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### Continuity through layers

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# PETERSEN

A MAGAZINE ABOUT BRICKWORK AND RESPONSIBLE ARCHITECTURE

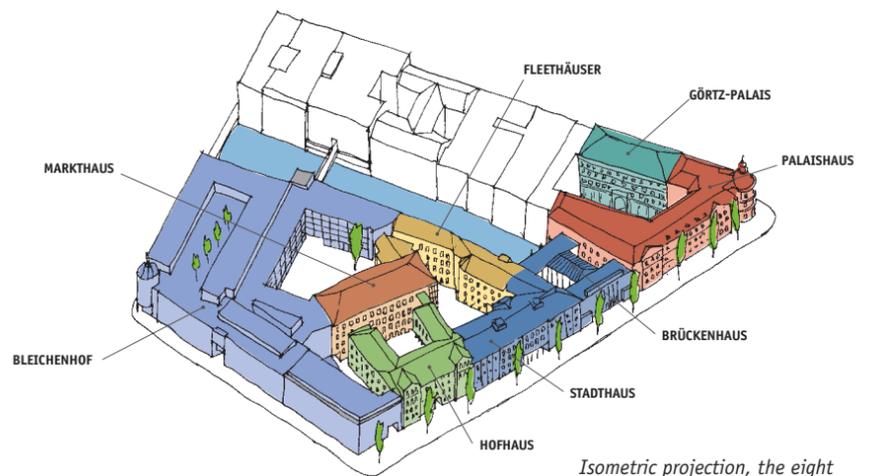
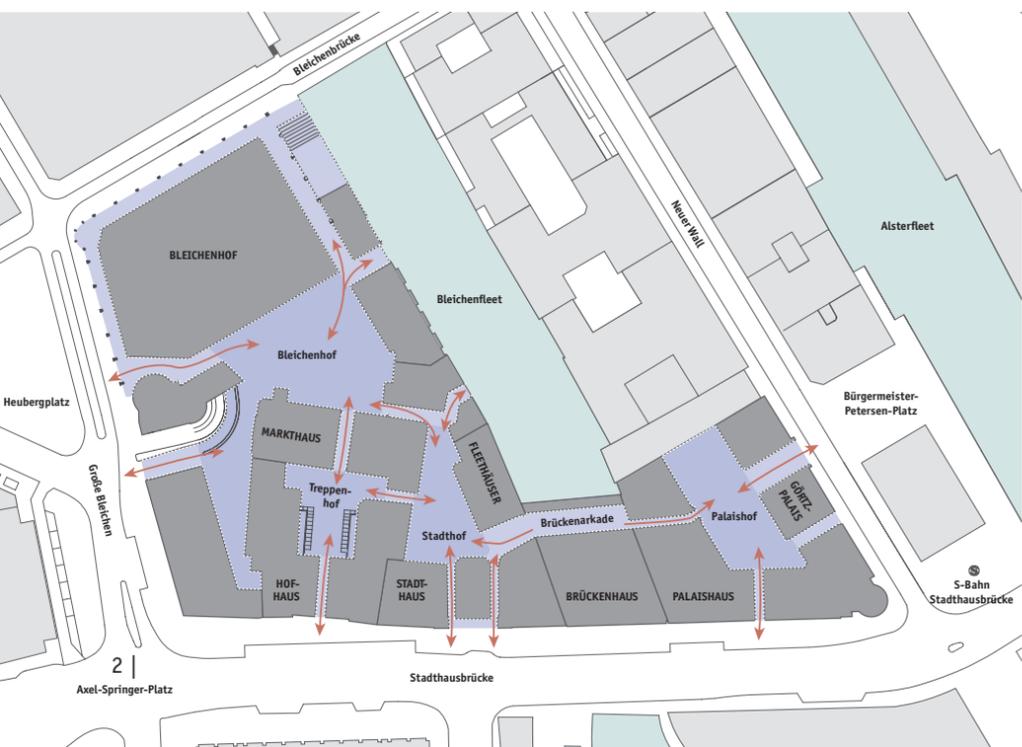




Stadthöfe's materials and craftsmanship are of particularly high quality. The walls of the passageways are adorned with glazed tiles, the floors with beautifully patterned natural stone slabs.

*"Throughout all of the years when the Stadthöfe buildings housed council offices, it contributed nothing to the look of the city. So it was absolutely the right decision to open the complex up to the city and its people. Such an eye-catching place needs to live!"*  
 Franz-Josef Höing, Chief Planing Officer, Hamburg

Site plan, Stadthöfe. Red arrows mark the original and new passageways.



Isometric projection, the eight buildings in the complex built between 1711 and 1926.

## STADTHÖFE TRANSFORMED

AFTER SPENDING MANY YEARS AS OFFICE BUILDINGS, THE STADTHÖFE COMPLEX IN THE HEART OF HAMBURG HAS EMERGED AS A BRAND-NEW AND HIGHLY ATTRACTIVE URBAN DISTRICT. DAVID CHIPPERFIELD ARCHITECTS BERLIN WERE RESPONSIBLE FOR THE OVERALL PLANNING AS WELL AS REMODELLING AND REFURBISHING OF SEVERAL OF THE BUILDINGS.

Stadthöfe exudes self-assurance, historical grandeur and tranquillity. Concealed behind its beautifully ornamented and well-preserved sandstone façades are passages and courtyards with green and cream glazed tiles, stunning terrazzo floors, 19th-century cast-iron street lights and Art Nouveau signage. The Parisian ambience is omnipresent in the busy Hotel Tortue, and first-time visitors might even think that it has always been like this.

But they would be wrong. The new complex, in all its magnificence, is a veritable recent gift to the city of Hamburg. It is the result of intense and uncompromising work by the property-development specialists Quantum. In 2009, the company purchased a total of eight listed buildings from the City of Hamburg, which had been using them as offices. Quantum then commissioned David Chipperfield Architects to draw up a plan to revitalise the complex, and to oversee the remodelling and refurbishing of six of the buildings, Stadthaus, Markthaus, Brückenhaus, Fleethäuser buildings as well as the concept design of the Hofhaus. The two others, Palaishaus and Görtz-Palais, were assigned to the architectural offices of Kuehn Malvezzi and Caruso St. John accordingly.

"Stadthöfe isn't just a collection of buildings. It's an area that reflects more than three centuries of urban development in Hamburg," explains Tanja Lucas, responsible for Stadthöfe development at Quantum. "We commissioned David Chipperfield Architects based on their formidable ability to subtly and harmoniously merge new and historic architecture, as seen, for example, in Berlin's Museum Island."

Stadthöfe's colourful history dates back to 1711 when the Baroque Görtz-Palais was built – which, 84 years later, after Napoleon had taken Hamburg, became the city hall. When Napoleon retreated, the City of Hamburg took over the palace and used it until World War II. As the council grew, a series of Hamburg construction directors gradually expanded Stadthöfe, including Fritz Schumacher, who designed two buildings built between 1911 and 1926."

The years between 1933 and 1945 were a dark chapter in the area's history, when the Gestapo used parts of the buildings as its headquarters. A combined book shop and exhibition hall commemorates those dark days. In recent years, the council found itself requiring more – and more modern – space. In 2013, it relocated to Wilhelmsburg, south of the city, paving the way for the transformation of Stadthöfe.

One of the most striking elements of the new-look Stadthöfe is at the very top of the complex. During World War II, all of the roofs here were destroyed by aerial bombardment. After the war, they were all replaced by identical flat roofs, which robbed the buildings of part of their identity. A significant part of the project involved creating new, individual roof structures, with cladding in different materials, to restore their distinctive character. The new roof constructions are not direct copies of the originals, but modern interpretations. For example,



< The façades toward the courtyards have a white brick cladding following the original condition. For the cladding on the ground floor a contrasting dark green has been used. Cast-iron benches have made Stadthöfe a popular meeting place.



The Hamburg city architect Fritz Schumacher built Stadthaus and Brückenhaus in the period 1911-1926. David Chipperfield Architects Berlin transformed them in 2018. The two buildings are part of a row facing Stadthausbrücke.

*“When transforming Stadthöfe, we didn’t want to throw up contrasts. The solutions are much subtler, understated. New elements have been added, but we have taken our lead from the old. The quality is extremely high throughout.”*  
 Franz-Josef Höing, Chief Planning Officer, Hamburg

The extension to Stadthaus and Brückenhaus consists of new storeys that are drawn back from the façades and clad with Petersen Cover in the same bright, golden hues as the sandstone in the façade.

Stadthöfe’s roofs were completely destroyed during World War II and replaced in the early 1950s by identical flat roofs, which meant that the individual buildings lost their identity. Only with the recent refurbishment have the buildings regained their distinctive character.





Chipperfield's refurbishment of the Stadthaus building – housing the former main entrance to the complex – included raising the overall height by adding two attic floors. This superstructure is recessed from the façade overlooking Stadthausbrücke and clad in bright Cover, which interacts beautifully with the light sandstone façade.

"The ground floors in all of the buildings are used for services that involve the public, e.g. shops, bars, restaurants and exhibitions, so that there is a lively atmosphere throughout," explains Lucas. "We added several new passageways to the original two leading into the complex, and also new ones between the various courtyards, which act as an invitation to explore the space. The many benches invite you to linger. We hope that the people of Hamburg and tourists alike will come to love Stadthöfe."

The main aim behind the extensive project, which is due to be completed next year was to add more life to Hamburg city centre by adding new homes, offices, shops, hotels and restaurants. While it was a strong idea on the conceptual level, the unqualified success of the project is largely due to consummate urban planning and exceptionally beautiful architecture.

