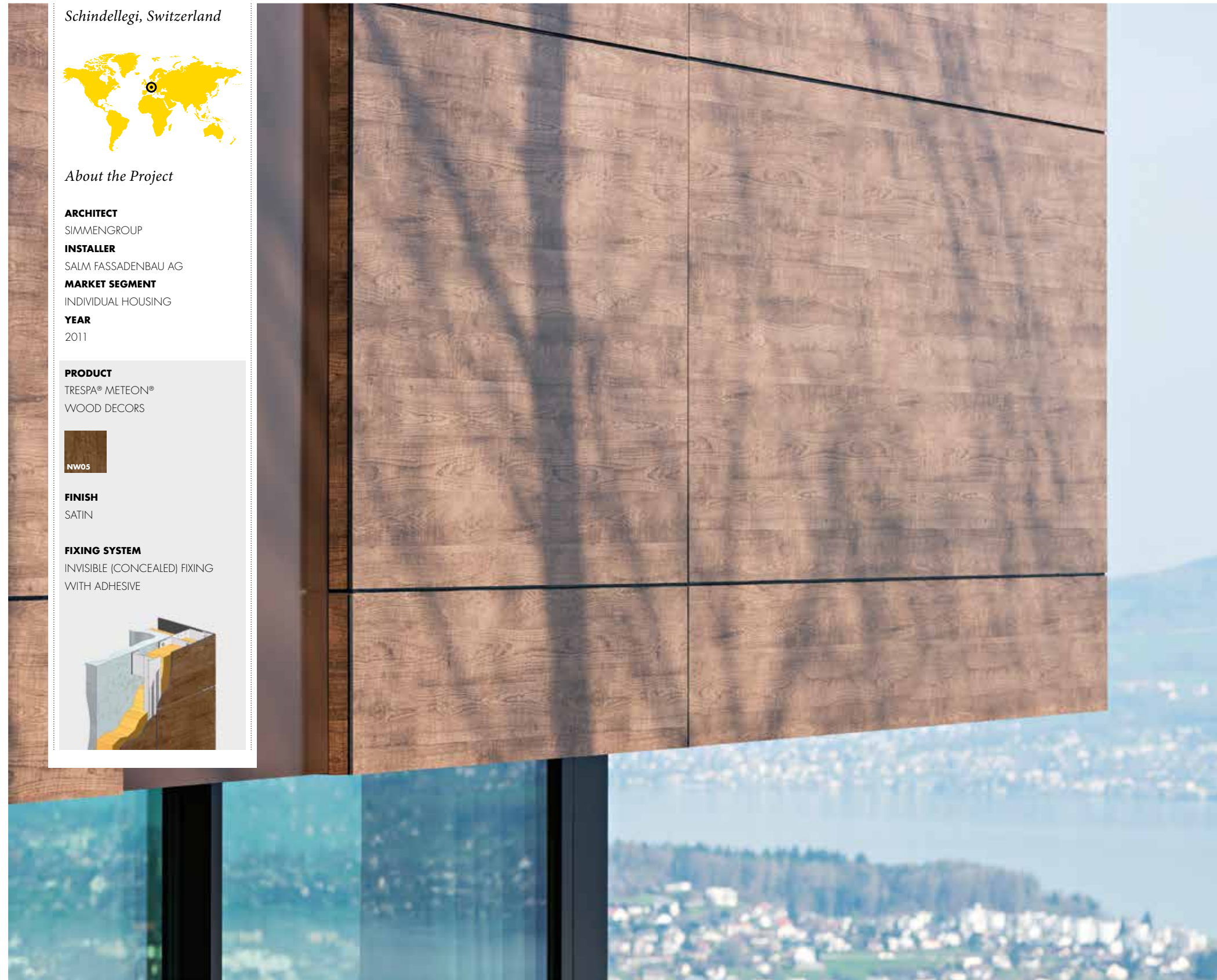


FINISH

SATIN

FIXING SYSTEM

INVISIBLE (CONCEALED) FIXING
WITH ADHESIVE





NEW NATURALS

**NM03
CORRODED GREEN**





PHOTOGRAPHY BY JOHN CLEMMER.NET

CENTER FOR CIVIL AND HUMAN RIGHTS

ICONIC, GRIPPING AND SCULPTURAL

DOWNTOWN ATLANTA, IN THE U.S. STATE OF GEORGIA, IS HOME TO A NEW CULTURAL CENTRE AND MUSEUM THAT AIMS TO BRING HISTORY INTO THE PRESENT.



The concept developed from interlocking arms to more of a symbolic representation of two hands holding and protecting people and history inside.

The monumental Center for Civil and Human Rights (CCHR) is enriching the skyline of Downtown Atlanta and it is finally giving the city, birthplace of Martin Luther King Jr., its own civil rights museum. Unlike other institutions in the U.S., the Center tells the story of the American Civil Rights Movement and connects its legacy to today's global human rights. "Atlanta has a large history of these movements. There's a real zeitgeist here

rights pioneer, and Andrew Young, a friend of Dr. King and former U.S. Ambassador to the United Nations. In 2007, Shirley Franklin, then mayor of Atlanta, officially launched the idea through a serious fundraiser and the organization of an international design competition.

The winning proposal was created by design architect Phil Freelon and project architects



"The concept represented past and present; civil and human rights."

Doug Shipman, CEO of the Center for Civil and Human Rights

around human and civil rights that gave this project momentum to retell the story and discuss its contemporary relevance," explains Doug Shipman, CEO of the CCHR.

The two elaborated curved walls that hold the building sit on Pemberton Place, north of the Centennial Olympic Park and right next to the World of Coca Cola and the Georgia Aquarium. Its location, spread over 2.5 acres of land donated by the Coca-Cola Company, gives it that extra force to become one of Atlanta's leading cultural and architectural attractions.

EVOLVING THE CONCEPT

The Center was first imagined more than ten years ago by the late Evelyn Lowery, a civil

HOK. Featuring the concept of linked arms, "it represented past and present; civil and human rights; America and the rest of the world. This iconic idea won the competition," says Shipman. By then, the global economic recession had started to significantly affect the construction industry and created the need to reform the proposal. "The design you see today is the third design iteration and is less than half the size of the original," says Kenneth Luker, principal and lead designer at the Freelon Group. The cultural facility currently has 43,000 square feet of floor space.

The concept developed from interlocking arms to more of a symbolic representation of two hands holding and protecting people and history inside. "We looked at photographs from the 1963 March on Washington, led by Dr. King, as well as from more current protests in Libya, Egypt, China and the Occupy Wall Street campaign in the U.S. What came to the fore was that these events were taking place in public spaces in the urban context, where people would gather together for a common cause and link arms to show strength in numbers," Luker explains.

THE RIGHT MATERIAL

According to Marc Johnson, Project Architect at HOK, another key development in the design was its move from using ceramic tiles on the exterior to Trespa® Meteon® panels. "Materials went from high performance concrete to ceramic tiles and ultimately, we needed a cost-effective, light material that could stand up to the weather and introduce something forward-thinking to the exterior.

That's when we arrived at Trespa." The decision of using Trespa® Meteon® panels was also influenced by wanting to create an architectural icon, adds Freelon's designer Kenneth Luker. "We wanted to remain ambitious with the design, regardless of financial obstacles, and Trespa® Meteon® was just the right product to help us make a bold architectural statement within our budget - it's growing in use in the U.S. and it offered us the opportunity to show something new."

AKIN TO SKIN

Adding to the complexity of the curving façade, where no panel is alike in size, the architects sought to use a range of colours to increase depth and variation to the exterior.

When looking at the panels during an on-site mock-up, HOK's Project Architect Marc Johnson and his team found a unique solution in trying to create a mosaic of tones with fewer colours than initially selected. "We chose the custom-made Roman Bronze and the Amber colour in the Trespa® Meteon® Metallics range. As I looked at them I realised that the panels had a certain grain to them. So I flipped one 180 degrees to see what would happen to the colour. Of course it changed due to the directionality of the grain and the way the light hit the panel. This meant that we had just created an opportunity to have four colours from two colours by way of rotation."

This key discovery created the illusion of many tones, akin to skin, and over such a large scale more variations could be seen. "The design took on another level of symbolism at this point, where the colours seemed to reflect human tones, referencing different nationalities," Johnson says. "I ask people how many colours they think are on the walls—they say between eight and twelve!" CCHR'S CEO Doug Shipman adds.

COMPLEX GEOMETRIES

Although the walls appear to be curving around the building, there is a faceted geometry in play, where in reality all the panels are straight and leaned up against a concrete structure, emphasizes Project Architect Marc Johnson.

To achieve the effect of two monumental curves, national fabricators and installers



"The colours seemed to reflect human tones, referencing different nationalities."

Marc Johnson, Project Architect at HOK

Miller-Clapperton Partnership were included as part of the construction team. "The geometry of this building is very challenging because every panel is slanted, between 11 and 13 degrees, there is no level line and then you have a cylinder-shaped curvature on each side," says Dwain Barter, project director at Miller-Clapperton Partnership.

Since in the architects' design no two panels

were alike in size, Miller-Clapperton had to CNC-mill 2286 unique panels to place them on the structure. "Working with Trespa was the right choice and created confidence in what we were about to do. The panels are easy to fabricate and their intrinsic properties make it a robust material," adds Barter. Trespa® Meteon® panels were also used inside to reinforce the strength and expression of the gripping walls.

Atlanta, GA,
United States



About the Project

DESIGN ARCHITECT

PHIL FREELON, FREELON GROUP

ARCHITECT OF RECORD

HOK

FABRICATOR

MILLER-CLAPPERTON
PARTNERSHIP INC.

YEAR

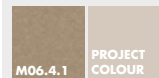
2014

MARKET SEGMENT

LEISURE/CULTURAL/SPORTS

PRODUCT

TRESPA® METEON®
METALLICS



FINISH

SATIN

FIXING SYSTEM

TS110DC-285
VISIBLE (EXPOSED) FIXING WITH
SCREWS ON AN ALUMINIUM
SUB-FRAME



WALKING THROUGH HISTORY

Inside the two curved walls, the main concrete building is organised over three floors that use different entrance levels to create unique experiences for the visitors. The main entrance is at mid-level, where the American Civil Rights Movement story begins. The interactive exhibit, designed by the Rockwell Group in collaboration with Tony Award-winning playwright and film director George C. Wolfe, leads visitors to experience segregation under the Jim Crow laws as well as the milestones of the movement, including the Greensboro lunch sit-ins, the Freedom Rides and the March on Washington.

The low level leads to the 'Voice to the Voiceless' exhibition that holds personal papers and items of Dr. Martin Luther King, Jr. Walking up to the top level, the civil rights movement is connected to the global human rights story. Here visitors can identify with human rights struggles from HIV/AIDS issues to LGBT and women rights. They are also met by real-size photographs of human rights activists like Nobel Peace Prize Nelson Mandela, first lady Eleanor Roosevelt and Mahatma Gandhi, as well as a line-up of "super villains" such as Adolf Hitler, Joseph Stalin and former Chilean dictator Augusto Pinochet.

TOPPING GREEN

For the architects it was also important to include a sloping green roof that integrated the design into the surrounding park-like setting and linked to the idea of creating a public space. "The green roof helps the cooling of the building, along with the exterior fenestration, reducing the amount of energy needed to heat and cool the space," says Marc Johnson, Project Architect at HOK. The building was designed to meet LEED

Silver but might meet Gold level because of its green roof, the capture and reuse of water, the robust and indigenous landscaping and high-performance building envelope.

BRANDING THE FUTURE

The iconic façade has literally become the icon for the CCHR logo. "We're branding this great legacy that is so connected to the city - the civil and human rights story. We've taken one of the curved walls to make the logo because it is a strong reminder of what people see. The building is a key part of the 'brand' - if it was a square box, we'd be saying something different," says CEO Doug Shipman.

It was important to the Center and the design team to create an image for the visitor that remained beyond their stay. "If someone says draw me three pictures of Atlanta, I hope the Center becomes one of the pictures they draw, showing that people really identify with it," he says.

The Center, which opened its doors on June 23th and is expected to attract 400,000 visitors a year, is designed to integrate two expansions in the future, according to the design teams and Shipman. The new wings are planned to be added to the curved walls, "half the height on each wall to the sides, with the same curvature and materiality," Shipman says. One of them will be used for travelling exhibitions, and the second will host an auditorium.

Overall, the CCHR was created to transcend the role of traditional memorial and connect the Civil Rights Movement legacy and connect it to the future, inspiring visitors to make the difference when they leave. As Martin Luther King Jr. wrote on his book Strength to love: "We are not makers of history. We are made by history." ■

NEW NATURALS

NM04
SINTERED ALLOY



TO EXPERIENCE THE METALLIC EFFECT IN THIS DECOR, WE ADVISE TO ORDER A SAMPLE.

SMALL APPLICATIONS BIG IMPACT

TRESPA® METEON® PANELS HAVE A STRONG REPUTATION IN LARGE-SCALE PROJECTS BUT THEY ARE ALSO BEING APPLIED TO SMALLER-SCALE APPLICATIONS, WHERE LITTLE DETAILS CAN MAKE LARGE IMPACTS. THE PANELS ARE RECOGNISED FOR THEIR DURABILITY, COLOUR STABILITY AND WEATHER RESISTANCE, AND THIS IS SOMETHING THAT CAN BE UTILISED TO INCREASE THE FUNCTIONALITY AND INDIVIDUALISM OF A HOME.

Steering away from traditional housing materials that can create a uniform look, using Trespa® Meteon® offers the opportunity to compose a unique identity for the home with effortless maintenance.

FROM DOORS TO DORMERS

On a house-scale, Trespa panels have been used to cover and emphasize various parts of the exterior, creating an original look for the owner. Dormers, elements that protrude from the plane of a sloping roof, are increasingly being covered with panels.



Deurne | The Netherlands



Beek | The Netherlands



Peščenica | Croatia



Lummen | Belgium



Celje | Slovenia



St. Joris Winge | Belgium



Tessenderlo | Belgium



Etten-Leur | The Netherlands



Estavayer-le-Lac | Switzerland



Maasmechelen | Belgium

The Trespa® Meteon® panel can be cut into a diagonal and placed on either side of the dormer, creating a material-efficient solution when cut accurately. To add precision to cutting and cladding elements on this small-scale, Trespa and renowned construction toolmakers DeWalt developed a unique sawing blade to easily and precisely cut the panels.

Trespa® Meteon® is also used for the underside of the roof and to cover gutters. These small details are often overlooked due to their awkward positioning. By covering these façade elements, subtle improvements to the overall aesthetics of the exterior can be seen. There are also maintenance advantages when using Trespa panels, as opposed to wood, which is high-pressure laminate's main competitor. The closed surface structure and advanced colour stability mean that once the element has been clad, it requires little cleaning and, unlike wood, painting is not needed.

CONTRASTING MATERIALS

By adding Trespa® Meteon® panels to existing home exteriors, a mixture of textures and colours can create a unique identity. Combining the panels with common building materials, such as brick and concrete, form both subtle and vivid differences to the exterior. It is possible to produce patterns and emphasise certain areas; for example, framing the edges of doors and windows with darker hues will highlight the openings.

