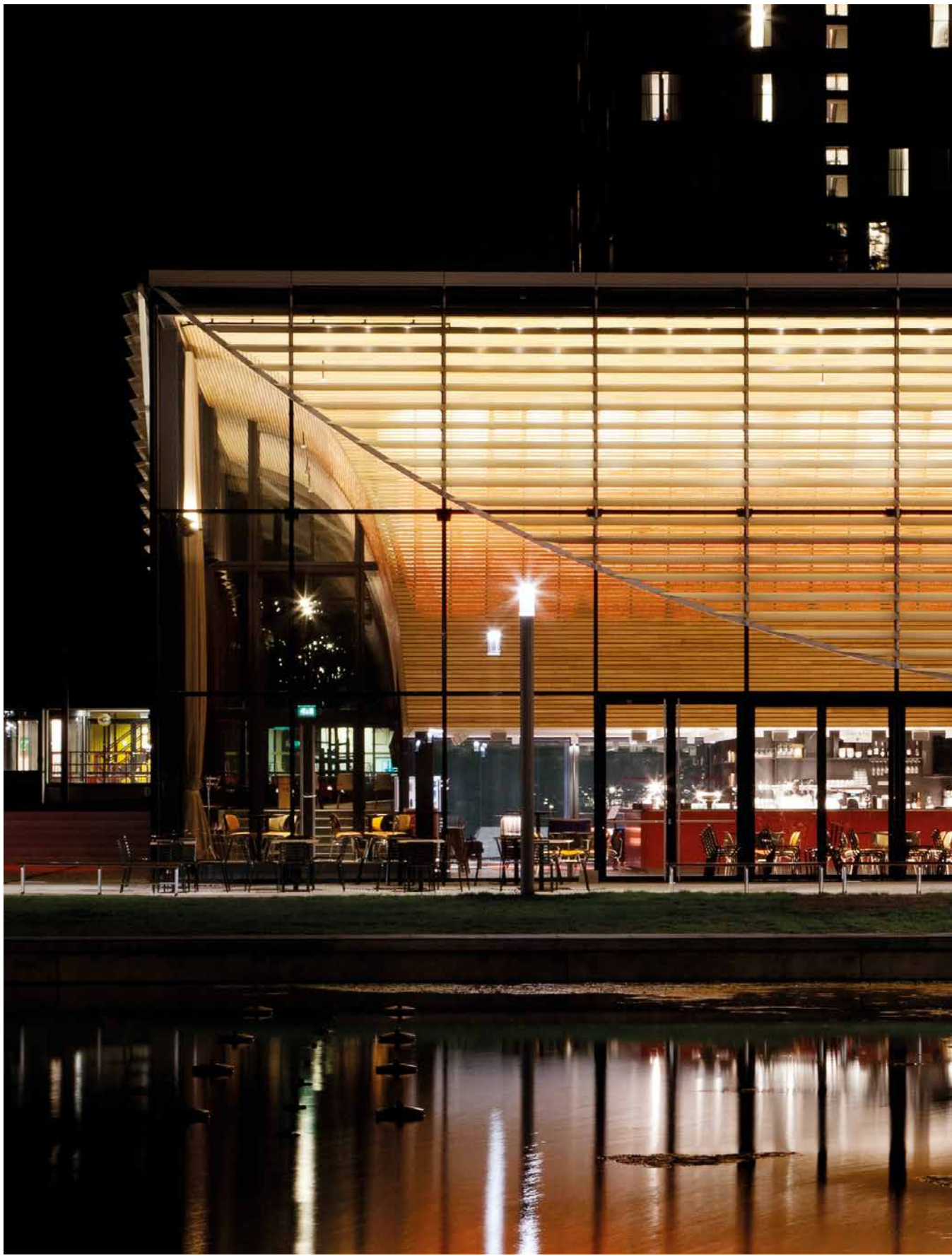
Social spatial puzzle, Mallorca
23
Music and art school, Saldus
26
Porous market hall, Ghent
28
Sports hall and square implant, Krk
31
Plaited valley, Elche
34
Meandering facade, Sarajevo
36

Ready

New buildings



→ The walls of the interior volume can be illuminated, creating a warm glow as light shines from behind the wood panelling.