**Stadthöfe, revitalisation of a building complex, Hamburg, Germany**

Client: Stadthöfe GmbH & Co. KG c/o Quantum Immobilien, AG

Masterplan, Stadthöfe: David Chipperfield Architects Berlin

Remodelling and refurbishing, Stadthaus, Markthaus, Brückenhaus and the Fleethäuser:

David Chipperfield Architects Berlin

Remodelling and refurbishing, Palaishaus: Kuehn Malvezzi

Remodelling and refurbishing, Görtz-Palais: Caruso St. John Architects

General contractor: Aug. Prien Bauunternehmung GmbH & Co. KG

Structural engineer: Wetzel & von Seht, Hamburg

Landscape architect: ARBOS Freiraumplanung GmbH & Co. KG, Hamburg

Completion, Stadthaus building: 2018

Completion, including Görtz-Palais: 2020

Brick, addition Stadthaus and Brückenhaus: C71

Text: Ida Præstegaard, MA in Architecture

Photos, frontpage, page 2, 3, 4 (top), 5 (left row): Anders Sune Berg

Photos, page 4, (three below): Daniel Sumesgutner

Photos, page 5, portraits: Roman März

*"Steel and glass would be the obvious – but, in my view, wrong – answer. Instead, the extension to Stadthöfe was to have all the substance of a historic building, hence the use of brick."*  
Alexander Schwarz, architect, partner and design director at David Chipperfield Architects Berlin

< The front of Fleethäuser, facing Bleichenfleet canal, is covered with light brick in varying shades of yellow. Like the sandstone façades, the bricks harmonise beautifully with the light-coloured Cover.

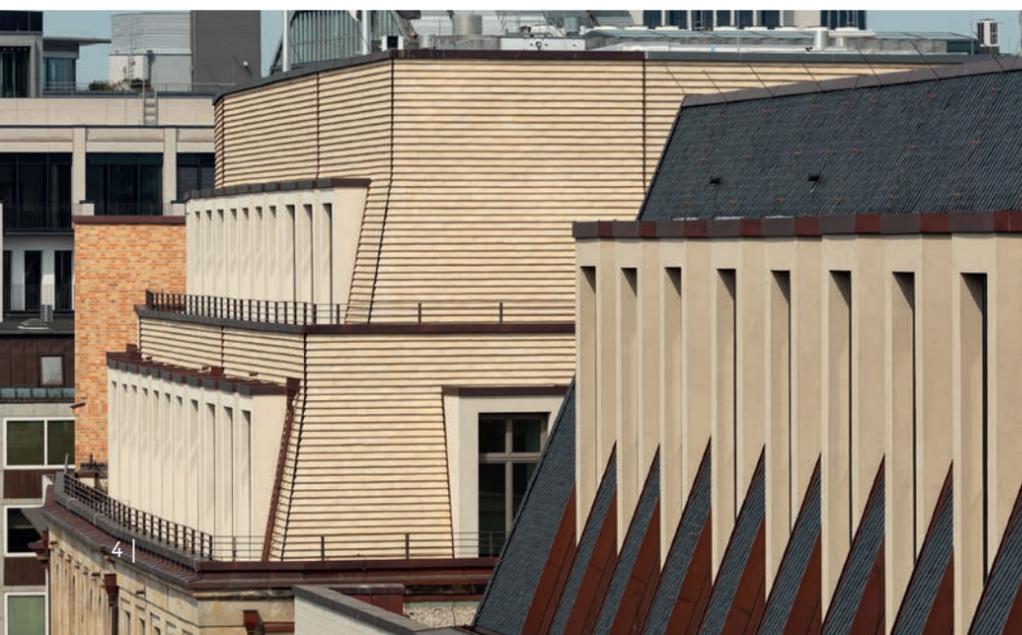
> The Kuehn Malvezzi studio restored Palaishaus and its original dome and spire.



The natural materials used for the refurbishment project – brick, slate and copper – will last for centuries. The colours match each other beautifully today, and will continue to do so as the materials age.



Like Stadthaus, two floors were added to Palaishaus. The roof covering consists of slate, laid diagonally.

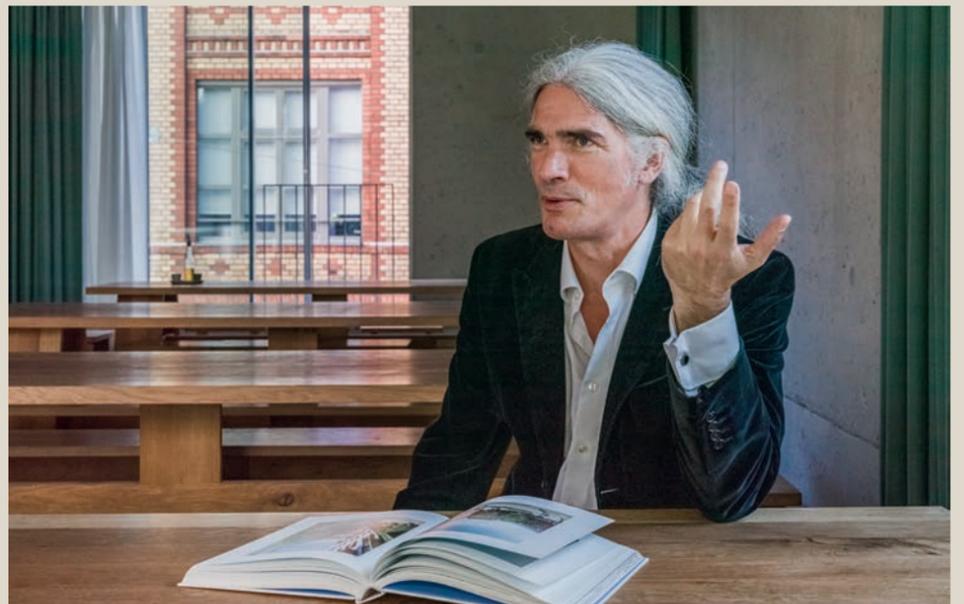


*"The old roofs in Stadthöfe have not been copied on a 1:1 scale. Instead, some of their original features and proportions have been restored. The result is a consummate new interpretation of the historical dimension."*  
Franz-Josef Höing, Chief Planning Officer, Hamburg



Around 10 years ago, the Dutch architects Min2 were designing their own house, and needed a brick suitable for both the façades and the roof. They developed Petersen Cover, which is now available in several shades with a range of looks, depending on the type of clay and firing used.

The new roofs in Stadthöfe are no higher than the original ones destroyed during World War II. The two new recessed floors in Stadthaus allow space for narrow terraces to the flats and commercial properties behind them.



Architect, partner and design director Alexander Schwarz, David Chipperfield Architects Berlin.

## A BRICK IS WHAT IT IS. IT DOESN'T TRY TO BE ANYTHING ELSE

ALEXANDER SCHWARZ, ARCHITECT, PARTNER AND DESIGN DIRECTOR AT DAVID CHIPPERFIELD ARCHITECTS BERLIN, WAS RESPONSIBLE FOR THE OVERALL PLANNING OF THE STADTHÖFE COMPLEX AND FOR THE REMODELLING AND REFURBISHING OF SEVERAL OF THE BUILDINGS. HERE HE TELLS ABOUT THE CHOICE OF ROOF MATERIAL FOR THE STADTHAUS AND BRÜCKENHAUS BUILDINGS.

I really like big, classic, tiled roofs. I find them infinitely beautiful, in part because the fact that they are unused means that they are unbroken surfaces. Many clients, of course, want to make use of the roof space – as was the case with Stadthöfe. There are two ways to approach this. You can either adjust the required space into a traditional roof, and use subtle ways to hide what you've done. Or you can come up with an honest design that stands out as a new element. For the Stadthaus building, we chose to do the latter, designing a superstructure that makes no bones about the fact that it is not a roof but contains two full storeys of floor space. The two new floors may be pulled back slightly from the façade, but are by no means discrete compared to unused roofs. And yet, they enter into dialogue with the existing building's fabric.

To bring light to the interior, we built dormers into both of the new floors. One quite common, but in my opinion wrong, solution is to make use of the roof space by having recesses – a negative intervention – cut into the roof. This solution is tantamount to image protection and completely undermines the authority and logic of the tiled roof, which dictates that it must remain unbroken to stop water seeping in. I find traditional dormers a much more honest solution.

It was crucial to our overall approach to the project that we didn't want a narrative of conflict between a modern structure and the historic 19th-century architecture. On the contrary, we wanted to keep using the building's existing language.

Our underlying philosophy is that the typical European city consists of both old and new

buildings, all of which are, in a sense, contemporary. We love the old buildings, we use them, we understand them. A historic building shouldn't be a museum piece – it should be part of the city – which makes it contemporary. Steel and glass would be the obvious – but, in my view, wrong – choice for new buildings. Instead, the extension to the Stadthaus building was to have all the substance of a historic building, hence the use of brick.

The bricks we chose for the façade of the two new floors made it possible to continue the same physicality and authority possessed by the bricks in the centuries-old façade. Rather than building with products, we like to build with material. It is what it is. It doesn't try to be anything else.

Modern building products are often tailored precisely to the architects' specifications: red, green or blue, perhaps with a surface of gold, silver or aluminium. Here, the colours stem from the material and process – the different types of clay and variations in the firing process. They possess a simplicity that is both strong and deeply poetic.

As a natural material, the brick has plenty of presence on its own, but it also works well with other natural materials.

