

# PETERSEN

A MAGAZINE ABOUT BRICKWORK AND RESPONSIBLE ARCHITECTURE



Sorø Art Museum. Photo: Jens Lindhe

## SIMPLE AND HONEST

Bricks – more or less the same as we know them today – have been used as building material for millennia.

The material, processing, firing and usage have been the same for those thousands of years. Brick has survived unchanged during a period of extreme change in many areas.

Throughout history, they have been used in buildings of very varying types – from the smallest, most primitive of houses, to the biggest, most spectacular of cathedrals. This basic element, the brick, is a size that lets you lift it with one hand and lay it on mortar that you spread with the other hand.

Brick is robust. Shaping and firing the clay properly endows bricks with an extremely long life span unsurpassed by other building materials. A brick has no need for maintenance or treatment after it has been laid. It is sustainable by dint of its longevity.

Brick is simple. Brick is made from nature's own raw materials, clay – optionally mixed with a little sand or other minerals. The simplicity of brick does not detract from its flexibility though. On the contrary, different colour shades, structure, texture, sizes, bonds and types of mortar endow buildings with their unique character and identity.

Lundgaard & Tranberg is one of the design studios that places great demands on Petersen

Tegl. In several projects – most recently the extension to Sorø Museum of Art – the architects challenged the brickworks to come up with exactly the texture and colour of brick and exactly the size of brick needed to convey the desired architectural idiom.

The museum fits into the surrounding historic urban setting in the most beautiful and balanced manner. However, the architects did not want just to ape the traditional way of shaping and cladding a building. Instead, the studio developed a facing brick and used it on both the roofs and the façades. As Professor Christopher Harlang, architect, writes in his article about the project in this edition of Petersen: “The uniform manner in which clinkers are

deployed endows the building with an unusually beautiful hint of wholeness, as if it is all made of a single material... The new building does not mimic the old one. It has its own voice and is part of a conversation between equals.”

Simple and honest.





*For the sake of aesthetic coherence, the architects chose the same cladding for the façades and the roof. Shingles in different materials were considered, but Sorø is a brick town, so Kolumba was chosen for the facing bricks.*

## THE PLACE, THE MATERIAL AND THE EVENT

BY PROFESSOR CHRISTOFFER HARLANG PHD, ARCHITECT MAA

We all know that architecture comes about in many different ways and that each architect has his or her individual approach. Nevertheless, the buildings that we love still have something in common, something that has proven their durability over the ages. They are buildings that speak to us down through the ages and across cultures. They pique our senses, sharpen our minds, challenge us. They are buildings that make us feel that we are part of the world. Whether they are ancient or brand new. They also share the fact that they are all the result of an

empathetic interpretation of the building's uses and a love for the materials with which they are constructed. It is through this empathy with the building's practical use and this feeling for the materials involved – combined with the impression made by the surroundings – that a new place evolves where human actions can unfold. Where our actions make sense.

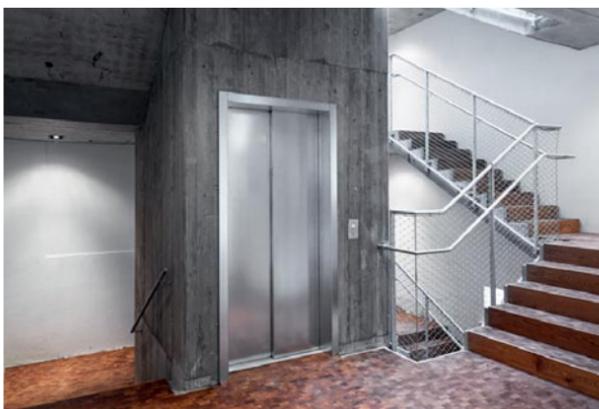
One such building is the new Sorø Museum of Art, designed by Lundgaard & Tranberg Architects. The town in which the museum is located, Sorø, has of course influenced its design. Sorø is an old town with beautiful, historic streets and narrative rudiments that date all the way back to the 12th century, when Sorø was home to the leading Nordic monastery. It is also a town that relates actively to its long history. This is evident from the key role played by Sorø Academy in the social, cultural and economic life of the town. It is also underlined by the major new extension to Sorø Museum, which wisely and with great sensitivity continues the town's narrative.

This fairly large 1400m<sup>2</sup> extension could otherwise easily have become a cuckoo in the nest of the original museum, which has been housed for years in fine but cramped premises in one of the most beautiful town houses on the main street.

However, the architects have clearly read and decoded the historical and structural way in which the town is built up – with its homogeneous town houses that dictate the course of the roads and all have fairly extensive and heterogeneous back buildings – and they have come up with an intelligent organisational model for the extension. As a result, the location and scale of the big new extension seem quite obviously right. The weight and form are entirely in keeping with the surroundings. But it also exudes an authority that underscores the important function the building plays as the new main entrance to the museum, which now lies half way between the beautiful courtyard, which is reached through the passageway from the main street, and the access road from the suburbs. In this way, the new building not only builds bridges between old and new, it also adds something new to the town in between the dense network of historic streets and the looser suburban sprawl.

And it is done with a certain degree of self-worth, which presumably derives from the exceedingly elegant proportions of the building, which – quite naturally – are based typologically on the sheds and workshops in the back yard. Unpretentious and straightforward, measured but not humble.

*Part of the old annex now houses a stairway that connects the new wing to the original museum, which opens onto the street.*



*The additional 1,400 square metres of space provide a brand-new setting for the museum's 2,300 Danish artworks.*



*In the original museum, the architects revitalised the collection – the finest in Denmark – of Russian icons from 1500–1900.*





The shape and size of the new structure complements its surroundings. However, it has a modern idiom due to its reinterpretation of a traditional brick façade. With no eaves, no gutters and no break between the roof and the façade, the museum appears almost monolithic.



The new wing's location in the courtyard provided an opportunity to envision the museum from the inside out, and allows for a freer approach to the façades than if the building had faced the main street.



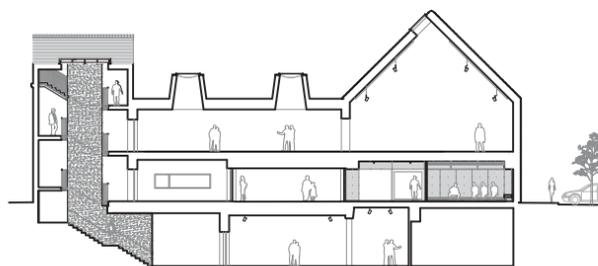
The new L-shaped building reflects the old main building and its outhouses. The main entrance to the new wings is via the gateway in the original museum and through the courtyard.

The uniform manner in which clinkers are deployed endows the building with an unusually beautiful hint of wholeness, as if it is all made of a single material. The richly varied, dark brown clinkers play with colour in a beautiful manner and have an exquisite textural effect - even in the rain - that is only broken by the windows and doors. The new building does not mimic the old one. It has its own voice and is part of a conversation between equals.

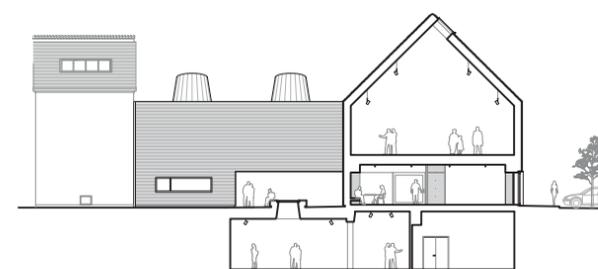
The interior is practical with a pared down stairway leading to the fine spaces of the original museum and onwards to the new exhibition rooms, which have the character of workshop spaces and studios for the temporary exhibitions. These new spaces are unpretentious and have skylights. They do not intrude between the art and the viewer. Rather, they form an unobtrusive framework, a sort of neutral backdrop.

It could be argued that much of contemporary architecture seems to be split between cold pragmatism and non-operative theorising.

But there is of course a third way. Sorø Museum embodies it. The architecture is both reflective and intuitive, and it works because concept, form and substance all inform each other.



Longitudinal section



Cross section

#### Sorø Art Museum

Client: Sorø Museum of Art

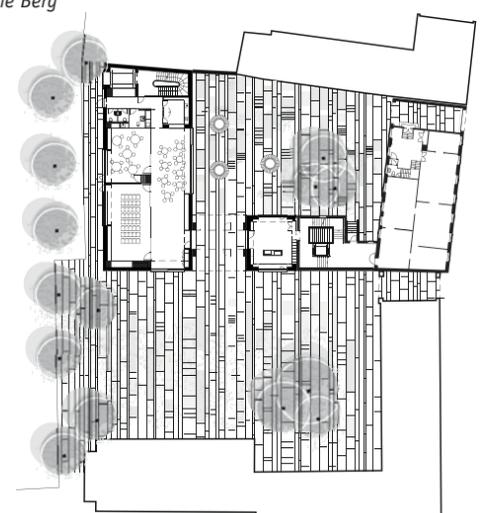
Architect: Lundgaard & Tranberg

Restoration: Architect Niels F. Truelsen/Lundgaard & Tranberg Architects

Engineer: Tommy Andersen/Alectia

Consultants to the client: Maersk Construction/Alectia

Photos: Anders Sune Berg



Site plan

English clay was used for the version of Kolumba used on the Sorø Museum of Art's façades. After the clay is processed, the bricks are hand-made in wooden moulds, then dried and fired. Holes for mounting the bricks are then drilled manually. Photos from production: Helle Simonsen.



# LOOKING FOR SOMETHING FOUND IN THE FORGOTTEN

LUNDGAARD & TRANBERG ARCHITECTS PLACE GREAT DEMANDS ON PETERSEN Tegl, WHICH HAS PARTNERED THE PRACTICE ON SEVERAL PROJECTS. SORØ ART MUSEUM, WHICH IS CLAD IN PETERSEN BRICKS, WAS INAUGURATED IN NOVEMBER 2011. WE AVAILED OURSELVES OF THE OPPORTUNITY FOR A CONVERSATION WITH THE ARCHITECTS.

BY IDA PRÆSTEGAARD, ARCHITECT AND EDITOR



## IN GENERAL, WHAT IT IS THAT YOU ACHIEVE BY USING BRICK?

Lene Tranberg: Clay consists of four elements: earth, water, fire and air, and has a strong basic substance. Building materials are often so pre-processed that the nature and origin of the material have all but disappeared. Brick is exciting because it has such a strong relationship to where it comes from – the earth. Despite the pre-processing, brick manages to preserve its character and attributes. The character consists partly of the texture and colours derived from different types of clay and firing methods. Brick always has something to offer and it doesn't have to be painted or finished. Brick is also made to last hundreds of years, so it's very much a sustainable product.



Henrik Smith: The aesthetics and durability of brick are important. Some of our oldest buildings, both the profane and the noble, are made of brick, and they remain highly aesthetic and worthy of our admiration. The tactile element also plays a role. It feels good to touch brick, whether it's completely smooth, or it's uneven, has reliefs in it and is expressive. Clay also has a great acoustic sound, which you notice in a room clad in brick or in a street lined with brick houses. Brick reflects the sound differently than other types of stone and concrete. The Playhouse project gave us the chance to build a theatre of brick. The acoustics are better than in other theatres – the space becomes an instrument.

Lene Tranberg: The way brick reflects light is also interesting. Brick has a depth that changes a great deal with the weather, whether it's sunny or cloudy, whether the air is moist or dry. Dark bricks in particular change and reflect the light differently. The Playhouse brick has multiple colours depending on the weather and the light. The surroundings are reflected in the brick – so in that way, brick gives something back. And it's great that brick is the size of a hand. In an era of mainly industrial production methods, it's quite unique that you use only your hands for bricklaying – even though brick production is a relatively industrial process.

