The new state archives in Stade manage to reconcile the exacting requirements of archive buildings with appealing and functional design. The cubic structure uses a patterned brick façade that engages with the traditional urban architecture in the region and combines transparent and closed elements in a new harmony.

With their design, the planners at pbr Planungsbüro Rohling from Osnabrück found an optimum combination of the space to work, the protection of the archival goods, and the sustainability of the site.
With its very clear shapes, the new home of the state archives of Lower Saxony at Stade fits perfectly into the existing urban environment. The characteristic feature of the plans by the Osnabrück-based pbr Rohling is the interplay of three linked structures with distinct functions. The archive proper speaks of protection and security with its monolithic, windowless presence, while the administrative wing has a more transparent feel. The visitors’ foyer uses large windows for a light and inviting effect. Combining different façade styles in this way creates a dynamic rhythm of open and closed elements.

The unique charcoal brick from Hagemeister’s “Lübeck” range with its distinctive coalfire touches give the archive building a strong presence on the park-like site. With its tones ranging from a dark red to a greenish yellow, the brick is placed in random courses to cover a total area of 3,200 m². The material gives the structure a substantial, protective feel, while also reaching out to the brick architecture of the town. The architects decided to use brick because of its durable and sustainable quality and low maintenance needs.

The back-ventilated brick façade of the administrative wing is balanced by distinct window openings and an aluminium beam-and-post structure. The expanse of the five windowless stories of the main archive building is broken up by a rhythm of joints and metal panels.

The project is unique not just for its architecture: The cooperation of the State of Lower Saxony and the Free and Hanseatic City of Hamburg is a first for Germany’s state archives. The old archive building of Stade, a design from the mid-1960s, had long exhausted its capacities for storing historical documents and land registry files, and the building did not live up to modern standards for the storing of archival material. The new site now offers 50,000 metres of shelf space with shorter access routes and modern facilities for the archivists. The planners decided to use a passive climate concept that keeps a natural balance in the indoor climate. This not only saves money in the long run; it also makes for an ecologically sustainable building.

The project was handled by the state building management office Osnabrück-Emsland, which also acts as proprietor of the site. With their elegant concept, the pbr AG won the commission against strong competition from architects from across Europe.
"The Hagemeister brick is an excellent material. Its quality and durability are the ideal choice for a project of this type."

Robert Flettrock, one of the Managing Director of construction company

Project Details
State Archives Stade
Architecture
pbr Planungsbüro Rohling AG, Osnabrück
Proprietor
State of Lower Saxony and the Free and Hanseatic City of Hamburg
Brick
"Lübeck"
Clinkered Area
approx. 3,200 m²
A brick façade can give a building a unique character in so many different ways. It gives you enormous freedom in the design – in the structure, the colour, the masonry, the bonds. You can identify with the material and, by extension, with the building itself.

Jeroen Geurst, Geurst & Schulze Architecten, Den Haag
Placed in a prime location between Rotterdam’s city centre and the Crooswijk park, the reborn Nieuw Crooswijk quarter presents a versatile urban environment, following the master plan of the urban planners and landscape architects at West8. The designers believe in the power of architecture and “different types of homes, high-quality designs, and lavish facades” to make the former problem area into a positive place to live by 2021.

The studio designed a dynamic structure of masonry shapes of different dimensions, forming two separate complexes. 660 residential units are created in a combination of apartment buildings, residential towers, and high-quality family homes. The floor plans and basic shapes were defined by West8, leaving seven other studios to design the facades. The end product is a versatile mix of different brick facades that come together as a harmonious whole.

Jeroen Geurst of the Den Haag studio Geurst & Schulze Architecten designed the facades for all three sites: a block of flats on the corner site, a high residential tower with flats under a triple gable roof, and seven terraced houses. He supports the approach chosen by West8: “It is not what we architects are used to, but it gives us an opportunity to create something beautiful. The efficiency of using a common plan for the buildings and standardized floor plans also means that we can pay even more attention to a striking facade design.”

With Hagemeister’s “Gent” brick, the architect uses all of the formal potential of the material to its fullest effect. The front face of the brick has a sandy, dark-red colour, contrasting with the bronze tone and coal fire hues on its back. Jeroen Geurst decided to turn the back outward for the large expanse of the facade. This gives the masonry, placed in running courses with charcoal joints, a low-key presence, offset by decorative accents and structural elements that use the darker front side of the brick. Masonry soffits make the windows appear larger, and diagonal lines create a striking honeycomb pattern on parts of the facade.

