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Neighbourhood Focal Point

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PETERSEN

A MAGAZINE ABOUT BRICKWORK AND RESPONSIBLE ARCHITECTURE



The dimensions of the rhombus-shaped bricks harmonise with the bricks on the neighbouring historic buildings. The handmade bricks' structure responds to the light, bringing the wall to life. Photo: Gion von Albertini

AN OASIS OF CALM IN THE CITY

DARK-RED, RHOMBUS-SHAPED BRICKS DEFINE Z33 HOUSE FOR CONTEMPORARY ART, DESIGN & ARCHITECTURE IN HASSELT, BELGIUM. THE BUILDING FACES AWAY FROM THE CITY, BUT IT IS LIKE A CITY WITHIN THE CITY, WITH PASSAGES AND ROOMS OF VARYING DIMENSIONS, AND WITH ENCHANTING, ENDLESSLY CHANGING LIGHTING EFFECTS.

In the heart of Hasselt, a triangular plot of land sits like an island, surrounded by streets on all sides. In the 18th century, a semi-monastic lay order for women called the Beguines, which permitted contact with the outside world, established a community on the spot. Most of the Beguine buildings have been preserved. Their closed external façades line the edge of the plot, while the more open façades, lined with windows, face the large garden. Later, a gin factory was built on part of the site and has since been turned into a gin museum. In 1958, the Vleugel '58 art museum was built at Zuivelmarkt 33, the address from which the new gallery derives its name.

The extension to Z33 directly abuts Vleugel '58, and like the other existing buildings on

the site – the Beguine community and the gin museum – it is built in bricks and follows the same principle as the Beguine buildings: closed toward the street and open toward the garden. The site is almost completely surrounded by a 60-metres long and 12-metres high wall. The plane is interrupted only by a ridge in the middle and two openings, one of which leads into a small courtyard and then further into Z33.

The architect behind the extension, Francesca Torzo, explains her thinking. “When you walk into the courtyard, you encounter a tree and a fountain, and can see all the way through the exhibition building to the Beguine buildings. In this way, all of the site’s elements are already present and connected. In the summer months, for example,

you will see reflections from the fountain in the vestibule. But the courtyard is hidden from the street and allows for calm. It is shielded from the city.”

The outer walls are solid, which made expansion joints virtually unnecessary. The custom-made, rhombus-shaped bricks are laid with coloured mortar in order to generate a coherent look – almost like a damask pattern, monochrome, but with a hint of the zigzag pattern generated by the rhombus-shaped bricks. Small variations in the bricks create a shimmering effect. The bricks form triangular frames around the doors and windows. The deeply recessed windows’ bold, black-red borders reveal the thickness of the walls. Windows of various sizes overlook the garden in a regular pattern much like Vleugel '58.

> Towards the garden, the building opens up in a rhythmic sequence of windows of various sizes. The extension is next door to an old gin distillery, now a museum. Photo: Gion von Albertini



Ground-floor plan



Section



Section



Z33 House for Contemporary Art, Design & Architecture, Hasselt, Belgium

Client: Provincie Limburg, Z33

Architect: Francesca Torzo

Engineer: Gianfranco Bronzini – Conzett Bronzini

Partner: ABT België

Built: 2019

Brick: Customised bricks developed in collaboration with Francesca Torzo

Text: Martin Søberg, PhD, architectural historian

Photos: Gion von Albertini, Olmo Peeters, Martin Schubert and Francesca Torzo

> A kink and few openings break up the 60-metre-long wall facing the city. Visitors enter via the high, narrow opening close to the existing exhibition building, Vleugel '58, cross a small courtyard with a fountain, and then proceed to the vestibule. Photo: Gion von Albertini.





Low morning sun makes the imposing brick façade on Bonnefantenstraat in Hasselt appear to shimmer in a fine play of light and shadow. The façade looks soft and organic, like a piece of handwoven fabric. Photo: Olmo Peeters



Site plan



The large exhibition on the top floor looks out over the garden. The panelled ceilings recall ancient monumental architecture, but are deployed here in a more contemporary manner. The undulating lines, created in situ-poured concrete, seem to mirror the visitors' progress through the space. Photo: Olmo Peeters

A freestanding main staircase leads visitors up through the building. The balustrade's ornamental zigzag patterns relate to the rhombus shapes on the façade. All designed by Francesca Torzo. Photo: Olmo Peeters



At ground-floor level, the existing exhibition building, Vleugel '58, has an open multifunctional space, with a café and access to a large outdoor terrace in the middle of the garden. Photo: Gion von Albertini



The site's historic buildings – the Beguine building at Vleugel '58 and the gin distillery shown here – are all built in brick. To complement them, the extension also had to have façades of brick, albeit in a unique variation. Photo: Gion von Albertini

Arriving via the courtyard, visitors can see straight through the building to the garden beyond. The rhombus-shaped bricks form ornamental, serrated frames around the deep, faceted window openings. Photo: Gion von Albertini



The new building contains two floors of exhibition space and other public facilities, complementing those in Vleugel '58. Between the two floors of exhibition space is one with offices, and the extension also has classrooms, a space for handling museum objects and an apartment for artists in residence.

The spatial sequence makes the building feel like a city in microcosm, with something new around every corner. "The whole building is made up of nods to the city of Hasselt. There are the passages and the gardens, but there are also numerous associations with classical spaces. Just like when you're walking around a city, you see something new everywhere you look – you often spot places and spaces that you have no idea how to access. The new building is like that, a world of its own, filled with reminders of historic cities," Torzo says.

The visitor's gaze takes in several of the exhibition spaces at once, the line of sight acting as an invitation to move, while a series of steps and ramps triggers the body's entire sensory apparatus. The ceilings have trapezoid cassettes that create undulating overhead patterns, like the billowing canvas of a tent that captures the light with its folds. "The building is a light and shadow machine," explains Torzo.

"It was important to have decorated ceilings," continues Torzo. "They create a link with the existing building, Vleugel '58, and underline Z33's representative nature. Public buildings are inherently representative because they possess an architectural character that celebrates community. As an architectural gesture."

"The brick formed the starting point for the new extension. It determines the size of the façades and the dimensions of all the windows and doors, as well as the doorsteps in the indoor space."
Francesca Torzo, architect

< The windows on the top floor flood the exhibition rooms with light and afford views across the arrival courtyard. The sound of water trickling in the fountain resonates upwards through this space. Photo: Gion von Albertini

TO GET THE COLOUR WE WANTED, WE MIXED WINE, WATER AND MILK

Architect Francesca Torzo explains why she chose brick for the new façades on Z33 and talks about the development of the unique, rhombus-shaped brick.

It all started as a quest to understand the existing buildings. It's like music. When you go somewhere, you try to grasp its musicality. I wanted to understand the measurements of these brick buildings, which embody a cultural heritage that testifies to the cultural negotiations that preceded us. That's why brick formed the starting point for the new extension. It determines the size of the façades and the dimensions of all the windows and doors, as well as the doorsteps in the indoor space.

I wanted to build a real wall. People are very quick on the uptake, so you can't fool them by just gluing bricks directly onto insulating materials. All it takes is for a passing kid to kick a ball, and then we have a wall with a hole in it. A wall should be a wall. That's why we built a massive, jointless construction with a solid concrete wall at the rear, a layer of insulation, perforated bricks, and then the rhombus-shaped bricks from Petersen, reinforced with steel in cement-lime mortar, which is highly elastic and completely waterproof.

The rhombus-shaped bricks are 37 cm tall, 13 cm broad and 3.7 cm thick. They are laid in 3 mm pre-dyed cement lime mortar, endowing the brickwork with a harmonious sense of wholeness. Photo: Francesca Torzo

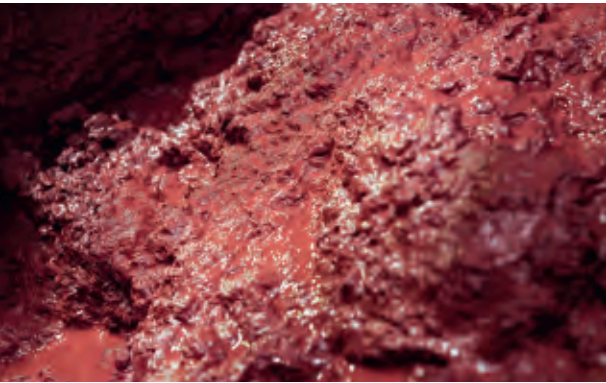


Everything is solid and works together. The wall has an absolutely understated look and will age well with fine wrinkles! The look is deliberately not quite perfect, which I love, because nothing in life is perfect.

The wonderful bricks that we produced together are handmade and then cut. I used a Munsell chart – a colour chart used by geologists – to survey all the existing Beguine buildings. For each one, I devised a colour symphony, or palette, to find shades that would harmonise with their colours. I discovered a purplish-reddish hue, which is actually impossible to describe accurately, and took it to Petersen. To get the right colour, we mixed wine, water and milk. It was a very down-to-earth process. Then we experimented until we found the right clay mixture and temperature to produce the hard-fired clinker.