We chose a bright yellow colour, the shades of which reflect those in the building's sandstone façade. However, the bricks contain a hint of red, which subtly differentiates them from the older materials. We carefully considered how much colour the existing building could bear. The right balance of hues would enhance it, but if it was too dominant, it would substantially impair it.



*Ekkehard Voss, architect at TCHOBAN VOSS Architekten.*



*> Coal-fired D34's play of colours spans red, orange, brown and grey. All of these shades are featured in the brickwork of the neighbouring buildings.*

*The new building is part of a row facing Bleichenfleet at the heart of the historic Neustadt district. Alte Post, built in 1847, completes the row.*





The top two floors consist of right-angled displacements that elegantly absorb the difference in level between the buildings, and in doing so create space for a terrace.

## GROSSE BLEICHEN 19

WITH THE ADDITION OF A NEW BUILDING THAT FITS IN BEAUTIFULLY BESIDE ITS DISTINCTIVE NEIGHBOUR, A DISTINGUISHED ROW OF BUILDINGS IN HAMBURG NOW LOOKS COMPLETE

Alte Post, in the atmospheric Neustadt district, is one of Hamburg's best-loved brick buildings. So when a new owner acquired the 1970s building next door, with a plan to demolish and rebuild, the city planning and architecture office followed the project closely.

Just a five-minute walk from Stadthöfe (see pages 2–5 in this issue), the former building, in terms of both architecture and material, was not worthy of its distinguished location. Along with Alte Post, it was part of a row facing onto Grosse Bleichen and Bleichen Fleet, one of Hamburg's many canals.

According to the plan, the new building, like its predecessor, was to house a shop on the ground and first floors. The client commissioned TCHOBAN VOSS Architekten, whose extensive experience includes many retail projects.

Built in 1847, Alte Post was designed by the renowned architect and urban planner Alexis de Chateaufort. He was a pioneer in the field of brick construction in Hamburg, which had otherwise favoured plaster façades until the early 19th century. Following the great fire of 1842, Chateaufort was responsible for the construction of several of the city's most important buildings, including the red-brick St Peter's Church. With its round arched windows, light sandstone edging and 40-metre tower, Alte Post is a charming and distinctly Italian Renaissance-inspired building that sits beautifully on the end of the row overlooking Bleichen Fleet.

The neighbouring building to the south, called Galleria, was built around 140 years after Alte Post, also in red brick. The new building, Grosse Bleichen 19, which was completed in 2018, was to complement its neighbours' various 19th- and 20th- century idioms, but use the same materials.

Where the original building's roof was flush with the roof on Alte Post, the client wanted to add two new floors, to match the height of Galleria and increase the floorspace by 25%. One architectural challenge, therefore, was to ensure that the height difference could be absorbed in a subtle manner. It was also important that the façade looked contemporary, yet was in harmony with its surroundings. Both aims were achieved admirably.

The building depth of approximately 80 metres meant that the architects needed to use large windows and supplement them with two light shafts at each side of the property.

The façades consist of a brick-clad structure with tiered decks and columns. The decks, which protrude relative to the columns, are flush with Alte Post's horizontal sandstone bands. The big rectangular windows are recessed in relation to the brick structure, creating a simple, beautiful and dramatic wide-meshed relief. The two upper floors are formed from several displaced elements, with the top floor pulled back the farthest. This makes elegant use of the neighbouring buildings' different levels and creates space for a popular terrace.

"Our client, a financial administrator for the Catholic Church in Germany, originally wanted a front made of natural stone, but a number of arguments pointed in the direction of brick," says architect and partner Ekkehard Voss. "When we started looking at brick, both the client and the city architect were captivated by the coal-fired play of colour and handmade idiom of the red D34. The client also appreciated its associations with centuries of red-brick ecclesiastical architecture."

Grosse Bleichen and the passage along the canal are both only a few metres wide, which meant there was not enough space for traditional bricklaying. The façades had to be prefabricated and mounted on site. The elements are very well executed and the joints are invisible to the naked eye.

"We work a lot with both natural stone and brick. But mounting brick is a far better financial option," says Voss. "Brick also has another important, but sometimes overlooked advantage. Large fronts seem less monolithic when brick is used as a building component,



The façade facing Grosse Bleichen uses the same principle as the one overlooking the canal. Brick-covered columns and decks. Large windows bring as much daylight as possible into the long building.

### Grosse Bleichen 19, Hamburg, Germany

Client: Aachener Grundvermögen

Kapitalverwaltungsgesellschaft mbH

Architect: TCHOBAN VOSS Architekten

Subcontractor for LP 6-8:

Diete & Siepmann Ingenieur GmbH, Kaarst

Main contractor: Fa. Bauwens, Köln

Engineer, Statics: Wetzel & von Seht, Hamburg

Engineer, Fire protection: hhpberlin Ingenieure

für Brandschutz GmbH, NL Hamburg

Built: 2018

Brick: D34, DNF

Text: Ida Præstegaard, MA in Architecture

Photo, portrait: Daniel Sumesgutner

Photos, page 6: Anders Sune Berg

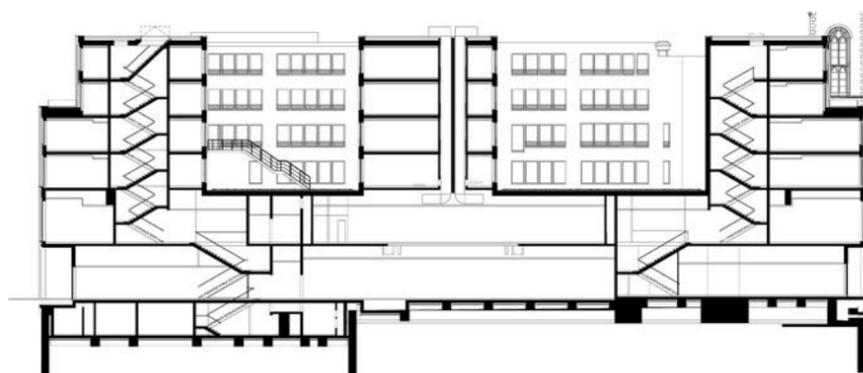
Photos, page 7: Markus Tollhopf



Site plan. Grosse Bleichen 19 is highlighted in red, Stadthöfe in brown.



Floor plan. 2 x 2 light shafts run from the roof down to the second storey, channelling daylight to the lower floors.

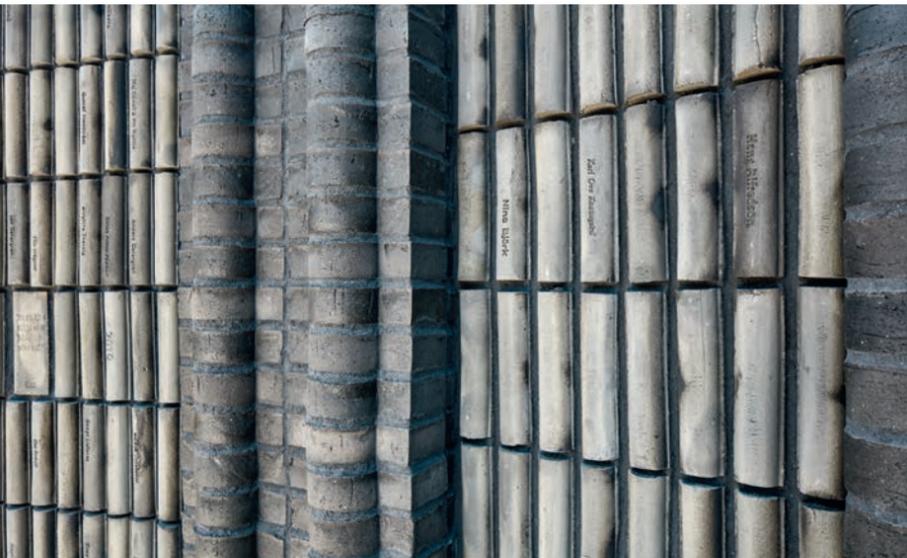


Section



Petersen produced a total of approximately 2,000 handmade brick books, using a clay a bit lighter than the one used for D55, for the artwork. A number of the book spines have been engraved with quotes or the names of Nordic writers associated with Scania.

Inside the library, rounded bricks divide the walls into “bookshelves” on which the “books” are arranged. The books are fired in a lighter shade, and stacked in nine rows.



The regular placing of the books and their endlessly varied nuances are reminiscent of shelves of leather-bound antiquarian volumes. Several of the spines are engraved with literary quotes.

The Petersen family have been close friends with Ulla Viotti for many years. Standing behind the artist (from left): Annette Petersen, Vibeke Petersen, Erick Mick (head of the brickworks special brick department), Jonas Thomsen, Aenne Thomsen, Theodor Zinck Petersen and Peter Zinck.



> Ulla Viotti’s library, which rises out of the tall grass of a sloping glade, is a cylinder of hard-fired blue-tempered brick, which shimmers from whitish-grey to black. Courses of headers divide the exterior into horizontal layers and underline its cylindrical shape.

< Two powerful buttresses frame the entrance to the library. Inside, the opening is marked by circular brick columns. Rounded moulded bricks cap the wall at the top.

## BRICK LIBRARY IN KIVIK

ULLA VIOTTI’S BIBLIOTHECA – ARCHAEOLOGICAL LIBRARY IS THE FIRST INSTANCE OF BRICK BEING USED AT THE KIVIK ART CENTRE – AND IT MAKES QUITE AN ENTRANCE!