The architect is renowned for his love of brick. He prefers the material for its uniqueness and the sense of dimension that it gives a building. The architect adds movement to the design and injects life into the sculptural presence by adding many artistic details and touches.
Mr Wingender, how would you define architecture?
Jan Peter Wingender: In our studio, we care about buildings you would consider normal. Cities are created with them. By normal, I mean architecture that does not force itself into the limelight, but instead engages with the urban environment around it and integrates with the fabric of the place. Oftentimes, people might call these buildings run-of-the-mill or even banal. But this apparent banality actually hides a refinement with its very own sense. A careful study of the location and a strong formal and material presence: that would be our type of design.

Which models are you following in your architecture?
Jan Peter Wingender: I believe the real value of architecture and construction is to create something that can stand the test of time over decades and centuries. Our cities need buildings that work for the long term and that become an indispensable part of their environment. That also means that they gain more and more relevance for us, because we are using them and making them part of us, like a favourite everyday item. We can only see how special a place is while we are using it. You can compare this best with a good knife or a well-made kitchen pot. They make our life easier every day, and they have their own inherent value and a beauty all their own. That also goes for our buildings: they are elegant, robust, and – above all – useful. That is the essence of our work.

You are actively committed to architectural teaching and have been lecturing at universities across Europe. What would be your message to your students?
Jan Peter Wingender: I come from a generation in the Netherlands that was characterized by the Superdutch idea, a very programmatic way of seeing things. Oftentimes, the issue of material expression was not really considered, or simply done poorly. Nowadays, we like to let our students play and experiment with different materials. And that’s what we did with brick. The instinctive and intuitive sense for the material leads us to thought-through ideas and designs that the normal design process could never produce in this elaborate form. I see students coming up with architectural solutions and ideas that are truly novel and dare to take us a step further. The architects Alison and Peter Smithson called this “designing by brick. The instinctive and intuitive sense for the material teaches discipline.”

What does brick mean for your own designs?
Jan Peter Wingender: For me, brick is extremely interesting for its unifying quality. It has the ability to create a real and strong link between a new building and the world around it. It helps place a building in its context. At the same time, there are vast opportunities for engaging with the current discourse in our discipline. The masonry allows you to add something else to the expressiveness of the building with different textures, courses, reliefs, or colours. That can make for very unique designs. I believe that there are few materials with this ability. But, in the end, brick is also a demanding material that teaches you to be disciplined. You need to be precise about your ideas and change them to match the special requirements of the material. Brick is durable and versatile, but you always have to remember its specific logic. In our practical work, this challenge can be really entertaining.

Is the younger generation approaching architecture and materiality in a different way? How so?
Jan Peter Wingender: We should not underestimate the impact of our digital lives on architecture. Brick is, unfortunately, often relegated to just one surface option in rendering. In a digital world, you can simply swap it with another type of material, with no consequences. There is nothing worse than seeing a student produce a great rendering and only decide for the actual texture at the very last moment. At that point, we are not talking about real material. It is just pixels. But architecture cannot be working with pixels; it has to be working with materials. For the younger generation, it is becoming more difficult than ever before to make that leap from digital designs to material, tangible thinking. But I do love the freedom that young people today have when materials are concerned. I am inspired by the joy they feel when they explore different decorative options.

What is your special relationship with brick?
Jan Peter Wingender: I believe the real value of architecture and construction is to create something that can stand the test of time over decades and centuries. Our cities need buildings that work for the long term and that become an indispensable part of their environment. That also means that they gain more and more relevance for us, because we are using them and making them part of us, like a favourite everyday item. We can only see how special a place is while we are using it. You can compare this best with a good knife or a well-made kitchen pot. They make our life easier every day, and they have their own inherent value and a beauty all their own. That also goes for our buildings: they are elegant, robust, and – above all – useful. That is the essence of our work.

You are actively committed to architectural teaching and have been lecturing at universities across Europe. What would be your message to your students?
Jan Peter Wingender: I come from a generation in the Netherlands that was characterized by the Superdutch idea, a very programmatic way of seeing things. Oftentimes, the issue of material expression was not really considered, or simply done poorly. Nowadays, we like to let our students play and experiment with different materials. And that’s what we did with brick. The instinctive and intuitive sense for the material teaches discipline. You need to be precise about your ideas and change them to match the special requirements of the material. Brick is durable and versatile, but you always have to remember its specific logic. In our practical work, this challenge can be really entertaining.
What is characteristic for Dutch architecture at the moment? Which trends or developments can you see?