The façade is simultaneously antique and abstract, which fits both the space and the time. It folds out towards the street, and the rhombus-shaped bricks make it look like a piece of cloth falling towards the ground. Everything is slightly irregular, but the effect is deeply harmonious.

> Experiments at the lunch table aboard the brickworks' ship Emma. At her first meeting with Christian A. Petersen in 2013, the architect Francesca Torzo mixed wine, water and milk to create precisely the purple-red hue she wanted in the bricks.



< The bricklayers decided the exact position of each brick by eye, without using string lines. This brings a precise, living look to the façade. Photo: Francesca Torzo



Both German and Danish clay were used in the finished, blood-red clay mixture, which is kneaded, placed into handmade wooden moulds, and then dried and fired. Photos: Martin Schubert

"For each of the existing Beguine buildings, I devised a colour symphony, or palette, to find shades that would harmonise with their colours. I discovered a purplish-reddish hue, which is actually impossible to describe accurately, and took it to Petersen."
Francesca Torzo, architect



In terms of both its scale and the lines of its façade, the new museum extension in Marbach am Neckar clearly relates to the timber-framed building from 1711. The cantilevered main entrance is around the corner from Göckel Square.

A LIFE’S WORK EXPRESSED IN ARCHITECTURE

EXQUISITE SYNTHESIS OF FUNCTION, HISTORY, ARCHITECTURE AND MATERIALS IN A NEW MUSEUM BUILDING IN MARBACH AM NECKAR, SOUTH-WEST GERMANY.

The first thing that strikes the visitor upon approaching the new museum extension on Göckel Square in Marbach am Neckar is the combination of boldness and subtlety deployed by the architects. The building relates to its surroundings via its scale, the lines of the façades and the use of materials, and its aesthetic is also directly informed by the work of the man it was built to celebrate – the self-taught German astronomer Tobias Mayer.

During his short, 39-year life, Mayer made many ground-breaking discoveries. His many achievements include being the first to accurately measure lunar movements and the topography of the Moon’s surface, to observe fixed stars and to calculate the cycle of solar and lunar eclipses.

Mayer was born in Marbach am Neckar in 1723. His birthplace, a half-timbered house built in 1711, has housed a small exhibition about his life and work since 1981. The Tobias Mayer Association had for years nurtured a desire to expand the exhibition space. In 2014, an architecture competition to design an extension was announced and subsequently won by Knappe Innenarchitekten. Responsibility for planning and realisation was then transferred to Webler + Geissler Architekten. The extension was completed in 2018, beginning a new chapter in the story of the town’s second-most-famous son, since the poet and philosopher Friedrich Schiller was also born in Marbach am Neckar.

The original museum and birthplace is located in the historic city centre, surrounded by particularly well-preserved, two- and three-storey houses from the 18th and 19th centuries. To make room for the extension, the neighbouring building to the west was demolished, and the corner plot facing onto Göckelhof was prepared for the demanding build.

Mayer’s life and work directly inspired the design of the new building, the pentagonal footprint of which closely follows the construction site’s outer boundary. This polygonal profile is reminiscent of both the fortress towers that fascinated Mayer and the observatories in which the industrious astronomer spent so much of his life. The free-floating window placement underscores the impression of a monolithic tower. A six-metre high, two-storey glass panel to the west functions as a showcase window, providing views of the town when moving between floors. Small, hexagonal windows at the top of the façades refer to Mayer’s colour system, consisting of a series of hexagons in basic colours arranged in a triangle, which he devised to ensure accurate reproduction in his maps.

The original museum and the new extension together comprise a total exhibition area of 220 m². The museum tour begins on the ground floor of the extension. Here, visitors are introduced to Mayer’s early life and his engravings and cartography. The first floor focuses on his later life and more advanced research. Visitors can study the Moon and stars through the third-floor library skylight or from the roof terrace. Lectures and other events are held in the vaulted basement, beside a bar that serves a special Tobias Mayer cuvée.

The extension’s façades both relate clearly to and respect the half-timbered structure of the original museum. The ceiling above the recessed entranceway follows the upper edge of the original 1711 house’s stone wall. Similarly, the extension’s horizontal window is flush with and continues the baseline of the frontispiece. Naturally, the choice of cladding was a key consideration. One option was unfired clay, but it was considered too difficult to work with and not sufficiently weatherproof. It was a prerequisite that the material should

harmonise with the surrounding centuries-old buildings, all of which exude that beautiful patina only possible from hand-built construction. At the same time, the extension had to exist in its own right, and neither architecturally or materially imitate the properties’ plastered façades. The choice fell on the handmade K11, the exceptionally light hues of which reflect the half-timbered house’s white panels as well as the nearby buildings. In the words of architect Martin Webler, “Kolumba comes from the earth. It is genuine, handmade and modular. At the same time, it is timeless, beautiful and everlasting.”

Tobias Mayer Museum, Marbach am Neckar, Germany
Client: Hermann and Erika Püttmer, Tobias Mayer Association, City of Marbach am Neckar
Architect: Webler + Geissler Architekten BDA (planning and supervision) Knappe Innenarchitekten (competition winners)
Exhibition Design: Vista Rasch
Contractor: Team 2
Engineer: RIVA GmbH Engineering
Built: 2018
Brick: K11, and various specially moulded bricks made from the same clay
Text: Ida Præstegaard, MSc Architecture
Photographer: Lukas Roth

*“Kolumba comes from the earth.
It is genuine, handmade and modular.
At the same time, it is timeless,
beautiful and everlasting.”
Martin Webler, architect*



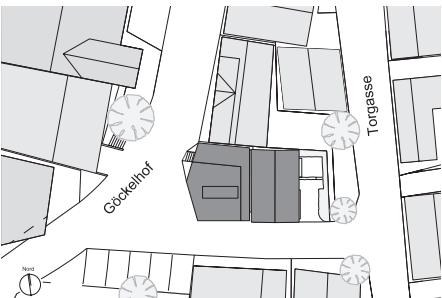
The cellar ceiling is cast in situ and not load-bearing, which meant it could be designed as asymmetric vaults.



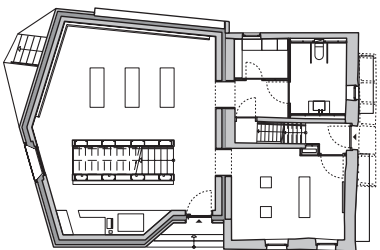
On the first floor, visitors can peruse some of Mayer’s research, including a mechanical model he constructed of the Moon and Earth and some of the other instruments he used.



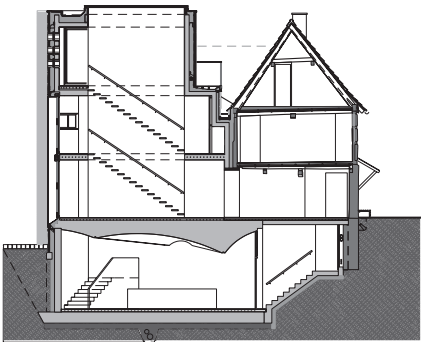
The new extension is clearly differentiated from the building next door, which predates it by more than 300 years, in that its façade bricks are exposed instead of plastered. At the same time, there are similarities between the two in terms of the bright materials and the structure of the plastered surfaces and the hand-moulded brick.



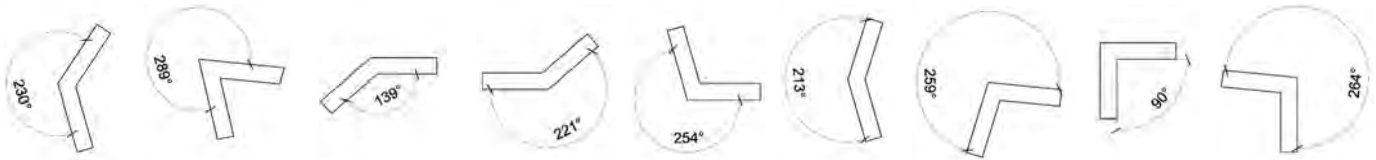
Site plan



First-floor plan



Section



< Petersen Tegl produced a series of specially moulded bricks for the corners of the new extension whose angles vary from 90–289°.

Access to the basement is from the sloping terrain, via an entranceway pulled back from the façade.

The building’s pentagonal footprint follows the construction site’s outer boundary. The polygonal profile has associations with the fortresses and observation towers in which Tobias Mayer spent much of his working life.



NEIGHBOURHOOD FOCAL POINT

THE NEW SCHOOL IN BELAIR IMBUES THE SUBURBAN SETTING WITH AN URBAN AIR. WITH ITS CLEARLY MARKED SPATIAL BOUNDARIES AND UNUSUAL CHOICE OF BRICK FOR THE FAÇADES, IT ACTS AS A FOCAL POINT FOR THE LOCAL AREA AS WELL AS THE PHYSICAL FRAMEWORK FOR THE DAY-TO-DAY LIFE OF THE STAFF AND PUPILS.