Campus hot spot, Rotterdam

The permeable pavilion conceived by ***Powerhouse Company*** *and* ***De Zwarte Hond*** *is a logical addition to an urban university's bustling heart.*

NETHERLANDS — TEXT: KIM HOEFNAGELS, PHOTOGRAPHY: CHRISTIAN VAN DER KOOY

The university campus is no easy typology. During daytime it is occupied by a large number of people with similar needs – studying, learning, socializing, eating and exploring – but outside regular work and study hours this bustling area of activity changes into a deserted space. The campus of the University of Rotterdam has recently gotten some urban allure with a new meeting place: the Erasmus Pavilion. This relatively small-scale building of 32 x 32 metres includes a grand café, theatre, study areas and consultation rooms.

In 2007, the university held an invited competition for the development of a vibrant, sustainable campus with a distinct heart. The area was at that time completely cluttered with an eclectic mix of buildings from different periods. The new masterplan proposed by the competition winners, urban design office Juurlink + Geluk, in collaboration with Studio Sputnik, creates order in this chaos by introducing two circulation axes for cyclists and pedestrians, oriented perpendicular to

↓ The pavilion is essentially a multifunctional glass box positioned at the campus core.

one another. These divide the campus into a southern part, where the faculty buildings will be densely concentrated, and a northern portion reserved for open squares, green space and ponds. The Erasmus Pavilion, designed by Powerhouse Company and De Zwarte Hond, plays a key role in the plan. Adjacent to the new plaza of the campus, at the point where the two axes intersect, the pavilion creates a dynamic meeting place. Its best chance of success lies not only in the coherence of functionally designed square metres, but mainly in how visitors experience the space.

'Our starting point was researching the spatial qualities of grand cafés in the city,' says Nanne de Ru, one of the founders of Powerhouse Company (see *Interview*, A10 #44). What makes these places so attractive? A good patio, with lots of sun for a long time and little wind, attracts people like a good menu. But according to De Ru, a 'human scale' is at least as important. In the pavilion this manifests in a flared, wooden ceiling, which also offers a nice contrast to the rectilinear main building a bit further on. That concrete complex, designed by Rotterdam architect Cornelis Elffers (1898-1987), is unlikely to be thought of as expressively designed. Simultaneously, the pavilion's material refers to the design of Elffers, as the panelling is of the same wood as the original interior from 1970.

Anyone entering the pavilion through the café sees the wooden bulge floating in the middle of the space. Around it is a walkway →

↑ The café sits on the ground floor underneath the flared ceiling, which itself envelops the theatre.

(Campus hot spot, Rotterdam)

that leads visitors past the bar, study and consultation areas. Inside the wooden 'hat', as De Ru himself calls the structure, one finds the theatre with its stage on wheels. This object is fully retractable, allowing the maximum capacity to be expanded to accommodate 400 standing individuals. The 'hat' is also the building's eye-catcher in the evenings; the walls behind the panelling are painted red and can be illuminated, creating a warm glow as the light shines through.

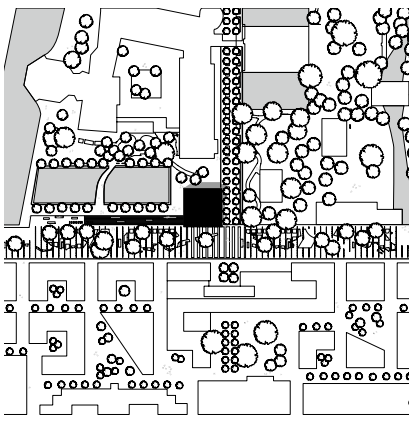
A glass 'box' is placed around the theatre hall. The transparent walls ensure that this usually inwardly oriented space is nevertheless open and inviting. Furthermore, the glass allows the space within to become an extension of the plaza. The stairs on the south side that connect the theatre with the lower lying café link seamlessly to the exterior stairs as well. Incorporating variations in the terrain's elevation – the road lies several metres above the plaza – as part of the building's design, the architects have created an enjoyable dynamic. The stairs, ramps and asymmetric solutions divest the glass box of its angularity and make a connection with the human scale.

Whether you come for a bite to eat, to study, or to see a performance, the space feels pleasant for everyone. This is due to the clever arrangement of functions. The study and consultation rooms are located on the north-east, where sunlight hardly shines inside, while the grand café and terrace are on the west, where visitors can long enjoy the sun during nice weather. Dynamic slats on the exterior make it possible to precisely regulate the light filtering inside. The curve of the panels is equal to the curve of the sun, and through the asymmetric suspension of the slats – specially developed for this project – they fit seamlessly with the circular termination of the screen. This 'living' skin is an ingenious finding, and emphasizes the dynamic character of the pavilion within the campus.