Jan Peter Wingender: Dutch architecture is, of course, brick architecture. Brick is a material that has shown its worth many times in our river landscapes. It is wet here. Moist and cold. And this robust material has just withstood that challenge over history. Brick is everywhere: it is part of our landscape, part of our architecture, and part of our culture. The international image of Dutch architecture is still coloured by the Superdutch idea – extravagant architecture and programmatic thinking, coupled with high-impact material. I am now seeing a whole generation of Dutch architects who are looking at the counterpoint of this. If Superdutch was the material expression of the dominance of design, these architects are shifting the focus over to thinking about materials.

How has the role of brick changed in the history of Dutch architecture?

Jan Peter Wingender: In the post-war period, brick was a difficult proposition. It was stuck in between tradition and modernity. In the Netherlands, brick was considered old-fashioned for a long time. Only few architects, like Aldo van Eyck and Dom Hans van der Laan, were testing its promises. The generation after 1990 has returned to the material, but its role has changed from a component building material to a surface element for facades. In the last decades, we have made immense leaps forward in terms of the potential of brick as a cover material. I can see many inspiring buildings. Another trend in the Netherlands, as it is in Switzerland and Germany, is the trend towards increasingly independent facades, which is also due to the tighter sustainability standards. The facade of a building has gained a completely new role, as it has become a freestanding shell. That is something that brick is uniquely qualified to do. The project Freilager in Zurich, which we are currently working on with Hagemeister, has a vast range of high-quality brick products, and it is one of the few brickworks that can make brick to the custom specifications of the client. It is an exciting opportunity to work so closely with the producer of the material. You work together to find solutions that you would have never found on your own. With Hagemeister, we managed to design the facades of the shops and apartments in Utrecht, the care homes in Middelburg, and the apartment buildings in the Freilager Zurich exactly as we wanted. Hagemeister was an important source for support in these projects, not just as a producer, but also as a creative partner.

Retail Spaces and Apartments Utrecht

The Winkelcentrum Tervijde in Utrecht is a harmonious combination of shopping centre and residential area. Its eight units share red and sandy yellow brick facades, with the robust material referencing the post-classical architectural language of its urban environment. In the past decades, we have made immense leaps forward in terms of the potential of brick as a cover material. I can see many inspiring buildings. Another trend in the Netherlands, as it is in Switzerland and Germany, is the trend towards increasingly independent facades, which is also due to the tighter sustainability standards. The facade of a building has gained a completely new role, as it has become a freestanding shell. That is something that brick is uniquely qualified to do. The project Freilager in Zurich, which we are currently working on with Hagemeister, has a vast range of high-quality brick products, and it is one of the few brickworks that can make brick to the custom specifications of the client. It is an exciting opportunity to work so closely with the producer of the material. You work together to find solutions that you would have never found on your own. With Hagemeister, we managed to design the facades of the shops and apartments in Utrecht, the care homes in Middelburg, and the apartment buildings in the Freilager Zurich exactly as we wanted. Hagemeister was an important source for support in these projects, not just as a producer, but also as a creative partner.

What is special about Hagemeister and its brick products?

Jan Peter Wingender: The modern production facilities enable us to develop customer brick types for different products. Hagemeister has a vast range of high-quality brick products, and it is one of the few brickworks that can make brick to the custom specifications of the client. It is an exciting opportunity to work so closely with the producer of the material. You work together to find solutions that you would have never found on your own. With Hagemeister, we managed to design the facades of the shops and apartments in Utrecht, the care homes in Middelburg, and the apartment buildings in the Freilager Zurich exactly as we wanted. Hagemeister was an important source for support in these projects, not just as a producer, but also as a creative partner.

You wrote a book about brick as a shell material, which is due to be published shortly. What specifically are you writing about?

Jan Peter Wingender: The book is the output of my teaching assignment at the Amsterdam Academy of Architecture. I proposed analysing, documenting, and challenging the idea of brick as a shell material. The book was written on the back of a cooperation with a group of students and colleagues in the field. We look at a number of buildings and discuss aspects of urban planning, architecture, and theory, like tectonics. The book also tries to answer some practical questions, such as how to handle expansion joints or what one can do with different courses. It is not a picture book; rather, it is a textbook for architects and students who want to learn more about brick.