Belair links town and country – to the east lies the densely populated historic centre of Luxembourg, to the west the first fields. The area still has a rural air, with its buildings dotted amid green surroundings, but the expansion of the city is gradually turning the area more urban. The new school in the most recent and westernmost part of Belair both accords with its surroundings and adds urban qualities.

“The neighbourhood is new and started to emerge around a decade ago,” explains Thomas Weckerle from Bruck + Weckerle Architekten, who designed the school. “An existing path runs through the site and continues to the city, so we deliberately placed the school on one side of it. In the long term, if the school needs to expand or be used for other purposes, the land on the other side of the path can be developed. A public space would then emerge that belongs to both the school and the whole neighbourhood.”

The school sits on an L-shaped site where the path meets the Rue Charles IV access road. Its position creates a clear spatial delineation between the path and the road, endowing the spot with a more urban look than the rest of the neighbourhood. This makes the school stand out from the neighbouring buildings and provides a focal point for the local community. The building has three storeys on one side, but only two as it approaches the older residential street to the south, in order to relate to the smaller scale of the homes there. Towards Rue Charles IV to the north, the façade has kinks to give it a less monolithic appearance.

Hand-moulded, yellow bricks create a textural effect. “We wanted a façade with a warm and accommodating look, so we chose bricks, which are particularly tactile,” says Thomas Weckerle. “The light brick relates to the light colours of the homes in the area, but the format

is much smaller than the natural stone cladding on the neighbouring buildings. This gives the façade a living texture and forms a small grating that appeals to small people, to children. The grey joints are flush with the brick, so that the façade forms a coherent surface.”

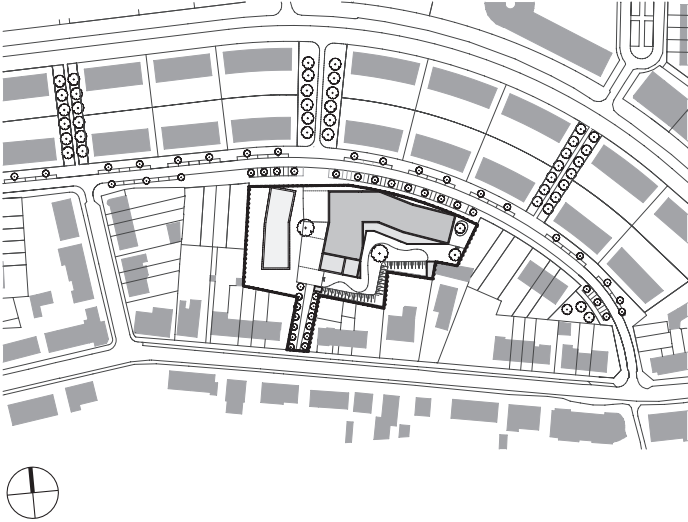
The entrance is on the path to the west. Here, the façade is drawn into the vestibule, mediating the transition between exterior and interior. Sand-coloured terrazzo floors and window frames in golden oak, along with the yellow brick, create a friendly, welcoming look. “You are really encouraged to touch the bricks, to play with them,” says Weckerle. “Children think that way: they want to touch everything. They will definitely see shapes in the bricks’ varied plays of colour.”

The youngest pupils are taught on the ground floor, the oldest on the floor above. The top floor houses an after-school club, and additional classes outside compulsory school hours are held there. The classrooms are located at the north end of the building where the light is even and regular. A corridor to the south binds the various parts of the building together. Between it and the classrooms are cloakrooms, toilets and utility rooms. The transition from the school building to the playground behind is via a brick pergola, which also allows children to play outdoors in all weather. Low walls shield the pergola and serve as benches and tables.

Windows of various sizes modulate the rhythm of the surface, while the ventilation vents are covered by screens of perforated metal with figures and drawings designed by the artist Stina Fisch. Each classroom has its own motif and character, which creates a sense of identity and makes the children feel at home.

Client: Ville de Luxembourg
Architects: Bruck + Weckerle Architekten
Project engineer: T6 – Ney & Partners
Technical engineer: Jean Schmit Engineering
Artistic decorations: Stina Fisch
Brick: D71 DNF
Completed: 2017
Text: Martin Søberg PhD, architectural historian
Photos: Lukas Roth

Site plan



The ceilings in the pergola, like the skylights’ inner frames, are painted bright yellow, helping to add a touch of sunshine to the outdoor space even on cloudy days.

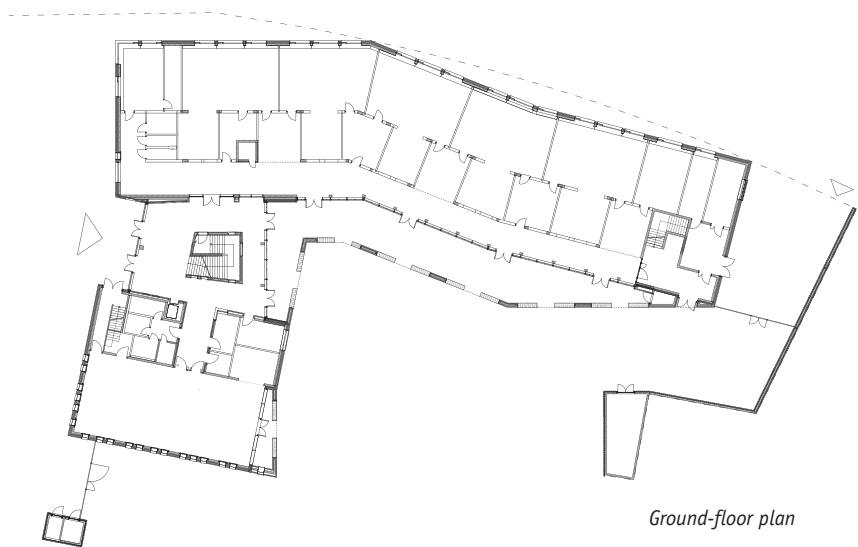


Kinks in the school’s L-shaped volume, together with changing heights and a pergola, provide variation and adapt the new building to the scale of its surroundings.

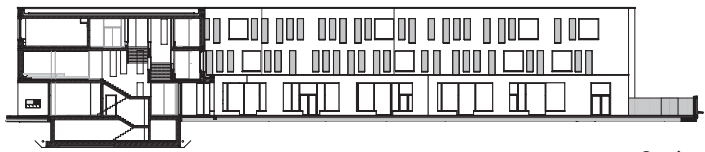


The light bricks relate to the hues of the neighbouring buildings. The grey joints lie flush with the bricks, creating a coherent surface.





Ground-floor plan



Section

Town and country meet in the Belair neighbourhood. The school forms a strong visual marker in this transition.

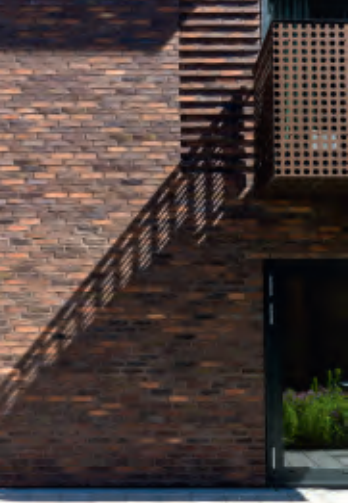


The bricks are pulled into the entrance hall to create a seamless transition between exterior and interior. Their yellow hues harmonise with the sand-coloured terrazzo floor and the window frames in golden oak.



*“We wanted a façade with a warm and accommodating look, so we chose bricks, which are particularly tactile.”
Thomas Weckerle, architect*

The pergola forms a protective zone between the school and playground, enabling pupils to be outdoors even when it rains. The low walls mark the transition and can also be used as benches.



The perforated anodised aluminium plates on the balcony complement the D48.



The crystalline Nordbro Tower has become a new landmark in Nørrebro.

The 30th floor of Nordbro Tower, 100 metres above Copenhagen, is open to the public and affords fabulous views – the only such high-rise vantage point in the city. From up here, the roof terraces on the lower blocks are also visible.



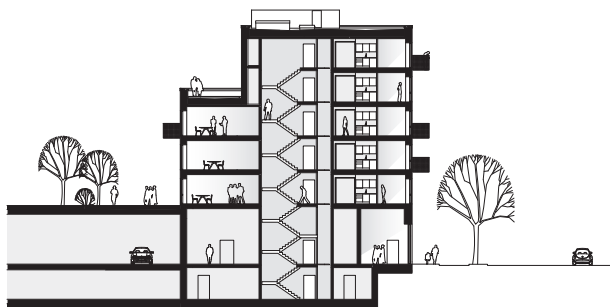
Nordbro is broken up into blocks of varying heights, which makes Borgmestervangen feel light and airy. It was also crucial that the development looks open and inviting. The ground floor is therefore designed with visible and outward-facing functions.