BROAD USE

Homeowners choose Trespa® Meteon® because of its longevity and quality, as well as the reliability of the company. Beyond their traditional use the wide range of Trespa® Meteon® panels is also employed to create unusual and exciting exterior elements.

Extending into the garden area, they have been used to create fences and garden sheds because of their colour offering and durability. Garage doors have also been clad with the panels, either to disguise them as part of the overall façade or to make them stand out as an aesthetic feature. By using Trespa panels, in their varied thicknesses and colours, homeowners can be imaginative in creating a unique and personalised exterior, for both the front and back of the home. ■



NEW WOOD DECORS

**NW28
HALMSTAD**





ENHANCING THE CUSTOMER EXPERIENCE

15 MILLION CLIENTS EACH DAY. 15,000 NEW JOBS IN 2014. 7,600 RESTAURANTS. 38 MARKETS. ONE BRAND. MCDONALD'S IS THE BIGGEST RESTAURANT CHAIN IN EUROPE AND ONE OF THE MOST POWERFUL AND VALUABLE BRANDS IN THE CONTINENT. THE KEY TO ITS SUCCESS IS TO CONTINUOUSLY ENHANCE THE CUSTOMER EXPERIENCE, FROM MENU CHOICES TO THE OVERALL LOOK AND FEEL OF THE RESTAURANTS.

The McDonald's golden arched "M" is recognizable anywhere in the world. The restaurants have a consistent and strong visual identity, and yet they reflect the local styles. Nothing is overlooked or random, and every single detail is meant to move customers and strengthen their food experience.

Over the past 10 years, McDonald's Europe—the largest market geography after the U.S.—has been updating the image of the restaurants to a more modern, progressive and welcoming design. "The reimagining programme started in 2004 with a new concept for the interior decoration. We needed to be contemporary, innovative, and to integrate the importance of the environment," says Frédéric Sorret, senior manager of Procurement and Business Solutions at McDonald's European Restaurant Development & Design Studio (ERDDS).

The concept, initially applied to new openings, quickly grew to include the exteriors of the restaurants, the drive-through lanes, signage, children's parks and terraces. Since 2006, the programme has been run by the ERDDS's multidisciplinary team, which includes designers, engineers, economists, purchasers and accountants. "We are the entity that manages every aspect that is visible to the customers' eyes in terms of design," Sorret explains.

DETAILED GUIDELINES

To guarantee the consistency of the design and to help local teams to deploy them faster and cost-efficiently, the ERDDS has developed a guidelines manual that contains the layout principles for the different types of restaurants. The document goes beyond interior and exterior aesthetics and includes supplier details, technical documentation and drawings. "We want to facilitate everything,

and this tool saves time and energy by laying out what goes where and how things should be done," says Sorret.

Eight years of knowledge have led to perfection and the guidelines are constantly reviewed so the new aesthetics can be reproduced without flaws. "Being this organized is essential when you have more than 7,600 restaurants in 38 countries,"

"We always try to choose high quality solutions that are less hard on the planet."

emphasises Sorret, adding that the ERDDS is responsible for overseeing the design concept but not for its implementation. "It is commonly thought that McDonald's decides which restaurant needs to be refurbished or that it chooses which design should follow. But we don't work top to bottom," he adds. With 73% of the restaurants being franchised, local owners can decide if they want to join the reimagining programme.



FREDERIC SORRET
SENIOR MANAGER OF
PROCUREMENT AND BUSINESS
SOLUTIONS AT ERDDS



McDonald's has also focused on the environmental impact of its restaurants, paying special attention to the application of green building guidelines for its new restaurants and the green remodelling of the existing ones. "We always try to choose high quality solutions that are less hard on the planet," says Sorret.

CHOOSING TRESPA

Back in 2004, when the reimagining programme started, Trespa panels in Rock finish were used to decorate the lobbies of the European McDonald's. The colour palette included Sienna Brown, Stone Beige and Wengé. Later, the ERDDS prescribed Trespa® Meteon® Italian Walnut for the façades of the restaurants. It started with a couple of McDonald's in France and it then extended all over Europe.

"We choose Trespa® Meteon® for its aesthetics and the consistency in the execution of the look and feel of the restaurants all over Europe. Our customers can always recognize the consistency of the décor regardless of the location of the restaurant," says Sorret. To optimize its use, the ERDDS' guidelines manual explains in great detail the specification of Trespa® Meteon®, including colour to be used, thickness, sheet size, quantities needed and suggested installation

method. Produced entirely in Weert, Netherlands, the supply of the panels is guaranteed through Trespa's local offices and an extensive network of distributors and installers.

Currently, Italian Walnut Wood Decors characterizes the façades of McDonald's in Germany, Ireland, Italy, Netherlands, Poland, Portugal, Spain, Switzerland and the United Kingdom.

IMAGE SUCCESS

As the reimagining programme reaches its 10th year, 92% of the European McDonald's have built or renovated their interior with the now modern, green and progressive signature design. 64% have also completed their exterior following the ERDDS' guidelines. The overall investment of the project is estimated to be 1,400 million euros.

Although it seems that the programme is almost complete, Sorret points out that the design centre is always looking for new materials and ways to make the restaurants more appealing to customers as well as more sustainable and energy efficient. "We want customers to recognize McDonald's as their restaurant. They must feel the consistency throughout their experience: from the decors of the walls to the food, from the drive-through to the toys on the Happy Meal." ■



"Our customers can always recognize the consistency of the décor."

NEW WOOD DECORS

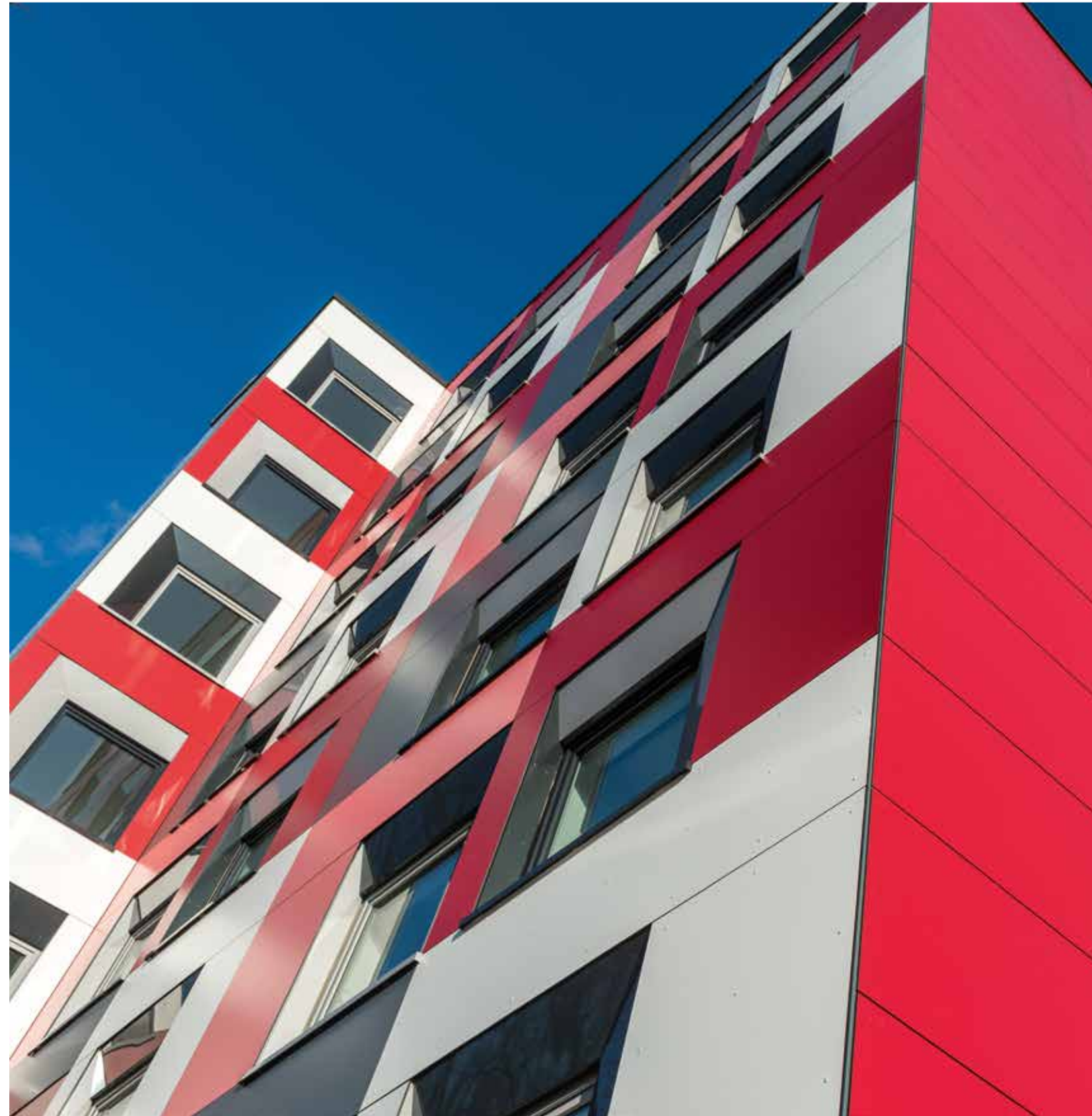
NW24 GREYED CEDAR



STUDENT HOUSING

UPGRADING IN COLLAGE

A PATCHWORK OF EXISTING WINDOWS AND NEW COLOURS RENEW THIS STUDENT DORM IN ESSEN, A CITY IN WESTERN GERMANY. ORIGINALLY BUILT IN THE 1970S, THE BUILDING WAS IN NEED OF A MORE ENERGY-EFFICIENT EXTERIOR, AS WELL AS AN INTERIOR REFIT. THE ARCHITECTS HAVE CREATED A RHYTHMIC FAÇADE BY ALTERNATING TWO COLOURS IN A VERTICAL SEQUENCE. THIS IN TURN CREATES A HORIZONTAL PATTERN, WHERE FOUR COLOURS ARE REPEATED ACROSS THE FAÇADE.



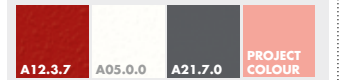
Essen, Germany



About the Project

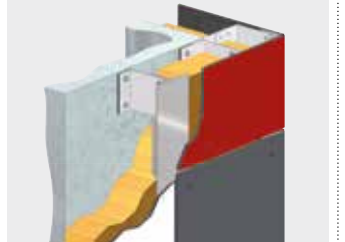
ARCHITECT
CONTOR MÜLLER SCHLÜTER
INSTALLER
BERND SIWONIA GMBH
MARKET SEGMENT
EDUCATION
YEAR
2012

PRODUCT
TRESPA® METEON®
UNI COLOURS



FINISH
SATIN

FIXING SYSTEM
TS700 VISIBLE (EXPOSED)
FIXING WITH RIVETS ON A METAL SUB-FRAME



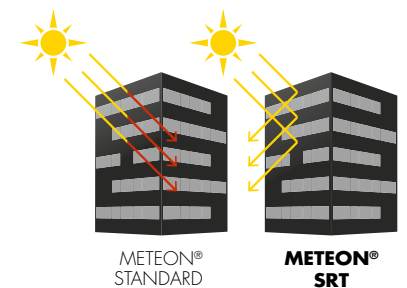
COOL DOWN, COLOUR UP

THE HEAT IS NO OBJECT

TRESPA® METEON® WITH SOLAR REFLECTANCE TECHNOLOGY (SRT) ENABLES ARCHITECTS TO CREATE BUILDINGS THAT HAVE EXCEPTIONAL AESTHETIC AND FUNCTIONAL VALUES WHILE OPERATING IN HOT CLIMATES. TRESPA® METEON® SRT PROVIDES A SMART WAY OF SUPPORTING THE NEED TO HAVE 'COOL' BUILDINGS IN VARYING COLOURS. THE TECHNOLOGY IS BASED ON A COMBINATION OF FUNCTIONAL LAYERS THAT INCREASE INFRARED RADIATION (HEAT) REFLECTION ON THE PANEL'S SURFACE.

A new world of colour combinations are available without compromising the cooling benefits that come with the use of lighter colours, which are known to absorb less heat. Trespa® Meteon® SRT opens up possibilities to go beyond this limitation. It is now possible to have a completely black building in the desert heat with Trespa® Meteon® SRT*.

Architects are often limited in what they can do with building exteriors in hot climates. Frequently office and living environments can suffer from overheating if there are no mechanisms to prevent heat entering a building. More efforts are placed in how to release heat from a building, through windows and air-conditioning units. It is



Trespa® Meteon® SRT panels reflect more heat than a standard Trespa® Meteon® panel.

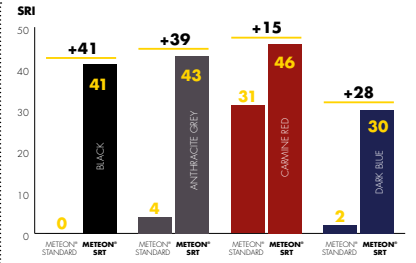
estimated that, in heated climates like the Middle East, up to 50-70% of all energy created is used to facilitate active cooling strategies, such as air conditioning, which do not provide long-term solutions for overheating.

Installing a ventilated façade, in which there is a continuous air flow inside the cavity, can drastically alter and reduce energy costs for

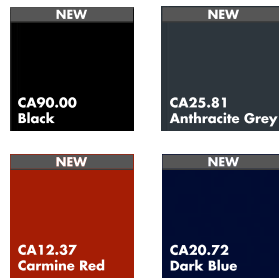
the client, as less heat is accumulated due to the ventilation and so less active cooling will be required.

Using a material with low heat absorption is also key. Trespa® Meteon® SRT panels exhibit an increased Solar Reflective Index (SRI), which is a measure of a surface's ability to reflect solar heat. This effect leads to a lower temperature in the panel surface and a significant difference in how much heat the panel allows to enter in the building. When applied to a ventilated façade these panels enhance their surface's heat reflective properties, thus reducing the total amount of heat transferred through the building.

It is this level of control that will alter how buildings can be used in hot climates and the extent to which design can be pushed, in terms of functionality and aesthetics. Now dark colours are as efficient as light decors. Four standard colours are available along with custom-made project colours.



Trespa® Meteon® SRT panels have a high solar reflective value on the SRI.



Available in four standard colours and project colours on request.



“It is now possible to have a completely black building in the desert heat with Trespa® Meteon® SRT.”



This technology can also offer sizeable benefits on a macro-scale. Temperatures in cities can be significantly higher compared with rural areas, a phenomenon called the Urban Heat Island Effect. As buildings are responsible for generating a large amount of this heat, a reduction in their heat absorption and emittance is a critical concern on a city scale, where cooling strategies become vital in maintaining moderate temperatures. In hot climates, the heat differentiation between urban and rural areas can be larger. Trespa® Meteon® SRT panels reduce the surface temperature of a building through their heat reflection technology, creating a smart exterior that mitigates the overall Urban Heat Island Effect. ■

* NOTE Trespa® Meteon® SRT is only available for limited regions. Contact your local Trespa representative for more details.

NEW NATURALS

NM07
CASTED GREY



TO EXPERIENCE THE METALLIC EFFECT IN THIS DECOR, WE ADVISE TO ORDER A SAMPLE.