Jan Peter Wingender: We are especially interested in robust buildings that can stand the passing of time. Brick is perfect for this. And it offers many versatile creative options. It is a structural facade and a shell at the same time. It is sustainable, beautiful, and enduring.

What role do brick formats and surface finishes play for you?

Jan Peter Wingender: The way formats, patterns, and surfaces come together is an important part of working with brick. Seen from a distance, a brick building has a ceramic character, but when you come nearer, you see the courses and the individual brick formats. When you then step up close, you notice the different nuances, variations, and textures. I know few other materials that give you this freedom, with such richness and this level of versatility.

Which buildings of brick are particularly important for you?

Jan Peter Wingender: There are a number of brick buildings that left a deep impression on me. That reaches from the Georgian and Victorian townhouses of the UK to the buildings of my compatriot Berlage. Germany’s brick expressionism like the Chilehaus or many other buildings in Hamburg and Bremen are also very inspiring. I am particularly excited about the fantastic work of Hans Dolgast in Munich. He showed us how you can use a material to develop a unique vocabulary in architecture. History is full of great examples. Every day, I see new designs and buildings that surprise and inspire.

What qualities of brick are particularly important for you?

Jan Peter Wingender: We are especially interested in robust buildings that can stand the passing of time. Brick is perfect for this. And it offers many versatile creative options. It is a structural facade and a shell at the same time. It is sustainable, beautiful, and enduring.

Which brick buildings are particularly important for you?

Jan Peter Wingender: There are a number of brick buildings that left a deep impression on me. That reaches from the Georgian and Victorian townhouses of the UK to the buildings of my compatriot Berlage. Germany’s brick expressionism like the Chilehaus or many other buildings in Hamburg and Bremen are also very inspiring. I am particularly excited about the fantastic work of Hans Dolgast in Munich. He showed us how you can use a material to develop a unique vocabulary in architecture. History is full of great examples. Every day, I see new designs and buildings that surprise and inspire.
In a contemporary nod to the tradition of housing estate development, a new 44,500 m² residential area has been created on the eastern outskirts of Münster. The winning designs by the local studio bka | bleckmann und krys architekten reference the homogeneous layout and nature of 1920s and 30s reformist architecture with added individual touches.

The townhouses, semidetached houses, and mixed tenancy / retail building on the new estate share a coherent and very clear stylistic language that recalls the Bauhaus era. By engaging with the traditional housing estates of the past, the architects want to capture the familiar feel of classic modernity with its sustainable legacy and great popularity among residents and outsiders alike.

The planners have stayed true to the dimensions of the urban environment, but added a new spin on the idea of the housing estate. “A clear hierarchy of urban planning elements allows us to reconcile different neighbourhoods with different needs” bleckmann und krys comment on their design.

To keep on top of the rich diversity and variety of the shapes, fabrics, and colours on the estate, the architects have defined dedicated design guidelines for the estate. The most obvious element is the use of the Hagemeister “Mauritz” brick developed specifically for use on the façades in the area. By using the material exclusively as a holistic, shared element, the estate gets a strong and unmistakable sense of unity. “The robust surface of the brick speaks of solid workmanship. The play of light and colour reminds us of the different generations that will come and live here side by side”, as the architects explain their choice of brick.

A TOWN IN A TOWN

In a contemporary nod to the tradition of housing estate development, a new 44,500 m² residential area has been created on the eastern outskirts of Münster. The winning designs by the local studio bka | bleckmann und krys architekten reference the homogeneous layout and nature of 1920s and 30s reformist architecture with added individual touches.

The townhouses, semidetached houses, and mixed tenancy / retail building on the new estate share a coherent and very clear stylistic language that recalls the Bauhaus era. By engaging with the traditional housing estates of the past, the architects want to capture the familiar feel of classic modernity with its sustainable legacy and great popularity among residents and outsiders alike.

The planners have stayed true to the dimensions of the urban environment, but added a new spin on the idea of the housing estate. “A clear hierarchy of urban planning elements allows us to reconcile different neighbourhoods with different needs” bleckmann und krys comment on their design.