Site plan



First-floor plan



Section

< The tower is clad in anodised aluminium, in a shade adapted to the coal-fired brick tones.

Nordbro, 510 student flats, Copenhagen

Client: Danica Pension

Architect: Arkitema Architects

Construction: KPC

Engineer: ÅF, Cowi

Landscape architect: Arkitema Architects

Built: 2019

Brick: D48 DNF

Text: Ida Præstegaard, MSc Architecture

Photos: Jacob Termansen

“D48 has the ‘New York feel’ we were looking for. It has a rawness that works well with the raw concrete walls and exposed infrastructure throughout the interiors.”
Dorthe Keis, architect, Arkitema Architects

TOWERING ABOVE COPENHAGEN

AN EXEMPLARY SUCCESS IN BOTH FORM AND MATERIAL, THIS VAST NEW RESIDENTIAL COMPLEX HARMONIOUSLY BLENDS INTO ITS SURROUNDINGS IN A DENSELY POPULATED DISTRICT, ENRICHING THE COPENHAGEN SKYLINE WITH AN ELEGANT AND REFINED NEW TOWER BLOCK.

Nørrebro is by far the part of Copenhagen in which young people most want to live. Attractively cosmopolitan and with a distinct quirkiness, it has the lowest average age anywhere in the capital. Since July 2019, 700 more young people have been able to fulfil their dream of living here. Danica Pension commissioned Arkitema Architects to design this carefully planned and impressively realised complex of 510 new student flats, known as Nordbro, just a stone’s throw from Nørrebro Station.

Naturally, the prospect of a 35,000-m² new construction in the middle of an already densely populated city was a cause for concern in the local community. Arkitema and their client took this into account, conducting extensive analyses before designing the complex, looking at sociological aspects and urban-planning considerations as well as the technical side of the project.

Nordbro is built on an L-shaped plot that lay vacant for years, across from the big Mjølnerparken housing complex. It consists of a 100-metre, aluminium-clad tower and a low-rise brickwork residence on Borgmestervangen that is broken up into six blocks to allow light and air down to street level.

“From the outset, we worked hard to scale things down, and to open the big complex out to the local environment. It was important that it didn’t block out, but rather invited in, both physically and visually,” explains Dorthe Keis, architect and partner in Arkitema. The design incorporates a one-storey structure – a plinth – that joins together the buildings in the complex, all of which have access to a range of communal functions that fill Borgmestervangen with life and activity, including a reading room, project room, laundry room, gym, a multi-purpose hall and a caretaker’s office.

Nordbro includes flats of all sizes, which means that residents can move from a one-bedroom apartment to a larger space as their needs and circumstances change. The overall planning of the complex also reflects Arkitema’s conscious work on degrees of community: “Each floor in each block forms the basis for a micro-community. Each of the blocks also has its own roof terrace, another attempt to forge a sense of community at micro level. The 4,000-m² shared rooftop garden on the single-storey connecting building is furnished with benches, tables and lush greenery. The community centre is on it, too. The garden is highly popular with residents and provides ample space for meetings and all sorts of other communal activities for everybody in the area,” Keis explains. The idea of allowing public access to the rooftop garden was discussed but dropped. As the expert in urban space on the project group put it: “Everyone’s space risks becoming nobody’s space”. Ultimately, it was deemed reasonable that a community of 700 residents should be able to access a shared space that is theirs and theirs alone.

The architects and developers agreed that the blocks should be made of brick – a reference to the reddish-brown buildings found not only in Nørrebro but throughout the city. They also agreed that the brick should have a patinated, dark expression reminiscent of New York brownstone buildings “D48 has the ‘New York feel’ we were looking for. It has a rawness that works well with the raw concrete walls and exposed infrastructure throughout the interiors. The play of colour enhances the look of the façades’ vast surfaces. D48 is not overly expensive; otherwise, this project wouldn’t have been possible. Nonetheless, it makes sense to prioritise the longevity of the external framework, which will endure for



Each block has a roof terrace reserved for its residents. Residents also have access to the 4,000-m² communal roof garden at first-floor level.

over a century. By contrast, kitchens inevitably require regular revamping, regardless of their quality when first installed,” says Keis.

Danica Pension, the company that built, owns and leases Nordbro, was interested in a large volume from the outset. “As we were building near to the station, it made sense to maximise space by adding height. The Metro and the S-train allow for the rapid movement of masses of people across the city,” Keis explains.

While architecture is always a big undertaking, erecting a tower that commands attention from kilometres away was an enormous task. With a ground plan of 22 x 24 metres and a height of 100 metres, the tall, elegant Nordbro Tower soars above the city. The column/storey construction afforded complete freedom in the design of the façade, which is made of anodised aluminium-tinted bronze that matches the basic tone in the coal-fired brickwork. A three-dimensional approach to the technical infrastructure has led to beautiful, integrated architectural details. For example, the 70-cm-wide cantilevered, horizontal crosspiece functions as sunshading and made it possible to install bigger windows. In a similar fashion, the façade is designed to act as a windbreak because of the airstreams normally found on the façades of high-rise blocks.

The reflections of light from the crystalline façade make it shimmer and look different throughout the day and from whatever distance it is viewed. In Nordbro, Nørrebro has gained a prominent landmark – and one of Copenhagen’s most beautiful skyscrapers.

Arkitema, Danica and a number of specialists collaborated on the project, resulting in exceptionally well-realised accommodation for 700 students. In terms of volume and material, Nordbro fits beautifully into the city and provides an unusually attractive setting in which residents can opt for as much or as little of a sense of community as they wish.





The new house is far bigger than its neighbours. To make it seem smaller, the architect broke it up into two volumes with a large variety of materials. Large sections of golden wood also help make the façade facing the road appear less dominant.

Especially from the air, the house resembles two matching, slightly staggered blocks.



From the garden, it is apparent that the house forms a large, coherent L-shape, with large windows opening onto the terrace.



Ground-floor plan



Section

> The new home demonstrates very skilful handiwork; for example, the transitions from the gables, where the roof's Cover cladding meets the brickwork on the façades, are clean and precise.

REFINING AN ARCHETYPAL MOTIF

TWO CONTRASTING BUILDING BLOCKS ARE THE CONSUMMATE AND COURAGEOUS RESPONSE TO PLANNING RESTRICTIONS.

From a distance, this new-build in Poland, called Broken House, looks like two archetypal building blocks – one white, the other brick-brown – placed end to end. Up close, it is a convincing and refined piece of modern architecture by Igor Kazmierczak of S3NS Architektura.

The new family home is in Oporów, a part of Wrocław. The neighbourhood is full of traditional detached family homes from the first half of the 20th century, small with narrow gables and steeply pitched roofs. Broken House replaces a home that proved too modest for the owner's needs.

To preserve the historic look of the area, new-builds are subject to various planning restrictions on aspects such as roof height, gable width, size and overall architectural idiom.

Igor Kazmierczak opted to stick with the local architectural motif, but in duplicate form, building the new, much larger home out of two units, each clad with a different skin. Vertical and diagonal planes form integral shapes without visible traces or transitions, and the contrast between the two building blocks is stark. One looks cool, completely smooth and pure white, with plastered

façades and roofs. The other looks warm, far more tactile and alive in its brick-brown shades. On this part of the house, the skin consists of Kolumba façades and roofs clad with Cover in matching colours.

The double building-block motif is visible mainly from the road and public space, which means that Broken House fits into the typology of the historic neighbourhood in the best possible way and looks far smaller than it is in reality. From the garden, it is apparent that, the house forms a large L-shaped whole.

The building-block illusion is an incisive and bold architectural response to the challenges placed by the site. It works so well because the design and detail are extremely precise, the materials exquisite and the quality of the build sublime.

Villa Broken House, Oporów, Wrocław, Poland
 Client: Private
 Architect: S3NS Architektura, Igor Kazmierczak
 Engineer: Igor Kazmierczak
 Completion: 2019
 Brick: C4, K43
 Text: Tina Jørstian, MSc Architecture
 Photos: Maciej Lulko





Vierkandthof's three wings are staggered in relation to one another, and further variation is created via obliquely angled surfaces and protruding sections.

The various parts of the complex are connected only at the ground level. Moving upwards, the wings are configured as three separate volumes, each with its own pitched roof.



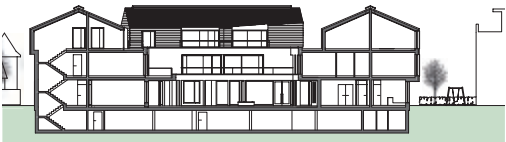
Vierkandthof, Bad Zwischenahn, Germany
 Client: KCR Immobilien GmbH
 Architect: Gewinner Architekten – Ingenieure
 Project manager: Architect Kerstin Kramer
 Construction: Borchers GmbH, Augustfehn
 Engineer: IBSH GmbH, Vechta
 Built: 2018
 Brick: K4, C44
 Text: Tina Jørstian, MSc Architecture
 Photos: Daniel Sumesgutner



A communal courtyard faces a neighbouring nursing home.