TAILOR-MADE STORIES

TRADITIONALLY, A FAÇADE HAS BEEN USED TO COVER A BUILDING TO PROTECT THE INSIDE FROM WEATHERING, BUT OVER THE YEARS ITS ROLE HAS EVOLVED. SOMETIMES IT IS PURELY AN AESTHETIC CHOICE AND AT TIMES IT OFFERS TECHNICAL SUPPORT TO THE BUILDING IN TERMS OF ENVIRONMENTAL ASSISTANCE OR STRUCTURE.

Trespa® Meteon® Graphics panels provide an additional role for the façade: architects can use images on an exterior to add depth and context to the architectural language using images rather than materials. This creates a highly aesthetic solution for architects without compromising functionality.

Two projects that take on this approach are the Lycée Technique des Arts et Métiers in Luxembourg and Peterbos in Belgium. The former uses a complete approach, where

a restaurant is entirely clad with Trespa® Meteon® Graphics panels to stand out from its historic surroundings, while visually connecting to a park nearby. The latter shows a different style, where a combination of Trespa® Meteon® Uni Colours and Graphics restore the existing façade of a social housing complex in Peterbos Park in Brussels. What both of these projects show is how a graphical exterior solution can refresh links to the surroundings and current themes in architecture. In these instances, there's a real play on vegetation.

LYCÉE TECHNIQUE DES ARTS ET MÉTIERS

A BAMBOO-LIKE FAÇADE CREATES AN INVITING EXTERIOR FOR A NEW RESTAURANT IN A SCHOOL IN LUXEMBOURG.

Romain Hoffmann Architectes designed a new restaurant for the Lycée des Arts et Métiers and provided a masterplan to modify and extend several buildings in the school due to an increase in student numbers.

Patrick Coenjaerts, partner at Romain Hoffmann, explains: "We decided to place the restaurant at the centre of the composition. This position called for its materiality and look to be in harmony with the existing buildings but also give an artistic, clear and welcoming edge."

REPRESENTING FRIENDSHIP

A bamboo-like pattern defines the exterior, along with a sequence of angular windows and openings that intersect the façade. Early in the design, the architects had a vision to place vegetation-like imagery on the exterior.

"We decided to mark the façade with a flashy colour and print. The adjacent park inspired us to think of something green and so we

started with the idea of trees. We then took it a step further and had the idea to reproduce the pattern of bamboo as it's evergreen and it's a representation of friendship, an important element in a school," Coenjaerts says.

The architects opted for Trespa® Meteon® Graphics in a bamboo print after testing a range of vegetation options on different materials. Their main concern was the repetitive nature of the design. "From the beginning, we appreciated the motivation and enthusiasm of Trespa regarding the huge number of tests we requested and their ability to produce the graphical result we wanted, which is quite unique, without repetition, as in nature where nothing is ever the same," Coenjaerts explains.

"What's interesting and exciting is the double visual effect," Coenjaerts says, explaining how the image appears as bamboo from afar and more of a graphical pattern close up.



Luxembourg, Luxembourg



About the Project

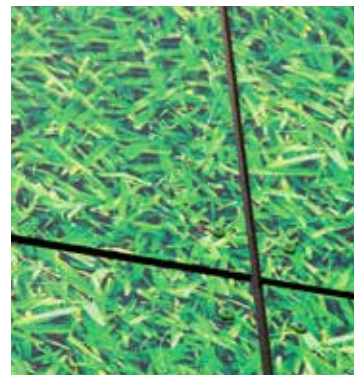
ARCHITECT
ROMAIN HOFFMAN, PATRICK COENJAERTS
MARKET SEGMENT
EDUCATION
YEAR
2013

PRODUCT
TRESPA® METEON®
UNI COLOURS, GRAPHICS



FINISH
SATIN





PETERBOS

A SOCIAL HOUSING COMPLEX IN BELGIUM REPLACES ITS WORN-OUT FAÇADE WITH A FRESH, MORE EFFICIENT VERSION.

Like many 1960s social housing units in Europe, Peterbos Park in Brussels, Belgium, was in need of restoration. New energy regulations forced owner ASSAM, a company that manages social housing units in the city, to rethink the façade of the building to increase its thermal performance.

In 2010, Philipperon - Pepin, P&P Architectes were instructed to upgrade Blocks 3, 6 and 8, consisting of 90 housing units, and to give them a contemporary aesthetic.

A SECOND LIFE

"The opportunity to design a brand new look for the building was already very exciting, but when the chance appeared to use unique graphics, the aesthetic possibilities spread," explains Thierry Philipperon, partner and lead architect. The complex was re-clad combining different Trespa® Meteon® panels, including a grass-like Graphics, "to recreate a dynamic façade."

"By using several variations of Trespa® [Meteon®], we were able to upgrade the energy efficiency of the building and to give it a second life with a new skin," Philipperon says. Light Wood Decors panels in Matt finish were used for the longer façades, while an orange Uni Colour distinguishes the windows, corridors and terraces.

The grass décor highlights visual connections with surrounding greenery. "Nature is invading the walls and the contrast between wood matt panels and printed satin panels gives even more depth to the surfaces of the façade," says the architect.

Using Trespa panels also provided additional environmental benefits, Philipperon says. "They come in several sizes which means we were able to limit material waste. They also come with a 10 year guarantee regarding their colour stability. We wanted to give the building a new lifeline and using Trespa gives it that extra opportunity to last longer." ■

Brussels, Belgium



About the Project

ARCHITECT

PHILIPPERON - PEPIN,
P&P ARCHITECTES

MARKET SEGMENT

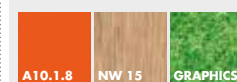
MULTI HOUSING

YEAR

2014

PRODUCT

TRESPA® METEON®
UNI COLOURS, WOOD DECORS,
GRAPHICS



FINISH

SATIN (A10.1.8),
MATT FINISH (NW15)

NEW WOOD DECORS

**NW27
DENVER OAK**



The words “car park” do not conjure up images of architectural delights. But some architects, including Fred Meier, are on a mission to change that.

The P9 Klinikum car park in Rosenheim, just south-east of Munich in Germany, designed by Meier, is one such project. The 12,000 m² structure can house up to 515 cars and has been designed to look like a boat, using Trespa® Meteon® panels to represent the changing seasons.

According to Andreas Hagen, head of building maintenance at GRWS-Wohnungsbau- und Sanierungsgesellschaft der Stadt Rosenheim mbH, the company that

According to Stephanie Engelhardt of Engelhardt Hausmeisterservice, who is responsible for maintenance and cleaning at the P9 car park in Rosenheim, the big advantage of Trespa® Meteon® panels is how easy they are to care for. The closed surface limits the accumulation of dirt, helping to keep the panels smooth and clean.

“A main attraction towards the panels is that optically they look nice as they’re very colourful. They’re also very easy to clean,” Engelhardt said. Her firm uses what she described as a “bio soap mixture” to clean the panels. In the interest of being environmentally friendly, the firm uses collection trays for the waste cleaning



“The panels take care of themselves, really.”

Andreas Hagen, head of building maintenance at GRWS-Wohnungsbau- und Sanierungsgesellschaft der Stadt Rosenheim mbH

JUST WATER AND SOAP

A COLOURFUL CAR PARK IN GERMANY WAS CLEANED LAST AUTUMN BY A SPECIALIST COMPANY THAT ONLY USED WATER AND A BIO SOAP.

owns the car park, Trespa® Meteon® panels on the side of the building facing the street contribute to the overall “friendly” aesthetic of the building as well as being sustainable and easy to maintain.

“The panels reflect nature and the colours we see throughout spring and the fall,” Hagen said. “We picked Trespa® Meteon® panels because they come in so many colours. The building shows how the seasons change, with green panels which give way to autumnal orange and red panels.”

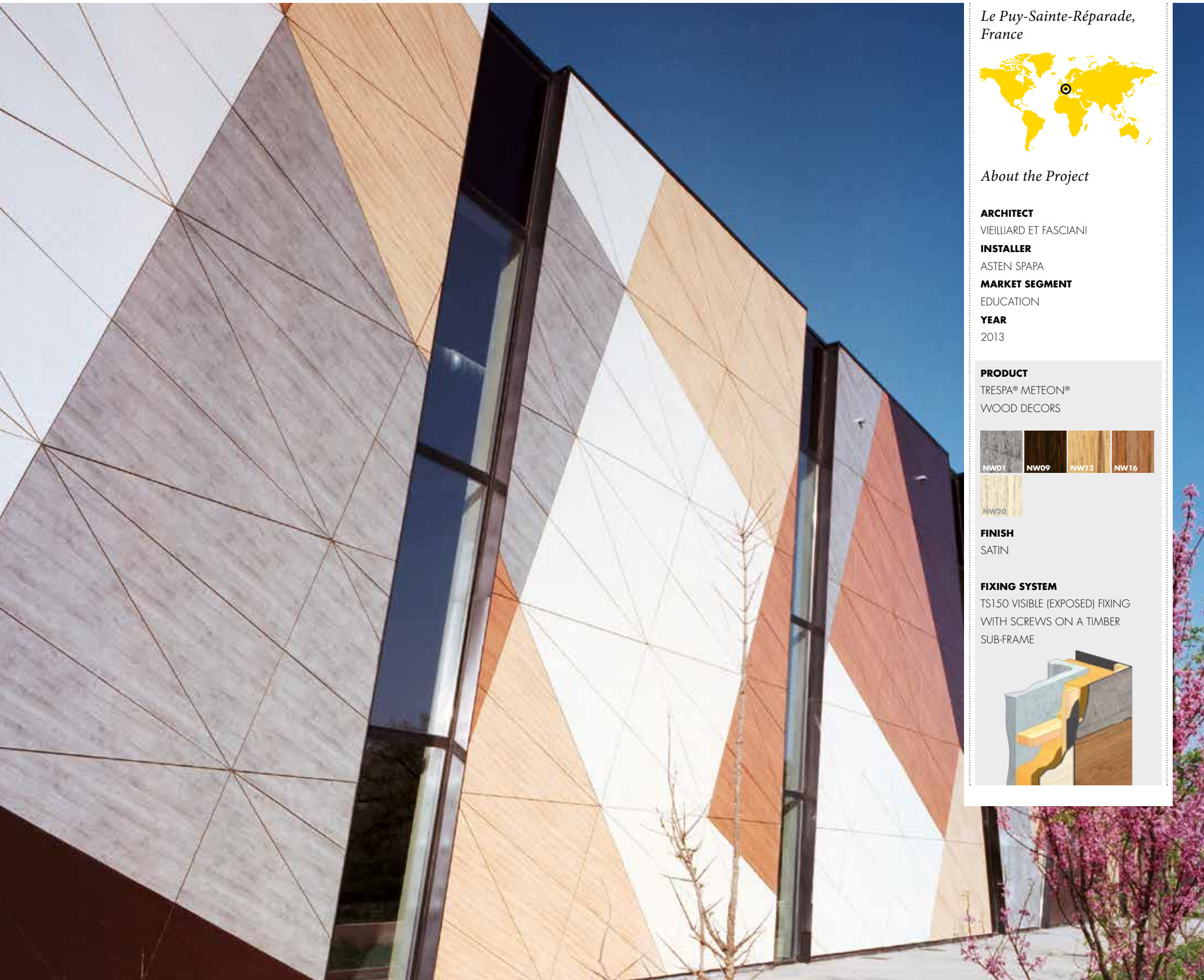
For Hagen, one of the key selling points of Trespa® Meteon® is its low maintenance. The surface of the decorative high-pressure compact laminate panels are not significantly affected by sun or rain, and perform exceptionally well when it comes to colour stability.

The car park was cleaned last autumn simply with water and soap. “They take care of themselves, really,” Hagen said.

liquid, to prevent it dripping down into the ground during the cleaning process, she added.

In addition to Trespa cladding, the remaining parts of the façade have been covered in a metal “net.” Plants, including ivy, have been planted to trail across the 1,500-m² façade to add to the exterior aesthetic.

GRWS owns four car parks in Rosenheim, which Hagen describes as the “belly button” of Germany. The firm has recently been given planning permission to build a car park for up to 200 cars near the main train station. Construction is expected to start next year. “The design has to be confirmed by the architect but we would consider using Trespa panels again for this project,” Hagen said. ■



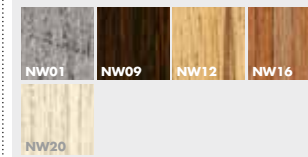
*Le Puy-Sainte-Réparate,
France*



About the Project

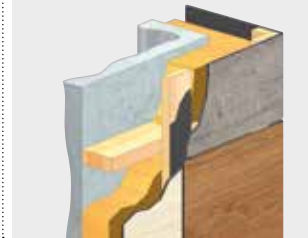
ARCHITECT
VIEILLIARD ET FASCIANI
INSTALLER
ASTEN SPAPA
MARKET SEGMENT
EDUCATION
YEAR
2013

PRODUCT
TRESPA® METEON®
WOOD DECORS



FINISH
SATIN

FIXING SYSTEM
TS150 VISIBLE (EXPOSED) FIXING
WITH SCREWS ON A TIMBER
SUB-FRAME



LOUIS PHILIBERT HIGH SCHOOL

GEOMETRIC EXPRESSION

SET IN COUNTRYSIDE IN SOUTHERN FRANCE, A NEW GYMNASIUM ANNOUNCES ITSELF WITH A STRONG GEOMETRIC LANGUAGE. THE FAÇADE HAS BEEN DESIGNED TO CREATE A NUMBER OF VISUAL RELATIONSHIPS THAT EXTEND BEYOND THE BUILDING ITSELF, INTO THE SURROUNDING LANDSCAPE. THE USE OF WOOD DECORS OF VARYING SHADES MATCH THE ADJACENT CONTEXT. A SERIES OF DIFFERENT SHAPES AND MATERIALS FURTHER ENHANCE THE EXTERNAL EXPRESSION. AT A DISTANCE, TRAPEZIUM-SHAPED PANELS ALTERNATE WITH GLASS. A CLOSER INSPECTION REVEALS THAT THERE IS AN INTRICATE PATTERN OF TRIANGLES THAT BUILD UP OTHER SHAPES IN THE TRAPEZIUMS.



NEW WOOD DECORS

**NW25
HESBANIA**



NEW WOOD DECORS

**NW26
CORE ASH**

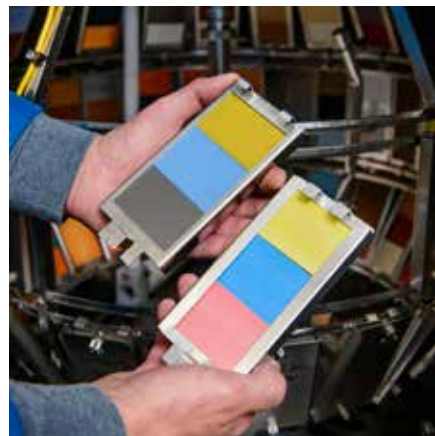


AHEAD OF TIME

A KEY CONCERN WHEN ALLOCATING BUILDING MATERIALS IS THEIR ABILITY TO WITHSTAND AGEING WITHIN DIFFERENT ENVIRONMENTS. BLUE SHOULD BE BLUE 10 YEARS LATER IN COLD CLIMATES OR IN THE DESERT, AND THIS IS SOMETHING THAT TRESPA CAN OFFER ITS CLIENTS WITH CONFIDENCE. A NUMBER OF TESTS ENSURES THAT TRESPA® METEON® PANELS MAINTAIN THEIR UNIQUE COLOUR QUALITIES IN THE FACE OF EXTREME WEATHER CONDITIONS.