To keep on top of the rich diversity and variety of the shapes, fabrics, and colours on the estate, the architects have defined dedicated design guidelines for the estate. The most obvious element is the use of the Hagemeister “Mauritz” brick developed specifically for use on the façades in the area. By using the material exclusively as a holistic, shared element, the estate gets a strong and unmistakable sense of unity. “The robust surface of the brick speaks of solid workmanship. The play of light and colour reminds us of the different generations that will come and live here side by side”, as the architects explain their choice of brick.

A TOWN IN A TOWN

In a contemporary nod to the tradition of housing estate development, a new 44,500 m² residential area has been created on the eastern outskirts of Münster. The winning designs by the local studio bka | bleckmann und krys architekten reference the homogeneous layout and nature of 1920s and 30s reformist architecture with added individual touches.

The townhouses, semidetached houses, and mixed tenancy / retail building on the new estate share a coherent and very clear stylistic language that recalls the Bauhaus era. By engaging with the traditional housing estates of the past, the architects want to capture the familiar feel of classic modernity with its sustainable legacy and great popularity among residents and outsiders alike.

The planners have stayed true to the dimensions of the urban environment, but added a new spin on the idea of the housing estate. “A clear hierarchy of urban planning elements allows us to reconcile different neighbourhoods with different needs” bleckmann und krys comment on their design.

To keep on top of the rich diversity and variety of the shapes, fabrics, and colours on the estate, the architects have defined dedicated design guidelines for the estate. The most obvious element is the use of the Hagemeister “Mauritz” brick developed specifically for use on the façades in the area. By using the material exclusively as a holistic, shared element, the estate gets a strong and unmistakable sense of unity. “The robust surface of the brick speaks of solid workmanship. The play of light and colour reminds us of the different generations that will come and live here side by side”, as the architects explain their choice of brick.

A TOWN IN A TOWN

In a contemporary nod to the tradition of housing estate development, a new 44,500 m² residential area has been created on the eastern outskirts of Münster. The winning designs by the local studio bka | bleckmann und krys architekten reference the homogeneous layout and nature of 1920s and 30s reformist architecture with added individual touches.

The townhouses, semidetached houses, and mixed tenancy / retail building on the new estate share a coherent and very clear stylistic language that recalls the Bauhaus era. By engaging with the traditional housing estates of the past, the architects want to capture the familiar feel of classic modernity with its sustainable legacy and great popularity among residents and outsiders alike.

The planners have stayed true to the dimensions of the urban environment, but added a new spin on the idea of the housing estate. “A clear hierarchy of urban planning elements allows us to reconcile different neighbourhoods with different needs” bleckmann und krys comment on their design.

To keep on top of the rich diversity and variety of the shapes, fabrics, and colours on the estate, the architects have defined dedicated design guidelines for the estate. The most obvious element is the use of the Hagemeister “Mauritz” brick developed specifically for use on the façades in the area. By using the material exclusively as a holistic, shared element, the estate gets a strong and unmistakable sense of unity. “The robust surface of the brick speaks of solid workmanship. The play of light and colour reminds us of the different generations that will come and live here side by side”, as the architects explain their choice of brick.
»By going with brick, we have achieved a real grounding of the modern and contemporary architecture in the tradition and character of the region. Brick also gives us a strong sense of sustainability and commitment. «

bka | bleckmann und krys architekten, Münster
"We should not forget the sustainability and durability of brick. It stores heat during the day and releases it during the night. The double skin walls are also unparalleled in their fire safety."

Dipl.-Ing. Peter Diehl, Diehl Architekten, Gießen
Diversity and unity are the themes of the multi-award winning educational concept of the integrated Sophie School Schools in Gießen. Children and young people with different educational needs are taught in inclusive groups, removing the old boundaries of classes and years. The new buildings for the secondary school located in the outskirts of Gießen picks up where the already successful Sophie Scholl primary school left off and responds to the great demand for this new way of learning for children past primary school age and up to year 10. Three hundred girls and boys will now have a new place for integrated learning.

For the new buildings, the Gießen-based architects Diehl came up with a concept that expresses the inclusive idea in its form, function, and use of materials while leaving enough room for individuality. The school's three cube-shaped wings are joined by a shared access section. The idea behind the concept was to reveal the different functions of the wings in the diversity and variety of their facades, while keeping the strong sense of unity of the overall ensemble.