Plan



Section

The use of Kolumba and Cover in the same shades of reddish-brown binds together the buildings, while the two bricks' different textures create fine contrasts on the façade.

NURTURING DIVERSITY

THE VIERKANDTHOF DEVELOPMENT DRAWS INSPIRATION FROM AND CELEBRATES DIVERSITY, IN BOTH A SOCIAL AND AN ARCHITECTURAL SENSE.

Birds of a feather flock together, they say, but diversity is also a good thing. Vierkandthof, a recently completed development combining two kindergartens, a café and 19 rental apartments, is an interesting case in point – and not just in terms of social diversity.

The complex is situated in the town of Bad Zwischenahn in northern Germany. The client, the family-owned property company KCR, also operates a nearby nursing home for elderly people. Vierkandthof occupies the site where the client's house once stood, but the name harks back to a four-winged farmhouse that the family owned several generations ago.



K4 is made of English clay and sand is added in the wooden moulds. During the firing process, the sand impregnates the clay, giving the brick its characteristic look.

In Vierkandthof, KCR sought to nurture new and unconventional relationships between the nursing home's elderly residents and younger people in the town. The idea was that older residents would volunteer to help with childcare in the two kindergartens, while the young people in the apartments would get to know their older neighbours, and the two generations – as well as the town's other residents – would come together to socialise in Café Vierkandt.

The principle of diversity is also echoed in a recurring architectural motif in the three-storey buildings arranged like three wings of a farm building around a shared courtyard. The ground plan is not right-angled, but skewed in such a way that the courtyard fans out in an inviting gesture towards the nursing home. The floor plans are also staggered relative both to the site and to each other, and several of the façades are also staggered.

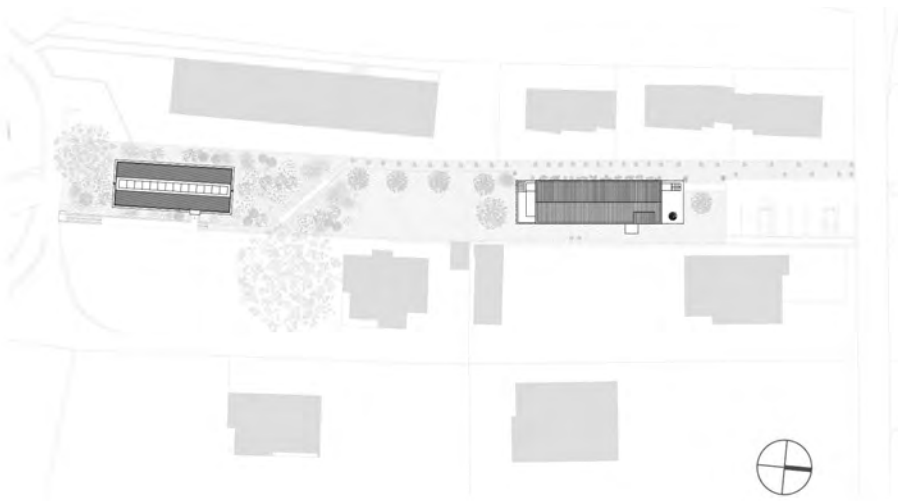
The wings are connected only on the ground floor. Above, the buildings are configured as three separate volumes, each with its own pitched roof. This variation, combined with the skewed, broken surfaces, enables the complex to reflect the scale and character of the surrounding buildings.

To underscore the reference to the family farm, the façade and roofs are clad in handmade brick. This unites the volumes and radiates high-quality, traditional building practices. All of the exterior walls are clad in a combination of Kolumba and Cover in deep shades of reddish-brown, and the three large pitched roofs are clad with Cover.





The surrounding garden is planted with airy, flowering herbaceous perennials and features small paths laid with brick in the same reddish tones as the Atelier façades.



Site plan. The Atelier is located south of Ca’ Ospiti, which was built later.

DEEPLY SERIOUS AND GENTLY PLAYFUL

TWO NEW AND MARKEDLY CONTRASTING BUILDINGS BY STOCKER LEE ARCHITETTI DEMONSTRATE A REMARKABLY INSIGHTFUL UNDERSTANDING OF BRICK.

Stocker Lee Architetti have constructed two understated yet quite extraordinary buildings on an unusually elongated plot (13 x 122 m) in the small Swiss village of Rancate, looking toward the imposing Monte Generoso, between Lake Lugano and Lake Como. Two narrow longhouses now adorn the site, one at each end. In March 2020, to the north and closest to the road, the architects completed a residential block, Ca’ Ospiti, housing five apartments. The year before, they had put the finishing touches to their own Atelier at the southern end of the site. The two buildings not only extend the length of the plot, they also extend our understanding of brick and its potential. The site lies on the outskirts of the village, in an area where small-scale industry and residential buildings seemingly jostle for room with vineyards and nature, yet come together to form an organic whole. “The plot is informed by the shape of the old village – long and narrow, surrounded by vineyards, woods, small-scale industry and homes. We wanted a build that paid specific attention to the variety in its setting. The Atelier is closer to the woods and sunk into the ground to take up less space and leave more room for nature. Ca’ Ospiti is closer to the road and relates to the village in terms of both its materials and look,” Dong Joon Lee explains. It may be unusual to build apartments and an atelier on the same plot, but it looks absolutely natural, almost obvious.

The narrow, elongated plot hints at its historical function as arable farmland. Today, the area sits on the edge of the village, between vineyards, agriculture, homes and small-scale industries.



A flight of steps made of in situ-cast concrete leads up to the Atelier from the small forest path. With the red-brown brick façade, the architects sought a quiet contrast to the green surroundings.

ATELIER

Stocker Lee’s Atelier is an exceedingly rare sight – a floating building in brick. The floor plan measures 6.6 x 17.6 metres, and the compact structure is based on 29 tightly packed load-bearing wooden beams rooted in the in situ-cast concrete walls surrounding the partially buried lower floor. Above this are the windows of the lower glass façade, which is slightly recessed from the deep reddish-brown solid brick monolith of the upper volume. “The reddish-brown brick is a nod to cottage architecture and blends in naturally with the colours of the landscape. The shapes are clear and strong but don’t dominate nature,” Stocker explains. Although the structure appears to hover in the air, this unconventional solution comes across as neither animated nor affected, even though this building hierarchy is not one that is usually associated with brick architecture. The fact that the Atelier feels both remarkably straightforward in its appearance and entirely convincing in its hierarchy is a testament to both Stocker Lee’s natural incorporation of nature into the design, and the building’s striking precision and veneration for detail.

The gables are clad in Kolumba with a wild bond. The roof is clad with brick tiles of the same clay and firing. Some are angled upwards to form a skylight, while others point downwards and merge into the façades. While traditional brick walls merge seamlessly at corners, the meeting of Kolumba on the gables and the Cover-bricks on the long façades was more of a challenge for Stocker Lee. The architects had to rethink their approach and resolved this problem in a highly convincing manner. In a gently playful but somehow obvious move, each individual Kolumba brick has been cut so that the overlapping ends fold into the surface of the gable wall. You are left with the impression that it could not have been done differently.

Inside, the space is defined by the repetitive load-bearing wooden construction, with a semi-transparent white finish. The transverse wooden structure provides natural detailing that breaks up the otherwise vast wall surfaces and creates a sense of spacious tactility. The long row of windows is divided into separate panes that filter both the daylight and the view into the interior. Despite the apparent severity of the row of windows, the room is vibrant and bright.

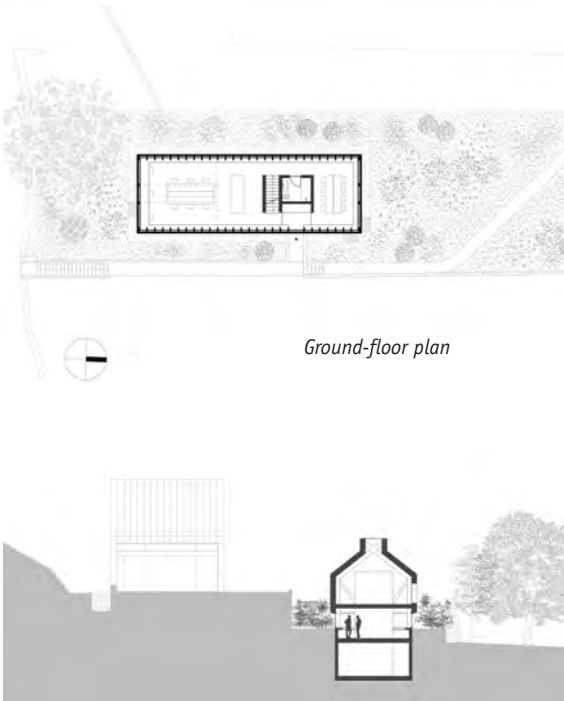
The architects, Dong Joon Lee and Melanie Stocker, who also live together, have co-owned a design studio since 2005. Their own home, which they designed themselves, is situated south of the Atelier.