## HOW DOES THE BRICK CONTRIBUTE TO THE ARCHITECTURAL IDIOM OF THE PLAYHOUSE?

Henrik Smith: At the competition stage, we didn't prescribe brick for the façade. We were after a kind of kinship with its surroundings, however, so because the neighbourhood is mainly brick we started looking at the options available.

Lene Tranberg: The Playhouse is surrounded by warehouses, but a theatre calls for a more stately – albeit robust – expression than you get from traditional brick. The stateliness was achieved by refining the brick and altering its proportions.

Henrik Smith: Finding the right brick was hugely challenging and took us years. The Playhouse was actually rising from the water before we finally succeeded. We had discarded countless samples until one day, at the brickworks, a brick lying on the ground caught our eye. It turned out to be made of clay imported from England. We worked with that clay and ended up using the result for the Playhouse project. The format of the brick is inspired by Peter Zumthor's Kolumba, but we chose to make it a little shorter and slightly wider, so it meets the Danish standard format of 60cm. We used what is known as wild bond because then the stub joint isn't as crucial. The bricklayers were very enthusiastic, but worried about the unusual dimensions, so we drew all of the façades on large bedsheets in a scale of 1:10 and they crossed off the bond, brick by brick, as they were laid.

## PLEASE DESCRIBE THE IDEA BEHIND USING BRICK THE WAY YOU DO IT AT SORØ MUSEUM?

Lene Tranberg: Sorø is a very finely preserved historical town with a strong architectural identity. That's what we are trying to encapsulate and interpret, albeit with a sharp, contemporary look. It was obvious to us that we had to respect the scale of the town, that the new buildings should fit in and that their size should reflect the surrounding buildings. It was also natural to use the courtyards as our starting point. They're an important part of the town's history and to an extent dictate the way people move about in Sorø. We wanted to interpret the archetypal Sorø building with its pitched roof – albeit slightly elongated compared to the traditional pitch. But we didn't just want to ape the way beautiful buildings have been built here for centuries. So we asked each other: what can we add, and what materials can we use that will help us interpret the classic style? In other words, how do we avoid just laying bricks with a traditional bond. We started off by testing shingles, made of zinc and wood at first, but Sorø is a brick town, so we ended up going with brick.



Filip Heiberg: About six years ago, when we designed the Lighthouse apartment complex in Copenhagen harbour, we asked Petersen Tegl to produce screen bricks. They couldn't, so the Lighthouse is clad in slate. Later on, Petersen were able to produce a screen brick together with the Dutch architects, Min2, so we were able to elaborate on that product for the museum project. In Sorø, the brick cladding had to be vandal proof, so we developed the way the bricks are attached to the structure. We also worked intensely with the joints and found out how we could incorporate the unevenness of the brick, which is charming on the surface with its little dents and protuberances, but not in the corners, where they have to be very precise.

Henrik Smith: Being able to use the same material on façades, roofs and gables – the way you can in wooden buildings – adds an aesthetic clarity not previously available to brick buildings. Using the same material means the surfaces are all of equal value, and you can make openings for windows in the roof similar to those you have in the façade. It adds a distinctively sculptural aspect to your architecture.



Lene Tranberg: Yes, the sculptural aspect – that's the key to our projects. We have a fundamental desire to make buildings more precise. We stand by them and their shapes and don't blur the effect by using seven different and contrasting materials. That's why we chose a single material in which to ensconce the whole building and bring it together.

## HOW DO YOU EXPERIENCE THE PARTNERSHIP WITH PETERSEN Tegl?

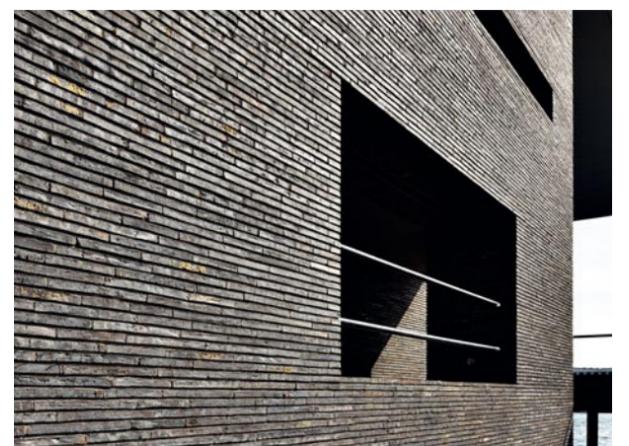
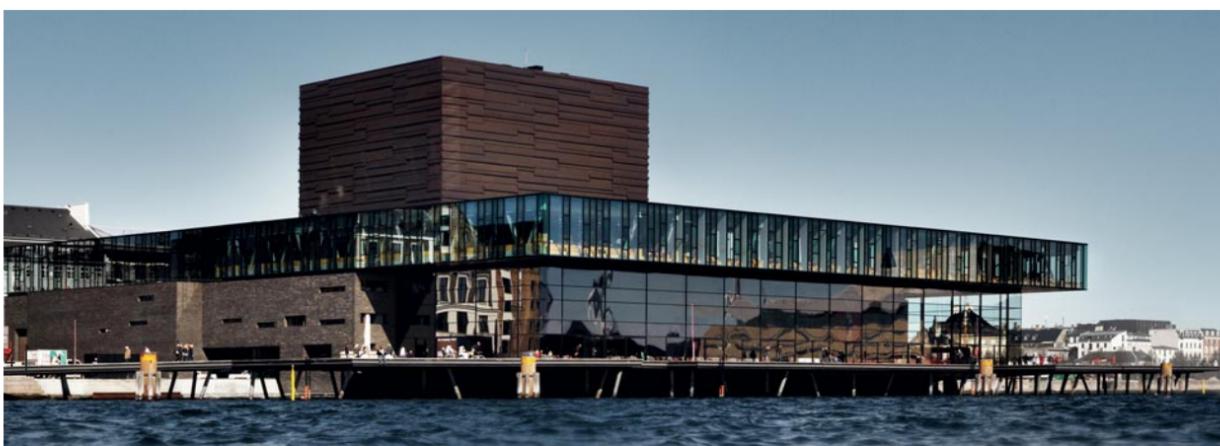
Henrik Smith: I remember, years ago, when Petersen started making bricks with lots of sand on the surface – they looked like lumps of clay that had been lying about on the ground. It was a breakthrough. At the time, every other type of brick was more or less machine-like. But Petersen struck out on its own and was the only company producing bricks with a handmade look at the time. The brickworks has the same fascination with material and derives the same pleasure we do in trying to find new ways of doing things. We've found ways of enhancing our partnerships several times. That's Petersen's greatest strength.

Filip Heiberg: Suppliers like Petersen are a boon. They want to make something different, something exciting, rather than just hawk off-the-shelf products. I have huge respect for the fact that Christian Petersen resigned from the brickworks association rather than submit to its norms. He wanted to make his own bricks. It was all or nothing for him. Bricks are beautiful and have a texture that is so important to our work as a studio. So we use them often and they enhance our architecture.

Lene Tranberg: Petersen has never shied away from the challenge when we've asked for something special. It's good to have a partner with whom you can have informed discussions. We think both sides derive mutual inspiration from it. But remaining innovative is crucial, so we'll continue to challenge them. The way we work is to look for something found in the forgotten. It's important to play on the memory. An architect is a "developer" of sorts, constantly looking for ways to make progress. Virtually none of what we do hasn't been tried before. Everything we do can more or less be seen as repetition – just done in a new way. The question is whether it adds something interesting and helps to develop and improve what is already there, so the architecture profession doesn't become backward looking.

Photos: Anders Sune Berg

To the east, the sky and sea are reflected in the Playhouse's large glass façades. The other façades are brick-clad, and so blend in nicely with the adjacent buildings. However, the horizontal, hard-firing and rich colours of the bricks, bestow a unique idiom upon the Playhouse.





*Fænø is reached by private ferry from a small jetty just outside Middelfart.*

## HIGH QUALITY ISLAND LIFE

**THE OWNER OF FÆNØ HAS HAD THE WILL AND THE ABILITY TO MAKE A MARK ON THE ISLAND, WHICH NOW FEATURES BEAUTIFUL AND VARIED LANDSCAPE AND ARCHITECTURE.**

BY IDA PRÆSTEGAARD, ARCHITECT AND EDITOR

Denmark's biggest private island, Fænø, is at the very top of the Little Belt, nestled between the coasts of Jutland and Funen, which provide beautiful scenic views from the island.

Fænø has been inhabited for about 10,000 years and farmed for many of them. The rich flora and fauna are breathtaking. It was a childhood dream come true when Flemming Skouboe bought Fænø in 2000. As a youngster, he would row out there with his friends to swim, fish and collect mussels. Since he took over the island, Skouboe has lovingly tended the landscape, e.g. planting 700,000 trees and bushes. Aply assisted by the architects Schmidt Hammer Lassen and the Mejeriet design studio, he has built a number of new buildings, all of them carefully positioned in the landscape, made of natural materials and with exquisite interiors incorporating modern Danish art and furniture. Schmidt Hammer Lassen designed the main building Fænøgård, a contemporary take on a manor house with a kitchen, dining room and accommodation suitable for conferences and hunting parties. Projects designed by Mejeriet include the construction of a hunting lodge and the design of the wine cellar at Fænøgård.

### WINE ON CLINKERS

From the hallway in the main building at Fænøgård there is access to a wine cellar in the basement. A red/black coal-fired brick is used for all of the surfaces, infusing the room with a warm, rustic ambience. The ceiling consists of brick cladding on a concrete underlayer.

The water-brushed bricks used on the floor and ceiling are made by machines that imitate the way bricks were once made by hand. This is why they are not all completely identical. The bricks are made by throwing a wet lump of clay into a wet wooden mould. The excess clay is wiped off, using water as a lubricant. The mould is then removed, leaving behind the soft brick. The bricks are then coal-fired to produce light and dark shades. As a result of the firing, there may be minimal variations in terms of dimensions and cracks, but these have no effect upon durability.

The wine shelves, like the big table, are made of oak and specially designed for the wine cellar. The oak chairs were designed by Børge Mogensen.



*The lighting over the table consists of two rectangular pendants made of white silk cast in acrylic, which filters the light and makes it delicate and soft. On the shelves, small table lamps with white shades provide extra illumination. The wine cellar can accommodate approximately 6,000 bottles of wine.*

*The walls are painted white, while the floors, ceiling, table, chairs, bookcases and wine boxes are all made of natural materials, brick or wood. The bookshelves, table and chairs are made of oak. >*



*Fænø's main building, which houses the wine cellar, is located roughly in the middle of the island, and can just be made out behind the hunting lodge. >*





The roof of the hunting lodge is made of Pomeranian pine. The non-insulated eaves are lined with copper, while roofing felt is used to cover the triangle lists.

### A BREAK FROM THE HUNT

Bakkehuset (literally the house on the hill) on the eastern side of the island, not far from Fæ-nøgård, was pretty dilapidated and had to be demolished. Mejeriet was asked to design a hunting lodge in the same position and facing in the same direction. The lodge, which has retained the name Bakkehuset, was to be 120m<sup>2</sup>, minimalist in its architecture, robust in character and with an intimate and cosy atmosphere.

The design studio certainly fulfilled its brief successfully. The combination of the proportions, the construction and the use of natural materials makes you feel comfortable the second you enter. The warm and harmonious interplay of colour and texture in the wood and brickwork has a directly soothing effect.