A particularly clever aspect of the project is how the building is completely transparent, yet also safe and intimate. This is above all a matter of details – and these have been ensured by an adept's touch. The well proportioned space and its interaction with its surroundings make the pavilion the lively heart that the university so desired. ←

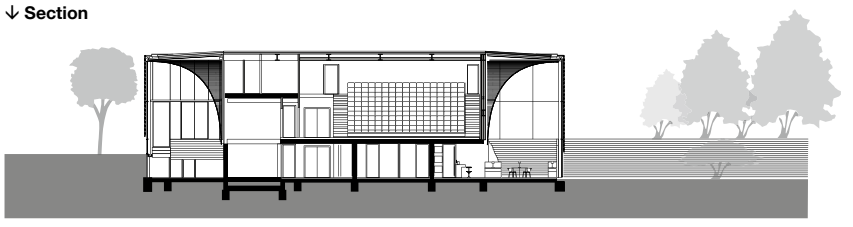
ERASMUS PAVILION STUDENT CENTRE, 2010–2013

Architect:	Powerhouse Company and De Zwarte Hond
Landscape architect:	Juurlink + Geluk together with Studio Sputnik
Client:	Erasmus University Rotterdam
Address:	Burgemeester Oudlaan 50, Rotterdam
Info:	www.powerhouse-company.com, www.dezwartehond.nl

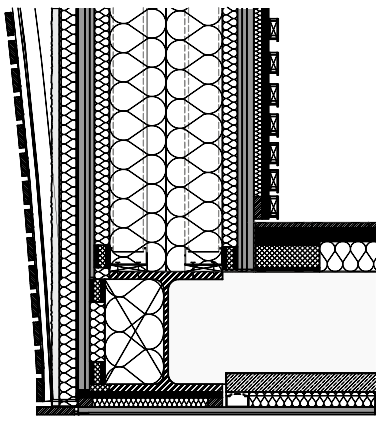


↓ The adaptable auditorium can suit many needs.

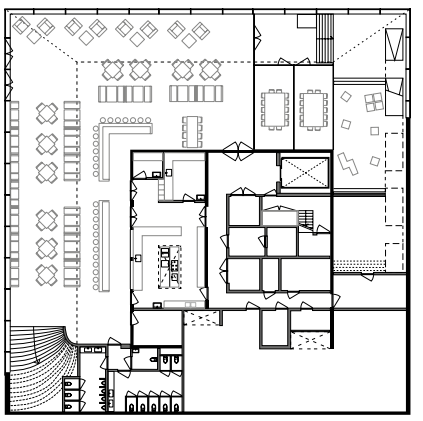
↓ Section



↓ Ceiling cross-section detail



↓ Ground floor



DERAKO®

Solid Wood Systems

Natural Material Creates Green Buildings

The Erasmus University Student Pavilion, Rotterdam
Architect: Powerhouse Company & de Zwarte Hond
Wood: American Red Oak

www.derako.com

International marketed and sold by Hunter Douglas

Bettering brutalism

ROTTERDAM (NL) — The main building on the campus of the University of Rotterdam, designed by architect Cornelis Elffers, is a classic example of Brutalist concrete architecture from the 1960s and '70s. However, its weighty character and the chilly interiors of the lecture halls no longer fit with the image a contemporary university wishes to convey in the year 2013. In line with the redevelopment of the entire campus (see p. 20), the **university complex** therefore received a refurbishment under the direction of architect Gerard Frishert.

The interior of the building was made more attractive and better equipped for students, without compromising its original architecture. The large windows, which allow plenty of natural light to flow inside, were also preserved. Especially eye-catching are the new ceilings of solid red oak that have replaced the original merbau slat ceilings, which were varnished a dark brown colour. Several considerations played a role in choosing American red oak with a clear varnish for the new look. For example, it had to be fire retardant and provide a good balance with the austere concrete architecture – light and warm in colour.