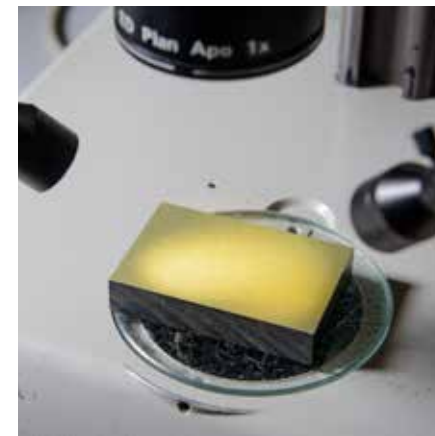
A number of samples are placed in the Xenon weather simulation machine for 3000 hours of extreme testing.



When the artificial weathering is complete, the samples are compared in colour and gloss.



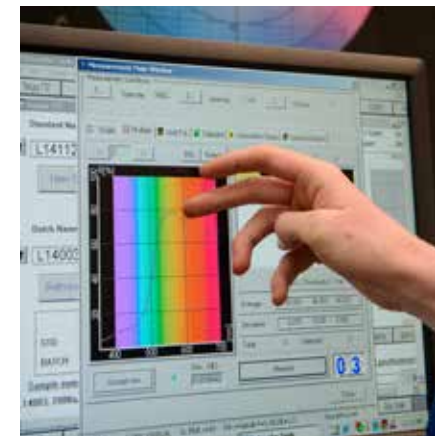
All samples are physically tagged so that they can be compared in the future.



The test sample is placed under a microscope to check any surface cracks.



The test sample is scanned three times by a spectrophotometer to make sure the colour reading is accurate.



The computer registers the colour sample and, comparing it with the reference panel, provides a grayscale reading.

Through artificial and real-time testing methods, Trespa is able to observe any significant colour or surface differences in its panels. The object of these tests is to maintain complete quality control over the product, from samples to panels on site that are just as colourful 10 years later. Rigorous testing creates valuable data, enabling the company to predict how the panels will respond to different environments and to confidently uphold a 10-year Product Guarantee.

SIMULATING WEATHER: FROM BELOW ZERO TO NEAR BOILING POINT

Trespa® Meteon® panels are used across the globe and this means that they must respond to very different weathering and climatic conditions. Being able to guarantee minimum change in its panels requires testing strategies that pick up on the extremes and differences in temperatures and humidity. A mixture of external and in-house tests check the panels' weathering ability and colour stability before they are issued to any client. The combination of these tests show the panels' tolerance to extreme and unforeseen conditions.

CLIMATIC SHOCK

One of the tests exposes the panels to weather conditions between -20°C and 80°C and a relative humidity of between 50% and 90%. This test is run for 30 days. Every 12 hours the temperature and humidity change between the extremes.

The panels are then analysed under the microscope to see if there are any defects or stretches in the surface.

WEST EUROPEAN CYCLE

A standard test the panels must endure is the West European Cycle, mimicking

“These tests show the panels' tolerance to extreme conditions.”

the weather found in Western European climates. Trespa® Meteon® panels of varying colours and thicknesses circle a Xenon lamp (the closest representative of the sun) at different angles in a weather simulation machine. The test lasts 3000 hours, which is comparable to 10 years of real-time weathering. This correlation has been proved by years of Xenon lamp testing.

FLORIDA CYCLE

In addition to the standard Cycle, Trespa uses the Florida Cycle which mimics the weather conditions in Florida: extreme

heat, humidity and irradiance. The same test operation is used as with the Western European Cycle, however more extreme climatic conditions are introduced into the simulation machine. Going through this cycle ensures that panels can withstand soft and harsh climates as it tackles the extremes, allowing Trespa to give its 10-year Product Guarantee worldwide with confidence.

COLOUR MATTERS

During and after testing, Trespa personnel checks the differences, if any, in the panels. This data is used to ensure quality control and make sure that the colour promise is kept. At regular intervals the panels are compared with a reference panel which is kept in a closed dark cupboard, eliminating any influence from external factors. The contrast between colours is commonly noted by assigning a 'grayscale' reading which can be between 0 and 5, the latter showing least contrast. The colour differentiation is tested through two methods which vary countrywide but are equally valuable: Delta E testing, which utilises computer registration; and ISO 105-A02 and ISO 105-A03, which uses the human eye.

In the instance of the Delta E testing, a computer registers the colour of the samples through a spectrophotometer. Three data sets are taken from each sample at 500-hour intervals when the sample is taken out of the Xenon testing. Based on the comparison

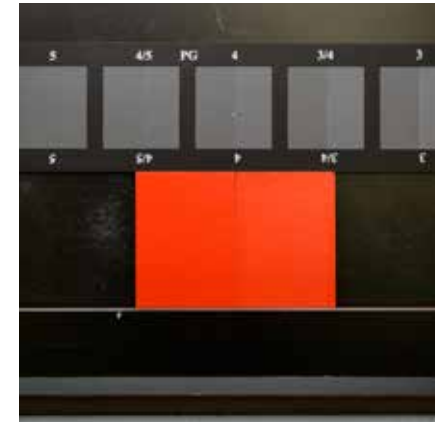
to the reference panel, the computer gives a grayscale reading. This computer test is one way in which the grayscale can be read; however, an alternative method is to allocate grayscale by the human eye. There are alternative benefits to this method, especially in instances of designs on panels where more than one colour needs to be compared.

THE NAKED EYE: DECIDING BY GRAYSCALE

There are two colour measure evaluations that use grayscale: ISO 105-A02 and ISO 105-A03. The main difference between them is that ISO 105-A03 is used to differentiate discoloration on the panels and shows a more simple contrast between grayscale of 0 and 5. ISO 105-A02 is more detailed in its colour contrasts and is sometimes considered the overruling test as it requires a closer look at gradient differences.

Technicians from the Trespa laboratory must pass an evaluation by TNO (Netherlands Organisation for Applied Scientific Research), that tests their ability to see colour contrasts to qualify them to make decisions on any colour changes in the panels.

The technicians use a grayscale measuring strip as a marker—they learn how to translate colour differentiations into grayscale and vice versa as a critical way to measure contrast. If 15 shades of red



The technician compares the reference sample with the tested sample by using the tone differences found in the grayscale measuring tool.

are examined under a bright light, it can be difficult to decipher how to place them in shade order from light to dark without something to compare them to. By using a tool of comparison which eliminates all colours, focusing only on contrast, it is easier to compare the shades. This is the basis of grayscale—it gives a human the ability to make stronger decisions in the contrast between colours by way of comparing against a grayscale.

The original sample is placed next to the tested sample. The technician uses a grayscale measuring strip to see which colour contrast defines the difference between the samples. If there is little contrast, the value of grayscale is higher,

at a maximum of 5. If there is large contrast, then the value of grayscale might read 1-2. Trespa guarantees a grayscale of between 4-5, according to ISO 105-A02, confident that the panels it produces will show little discoloration or differences after 10 years. The grayscale method is considered a valuable tool to measure colour differences from the human point of view as it is humans that will be visualising the buildings.

In some instances, like Graphics and Wood Decors, the only relevant measurement is the grayscale as these decors show patterns of varying colours and the computer finds it harder to measure the differences. This is where the naked eye becomes a critical tool to register multiple contrasting colours. ■

PRODUCT GUARANTEE PROJECT GUARANTEE



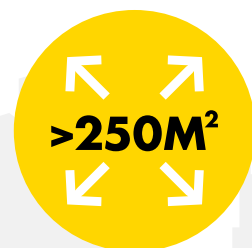
AN ADDITIONAL PEACE OF MIND

AS WELL AS WITH ITS STANDARD 10-YEAR PRODUCT GUARANTEE, WHICH INSURES NEW PANELS, TRESPA OFFERS A PROJECT GUARANTEE FOR LARGER CONSTRUCTIONS AND REFURBISHMENTS. THIS IS AN ADDITIONAL PROMISE THE COMPANY MAKES TOWARDS ITS CLIENTS BECAUSE IT IS CONFIDENT THAT PRODUCTS WILL STAND THE TEST OF TIME.



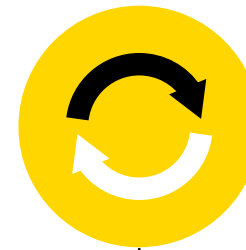
10-YEAR PRODUCT GUARANTEE

The unique properties of Trespa® Meteon® panels make them highly durable. That is why Trespa offers a 10-year conditional guarantee on its product.



OVER 250 SQUARE METERS

Projects with an area of over 250 square meters qualify for a Project Guarantee.



REPLACEMENT OF PANELS

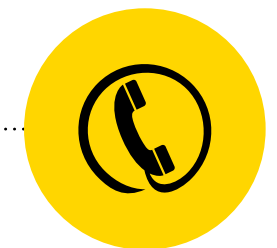
Trespa will supply new panels in the following cases:

- Presence of manufacturer defects
- Discoloration or damage, which is not due to, for example, negligence in installation or cleaning.



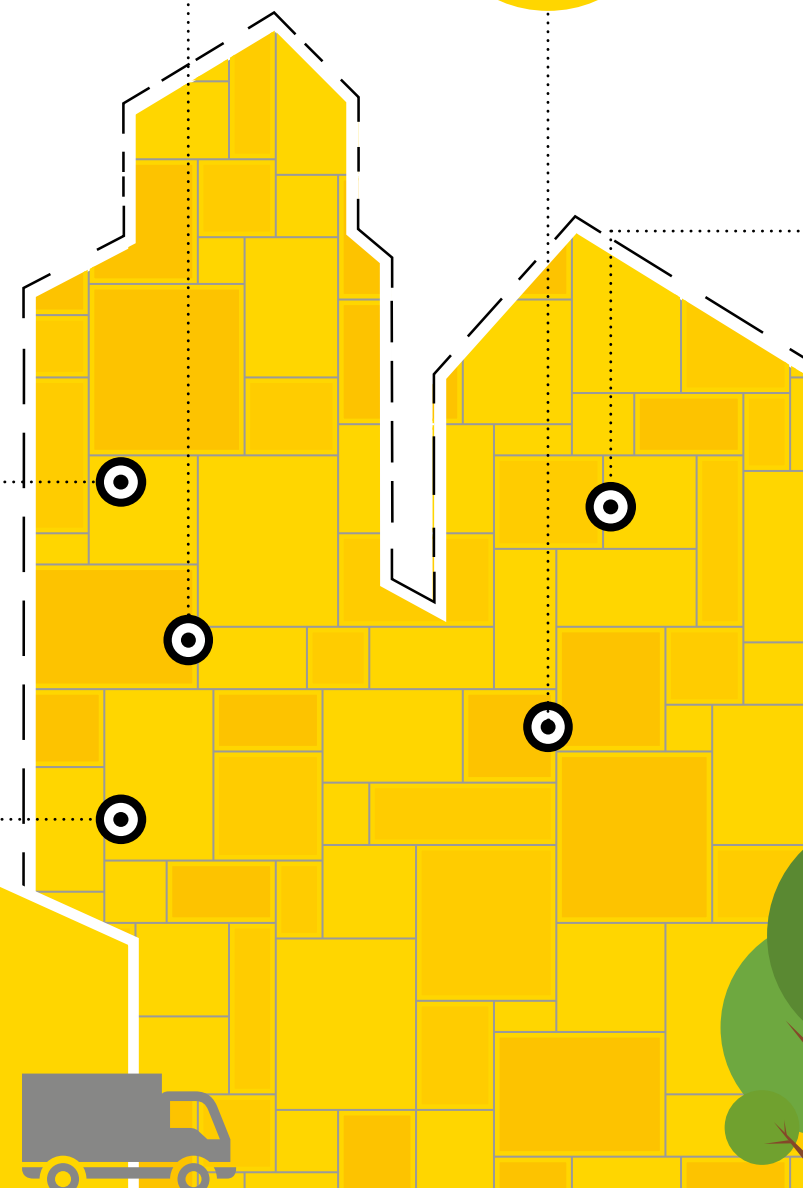
DE-MOUNTING

In addition to replacement of the panels under the 10-year Product Guarantee, the Project Guarantee also covers the de-mounting costs of the non-conform product as well as the installation costs of the new panels up to a defined amount.



CONTACT US

Please refer to your local sales representative for more information.



NEW NATURALS

**NM01
RUSTED BROWN**



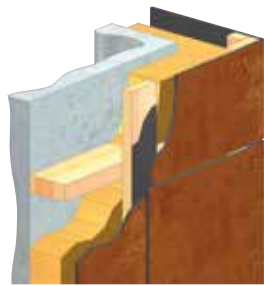
NEW NATURALS

**NM02
FORGED ALLOY**



TO EXPERIENCE THE METALLIC EFFECT IN THIS DECOR, WE ADVISE TO ORDER A SAMPLE.

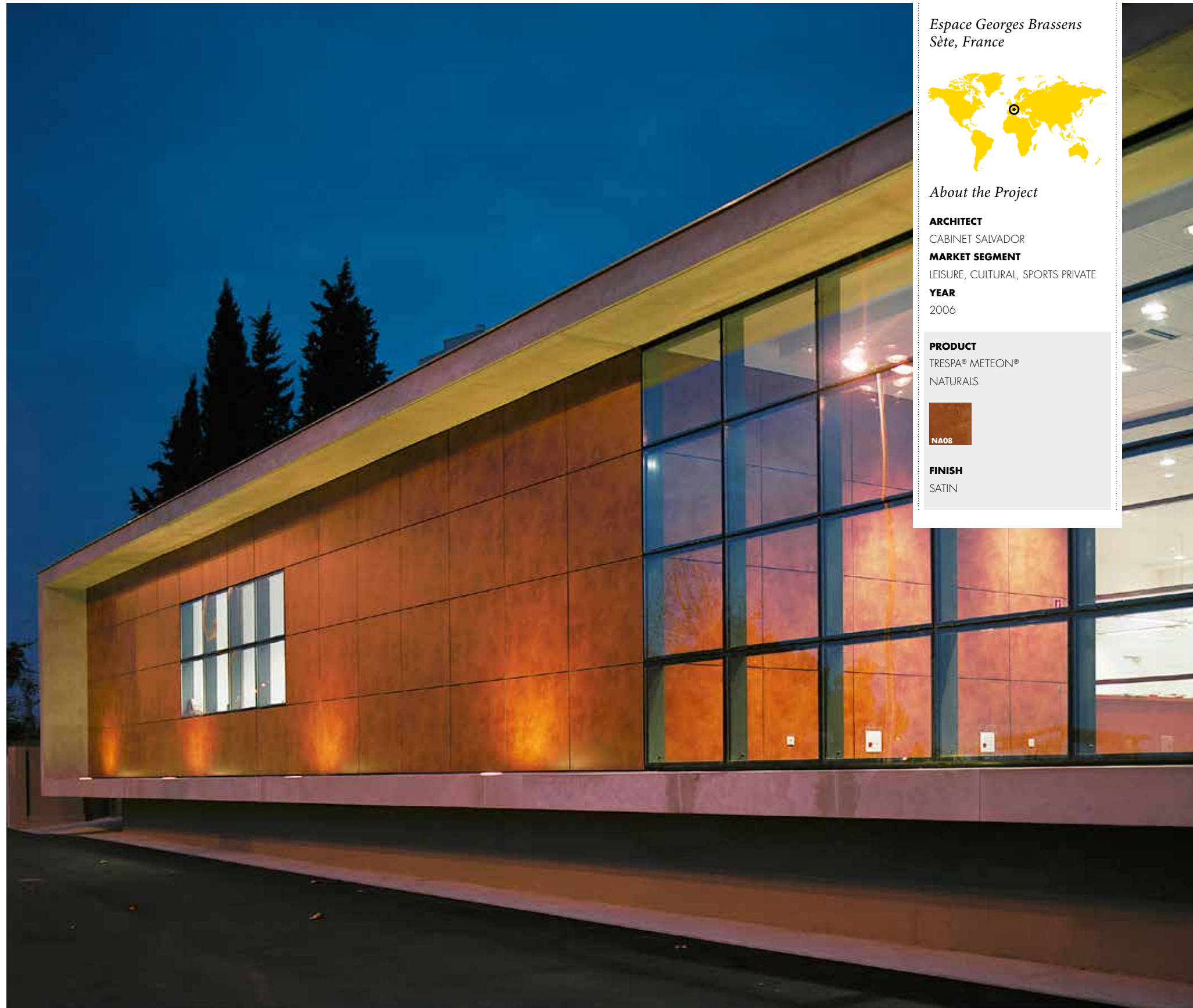
“A traditional and value for money solution that allows for the creation of visual and aesthetic effects.”