*“The plot is informed by the shape of the old village – long and narrow, surrounded by vineyards, woods, small-scale industry and homes. We wanted a build that paid specific attention to the variety in its setting.”
Dong Joon Lee, architect*



The Kolumba gables have been carefully cut in such a way as to interlock with the bricks on the roof and façade. The result is both minimal and highly detailed.



Section

*“The reddish-brown brick is a nod to cottage architecture and blends in naturally with the colours of the landscape.”
Melanie Stocker, architect*

The upper edge of the concrete plinth is on exactly the same level as the terrain. The meeting between residence and garden is mediated by a sharply defined channel, laid in bright, round, polished pebbles, which provides drainage.

Access to the building is via the ground floor, part of which is below ground and which houses a drawing atelier. The interior has a beautiful and distinctive timber-frame construction, painted in matt, semi-transparent white paint.

The glass band on the lower façade is slightly recessed from the mass of the brick monolith above, which thus seems to quiver in the air above a green, herbaceous cloud.





In the Atelier, Stocker Lee has adapted the classic gable design of the traditional longhouse, resulting in a strikingly figurative and extended skylight. In Ca' Ospiti, the motif has been restated in its tightest and purest form.



Ca' Ospiti's east-facing façade is dotted with a diverse array of windows in countless formats, as well as balconies and bay windows. All of the apartments have breath-taking views of the surrounding countryside.

CA' OSPITI

To the north, closer to the road, is the residential building Ca' Ospiti, in which the recurring motif of length is pursued in a pure and minimal manner. The building's floor plan measures 19.4 x 6.6 metres and directly relates to the long, narrow shape of the plot. Upon arrival at the site, visitors are greeted by the distinctive gable profile: a tall, narrow volume emerges from the earth atop a plinth of in situ-cast concrete, without a single line out of place. The saddle roof's profile is sharply defined against the sky and clad in metal, with understated detailing and no eaves. The plinth flows into the terrain, forming retaining walls around the stairway and enclosing stairs to the basement. It also extends out into the grounds, creating a path and forecourt, with circular sections

for plants. This simple intervention elegantly addresses the transition from exterior to interior.

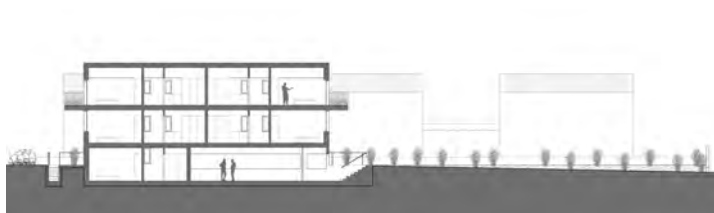
The main body of the building, clad in bright Kolumba with a wild bond, rises from the plinth's white concrete. A carefully harmonised tonality comes into play between the white of the concrete plinth and the warm grey hues of the brick. "The materiality has been kept bright and simple in order to blend in with its semi-urban context, even though the Atelier is set back on the site, with the woods as its closest neighbour," Lee explains. The brick walls have smooth stub joints and retracted bed joints in the same shade as the brick. The bright, uniform hues allow for a soft yet distinctive horizontal shadow-play across the simple façades.



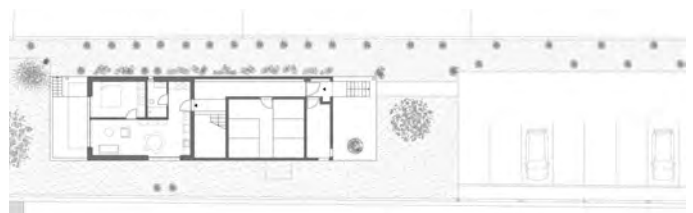
Delicate pale brickwork with recessed bed joints creates a subtle shadow play that, together with the Kolumba, underlines the elongated nature of the building.



The lower floor houses a small guest apartment. Retaining walls seem almost to grow out of the plinth to form a small, semi-private courtyard with access to the garden.



Longitudinal section



Ground-floor plan



The path to the Atelier runs along the west-facing façade. To ensure privacy in the apartments, the windows on this side have been replaced with interlacing brickwork through which daylight is filtered.



The interiors of Ca' Ospiti make use of a select few materials. The in situ-cast plinth is untreated indoors.



The stairs are made of concrete, with handrails and partial protective screens in an untreated iron finish that patinates, so the black base colour shimmers in green and blue.

The entrance halls and bathrooms are behind the long, west-facing façade. Daylight is filtered through open, interwoven brickwork, which avoids the need for fenestration of the façade and minimises the view into the apartments. The other façades reflect an almost playful composition, with cantilevered balconies, French balconies, variously sized windows and a sculptural, west-facing attic. The balconies, with their white-lacquered railings and modern filigree in flat iron, add ornamentation to the façade. The long, east-facing façade has windows of various sizes and is a study in the art of balance, as is often the case with free composition. The result is highly convincing.

Together, the Stocker Lee Atelier and Ca' Ospiti embody a convincing and well-

executed balance between the gently playful and the deeply serious. As noted in the introduction above, Stocker Lee's two buildings not only extend the length of the plot, they also extend our understanding of brick and its potential. This reflects the fact that few architects are able to cultivate brick's inherent properties of mass and surface, tactility and mass production as well as this. This is a carefully considered building complex, which reveals its character through folded roof surfaces that create spaces, innovatively interwoven corners and heavy façades that seem to hover above flower-filled meadows. It is at once deeply serious and gently playful.

Atelier, architectural office and Ca' Ospiti, residential dwelling, Rancate, Switzerland

Client: Stocker Lee Architetti

Architect: Stocker Lee Architetti

Engineer: De Giorgi & Partners; Mauro Vismara

Wood Carpenter: Gotthard Holzbau, Flüelen

Atelier:

Built: 2019

Brick: K48, C48, and various specially moulded bricks

Ca' Ospiti:

Built: 2020

Brick: K91

Text: Albert Algren-Pedersen, architect, PhD

Photos: Paul Kozlowski

"The main body of the building, clad in bright Kolumba with a wild bond, rises from the plinth's white concrete. A carefully harmonised tonality comes into play between the white of the concrete plinth and the warm grey hues of the brick."
Dong Joon Lee, architect

With its precise, tight form and natural, high-quality materials, Stocker Lee's most recent building rests confidently and elegantly in the landscape.





THE HOUSE AMONG THE PINES

DISTINCTIVE OLD PINE TREES ON A RURAL DUTCH SITE FRAME
THE DESIGN OF AN UNCONVENTIONAL, NEW HOME.

The house blends in naturally with the towering, mature pine trees that dominate the site. It almost seems to have been there for years, slowly absorbing the colours of its surroundings, but it is unmistakably a new home, with a modern, sleek and unconventional idiom. The concept has been exquisitely executed.

The pine trees are a characteristic feature not only of this particular site, but of the whole neighbourhood, which stands on the outskirts of the Dutch city of Zeist. This area of outstanding natural beauty is even called Hoge Dennen – Dutch for “tall pines”.

When Engel Architecten were commissioned to design the house on a triangular plot, they adopted a programmatic approach to the task. It was never in doubt that the pine trees had to be preserved at all costs. First, each tree’s precise location and measurements were marked on the site map. The required building volume was placed as a single block in the space between them. This volume was then divided into four blocks that were pulled away from each other. The two main blocks are parallel, but slightly staggered in relation to each other. They stand two and three storeys high, and house the living spaces. The garage is a separate unit, while the final element consists of the smallest block, which is intended to store firewood.

Local planning regulations stipulate that houses in the area incorporate a pitched roof. However, the client preferred a more modern profile, with a flat roof. The solution was to employ sloping surfaces as a recurring motif in the design of both the roof and the façades.

The two housing units and the garage have sloping, one-sided roofs, while the façades are notable for a quite unconventional 6-degree incline. This approach has been extremely successful, and imbues the house with a distinct articulation, making it appear both monolithic and firmly grounded.

> Local building regulations demanded that the building should have a pitched roof. The architects made this the key motif for their design and also brought a subtle but effective incline to the façades.

A canopy extending across the entire ground floor binds the four volumes together to form a coherent whole and shelters the entrance area, a west-facing terrace and the parking area. It also shields the house from direct sunlight during the summer months, keeping it shaded and cool.

The two housing units are connected by a narrow, two-storey, glass-covered passage, which draws daylight down into the interior spaces.