The brief actually specified that the walls in the hunting lodge were to be of Hessian-rubbed brick with a slight grout haze. When Flemming Skouboe came to inspect the sample wall, he surprised the bricklayers by pointing at the sample beside it, from which the excess mortar had been scraped off. It was exactly the look he was after for Bakkehuset, so it was chosen. The red, coal-fired bricks with black touches and an obvious grout haze were used for both the floors and the walls. The hard fired, frost-proof bricks in the living room floor continue out under the roof to form an outdoor patio. The whole lodge revolves around a large chimney made of black, coal-fired brick. The fireplace is the centre piece of the room but also provides an outdoor fire.

#### Bakkehuset on Fænø

Client: Fænø Gods I/S

Architect: Tegnestuen Mejeriet A/S

Engineer: OBH-Gruppen A/S

Brick/Walls and floor: D48

Brick/Chimney: D55 with dark joints

#### Wine cellar

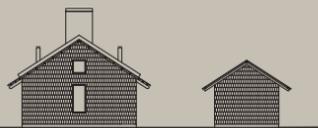
Brick/Floor and ceiling: D48

Photos: Anders Sune Berg

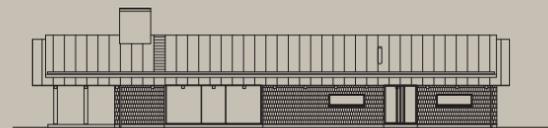
The texture and warm colours of the brick and woodwork, and the hunting lodge's quite introverted architecture, are conducive to good company and the sharing of hunting stories. Sound-insulating black batting behind the narrow strips of Pomeranian pine ensures good acoustics.



Everywhere on the 400-acre island, the eye is met by breathtaking scenic beauty.



Elevation, north west



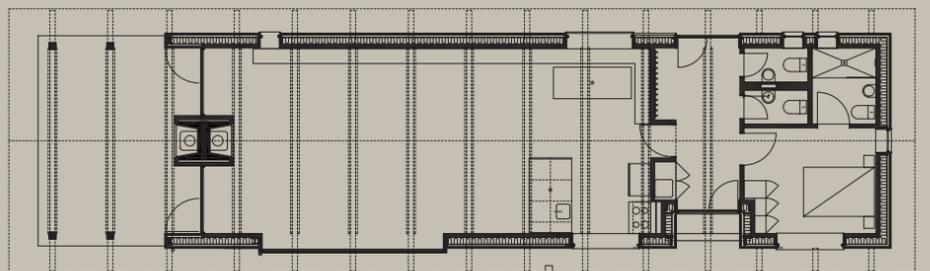
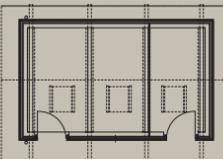
Elevation, north east



Elevation, south east

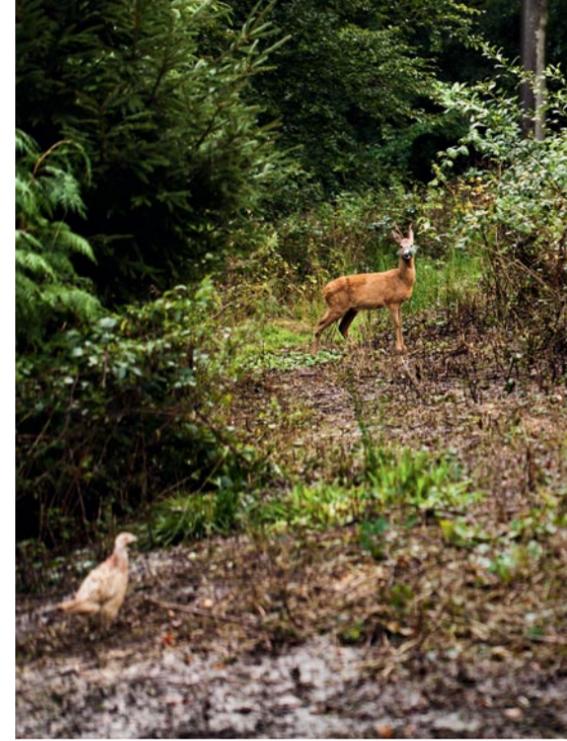


Elevation, south west



Plan





For several centuries, Fænø belonged to the Danish royal family, who also used the island for hunting.



The brickwork with grout haze in the entrance adds to the rustic atmosphere. The picture is completed by the reed shoes, for use by guests.

Chris Fløe Svenningsen, the architect behind Mejeriet Studio's projects on Fænø. >



The floor, made of frost-proof brick, continues out onto the hunting lodge's south-facing terrace.



< The striking fireplace in dark stone is the point de vue in the main room.

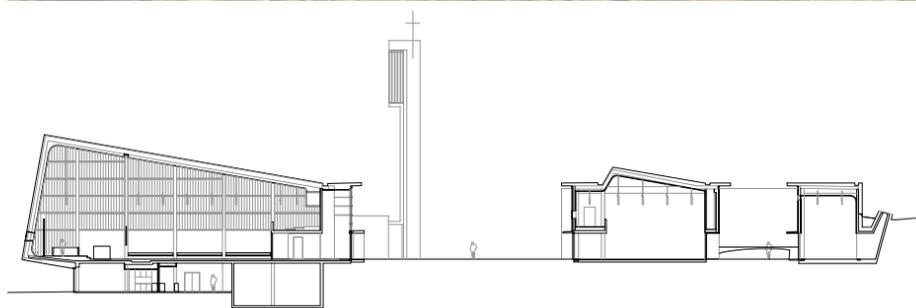
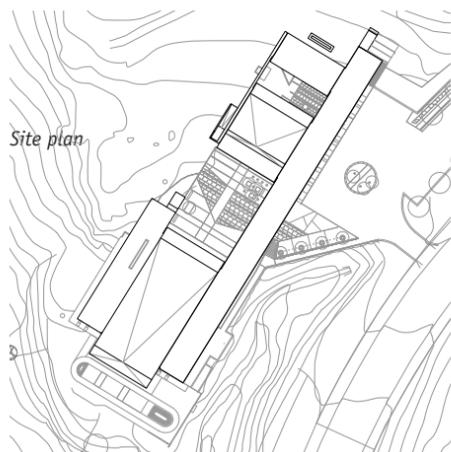
# TWO NEW NORDIC BRICK CHURCHES

THE NORDIC ART OF BUILDING BRICK CHURCHES IS ALIVE AND WELL. TWO NEW ONES, IN THE SUBURBS OF OSLO AND STOCKHOLM, BRING THE TRADITION UP TO DATE.

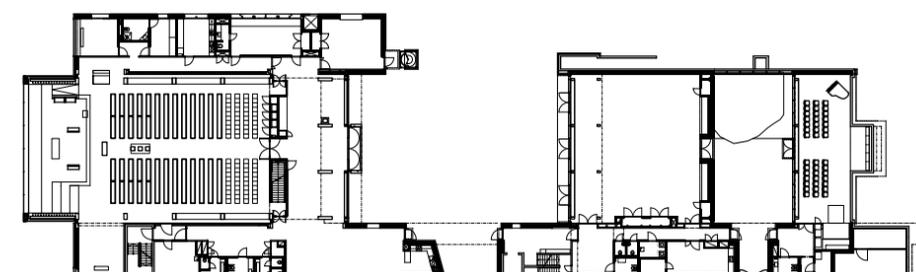
*The floor-to-ceiling window in the side altar lets the light brush the wall and creates a beautiful effect on the masonry.*



*The glass in the large windows is fitted directly into the outer walls with no visible frames, and is completely flush with the façade.*



*Hansen/Bjørndal Architects chose Kolumba for the façade because its grey-black colour with yellow shades complements the surrounding nature and harmonises with the other building materials.*



Ground floor



Access to the main entrance is from the east, where visitors pass through a large portal into the small square.



The inside of the church has a sloping floor, which creates a natural stand for the choir. The outside of the church is clad with copper. >

# BØLER CHURCH

**BØLER CHURCH SUCCESSFULLY COMBINES THE NORDIC BRICK TRADITION WITH A VIVID AND IMAGINATIVE MODERN ARCHITECTURAL IDIOM, PROVIDING SPATIAL FLEXIBILITY AND ALLOWING FOR A WIDE RANGE OF FUNCTIONS.**

BY THOMAS DICKSON, ARCHITECT AND WRITER

Bøler is a scenic, post-war suburb in the south-east of Oslo. Its first church – a simple wooden structure – was built in 1960 and was always seen as a temporary solution. In 2009, the old building was demolished to make way for a new one. An open international competition held in 2004 was won by Oslo-based Hansen/Bjørndal Architects, who worked on the project until the church was consecrated in August 2011.

Bøler Church consists of three relatively free-standing elements: the actual church, a special room for youngsters studying for their confirmation and a chapel. These three parts of the complex are linked by two side wings, of which the east-facing is by far the largest and most dominant. It houses the entrance, a cloakroom, a small meeting room and the parish offices. This wing also creates an internal link between the three rooms that serve clerical purposes. A garden-like space separates the church from the confirmation study room, and similarly, a small enclosed courtyard, called “the Holy Place” separates the confirmation study room from the chapel.

The whole site is on gently sloping ground, so the chapel is built halfway into the hill. The confirmation study room is at ground level, with the church at first-floor level, facing south. A kindergarten and youth club are also housed on the floor below the church, in other words at ground level. The east-facing façade, i.e. the big side wing, also helps shield the church from the noise of a major road and railway line. To the west, the various transverse wings and the patio garden open out onto a scenic area. Trifolia Landscape Architects helped win the original architecture competition and have worked with Hansen/Bjørndal Architects on the project, transforming the terrain, including with a programme of planting currently underway.

Where the side wings are relatively stringent in their form, with vertical and horizontal lines, the design of the three most important religious spaces is more free and the ceilings are higher. In purely material terms, they are relatively bright with concrete walls and pillars, light polished concrete floors, ash slats that

also protect worshippers from the blinding sunlight, and copper roofs. However, the side wings are made of dark Kolumba, which is also used inside the building, so they are visible at many different locations, both indoors and out, even in the rooms used for religious purposes. Architect Ellen Soma from Hansen/Bjørndal explains why this particular brick was chosen.

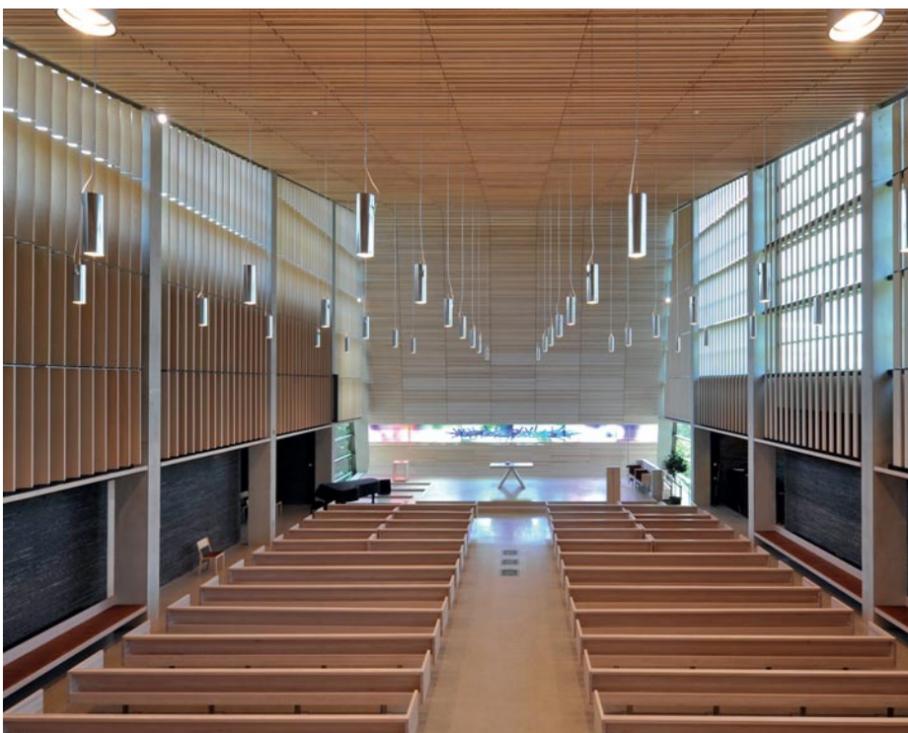
“When we were working on the competition, we thought about using slabs of slate in the side wings. The problem was that we also wanted to use the same material for the inner walls and the slate wall would have been too thick. Since we wanted visible brickwork inside and out, it was natural to opt for load-bearing brick walls. We went with Kolumba because its dimensions – approximately 53cm long and 3.7cm high – underscore the horizontal idiom of the side wings. It is a distinctive brick that endows the brickwork with the kind of character we were after. We also thought long and hard about the colour of the brick and mortar before coming down in favour of a grey/black version of the brick with the occasional hint of

yellow. It blends in well with the surrounding countryside and harmonises nicely with the other materials used in the construction – copper on the exterior and ash inside.”