TS150

VISIBLE (EXPOSED) FIXING WITH SCREWS ON A TIMBER SUB-FRAME

THE TS150 FIXING SYSTEM OFFERS CONTRACTORS A FAST AND COST-EFFICIENT INSTALLATION METHOD FOR TRESPA® METEON® PANELS. IT GIVES ARCHITECTS A WIDE CHOICE OF DESIGN POSSIBILITIES. BY FACILITATING THE APPLICATION OF A VARIETY OF PANEL DIMENSIONS AND THICKNESSES, IT CAN REDUCE ENERGY LOSSES THROUGH THE MINIMISATION OF THERMAL BRIDGES WHILE ALSO PRESENTING OPPORTUNITIES TO PLAY WITH SHAPES, CREATING STUNNING EFFECTS.



Espace Georges Brassens
Sète, France



About the Project

ARCHITECT

CABINET SALVADOR

MARKET SEGMENT

LEISURE, CULTURAL, SPORTS PRIVATE

YEAR

2006

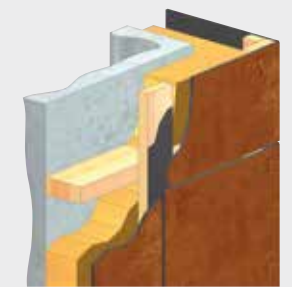
PRODUCT

TRESPA® METEON®
NATURALS



FINISH

SATIN



TS150
VISIBLE (EXPOSED) FIXING WITH
SCREWS ON A TIMBER SUB-FRAME

An insulated façade using the TS150 fixing system can be achieved in four simple steps. Trespa® Meteon® panels, with a minimum thickness of 6mm, may be fixed on a timber sub-frame using powder coated screws that are available through third parties in a wide range of matching Trespa® colours.

TO INSTALL THE FAÇADE

- 1** The Trespa® Meteon® panels must be installed on a sub-frame of sufficient strength and permanent durability. Quality and/or treatment of the sub-frame must be in accordance with applicable building standards, regulations and certificates.
- 2** The vertical timber battens can be fixed to metal wall brackets or horizontal timber counter battens¹ depending on applicable local building standards, regulations and certificates. Trespa further recommends the use of a flat EPDM gasket to the full width of vertical battens of the sub-frame.
- 3** Trespa® Meteon® panels with predrilled holes are attached to the vertical battens by using powder coated screws.
- 4** For a continuous ventilation behind the panel, Trespa recommends the cavity depth to be between 20 and 50 mm, in order to allow for ambient air to flow through from the ventilation inlets and outlets.



“TS150 offers different execution possibilities while guaranteeing an easy installation.” *Bruno Tassone, Installer*

French installer Bruno Tassone has been working with Trespa® Meteon® since 1987. Throughout the years, he has used the TS150 fixing system to achieve diverse aesthetic solutions, unique applications and unusual effects.

WHAT ARE THE ADVANTAGES OF TS150?

The main reason to use TS150 is essentially an economic one, since it is a cost-efficient solution because of its timber sub-frame and the use of metal wall brackets. Although it offers a traditional approach to the installation of panels, it allows for the creation of visual and aesthetic effects.

WHAT HAS BEEN YOUR EXPERIENCE USING THIS FIXING SYSTEM?

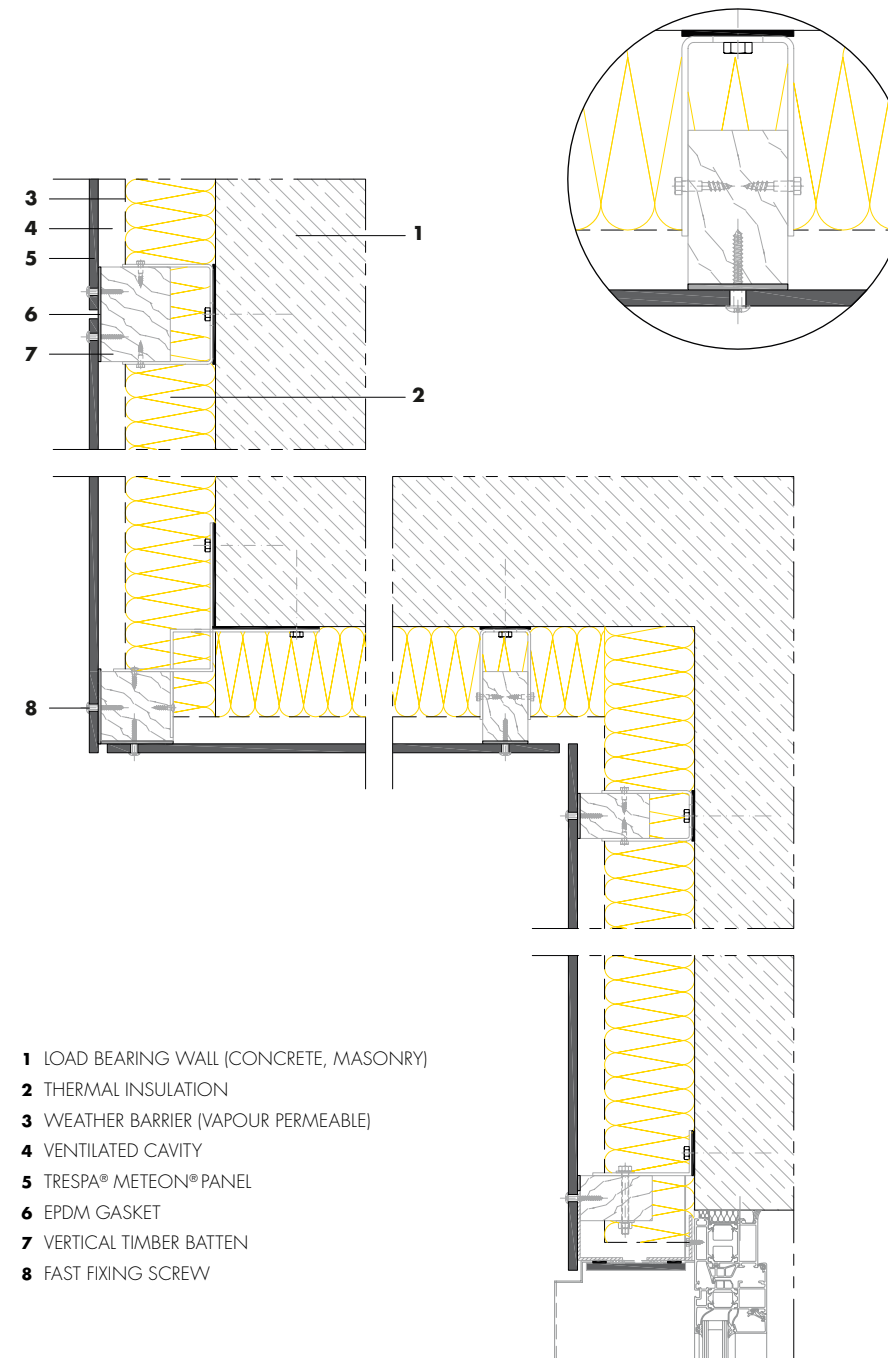
TS150 is one of the most commonly used fixing systems in France and we have

gathered many years of know-how and experience with it. One of the projects that I particularly enjoyed working on was the façade of a building’s top floor where panels of the same colour in Rock finish were used. TS150 allowed me to place the triangular-shaped panels in different directions, giving the façade a dynamic effect and a beautiful aesthetic.

ARE YOU SATISFIED WITH THIS FIXING SOLUTION?

Yes. I appreciate it especially because it offers different execution possibilities while guaranteeing an easy installation in a timely manner. And this, from a client’s perspective, translates into cost-efficiency and good value for money. ■

HORIZONTAL CROSS-SECTION



- 1** LOAD BEARING WALL (CONCRETE, MASONRY)
- 2** THERMAL INSULATION
- 3** WEATHER BARRIER (VAPOUR PERMEABLE)
- 4** VENTILATED CAVITY
- 5** TRESPA® METEON® PANEL
- 6** EPDM GASKET
- 7** VERTICAL TIMBER BATTEN
- 8** FAST FIXING SCREW

¹ Trespa recommends that attention is given during the design of the façade, in order to minimize the share of thermal bridges and the heat loss they induce. Materials such as timber, from which TS150 consists, could help you to that direction due to the low thermal conductivity when an all-wood sub-frame is used. Timber is also a sustainable material and helps to cut CO² emissions through its capacity to store energy.

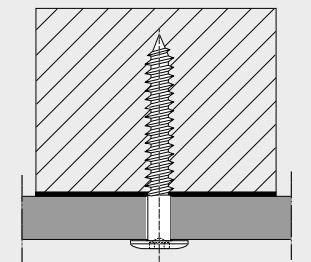
* **NOTE** This does not suggest, represent or indicate compliance with relevant building codes or certification. Not all certification required for your project may be available through Trespa or additional certification may have to be obtained by the customer. Therefore, also in relation to the above overview, Trespa strongly advises that the customer, project owner and architect seek independent advice from a certified construction professional and/or engineer regarding the accordance to national and/or local building regulations of a chosen fixing system.

FIXING DETAIL

TRESPA® METEON® PANELS WITH A THICKNESS OF 6, 8 AND 10 MM CAN BE FIXED ON THE SUB-FRAME WITH FAST FIXING SCREWS (AVAILABLE IN A WIDE RANGE OF TRESPA® COLOURS THROUGH THIRD PARTIES). TO RETAIN PANEL POSITION, EACH PANEL MUST HAVE ONE FIXED POINT IN THE CENTRE OF THE PANEL.

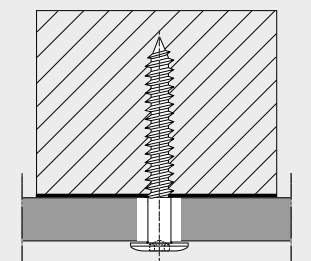
FIXED POINT

- HOLE DIAMETER:
- 5 MM FOR FAST FIXING SCREW
 - EQUAL TO SHANK DIAMETER FOR OTHER SCREWS



SLIDING POINT

- HOLE DIAMETER:
- 8 MM FOR FAST FIXING SCREW
 - SHANK DIAMETER + 3 MM FOR OTHER SCREWS



AVAILABILITY

TS150 IS AVAILABLE IN THE FOLLOWING COUNTRIES: THE NETHERLANDS, GERMANY, BELGIUM, FRANCE, UNITED KINGDOM, SPAIN, ITALY, CHINA, CHILE AND TRESPA EXPORT COUNTRIES.



PLEASE CHECK **TRESPA.INFO** FOR THE COMPLETE AND THE MOST UP-TO-DATE TECHNICAL INFORMATION.

TEXT: INA SOTIROVA

SPARKING IMAGINATIONS IN BARCELONA

OFTEN REFERRED TO AS 'THE CITY OF GAUDI,' BARCELONA IS UNIVERSALLY REVERED FOR AND IDENTIFIED BY ITS ARCHITECTURE. ITS GOTHIC QUARTER, WITH THE NARROW, MEDIEVAL STREETS AND SCULPTED ORNAMENTS, THE UNDULATED BEAUTY OF ITS MODERNIST MASTERPIECES AND THE GRANDEUR OF ITS CAST-IRON MARKETS CAPTURE THE IMAGINATION OF ARCHITECTS AND TOURISTS ALIKE.

But the city doesn't just live in the past. It sustains a vibrant contemporary scene most notably represented by the futuristic architecture of Poble Nou. A massive project has been underway to transform the once industrial area into an avant-garde technology and business centre, appropriately dubbed Innovation District.

In this dynamic context, the Trespa Design Centre serves as a hub for designers and

The main idea, explains the Centre's event manager, Arian Martin Montaner, is to create a home, where architects, interior and industrial designers, students and professionals from related fields feel welcome and stimulated. "The people who come know they will take something away," she adds, whether it's contacts, knowledge, food for thought, or technical skills.

The space itself is an architectural marvel. Housed in what was once a plantain warehouse, its modern interior sharply contrasts with the authentic exposed bricks and iron structures from the turn of the 20th century.

The colourful wall designs and curious furniture are all custom-made using Trespa and sister company Arpa materials "in imaginative and unexpected ways that encourage architects and designers to see beyond the material and realize all the different things they could do with it, like create volume and patterns, twist it or print on it," Montaner explains. "We want to spark



"It's not a store, it's a space for the creation of ideas and the promotion of culture."

Silvia Farriol, architect and Chairman of ArquinFAD

architects to reflect on, debate and reimagine the city's architectonic past, present and future. Much more than a showroom and Trespa Iberia's Headquarters, the multi-functional event space provides a unique and inspirational location for professional



SEMINAR 6 MAR 2014
PRESENTE Y FUTURO DE LA REHABILITACIÓN EN CATALUNYA.

LECTURE 7 NOV 2011
ARQUINFAD 30+30: BENEDETTA TAGLIABUE AND JULIO MARTÍNEZ CALZÓN



meetings, learning and networking.

"It's not a store, it's a space for the creation of ideas and the promotion of culture," says Silvia Farriol, architect and chairman of ArquinFAD, Catalonia's premiere association dedicated to architecture and design.

To address the modern challenges of construction and their potential solutions, the Trespa Design Centre hosts a range of technical workshops, product launches and lectures, often in association with industry partners like ArquinFAD. Through regular events of quality content, the Centre aspires to support the growth and development of the local community and build a strong network of professionals around the Trespa brand.

their imagination when they come in," she says, so everything is designed in a way that "stimulates visitors to ask questions, ponder, look, touch, play."

Trespa Design Centre's location is also crucial to its success. Strategically located in the iconic Born neighbourhood – the trendiest part of the historical centre, where many architectural and design studios reside, it is also a short walk away from Poble Nou – the beating heart of Barcelona's contemporary urban landscape.