The Swedish sculptor Ulla Viotti has chosen an alluring title for her latest work, which is installed at the Kivik Art Centre in Scania: *Bibliotheca – Archaeological Library*. It is one of a series of brick monuments she has produced based on architectural archetypes such as towers, pyramids, cones, sarcophagi, walls and gates. But they are far from just dead geometric shapes. First and foremost, they are made of brick – angled and rotated, carefully arranged and treated with a ceramicist’s love for the material. Brick is the very essence of her monoliths, but also a symbolic superstructure or philosophical idea that permeates all of her works. As the title suggests, *Bibliotheca – Archaeological Library* explores the idea of the library as a repository of memory. It also refers to sacred sites – such as the columbarium or the mausoleum – that cast the library metaphor in a deeper and more profound light.

Viotti’s archaeological library is on a sloping glade in the beautiful setting of Österlen, Scania. More specifically, it is in the grounds of the Kivik Art Centre – a small gem on the architectural/artistic map. Founded in 2006–7 with a series of minimalist concrete spaces by the Norwegian architects Snøhetta, it has since expanded to include significant artworks by David Chipperfield and Anthony Gormley, Matti Suuronen, Gert Wingårdh, Sol LeWitt and, most recently, Ulla Viotti. In other words, it is not only *Bibliotheca* that makes the Kivik Art Centre worth a visit. There is so much to enjoy in the interaction between the landscape and the fascinating works that pepper it – all of which lie somewhere on the spectrum between architecture and land art.

Ulla Viotti’s work is the first instance of brick being used at the Kivik Art Centre – and it makes quite an entrance! Not that it strikes you right away. Instead, like most of the works on the sight, you have to seek it out. The first work that you encounter is Sol LeWitt’s majestic *Nine Towers*, made of large concrete blocks that crown the brow of a hill, against a backdrop of the Baltic Sea. Further on, at the edge of the forest, you pass by Matti Suuronen’s 1971 futuristic modular house *Venturo* – the addition of which was a real coup for the centre. A little deeper into the forest, you come to a clearing and encounter *Bibliotheca*. Its circular wall is too high to peer over, but low enough to get a sense of the interior from the forest path. The colours shimmer whitish-grey to black as the hard-fired bricks rise out of the tall grass and weeds. Courses of headers divide the exterior into horizontal layers and underline its cylindrical shape, while a trim of moulded bricks creates a soft finish at the top of the wall.

After a short walk across the grass, you arrive at the entrance. The word *BIBLIOTHECA* is

engraved in a classical font over the opening, which is flanked by two thick buttresses. Once inside, the atmosphere shifts dramatically, as the space takes on the hushed atmosphere of the library. In-built pillars of rounded brick, some wider than others, divide the walls into ‘bookshelves’ on which the ‘books’ are arranged. The spines are made of rounded vertical bricks, fired in a lighter shade and stacked in nine rows. A number of the spines have been engraved with the names of Nordic writers, past and present, associated with Scania. The regular placing of the books and their endlessly varied nuances are reminiscent of shelves of leather-bound antiquarian books. This is reinforced by wider spines into which short quotes have been inscribed, such as the following from Cicero: “If you have a garden and a library, you have everything you need.” In several places, “Ulla Viotti”, “2019” or “Petersen Tegl” appear in the space normally reserved for the author’s name, which may somewhat break the spell for visiting bibliophiles.

Nonetheless, the hand-made columns, which pay homage to the heavy mahogany shelves of old libraries, and the coal-fired ‘books’ placed on them, have a profound effect – a sense of being enveloped in soft lining. Some might wonder whether the concrete floor could have been different – perhaps laid in a brick pattern, for example. Standing outside on the grassy meadow it is not a question that springs to mind. From there, all you can see is the tall wild grass caressing the curving wall, making it look as if it emerges straight out of the ground. The steep slope means that the work appears different depending on the angle from which it is viewed. The observer’s distance adds a further dimension as the brickwork takes on a different character depending on whether it is seen up close or from far away. No other building material undergoes such a scale-dependent metamorphosis – from monolith (at a distance) through deeply textured volume (closer) to the ceramic qualities of individual bricks (up close).

### *Bibliotheca – Archaeological Library, Kivik, Sweden*

Client: Kivik Art Centre

Artist: Ulla Viotti

Opened: June 2019

Brick, exterior: K55 DNF

Special bricks, interior: Clay D55.

Special bricks, books: Special clay, a bit lighter than the clay used for D55

Text: Professor Thomas Bo Jensen, MA in Architecture, PhD

Photos, page 8: Mads Frederik

Photo, page 9: Anders Norsell





Simple, powerful lines characterise the architecture. Kolumba emphasises the building's horizontal lines.

**House VDP, Zonnebeke, Belgium**

Client: Private

Architect: CAAN Architecten

Contractor, Kolumba: Claeys Bouwonderneming

Contractor, Cover: Ridder Skins for Buildings

Engineer: Coene Consulting

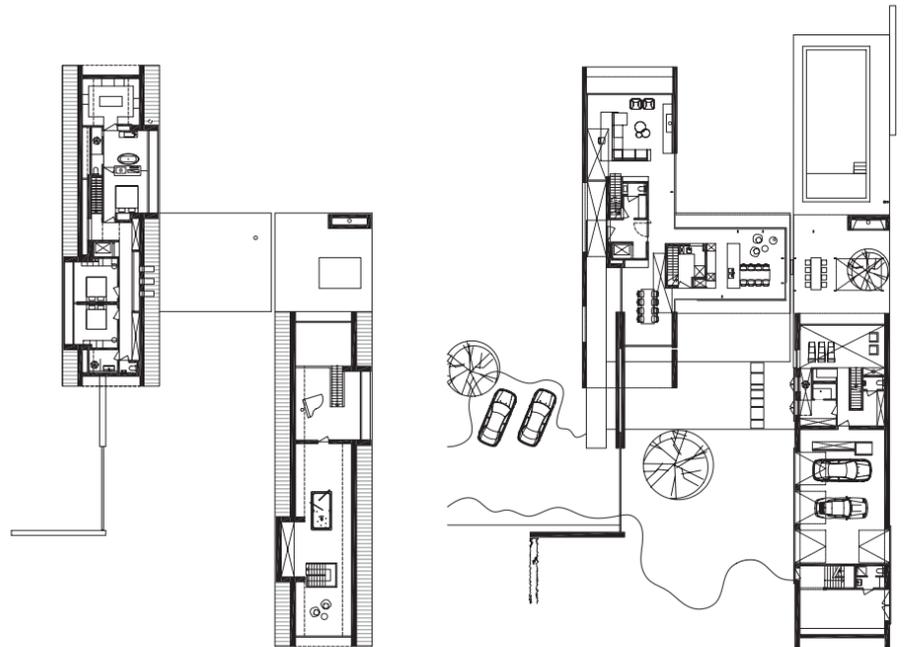
Built: 2017

Brick: K92, C92

Text: Martin Søberg PhD, architectural historian

Photos: cafeine - Thomas De Bruyne

The idiom recalls the area's country houses: long, one-storey residences with pitched roofs. Contemporary elements, including large roofs and light boxes, break with the traditional form.



Floor plan, first floor

Ground-floor plan



# RUSTIC BRICK HARMONISES WITH EARTH AND BARK

THE NEW HOME IN ZONNEBEKE REFERENCES OLD FARMHOUSES IN THE REGION WITHOUT COMPROMISING ON MODERN COMFORTS AND BUILDING TECHNOLOGY. EXTERIORS IN KOLUMBA AND COVER LEND HARMONY TO THE GREY-BRICK CONSTRUCTION.

Idyll is alive and well in western Flanders, with its undulating terrain, winding tree-lined roads, vast fields and wild hedgerows. Enconced in this beautiful landscape is a new home with two parallel wings. "The house is in a rural zone and replaces a previous property," says architect Floriaan Nijs from Caan Architecten. "Under Belgian rules, the newbuilds should have a minimum 70% overlap with the previous building's footprint, and the volume must be similar. Hence the wings, with the ground topped with pitched roofs, harking back to the traditional local farms."

The fact that the overall form was specified in advance does not seem to have constrained the architects. In fact, the opportunity to explore playful combinations of the familiar and the surprising, like using the same brick for both walls and roofs, seems to have fuelled their imagination. The spatial effects, detail and materials are all highly modern. "It was important for us to create harmony between the exterior and the interior, so both are an extension of each other. Access to the house is via a covered passageway, which runs parallel to the main body of the building, so you enter the home bit by bit. The materials also help to establish this link. We used brick and wood inside and out, and the same flooring on the terrace and inside the house," says Nijs.

Toward the road, the house is screened off but opens onto the back garden via large glass panels. The ground floor has a large living room with a fireplace and panoramic views. The floors and wall panels in dark wood add to the exclusive air. The dining room faces the reflecting pond in the courtyard, and the wall continues all the way into the dining room,

where the Kolumba bricks provide a rustic backdrop for the social life in the house. A large dining kitchen with glass on three sides and access to a covered terrace is situated at the heart of the building, between the two wings. The first floor houses a large master bedroom with a walk-in closet, as well as the children's bedrooms, while the rear wing includes a spa, pool room and garage.

The new home in Zonnebeke combines the luxurious with the casual. The architecture is simple but very deliberate and effective. "The vertical lines of the chimneys contrast with the horizontal wings. The large dormers also break with the traditional form and allowed us to put flat ceilings in the bedrooms. We wanted the wings to appear as pure volumes. That's why we chose the same colour of brick for the roof and façades – Cover on the roof, Kolumba on the outside walls. The vertical joints on the Kolumba brickwork are flush with the brick, and the horizontal ones are inset. This highlights the horizontal lines and creates a play of shadows across the façade," Nijs explains.