The tight look in the dark, brick side wings is also accentuated by the rather large windows, where the glass is mounted directly into the outer walls with no visible frames, so that they appear perfectly flush with the exterior brick surface. A sedum-moss carpet has been laid on the flat roof above this part of the building. The thin bell tower, like the rest of the church, is made of both concrete and Kolumba.

## **Bøler Church**

*Client: The Joint Council of Churches in Oslo  
Architect: Hansen/Bjørndal Arkitekter AS  
Consulting engineer: Seim & Hultgreen AS  
Landscape architect: Trifolia Landskapsarkitekter DA  
Contractor: Hent AS  
Brick: K58  
Photos: Nils Petter Dale*



<< The church is bright, with a floor of polished concrete and slats made of ash, which prevent glare from sunlight, regulate the daylight and ensure good acoustics.

< A small, open courtyard provides access to the chapel and confirmation study room.

The new Årsta Church is located on a hilltop overlooking the suburb of the same name. >

## ÅRSTA CHURCH

A SIMPLE YET SACRED CHURCH HAS BEEN ADDED TO THE EXISTING PARISH HALL IN ÅRSTA, A SUBURB OF STOCKHOLM. THE CONSUMMATE SKILL WITH WHICH BRICK HAS BEEN DEPLOYED IN THE PROJECT LINKS THE OLD AND THE NEW IN AN ENTIRELY ORGANIC MANNER.

BY THOMAS DICKSON, ARCHITECT AND WRITER

The new Årsta Church is on a hilltop overlooking the suburb of the same name, south of Stockholm. Parish buildings started to spring up on the site as early as the 1950s, including the free-standing bell tower from 1952. A parish hall was added in 1968, which served as both chapel and church until 2011, when the new church was ready to be consecrated.

The project started with an invited architectural competition in 2006, which was won by Johan Celsing Architects. The new church has been lovingly added to the parish hall, in a way that makes it difficult to imagine that more than four decades passed between the two construction projects. The two parts of the building now appear as one, not least because of the choice of red brick.

Up close you can, of course, see the transition from old building to new, from old brick to new. And in purely architectural terms, there is also a significant difference between the 1960s parish hall and the new church. The new church

is a sacred space in the original sense of the word. Almost like an ancient Orthodox church, the roughly cubic space, with its high ceiling and 13x13m floor plan, inspires reflection.

In fact, like Orthodox churches, the space makes you feel like standing up in a show of devotion throughout the service. Årsta Church is not quite as ascetic as that, however, and newly installed pews cater for older members of the congregation. It also feels much brighter and more open than an ancient Byzantine church, so attending services here is anything but a gloomy experience.

The brightness is generated by a combination of the very large windows and, not least, the colour and choice of materials used for the walls. The walls in the high-ceilinged room look completely white against the grey concrete of the ceiling. All around the room, the bottom 2.5m of wall are clad in bright, white glazed brick, the upper 6-7 metres in six layers of white lime. The brick-built walls are almost

90cm thick, which allows for the somewhat characteristic deep window niches, and has the strength to bear the concrete ceiling, which was cast in situ.

The new building stands out. So does the Petersen brick used in the façade. Johan Celsing explains: "that Petersen D48 gelled with the older building's architecture and infused the massive church walls with a great richness of colour. D48 is a dark brick with the perfect colouring for church façades. We decided to build on the quality of the D48 brickwork by using Kolumba for outdoor areas and the church floor as well. Kolumba's large dimensions were well suited to the pattern that we wanted to contrast with the cross bond in the brickwork. Our early expectations that the brickwork would have both an air of solemnity and a richness of colour were fulfilled. We are delighted with the result."

The existing community centre may not have been built to the same high specifications

as the new church building but they all blend in well with each other nevertheless. Both the use of bricks with approximately the same colour and material idiom and the very tight and ascetic architectural treatment of the structures create an overall impression that works well. However, the dimensions of the new addition, the way it uses materials and its architectural quality leave the visitor in no doubt in which part of the complex the really interesting religious activity takes place.

### Årsta Church

Client: Enskede-Årsta Parish

Architect: Johan Celsing Arkitektkontor AB

Construction: Tyréns

Building contractor: M3 Bygg

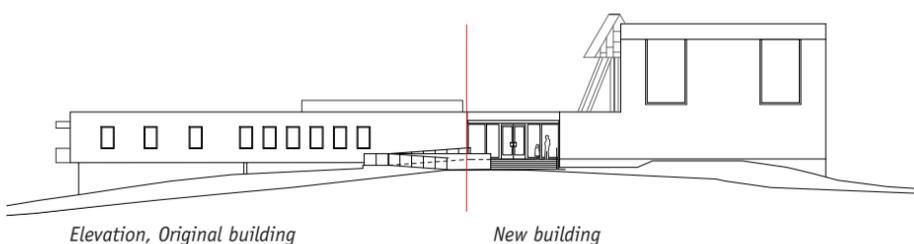
Brick: D48 and D49

Clinker: K52 and B110B

Photos: Ioana Marinescu

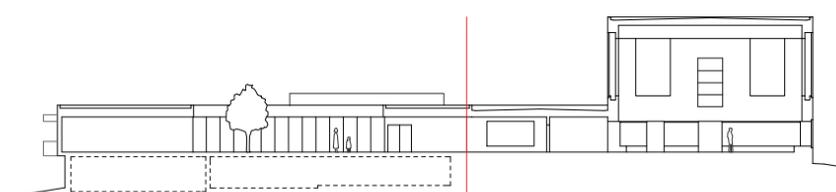
As you climb the hill, you first encounter the new church building and then the 1960s parish hall made of red Hälsingborg brick.

The architects chose coal-fired brick because of the rich colours, which also harmonise with the red brick of the original parish hall. >



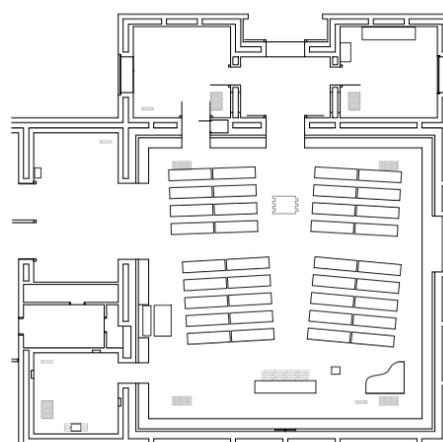
Elevation, Original building

New building



Section, Original building

New building



Ground floor



Site plan



*The lower section of the walls is covered with glazed white brick, while the upper part is whitewashed.*



*Not all of the beams are perpendicular to the façade. This asymmetry endows the room with an elastic feel.*

*< From the porch to the west, you are led into the large church. The floor is covered with clinker produced by Petersen Tegl.*

# NEW COUNCIL HQ

REIACH AND HALL COMBINE A DISUSED FACTORY WITH DISTINCTIVE NEW ARCHITECTURE TO CREATE CONTEMPORARY AND PRACTICAL HEADQUARTERS FOR DUNDEE CITY COUNCIL.

BY IDA PRÆSTEGAARD, ARCHITECT AND EDITOR



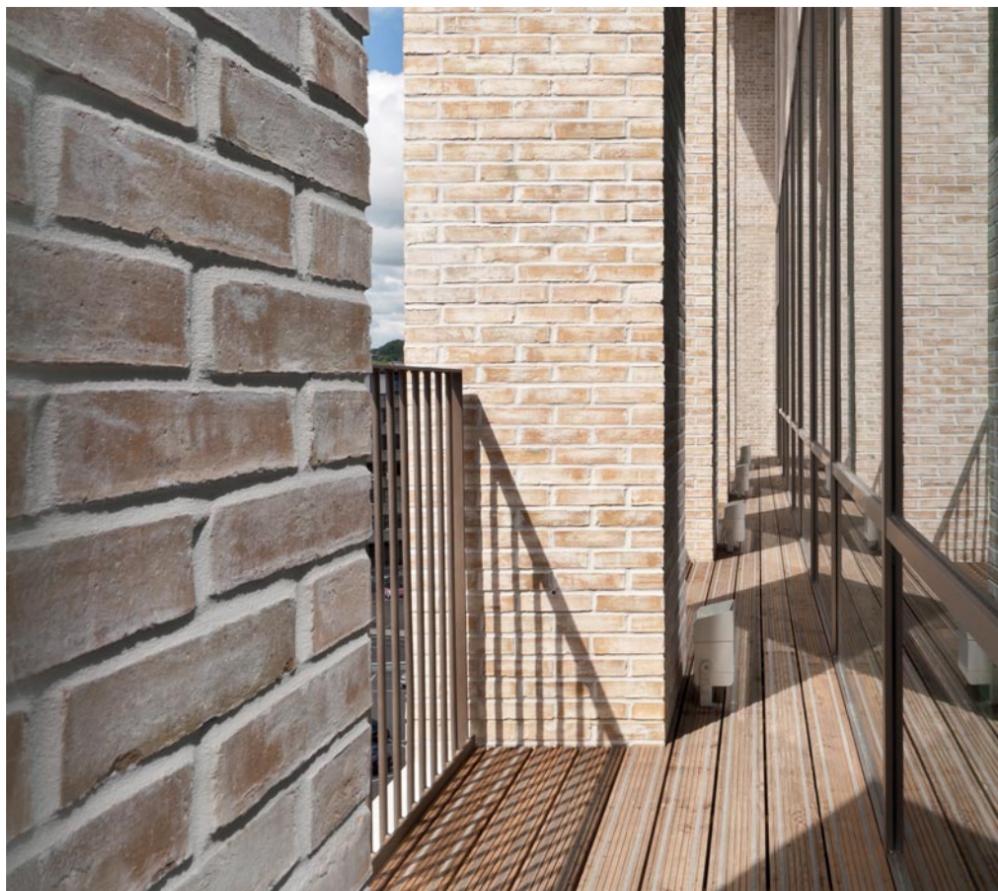
Designing new headquarters for local authorities is a demanding business. The result has to evoke the spirit of democracy and radiate an air of welcoming efficiency. As the most important edifice in the area it also has to have substance – albeit preferably with a modern twist.

One of the conditions for the 2005 architectural competition was that the new headquarters for the council in Dundee, the fourth biggest city in Scotland, had to complement the next-door complex that houses the council's legal and ceremonial departments. A listed building on the site (a factory built in 1910 to make machines for the jute industry) and a disused printing work, also had to be preserved and incorporated into the new building.