The proximity of the Official College of Architects of Catalunya (COAC) makes it accessible to the next generation of professionals, while its immediate neighbour – the remarkable cast-iron and glazed-tile structure of the old Mercat del Born –

TRESPA DESIGN CENTRE BARCELONA
A HUB FOR LOCAL ARCHITECTS AND DESIGNERS

SEMINAR 3 APR 2014
JORNADA CHIP DE CERTIFICACIONES AMBIENTALES



Imagine Trespa

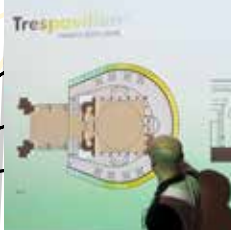


WORKSHOP 8 MAY 2014
EDIFICACIÓN SOSTENIBLE:
REHABILITANDO EL FUTURO.

SEMINAR 27 MAY 2014
HERRAMIENTAS DE MEJORA DE LA
SOSTENIBILIDAD Y COMPETITIVIDAD
DE LAS EMPRESAS - ACV Y DAP



COMPETITION
EXPRESS ARCHITECTURE COMPETITION
"PARÁSITOS DE LA CIUDADELA"



freely available to industry professionals, companies and organizations for internal reunions and workshops, client meetings, or confidential jury committee sessions.

"Instead of renting a conference room in a hotel, which are often cold and uninviting," Montaner says, they can schedule meetings in "an original space that feels familiar, warm and inviting, is committed to the industry, centrally located" and absolutely free.

WHAT CAN WE DO TOGETHER?

Even more importantly, in its mission to organize events that cater to the interests and progress of the community, the Trespa Design Centre is building lasting partnerships with leading industry organizations.

ArquinFAD's Silvia Farriol is thrilled that the company "approached us with the idea of creating events that foster the culture of design and architecture." That is how the monthly lecture series AraArquitectura was born.

The format features two contemporary architecture studios, each of which presents a finished project and talks about their work, the challenges encountered on the way and their approach to solving them. The studios and works are often well known, "but having them there favours dialogue and debate [...] and makes for an enriching experience," Farriol says.

"We want to reflect the pulse of the city when it comes to contemporary architecture,

what's being built today and where we're headed," Montaner insists, proudly adding that some of the most prominent Catalan architects have already taken part in AraArquitectura. Some names include Jordi Badia, Conxita Balcells, and studios like Arquitectura and XNF.

Having established itself in the community, the Trespa Design Centre now also attracts outside initiatives like the Express Contest co-organized with the Agency for the Support of Barcelona's Architecture (AAAB), a non-profit dedicated to generating cultural activities that link the professional and academic worlds of architecture.

The first workshop-based competition, "Parásitos en la Ciudadela," took place over the course of just four days and set out to generate ideas for the revitalization of a

in promoting culture and making it comprehensible for both professionals and less specialized audiences. "Without culture, we couldn't do architecture, urbanism, landscape, or anything at all," she says. "Architecture is more than just construction. It isn't just technique - it's technique and culture." But "culture can't proliferate only in the hands of non-profits without support [from businesses]," she adds.

There is "this idea that culture is free," Bustos says, "but the reality is that culture isn't free. People who make it also have to pay rent and eat." The Trespa Design Centre is the link that makes possible bringing culture to the community for free, while providing the needed economic and structural support for the cultural agents and activists behind it. ■



"We want to reflect the pulse of the city when it comes to contemporary architecture."

Arian Martin Montaner, Trespa Design Centre's Event Manager

neglected government-owned building in Ciudadella Park. Participants were required to use Trespa materials and encouraged to collaborate in coming up with innovative proposals. A key element of the competition is that it connects students and young professionals with a leading company like Trespa, local government and the non-profit sector.

AAAB co-founder Xavi Bustos says that "Trespa's role is fundamental" in making such events possible. "In these complex times it's important that a company like this gets involved in culture. Bigger companies with a lot more money give excuses that they don't have the budget, but [Trespa is] doing it. They make an economic effort during these difficult times" to support and advance innovative projects. Trespa's Design Centre, he adds, "facilitates a cultural environment centred on architecture and culture."

Farriol affirms that collaboration between companies like Trespa and associations like ArquinFAD or AAAB is crucial



LECTURE 12 MAY 2014
ARA ARQUITECTURA: STEMA ARQUITECTES
Y DAVID SEBASTIAN + GERARD PUIG

attracts crowds of architecturally curious visitors. Closed for decades, the market recently reopened as a cultural centre housing the exposed subterranean ruins of the 18th-century neighbourhood.

On the crossroads between old and new Barcelona, the Design Centre opened in 2011. Its presence became critical, according to Montaner, for it injected energy in a "desolate panorama." The economic crisis had hit the construction business particularly hard and many studios were closing or shrinking substantially.

In this depressive climate, the Trespa Design Centre created a forward-looking impulse, establishing itself as a dynamic space where people from the world of architecture, design and construction could meet to discuss contemporary issues and look for innovative solutions.

"We opened the doors and started reaching out to associations and studios to let them know this space is here and available for them to use," Montaner recounts. Trespa's basement-level conference room is

LECTURE 24 MAR 2014
ARA ARQUITECTURA: CONXITA BALCELLS -
VORA. ARQUITECTURA EN PROCESO



COMPETITION
PRIZE-GIVING CEREMONY OF THE
EXPRESS ARCHITECTURE COMPETITION
"PARÁSITOS DE LA CIUDADELA"



NEW NATURALS

**NM05
HARDENED BROWN**



TO EXPERIENCE THE METALLIC EFFECT IN THIS DECOR, WE ADVISE TO ORDER A SAMPLE.

NEW NATURALS

**NM06
TEMPERED GREY**



TO EXPERIENCE THE METALLIC EFFECT IN THIS DECOR, WE ADVISE TO ORDER A SAMPLE.

Oostzaan, Netherlands

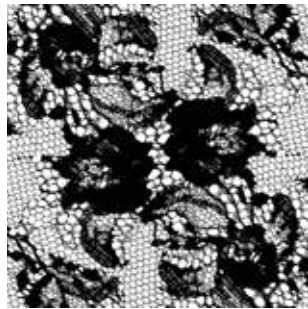


About the Project

DESIGN

PIET BOON & CEPEZED

PRODUCT

TRESPA® METEON®
GRAPHICS

INFLUENCED BY FABRIC, BOON DESIGNED A LACE-LIKE FLOWERY PATTERN TO CHARACTERISE HIS NEW HEADQUARTERS, WHICH INCLUDES A SHOW ROOM OF HIS WORKS.

PIET BOON

LEAVES HIS MARK WITH GRAPHICS

HIS OFFICE IS EXACTLY HOW YOU WOULD EXPECT IT TO BE – SPACIOUS, CLEAN LINES, UNUSUAL AND DISTINCTIVE FURNITURE, WITH LIGHT PAINT COVERING THE WALLS, ADDING A COOL AIR TO IT ALL. THERE IS ALSO A PUNCH OF ECCENTRICITY THOUGH. WORKS BY STUDIO JOB AND OTHER ARTISTS ARE SPREAD THROUGHOUT THE HEADQUARTERS, MAKING PIET BOON'S OFFICE FEEL MORE LIKE A GALLERY THAN A WORK SPACE. BUT THEN THAT IS QUITE FITTING, AS HIS FURNITURE IS CONSIDERED ART IN TODAY'S DESIGN INDUSTRY.

A talk with Boon reveals why he decided to work with Trespa and revisit his connections with the built environment – he started his career as a building contractor in 1982 before moving on to become one of The Netherlands' leading furniture designers. He had a specific image in mind for his new space and chose to graphically mark the exterior of the building with printed Trespa® Meteon® panels, allowing his very own pattern design to cover the building.

He tells us about how the idea for the building exterior came into reality and how Trespa's

new graphics service created a really personal touch – his flowery lace design, printed on the Trespa® Meteon® panels, reflects the use of fabric in his furniture, and exhibits an obvious connection with what is inside the building.

HOW WAS THE IDEA BORN TO CREATE GRAPHICS ON YOUR NEW HQ FAÇADE?

I met Aart Jan van der Meijden, the commercial director of Trespa International B.V., at the Trespa Design Centre in New York. We started talking about the fact that I wanted to have a new office and store and that's where

we discussed the possibilities of what you could do with façades. I thought I could work with Trespa and I knew that they could make things happen. The idea of having a pattern on the exterior seemed mutually beneficial: I wanted to show my work to the world, very obviously as soon as you lock eyes onto the building, and Trespa got to show what they can do. I knew they were the people that could make it happen like I wanted.

WHAT IS THE CONCEPT BEHIND THE FAÇADE DESIGN?

The design was inspired by fabric. The idea was for it to feel like linen covering the whole building. So I designed a lace pattern with flowers. It's a simple and elegant design. The building was also designed like a box containing everything inside. I see a box as a functional form. Trespa® Meteon® panels added the beauty, along with alternating glass which lets people see a hint of what's inside. So in the end I have a functional and beautiful place. Just like my furniture, I wanted to reduce complexity until I got the most simple form and arrangement.

IT IS A BOLD STATEMENT TO HAVE YOUR DESIGN PRINTED ON THE EXTERIOR OF A BUILDING – IT LITERALLY SHOUTS "PIET BOON."

WAS THIS THE AIM?

I didn't want to have a print that was anywhere else. We used the same print for the Range Rover so it's really exclusive. I wanted a landmark – even your cab driver knew where the building was [the driver knew from the exterior where the building was and not from the address]. I didn't want anyone else to do it. I wanted to do it myself, and yes, I wanted it to shout "Piet Boon."

DO YOU THINK THERE IS ADDED VALUE IN HAVING GRAPHICS OPTIONS WITH FAÇADES?

I think my building is beautiful because of the façade. My fear for the building was that I wouldn't like it after a while, so I needed to think of something that was timeless. Having an original design that links to the subject within gave me the opportunity to create something that would always link to its context – unless I decided to change my business! But even then, the façade has a timeless quality to it. It's a risky business, committing to a design to represent you as a designer, but it's worth it because it shows what you're about in an interesting way.

“I think graphics can really achieve something out of the ordinary.”

YOU TALK ABOUT “NEVER WANTING TO STEP AWAY FROM QUALITY” AND THINGS AGEING WITH BEAUTY. DID THESE ASSIST YOUR DECISION TO WORK WITH TRESPA?

Yes, we share the same values of durability and longevity as well as quality. I knew that you can transform any building with Trespa and that it's long-lasting. But this wasn't the only reason; it was the look - the timeless, seamless look. The panels were mounted invisibly and easily with a simple fixing system. I'm interested in detail and they simplified the detail to get the best. Also, it's a great material for such a design – it is a high-quality surface with a guarantee. I seek quality, seeing it as a priority in anything I make or do, and for me it's a characteristic that includes timelessness.

DO YOU SEE FUTURE POTENTIAL IN OTHER DESIGNERS BRANDING THEIR BUILDINGS SO LITERALLY?

Yes, it's pushing the industry forward in an interesting direction – though I like that I'm one of the few that have it now. I like the exclusivity.

WHICH DESIGNERS' WORK WOULD YOU LIKE TO SEE ON TRESPA PANELS?

I like the idea of promoting Dutch design. Studio Job is an obvious choice of mine but I also love the work of the Royal Tichelaar. I have a vase by Hella Jongerius in Delft blue and we're using Delft blue for the scaffolding in our new project, Hujs on 404 Park Avenue South [in New York]. It's really important to represent your own – let's get [New] Amsterdam back in New York. Mixing traditions pushes more interesting designs, showing passion to do something a bit more challenging. Combining Trespa with different things can push the façade industry in new ways – I think graphics can really achieve something out of the ordinary. ■



Wuxi, China



About the Project

ARCHITECT

DBLANT DESIGN INTERNATIONAL LLC

INSTALLER

HANGZHOU LI MING
CONSTRUCTION CO. LTD

MARKET SEGMENT

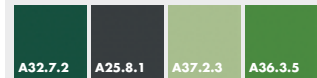
PUBLIC BUILDINGS

YEAR

2012

PRODUCT

TRESPA® METEON®
UNI COLOURS

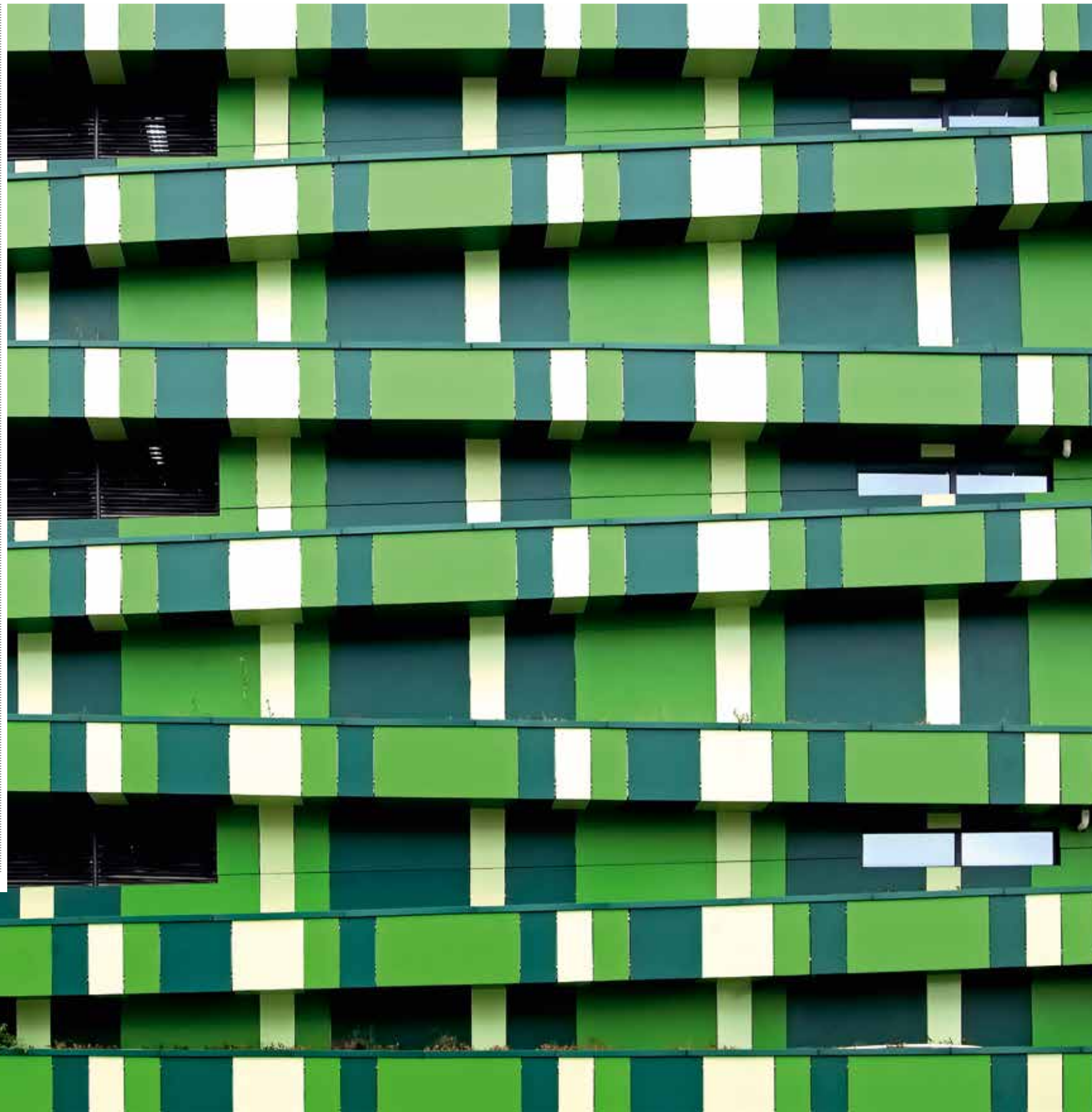
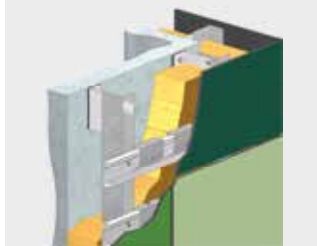


FINISH

SATIN

FIXING SYSTEM

TS200 INVISIBLE (CONCEALED)
FIXING WITH BRACKETS ON RAILS



JIANGYIN ENVIRONMENTAL PROTECTION BUREAU

OPTICAL MOVEMENT

THE APPARENT RIGIDITY OF THE GOVERNMENTAL AGENCY IS BROKEN BY AN EXPLOSION OF GREEN COLOURS THAT CREATES A DYNAMIC EFFECT, BRINGING LIFE AND CHARACTER TO THE OFFICE COMPLEX. THE INTRICATE DESIGN ALSO GIVES THE ILLUSION OF MOVEMENT THROUGH THE PLACEMENT OF CONTINUOUS PLANTER BOXES, WHICH CROSS DIAGONALLY THE SIDES OF THE BUILDING. THE EFFECT IS FURTHER ENHANCED BY THE USE OF RECTANGLE AND SQUARED SHAPED PANELS NEATLY ARRANGED IN A CHROMATIC PATTERN.