The grey brick harmonises beautifully with the surroundings, its hues complementing the earth and tree bark. "The brick had to be as muted, harmonious and natural as possible," Nijs explains. "The materials' character and colours stand in simple but effective contrast to each other: grey brick, black cornices, plastered white sections and golden-brown wooden gates."

The new family home in Zonnebeke, with its quiet, warm architecture, makes an ideal setting for enjoying rural life, whether indoors by the fireplace or in the garden by the pool.



*The large outdoor fireplace is also made of Kolumba.*

*The smooth black-and-white surface provides a stark contrast to the subtle shadow play of the grey-hued brick. The Kolumba used on the façade and the Cover on the roof wrap around the building, making it look like a single coherent unit.*





The simple, new extension provides a calm contrast to the more exotic postmodernist 1990s architecture. Both buildings have the use of brick in common.

## MODERN QUALITY IN HISTORIC SETTING

CAMBRIDGE JUDGE BUSINESS SCHOOL IS IN THE HEART OF THE FAMOUS UNIVERSITY CITY AND CONSISTS OF A SERIES OF BUILDINGS FROM VARIOUS ERAS. THE ADDITION OF THE SIMON SAINSBURY CENTRE HERALDS A NEW CHAPTER IN ITS STORY.

Young students with books tucked under their arms making their way to lectures, clusters of tourists eagerly snapping Gothic façades and a pensioner waiting for the bus – it’s a typical Cambridge street scene, featuring both young and old, quaint and cosmopolitan.

The oldest part of Cambridge Judge Business School dates back to 1766 and is housed in what used to be Addenbrooke’s Hospital until the 1990s. Its imposing yellow-brick façade and heavy buttresses look out onto one of the main streets in the city. Architect John Outram oversaw the conversion of the hospital into a business school in the 90s, and it has recently been listed as an important example of postmodernist architecture.

The latest addition to the site, the Simon Sainsbury Centre, pays tribute to its venerable surroundings while making a bold, modern statement. At 5,000 m<sup>2</sup>, the new building doubles the school’s footprint which, however, is not noticeable at first sight. It nestles discreetly among the existing buildings, creating a new rear façade toward Tennis Court Road – a narrow but bustling thoroughfare popular with cyclists on their way to and from the city centre.

The extension’s unusually long ground floor stretches along Tennis Court Road. Recesses in the upper floors create variation and break the building down visually into smaller parts. From a distance, it appears

to be made up of several smaller buildings. Both inside and out, the choice of material is simple, solid and radiates quality. Inside, raw concrete walls contrast with white Carrara marble floors and golden oak panelling. The façades are in yellow textural brick, with light concrete lintels that have a sandstone effect.

The choice of brick works well with the historical surroundings. “Stylistically, the building is very different from the surrounding ones,” says architect Chris Smith, “so we decided to tie it all together using brick. The piers have a strong, rhythmic effect and provide structural context.”

“We were looking for a greyish-yellow hue that would work with the historic Cambridge

Gault bricks on the surrounding buildings,” he continues. “We opted for D78 because its varied tones communicate with the various brick buildings in the area. We wanted the building to look almost monolithic, so opted for lime mortar and flush joints, so that each brick becomes part of a surface.”

The commission was for a seat of learning, but the construction process itself was also educational, according to associate architect Stephen Hadley. “The building project afforded the bricklayers a rare opportunity to deliver complex work of exceptionally high quality. It gave the older, highly experienced men an opportunity to pass on their skills to their younger apprentices.”



### Cambridge Judge Business School, Cambridge, UK

Client: University of Cambridge

Architect: Stanton Williams Architects

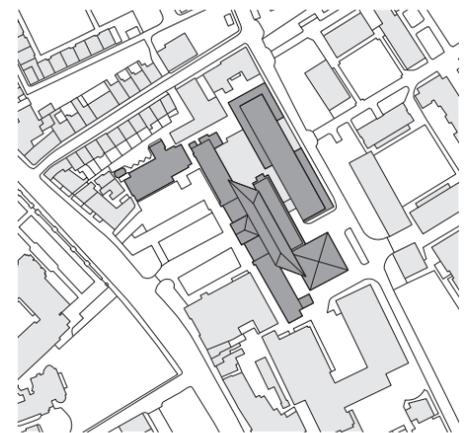
Engineer: AKT II

Built: 2018

Brick: D78, UK-format

Text: Martin Søberg PhD, architectural historian

Photos: Paul Kozlowski



< The Simon Sainsbury Centre faces the narrow Tennis Court Lane, a thoroughfare for pedestrians and cyclists heading to and from the city centre.

Site plan



*Spatial displacements on the façade prevent the large volume from feeling monolithic. The windows' different notes add variation.*

*> The greyish-yellow bricks' textural effects and varied tones interact with the Cambridge Gault brick in the adjacent historic buildings.*

The students at Cambridge Judge Business School consist of business executives and politicians taking post-grad courses in subjects like finance and management. They come from all over the world, and because the courses are short, it is important that they have opportunities to socialise between lectures. With this in mind, the Simon Sainsbury Centre, as well as classrooms, a dining room and offices, also has large communal areas perfect for informal get-togethers.

Eating together is an important tradition in Cambridge. The second floor contains a large, multi-functional space that can either be subdivided or used as one big dining room. The walls are clad in oak, and large

windows look straight at the treetops on the other side of the street. "On a hot day, when the windows are open, you almost feel as if you're in among the trees. Although the school is in the middle of a city, you could easily imagine that you're out in the countryside."

*"The building project afforded the bricklayers a rare opportunity to deliver complex work of exceptionally high quality. It gave the older, highly experienced men an opportunity to pass on their skills to their younger apprentices."*  
*Stephen Hadley, architect, Stanton Williams Architects*



*Section of Cambridge Judge Business School and the extension, Simon Sainsbury Centre.*





The extension's new façade looks toward the green Peterskirchhof, one of Frankfurt am Main's oldest cemeteries.

*"We have a number of different directions, sizes of openings and inflows of light – and the brick has to adapt to all of that. You have to take the material very seriously. We wanted something that is highly functional and looks like a brick building, so all of the details were designed with brick in mind."*  
 Andreas Krawczyk, architect, NKBAK

Old burial vaults are embedded in the cemetery wall. The wall's strong, rustic effect and play of colour determined the choice of material in the extension, which merges almost imperceptibly with the historic wall. The new architecture is cubic and sculptural.



D46 in three different formats, Hamborg-format, Flensburg-format and Danish normalformat, brings visual variation to the brickwork. The new wall is based on the original brick- and limestone facade.



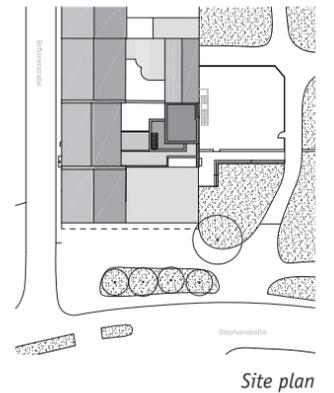


Above the ground-floor offices are two flats, each taking up an entire storey, that open up onto terraces with views of church spires and old trees.

**Extension to an existing building,**

**Frankfurt am Main, Germany**

Client: Stylepark  
 Architect: NKBAK Architects  
 Contractor: Jean Bratengeier Bau GmbH  
 Engineer: Wagner Zeitter Ingenieure  
 Built: 2018  
 Brick: D46 in three formats: HF, FF, DNF  
 Text: Martin Søberg PhD, architectural historian  
 Photos: Thomas Mayer  
 Photo, page 15, right: Patricia Parinejad, Stylepark



Site plan



The small courtyard between the extension and the existing building is strewn with white pebbles that reflect the light. The yard has become a new place to meet and take breaks.

## CONTINUITY THROUGH LAYERS

IN THE CENTRE OF FRANKFURT AM MAIN, AN EXTENSION HAS BEEN PERCHED ON TOP OF A LISTED GRAVEYARD WALL. YET ANOTHER LAYER HAS BEEN ADDED TO THE LOCAL HISTORY. THE SERENITY OF THE ARCHITECTURAL IDIOM FORMS A NEW FAÇADE FACING ONTO THE PARK-LIKE CHURCHYARD.

Peterskirchhof is a Protestant churchyard built in the early 16th century, surrounded by walls with inlaid tombstones (or epitaphs) mostly carved into the red sandstone which is such a characteristic feature of Frankfurt and used throughout the city. On the western side, a new three-storey building appears to merge into the ancient wall. This is not only an extension to the existing row of houses, but also fills a gap between the buildings that face the churchyard.

The ground floor, which connects directly to the original structure, houses the offices of the developer Stylepark – an online platform for architecture and design products – each of the two upper floors houses an apartment. The building has its own distinctive idiom, which is simultaneously serene and sculptural, taking account of the neighbouring buildings, its various functions and, in particular, the inflow of light. Nicole Kerstin Berganski, from the architectural firm NKBAK, explains. “We worked with the daylight and considered how the open spaces could be positioned so that both the existing space and the extension receive natural light. We related to the cemetery walls and also sought to create interesting views.”

A few steps connect the existing ground floor to the new building’s coffee and meet-

ing area, which leads to three consecutive open-plan offices. The rooms are of varying heights. They draw in daylight from different directions, creating both variation and visual continuity throughout. The existing building and the new extension lead directly into a small courtyard, where gleaming white pebbles accentuate the inflow of natural light.