Reiach and Hall won the competition. In late 2011, they handed over the keys to the new headquarters, which fully live up to expectations in terms of functionality, technical ingenuity and architectural idiom. Indeed, the new HQ has already won several awards.

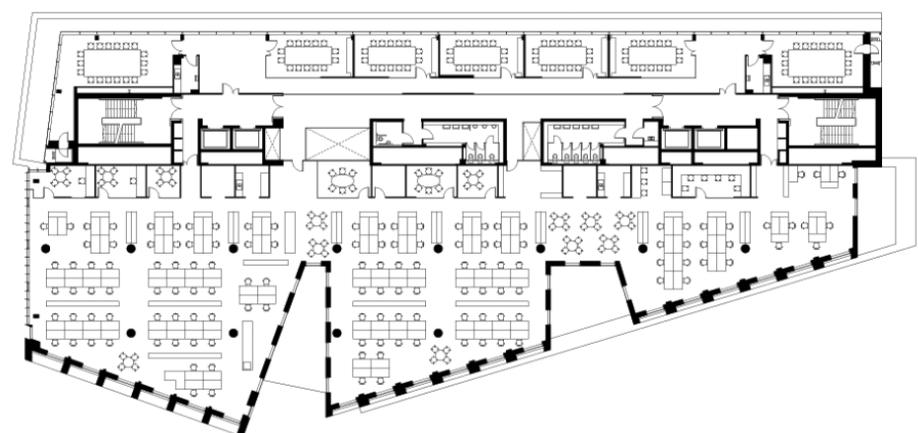
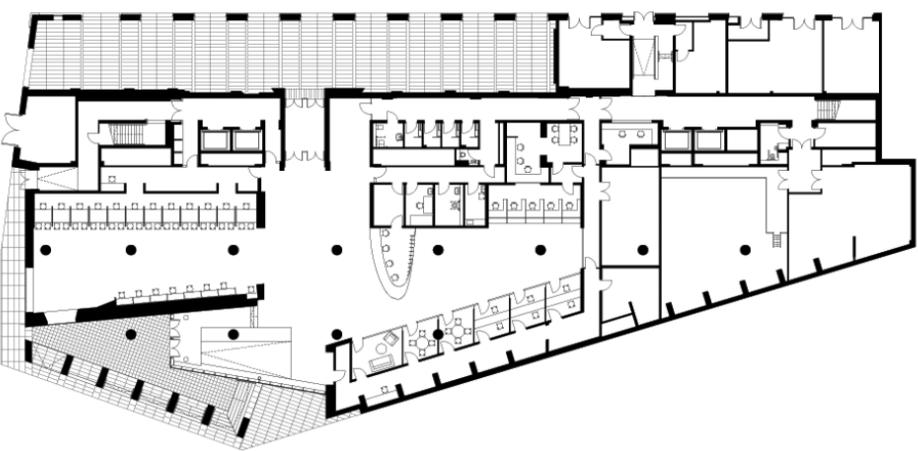
Dundee House consists of a new building – made up of three large blocks protruding from a shared spine – and the old industrial properties. In functional terms, the integration of the old and the new is seamless. A service core runs the entire length of the ground floor, forming a buffer between the old and the new. The main entrance leads into a hall in the new section, although there is also access via the old industrial part, which has been converted into a public loggia, a feature that obviates the need for insulation in the old façade and allows it to appear in all its original sandstone glory – indoors and out.

Some 1,000 people work in the new headquarters. At its deepest point, the building measures 41 metres and a panopticon throughout the entire length of the building – 75 metres – channels light down into the conference room and the workplaces on all seven floors. The three big new blocks to the east, south and west, have a yellow, coal-fired facing made of bricks that play with white, yellow and green shades.



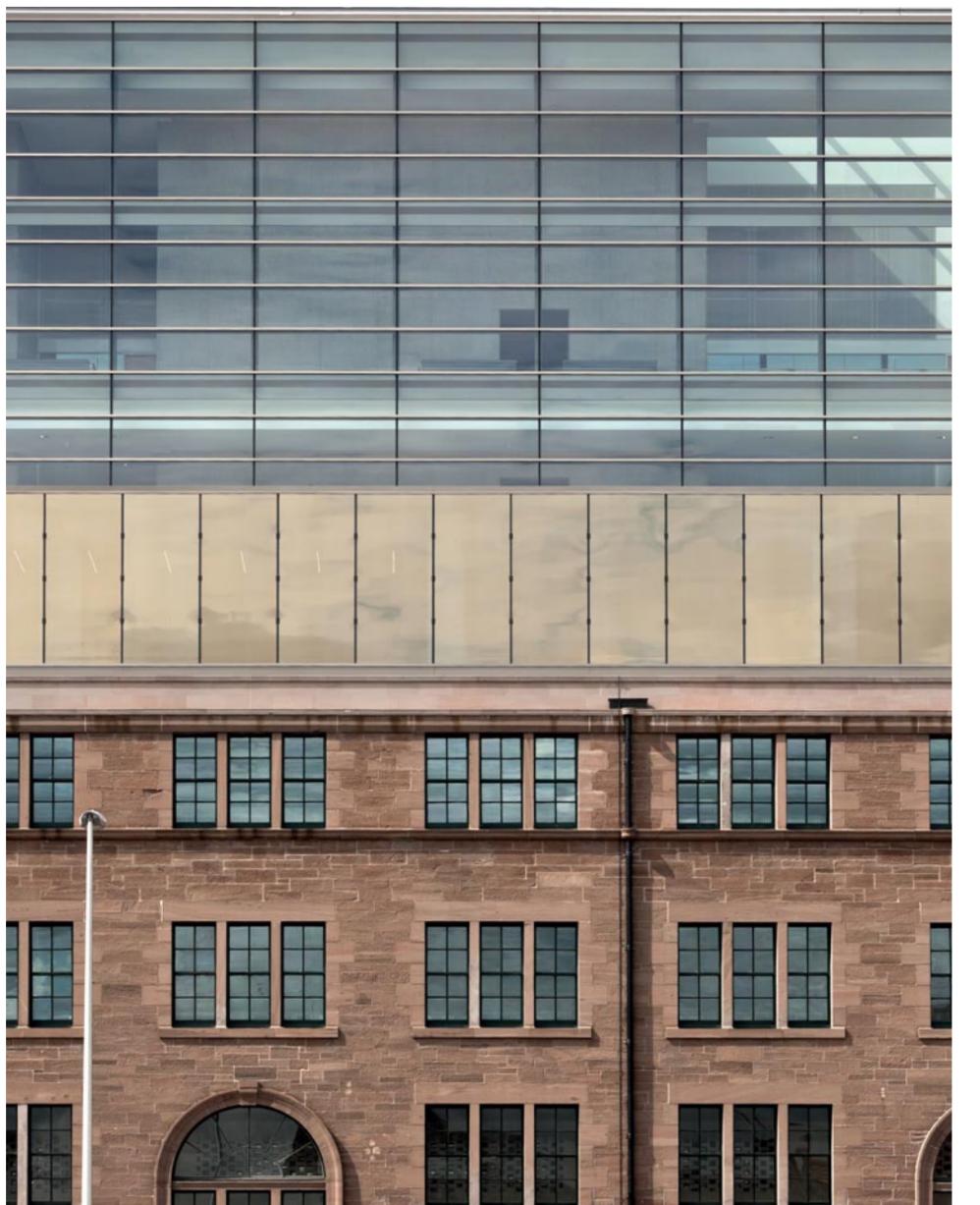
*Recessed façades house top-floor balconies that overlook the entire city. >*

*Ground floor*



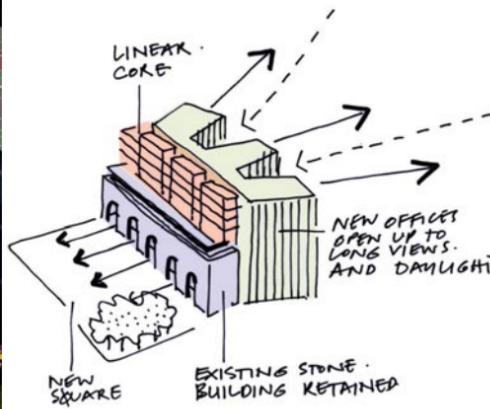
*Floor Plan*

*A printworks from 1910 is preserved and incorporated into the new council HQ. >*





< The striking, graphic relief is created by the shadows of the ubiquitous concrete pillars clad with brick and the transverse concrete beams that protrude a metre from the façade.



**Dundee House**  
 Client: Dundee City Council  
 Architect: Reiach and Hall  
 Engineer: Buro Happold  
 Photos: Dave Morris  
**Dundee House/Awards**  
 Roses Design Awards Commercial Office Building of the Year 2011 – Gold Award.  
 Brick Development Association Awards – Best International Project 2011.  
 RIAS Andrew Doolan Best Building in Scotland 2011 – Shortlisted.  
 Dundee Institute of Architects Awards Best Public / Commercial Building 2011 – Highly Commended.

Reiach and Hall of Edinburgh – established 1965– may have evolved over the decades but the company still adheres to a modernist idiom redolent of the ideas that manifested themselves most clearly in the Scandinavia of the 1950s. Its restrained, stringent façades and honest use of materials place Dundee House firmly in the functionalist tradition, with an idiom that will stand the test of time. The distinctive, sculptural blocks also make it an expressive building, one that certainly does not hide its light under a bushel.

**REIACH AND HALL ARCHITECTS ON THE FAÇADE FOR DUNDEE HOUSE**

At the competition stage, we suggested glass curtain-wall constructions for the south and west façades. However, we were forced to make substantial savings during the tendering phase and replaced the glass with a brick cladding and the Portland stone and concrete pillars with brick.

Having decided to use brick we had to find a type that transforms the ordinary into something special. To get the right texture, we chose a brick by Petersen Tegl that looks handmade. By Scottish standards the dimensions – 228 x 108 x 54mm – are unusual, which endows the building with an elegant and refined touch. White mortar flush joints – 13mm vertical and 12mm horizontal – have the type of monolithic effect that suits a public authority building. The contrast between the irregularity of the brick and the tight patterns of the façade pattern is striking.

Although Petersen bricks cost a lot more than standard local ones, the façade came in at half the price of the original steel and glass construction. Using brick saved a considerable amount of money and the project was able to proceed.



< The division into three large blocks, combined with an opticon that runs the length of the structure, fills this rather deep building with fine, natural light.

Reiach and Hall's very precise building has a monolithic air that endures the clash with its very mixed surroundings.