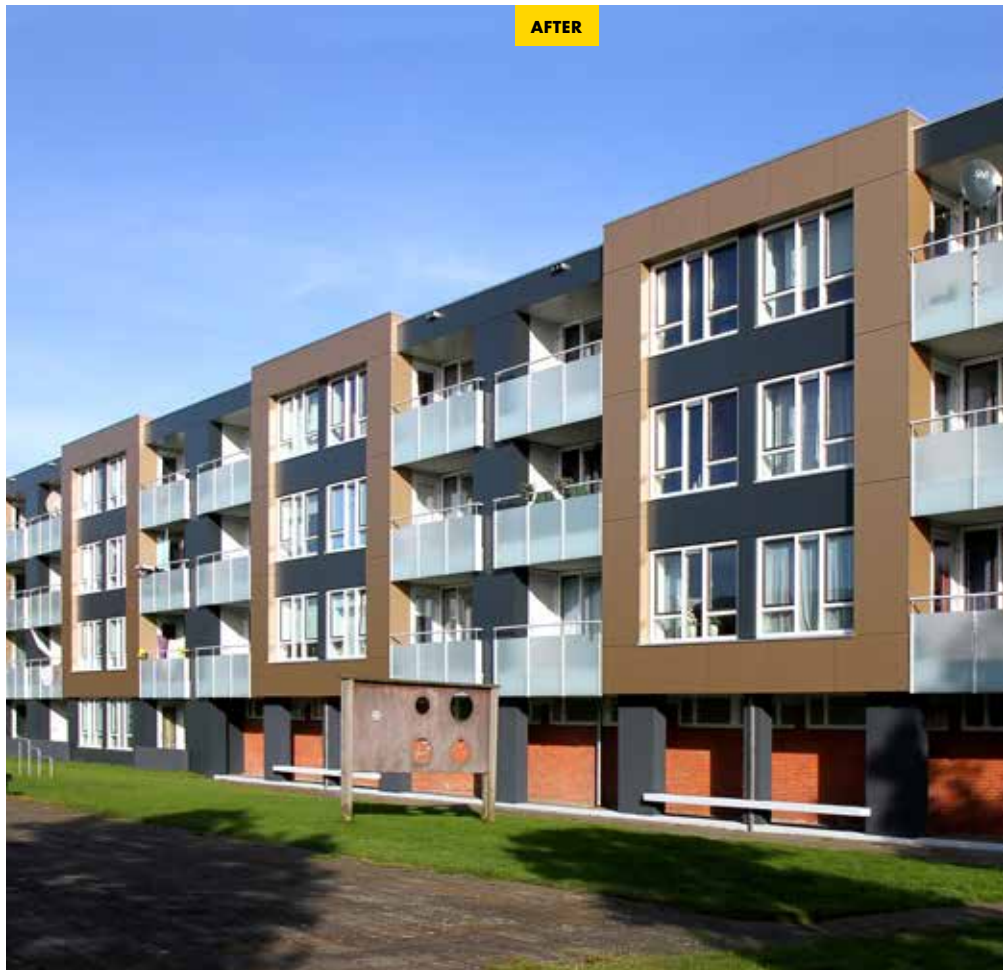


BEFORE

Built in the mid 1960's, the Bolsward Housing Complex in The Netherlands was in need of a makeover. Its four residential buildings, with 112 apartments, had low ranking energy labels and old brick façades, the flats' interiors were outdated and in bad shape.

Housing corporation Elkien, which provides and manages social housing in the province of Friesland, decided in 2011 to lead a 3.5 million euros renovation to improve the life quality of the tenants while offering affordable, future-proof and sustainable flats to low income residents.

MODERN AND EFFICIENT
Elkien approached architectural firm SIPMA BNA with a specific list of requirements that included the need for a building envelope



AFTER

Bolsward, The Netherlands



About the Project

ARCHITECT
SIPMA BNA, HEERENVEEN
PRINCIPAL
ELKIEN
YEAR
2013

PRODUCT
TRESPA® METEON®
UNI COLOURS, METALLICS



FINISH
SATIN, GLOSS
FIXING SYSTEM
TS150 VISIBLE (EXPOSED) FIXING WITH SCREWS ON A TIMBER SUB-FRAME

IMPROVING SOCIAL HOUSING

THE AESTHETICS OF RESIDENTIAL BUILDINGS CAN IMPROVE THE QUALITY OF LIFE OF THEIR TENANTS AND THE SURROUNDING COMMUNITY. FOR THE PAST COUPLE OF YEARS, EUROPEAN SOCIAL HOUSING OWNERS HAVE BEEN RENOVATING THEIR PROPERTIES TO PROVIDE COMFORTABLE AND ENERGY EFFICIENT HOMES.

and external insulation that would improve the energy performance of the complex from the band G—the lowest in the scale—to the band B. The refurbishment also needed to be comprehensive, but respectful of the original architecture.

Lead architect Jetze Sipma proposed a ventilated façade that would maintain part of the old rough look given by the bricks while combining it with a modern and more polished material. “Since the old design was

“We wanted a harmonized look with interesting variations,” Sipma adds.

The decision to use Trespa panels was taken by Elkien’s project renovation team. “We chose Trespa® Meteon® because of its wide colour possibilities, its quality, and the reputation and reliability of both the product and the company,” says Elkien project supervisor Ymko Grovenstein.

The ventilated façade, in combination with insulated balconies and roofs and the replacement of the old windows, helped the building to achieve the desired B energy performance certification, according to Elkien. The demand for the apartments, which also received an extensive internal renovation, has increased. “We see that the complex has become a more popular place to live in among our target groups,” says Grovenstein, adding that the renovation was well received not only by the residents, but also by local authorities and the community.

outdated, we decided to take a bold approach by creating vertical blocks through the use of contrasting colours,” explains Sipma. The whole complex is now clad in Trespa® Meteon®. The base colour is Anthracite Grey, and a distinctive Metallics was selected as a unique identification for each building.



“We chose Trespa® Meteon® because of its colour possibilities and reliability.”

Ymko Grovenstein, Elkien project supervisor



The refurbishment of Bolsward Housing Complex needed to be comprehensive, but respectful of the original architecture.



A MODERN AND ENERGY EFFICIENT SOLUTION

Simplicity, a modern design and energy efficiency. These were the three principles that guided architecture firm Poirier & Rieth during the renovation of the Apartments Les Hameaux, a small rental complex with 89 apartments in the southern suburbs of Paris, France.

The façade of the building had already been re-rendered in the 1990s—ten years after its construction—with what was then considered “an aesthetically pleasing” geometric design that combined ochre and beige tones. But now it looked outdated and owner Résidences de la Région Parisienne (RRP), which manages a portfolio of 7000 rental units for middle-income families in the Île-de-France region, decided to renovate it.

“It was a matter of giving the buildings a

more modern identity, improving their energy efficiency and making them more comfortable to live in,” says Sébastien Belval, head of the technical department at RRP.

PLAYING WITH VOLUMES

Architect Jean-Laurent Rieth of Poirier & Rieth created a sober and elegant style that combined an all-white look with Wood Decors. The design played with the suspended volumes of the balconies, clad in Natural Bagenda. “Volumes are the guidelines of our architecture, and create a balance between horizontal and vertical. Indeed, it is the volume which determines the architecture and not the colour,” explains Rieth.

The balconies were “privatized” as an answer to the tenants’ need to have an indoor/exterior

Thiais, France



About the Project

ARCHITECTS

POIRIER RIETH

PRINCIPAL

RÉSIDENCES DE LA RÉGION PARISIENNE (RRP)

YEAR

2013

PRODUCT

TRESPA® METEON®
UNI COLOURS, WOOD DECORS



FINISH

SATIN

“It was a matter of giving the buildings a more modern identity.”

Sébastien Belval, head of RRP's technical department



“The best solution for the new complex was a ventilated façade that was light, quick to install and that could offer the thermal comfort that the old buildings lacked.”

Emilio Puertas, architect

*Beurko Berria,
Barakaldo, Spain*



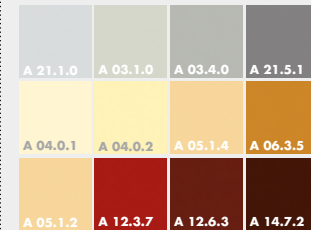
About the Project

ARCHITECT

EMILIO PUERTAS

PRODUCT

TRESPA® METEON® UNI COLOURS



FINISH

SATIN

space that could be used for storage. Overall, Rieth says, “they brought harmony and balance to the whole complex.”

THE RIGHT MATERIAL

Choosing Trespa® Meteón® served two purposes. First, it was fitted to create the vertical and horizontal volumes proposed by the architects. Second, it satisfied the need of the owner to have a contemporary and durable material that required little maintenance. It was also compatible with external insulation, a key element in the ventilated façade chosen to improve the thermal efficiency of Les Hameaux.

“We genuinely believe that using Trespa® Meteón® panels with a ventilated façade system will make a real difference to the comfort of the accommodation, as well as reducing residents’ energy bills over the medium term,” says RRP’s Sébastien Belval. ■



“Because typical façade render is too maintenance-heavy, we chose a Trespa ventilated façade, giving us a very long life expectancy with minimum maintenance.”

Mark Crodden, project manager

*Francis Road,
Harrow, United Kingdom*



About the Project

PRINCIPAL

HARROW COUNCIL

PRODUCT

TRESPA® METEON®
UNI COLOURS, METALLICS



FINISH

SATIN

NEW WOOD DECORS

**NW29
WOODSTONE**



TRESPA® METEON®

HOW YOUR BUILDING TODAY WILL STAND OUT TOMORROW

GOOD DESIGN STARTS WITH INSPIRATION, EXCEPTIONAL VISION AND PROVOCATIVE THINKING. IT COMES TO LIFE WITH GREAT MATERIALS, FINISHES AND SYSTEMS. TRESPA® METEON® STANDS OUT IN VERTICAL EXTERIOR WALL COVERINGS SUCH AS FAÇADE CLADDING, BALCONY PANNELLING, SUNBLINDS AS WELL AS HORIZONTAL EXTERIOR CEILING APPLICATIONS. WITH TRESPA® METEON® YOUR BUILDING TODAY WILL STAND OUT TOMORROW.

WEATHER RESISTANCE & COLOUR STABILITY

TRESPA® METEON® PERFORMS EXCEPTIONALLY WELL OUTDOORS AND IT STAYS LOOKING GREAT FOR MANY YEARS. SUN AND RAIN WILL HAVE NO SIGNIFICANT EFFECT ON THE PANEL'S SURFACE.

SOLID & STURDY

TRESPA® METEON® IS HIGHLY SCRATCH AND IMPACT RESISTANT. THE PANELS ARE CONSISTENT, HIGH-DENSITY THROUGHOUT, EASILY MACHINABLE AND WORKABLE LIKE HARDWOOD.

LONGEVITY

LOW MAINTENANCE & EASY TO CLEAN

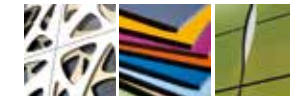
THE CLOSED SURFACE OF TRESPA® METEON® PRACTICALLY WITHSTANDS DIRT ACCUMULATION, KEEPING THE PRODUCT SMOOTH AND EASY TO CLEAN.

CLEANABILITY

DESIGN FREEDOM

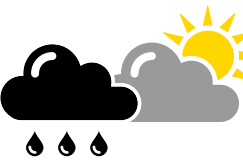
WIDE RANGE OF COLOURS

TRESPA® METEON® IS AVAILABLE IN MANY STANDARD COLOURS, FINISHES, SIZES AND THICKNESSES AND EVEN CUSTOM-MADE PROJECT COLOURS. STANDARD AND ENHANCED FIRE-RETARDANT GRADE ARE AVAILABLE.



MATERIAL TECHNOLOGY & KNOW-HOW

A COMBINATION OF HIGH QUALITY MATERIALS, ADVANCED PROCESS TECHNOLOGIES (I.E. EBC), MORE THAN 50 YEARS EXPERIENCE AND KNOW-HOW, MAKES TRESPA® METEON® AN EXTREMELY VERSATILE PRODUCT.