While the two apartments above are not particularly big in terms of floor space, they convey great spatial variation in terms of room heights and differing levels and the carefully positioned windows are so big that when they are opened, the apartments effectively become loggias overlooking the green cemetery.

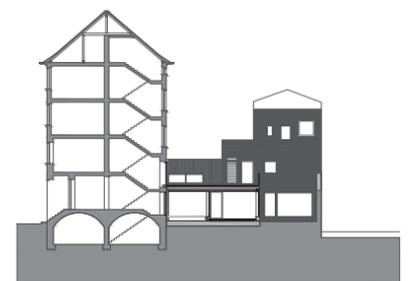
The materials used are simple, but combine to produce striking textural effects – bricks, oiled larch wood and windows framed in bronzed aluminium. The bricks radiate a wealth of colours, from yellow and red-orange all the way through to a dark, almost glistening Indian red. Three different formats are used – Flensburg, Hamburg and Danish standard – so that the brickwork alternates, seemingly at random, between thinner and thicker layers. “We wanted to integrate into the architecture the idea of different layers of time,” says Berganski. “The layers are varied, and we had to take into account openings

and lintels to make the bricks fit. Some of the windows are flush with the façade while others are recessed, depending on the design and functionality of the room.”

“Brick is a very complex material,” says Andreas Krawczyk of NKBAK. “It offers so many opportunities – not only in terms of the dimensions, but also when making decisions regarding the joints, the different layers and the format. It is only by understanding how the material works that we can transform bricks into a modern building.”

“It’s artisan thinking,” he continues. “We have numbers of different directions, sizes of openings and inflows of light – and the brick has to adapt to all of that. You have to take the material very seriously. We wanted something that is highly functional and looks like a brick building, so all of the details were designed with brick in mind.”

The multitude of variations in the brickwork – in colour, material effect, format and layering – are visually held together by the architecture’s clean lines. Seen from Peterskirchhof, you might even doubt whether the building is new at all. It transitions from the past to the present smoothly, building on the historical layers in a modest and matter-of-fact-manner.



Section



The ground floor, the extension at the top, the existing building at the bottom.



**Villa in Hamburg, Germany**

Client: Private

Architect: Meyer Terhorst Architekten

Construction company: Fr. Holst GmbH & Co, Hamburg

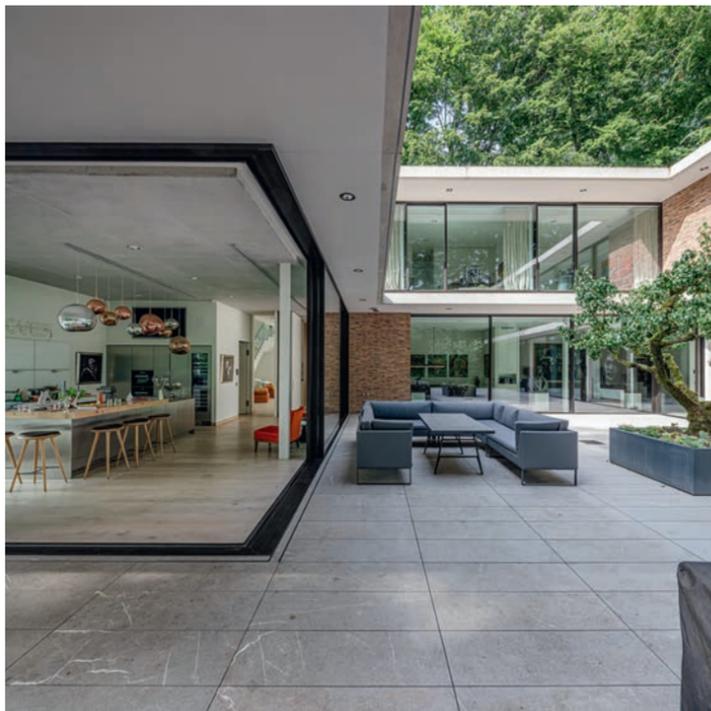
Built: 2018

Brick: D36 FF

Text: Ida Præstegaard, MA in Architecture

Photos: Anders Sune Berg

Access to the house is via bronze-coloured metal doors flanked by brick pillars and a low, brick section housing the waste-disposal facilities.



> There are no pillars under the cantilevered deck over the kitchen – a feat of considerable engineering ingenuity that allows unobstructed passage between interior and exterior.

Visitors approach the house via a sandstone staircase and either go straight to the front door or turn right onto the terrace.



## HORIZONTAL LINES IN BRICK, CONCRETE AND GLASS

A NEW HOUSE IN HAMBURG MAKES AN IDEAL SETTING FOR FAMILY LIFE AND FOR THE CLIENTS' ART COLLECTION.

The brick theme is apparent the moment you step into the garden. At the south-west corner of the plot, bronze-coloured metal doors flanked by brick columns and a low brick wall form the entrance to property. Both are built in the same brick as the façades, the red-brown hues of which interact beautifully with the other materials.

The new family home is in a residential area that is more than 100 years old and near the River Elbe in the western outskirts of Hamburg. When commissioning their future home, the clients – a married couple – made few, but clear, demands of the architects, Holger Meyer and Christiane Terhorst. It just had to be a well-functioning and modern setting for family life and accommodate the couple's large contemporary art collection without feeling like a museum. The works were to be integrated into the interior in a way that felt natural, but which also emphasised their unique qualities. The 520 m<sup>2</sup> home is on a 1,900 m<sup>2</sup> site, with dense old beech trees on three sides. Most of the trees are more than 30-metres tall and the clients wanted to preserve as many trees on the plot as possible. The architects' overall concept and attention to detail fulfilled all of the clients' wishes.

Once inside the grounds, a narrow driveway leads to the villa. Drivers take a sharp left down a ramp to the underground parking. For those arriving on foot, a sandstone staircase parallel to the ramp leads up to the house, a metre above the arrival area. The house is an L-shape on two levels, with relatively closed brick façades to the north and east. On the upper level, a pavilion juts out along the western edge, while on the ground floor, the house forms a U-shape around a central courtyard. All of the ground-floor rooms face the sandstone-covered courtyard and have floor-to-ceiling glass panels, most of which slide open. The supporting columns are behind the glass façades, so that opening the panels eliminates completely the boundary between inside and outside.

The high trees presented a problem for light both in the garden and in the house, but the large glass sections, combined with the reflections from the white walls, ceilings and light floors in solid oak indoors, ensure ample daylight.

The exterior is defined by horizontal lines. Both the flat roof and the deck between the ground and first floors are in light, cantilevered concrete slabs that provide protection from sun and rain.

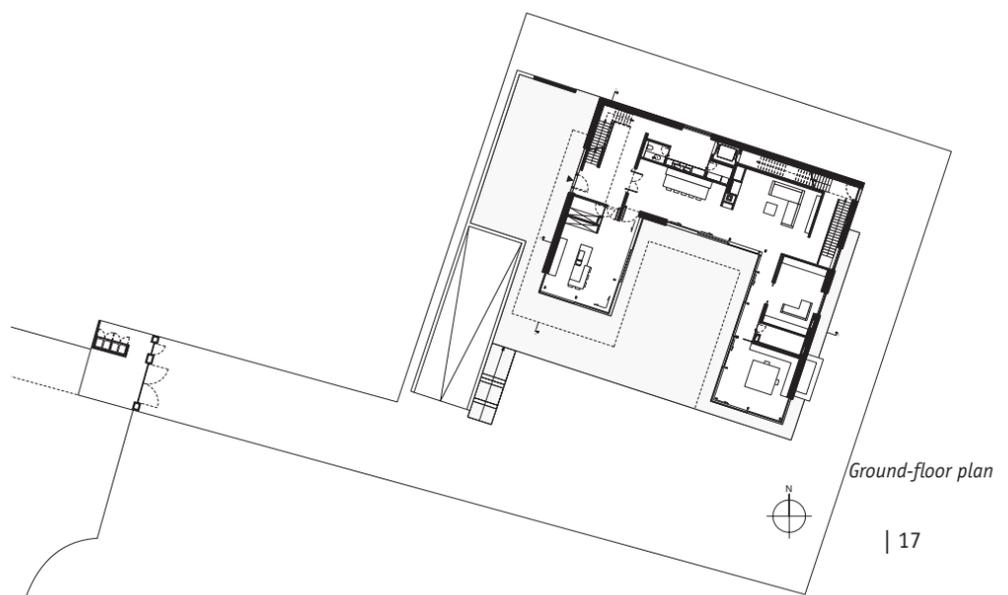
The architects and clients agreed that the hard glass and concrete should be complemented by a warmer, more tactile material – hence the brickwork on the façades. "We were looking for a classic brick with red and brown hues. We found exactly what we were looking for in the shimmering, coal-fired D36. The play of colour in the brick combines beautifully with the light concrete, the anodised bronze of the windows and the surrounding trees," explains Holger Meyer. "We opted for the elegant Flensburg format, the dimensions of which underline the horizontal lines of the architecture. This effect is further enhanced by the brickwork with its retracted horizontal joints and butt joints flush with the surface."



The L-shaped home is built on two levels, with a pavilion jutting out from the western wing. All of the ground-floor rooms face the sandstone-covered courtyard and have floor-to-ceiling glass panels, most of which slide open.

The north and east façades are closed off from the tall trees. However, the big brick façade to the north is broken by a single large glass section on the ground floor.

The façade to the west has cantilevered, white concrete decks and tranquil brick surfaces, with a single window on the first floor and a front door in powder-coated aluminium.