To create harmony in that clash of unity and individuality, the architects chose a brick shell for their facade designs, with each wing employing a slightly different tonality. Hagemeister bricks from the “Esbjerg”, “Arhues”, and “Visby” ranges cover the three cubes in pleasing, low-key tones of sand, beige, and brown that fit right in with the natural environment around the school.

The planners imbued the structure with a particular sense of energy by using two brick formats for the facades: 240 x 115 x 90 mm and 240 x 115 x 40 mm, placed in a one in three / two in three rhythm. A third of the façade bricks is also offset by approx. 20 mm. “This creates an interesting three-dimensional effect”, as the Managing Director and architect Peter Diehl explains. “Scattering this particularly thin format brick across the façade adds even more energy.” The architects went with brick as their material of choice because of its long life and sustainability. “The decision in favour of a brick façade came quite easily, as it is made from one of the most natural materials of our world, that is, from clay”, Peter Diehl adds.

Another important feature of the design is its expression of openness. The plans combine the massive outer shell with large window and door openings that allow the eye to travel. The central access wing also uses a beam-and-post façade on its full height for added transparency. With these ideas, the architects managed to construct the sustainable building according to passive house principles. The new building fits in with its natural environment, creates many stimulating new spaces for learning, and represents a place where unity and individuality come together.
In their design for the remodelling of the old store, the architects at KUNZE architektur + design in Elmshorn let themselves be guided by the genius of the place, with the maritime environment reflected in the form and fabric of the building. Forms, colours, and materials are inspired by the endless beaches and the sea and the wind, with Sylt’s unique feeling of purity and energy. The architects translated this feel into an elegant symphony of brick, glass, and geometry. Large windows open up the shell and draw the eye inside. White metal frames and profiles represent the crests of the waves on the North Sea. The vast expanse of Sylt’s skies is mirrored in the store windows, adding life to the design. All of this is grounded in the calming sand note of the brick façade with its low-key presence.

The “Weimar” line brick references the colour and tone of Sylt’s dunes and beaches. Seen up close, each brick has a distinct hue, from an almost-white to a beige and light yellow. Like grains of sand, the thousands of unique dots merge into an exciting interplay of light and shade in the sun. “The building was given a façade that speaks of change, but remains calm enough to not be distracting”, as architect Stefan Kunze explains. “The material is as easy on the maintenance as the owners expect. It will remain pleasing to the eye for a long time, and it will stand up to the tougher conditions of the North Sea, with its rain and wind and the salt you can taste in the air.”

The architects decided to go with the light colour of the brick in a deliberate contrast with the dominant red brick of the surrounding buildings thus creating a vibrant and inviting touch. With its contrasting colour, the building is an immediate eye catcher, even at a distance.

Sand dunes and endless vistas. The constantly changing views of the seas and the clarity of the air – Sylt’s longest-established fashion retailer “H.B. Jensen” is mirroring the many views and impressions of the North Sea island in its new building. In their design for the remodelling of the old store, the architects at KUNZE architektur + design in Elmshorn let themselves be guided by the genius of the place, with the maritime environment reflected in the form and fabric of the building.

Forms, colours, and materials are inspired by the endless beaches and the sea and the wind, with Sylt’s unique feeling of purity and energy. The architects translated this feel into an elegant symphony of brick, glass, and geometry. Large windows open up the shell and draw the eye inside. White metal frames and profiles represent the crests of the waves on the North Sea. The vast expanse of Sylt’s skies is mirrored in the store windows, adding life to the design. All of this is grounded in the calming sand note of the brick façade with its low-key presence.

The “Weimar” line brick references the colour and tone of Sylt’s dunes and beaches. Seen up close, each brick has a distinct hue, from an almost-white to a beige and light yellow. Like grains of sand, the thousands of unique dots merge into an exciting interplay of light and shade in the sun. “The building was given a façade that speaks of change, but remains calm enough to not be distracting”, as architect Stefan Kunze explains. “The material is as easy on the maintenance as the owners expect. It will remain pleasing to the eye for a long time, and it will stand up to the tougher conditions of the North Sea, with its rain and wind and the salt you can taste in the air.”

The architects decided to go with the light colour of the brick in a deliberate contrast with the dominant red brick of the surrounding buildings thus creating a vibrant and inviting touch. With its contrasting colour, the building is an immediate eye catcher, even at a distance.