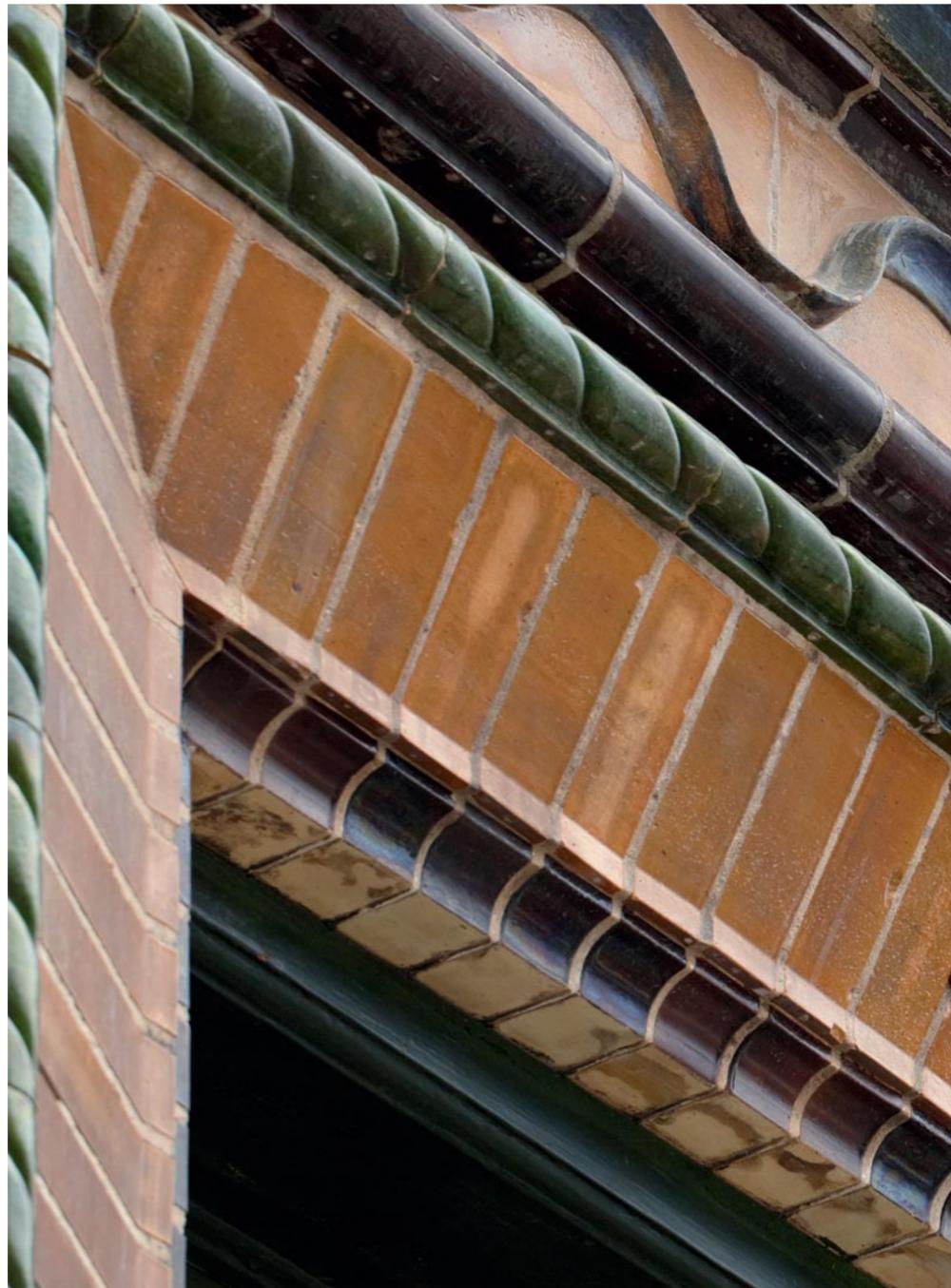


< The former printworks is now used as a public arcade, through which visitors pass on their way to the north entrance.

Where possible, the window frames were repaired and painted, but some windows had to be replaced.



The Specials Department at Petersen Tegl conducted a series of tests before finding the right shades of green, yellow, white and brown glaze.



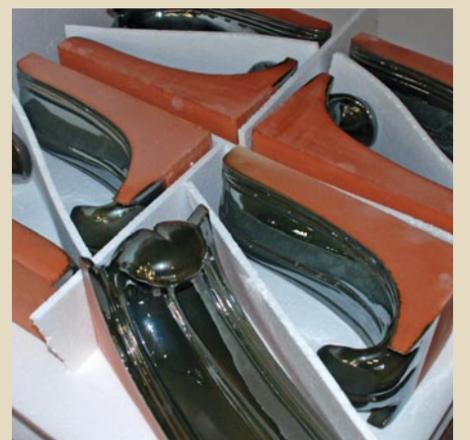
< Upon closer inspection, the unpretentious block in Nørrebro reveals fine details.



## RECREATING REFINEMENT

PETERSEN TEGL SUPPLIED 3,000 HAND-MADE, GLAZED MOULDED BRICKS FOR A RENOVATION PROJECT IN THE NØRREBRO DISTRICT OF COPENHAGEN.

BY IDA PRÆSTEGAARD, ARCHITECT AND EDITOR



The recreated terracotta bricks are used for the façade's friezes and cornices, and around the windows and doors.



At the corner of Jagtvej and Ågade stands a block of flats in historicist style, five storeys of yellow brick, the type you find in all of the densely populated parts of inner Copenhagen. If you look closely, however, you will see that this block is a little bit more sophisticated than the average. It has glazed bands of terracotta on the ground floor and first floor. The street doors and windows on the second floor are also trimmed with glazed terracotta – in yellow and brown – and the cornice under the eaves and the third floor also feature terracotta decorations.

Once you have stopped to look, you might as well spend some time admiring the richness of detail. But by far the most refined feature is that you cannot actually tell that the building has just been renovated.

The block was dilapidated when architect Michael K. Andersen and engineering company Ishøy & Madsen were commissioned to renovate it and to restore the original appearance.

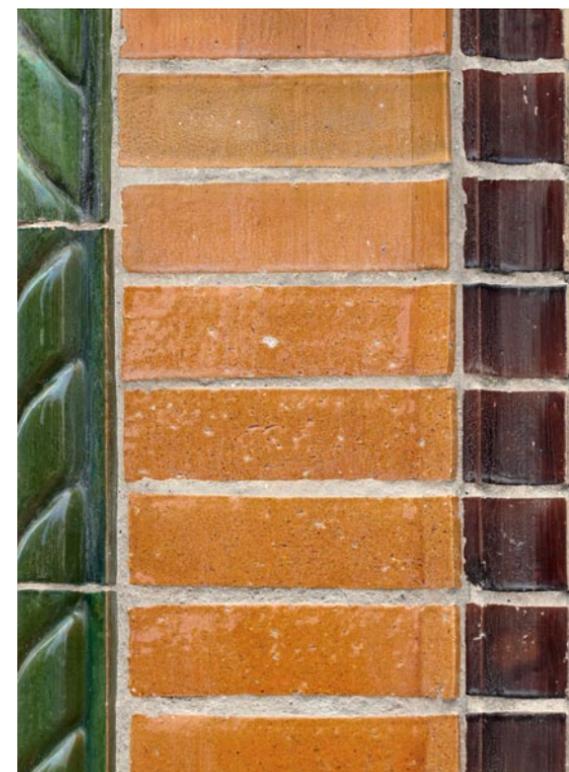
The architects dealt with the descriptions and drawings, the engineers with building management and supervision – and both were involved in the historical research. The project specifications included new attics and windows, restoring the tower and the spire and replacing the brickwork. This entailed recreating a large number of moulded bricks, a task assigned to Petersen Tegl.

“The first step was to make a comprehensive photographic record,” says Erich Mick, head of the moulded brick department, nicknamed Tivoli because it was set up after the brickyard was commissioned to restore the entrance to Tivoli Gardens in 1991.

Petersen Tegl supplied a total of 3,000 moulded bricks for the property on Jagtvej, divided into 36 different types. A copy of each type had to be sent to the brickworks before work could commence. “All of the bricks were hand-cut by knife, but five of the types were so complicated that the mould had to be cast

in plaster and then imitated by hand,” Mick explains. The bricks were glazed in five different colours, one green, one white, one a greenish transparent colour and two different shades of brown. Copying the colours of an existing glaze is no mean feat. Even the most experienced craftsmen have to experiment extensively until they get it right. They succeeded though, and it is well nigh impossible to tell the difference between the original moulded bricks from 1889 and the new ones, which have been there for less than a year.

**Jagtvej 2/ Ågade 110**  
 Client: A/B Åhjørnet  
 Architect: Michael K. Andersen  
 Engineer: A/S Ishøy & Madsen  
 Urban renewal funding by: City of Copenhagen  
 Brick: moulded brick, mainly glazed  
 Photos: Anders Sune Berg



< Moulded bricks are made in special wooden moulds, then dried and fired. After applying the glaze, the brick is fired again. After drying and careful packaging, they are ready to be despatched from the brickworks.

The process of producing moulded bricks requires constant concentration. From the left, Børge Andersen. In the middle, Anne Thomsen, ninth generation to work at Petersen. On the right is Erich Mick, head of the Specials Department.

Photos from production: Helle Simonsen

The almost 125-year-old house was in a poor state before the renovation. To recreate the exact sizes and glaze, copies of each type of moulded brick to be replaced were sent to the brickworks. >





For the last decade, architect Tony Fretton has divided his time between his studio in London and a professorship at Delft University. This link has resulted in a number of Dutch construction projects, including three major housing projects in Amsterdam.



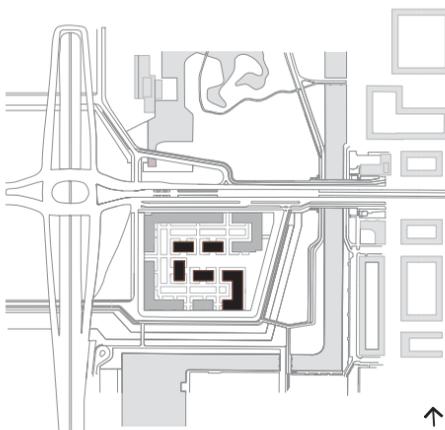
**Andreas Ensemble, Amsterdam**  
 Client: Proper Stok Woningen bv  
 Architect: Tony Fretton Architects  
 Executive architect: INBO Architecten  
 Engineer: Grontmij van Ruitenburg  
 Brick: D91  
 Photos: Christian Richters

## ANDREAS ENSEMBLE

PLAIN YET STRIKING FAÇADES IN COAL-FIRED BRICK TYPIFY NEW HOUSING DEVELOPMENT IN AMSTERDAM.

BY AMANDA BIRCH, ARCHITECTURAL WRITER

The local town plan in the area calls for façades in stone or tiles in bright colours with little contrast. The architects chose a grey, coal-fired brick with black shades.



Site plan

In Amsterdam West, an increasingly residential part of the Dutch city, lies Andreas Ensemble, a recently completed Tony Fretton-designed development. The collection of five freestanding apartment blocks is largely concealed by a number of taller residential/hotel buildings situated on the perimeter and designed by architects Geurst and Schulze, a Hague-based practice who also prepared the masterplan for the site.

The Amsterdam city planning department wanted the development to follow a pattern of closed blocks to emulate the adjacent district of Old West. This has resulted in all sides of the site being enclosed by buildings with Fretton's brick-faced restrained blocks grouped around a public square.

Andreas Ensemble is located on a site previously occupied by a hospital – the Sint Andreas Ziekenhuis. This part of Amsterdam West had

been planned as mainly social housing by the Dutch urban planner Cornelis van Eesteren, his proposals finally being realised in the 1950s.

All five of the Fretton-designed apartment blocks are seven-storeys with the top two floors set back to provide a consistent cornice to the buildings, which was a requirement of the masterplan. Four of the buildings are of a simple rectangular shape, while the fifth block is C-shaped and located on the south-east corner of the site overlooking a canal. To the north and west, the site faces onto major highways.

Each block, of a pre-cast and in-situ concrete structure, contains 22 flats and the simple floor plate employed in each building allows for flexibility so that the main living areas and balconies can benefit from sunlight and views.

In contrast to the Geurst and Schulze perimeter buildings, which use concrete with

brick bands for the façades, Andreas Ensemble employs brick made by Petersen Tegl. Brick was a more attractive material to the practice as Fretton's project architect David Owen explains. "The masterplan allowed for a limited colour and material palette predominantly light in tone and based on minimum contrasts, which could have been stone or brick. Given budgetary constraints we favoured a quality brick against a poor quality stone. Also Geurst and Schulze were already committed to brick and precast concrete, so this direction was good for the visual unity of the project".