# DANISH BRICK ON LONG ISLAND COAST

AN UNDERSTATED, MINIMALIST IDIOM AND BRICKWORK THAT REFLECTS AND COMPLEMENTS THE LOCAL SCENERY HELP NEW LONG ISLAND HOLIDAY HOME SLIP SEAMLESSLY INTO ITS COASTAL SETTING.

At a distance – from the bay or shoreline – the building almost looks like part of the landscape, as if its shape and colours were forged by exposure to the wind and sea. Its low, elongated body consists of right-angled sections offset from each other to follow the topography. The overall impression is minimal and light, induced by a combination of long glass sections that reflect the natural surroundings during the day, and light, almost luminous, brick exteriors with an air of shimmering silver – like the sea – and a wind-bleached look reminiscent of driftwood and beach grasses.

Bellport House, Long Island, is an approx. 450 m<sup>2</sup> holiday home designed by the New York-based architect Toshihiro Oki on a

south-facing plot with an unobstructed view of Bellport Bay. The client wanted a relaxed, charming setting in which to enjoy a busy family and social life, a place where indoor and outdoor life flowed freely into each other, and the magnificence of the surroundings made its presence felt everywhere.

The result is a series of interconnected rectangular volumes juxtaposed to make sure everything is in the best possible place – maximising views of the water and scenery and creating attractive and varied outdoor spaces that meet changing needs for sun, shade and shelter, depending on the season and weather.

The exterior walls are made of a very light shade of D71 by Petersen Tegl. “The produc-

tion process makes the bricks highly resistant to the cold, damp winters on the Danish coasts, a climate reminiscent of that on Long Island, where the weather alternates rapidly back and forth between frost and thaw. Finding the perfect material – highly durable but able to retain a natural look in salty coastal conditions, was crucial. The brickwork also functions as thermal mass to heat and cool the house more efficiently than other materials,” Oki explains.

The pure and minimalist look of the brickwork means that it is down to the subtle, natural variations in the surfaces to enliven the façades and harmonise with the natural surroundings, an effect which is further enhanced by the use of free bonds.

The big glass sections bathe all of the rooms in plenty of daylight and really make visitors feel part of the great outdoors despite being happily ensconced indoors. Most of the rooms afford panoramic views of the sea, beautifully framing the ever-shifting movements of the boats, tides, water and sky. All of the rooms either have doors to the outside or big sliding glass panels, blurring the boundary between inside and out.

The kitchen, dining room and living room – the social core of the building – are at its centre. This is where people gather and spend time together.

Five bedrooms flank the living area, each with an en-suite bathroom, unique view and direct access to the outdoors, so that



*Bellport House is configured as a low, elongated building that takes the form of rectangular sections displaced slightly from each other. In the sunlight, the large glass panels reflect the surrounding nature, while the silvery brick façades are almost luminous and seem to vibrate.*



Section



Plan, 1st floor



Floor Plan, ground floor

> The master bedroom is separated from the rest of the house by a glass-covered corridor, which provides privacy while affording views across the garden to the bay.

the family and their guests can enjoy some privacy. One guest bedroom looks like a small pavilion on top of the flat roof.

The property does not reflect its surroundings in the evening – literally or metaphorically – it resembles a translucent lantern instead, casting a warm, glow over the nocturnal landscape and serving as a small landmark for passing boats.



The proportions of the light-coloured bricks emphasise the building's simple, horizontal lines.

*"Finding the perfect material – highly durable but able to retain a natural look in salty coastal conditions, was crucial."*  
Toshihiro Oki, architect

**Residence, Long Island, NY, USA**

Client: Private

Architect: Toshihiro Oki architect p.c.

Landscape Architect: Client

Engineer: Condon Engineering

Built: 2016

Brick: D71, DNF

Text: Tina Jørstian, MA in Architecture

Photos: Dean Kaufman

< The bricks' natural variations and the free bond enliven the façades and connect them to their surroundings.



# BRICK BRINGS LARGE SURFACES TO LIFE

THE NEW SPORTS HALL IN SØNDERBORG EXPLOITS BRICK'S UNIQUE ABILITY TO MAKE LARGE SURFACES COME ACROSS AS EXPRESSIVE AND MEANINGFUL.

Sønderskov Hall is big, its two floors covering a total of 1,500 m<sup>2</sup>. Often, buildings of this size are either overbearing or so nondescript that our eyes barely notice them. Not here. Rather, our gaze is drawn by the tranquillity in the imposing yellow façades, and transfixed by the characteristic coal-fired look of the brick and the impressive patterning on the first floor. Our senses are further stimulated by the slightly asymmetrical construction of the saddle roof and the floating figures in red brick on the gable end. It all arouses our curiosity.

The building is a new sports and multi-purpose hall, part of Sønderskov School in Sønderborg, Jutland. The school was built in the mid-1950s as a simple and classic elongated structure in yellow brick with pitched roofs, and interior walls in bare brick – idioms and materials still used to this day.

Increasingly aware of its lack of facilities for sports and events, the school commissioned ZENI Architects to draw up a design for a hall that would also be used by the wider community.

The architects opted to draw on the idiom and materiality of the existing building. The new hall is a single, large, clearly defined volume in classical proportions, topped off with a pitched roof. Carefully selected asymmetries in the pitch of the roof, as well as in the position of the entrances, doors and windows, gently challenge the classic look and endow it with a contemporary edge.

Early on in the process, ZENI Architects recommended yellow-brick façades to reinforce links to the older parts of the school, and have a positive impact on the site as a whole. “When working with such a large volume, as was the case in this project, the nature of the exterior façades is crucial,” explains architect Torben Engsig Svan Sørensen. “Brick is a great material for large surfaces, as long as it is of high quality. The weight, robustness and texture of the brick not only bring the surfaces together, they also bring them to life. We’ve used the D31 from Petersen in a number of other buildings. We’ve not yet found another yellow brick that possesses the same robust, vibrant expression.”

“In order to break up the large volume,” he continues, “we designed the façade in such a way that the first floor level has a relief pattern in which every third runner protrudes. This underlines the qualities of the brick and adds life. You might say that adding this kind of detail makes such vast surfaces more justifiable.”

The hall was put out to tender and, fortunately, the ZENI façades were incorporated into the final design.

To bring a more human dimension to the hall, the client and architects came up with the idea of integrating artwork into the gable end. This is where Ole Videbæk came on board – a sculptor who has spent many years creating works in brick. His red-brick relief consists of a patterned brick base in D33, above which figures dance around. Videbæk fired the figures himself using red clay from Petersen.

It was a precondition that end users would be involved. This included the headteacher and other representatives from the school and the local authority. Sørensen found the process to be unusually constructive and pleasant. “We held the meetings at the school, where we sat surrounded by 60-year-old yellow-brick walls, which were intact, still worked well and were beautifully patinated. It was easy to understand why we would want to replicate that materiality in the new hall. Everyone likes brick. Our job was to take the school’s classic ambience, transform it into something with a more contemporary feel, and adapt that to the vast body of the new building.”

## **New sports hall for Sønderskov School, Sønderborg, Denmark**

Client: Sønderborg Local Authority

Contractor: Hobson ApS

Architect: ZENI Architects a/s

Artist: Ole Videbæk

Main contractor: SIB Construction A/S

Consulting architect: Architects Blaavand & Hansson A/S

Engineer: SlothMøller A/S

Built: 2018

Brick on façades: D31 DNF. Gable artwork: clay D33

Text: Tina Jørstian, MA in Architecture

Photos: Anders Sune Berg

The school’s classical idiom and materiality endure to this day.