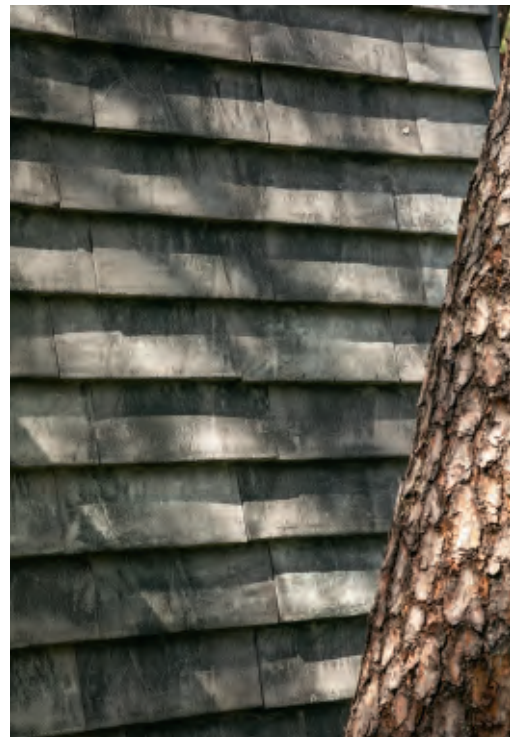
All of the windows are positioned to achieve the greatest possible connection with the surrounding landscape while still maintaining privacy. In the north façade, facing the road, the windows are relatively modest in size, which also helps reduce heat loss during winter. To the south, the windows are larger. On the ground floors, glass-walled living spaces provide access to the terraces and the tree-lined grounds.

The doors and windows are sunk into the façade. On the upper floors, the larger surfaces are finely punctuated by more deeply recessed windows with a distinctive, angular character.

The canopy, doors and window frames, the garage door and some smaller sections of the façade on the ground floor are clad in golden, lacquered wood, establishing a balanced contrast with the adjoining façades’ cooler expression.

From a distance, the house appears to have merged with the surrounding pines over time, echoing older, clinker-built homes with wooden façades. Handmade Cover produces a modern and durable version of that traditional look. Engel Architecten chose this particular brick precisely because its shimmering, grey-brown hues and tactile surface are a perfect match for the old pine trunks.

The use of Cover results in a relatively bright surface that highlights the trees’ constantly shifting shadow-play across the façade, further reinforcing the successful symbiosis of brick and pine.



> Cover’s grey-brown hues and natural character make the façade blend in perfectly with the old pines.

< The new-build seems a natural fit between the tall pine trees that have stood here for decades. At the same time, the idiom is clearly tight and modern.

The volume is divided into four units, the two largest of which form the actual house. They are connected by a narrow, glass-covered corridor that draws daylight into every room.

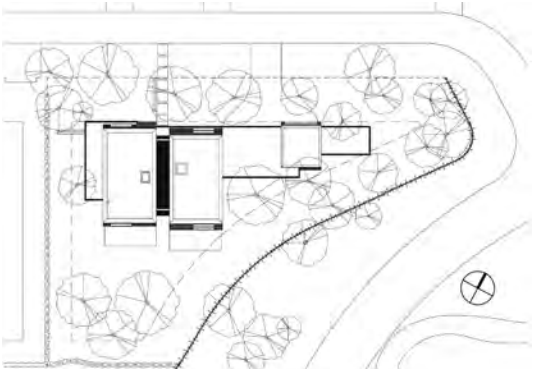
The narrow glass corridor provides fine views of the beautiful trees on either side.



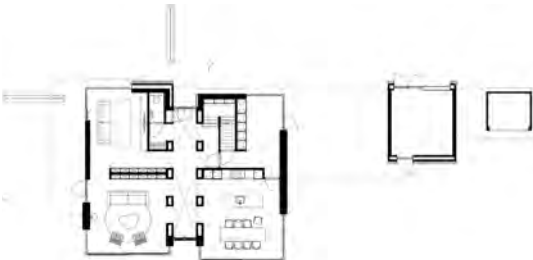
< The bricks look relatively light, which further emphasises the pine trees' fine shadow-play across the façades.

Family home, Zeist, Netherlands

Client: Private
Architect: Engel Architecten
Landscape architect: Anet Scholma
Contractor: Kormelink
Engineer: Fundament Bouwadvies
Built: 2019
Brick: C96
Text: Tina Jørstian, MSc Architecture
Photos: Luuk Kramer



Site plan



Ground-floor plan



First-floor plan



Section



The dormer windows on the roof are framed in Kolumba.



The roof is clad in Cover, fired from the same English clay as the bricks on the façade.



From all angles – here from the northwest – the house is of a piece and full of character.

> The architecture and material idiom make clear references to the classic English cottage. The use of dark-tinted Kolumba is inspired by traditional brown bricks.

ENGLISH SOUL ON DANISH SOIL

HINTS OF AN ENGLISH STYLE IMBUE A TIGHT AND SIMPLE IDIOM WITH CHARACTER AND SOUL. EXQUISITE DETAIL IN THE BRICKWORK AUGMENTS THE HOLISTIC AND DISTINCTIVE ARCHITECTURE.

The house comprises several connected volumes with a recurring gable motif and has an extra-broad chimney as a distinctive central feature. The brickwork façades and brick-clad roofs are in deep brownish shades. Taken together, all of these stylistic elements evoke the traditional English cottage. This imported aesthetic imbues an otherwise tight and monolithic design with character and soul and did not, of course, arise by chance. The architect Andreas Lauesen designed the house and now lives in it with his English wife and their children.

The 375-m² home, which consists of both one- and two-storey volumes, as well as a partial basement level, was built on a scenic plot in Gammel Holte, next to Søllerød nature park. It has three volumes with relatively steep pitched roofs, connected by a central, flat-roofed unit with a generous roof terrace. The multiple and stylistically varied types of windows mean that daylight comes into all of the rooms from two or three sides. This reduces glare from backlight and finely modulates the rooms.

To achieve an optimal indoor climate, the house walls are all in Kolumba brick, the roofs in Cover. As Lauesen explains: “I was looking for a material reminiscent of classic English brown bricks. It turned out that the Kolumba variant originally developed for the Royal Danish Playhouse in Copenhagen had been fired from exactly the right shade of deep brown English clay. To accentuate the building’s monolithic air, I wanted the roof to be clad in brick with the same proportions and material as the bricks on the façade. Petersen Tegl was the only supplier capable of coming up with a solution like that in the form of their Cover cladding. It was the first time that the brickworks had produced Cover from this particular type of clay, rather than Kolumba, and it was extremely liberating to work with a company that throws itself into a project like that without reservation.”

Two south-facing gables – the one on the east protruding further – flank a large wooden terrace with bifold glass doors that open seamlessly into the kitchen/dining area. The wide brick chimney that juts out to the west of the terrace also acts as a protective wall and frames an outdoor kitchen and barbecue. While it has practical uses, the chimney is also a strongly decorative element. On the other side of the wooden terrace, a brick staircase leads up to the roof terrace

and provides another striking visual feature. The microclimate on the wooden terrace also benefits from all of the dark bricks surrounding it, which absorb the heat of the sun during the day and radiate warmth in the evening.

In addition to its charming, English-cottage aesthetic, the house has other characteristics that only become apparent at close quarters. All over the building, the brickwork has exquisite details that exude care, quality and craftsmanship, and which elegantly exploit brick’s inherent materiality and subtle relief effects. “I spent a lot of time on the walls during the build. We bounced around various ideas, looking for the best solutions, and discovered new ways to lay the bricks,” explains Lauesen. The remarkable details include the sailor course where the building meets the ground, which allows water to run off and has visual associations with a plinth. This was only possible because the firing of the Kolumba is so intense that the end product is highly water- and moisture-resistant. Character has been added to the tall, narrow roofs by a protruding Kolumba frame with triangular flashing in flat-laid Cover. The crowning wall at the foot of the roof terrace is clad in horizontal Cover, the slight overhang of which forms a discrete relief. Last but not least, the architect and bricklayers came up with a whole new application for the double, steel-reinforced Kolumba variant normally used only for lintels – here, it forms the steps of the brick staircase. All of these features demonstrate a discerning and creative eye for the qualities of brick as well as for construction details that harmonise with and enrich a distinctive and holistic architectural approach.

Family home, Gammel Holte, Denmark
Client: private
Architect: Force4 Architects
Contractor: Viuff, KC Murer, Tømrerentreprisen
Engineer: T-Kon Aps, JL Engineering
Built: 2019
Brick: C57, K57 and special bricks in the same clay
Text: Tina Jørstian, MSc Architecture
Photos: Anders Sune Berg





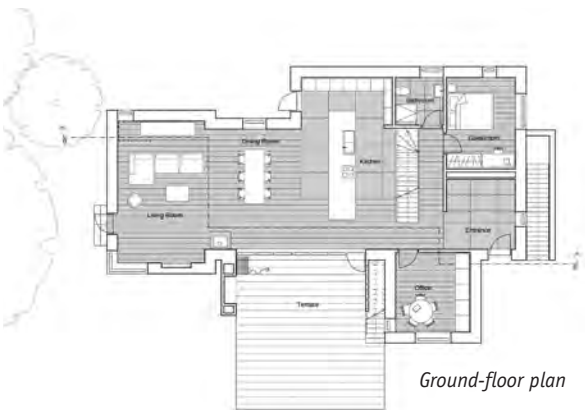
A brick staircase leads up to the roof terrace and acts as a distinctive, decorative element. The steps consist of brick elements made of K57 produced by Petersen Tegl.