Fretton specified coal fired bricks in standard format – 228mm x 108mm x 54mm.

"We considered other colours and other types of Petersen brick," says David Owen and even looked at other brick manufacturers, but we kept coming back to Petersen's D91 because

*The apartments' average size is 114m<sup>2</sup>. All have balconies with good views and direct sunlight. >*



*Recurring belts of vegetation line the footpaths between the blocks.*

*The penthouse apartments, set back from the façade, are in dyed green concrete, which fits in with the rest of the colour scheme. >*



of its light-grey/green colour and its exceptional quality".

Some 410,000 handmade bricks, traditionally laid, were used to clad the five blocks from ground to fourth floor levels. Meanwhile the penthouse levels are in a green/grey-coloured precast concrete. The colour was inspired by honed Cumbrian slate and is darker than the brickwork below to resemble Parisian mansards.

The light grey-coloured mortar used for the brick elevations was crucial in achieving an even tone and an elegant appearance to the buildings. The Danish brick dimensions are more elegant than Dutch or English standard bricks and feature a wider mortar joint.

All elevations are in stretcher bond and the bricks are flush pointed.



< The north-east facing residential complex, overlooking Jacob van Lennep canal.

The façades on the ground floor of Solid 11 are covered with purple porphyry, while the upper floors have a façade of red, coal-fired brick.



## SOLID 11

THE DUTCH HOUSING ASSOCIATION STADGENOOT COMMISSIONED TONY FRETTON ARCHITECTS TO DESIGN A SEVEN-STOREY BUILDING THAT WILL LAST FOR 200 YEARS.

BY IDA PRÆSTEGAARD, ARCHITECT AND EDITOR

Sustainability is many things – including a buzzword these days. The Dutch housing association Stadgenoot has worked with the concept for a long time. Durability is the key to its definition of sustainability. According to Stadgenoot's "Solids" concept, buildings must last a minimum of 200 years. It only uses structures that weather well and are made of top-quality, imperishable materials. The way a "Solids" building is constructed also has to lend itself to changes to the interior and its function. This inbuilt flexibility adds to the life span of the building and to the range of potential users.

Of course, turning the concept into practice calls for architects capable of meeting the con-

struction and technical requirements and transforming them into architectural idioms that will survive for as long as the building itself.

Solid 11 is one of the first projects designed according to the "Solids" concept. Tony Fretton Architects designed the ultra-flexible 8000m<sup>2</sup> building, which can be used for flats, offices, shops and a hotel. Albert Ravesteyn was Stadgenoot's project manager.

Solid 11 is located in the middle of Amsterdam's vibrant and multicultural neighbourhood, Oud West, on the last plot on a site, where a big 1960s hospital once stood. The building, which is on the main traffic artery Constantijn Huygensstraat with the Jacob van Lennep canal to the north-east, is part of the

city plan that stipulates the height, size and orientation of buildings in the area. The masterplan was drawn up by the late Belgian architect Jo Crepain.

The new construction consists of two parallel rectangular blocks on either side of a courtyard that is closed off from the street by acoustic glass. The floors are connected by walkways, borne by steel structures at opposite ends of the yard, that resemble the branches of a tree.

The two other buildings on the site – a social housing unit and a psychiatric clinic – were designed by a local Dutch architect. All three buildings have access to a newly constructed underground car park, that was already in use

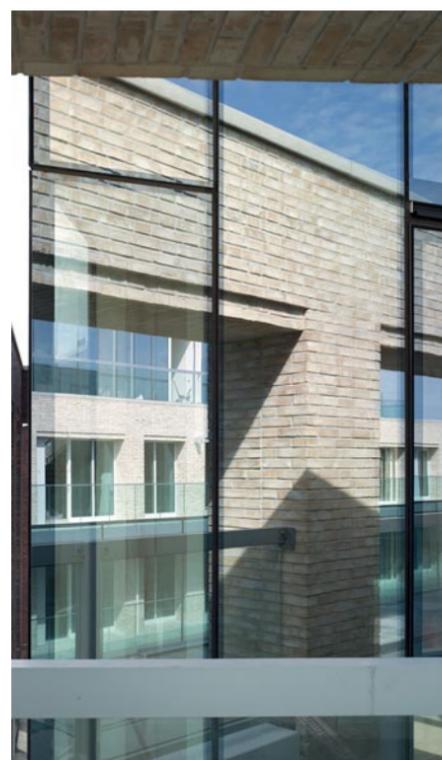
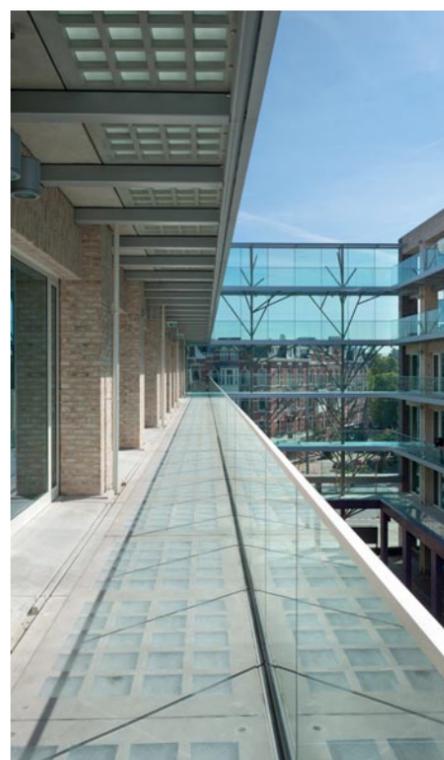
before the start of the construction of the new building.

Crepain's masterplan prescribes brick façades on the buildings in the area. Having encountered them while designing the Fuglsang Museum in Denmark, Tony Fretton Architects recommended bricks from Petersen Tegl because of their distinctive texture and strength. This time, they opted for coal-fired bricks in two colours: The four exterior façades are clad in red brick with a black tinge, while the façades facing the courtyard are clad in a yellow brick that has been lightened by a thin layer of mortar as part of the manufacturing at the brickyard. All of the façades are in Flemish bond. Joints in the dark brickwork have been

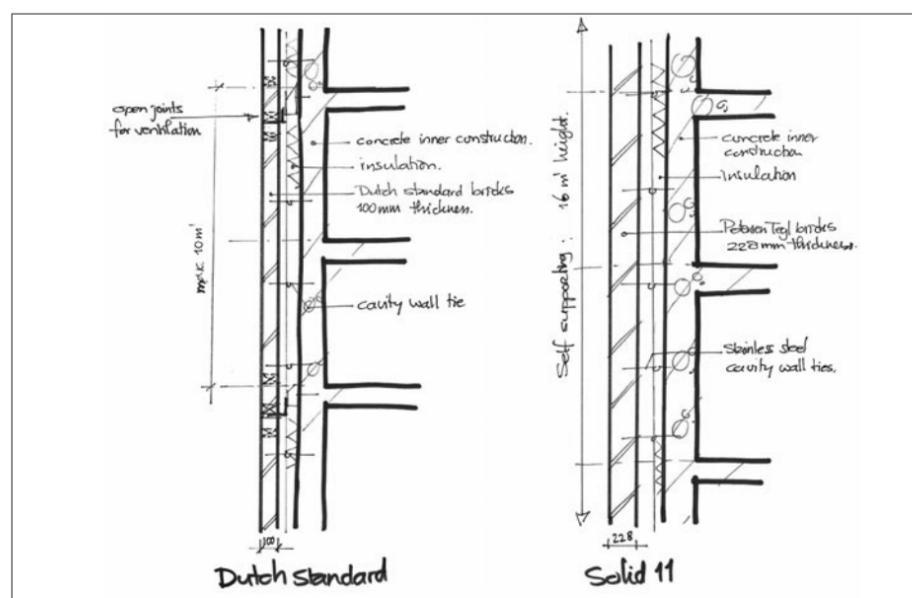


< The building comprises two main blocks, located on either side of a courtyard, closed off from the road with acoustic glass.

The floors in the building are connected by walkways over the courtyard, supported by branching steel structures. >



The façades facing the courtyard are clad in a yellow brick that has been lightened by a thin layer of mortar as part of the manufacturing at the brickyard.



The facing wall's width of 228 mm means it could be self-supporting and avoid the need for brackets to attach the brickwork – an unusual style of building in the Netherlands.

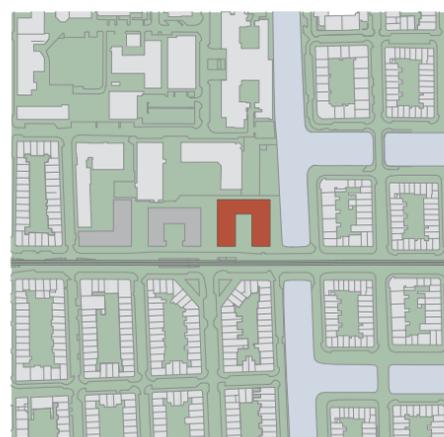
pointed with grey-brown mortar raked back by 3mm.

Solid 11 has self-supporting, brick façades, which is unusual in the Netherlands, where brackets traditionally attach the wall to every second floor. It is also common practice to have open joints above and below the brackets to facilitate cavity ventilation. However, metal brackets would be inappropriate in a building designed to last 200 years and can be dispensed with in a self-supporting wall. The façade cladding in Solid 11 is 228mm thick and all 25m in height were laid without the use of any brackets. The only stabilising factor consists of stainless steel wall ties.

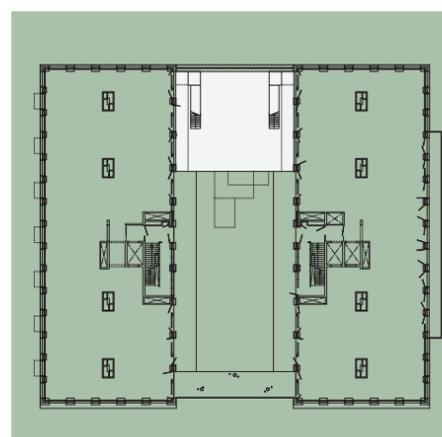
**Solid 11**

Client: Stadgenoot Housing Corporation  
 Architect: Tony Fretton Architects  
 Co-architect: Inbo Bouwkunde Woudenberg  
 Constructional engineer: DHV Den Haag  
 Brick: D71 and D48  
 Photos: Peter Cook

Site Plan



Floor Plan



The dark bricks pepper the full height of the building, marking the vertical rather than horizontal movements in the façade.



Hebsgaards Have makes use of sandwich elements. The bricks are therefore laid like a jigsaw puzzle before being moulded together at the factory.



## BRICK DIRECTS THE FLOW

A NEW BLOCK OF FLATS IN VANLØSE USES BRICKS IN CONTRASTING COLOURS TO HIGHLIGHT THE ORGANIC FORM OF THE BUILDING.

BY SUSANNE ULRIK, ARCHITECT MAA

MAPT, the architects who designed Hebsgaards Have, prioritised clearly marking the direction of the street and closing off the corner. The block drops from five floors at the corner down to only two, so that the highest part is at the right angle in the L-shape of the ground plan.

Hebsgaards Have, on the corner of Jydeholmen and Indertoften, was completed in 2010. It contains 60 homes for senior citizens and differs from the surrounding buildings due to the round corners – both convex and concave – where the façade is broken by the protruding parts of the building. This endows it with a more organic look, which is underlined by the pattern created by the bricks. Anders Lendager, the architect behind the project, explains that the intention was to achieve a sense of motion, of changeability in the surfaces. At dusk, the dark parts of the building almost disappear.