More than 3000 m^2 of this wood now adorns the ceilings in the main corridor, the extensive stairwell, auditoriums and even the exterior, under the building's large overhangs. All these oak strips have also given the monumental building an attractive entrance, wherein complex patterns are formed by wooden slats that follow its corners, curves and cantilevers in different directions. This has been accomplished using the Derako Linear open acoustic system, with a rail structure that fastens the 15 x 70 mm red oak slats in place with clips, and without using disrupting or unsightly nails or screws. Between the individual strips are open joints of nineteen millimetres lined with black, non-woven tissue with sound-dampening properties. Through this clip-method of attachment the red oak can expand or shrink naturally in response to changes in temperature or moisture, a characteristic inherent to this particular type of wood. (KIM HOEFNAGELS)

ERASMUS C BUILDING, 2013

Architect FRISHERT-CEAC **Client** Erasmus University Rotterdam **Ceiling specialist** Derako International B.V. **Address** Burgemeester Oudlaan 50, Rotterdam **Info** www.frishert.nl


JOHN LEWIS MARSHALL


ANIDA KREČO

Rough-textured

POLJICE VALLEY (BA) — The new extension to the Termag Hotel on Mount Jahorina, one of the Olympic mountains near Sarajevo, is a continuation of the collaboration between the architect and the local investor, using local materials and woodworking skills. The newly-built, five-storey **hotel annex** consists of broken, stepped volumes with slanting side facades clad with wooden shingles, which echo the topography of the mountain.

The most interesting feature, however, is the treatment of the two front facades. Each storey has balconies running the full length of these facades. Level with the balcony railings, along the entire facade, are irregular, close-set and roughly dressed wooden slats (residue material obtained from wood processing) as a further cladding, 'concealing' the hotel rooms in a very ingenious manner and creating an interplay of light and shadow. This eco-friendly and low-cost cladding creates a more sheltered, private space for visitors without interrupting the views of the surrounding countryside. The pinewood slats are set vertically for ease of maintenance, allowing rain and snow to run off more quickly.

Using wood as a local, renewable material, in combination with locally trained craftsmen, the designer offers an example of how to incorporate tourism in such a context in a responsible manner. For architect Amir Vuk-Zec, on the other hand, the use of wood is not just significant from an environmental perspective, or in strengthening the connection between the man-made and natural setting, but is also important in a phenomenological sense. The essence of his work is its tactile nature. For him, contact with this 'warm' and organic material is a return to nature and to oneself, which is increasingly important in the virtual world we now inhabit. (ELŠA TURKUŠIĆ)

HOTEL EXTENSION, 2012

Architect Studio Zec (Amir Vuk-Zec) **Client** Termag d.o.o **Wood suplier** Termag d.o.o. Rogatica **Constructor** Termag d.o.o. Rogatica **Address** Poljice valley, Jahorina 71420 **Info** studiozec.wordpress.com

Shoffice

LONDON (UK) — Whomever still has room in their backyard and desires to telecommute more often may want to consider placing this shed-cum-office there. Disappointingly, many such structures do not make use of the biggest advantage of working in the garden: the outdoor feel. Usually, a garden shed is a rectangular, completely enclosed wooden box. This **garden office**, on the other hand, a design by London-based architects Platform 5, is a glazed working space that nestles into an extruded timber elliptical shell, curling over itself like a wood shaving to form a small terrace on the lawn. Two skylights – a glazed one above the desk and the other open to the sky – bring light into the workspace.

The so-called 'Shoffice' (shed + office) is located in the rear garden of a terraced property, meaning that access was restricted to those materials which could be brought through the house. A desire to maximize prefabrication, allowing waste to be minimized and the precision of construction to be high, had to be balanced against these constraints. Discrete mini-plinth foundations were adopted as the most economic solution, and also allow the lawn to run through the structure. As a result, the curved form could not be shaped into an arch, as this would have required ties at ground level between the foundations. The structure was therefore designed to be rigid in its own right, with the stiffness provided by eight-millimetre-thick, laser-cut steel hoops incorporated into the curved form at both front and rear. Stressed-skin timber boxes span between these hoops to create the curved structural deck, which is clad in oak boards. (KIM HOEFNAGELS)

SHOFFICE, 2013

Architect Platform 5 Architects **Client** Private **Structural Engineer** Morph Structures **American white oak** Capricorn Eco Timber **Address** Barnsbury, North London **Info** platform5architects.com, www.morphstructures.com


ALAN WILLIAMS