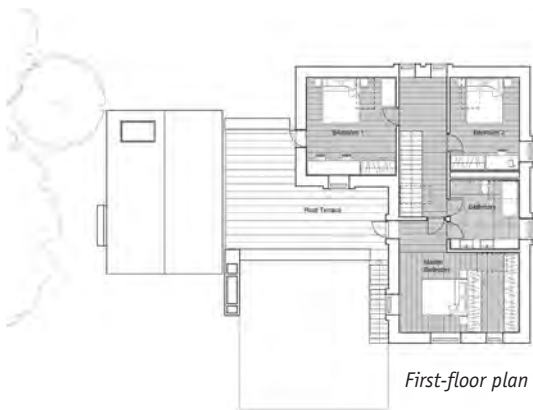
The bricks on the façade and roof are fired from the same type of clay and, along with the precise and tight lines, create a modern, monolithic look.



To the south, the house borders on Søllerød Nature Park.



Ground-floor plan



First-floor plan



Section



Site plan

“We decided to use few but robust materials that would interact with the surroundings and also age with dignity.”
Karoline Igland, architect, Henning Larsen Architects



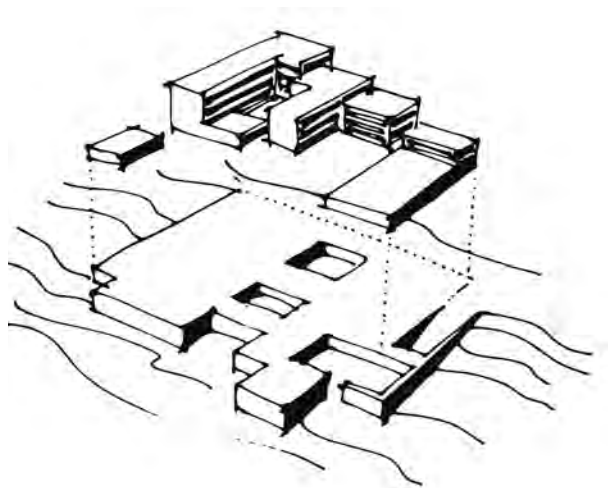
Section



The new Campus Ås consists of eight separate but connected structures. Most of the building’s 63,100 square-metre area is below ground level, which helps minimise the visible volume in the landscape. Photo: Jacob Due

COMPRESSED EXPANSIVENESS

WITH A CONVINCING ARCHITECTURAL APPROACH, THE NEW EXPANSION OF CAMPUS ÅS OUTSIDE OSLO SOLVES A VAST AND COMPLEX CHALLENGE.



This is a big building. The new Campus Ås covers 63,100 square metres, making it the largest-ever expansion in Norway’s school and university sector. The new campus complex brings together on one site the Norwegian Veterinary Institute (an independent national biomedical research institute) and the Faculty of Veterinary Medicine, which is part of the Norwegian University of Life Sciences (NMBU).

The huge complex comprises eight adjoining buildings and a total of 2,400 rooms. The client is the Norwegian Directorate of Public Construction and Property (Statsbyg), and the project team consists of Henning Larsen Architects, Fabel Arkitekter, LINK Landskap, Multiconsult and Erichsen & Horgen. The building houses a complex and highly specialised system of rooms, from communal facilities such as a canteen, library and offices, to classrooms and hyper-specialised spaces such as laboratories, stables, aquariums, animal hospitals, and the like. It is the first building in the world to bring together healthy and sick animals under one roof, an ambition considered highly desirable for research purposes but also one that threw up all sorts of challenges for the architects. The strict rules in place to avoid the spread of infection from sick animals placed strict demands on the architecture. Greater physical distance was needed between healthy and sick animals, multiple demarcated entries and exits for animals, waste, and people – and, in particular, more ventilation. All of these considerations have resulted in a complex that embodies a kind of ‘compressed expansiveness’ in which numerous rooms and

buildings merge into one another, and technical installations are hidden behind large, windowless surfaces.

The new Campus Ås stands on the edge of the park at the Faculty of Veterinary Medicine, in the immediate vicinity of Urbygningen, the listed red-brick main building that was designed by the architect Ole Sverre in 1901. “The University at Ås is in a stunning setting – the campus itself resembles a park dotted with beautiful old buildings. The new complex is much bigger than any others in the vicinity, so we had to be very humble in our approach. We wanted to tread very carefully,” explains Lasse Brøgger of Fabel Architects. This aim has been realised in, for example, the majority of the building mass being below ground level, the greening of roof surfaces, and the division of the building into numerous adjoining volumes.

The building’s logistics necessitated a particular architectural approach, with large, walled courtyards that allow animals, people and equipment to enter and exit the building safely. This solution also means that the spaces in front of the building are kept free of mundane logistics and transport areas, and the surrounding landscape reaches all the way up to the façade. In this way, the building appears to blend naturally into the vast landscape that surrounds the campus, with woods on one side and parkland on the other.

The eight adjoining buildings are clad in shimmering reddish-brown Cover in the colour C48. As Karoline Igland of Hennings Larsen Architects explains, “We decided to use few



The large volumes are clad in the same tile that binds the whole facility together. Photo: Jacob Due

but robust materials that would interact with the surroundings and also age with dignity. We opted for a handmade tile that, when fired, has a fantastic play of colours. In autumn, it mimics the colours of the trees; in winter, snow collects on the gently sloping roof clinkers; and in summer, it casts dramatic shadows. After a heavy downpour, the façade glistens and sparkles in the light. "The Cover tiles echo the architects' intentions for the building, on both the micro-level and macro-level. The result is a seamless, coherent exterior, the tile-clad surfaces of which elegantly bind together the numerous large volumes. As a whole, the building looks clear and precise, like a crystal cube with extremely precise corners, sharp eaves and harmonious transitions between materials. Up close, the façades have a delicate horizontal orientation that arises from the lines that occur when each course of tile is laid on top of the one underneath with a slight overlap. The building has long rows of dark, tinted windows that continue, almost magically, all the way to the corners of the volumes. Other façades have large, uninterrupted tile surfaces, behind which lie an array of technical functions.

This is a big building. But it is also one that pays homage to the small details without which something big would never really exist. Through high-quality materials, careful execution and the tactile qualities of tile, the architects have imbued this large complex with nuances that reveal themselves only upon close examination.



Between the sections are courtyards created by LINK Landskap, based on the surrounding countryside, which is dominated by forest, parks and gardens. Photo: Hans Fredrik Asbjørnsen / Statsbygg



For the architects, it was important that their design interact with nature, and they have drawn the surrounding landscape all the way up to the façades and planted all visible roof surfaces with greenery. Photo: Jacob Due

Campus Ås Expansion of the Norwegian Veterinary Institute and the Faculty of Veterinary Medicine, Oslo
 Project owner: Statsbygg
 The Project Group Campus Ås: Henning Larsen Architects, Fabel Arkitekter, LINK Landskap, Multiconsult, Erichsen & Horgen
 Completed: 2020
 Brick: C48, and special tiles for the roof in the same clay
 Text: Albert Algreen-Pedersen, architect, PhD
 Photos: Jacob Due, Hans Fredrik Asbjørnsen / Statsbygg

Campus Ås is extremely precise in its details, including the long bands of windows that run all the way out to the sharply cut corners. Photo: Jacob Due





The two presentations – on the museum extension Z33 and the new Cityringen Metro line – were accompanied by special exhibitions of models, photos and the custom bricks handcrafted specifically for these projects.



Architect Peter Zinck began with a presentation of the brickworks.

3DAYSOFDESIGN +BRICK

Photos: Anders Sune Berg

The annual design festival in Copenhagen, 3daysofdesign, was held 3–5 September this year. Around 170 interior, furniture, lighting and lifestyle designers threw open their doors, many of them also hosting talks, workshops and various pop-up events. Petersen Tegl took part for the second year in a row. The setting was the Petersen Tegl Studio, which also marked its first anniversary at the same time. Two architects who have worked very closely with the brickworks presented their very distinctive and exciting projects. Architect Francesca Torzo talked about her latest work to reach completion. Z33 – an extension to the House for Contemporary Art and Architecture in the

Belgian town of Hasselt – has the façade and courtyard clad in specially moulded, handmade rhombus-shaped bricks. Architect Kristian Winther of Arup talked about designing Cityringen (M3). Four of the stations on the new Metro line in Copenhagen have underground walls clad in a customised version of Kolumba. The event was highly rewarding for those who turned up to hear the architects talk about their projects in person.

Architect Francesca Torzo

Petersen Tegl Studio in Nordhavn, Copenhagen, opened a year ago and provides an excellent setting for presentations and lectures.



Architect Kristian Winther, Arup



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