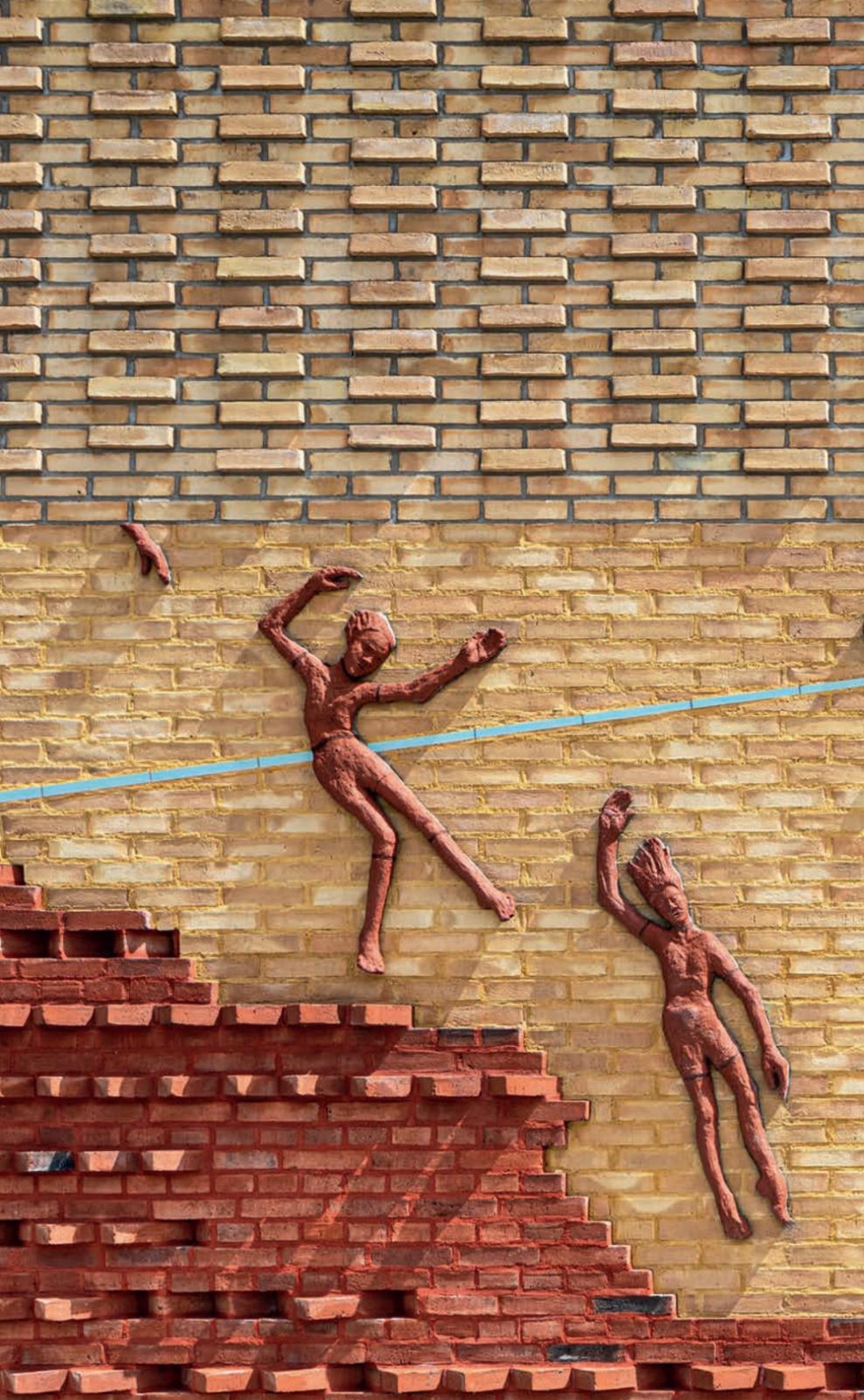


*Like the school, the newly built Sønderskov Hall is in yellow brick. To break up the large surfaces, the façades at first floor level have a relief pattern that enhances the character of the brick and brings life to the surface.*

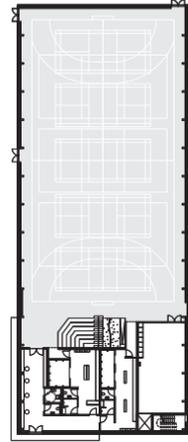
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Torben Engsig Svan Sørensen, architect, ZENI Architects*

*The school was built in the mid-1950s as a simple and classic elongated structure in yellow brick with pitched roofs.*

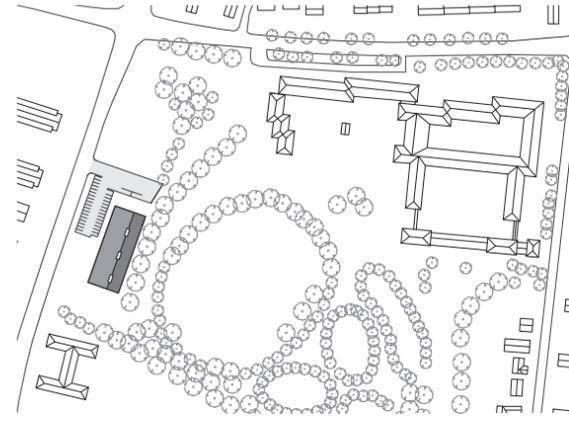




“When working with such a large volume, as was the case in this project, the nature of the exterior façades is crucial. “Brick is a great material for large surfaces, as long as it is of high quality. The weight, robustness and texture of the brick not only bring the surfaces together, they also bring them to life.  
Torben Engsig Svan Sørensen, architect, ZENI Architects



Floor plan



Site plan with the location of the school and hall.



The façade above the entrance features a decorative brick relief by the artist Ole Videbæk. The red brick at the base of the relief are D33 with pre-dyed joints. The dancing figures are also made of the clay used for D33, but fired by the artist himself. The yellow background is in light D31 – the same brick used for the rest of the façade. Here, however, matching joints provide a solid colour “canvas” for the relief.

The 1,500 m<sup>2</sup> sports and multi-purpose hall stands apart from the school and has separate access because it is used by both the school and members of the local community.

The architects took their cue from the school’s overall idiom and materiality. However, carefully selected asymmetries in the pitch of the roof, as well as in the position of the entrances, doors and windows, gently challenge the classic look and endow the hall with a contemporary edge.





*HBH Residence very much draws on historic local building traditions, and is a simple and sober volume with deep window openings.*

*"We realised right away that Cover possesses visual qualities reminiscent of classic wooden shingles. Not just in the way that the brick is laid, but also by virtue of its lively and shimmering surface, which means that no two bricks are exactly alike."*  
*Vincent Van Duysen, architect*

*"We took advantage of the fact that Cover works equally well for façades and roof surfaces. This underlines the highly simple expression and accentuates the clean, monolithic character of the property and the individual elements."*  
*Vincent Van Duysen, architect*



*Cover is a contemporary façade material reminiscent of traditional wood shingles – not just in the way the bricks are laid, but also by virtue of its lively and shimmering surface, which means that no two bricks are exactly alike.*

## COVER REVITALISES LOCAL BUILDING TRADITIONS

NEWLY CONSTRUCTED GETAWAY NESTLED IN THE LEGENDARY HAMPTONS ON LONG ISLAND HONOURS LOCAL BUILDING TRADITIONS. THE COVER-CLAD FAÇADES AND ROOFS PAY HOMAGE TO THE OLD SHINGLES-CLAD BUILDINGS IN THE AREA WHILE ENDOWING THE HOUSE WITH A MODERN LOOK.

The Hamptons, on the south-eastern tip of Long Island, is a historic and highly fashionable New York retreat, with miles of sandy beaches, abundant nature and countless impressive old and new holiday properties renowned for their iconic architecture. Once, the Hamptons were considered deeply rural – a place populated by fishermen and farmers. Traces of this history are still palpable, and the building traditions of yore have left an indelible mark on the present.

One of the Hamptons' newest houses, the HBH Residence designed by Vincent Van Duysen, draws heavily on local history.

The architect was commissioned to design a modern and functional family getaway that would work well all year round, not just for summer and weekend breaks. Vincent Van Duysen took the role of leading concept architect, responsible for the architectural concept but also working in close collaboration with the interior design team of Christian Liaigre and the landscape

architect Piet Oudolf, defining a unique and coherent approach in all stages of the design

The site is full of character – close to the sea, by a lake and linked to a vast expanse of protected wetland with its own distinctive vegetation and colour palette. Mature oaks flank the access road and enhance the experience of being surrounded by nature.

The area is also renowned for the magnificent natural daylight that bathes the landscape throughout the year, casting dramatic shadows and creating striking contrasts. The client wanted the new house to embrace and reflect its stunning surroundings. The family also envisioned the Hamptons' traditional building practices to resonate through the architecture.

The property is configured as a composition of separate buildings. The interaction between the key volumes of the house and the accessory buildings form a central courtyard – a clear nod to the farmyards of days gone by. The property is well sheltered, which makes the courtyard a perfect place to relax outdoors, even in changeable weather.

To connect the various structures, and to create a visual transition between outside and inside, a deck and pergola in Ipe wood runs the length of the buildings.

The building elements are simple and down-to-earth, consisting of right-angled volumes with deeply recessed windows. These are honest and immediately recognisable forms, at once timeless and absolutely contemporary. The same principles informed the choice of materials, although additional requirements were placed on the façades.

"The façade cladding emphasises the careful composition of the building volumes and the hierarchy between angled and vertical planes," says Van Duysen. "It also accentuates the tactile quality of the surfaces and makes the most of the way the daylight casts shadows." Here, too, the architect drew upon traditional local tradition. In the past, many houses and agricultural buildings had roofs and façades of cedar shingles, the relief effect of which brought the surfaces to life in the sunlight. While searching for a contemporary material with similar properties, Van Duysen discovered Petersen in Denmark. "We realised right away that Cover possesses visual qualities reminiscent of classic wooden shingles," he says. "Not just in the way that the brick is laid, but also by virtue of its lively and shimmering surface, which means that no two bricks are exactly alike. We also took advantage of the fact that Cover works equally well for façades and roofs. This underlines the minimalist idiom, and accentuates the clean, monolithic character of the property and its individual elements." Cover is also extremely robust and resilient, has a long life span and can be reused.

In collaboration with the client, Van Duysen chose to develop a customised colour for the brick, in relatively dark grey hues that shimmer like patinated cedar. The Ipe wood, dark metal detailing and the custom Cover combine to create a powerful yet sober palette of materials and colours that harmonise with the natural surroundings.

#### **HBH Residence, Long Island, NY, USA**

Client: Private

Architect: Vincent Van Duysen Architects

Interior Design: Studio Christian Liaigre

Landscape architect: Piet Oudolf

Architect of record: Stelle Lomont Rouhani Architects

Contractor: Men@Work Construction

Built: 2018

Brick: F122, a special edition of Cover developed through collaboration with the architect and client

Text: Tina Jørstian, MA in Architecture

Photos: Joseph D'Arco



*Cover is equally suitable for façades and roofs. The brick accentuates the individual building components' clean, monolithic nature.*



*The residence consists of a main building and a number of smaller structures, arranged around a central courtyard.*

*To connect the various elements and to create a visual transition between outside and inside, a deck and pergola in Ipe wood runs the length of the property.*





# PETERSEN

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## THE OPENING OF PETERSEN TEGL STUDIO IN COPENHAGEN

On September 5th, more than 100 happy guests celebrated the opening of the new showroom. Amerika Plads 52B is now open for business.