HIGH QUALITY

SUSTAINABILITY



TRESPA® METEON® CONTAINS UP TO **70% WOOD-BASED FIBRES**



98% RELIABILITY OF SUPPLY WITHIN THE CONFIRMED LEAD TIME

STRONG FOCUS ON SERVICE

10 YEAR PRODUCT GUARANTEE

ORGANISATION RELIABILITY

UNI COLOURS

Colour code	Colour name	Satin		Rock		Gloss
A03.0.0	White	■	■	■	■	■
A03.1.0	Pastel Grey	■	■	■	■	■
A03.4.0	Silver Grey	■	■	■	■	■
A04.0.0	Cream White	■	■	■	■	■
A04.0.1	Pearl Yellow	■	■	■	■	■
A04.0.2	Pale Yellow	■	■	■	■	■
A04.0.5	Zinc Yellow	■	■	■	■	■
A04.1.7	Gold Yellow	■	■	■	■	■
A05.0.0	Pure White	■	■	■	■	■
A05.1.0	Papyrus White	■	■	■	■	■
A05.1.1	Stone Beige	■	■	■	■	■
A05.1.2	Champagne	■	■	■	■	■
A05.1.4	Sun Yellow	■	■	■	■	■
A05.5.0	Quartz Grey	■	■	■	■	■
A06.3.5	Ochre	■	■	■	■	■
A06.5.1	Toscana Greige	■	■	■	■	■
A06.7.1	Natural Greige	■	■	■	■	■
A07.1.1	Sand	■	■	■	■	■
A08.2.1	Mid Beige	■	■	■	■	■
A08.2.3	Salmon	■	■	■	■	■
A08.3.1	Stone Grey	■	■	■	■	■
A08.4.5	Rusty Red	■	■	■	■	■
A08.8.1	Dark Brown	■	■	■	■	■
A09.6.4	Mahogany Red	■	■	■	■	■
A10.1.8	Red Orange	■	■	■	■	■
A10.3.4	Terra Cotta	■	■	■	■	■
A10.4.5	Sienna Brown	■	■	■	■	■
A10.6.1	Taupe	■	■	■	■	■
A11.4.4	English Red	■	■	■	■	■
A11.8.0	Ceramic Greige	■	■	■	■	■
A12.1.8	Passion Red	■	■	■	■	■
A12.3.7	Carmine Red	■	■	■	■	■
A12.6.3	Wine Red	■	■	■	■	■
A14.7.2	Deep Red Brown	■	■	■	■	■
A16.5.1	Mauve	■	■	■	■	■
A17.3.5	Cyclam	■	■	■	■	■
A20.2.3	Light Viola	■	■	■	■	■
A20.5.2	Lavender Blue	■	■	■	■	■
A20.7.2	Dark Blue	■	■	■	■	■
A21.1.0	Winter Grey	■	■	■	■	■
A21.5.1	Mid Grey	■	■	■	■	■
A21.5.4	Cobalt Blue	■	■	■	■	■
A21.7.0	Steel Grey	■	■	■	■	■
A22.1.6	Royal Blue	■	■	■	■	■
A22.2.1	Bluish Grey	■	■	■	■	■
A22.2.4	Powder Blue	■	■	■	■	■
A22.3.1	Ocean Grey	■	■	■	■	■
A22.4.4	Brilliant Blue	■	■	■	■	■
A22.6.2	Dark Denim	■	■	■	■	■
A23.0.4	Mineral Blue	■	■	■	■	■
A24.0.3	Polar Blue	■	■	■	■	■
A24.4.1	Steel Blue	■	■	■	■	■
A25.8.1	Anthracite Grey	■	■	■	■	■
A26.5.4	Pacific	■	■	■	■	■
A28.2.1	Aquamarine	■	■	■	■	■
A28.6.2	Mid Green	■	■	■	■	■
A30.3.2	Verdigris	■	■	■	■	■
A32.2.1	Translucent Green	■	■	■	■	■
A32.7.2	Dark Green	■	■	■	■	■
A33.3.6	Brilliant Green	■	■	■	■	■
A34.8.1	Forest Green	■	■	■	■	■
A35.4.0	Cactus Green	■	■	■	■	■
A36.3.5	Turf Green	■	■	■	■	■
A37.0.8	Lime Green	■	■	■	■	■
A37.2.3	Spring Green	■	■	■	■	■
A41.0.6	Mojito Green	■	■	■	■	■
A90.0.0	Black	■	■	■	■	■

METALLICS

Colour code	Colour name	Satin		Rock		Gloss
M04.4.1	Titanium Silver	■	■	■	■	■
M05.5.1	Titanium Bronze	■	■	■	■	■
M06.4.1	Amber	■	■	■	■	■
M12.4.2	Garnet Red	■	■	■	■	■
M20.4.2	Northern Light	■	■	■	■	■
M21.3.4	Azurite Blue	■	■	■	■	■
M21.8.1	Graphite Grey	■	■	■	■	■
M24.3.3	Lagoon	■	■	■	■	■
M35.7.1	Malachite Green	■	■	■	■	■
M40.4.3	Mustard Yellow	■	■	■	■	■
M51.0.1	Aluminium Grey	■	■	■	■	■
M51.0.2	Urban Grey	■	■	■	■	■
M53.0.1	Copper Red	■	■	■	■	■
M53.0.2	Copper Yellow	■	■	■	■	■

Trespa® Meteor® Metallics panels feature a directional coloured surface.

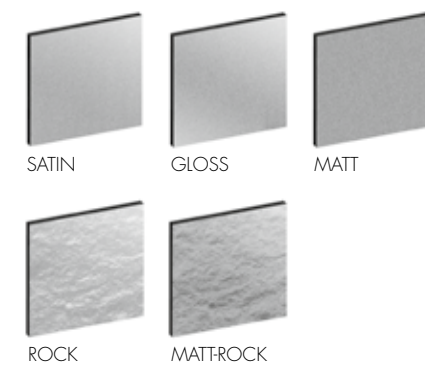
NATURALS

Colour code	Colour name	Matt	MattRock
NA11	French Limestone	■	■
NA12	Natural Chalkstone	■	■
NA13	Silver Quartzite	■	■
NA14	Weathered Basalt	■	■
NA15	Indian Terra Cotta	■	■
NM01	Rusted Brown	■	■
NM02	Forged Alloy	★	■
NM03	Corroded Green	■	■
NM04	Sintered Alloy	★	■
NM05	Hardened Brown	★	■
NM06	Tempered Grey	★	■
NM07	Casted Grey	★	■

Trespa® Meteor® Naturals panels feature a directional coloured surface.

★ Decors have gloss elements in the surface; single sided only.

FINISHES



SIZES

1	2	3	4
1	2	3	4
1	2	3	4
1	2	3	4

1 2550 x 1860 mm (≈ 100 x 73 inch)
2 3050 x 1530 mm (≈ 120 x 60 inch)
3 3650 x 1860 mm (≈ 143 x 73 inch)
4 4270 x 2130 mm (≈ 168 x 83 inch)*

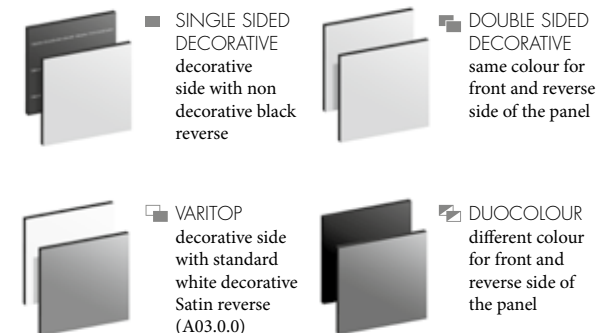
*The large size of this panel allows an efficient machining of the product.
Note: Full size panels feature a squareness tolerance.

WOOD DECORS

Colour code	Colour name	Satin	Matt
NW02	Elegant Oak	■	■
NW03	Harmony Oak	■	■
NW04	Pacific Board	■	■
NW05	Loft Brown	■	■
NW06	Montreux Amber	■	■
NW07	Montreux Sunglow	■	■
NW08	Italian Walnut	■	■
NW09	Wenge	■	■
NW10	English Cherry	■	■
NW11	Santos Palisander	■	■
NW12	Natural Bagenda	■	■
NW13	Country Wood	■	■
NW14	French Walnut	■	■
NW15	Milano Sabbia	■	■
NW16	Milano Terra	■	■
NW17	Milano Grigio	■	■
NW18	Light Mahogany	■	■
NW19	Dark Mahogany	■	■
NW20	Bleached Pine	■	■
NW21	Australian Pine	■	■
NW22	Slate Wood	■	■
NW23	Nordic Black	■	■
NW24	Greyed Cedar	■	■
NW25	Hesbania	■	■
NW26	Core Ash	■	■
NW27	Denver Oak	■	■
NW28	Halmstad	■	■
NW29	Woodstone	■	■

Trespa® Meteor® Wood Decors panels feature a directional coloured surface. The grain of Trespa® Meteor® Wood Decors runs the length direction of the panel.

TYPES



THICKNESSES

6 mm	(≈ 1/4 inch)
8 mm	(≈ 5/16 inch)
10 mm	(≈ 3/8 inch)
13 mm	(≈ 1/2 inch)

TRESPA® METEON®

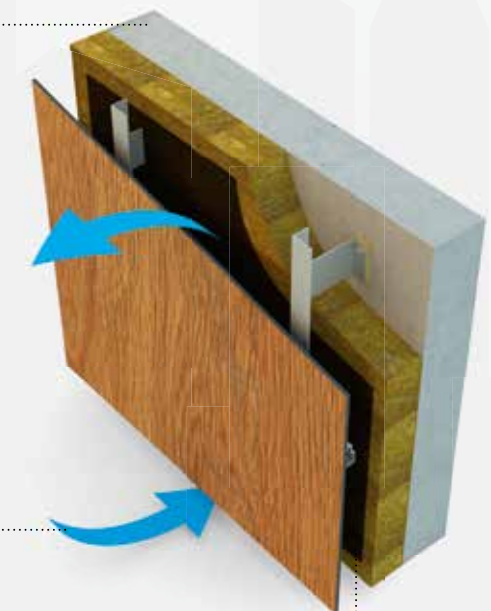
Trespa® Meteor® is a decorative high-pressure compact laminate (HPL) with an integral surface manufactured using Trespa's unique in-house technology, Electron Beam Curing (EBC).

VENTILATED FACADES

Trespa® Meteor® panels are perfect for use in innovative and functional ventilated façade systems. Used on its own or as a highlight in combination with other materials, Trespa® Meteor® determines the look and underlines the qualities of a building. Trespa is at the forefront of cutting-edge building techniques. Ventilating façades are more than a design gesture - they may provide energy efficient, long-lasting properties.

INDOOR AIR QUALITY

Residents and users not only find themselves in a low-maintenance-environment, but the dry and comfortable conditions of the building may also have a positive contribution to the indoor environment.



RAINSCREEN

The rainscreen also blocks parts of the solar radiation and accommodates continuous insulation, which may improve the overall energy performance of the building.

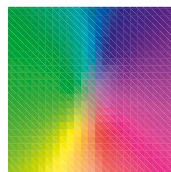
CONTINUOUS AIRFLOW

A continuous airflow draws air through the cavity, aiding in the removal of heat and moisture from rain or condensation.

UNI COLOURS

A28.2.1 Aquamarine	A22.3.1 Ocean Grey	A24.0.3 Polar Blue	A23.0.4 Mineral Blue	A22.2.4 Powder Blue	A22.2.1 Bluish Grey	A21.1.0 Winter Grey	A05.0.0 Pure White
A32.2.1 Translucent Green	A24.4.1 Steel Blue	A22.1.6 Royal Blue	A22.4.4 Brilliant Blue	A21.5.4 Cobalt Blue	A22.6.2 Dark Denim	A20.2.3 Light Viola	A03.4.0 Silver Grey
A30.3.2 Verdigris	A35.4.0 Cactus Green	A28.6.2 Mid Green	A26.5.4 Pacific	A20.7.2 Dark Blue	A21.7.0 Steel Grey	A20.5.2 Lavender Blue	A21.5.1 Mid Grey
A37.2.3 Spring Green	A33.3.6 Brilliant Green	A32.7.2 Dark Green	A34.8.1 Forest Green	A90.0.0 Black	A25.8.1 Anthracite Grey	A05.5.0 Quartz Grey	A16.5.1 Mauve
A03.1.0 Pastel Grey	A37.0.8 Lime Green	A36.3.5 Turf Green	A08.8.1 Dark Brown	A14.7.2 Deep Red Brown	A11.8.0 Ceramic Greige	A06.7.1 Natural Greige	A06.5.1 Toscana Greige
A05.1.1 Stone Beige	A41.0.6 Mojito Green	A08.4.5 Rusty Red	A09.6.4 Mahogany Red	A12.6.3 Wine Red	A12.3.7 Carmine Red	A10.4.5 Sienna Brown	A10.6.1 Taupe
A04.0.0 Cream White	A04.0.5 Zinc Yellow	A06.3.5 Ochre	A10.1.8 Red Orange	A12.1.8 Passion Red	A17.3.5 Cyclam	A11.4.4 English Red	A08.3.1 Stone Grey
A05.1.0 Papyrus White	A07.1.1 Sand	A05.1.2 Champagne	A04.1.7 Gold Yellow	A05.1.4 Sun Yellow	A08.2.3 Salmon	A10.3.4 Terra Cotta	A08.2.1 Mid Beige
A03.0.0 White	A04.0.1 Pearl Yellow	A04.0.2 Pale Yellow					

PROJECT COLOURS



COLOUR YOUR IMAGINATION

Trespa® Meteon® architectural panels are available in a wide choice of standard colours and effects. To create façades that are even more individual and expressive, Trespa® Meteon® panels can be custom-made in special project colours. For more information please contact your local Trespa representative.

METALLICS

M35.7.1 Malachite Green	M21.8.1 Graphite Grey	M51.0.2 Urban Grey	M51.0.1 Aluminium Grey
M40.4.3 Mustard Yellow	M06.4.1 Amber	M05.5.1 Titanium Bronze	M04.4.1 Titanium Silver
M20.4.2 Northern Light	M12.4.2 Garnet Red	M53.0.1 Copper Red	M53.0.2 Copper Yellow
M24.3.3 Lagoon	M21.3.4 Azurite Blue	<i>To experience the metallic effect we advise to order a sample.</i>	

NATURALS

NA11 French Limestone	NA12 Natural Chalkstone	NA13 Silver Quartzite
NA14 Weathered Basalt	NA15 Indian Terra Cotta	
NEW	NEW	NEW
NM06 Tempered Grey	NM05 Hardened Brown	NM01 Rusted Brown
NEW	NEW	NEW
NM07 Casted Grey	NM04 Sintered Alloy	NM02 Forged Alloy
NEW		
NM03 Corroded Green	<i>To experience the metallic effect in the NM products, we advise to order a sample.</i>	

WOOD DECORS

NEW	NEW	NEW			
NW26 Core Ash	NW28 Halmstad	NW24 Greyed Cedar	NW17 Milano Grigio	NW05 Loff Brown	NW22 Slate Wood
NEW	NEW	NEW			
NW27 Denver Oak	NW29 Woodstone	NW25 Hesbania	NW14 French Walnut	NW13 Country Wood	NW23 Nordic Black
NW20 Bleached Pine	NW21 Australian Pine	NW02 Elegant Oak	NW18 Light Mahogany	NW19 Dark Mahogany	NW09 Wenge
NW12 Natural Bagenda	NW15 Milano Sabbia	NW03 Harmony Oak	NW08 Italian Walnut	NW11 Santos Palisander	
NW06 Montreux Amber	NW07 Montreux Sunglow	NW16 Milano Terra	NW10 English Cherry	NW04 Pacific Board	



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The Trespa Design Centres offer a unique environment to showcase design-related programming. Available to the design community and visitors, the spaces encourage meeting, learning and networking – they are centres to inspire new solutions and interactions in design.

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A good education starts with unique school buildings that provide safe and functional learning environments.

THE AESTHETIC VALUE OF BALCONIES



The architectural concept of balconies has evolved. They are now seen as an outdoor extension of an indoor living space that can improve the image of buildings and the life quality of residents.

THE POWER OF INNOVATION



A look into the newest Trespa® Meteoron® décors.

TRESPA 55TH ANNIVERSARY



The story of Trespa's global journey started in 1960. Numerous projects and decors are testimony to the company's rich history and market-leading innovation.

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