The brick pattern was designed digitally. The bricklaying was not done on site. Sandwich elements were used, so the bricks were laid out like a puzzle, cast together at the prefabrication plant and then assembled on site by the bricklayers. Bricks do not have to be whole when they are used as the surface on a prefabricated element, so all of the bricks on the façade of the new block of flats are divided into two. Lendager chose red and grey/black coal-fired bricks, primarily because of their texture, but also because the black/grey and red shades harmonise in a way that cannot be taken for granted when mixing bricks of different colours.

The dark ones are also grouped together in fields the entire height of the building so that the façade is divided vertically, so the height stands out rather than the length. The soft curves at the round corners were achieved by only using headers.

The paving is also of brick, entwining and defining the site in the same colours as the

brickwork. The pattern also emphasises where and in which directions pedestrians are expected to walk.

Each of the two stairwells houses an elevator and a waste-suction shaft. The balconies and external walkways have parapets of steel and tempered glass, whose curving shapes help endow the building with its unique character. The windows are built in such a way that they can be left open without fear of burglary. The gutters are hidden behind a copper apron, which completes the façade at the top. The roof is flat.

One of the design specifications was that residents should be able to meet, on the walkways or in a big bright communal room on the ground floor.

Hebsgaards Have is named after Per Steen Hebsgaard who ran a glaziers at the address, 1992-2003. His workshop was well known for the glass decorations it produced for a number of famous artists, including Bjørn Nørgaard whose sculpture, 'Vanløse Man', will stand in the entrance.

### Hebsgaards Have

Client: Holberg Fenger Invest

Architect: MAPT = Lendager Arkitekter + Arcgency

Engineer: Ingholt Consult

Landscape: MAPT = Lendager Arkitekter + Arcgency

Brick: B07 and B85

Photos: Anders Sune Berg

MAPT no longer exists and Anders Lendager has since founded Lendager Architects. His vision is to set a good example and be Denmark's leading sustainable architectural practice. "We believe that processing or 'upcycling' used materials will play a major role in building design in the future, a trend we would like to encourage by example," as it says on the company website.

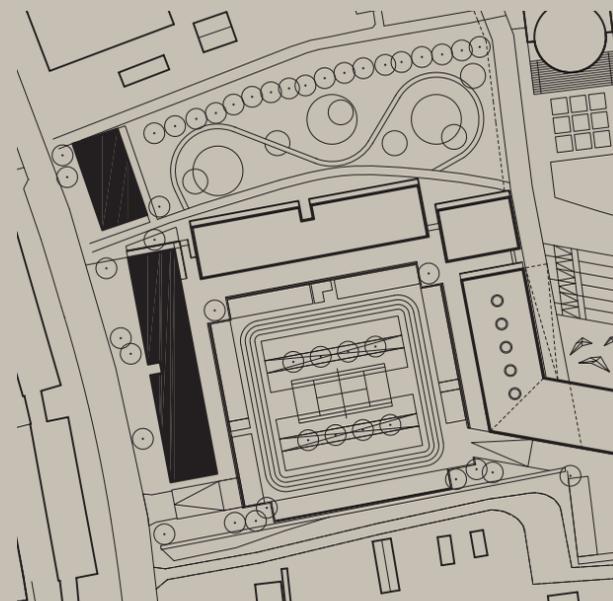
Closer bricks (bricks halved lengthwise) were used for the sandwich elements. Petersen manufactures its bricks so that all sides appear equally beautiful. This allows the runner on both halves to be used as a front, which is not often the case with commonly manufactured bricks. The architect chose coal-fired brick, which produces an unusual harmony between the bricks' black/grey and red shades.



The building's varying heights provide a nice change of pace and give the impression of a dynamic construction.

The cladding from the brickworks in Broager matches the colour and idea of the façade. >





The buildings are made from brick consisting of Danish yellow clay. As part of the production process, clay slurry is used to ease the soft clay out of the mould. It sticks to the surface during the coal-firing. This gives the brick its white, yellow and green hues.

Site plan

## AFFORDABLE HOUSING, QUALITY BRICK

**IN FALKENBORGKARKEN, FREDERIKSSUND, RENT FOR APARTMENTS CLAD WITH COAL-FIRED BRICK STARTS AT ONLY DKK 5,500 A MONTH.**

The Falkenborgparken development is funded and managed by the construction company Viuff, which had very clear ambitions for the project. "We wanted to build Denmark's cheapest apartments made of quality materials and we wanted the best possible utilisation of space. With this in mind, we chose to work with a highly talented team of architects, and we believe that we have achieved our ambitions together," says the contractor, Niels Martin Viuff.

The housing development was designed by Mangor and Nagel in Frederikssund, who are also responsible for the local plan in the area. When it is completed, the development will have 200 dwellings. The first 48 are already occupied. In keeping with the local plan, the new buildings merge nicely with a local park, which has been preserved as far as possible. The smallest apartments – 54 well utilised square metres – cost DKK 5,500 kroner a month to rent, and demand is high for affordable housing. All of the apartments in the first phase were rented out long before the completion date.

Niels Martin Viuff was deeply involved in every detail of the design and materials, including the choice of brick. The local plan requires light-coloured brick. With an eye to quality, Viuff turned to Petersen Tegl, who sent him sample walls made of three different yellow bricks. The Viuff household is obviously some kind of democracy, as Niels Martin asked his family for advice. His three teenage children all picked D71 – and the result is now on view in Frederikssund.

### **Falkenborgparken, Frederikssund**

Client: A/S Viuff

Architect: Mangor & Nagel

Contractor: A/S Viuff

Local plan and landscaping: Mangor & Nagel

Brick: D71

Photos: Anders Sune Berg

A built in staircase was avoided by providing access to the apartments on the first, second and third floors via walkways.

Mangor & Nagel designed the interiors for maximum efficiency. The smallest apartments measure 54 m<sup>2</sup>.



Plan, ground floor



Plan, first floor



The brickworks in Broager continuously experiments with different colours and textures. One of the newest bricks was used for only the second time in a new residential development in Aarhus.

## NEW BRICK FOR NEW DEVELOPMENT

ONE OF THE NEWEST PRODUCTS IN THE PETERSEN RANGE OF WATER-BRUSHED, COAL-FIRED BRICKS WAS CHOSEN FOR A NEW HOUSING DEVELOPMENT IN AARHUS.



A total of 32 apartments have been built on a large lot on Gustav Holmsvej that has a park-like feel. As many as possible of the trees on the site were preserved. The development, designed by local architects Arkitema, features three parallel wings of terraced houses facing north/south. The idiom is cubist, the roofs are flat.

The offset façades provide for variation in a development otherwise epitomised by vast calm surfaces and vertical bands of windows. The fronts also harmonise nicely with the neighbouring buildings from the 1950s and their yellow-brick façades that have weathered over the decades.

It was important for the architects and the client, Finanssektorens Pensionskasse, to find the right brick for the façades. The director was deeply involved in the process and visited the Petersen's brickworks in Broager to see the range in full 1:1 scale. He was very keen on D73. The architects agreed with his choice and the decision was taken.

### Row houses at Gustav Holmsvej, Aarhus

Client: Finanssektorens Pensionskasse

Architect: Arkitema

Brick: D73

Photos: Anders Sune Berg

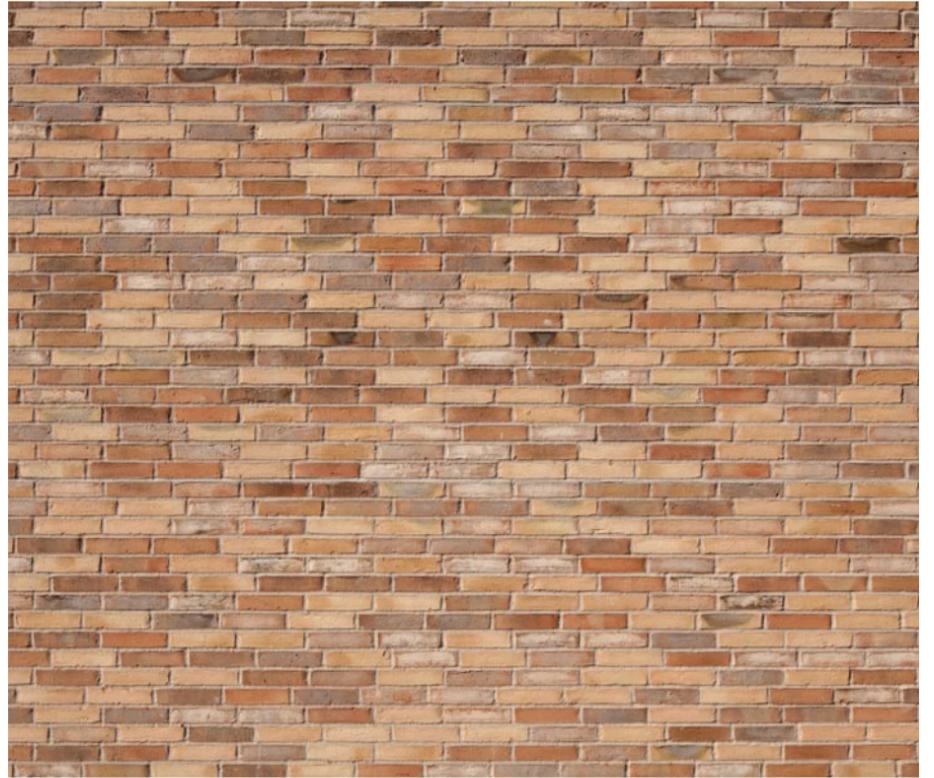


Site plan

The row houses have calm façades, on which sections of glossy brickwork alternate with vertical windows.

The apartments provide access to a private terrace that adjoins a common area, in which a number of birch and other trees have been preserved.





At Petersen Tegl, customers can experiment with mixtures of brick and then order exactly the combination they are looking for. The bricks are then packaged at the brickworks, and laying can begin as soon as they arrive on site.

## CUSTOM MADE

**PETERSEN TEGL LETS CUSTOMERS CHOOSE THEIR OWN MIXED SELECTION OF BRICKS TO SUIT THE LOOK THEY WANT FOR THEIR BUILDINGS. C & W ARCHITECTS MAKE USE OF THE OFFER IN A NEW HOUSING DEVELOPMENT AT FUNEN.**

Near Pårup, outside Odense, a 46-home development is approaching completion. The design was by C & W Arkitekter, Svendborg, for Fyns Almennyttige Boligselskab.

According to architect and partner Per Weber, the idea was for a street on which all of the buildings face outwards, to strengthen the sense of community. The street will eventually be furnished and provide a pleasant space for locals to meet up.

The architects worked hard to give the homes a physically warm feel that reflects the community atmosphere they wanted.

“We knew that the homes would be built in brick with a dynamic look, and decided early on that we would use the brickworks’ offer of a mixture of bricks in multiple colours. In Broager, we studied several combinations and finally opted for a combination of D70 (40%) and D76 (60%), which have the glow and the hues we were looking for, while the colours match other materials on the site.

The housing project will be completed in July 2012.



## PETERSEN BENELUX BV

Lineke Lucassen and Björn Lucassen

With the establishment of Petersen Benelux BV on 1 January 2012, Petersen Tegl has strengthened its organisation in Holland, Belgium and Luxemburg. The new company is managed by Lineke and Björn Lucassen, who have been agents for the brickworks since 2004. Lineke and Björn Lucassen have always been passionate about Petersen Tegl, and they can take credit for the fact that a great number of architects in the Benelux countries choose to build with Kolumba and coal-fired bricks.

PETERSEN  
**benelux**

# PETERSEN

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